

# The Representation of Independence in the Japanese Original and Indonesian Translation of *Madogiwa no Totto-chan*

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## Abstract

This study examines the representation of independence in the original Japanese novel *Madogiwa no Totto-chan* and its Indonesian translation. Data are collected from selected episodes in the original text and Indonesian translation that describe the social value of independence. Previous studies have discussed educational values and social values, but have not examined how independence shifts through domestication at the micro-narrative level. Using a qualitative descriptive approach and comparative text analysis, the study employs close reading techniques on the data by comparing the original Japanese text and the Indonesian translation. The main findings of this study indicate This study shows that the representation of independence in *Madogiwa no Totto-chan* undergoes a shift when translated into Indonesian. In general, Japanese text tends to frame independence as loose independence based on trust—characterized by spontaneous actions, markers of intensity, and leniency given by authority figures. In contrast, Indonesian text represents independence as a permitted and more orderly choice, so that the characters feel more normative under the supervision of authority figures.

**Keywords:** cultures; independence; representation; social values; translation

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## 1. Introduction

In a translated literary work, the representation of a social value may shift due to the translation process itself. Several factors, such as the translator's influence and adjustments to the target audience, can determine the direction of a translation. Although societies with different cultural backgrounds may have different perspectives on certain values, some values—such as independence—tend to be recognized universally. In this study, independence is understood not as an individual trait, but as a social value. Although independence is often treated as a universal value, this assumption can obscure subtle but meaningful shifts when the value is represented in translation. However, what counts as independence is not culturally neutral. Across societies, it may be framed either as acting within social relations or as something that requires approval. This difference becomes particularly visible literature works, where social values are conveyed through narrative practices.

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Translation has long been understood not only as linguistic transfer, but also as a form of cultural mediation in which social values and ideological positions are negotiated across contexts (Bassnett, 2014; Hermans, 2014; Lefevere, 2017). In this perspective, literary translation becomes a space where concepts embedded in culture, such as independence, are often reinterpreted in relation to the norms of the target culture. As a novel that promotes independence within a Japanese educational philosophy, *Madogiwa no Totto-chan* provides a productive site to trace textual choices that reshape independence when translated for Indonesian readers. By analyzing how independence is reframed in the Indonesian translation, this study contributes to the broader discussion of cultural value mediation in translation. The data sources for this study are the original Japanese text of *Madogiwa no Totto-chan* by Tetsuko Kuroyanagi (1981), and its Indonesian translation. Although the main focus of this study is a single novel, the analysis examines in depth how independence is rearticulated in the context of literary translation. This novel is selected as a data source because it offers a prominent portrayal of independence as a central social value, rather than merely a secondary theme. Through its depiction of child-centered educational practices, the text links independence to trust, responsibility, and interpersonal dynamics. This makes it particularly suitable for examining how this value is expressed and potentially altered in the translation process. The presence of value shifts within the narrative provides a strong foundation for identifying changes in the representation of independence across languages.

Independence, or *jiritsu* (自立) in Japanese, consists of two kanji: *ji* (自, 'self') and *ritsu* (立, 'to stand'), which means the ability to stand on one's own. In this context, "standing" refers to the ability to do things independently without relying on others. The concept of independence is a value instilled in children from an early age by parents in Japan. Referring to Hamamoto's (2017) discussion of *wa* (和, 'harmony') as well as Doi's (1986) thoughts on interdependence, independence can be understood not as absolute individualism, but rather as the ability to use personal judgement while remaining aware of the existence of others in a social group. This understanding aligns with the normative ideal of *wa* in Japanese society, which emphasizes social coexistence without necessarily negating individual judgment. Thus, *Jiritsu* is viewed as a form of independence that is socially sensitive—an independence that takes relationships with others into account (Hashimoto, 2021). For example, in Japanese schools, students clean their classrooms by sharing tasks. Through this activity, they learn that each student's responsibilities have an impact on the group. Students learn to act independently while maintaining harmony with others. The concept of *wa* functions as a relational logic that governs how individuals position themselves within groups in Japanese society (Shigemitsu, 2001). In this sense, independence in the Japanese context is conceptualized not in opposition to harmony, but as a form of agency exercised within and through *wa*.

