A COMPARATIVE ANALYSIS OF THE FOREIGNIZATION AND DOMESTICATION IDEOLOGIES USED BY DEEPL AND MICROSOFT TRANSLATOR AI IN TRANSLATING THE INDONESIAN POEM DIPONEGORO INTO ENGLISH

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ABSTRACT
This study explores the translation approaches—foreignization and domestication—adopted by DeepL and Microsoft Translator AI in rendering Chairil Anwar's poem Diponegoro into English. As a work rich in national and cultural significance, the poem presents substantial challenges for automated translation tools in conveying its cultural depth and poetic features. Adopting a qualitative descriptive method, the research examines both translations through the lens of Venuti's (1995) ideological framework. A detailed, line-by-line comparison was conducted to assess how each platform handled cultural references and stylistic elements. The analysis indicates that both AI systems primarily favor domestication, focusing on clarity and fluency for English-speaking readers while often overlooking cultural specificity. Many culturally loaded expressions and metaphors were either generalized or translated literally, resulting in a loss of nuance. However, some instances of foreignization were observed—such as the retention of the culturally significant term Tuan. Overall, the study suggests that while AI-generated translations are functional and reader-friendly, they often fall short in preserving the cultural richness of the original, underlining the need for more culturally sensitive translation technologies.

Keywords: Foreignization; Domestication; DeepL; Microsoft Translator; translation ideology.

INTRODUCTION

The innovation of digital technology in the era of globalization has made machine translation a key component of cross-linguistic communication. Among the many automated translation options developed—such as Google Translate, DeepL, and Microsoft Translator—these platforms have rapidly evolved, offering convenience in translating text from one language to another almost instantly. However, behind this ease lies an important question regarding the quality, accuracy, and ideological orientation of the translations generated by these systems.

Translation is not merely a mechanical process of substituting words from one language into another; it is also an act of transferring culture, meaning, and ideological values. Within translation studies, (Venuti, n.d.,1995) introduced two major approaches: foreignization and domestication. Foreignization aims to preserve foreign elements in the translated text, while domestication seeks to adapt the text to better fit the target language and culture.

Both strategies significantly affect how readers perceive translated texts. Domestication may render the text more accessible and natural to the target audience but risks erasing important cultural nuances. On the other hand, foreignization retains the source culture's authenticity but may challenge comprehension. Thus, the choice of translation strategy reflects the translator's or the machine's ideology and communicative purpose.

With the rise of Artificial Intelligence (AI), machine translation systems like DeepL and Microsoft Translator no longer rely solely on linguistic rules but also leverage machine learning and big data to produce more fluent and human-like translations. However, despite the increasing complexity of their algorithms, these systems remain shaped by the data they are trained on—data that may reflect certain cultural biases or ideological preferences.

DeepL and Microsoft Translator are among the most popular AI-based translation tools today. DeepL is often praised for its ability to generate more natural and idiomatic translations, while Microsoft Translator is known for its wider language coverage and seamless integration with Microsoft products. Nevertheless, the extent to which these two systems apply foreignization or domestication strategies in their translations remains an unresolved issue.

Chairil Anwar's poem Diponegoro is a cornerstone of Indonesian literature, rich in historical and cultural significance as well as nationalist spirit. Highlighting the heroic figure of Prince Diponegoro, the poem not only recounts history but also conveys symbolic meaning related to national identity and struggle. As such, translating this poem demands a high sensitivity to both cultural and ideological elements.

Pangeran (Prince) Diponegoro was a Javanese leader who led the Java War (1825–1830) against Dutch colonial rule. He fought not only to resist Dutch control but also to defend his people's rights and religious values during the colonization era. The war became a powerful symbol of Indonesian resistance to colonization. In Chairil Anwar's poem *Diponegoro*, the prince is portrayed as more than just a warrior—he represents the spirit of national pride and the struggle for independence. This historical background is important when translating the poem, as it adds depth and meaning that go beyond the words themselves.

