# FOREIGNIZATION AND DOMESTICATION OF INDONESIAN CULTURALLY-BOUND EXPRESSIONS OF PRAMOEDYA ANANTA TOER'S BUMI MANUSIA IN MAX LANE'S THIS EARTH OF MANKIND

# **A THESIS**

Presented as a Partial Fulfilment of the Requirements for the Attainment of a *Sarjana Sastra* Degree in English Language and Literature



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# FOREIGNIZATION AND DOMESTICATION OF INDONESIAN CULTURALLY-BOUND EXPRESSIONS OF PRAMOEDYA ANANTA TOER'S BUMI MANUSIA IN MAX LANE'S THIS EARTH OF MANKIND

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# **MOTTOS** "Life is too short to wake up in the morning with regrets. therefore, love the people who treat you right, forget about the ones who don't and believe that everything happens for a reason. If you get a chance, take it. If it changes your life, let it. Nobody said it'd be easy, they just promised it would be worth it." -Unknown Sometimes I just look up, smile, and say 'I know it was You, God. Thank you!" -Unknown

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Lovingly dedicated

to Teo Kian Cheow,

a 'father' who taught me how to befriend life

and

to Ayah and Ibu

for the irreplaceable love

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# FOREIGNIZATION AND DOMESTICATION OF INDONESIAN CULTURALLY-BOUND EXPRESSIONS OF PRAMOEDYA ANANTA TOER'S BUMI MANUSIA IN MAX LANE'S THIS EARTH OF MANKIND

# By Hari Ratih Fitriyani NIM 08211144022

#### **ABSTRACT**

This study was conducted to describe the way *Bumi Manusia* has been realized in *This Earth of Mankind* in terms of Indonesian culturally-bound expressions. The three objectives of the study were: (1) to describe the Indonesian culturally-bound expressions, (2) to describe the foreignizing and domesticating translation techniques, and (3) to describe the degree of meaning equivalence of culturally-bound expressions in Premoedya Ananta Toer's *Bumi Manusia*.

A descriptive qualitative approach was applied in this study since it emphasized describing the translation phenomena of foreignization and domestication in Pramoedya Ananta Toer's *Bumi Manusia*. To support the analysis, however, the researcher also used quantitative data. The data type was in the sentence rank expressions in Bahasa Indonesia-English written texts. The main instrument of the study was the researcher herself. The procedures in analyzing the data were collecting, categorizing, classifying, analysing, discussing, and reporting the data. Furthermore, triangulations were applied to enhance the trustworthiness.

This study reveals three findings. In terms of culturally-bound expressions, there are nine categories, i.e. (1) ecology, (2) material culture, (3) social culture, (4) organizations, (5) gestures and habits, (6) toponym, (7) anthroponym, (8) fictional characters, and (9) sayings, metaphors, idioms. Among them, culturallybound expression in terms of material culture is in the highest number. In terms of translation techniques, there are five foreignized translation techniques: addition, expansion, borrowing, literal translation, and combined-translation techniques in the context foreignization. On the other side, there are also five domesticated translation techniques: generalization, omission, equivalence, adaptation, and combined-translation techniques in the context of domestication. The researcher also adds one classification, i.e. combined-translation techniques of foreignization and domestication. The finding is shown that the number of foreignized translation techniques is more than the number of domesticated translation techniques. In terms of meaning equivalence, the Indonesian culturally-bound expressions in Bumi Manusia are (93%) successfully translated in This Earth of Mankind by applying both foreignization and domestication.

Key words: cultural translation, foreignization, domestication, culturally-bound expression, *Bumi Manusia*, *This Earth of Mankind* 

#### CHAPTER 1

# **INTRODUCTION**

# A. Background of the Research

There are some ways which are used by people to communicate each other. One of the means of communication is language. People speak and much of their lives are spent in language-related activities. Unfortunately, there are a large number of different languages in the world. To make foreign languages understandable, people need a method. In writen language, a process of translation assists people to understand foreign languages.

The act of translation is essentially the act of meaning, so that the audiences of the TL understand the meaning of the SL. In the act of translation, a translator deals with two or more different languages. Unluckily, different languages mean different cultures. In translating process, translators must confront with, sometimes, totally different cultures. Cultural gaps between SL and TL have always turned to be a problem that is difficult to solve.

Cultural translation can be found in translating a literary work. One of the obstructions is translating the cultural expressions of SL which do not have equivalent terms in TL. The non-existence of the equivalent terms, usually, causes undelivered messages from the ST into TT. In other words, this cultural untranslatability is due to the absence of cultural terms in TL.

Therefore, some translators adopt, either planned or unintended, some translation techniques which tend to be either foreignization or domestication.

However, the debate on whether using domestication or foreignization has attracted the attention of translation theorists for a long time, and the debate is still heated at the present. In the matter of avoiding cultural problem, some translators prefer domestication which is Anglo-American tradition. On the other hand, Venuti in his book *The Translator's Invisibility* (1995), recommends applying foreignization as one of the solutions for cultural clashes in translation.