Despite sharing a similar lexical meaning, independence in Japanese and Indonesian contexts operates under different social logics. In the context of education, independence is often understood as the attitude of completing tasks by oneself without relying on others (Kartono, 1995; Santoso et al., 2021). In Indonesia, there is a well-known term—*Berdikari* short for *berdiri di atas kaki sendiri*—which literally means "to stand on one's own two feet." This term was first introduced in a speech by Indonesia's first president, Ir. Soekarno. Independence has long been embedded as a life philosophy within Indonesian society, including in the field of education. In cultivating independence in children, Indonesian parents generally believe that independence should remain under parental supervision. Parents ensure that children's independence can be accounted for in terms of social norms and religious values. This indicates that independence is not considered absolute, but rather something that must be

exercised responsibly. Even when a child is regarded as independent, parental involvement remains significant, particularly in making important decisions. For example, children's participation in school activities aimed at developing independence still depends on parental permission, even though these activities are designed and supervised to encourage independence; without consent, children's preferences cannot be realized. Thus, children's independence in Indonesia is delegative in nature and inseparable from the value of filial devotion or *bakti* in Indonesian. Children are permitted to be independent as long as parents approve and feel assured of their safety (Nur'ainy, 2025; Rizkyani et al., 2020). This model of independence under parental control simultaneously instills the concept of *bakti*. Independence and filial devotion are expected to operate in tandem: children are encouraged to be independent while continuing to adhere to parental approval and guidance. This difference suggests that, unlike the Japanese notion of independence discussed earlier, independence in Japan is understood through relational trust, while in Indonesian it is viewed through authority.

These differences in the representation of independence reflect how the social values in the source text are adapted when translated into the target cultural context. Within the framework of translation theory, this process of adaptation is understood as domestication—that is, the adaptation of the text to the cultural norms and values of the target audience. Conversely, texts that retain the cultural nuances of the source tend to be characterized by foreignization (Venuti, 2004). This study combines two levels of analysis. At the micro level, changes in source text – target text are classified using Chesterman's (2016) translation strategy, which divides translation strategies into three categories: syntactic, semantic, and pragmatic. Syntactic strategies occur from the source text to the target text at the syntactic level, such as changes in word type, sentence structure, or word order to conform to the rules of the target language. Semantic strategies deal with how meaning is preserved, changed, or adapted. This involves the selection of synonyms, antonyms, or the use of more general or specific terms. Pragmatic strategies, on the other hand, are strategies related to the selection of information and communicative aspects. These strategies question how a message works in the culture of the target text. This involves changes influenced by the communicative situation and the cultural background of the reader. Through Chesterman's strategy, this study will systematically map forms of shifts such as sentence fragmentation, lexical choice changes, and omissions/additions that appear in translations. This mapping helps to connect changes in form in the narrative, such as the rhythm of storytelling, emphasis on action, and character construction. This is relevant for reading representations of independence in literary texts. Thus, Chesterman serves as an operational tool for data classification, so that findings do not stop at describing changes, but can consistently compare patterns and tendencies. The results of this strategy classification form the basis for interpreting its implications for representations of independence and explaining how translators' choices shape the reader's experience in TT. The results of this classification are then read at the macro level using Venuti's (2004) framework of foreignization and domestication.

From a Venutian perspective, domestication in this translation does more than reduce cultural distance; it softens the portrayal of independent action, thereby changing how independence is presented to Indonesian readers. Usually, foreignization is noticeable in a translation because of the appearance of foreign elements in the target text. Domestication, on the other hand, is often not noticed by readers because it has been negotiated by the translator through translation strategies. Against this theoretical backdrop, this study analyzes how independence is represented narratively in Japanese source texts (ST) and how that representation changes in Indonesian translations as target text (ST), as well as the interpretive

consequences of those changes for target readers. The study examines four key episodes by comparing ST and TT, focusing on lexical choices, sentence segmentation, narrator intervention, and evaluative framing.

Previous studies have examined the representation of social values in literary texts, as seen in the works of Rahmah et al. (2019), Ardayati and Rahayu (2017), and Ying (2020). In her study entitled *Nilai Sosial dalam Cerpen Shabondama* (Social Values in the Short Story Shabondama), Rahmah identifies social values such as devotion, togetherness, and fairness, but does not address how such values may shift when a literary work is translated across cultures. Meanwhile, the study by Ardayati and Rahayu entitled *An Analysis of The Intrinsic Elements And Moral Values In Tetsuko Kuroyanagi's Novel "Totto Chan: The Little Girl At The Window"* identifies independence as one of the social values in the novel, but does not treat it as the primary focus of analysis nor explore how this value can be reinterpreted through translation. In addition, Ying's study entitled *Ideological Manipulation in English Translation of Chinese Children's Literature: Case Studies* demonstrates how ideological and cultural values undergo transformation during the translation process, indicating that translation is not a neutral process but rather involves the transformation of values.