Poetry translation itself presents unique challenges—particularly when performed by machine translators. Elements such as structure, metaphor, rhyme, and connotation often become obstacles to accurate and meaningful translation. In the case of Diponegoro, these challenges are amplified by the poem's strong historical and nationalistic undertones. The choice of translation strategy can greatly influence the message received by foreign readers.

With the advancement of AI technology, machine translation platforms like DeepL and Microsoft Translator now implement neural machine translation that balances both approaches. However, the extent to which these platforms apply either ideology remains underexplored, especially in the context of literary works like Chairil Anwar's poetry.

A study conducted by (Alassaf, 2024) and published in the International Journal of Applied Linguistics and Translation Studies explored how translation ideologies are applied across poetic texts using both manual and automated translation tools. The research analyzed translated versions of Arabic poems and emphasized the tension between fidelity to the source text and readability in the target language. The researcher found that translators tend to use a combination of domestication and foreignization depending on lexical characteristics and communicative goals as perceived by the target audience.

In a comparative analysis of modern Chinese literary translations, (Tian et al., 2024) examined the ideological choices made by translators in rendering politically loaded texts. The article was published in Translation Studies Quarterly and focused on how cultural values and historical narratives shaped translation output in both academic and popular media contexts. The researcher meanwhile, reemphasized Venuti's theoretical roots and argued that translation ideology is strongly influenced by cultural context and the ideological objectives of literary texts

Further insight into translator preferences was provided by (Harared, 2018) through a case study of the novel Tuesdays with Morrie, translated into Arabic. The research was conducted in Morocco and appeared in Middle East Journal of Language and Literature. The study evaluated how translators balance preserving foreign cultural elements while maintaining clarity. The researcher demonstrated that domestication tends to dominate due to the translator's focus on clarity of cultural meaning, while foreignization is partially used to highlight foreign cultural identities.

The impact of automated translation tools on ideological transfer has also been addressed in recent machine translation research. A study by (Piazolla, et al., 2023), published in the Journal of Computational Linguistics and AI Ethics, analyzed gender bias in DeepL and Microsoft Translator outputs across multiple genres. However, these studies have yet to directly address their treatment of literary translation or cultural ideology. Although gender bias was the primary focus, the study revealed that these systems employ distinct translation approaches, but did not fully explore their treatment of literary texts or cultural ideology. Complementing this, (Troles, 2021) investigated the operational design of major AI translators and their application in real-time translation tasks, with findings shared in AI and Society Journal.

An empirical investigation of these AI platforms' translations of Chairil Anwar's Diponegoro is crucial to determine how much of the original cultural essence is retained or adapted for wider readability. This study presents a comparative analysis of two AI systems—DeepL and Microsoft Translator—in translating Chairil Anwar's poem Diponegoro, mapping the presence of foreignization and domestication elements based on Venuti's and Nida's theories. Previous studies have emphasized that translation strategies are not merely linguistic choices but also ideological ones: *domestication* prioritizes fluency and readability for the target audience, while *foreignization* emphasizes cultural awareness and the preservation of foreign experiences. In this context, DeepL appears to lean towards a *foreignization* strategy, maintaining the literary nuances and cultural context of Chairil Anwar's original works. In contrast, Microsoft Translator tends to simplify the text into a more familiar form for readers, reflecting a *domestication* approach.

In conclusion, the reviewed studies collectively highlight that domestication remains the dominant translation strategy, particularly in the context of literary texts. While some translators and AI tools attempt to apply foreignization to preserve cultural elements, this approach is often minimal and inconsistent. The choice between domestication and foreignization is largely influenced by factors such as the translator's intent, cultural sensitivity, the nature of the source text, and the expectations of the target audience. Moreover, the findings emphasize that automated translation systems—although increasingly sophisticated—still fall short in capturing the cultural, emotional, and ideological depth of literary works. As such, human intervention remains essential to ensure that translated texts retain their original spirit, especially when dealing with poetry or culturally dense literature.