Hence, the researcher picks this topic up to present in-depth examinations of the controversial issue. The researcher selects Pramoedya Ananta Toer's work *Bumi Manusia* and Max Lane's *This Earth of Mankind* as the data sources being analysed in terms of Indonesian culturally-bound expressions. *Bumi Manusia* is the first novel of four others Buru Quartet series which is translated into 33 languages. This best seller novel is awarded 11 international awards from 1988 to 2000 (Pramoedya, 2002). The novel is set in Dutch colonial era which is full of local colour. Therefore, there are a large number of Indonesian culturally-bound expressions existing in the novel.

#### **B.** Focus of the Research

In translating literary works, besides bilingualism, the translator must take biculturalism into account. The worst thing is that the translator deals with two totally different cultures, such as eastern culture and western culture. In this study, Pramoedya Ananta Toer's *Bumi Manusia* presents eastern culture; on the contrary, Max Lane's *This Earth of Mankind* is illustrated for world readers, mostly western readers.

As mentioned above, cultural gaps between SL and TL have always turned out to be a hard nut to crack. Plenty expressions of ST do not own equivalent terms in the TL. These expressions are difficult to find their appropriate equivalent terms. One of the examples of the expressions is *culturally-bound expressions*. Therefore, a translator, either intentionally or unintentionally, uses translation techniques in order to achieve the goal of translating which tends to be foreignization or domestication.

In this study, the researcher focuses on describing and analysing translation techniques used to translate Indonesian culturally-bound expressions which tend to be foreignization or domestication in *Bumi Manusia*. However, the research does not intend to judge the correctness of translation and appropriateness of the application of the translator's ideological presuppositions. Therefore, some problems of the research are formulated as follows.

- 1. What are the Indonesian culturally-bound expressions of Pramoedya Ananta Toer's *Bumi Manusia* in Max Lane's *This Earth of Mankind*?
- 2. What are the foreignized and domesticated translation techniques of the Indonesian culturally-bound expressions of Pramoedya Ananta Toer's *Bumi Manusia* in Max Lane's *This Erth of Mankind*?
- 3. What is the degree of meaning equivalence of the Indonesian culturally-bound expressions of Pramoedya Ananta Toer's *Bumi Manusia* in Max Lane's *This Earth of Mankind*?

# C. Objectives of the Researh

Based on the formulation of the problem this study has objectives as follows.

- To describe the Indonesian culturally-bound expressions of Pramoedya Ananta Toer's *Bumi Manusia* in Max Lane's This Earth of Mankind
- 2. To describe the foreignized and domesticated translation techniques of Pramoedya Ananta Toer's *Bumi Manusia* in Maxe Lane's *This Earth of Mankind*
- 3. To describe the degree of meaning equivalence of the Indonesian culturally-bound expressions of Pramoedya Ananta Toer's *Bumi Manusia* in Max Lane's *This Earth of Mankind*

# D. Significance of the Research

The research contributes some benefits as follows.

#### 1. Theoretical Benefits

The research provides information about foreignized and domesticated translation techniques especially in the literary works. Besides, the research enriches the theoretical of the translation techniques which represent foreignization and domestication. It is also improves the knowledge of the researcher about the variation of translation techniques.

#### 2. Practical Benefits

a) Readers

The research becomes beneficial for the readers especially for the beginner translator to provide and improve their understanding about foreignized and domesticated translation techniques to handle same problem that exists.

# b) Other researchers

The research can encourage other researchers to conduct the similar study. Moreover, it can be used as a reference for other researchers who have the same interest in the same field.

c) English Education Department of State University of Yogyakarta The research supports the development of the subject dealing with foreignized and domesticated translation techniques.

#### **CHAPTER II**

#### LITERATURE REVIEW

This chapter is concerned with literature review used to conduct the study of foreignization and domestication of Indonesian culturally-bound expressions. This chapter is divided into two parts. The first part is the theoretical review. It consists of the litrature review about translation, culture, cuturally-bound expressions, meaning, foreignization, domestication, and review of Pramodya Ananta Toer's *Bumi Manusia*. The second part is the conceptual framework and the analytical construct of the study. The conceptual framework shows the concepts which are used to conduct the study. The analytical construct draws how this study is conducted.

# A. Theoretical Review

#### 1. Translation

#### a. Notions of Translation

Translation has been defined in many ways by different scholars in the fields with different approaches and notions. Nida and Taber (1982: 12) explain the translating process as follows.

Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning secondly in terms of style.

From the explanation above, translation can be simply defined as transferring the message from SL into TL in terms of meaning and style.

Translation should be easily understood by target readers and the message of ST should be equivalent with TT. The term of *closest natural equivalent*, which is rooted in Nida's concept of dynamic equivalent, explicitly considers about cultural aspect. He argues that a translation of dynamic equivalence aims at complete naturalness of expression (Nida in Venuti, 1995: 21). In Nida's work, the term of *naturalness of expression* obviously signals the fluency translation which involves domestication. For Nida, a translator must be a person who can draw aside the curtains of linguistic and cultural differences so that people may see clearly the relevance of the original message (Nida in Venuti, 1995: 21).

Meanwhile, according to Venuti (1995: 17), translation is.

A process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which translator provides on the strength of an interpretation.

He sees that translation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that can be understood by the target readers.

Different from Nida, the aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an appropriation of foreign cultures for

domestic, cultural, economic, political agendas (Venuti, 1995: 18-19). Venuti criticizes the translation for being too domesticated. In Venuti's view, domesticated translation is a devaluated reproduction of the original and he makes clear that foreignizing translation is his choice. Using this method, a translator is expected to preserve the forign identity of the ST.