In other words, existing studies have not yet examined how the social value of independence is negotiated through translation, particularly through narrative construction and linguistic choices in literary texts. However, these studies do not explain how such changes can be understood within a broader theoretical framework, particularly Venuti's concept of domestication. This study addresses this gap by analyzing how the portrayal of independence is reconfigured in the original Japanese text and its Indonesian translation. Although *Madogiwa no Totto-chan* is categorized as children's literature, this study does not engage with children's literature as its primary analytical lens. Instead, it examines the text as a site where social values are negotiated through translation. By foregrounding independence as a broadly shared social value, this study demonstrates how it may undergo subtle, easily overlooked shifts when mediated across cultures, particularly from Japanese into Indonesian.

## 2. Methods

This study uses a qualitative descriptive approach with a comparative text analysis design in translation studies to analyze how social values are represented in literary works. The data sources consist of the original Japanese text of the novel *Madogiwa no Totto-chan* and its Indonesian translation by Latiefah H. Rahmat and Nandang Rahmat (1985). Data were collected through close reading to identify narrative elements, such as lexical choices, character actions, and narrative frameworks that signal the representations of social values in both the source and translated texts (Greenham, 2018; Kozan, 2025). Independence is identified by analyzing how the character's actions are presented in the narrative, specifically whether they act on their own initiative (OI) and whether the commanding language of authority figures (AF) is present in the translation. Episodes in this study are defined as stand-alone events or interactions that form coherent units within the storyline, typically marked by a change in setting, action, or focal interaction. Of the total 61 episodes identified in the novel, four episodes were selected based on explicit representations of the two operational indicators of independence described above. These four episodes represent all instances in which independence is foregrounded in the novel. Episodes in which independence was only implicitly suggested were excluded from the analytical corpus. The analytical procedure consists of three stages: (1) identifying markers of independence in the Japanese source text;

(2) classifying the translation strategies observed in the Indonesian target text using Chesterman’s framework (structural, lexical, and pragmatic); and (3) interpreting the resulting shifts through Venuti’s domestication–foreignization lens to determine how independence is reframed, particularly when strategies smooth, generalize, or restructure culturally specific elements for Indonesian readers. The data will be presented in tabular form and described qualitatively. In the tables, each data point is marked only with the main strategy that most dominantly shapes the effect of representation of independence; other strategies that emerge are noted and discussed in the analysis description. However, the analysis does not rely on children’s literature theory; instead, it adopts a translation-studies perspective to investigate how that representation is negotiated and potentially reframed in the Indonesian translation.

### 3. Results and Discussion

#### 3.1. Result

A comprehensive reading of the entire novel was conducted to identify segments where independence is represented in the narrative. Rather than selecting episodes a priori, the data selection was based on the emergence of independence within the text. As a result, representations of independence were found in four episodes, each comprising several relevant segments.