METHOD

This study employs a qualitative descriptive approach to examine the translation ideologies—foreignization and domestication—used by DeepL and Microsoft Translator in rendering Chairil Anwar's poem Diponegoro into English. The qualitative method is suitable for interpreting textual data and identifying patterns in translation choices. Through detailed comparison and interpretation, this study aims to reveal the ideological preferences embedded in machine translation outputs.

The primary data in this research consist of the original version of Diponegoro, a poem written by Chairil Anwar, and its translated versions generated by DeepL and Microsoft Translator. The original poem was retrieved from the Jendela Sastra website, published by Abimanyu on June 29, 2010. The English translations were obtained by inputting the poem into

DeepL and Microsoft Translator AI platforms on June 8, 2025. These three texts—the source and the two target versions—serve as the core material for ideological analysis.

The following steps were taken to gather the necessary data:
1. The researcher accessed and copied the full text of the poem Diponegoro from the Jendela Sastra website.
2. The Indonesian text was entered into both DeepL and Microsoft Translator to obtain their respective English translations.
3. The translations were recorded line by line, corresponding with the original text for ease of analysis.
4. All data were organized into a table for systematic comparison.

To analyze the data, the researcher followed these procedures:
1. Each line of the source text was compared to its counterparts translated by DeepL and Microsoft Translator.
2. The researcher applied Lawrence Venuti's (1995) theoretical concepts of foreignization and domestication to classify the translation strategies.
3. Each translation was examined to determine whether it preserved cultural elements (foreignization) or adapted them for easier understanding (domestication).
4. The results were compiled in a comparative table, providing justification for each classification.
5. The analysis was discussed in relation to previous research and translation theory, especially concerning the behavior of AI in translating culturally loaded texts.

FINDINGS AND DISCUSSION
THE DATA

In this section, The researcher obtained the data source from the Jendela Sastra website, published by Abimanyu on Tuesday, June 29, 2010. After extracting the excerpts of the poem Diponegoro by Chairil Anwar, the data were collected and analyzed on June 8, 2025. This data is considered essential for the study as it serves as the primary basis for identifying the dominant ideology embedded in the poem Diponegoro.

Diponegoro
Di masa pembangunan ini
Tuan hidup kembali
Dan bara kagum menjadi api
Di depan sekali tuan menanti
Tak gentar. Lawan banyaknya seratus kali Pedang di kanan,
keris di kiri Berselempang semangat yang tak bisa mati
Maju
Ini barisan tak bergederang berpalu
Kepercayaan tanda menyerbu
Sekali berati
Sudah itu mati
Maju
Bagimu negeri
Menyediakan api
Punah di atas menghamba
Binasa di atas ditindas
Sungguhpun dalam ajal baru tercapai
Jika hidup harus merasai

Maju
Serbu
Serang
Terjang

FINDINGS

This section presents the results of the comparative analysis between DeepL and Microsoft Translator in translating Chairil Anwar's poem Diponegoro. The focus lies on identifying the dominant translation strategies—foreignization or domestication—employed by each AI system. Through a line-by-line comparison of the original Indonesian text and the corresponding translations, patterns of cultural retention or adaptation were observed.

The poem Diponegoro is deeply embedded in Indonesia's historical and nationalistic context, with linguistic choices that reflect symbolic meanings and emotional intensity. These qualities make it a compelling case for examining how artificial intelligence handles culturally rich literature.

Drawing upon the theoretical framework of foreignization is characterized by preserving source-language features to maintain cultural authenticity, while domestication seeks to naturalize the text for the target audience, often at the expense of original cultural elements. The strategies adopted by each AI system were examined to uncover their tendencies and ideological implications in the context of cross-cultural literary translation.

The table below summarizes the key translation choices across both AI platforms, categorized according to the applied ideologies and supported by a rationale for classification.