# **b.** Types of Translation

Jakobson in Venuti (2000: 114) classifies translation into three types.

- 1. Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
- 2. Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.
- 3. Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems.

Intralingual translation would occur when the translator is rephrasing an expression or text in the same language to explain or to clarify something that might have said or written (Jakobson in Munday, 2001: 2). In this case, Jakobson gives an example, 'every celibate is a bachelor, but not every bachelor is a celibate'. This example explains that the synonymy is not complete equivalence. Intralingual translation could be fully intrepreted only by means of an equivalent combination of a code-units, for instance, 'every bachelor is an unmarried man, and every unmarried man is a bachelor'.

In interlingual translation, there are two or more languages involved. It is hard to get equivalent meaning since the languages involved with different natures, structures and characteristics. Jakobson states in Venuti (2000: 114) that on the level of interlingual translation, there is ordinarily no full equivalent between code-units, while messages may serve as adequate interpretations of alien code-units or messages. He also mentions a Slavic apostle's statement 'Greek, when translated into another language, cannot always be reproduced identically and that happens to each language being translated' (Jakobson in Venuti, 2000: 117). He provides an example of an English word 'cheese'. The word cheese does not completely equal with the word 'CbIp' in Russian. It is because, in English, a cheese is a cottage cheese, while in Russian a cheese and a cottage cheese are different. In Russian a cottage cheese is 'TBopory'.

In intersemiotic translation, the message is transferred from one symbol system or sign system into a language or another form. For example, a written text is translated into dance, music, cinema, or painting.

#### c. Translation as a Process

The term translation itself represents some different meanings. Munday (2001: 4), states that translation can refer to the general subject field, the product which is the text that has been translated, or the process which is the act of producing the translation. More discussion of translation as a process is presented below.

According to Levy in Venuti (2000: 148), translation is a process of communication: the objective of translating is to impart the knowledge of the original to the foreign reader. Moreover, Bell (1991: 1) states translation could refer to the process to translate or the activity rather than the tangible object, otherwise known as translating.

Translation is not only about changing a SL to TL. A translator should know what translation is and what should be produced in translation. There are processes which contain several activities. Nida and Taber in Munday (2001: 40), state that there are three stages in translation process.

- 1) Analysis, in which the surface structure (i.e. the meaning as given in source language) is analyzed the grammatical relationship and the meaning of the word and combinations of the words.
- 2) Transfer, in which the analyzed material is transferred in the mind of translator from source language to receptor one.
- 3) Restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language. The translation process can be illustrated in Figure 1.

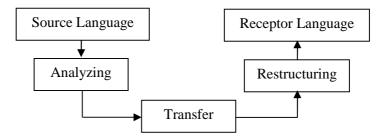


Figure 1: Nida's Three-stage Systems of Translation

#### d. Translation as a Product

After doing the process of translation, there will be the "result" of translation. As mentioned above, Munday (2001: 4) explains some meanings of translation, one of them is translation as the "product"; the text that has been translated. Besides, Bell (1991: 13) also defines that translation is a product of the process of translation i.e. the translation text. In this case, the readers only read the product without knowing the process.

It is needed to know the differences between translation as a "process" and as a "result" known as product. In this view, Bell describes as follows.

"The process or result of converting information from one language or language variety into another... The aim is to reproduce as accurately as possible all grammatical and lexical features of the 'source language' original by finding equivalents in the 'target language'. At the same time all factual information contained in the original text... must be retained in the translation." (Bell, 1991: 13)

Bell concludes that translation is the abstract concept which encompasses both the process of translating and the product of that process (Bell, 1991: 13).

#### 2. Culture

#### a. Notions of Culture

Since the process of translation cannot be separated from culture's matters, some theorists have dealt with the definition of culture. Larson in Esmail Zare-Behtas's article defines culture as "a complex of beliefs, attitudes, values, and rules which a group of people share" (http://wwwbokorlang.com/journal).

Meanwhile Vermeer in Chistina Schäffner's journal (2003: 92) states that "culture [...] the open system of norms and conventions and their results which govern the behaviour of whoever wants to be taken as a member of a certain society".

Besides, Newmark (1988: 94) also remarks that culture is "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". Newmark distinguishes cultural words from universal and personal language. Universal words usually cause no translation problem, such as the words 'die', 'live', 'star', 'swim', 'mirror', and 'table'. Universal words usually cover universal function, yet not the cultural discription of the referent. In cultural words, however, there will be a translation problem unless there is cultural overlap between the SL and TL. Newmark gives the words 'monsoon', 'steppe', 'tagliatelle' as the examples of cultural words (1988: 94).

Newmark explains that it is broad and fuzzy to be put what should be in the cultural words. Within one language, there are several cultures and subcultures, for instance, 'Jause' (Austrian tea), and 'Jugendweihe' (Austrian ceremony for twelve years old). Moreover, dialect words are not part of cultural words if they designate universal, such as 'loch' and 'moors'. Furthermore, a speech community, when focuses its attention on a particular topic, could cause a very large mount of new words to designate special language. It is usually called 'cultural focus'. On English sport, for example, there are some crazy cricket words, such as 'a maiden over', 'silly mid-on', 'howzzat'.