**Table 1.** Representation of Independence Indicators and Translation Interventions in the Source and Target Texts

No.	Episode	Independence Identifier	Source Text	Target Text	Strategy		
					Syntactic	Lexical	Pragmatic
1	Lesson at Tomoe	AF	...自分の好きなのから始めていっこうに、かまわないのだった	NOT FOUND	-	-	√
2		OI	...自習の形式が多く...	Jadi, tentunya banyak waktu untuk belajar sendiri.	-	-	√
3	Put it All Back!	OI	あきらめたりはしなくて、すぐ、小使いのが父さん(今の用務員さん)の物置きに走っていった	Totto tidak menangis dan juga tidak putus asa. Ia berlari pergi ke gudang milik pesuruh...	√	-	Δ
4		OI	それから、トットちゃんの、大仕事が始まった。ひしゃくを...	Selanjutnya Totto memulai pekerjaan besar, memasukkan gayung ke dalam dan menimba isinya.	√	-	-
5	The Great Adventure	OI	「待ってて?いい考えがあるんだ!!!」	“Tunggu, ya? Saya punya gagasan yang baik.”	Δ	-	√
6		OI	...いろいろなものを、次々と引っ張り出してみた。	... mencoba mengeluarkan bermacam alat...	-	-	√
7	Field Kitchen	OI	...、自分で推薦して、...	Totto menawarkan diri ...	√	-	-
8		OI	トットちゃんは、みんなの持ってきた、おなすや、じゃがいも、お蔥、ごぼうなどを、ママがするよりに、上手に、たべやすい大きさに切った。	Totto dengan pandai memotong sayur mayur seperti terong dan bawang, yang dibawa teman-teman supaya enak dimakan seperti yang ditakukan mama.	√	-	-
9		OI	それから思いついて、キューリとおなすを薄く切って、お塩でもんで、ご丁寧に、おつけものまで作った。	Dengan rajin ia berusaha membuat asinan dengan mengiris tipis-tipis dan menggarami ketimun dan terong.	-	√	-

Legend:  
 √: Dominant  
 Δ: Supportive  
 -: Not Observed

The data were collected from two segments in the episode “Lesson at Tomoe”, two segments in the episode “Put It All Back!”, two segments in the episode “The Great Adventure”, and three segments in the episode “Field Kitchen.” These segments were selected because they contain narrative structures that construct representations of independence, making them suitable for examining how this value is expressed and how it may be altered in the translation process. Overall, independence is represented in the Indonesian translation (TT). However, the form of independence differs from that of the original Japanese text (ST), indicating a shift in its narrative framing in translation. In terms of representation, Own Initiative (OI) dominates, appearing in eight segments. By contrast, independence supported by an Authority Figure (AF) appears only once. Regarding translation strategies, syntactic and pragmatic strategies are the most frequently used, each appearing four times. Lexical strategies appear only once.

Across the four analyzed episodes, differences in the representation of independence emerge through translator choice or translator intervention. Translator choice refers to deliberate actions taken by the translator to adjust the ST in accordance with the norms, ideology, or expectations of the TT readers. This concept is in line with Munday’s (2007) view, which positions translation as an intervention that changes the way a text is conveyed and received through the translator’s conscious choices. In this study, translator choices are defined as equivalent to translation strategies. The overall strategy based on Chesterman’s framework was identified in this study. In general, this implies a difference in the representation of independence in ST and TT. In the ST, independence is represented as the ability to overcome challenges on one’s own while maintaining social harmony. In contrast, TT tends to frame independence as acting without reliance on others under the guidance and supervision of adults. In summary, the overall data collection and analysis can be observed in the table 1.

The following is an example of how syntactic strategies result in shifts in independence: ST (page 77):

そこで、トットちゃんが、どうしたかっていうと、泣いたり、あきらめたりはしなくって、すぐ、小使いのが父さん(今の用務員さん)の物置きに走っていった。  
(‘So then, as for what Totto-chan did, she didn’t cry or give up; immediately, she ran to the janitor’s (what we would now call the school caretaker’s) storage shed’).

TT (page 42):

Totto tidak menangis dan juga tidak putus asa. Ia berlari pergi ke gudang milik pesuruh...  
(‘Totto did not cry, nor did she lose heart. She ran off to the attendant’s storage shed...’).

The adverb *sugu* (すぐ, ‘immediately’) enclosed by two commas in ST serves to maintain

In the episode “Put It All Back!”, particularly in the part where Totto-chan searches for her wallet in a large puddle (data 3), independence is represented through a series of quick actions: Totto-chan does not cry or give up, but immediately takes action to find a solution. In ST, this sequence is presented in one relatively long, flowing sentence, so that Totto-chan’s sequence of actions appears spontaneous and continuous without strong narrative breaks. This type of sentence structure creates a “stream of action” rhythm that emphasizes initiative and speed of response as markers of independence. In contrast, in TT, the narrative is broken down into several shorter sentences, so that the rhythm of the action becomes more gradual and segmented. This fragmentation can be understood as a syntactic strategy that rearranges the flow of action so that readers perceive Totto-chan’s actions as more step-by-step progress compared to the spontaneous flow presented in ST. In addition, there is an important shift in

the marker of immediacy. In ST, the adverb *sugu* (すぐ, ‘immediately’) appears to emphasize that Totto-chan's actions were carried out without delay, making her urgency and initiative more prominent. However, in the quoted TT, the element of *sugu* is not displayed, reducing the emphasis on the speed of response. Thus, this data shows a combination of shifts: (1) syntactic shift in the form of sentence truncation (changing the rhythm and continuity of the action), and (2) pragmatic shift in the form of the omission of the marker of immediacy (reducing the emphasis on urgency). Cumulatively, these choices smooth out the intensity of Totto-chan's spontaneous actions and tend to reorganize the reading experience, which is in line with the tendency of domestication when elements in the source text are made smoother for readers of the target text.