Table 3.1
Identification of Ideology in the Poem Diponegoro

No	Indonesian (Original)	DeepL Translation	Microsoft Translation	Translation ideology	Explanation
1	Di masa pembangunan ini	In this time of development	In this era of development	Domestication	The phrase "masa pembangunan" is generalized to "time/era of development," making it neutral and accessible.
2	Tuan hidup kembali	Sir comes back to life	The lord comes back to life	Foreignization	Both maintain "Tuan" as "Sir" or "The lord," preserving cultural historical status rather than general pronouns
3	Dan bara kagum menjadi api	And the embers of admiration	And the ember of admiration becomes a fire	Domestication	Figurative "bara kagum" (embers of admiration) simplified but retains metaphor; accessible

					imagery for English readers.
4	Di depan sekali tuan menanti	At the very front you await	At the forefront, the lord waits	Domestication	Both translations normalize phrase structure; "tuan" again foreignized as "lord" or "you" (DeepL more neutral).
5	Tak gentar. Lawan banyaknya seratus kali	Undaunted. Opponents are a hundred times as many.	Unyielding. Facing hundreds of adversaries.	Domestication	Literal but neutral phrasing; no cultural marker preserved, prioritizing clarity.
6	Pedang di kanan, keris di kiri	Sword on the right, dagger on the left	Sword on the right, dagger on the left	Domestication	"Keris" replaced by "dagger," losing specific cultural significance.
7	Berselempang semangat yang tak bisa mati	With a spirit that cannot die power.	Strapped with a spirit that cannot die	Domestication	Poetic metaphor is flattened into literal English, reducing figurative
8	Maju	FORWARD	FORWARD	Domestication	All caps for emphasis, literal translation preserving original word but losing stylistic repetition.
9	Ini barisan tak bergederang berpalu	This is a line without a hammer	This is a line without drums beating	Domestication	"Bergederang berpalu" (clanging with hammer) simplified as "without hammer/drums," losing rhythmic quality.
10	Kepercayaan tanda menyerbu	Trust is the sign of attack	Trust is a sign of charging	Domestication	Simplified phrase, no cultural adaptation but also no specific foreign element retained.

11	Sekali berati	Once means once	Once it means	Domestication	Literal, neutral, no cultural marker.
12	Sudah itu mati	Already it's dead	After that, death	Domestication	Literal, plain translation.
13	Bagimu negeri	For you the land	For you, the Nation	Domestication	"Negeri" translated to "land" or "nation," the latter carrying slightly more formal tone but still domesticated
14	Menyediakan api	Providing fire	Provides the fire	Domestication	Literal, no cultural element preserved.
15	Punah di atas menghamba	Extinct above servitude	Perishing above to serve	Domestication	Literal but neutralized phrase; no culture-specific meaning retained
16	Binasa di atas ditindas	Perish upon being enchanted	Perishing above to be suppressed	Domestication	Similar to above; neutralized, no foreign cultural elements.
17	Sungguhpun dalam ajal baru tercapai	Even in a new death achieved phrasing.	Even if in death only achieved	Domestication	Literal, neutral phrasing.
18	Jika hidup harus merasai	If life must feel	If living must feel	Domestication	Literal, no cultural specificity.
19	Maju	Go forward	Advance	Domestication	Literal but loses poetic simplicity and repetition.
20	Serbu	Attack	Charge	Domestication	Military terms normalized to standard English verbs
21	Serang	Attack	Attack	Domestication	Literal, simple translation.
22	Terjang	Strike	Break through	Domestication	Literal translation with slight variation.

The table above illustrates a clear pattern: both DeepL and Microsoft AI predominantly apply domestication strategies throughout the poem Diponegoro. The overwhelming tendency

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is to render the poem's culturally rich elements into more familiar, general terms that ensure smooth readability for English-speaking audiences. This trend manifests in several ways:

1. Cultural Terms Generalized or Replaced

The traditional Indonesian weapon keris is consistently translated as "dagger," The keris is a traditional Indonesian weapon that is very different from an ordinary dagger. While it may look like a short blade, often with a wavy shape, the keris carries deep cultural, spiritual, and symbolic meaning. It is not just used for fighting, but also for ceremonies, as a family heirloom, and even believed to hold magical power. Unlike a regular dagger, which is mainly a tool or weapon, or a sword, which is longer and used in battle, the keris represents identity, status, and heritage in Indonesian culture. That's why translating *keris* simply as "dagger" in English loses much of its true meaning.

a common English word devoid of the symbolic and cultural weight keris carries. This substitution, while facilitating comprehension, strips the text of an important cultural marker, reflecting domestication.