In conclusion, culture is a complex collection and scopes an enormous subject. It covers almost everything in the world. Therefore, Newmark classifies cultural words into some cotegories and provides examples for each. Further discussion will be in the following sub-chapter.

# **b.** Culturally-Bound Expressions

Baker (1992: 21) provides the definition of 'culturally-bound expression', which she calls 'culture-specific concept' as follows.

The SL word may express a concept which is totally unknown in the TL. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food. Such concepts are often referred to as culture-specific.

According to Newmark, culturally-bound expressions, which are called 'cultural words' are easy to detect since they are associated with particular language and cannot be literally translated. However, many cultural customs are translated in ordinary language, where literal translation would distort the meaning (Newmark 1988: 96).

Some scholars propose categories of culturally-bound expressions, they are:

Newmark (1988: 95-103)				
Ecology (flora, fauna, winds,etc)				
Material Culture (artefacts)				
Social Culture (work and leisure)				
Organizations, Customs, Ideas, Activities, Procedures, Concepts				
Gestures and Habits				
Espindola & Vasconcellos (2006	5: 49-50)			
Toponyms	Local Institution			
Anthroponyms	Measuring System			
Forms of Entertainment	Food and Drink			
Means of Transportation	Scholastic Reference			
Fictional Character	Relegious Celebration			
Legal System	Dialect			
Esmail Zare-Behtash & Sepideh	Firoozkoohi (2009: 1578)			
Toponym	Date			
Anthroponym	Coatume and Clothes			
Food and Drink	Fictional Character			
Measuring System	Form of Entertainment			
Means of Transportation	Idiom			
Dialect				

Figure 2: Categories of Culturally-Bound Expressions by Scholars

Ecological features such as flora, fauna, winds, plain and hills are not similar in different areas. Newmark gives examples of ecological features in terms of plains; 'prairies', 'steppes', 'tundras', 'pampas', 'savannahs', 'llanos', 'bush', 'veld' (1988: 96). Meanwhile, material culture is more complicated than

ecological culture. Material culture is things made by people that reflect the society's cultural value. According Newmark (1988: 97-98), material culture consists of many kinds of artifacts, food, clothes, houses and towns, transport, etc.

Social culture is a culture possessed by a particular society which is different from another. Newmark (1988: 95-98) lists some work terms, for example 'the people', 'the common people', 'the masses', 'the working class', 'the ploretariat', and 'the hoi polloi'. Furthermore, he also categories organizations, customs, and ideas into cultural words. There are some terms that are grouped in this category such as terms of social organizations (political and administrative), religious terms, and artistic terms. Moreover, he argues that another problem faced by some translators is cultural word relate to gestures and habits. It is because there is a distinction between description and function that can be made necessary in ambiguous case (Newmark, 1988: 102), such as 'kiss finger tips to greet or to praise' and 'give a thumbs-up to signal OK'. All those gestures and habits only exist in some cultures.

Besides, Espindola and Vasconcellos (2006: 49-50) mentions twelve categories of culturally-bound expressions.

1) Toponyms: a place name, a geographical name, a proper name of locality, region, or some other part of Earth's surface or its natural or artificial feature.

- Anthroponym: ordinary and famous people's name and nicknames and names referring to regional background which acquire identification status.
- 3) Forms of Entertainment: amusement or diversion including public perforances or shows, it also encompasses hospitality provided, such as dinners, parties, business lunch, etc.
- 4) Means of transportation: the facilities used for the movement of people and gods from one place to another; the term is derived from the Latin trans meaning across and *portare* meaning to carry, such facilities are, many times, associated with specific cultures.
- 5) Fictional Character: a person in novel, play, or a film who is related to fiction, works of imagination.
- 6) Legal System: rules of conduct inherent in human nature and essential to or binding upon human society.
- Local Institution: an organization that helps or serves people in certain area – health, education, work, political, administrative, religious, artistic.
- 8) Measuring System: units used in determination of the size, weight, speed, length, etc. Of something in different cultures.
- 9) Food and Drinks: any solid or liquid substance that is used by human beings as a source of nourishment.

- 10) Scholastic reference: related to school or sudying.
- 11) Religious celebration: to do something special to mark a religious occasion.
- 12) Dialect: user-related variation, which determine speaker's status as regards to social class, age, sex, education, etc.

In addition, Zare-Behtash and Firoozkoohi (2009: 1578) sorts out eleven categories of culturally-bound expressions. From the figure above, the categories are same as what Espindola and Vasconcellos are described but date and idiom. Date is a numbered day in a month, often given with a combination of the name of the day, the month and the year (*Cambridge Advanced Learner's Dictionary*). Moreover, idiom is a phrase or sentence whose meaning is not clear from the meaning of its individual words and which must be learnt as a whole unit, such as *give way, a change of heart, be hard put to it* (Hornby, 1995: 589).

# 3. Meaning

# a. Notions of Meaning

In translating, translator transfers not only the form of the text into another form, but also the meaning of the text. Nida and Taber in their book *The Theory* and *Practice of Translation* (1982) write.

...meaning must be given priority, for it is the context of the message, which is of prime importance... Since words cover areas of meaning and are not mere points of meaning, and since in different languages the semantic areas of corresponding words are not identical, it is inevitable

that the choice of the right word in the receptor language to translate word in the source language text depends more on the context than upon a fixed system of verbal consistency.