The following is an example of how pragmatic strategies result in shifts in independence from the episode “Lessons at Tomoe”:

ST (page, 50)

: ...自分の好きなのから始めていっこうに、かまわないのだった。  
(‘Starting with whatever you like—it doesn’t matter at all’).

TT (page, 28):

Jadi setiap murid boleh memulai dari pelajaran yang disukainya.  
(‘So every student may start with the lesson they like’).

In this data, the representation of independence is constructed through the assertion that students are given full space to determine their starting point for learning. In the ST, the phrase *ikkō ni, kamawanai* (いっこうに、かまわない, ‘it doesn't matter at all’) functions as an intensifier that emphasizes the institution's attitude: students' choices are not only allowed, but are completely unquestioned, so that independence appears as a form of strong trust and leniency. However, this intensifying element is not realized in TT. The translation only presents the normative information that every student may begin. This omission can be classified as a pragmatic strategy, because what is missing is not the core proposition students may choose, but rather the nuance of attitude that magnifies the degree of independence. As a result, independence in TT tends to shift to permission to choose without additional emphasis on the intensity of that freedom. From Venuti's perspective, this shift leads to domestication. The ST utterance that carries an affirmation of attitude is neutralized into a more informative and subtle statement. By reducing the intensity of *ikkō ni, kamawanai*, TT presents independence as a concept that exists under the authority figure so that it is easily accepted within the norms of the target audience—not as a strong statement of complete trust in student independence.

The following is an example of how lexical strategies can change the representation of independence in data 9:

ST (page, 242):

それから思いついて、キュウリとおなすを薄く切って、お塩でもんで、ご丁寧に、  
おつけものまで作った。  
(‘Then she had an idea, she sliced cucumbers and eggplant thinly, rubbed them with salt, and carefully she even made pickles’).

TT (page, 128):

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Dengan rajin ia berusaha membuat asinan dengan mengiris tipis-tipis dan menggarami ketimun dan terong.  
(‘Diligently, she tried to make pickles by slicing the cucumber and eggplant thinly and salting them’).

In this data, the representation of independence in ST is constructed through initiatives and sequences of actions that demonstrate the character's ability to initiate solutions independently. The phrase *sorekara omoitsuite* (それから思いついて, ‘then she had an idea’) highlights the moment when the idea emerged as a trigger for the next action, so that the character appears to be acting spontaneously. After that, ST continues the series of actions in detail, namely slicing thinly, rubbing with salt (お塩でもんで), with an emphasis on caution (ご丁寧に, ‘carefully’), even making pickles (おつけものまで). In TT, the framing changes. TT opens with “Dengan rajin” which does not appear as a phrase in ST. This shifts the focus from initiative or idea to the assessment of the method in performing the action. In addition, TT tends to summarize the sequence of actions in ST. The element of *omoitsuite* is not explicitly shown, and some parts are also weakened, such as *go teinei ni* and *~made*. In Chesterman's framework, this can be read as a lexical. As a result, independence in TT is read as diligent in work rather than initiative arising from the character which is an important point in ST. From Venuti's perspective, this shift leads to domestication. TT includes a value label that is familiar in the TT context, namely diligent. It also tidies up other details in ST into a more informative and concise narrative. Consequently, the concept of independence, which was originally supported by the emergence of ideas and meticulous actions in ST, tends to be reframed in TT as more general actions, namely being diligent and making pickles.