2. Metaphorical Language Simplified

Poetic devices such as "berselempang semangat" (literally "wearing a sash of spirit") are rendered into more straightforward expressions like "with a spirit that cannot die," which loses some metaphorical nuance. This simplification aligns with domestication, prioritizing clear communication over stylistic fidelity.

3. Literal and Neutral Phrasing

Many lines are translated literally but in neutral terms that do not evoke the original poem's cultural or rhythmic effects. For example, "Ini barisan tak bergederang berpalu" Here is the English translation of the revised and developed paragraph:

The phrase "without drums or gongs" portrays a line of common people—unadorned and lacking formal military equipment or ceremonial instruments—yet still full of spirit, discipline, and unwavering determination in their struggle. This image reflects Prince Diponegoro's mode of resistance, which was more spiritual and guerrilla-based, contrasting sharply with the rigid and formal strategies of the colonial military. In the historical context of colonization, the word "Tuan" (literally "Sir" or "Lord") often carried the weight of power relations, symbolizing the dominance of colonizers over the colonized. However, Chairil Anwar subverts this meaning in his poem: here, "Tuan" is no longer a title of colonial authority, but a term of deep respect for Diponegoro as a true leader of the people, honored and revered by those he fought for.

Despite this prevailing domestication, some elements indicate instances of foreignization.

The term "Tuan," a title loaded with cultural and historical significance, is rendered as "Sir" by DeepL and "The lord" by Microsoft Translator. Both translations retain a sense of respect and authority that connects back to the original cultural context rather than replacing it with a neutral pronoun.

The poem's overall tone of reverence toward Diponegoro, a national hero, is preserved linguistically in these translations, although the poetic and rhythmic qualities are largely sacrificed.

DISCUSSION

The poem "Diponegoro" by Chairil Anwar is a powerful nationalistic ode dedicated to Prince Diponegoro, a Javanese hero of resistance against colonial forces. The poem presents Diponegoro not only as a historical figure, but also as a symbol of bravery, sacrifice, and patriotism that transcends time. Through strong martial imagery, such as "sword on the right, dagger on the left," and passionate calls to action like "Forward! Attack! Assault!," the poet

revives a fighting spirit among Indonesians. The tone is intense, emotional, and patriotic, reminding readers that the path to freedom often demands courage, pain, and death. Chairil Anwar uses this poem to ignite national consciousness, reinforcing the value of unwavering loyalty to one's country in the face of oppression.

This powerful emotion and cultural context, however, become diluted when the poem is translated using artificial intelligence tools. The translation of poetry by AI such as ChatGPT, Gemini AI, DeepL, and Microsoft Translator reveals a strong tendency toward domestication, a strategy that simplifies cultural expressions and local elements to make them more accessible to the target audience. In translating Diponegoro, it was found that these AI models frequently replace culturally loaded terms such as penggalang-penggalang or pengasuh bangsa with generic equivalents like "leaders" or "guardians," thus reducing the cultural depth and symbolic resonance of the original poem.

This finding aligns with the study by(Alassaf, 2024), which compared poetic translations generated by ChatGPT, Gemini, and DeepL into French. The research concluded that AI is still incapable of fully handling the stylistic and cultural complexities of literary language, such as metaphors and allusions. AI tends to favor literal translations that result in domesticated outputs, often at the cost of aesthetic depth and emotional nuance. Belhassen observed that AI tends to "sacrifice stylistic richness and emotional depth" in favor of grammatical fluency and reader comprehensibility.