Moreover, Nida and Taber (1982: 12) state that translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, firstly in terms of meaning and secondly in terms of style.

According to Andy Bayu Nugroho on his journal entitled *Meaning and Translation* (2012: 3), translation is basically conveying the meaning language to another language. It is more than just transferring words or grammatical structure. In other words, translation is not merely about meaning as a unit lexical meaning. He states that the process of rendering meaning involves somes aspects as a diction, grammatical structure, communication setting, and cultural context of the ST. He also mentions that meaning of a word is not determined by the referred object or idea, but it is also governed by the use of the words or phrases in certain way, context, and effects.

# b. Types of Meaning

Bell (1991: 84-115) branches out the description of meaning into word and sentence meaning, as follows.

#### 1) Word meaning

a) Reference theory

Reference theory is the relationship between word and entity in some terms. For example word X refers to entity Y or word 'apple' refers to fruit produced by certain tree.

# b) Componential analysis

In componential analysis, a word may contain several meanings. For example the word 'man' has several features of meaning; 'human, adult, male'.

# c) Meaning postulates

Meaning postulates is the relationship between meaning to meaning through the conventions of set theory. For example 'a tiger is a kind of mammal and a mammal is a kind of animal'

# 2) Sentence meaning

Meaning of a sentence or sentences depends on the context of use which involves:

#### a) The immediate situation utterance

The immediate situation utterance means the totality of the circumstances in which the utterance was issued, and some meanings are totally dependent on this. For example, place expressions are similarly constrained; 'here-there', or 'this-that'.

#### b) The context of utterance

In context of utterance, the relationship between the situation and the utterance can be demonstrated by observing what happens when we attempt to place an utterance (1) in its situation and (2) in its context. In order to understand context of utterance, a person needs to establish (1) linguistics knowledge of a certain language, and (2) social knowledge which is general or background knowledge to understand particular word.

#### c) The universe of discourse.

The universe of discourse consists of whatever can be said about a particular subject and includes, by definition, not only what the participants know but also what they do not know and others do; all the propositions which could be constructed in relation to that subject.

# c. Meaning Equivalence

Transferring process of meaning from the SL to the TL has to consider the principle of equivalence. When the meaning between the SL and the TL are not equivalent, the basic nation of the SL is unaccepted by the target reader. In fact, not all meaning can be transferred to the TL due to the cultural gap. Whatever the problem is, equivalence must be the prior awareness.

According to Nida, there are two different types of equivalence, namely formal equivalence and dynamic equivalence. Formal equivalence consists of a TL item which represents the closest equivalent of a SL word or phrase. However,

the use of formal equivalence might at times have serious implications in the TT since the translation will not be easily understood by the target audience. On the other side, dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that TL wording will trigger the same impact on the target audience as the original wording does upon the source audience. In dynamic equivalence, frequently the form of the original text is changed; but as long as the change follows the rules of the back transformation in the SL, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful (Nida and Taber, 1982: 200).

Meanwhile, Bell states a ideal of total equivalence is a chimera (1991: 6). There is no absolute synonymy. Something will always be 'lost' or 'gained' in translating process and translators find themselves being accused of reproducing only part of the original and so 'betraying' the authors intensions (Bell, 1991: 6). In this problem of equivalence Bell states.

Texts in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantic, of grammar, of lexis, etc.) and at different ranks (word-for-word, phrase-for-phrase, sentence-for-sentence) (Bell, 1991: 6).

According to Bell, each language is different. Languages are different in form having distinct codes and rules regulating the construction of grammatical stretches of language and in forms have different meaning.

# 4. Foreignization and Domestication

# a. Notions of Foreignization and Domestication

The notion of foreignization is introduced and described by Lawrence Venuti in his book *The Translator's Invisibility: A History of Translation* (1995) together with its dichotomy, domestication. Dealing with cultural gaps, translator should preserve local color of the source culture in order to evoke interest in a foreign culture or create natural text accepted by the target readers. A German theologian and philosopher, Schleiermacher in Venuti (1995: 20), explains the first choice is a translator might leave the author in peace, as much as possible, and moves the reader towards him. The second choice is a translator could leave the reader in peace, as much as possible, and moves the author towards him.

Schleiermacher allows a translator to adopt between *a domesticating method*, "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home", or *a foreignizing method*, "an ethnodevian pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti 1995: 20).

In his book, Venuti carries out a translation research in Anglo-American culture which mostly advocates domestication as it affects friendly readable translation. By domestication, minor culture is imposed by the hegemonic Anglo-American culture. It causes 'a ethnocentric reduction of the foreign text to the TL cultural values' and makes the translator 'invisible'.

On the other hand, Venuti sees that foreignization tries to restrain the ethnocentric violence of translation. Venuti claims that foreignization should be the technique used by translator, despite the fact that the target readers may find a foreignized product strange. However, foreignization will take the target reader to the foreign culture and make him or her feel the linguistic and cultural differences.

# b. Foreignizing and Domesticating Translation Techniques

According to Venuti (1995), translating texts of two different cultures requires a choice between two translation procedures, namely domestication and foreignization. The term domestication comes with the negative connotation in Venuti. It refers to translation strategy where a fluent, transparent style is adopted in order to minimize the foreigness of the ST for target readers. In contrast, foreignization designates a type of translation which is produced with a purpose to break target conventions by retaining the foreigness of ST.