In the overall data (1–9), it can be seen that translation strategies appear at three main levels, namely syntactic, lexical/semantic, and pragmatic. Syntactic strategies are mainly evident through changes in sentence structure, particularly the division of long sentences in the source text into several shorter sentences and changes in the order of sentence elements, which alter the rhythm of the narrative and the way the sequence of actions is read. Lexical strategies appear through the selection of equivalent words that shift the nuance of the concept of independence, so that the representation of independence in the target text tends to be more general and easier for the target reader to understand. Meanwhile, pragmatic strategies appear through the omission of certain elements that function as affirmations or markers of attitude in the source text, as well as in some data through the rearrangement of emphasis that affects the tone of speech. Cumulatively, these strategies show that shifts in the representation of independence occur not only at the level of meaning, but also in the way the narrative is presented, the intensity of emphasis, and the framing of actions in TT. In line with Chesterman, overlap between strategy categories can occur in a single data point, so the main category is determined based on the strategy that most dominantly shapes the communicative effect. This finding is evident, for example, in data 3 and data 5, where there is more than one change that contributes to the shift in the representation of independence; therefore, this study determines the dominant strategy based on the most prominent communicative effect, while other strategies are discussed as supporting elements.

Across the four selected episodes, the analysis indicates a consistent tendency toward domestication in the Indonesian translation. Shifts in the representation of independence are marked by increased narrative guidance in the TT, contrasting with the more direct presentation in the ST. In Venuti's terms, such patterns can be interpreted as domestication. In the ST,

independence is represented as emerging from social trust and minimal adult intervention, whereas in the TT it tends to be redefined through more intensive narrative mediation and adult-directed cues. These shifts are realized through three strategies: syntactic, lexical, and pragmatic. Thus, domestication in the TT results in a more explicitly guided representation of independence.

### 3.2. Discussion

The findings of this study indicate that the representation of independence in *Madogiwa no Totto-chan* undergoes a shift when translated into Indonesian, and this shift does not occur on just one level. At the micro level, changes can be mapped through syntactic, lexical, and pragmatic strategies. The effect is narrative in nature; independence changes not only in what the characters express, but also in how the characters' actions are perceived by readers through rhythm, intensity, and framing. In other words, these micro-strategies function as textual mechanisms that reshape the reading experience, so that independence in TT tends to appear as a more orderly, informative, and familiar concept.

Syntactic strategies—especially the breaking down of long ST sentences into shorter units—emerge as a dominant pattern in some data. In ST, independence is often evoked through a fast and continuous flow of action, so that characters are constructed from a series of spontaneous actions with minimal pauses. When TT breaks this flow into shorter sentences, the sequence of actions becomes more gradual and segmented. The effect is not merely a change in form, but a change in the rhythm and tempo of the narrative. Actions that feel impulsive and immediate in ST tend to read as more orderly progress in TT. This shift in tempo is important because in literary texts, the rhythm of storytelling plays a direct role in shaping the impression of a character. Including the impression that the character acts independently because their initiative flows without much additional explanation.

At a pragmatic level, the most obvious shift is seen through omission, cultural filtering, and weakening, which collectively adjust how strongly independence is felt by readers. In the four relevant cases, TT tends to retain the propositional core but removes or weakens the pragmatic enhancers in ST that highlight the extent to which trust and freedom are granted to children. As a result, autonomy in TT is more likely to be interpreted as a choice permitted within a normative framework than as autonomy based on trust and leeway. The pattern is reinforced by weakening, including the reduction of expressive punctuation that diminishes the pragmatic force of utterances and shifts the narrative from vivid to more neutral. Overall, these pragmatic adjustments do not eliminate autonomy, but systematically dampen its intensity, making the characters appear more orderly and normatively understandable to Indonesian readers.

Although lexical strategies appear the least, they are able to show that lexeme selection can influence shifts in independence. The shift changes the representation of Totto-chan's independence from independence based on spontaneous initiative to independence based on perseverance. The use of the lexeme gives a more normative character attribution in accordance with the values of independence in the context of education in Indonesia. Thus, the lexical strategy in this data does not merely replace words but redefines the way the character shows her independence to the reader.

The analysis shows that the independence evident in the source text is portrayed through a detailed sequence of actions. Independence appears in the narrative as the completion of tasks

and challenges by relying on one's own abilities. This pattern aligns with the Japanese concept of *jiritsu*, which lexically can be understood as the ability to rely on one's own capabilities while upholding the principle of *wa*. Conversely, in the target text, the representation of independence tends to be simplified into a more concise and result-oriented narrative. This pattern appears consistently across most of the data, allowing it to be identified as a pattern in the translation of independence. This can be understood in line with the concept of self-reliance, which emphasizes the ability to act within a normative framework and with a sense of responsibility. Independence is represented as something done with the permission and supervision of adults.