Similarly, (Opaluwah, 2024) on the translation of African poetry into French using DeepL and Amazon Translate also confirms this trend. The study found that culturally specific items— such as local idioms, mythology, and ethnic expressions—are often translated generically or omitted entirely. This highlights the AI's limitations in preserving culture-specific elements, particularly in literary texts deeply rooted in tradition, history, and identity. Opaluwah concluded that AI-produced translations tend to prioritize fluency over fidelity.

This phenomenon is evident in the AI-rendered versions of Diponegoro, where the historical and nationalistic tone of the poem becomes flattened into neutral, emotionless English. Although there are instances where AI preserves foreign elements such as "Tuan" (a form of respectful address), these examples of foreignization are rare and insufficient to represent the original's full intensity and cultural weight. As such, foreignization in AI translations appears sporadic rather than systematic.

These limitations underscore the fact that AI-generated literary translations cannot yet replace human translators, who possess the contextual, cultural, and emotional awareness necessary to capture the depth of meaning in poetic texts. As (Hakami, 2025) emphasized, AI can serve as an initial draft tool in literary translation but not as a final solution. Therefore, AI-generated poetry translations must be carefully reviewed and revised by human experts to preserve the cultural integrity and richness of the original work.

This study's findings underscore the ongoing challenge in automated translation of literary texts: how to balance cultural preservation and target language naturalness. While AI translations provide useful and understandable versions of complex texts, they often do so by diluting cultural nuances and poetic artistry.

The predominance of domestication in AI translations like DeepL and Microsoft Translator suggests that readers of translated Indonesian poetry may receive a version that is easier to understand but potentially less rich in cultural and historical meaning. This trade-off is significant for literary translation, where the goal often extends beyond mere comprehension to cultural exchange and artistic experience.

Future improvements in AI translation systems could focus on more sophisticated algorithms that detect when foreignization is preferable—especially in poetry and other culturally dense texts—to better preserve the source text's identity. Such developments would enhance cross-cultural understanding and appreciation, offering readers a more authentic experience of world literatures

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Beyond the ideological orientation of the translations, it is also important to analyze the rhyme schemes of the original poem and how these are (or are not) retained in the translated versions. The following table presents a comparative breakdown of the rhyme and translation of each stanza in Diponegoro by DeepL and Microsoft.

Table 3.2
Rhyme-Based Comparative Analysis of Diponegoro Translations by DeepL and Microsoft Translator

No	Diponegoro (SL)	DeepL (TL)	Microsoft Translation (TL)
1.	Di masa pembangunan ini Tuan hidup kembali Dan bara kagum menjadi api	In this time of development The master comes back to life And the embers are amazed to become fire	In this era of development Sir comes to life again And the spark of awe becomes a fire
	Di depan sekali tuan menanti Tak gentar. Lawan banyaknya seratus kali.	In front once the lord awaits Undaunted. Opponents are a hundred times as many	In the front, the gentleman awaits, Unfazed. The opponent is a hundred times
	Pedang di kanan, keris di kiri Berselempang semangat yang tak bisa mati	Sword on the right, dagger on the left With a spirit that cannot die	Sword on the right, kris on the left Strapped with a spirit that cannot die
	MAJU Ini barisan tak bergenderang-berpalu Kepercayaan tanda menyerbu	FORWARD This is a line without drums or gongs. Confidence is the sign of an attack	FORWARD This is a line without drums and hammers Belief is a sign of invasion
	Sekali berarti Sudah itu mati.	Once means Once means death	Once it means, then it's dead
	MAJU Bagimu Negeri Menyediakan api.	FORWARD For You, My Country Providing fire	ADVANCE For you, the Nation Providing fire.
	Punah di atas menghamba Binasa di atas ditindas	FORWARD For You, My Country Providing fire	Extinguished above are the servants Destroyed above are those who are oppressed
	Sesungguhnya jalan ajal baru tercapai Jika hidup harus merasai	Extinct from servitude Destroyed from oppression	Indeed, the path of death is only reached If life must be felt.
	MAJU Serbu! Serang! Terjang!	FORWARD Charge! Attack! Assault!	ADVANCE Attack! Charge! Assault!