The notions of foreignization and domestication are very broad terms that cover many translation techniques. In figure 2 below, the researcher presents translation techniques which are categorized into domestication and foreignization proposed by a few translation scholars.

**Table 1: Foreignizing and Domesticating Translation Techniques by Scholars** 

Foreignization	Domestication			
Proposed by <b>Jan Pedersen</b> (Stockholm) (2005: 3)				
Retention	Generalization			
Explicitation	Substitution (Cultural Substitution &			
Addition	Paraphrase)			
Direct Translation	Omission			
Proposed by Georges L. Bastin (1998: 5-8)				
Transcription of the original	Omission			
Expansion	Exoticism			
	Updating			
	Situational Equivalence			
	Creation			
Proposed by Vinay and Darbelnet (in Munday 2001: 56-58)				
Borrowing	Transposition			
Calque	Modulation			
Literal Translation	Equivalence			
	Adaptation			

Relying on foreignizing techniques, Pedersen (2005: 4) states that retention is the most SL oriented strategy as it allows an element from the SL to enter the TT. Sometimes, the retained cultural word is marked off from the rest of the TT by quotes and occasionally by italic. Furthermore, explicitation is a strategy involving expansion of the text, or spelling out anything that is implicit in the ST (Pedersen, 2005: 4). In the case of addition, it means that the added the

material is latent in the cultural word, as part of the sense or connotations of the cultural word (Pedersen, 2005: 5). The next technique is direct translation. Direct translation is used when the cultural words cannot be renderred such as names of companies, official institutions, or technical gadgetry (Pedersen, 2005: 5). In this case, the cultural word is unchanged; nothing is added or subtracted.

Meanwhile, there are some domesticating techniques by Pedersen. The first translation technique is generalization. It means replacing a expression referring to something specific by something more general (2005: 6). Besides, he defines subtitution as a strategy that involves removing the SL expression and replacing it with something else, either a different expression or some sort of paraphrase, which does not necessarilly involve an expression (2005: 6). Meanwhile, he defines omission as replacing the ST expression with nothing (2005: 9).

Another scholar is Bastin in Baker (1998: 7) who classifies, as mentioned in figure 4 above, two foreignizing techniques and five domesticating techniques. There are describes as follows.

- Transcription of the original: word-for-word re-production of part of the text in the original language, usually accompanied by a literal translation.
- 2) Expansion: making explicit information that is inplicit in the original, either in the main body or in the footnotes or a glossary.
- 3) Omission: the elimination or reduction of part of the text.

- 4) Exoticism: the substitution of stretches of slang, dialect, nonsense words, etc., in the original text by rough equivalents in the target language (sometimes marked by italics or underlining)
- 5) Updating : the replacement of outdated or obscure information by modern equivalents.
- 6) Situational Equivalence: the insertion of a more familiar context than the one used in the original
- 7) Creation: a more global replacement of the original text with a text that preserves only the essential message/ideas/functions of the original.

Besides, Vinay and Darbelnet (in Munday, 2001: 56-58) identify two general translation strategies i.e. direct translation (foreignizing translation) and oblique translation (domesticating translation). Direct translation covers three translation techniques (borrowing, calque, and literal translation). On the other hand, oblique translation covers four translation techniques (transposition, modulation, equivalence, and adaptation). They are figured out as follows.

- Borrowing: the SL word is transferred directly to TL which is used to fill a semantic gap in TL and to add local color. In other words, the words or expressions of SL are taken and used in the TL in naturalized form.
- 2) Calque: a special kind of borrowing where the SL expression or structure is transferred in a literal translation. For example, the French

- calque 'Compliments de la Saison' for the English 'Compliments of the Season'.
- 3) Literal translation: means word-for-word translation which becomes the most common translation technique between languages of the same family and culture. The example is 'I left my spectacles on the table downstairs' which becomes 'J'ai laissé mes lunetters sur la table en bas'.
- 4) Transposition: a change of one part of speech for another without changing the sense. It can be obligatory. For instance, 'dès son lever' in a particular past context would be translated as 'as soon as she got up'. It can also be optional. For example, in the reverse direction 'as soon as she got up' could be translated literally as 'dès qu'elle s'est levée' or as a transposition in 'dès son lever'.
- 5) Modulation: changes the semantic and point of view of the SL. It can be obligatory ('the time when' translates as 'le moment aù' [lit. 'the moment where']) or optional, though linked to preferred structures of the two languages e.g. the reversal of point of view in 'it is not difficult to show' → 'il est facile de démontrer' [lit. 'it is easy to show'].
- 6) Equivalence: a case where languages describe the same situation by different stylistic or structural means.
- 7) Adaptation: this involves changing the cultural reference when a situation in the source culture does not exist in the target culture.

#### 5. The Novel of Bumi Manusia

Bumi Manusia is the first novel of the Pramoedya Ananta Toers's Buru Quartet novels. The Buru Quartet novels are Bumi Manusia (This Earth of Mankind), Anak Semua Bangsa (Child of All Nations), Jejak Langkah (Footsteps), and Rumah Kaca (House of Glass). Bumi Manusia was composed when he was a political prisoner on Buru Island in 1960 to 1979 for his role in the Indonesian revolution. The first story of Bumi Manusia was told orally to other prisoners in 1973 and it is allowed to be written in 1975 (Pramoedya, 1990).