This tendency in the representation of independence is inseparable from the cultural and historical context in which the source text and target text were published. In the source text, the story is set in the aftermath of World War II, though it was first published in the 1980s. The setting depicts Tomoe Gakuen, a school with an unconventional concept amidst the resurgent militarism of Japan at the time. The figure of Sosaku Kobayashi, as the school principal, introduced new ideas in Japanese education during that era. When the novel was published, Japan was at the peak of its economic success with a competitive education system. The novel *Madogiwa no Totto-chan* became a phenomenal success because it offered a representation of self-reliance rooted in trust. Meanwhile, in Indonesia, the translation of the novel was published in 1985, a time when the New Order regime was vigorously instilling the value of self-reliance alongside discipline and responsibility. Education in Indonesia at that time was highly centralized and hierarchical. Teachers were the highest authority figures. This aligned with the pedagogical trends of the New Order era, which emphasized orderly independence with the teacher's permission, making it more acceptable to the pedagogical values of Indonesian society at the time.

If these micro-findings are read through Venuti's framework, the emerging trend points to domestication. Through domestication, TT frames independence in a form that is more in line with Indonesian narrative conventions and reader expectations: more explicit, more linear, and easier to understand without requiring stylistic surprises or cultural markers that demand reader adaptation. Thus, domestication is not only an ideological choice, but also an accumulation of textual decisions. The most significant result related to how independence is conceptualized is in ST, where independence is described as something based on trust. This is manifested through the granting of freedom in action, decision-making, and self-initiated solutions quickly. Meanwhile, in TT, independence tends to be transformed into a choice that is permitted within a normative framework, namely through the granting of permission. As a result, the independence that presents a sense of self-initiative and spontaneity in ST is less noticeable in TT. On the other hand, independence in TT is present as controlled and norm-based independence.

In cross-cultural construction, independence in ST often appears as self-confidence and responsibility, which is in line with the *wa* ethos. Social harmony is maintained through self-management in order to remain in harmony within the collective order. In TT, independence tends to be framed more normatively—it is seen as a valid choice but within the bounds of propriety and relational order, thus compatible with the value of devotion. Thus, domestication in TT can be understood as a process of value mediation: micro-strategies that normalize intensity, weaken markers of leniency, or add evaluative frames make independence more acceptable within the value horizon of Indonesian readers, without having to present independence as loose freedom.

#### 4. Conclusion

This study shows that the representation of independence in *Madogiwa no Totto-chan* undergoes a shift when translated into Indonesian through a combination of syntactic, lexical, and pragmatic strategies. In general, ST tends to frame independence as loose independence based on trust—characterized by spontaneous actions, markers of intensity, and leniency given by authority figures. In contrast, TT more often represents independence as a permitted and more orderly choice, so that the characters feel more normative under the supervision of authority figures. This pattern of shift is consistent with the domestication tendency in Venuti's framework, as TT harmonizes narrative style, generalizes lexically, and simplifies attitude markers, thereby framing the value of independence in a form more familiar to the target reader. Thus, the micro-strategies mapped through Chesterman not only change the form of language, but also reshape the independence conveyed by the narrative from trust-based independence to a more controlled independence under the authority figure in TT.

Culturally, this shift shows that the translation renegotiates the child's independence from the *wa* ethos through a more normative framing that is in line with the value of filial piety in the Indonesian reader's context. Thus, micro-strategic changes not only affect the form of language but also mediate how independence can be accepted across cultures.

Practically, this study suggests that translators should consider that the choice of punctuation, sentence segmentation, and narrator evaluation can shift the social values conveyed by the text, so caution is needed when these values become the message in a literary work. This study is limited to one novel and one language pair, so the findings are based on data and have not been generalized. In addition, this study focuses on the narrative of the text and does not touch on the paratext of the translation, which also has the potential to shape the representation of values. Future research could expand the corpus to other literary works to compare whether shifts in independence are culture-specific or cross-linguistic. In addition, reader reception studies also have the potential to enrich the study of how domestication works on social values. Thus, this study confirms that the domestication of social values can work significantly through microtextual means, not only through the selection of cultural equivalents.

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