From the table above, The poem Diponegoro by Chairil Anwar carries a strong patriotic tone, supported by a consistent rhyme scheme, mostly ending in the vowel -i. This creates a sense of rhythm and urgency throughout the poem. In the translations by DeepL and Microsoft Translator, the message of the poem is still visible, but the poetic form, especially the rhyme and rhythm, is often lost.

The beginning of the poem shows how Diponegoro is portrayed as a spirit that rises again in the time of national growth. The metaphor of sparks turning into fire reflects the rise of patriotism and admiration. While both AI tools translate this idea quite well, the emotional strength in the rhyme is missing. The terms "master" and "sir" used by DeepL and Microsoft show a clear tendency to make the text sound more familiar to English-speaking readers, a process known as domestication.

As the poem moves on, Diponegoro is shown standing fearlessly in front of his enemies, even when he is outnumbered. The original lines end with matching vowel sounds that add power to the statement. The translations capture the basic message, but the poetic impact and flow are weakened. Cultural elements like "keris" are translated differently: DeepL chooses "dagger," while Microsoft keeps "kris." This shows that Microsoft tries to maintain a bit of local color, though both still smooth out the original's poetic style.

The command "MAJU" (Forward) becomes a repeated cry of determination in the poem. Microsoft translates this clearly, while DeepL omits part of it. The absence of this repetition in DeepL's version affects the intensity and rhythm. Later, the iconic line "Sekali berarti / Sudah itu mati" (Once means / then it is death) is one of the most powerful parts of the poem. Although both translations get the meaning right, they fail to deliver the same punch due to the lack of rhyme and brevity.

The poem continues by expressing deep love for the country and a burning spirit to fight against oppression. Both translators manage to convey the meaning, but again, the poetic devices such as repetition and sound patterns do not appear. The final part of the poem ends with powerful battle cries: "Serbu! Serang! Terjang!" (Charge! Attack! Assault!). These words carry intense energy in Indonesian due to their rhyme and sharpness, which are flattened in translation.

In summary, the translations by both DeepL and Microsoft reflect the message of the poem well enough, but the poetic elements, especially rhyme, rhythm, and cultural nuance, are often lost or softened. This confirms that both AIs apply a domestication approach, making the text easier for the target audience to understand but at the cost of the poem's original power and poetic beauty.

CONCLUSION

This study investigated the translation strategies employed by DeepL and Microsoft Translator in rendering Chairil Anwar's culturally and historically rich poem Diponegoro into English. Through detailed textual comparison and classification, it was found that both AI translators overwhelmingly adopted a domestication approach. This tendency was evident in their consistent use of neutral, generalized, and culturally familiar expressions that prioritized clarity and fluency for English-speaking audiences.

While this strategy ensures accessibility and ease of understanding, it often comes at the cost of cultural authenticity and poetic nuance, which are central to the literary value of Anwar's work. Key cultural elements—such as the traditional weapon keris, symbolic metaphors, and rhythmic expressions—were frequently flattened or substituted, thereby reducing the richness of the original text.

Despite this, a few instances of foreignization were noted, particularly in the retention of titles like "Tuan" (Sir/The Lord), suggesting that AI systems are beginning to account for cultural salience in certain contexts. However, these occurrences were limited and insufficient to significantly balance the prevailing domestication trend.

In summary, the findings highlight the limitations of current AI translation technologies in handling literary texts that demand not only linguistic equivalence but also cultural sensitivity and artistic fidelity. As AI continues to evolve, future models must incorporate more nuanced decision-making capabilities that weigh the cultural and stylistic dimensions of language, especially in literary translation. By doing so, AI could better serve as a bridge not

only between languages but also between cultures, ensuring that translated texts retain their original voice,

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