The story is set at the end of the Dutch colonial rule in the point view of a young Javanese man and potrayed an unjust life of the Indonesian people during the Dutch colonization period. The story starts with Minke, the first Javanese boy to attend an elite Dutch colonial high school. He is briliant, a descendent of Javanese royalty, and a sensitive observer of the world around him. However, Minke is disliked by his friends who all claim some European descent. His life is disrupted when he is invited to live with a highly unconventional family which is powerfully ruled by Nyai Ontosoroh, a native concubine of a Dutch man. Minke falls in love and marries the beautiful daughter, Annelies, which sadly has no legal validity according Dutch law. It leads him to become an outspoken opponent of Dutch colonial rule.

The novel presents a socio-political background. It describes the condition of the natives under the Dutch rule and underlines the cycle of abuse and tyranny under the Dutch colonial rule. For example, it shows ethnic descrimination i.e. the

social class and hierarchy among the Dutch, Indo, and Natives. It also marks the sexism descrimination which is the concubinage and the legality of marriage. Besides, the novel brings attention to language as a form of social castes.

According to Buletin Sastra Pawon (2008) on an article entitled *Biografi* Singkat Pramoedya Ananta Toer, the author, Pramodya Ananta Toer, was born on February 6, 1925 in Blora, Central Java, Indonesia. He was the oldest child whose father was a teacher. He procured an education at Radio Vocational School in Surabaya. He worked as a typist at a Japanese newspaper in Jakarta and then joined the Indonesian military in which subsequently forced him went to jail by Dutch. As a Dutch prisoner, he spent the time by writing. He advocated freedom of expression and human rights after many years of being imprisoned by the Ducth and being caught up in Soeharto regime in the shifting political change and power struggle in Indonesia.

Pramoedya Ananta Toer does not only write novels, but also short stories, essays, polemics, and histories. His opposition against the policies of both founding presidents Soekarno and Soeharto brings him extrajudicial punishment. Even though he is well-regarded writer abroad, his outspoken and politically charged writings face cencorship at home during the pre-reformation era (http://www.goodreads.com/author/show/101823.Pramoedya\_Ananta\_Toer).

*Bumi Manusia* is translated by Max Lane who is a second secretary in the Australian embassy in Jakarta until recalled in 1981 because of his translation of Pramoedya's Buru Quartet. The novel was translated in 1981 and 1990 in Jakarta

and Canberra. Since then the translation has been revised twice, including the U.S. edition. Furthermore, *Bumi Manusia* has been translated into twenty languages which became *This Earth of Mankind* as the English version (Pramoedya, 1990).

#### **B.** Review of Relevant Studies

The first relevant study comes from a journal by Judickait (2009: 36-43) with the title *The Notions of Foreignization and Domestication Applied to Film Translation: Analysis of Subtitles in Cartoon Ratatouille.* The aim of the study is to find whether English culture-specific items are domesticated or foreignized in the Lithuanian subtitles of cartoon *Ratatouille.* The researcher adopts translation techniques, called procedures, based on Pedersen's model suggestion in *How Culture Rendered in Subtitles* (2005: 1-18). There are four foreignizing procedures (preservation, addition, naturalization, and literal translation) and six domesticating procedures (cultural equivalent, omission, globalization, specification, creation, and equivalent).

The translation analysis considers 135 culture-specific items which are divided into two groups. There are the names of occupations of the people who wark at kitchen and the names of food, dishes, and drinks. The finding shows the number of domestication is bigger than the number of foreignization. It shows 14 culture-specific items are foreignized, while 115 culture-specific items are domesticated. In foreignization, there are 3 culture-specific items in preservation, 0 culture-specific items in addition, 3 culture-specific items in naturalization, 8

culture-specific items in literal translation. In domestication, there are 45 culture-specific items in equivalent, 1 culture-specific items in creation, 2 culture-specific items in specification, 63 culture-specific items in globalization, 4 culture-specific items in omission, and 0 culture-specific items in cultural equivalent.

The second relevant study is from a journal by Zare-Bestash and Firoozkoohi entitled *A Diachronic Study of Domestication and Foreignization Strategies of Culture-Specific Items: in English-Persian Translation of Six of Hemingway's Works* (2009: 1576-1585). The question of the study is what has been the most frequently-used translation strategy dealing with culture-specific items in the process of transalting six Hemingway's works. The researchers define eighteen translation techniques which are also named translation procedures adopted in the research i.e. twelve procedures in domestication; (1) synonymy, (2) limited universalization, (3) absolute universalization, (4) descriptive translation, (5) adaptation, (6) equivalence, (7) naturalization, (8) explication, (9) simplification, (10) exoticism, (11) omission, (12) idiomatic translation, and six procedures in foreignization; (1) extratextual gloss, (2) intertextual gloss, (3) transcription, (4) repetition, (5) calque, (6) borrowing.

The finding is that domestication surpasses foreignization both in number of the procedurs and the number of application. The translators tend to use domestication procedures in translation forms of entertainment (100%), fictional character (100%), idioms (97.68%), costume and clothes (83.33%), means of transportation (71.43%), dialect (71.43%), and food and drinks (60%). In the

contrary, the translators use foreignization procedures in translating anthroponyms (83.75%), toponyms (74.32%), and means of transportation (40%).

# C. Conceptual Framework and Analytical Construct

## 1. Conceptual Framework

In translation, there are lingual translation and non-lingual translation. This study is a study which deals with lingual translation since the study involves languages. This study uses the theory of Jakobson (in Venuti, 2000: 114) which states that there are three types of translation i.e. intralingual translation, interlingual translation, and intersemiotic translation. *Intralingual translation* is an interpretation of verbal signs by means of other signs of the same language. *Interlingual translation* is an interpretation of verbal signs by means of some other language. Meanwhile, *intersemiotic translation* is an interpretation of verbal signs by means of signs of nonverbal sign systems.

In this case, the concept of interlingual translation is applied in this study, since there are two different languages are analyzed, Bahasa Indonesia and its English realization. Jakobson states that interlingual translation involes some other language which means two or more languages involved. In other words, in interlingual translation, it can be bilingual translation or multilingual translation. It is clear that this study is bilingual translation which engages two different languages. This study analyzes the Bahasa Indonesia novel entitled *Bumi Manusia* 

by Pramoedya Ananta Toer and its English realization *This Earth of Mankind* by Max Lane.

The researcher analyzes the expressions in the both novels. There are two kinds of expressions which are culturally-bound expressions and culturally-unbound expressions. In this study, the researcher limits the data which is only the Indonesian culturally-bound expressions are being taken. The expressions are in the unit of sentence rank, phrase rank, and word rank. The researcher applies the theory of culturally-bound expressions by Newmark. There are five categories of culturally bound expressions: *ecology, material culture, social culture, organizations*, and *gestures and habits* (Newmark, 1988: 95). The researcher adds four other categories of culturally-bound expressions from Espindola (2006: 49) i.e. *toponym, anthroponym,* and *fictional character*) and one category of culturally-bound expression from Esmail Zare-Behtash (2009: 1578) i.e. *saying*.

## a. Culturally-Bound Expressions Adopted in this Study

From the above explanation, the researcher adopts nine culturallu-bound expressions by Newmark, Espindola, and Zare-Behtash in this study. The researcher takes these nine culturally-bound expressions because they exist in Pramoedya Ananta Toer's *Bumi Manusia*. Following are the categories of culturally-bound expressions.

Table 2: Categories of Culturally-Bound Expressions Adopted in this Study

Categories of CBEs Adopted in the Research		
1	Ecology (flora, fauna, winds, winds, plain, and hills)	
2	Material Culture (artefacts)	
3	Social Culture (work and leisure)	
4	Organizations, Customs, Ideas	
5	Gestures and Habits	
6	Toponym	
7	Anthroponym	
8	Fictional Character	
9	Sayings, Metaphors, and Idioms,	

The explanation of the categories of CBEs adopted in the research is described as follows.

# 1) Ecology

According Newmark (1988: 95), there are some ecological features such as flora, fauna, winds, plain, and hills. These ecological features are usually are not similar in different area. Therefore, it is not easy to find the satisfactory equivalence. Many words with strong elements of local colour, such as local words for plains; 'prairies', 'steppes', 'tundras', 'pampas', 'savannahs', 'llanos', 'bush', 'veld' (Newmark, 1988: 96). Those words are generally translated with the addition of a brief culture-free third term which is necessary in the text.

#### 2) Material Culture (Artefacts)

Material culture is more complicated than ecological culture. Material culture is things made by people that reflect the society's cultural value. According Newmark (1988: 97-98), material culture consists of many kinds of artefacts, food, clothes, houses and towns, transport, etc.

#### a) Food

Food is the most sensitive and important expression of national culture for every country. Menus, cookbooks, food guides, tourist brochures contain food terms. 'Sake' and 'zabaglione' are the examples of food terms as cultural words.

#### b) Clothes

Clothes may be explained if the generic noun is added. The function of generic words is to indicate the part of the body is covered. however, it also depends on climate and material used. The examples are 'sari', 'kimono', 'sarong'.

## c) Houses and Towns

Various language communities own typical houses which for general purposes remains untranslated, such as 'kampong', 'bourgade', and 'chalet'.

# d) Transport

There is a wide diversity for transportation; 'rickshaw', 'Moulton', 'cabriolet', 'tilbury', 'caliche'. American English has 26 words for car. New system in transport, too, causes new features with their neologisms; 'lay-by', 'roundabout', 'fly-over'. Besides, there are many words produced not only by innovations, but also by salesmen's talk and aglaicisms. Furthermore, the names of carriages in fiction are used to give local color and represent prestige.

## 3) Social Culture (Work and Leisure)

Social culture is a culture possessed by a particular society which is different from another. Newmark (1988: 95-98) provides some examples such as 'Condotttere' are leaders of private bands of mercenary soldiers in Italy, especially in the 14th and 15th centuries (http://dictionary.reference.com). Besides, Newmark lists some work terms, for example 'the people', 'the common people', 'the masses', 'the working class', 'the ploretariat', and 'the hoi polloi'.

Here are some examples of social culture words that denote leisure activities: Europe national game terms ('cricket', 'bull-fighthing', 'hockey'); English non-team games terms ('tennis', 'snooker', 'squash', 'badminton'); and card games/casinos terms (Newmark, 1988: 99). Besides, social culture words in leisure activities could be in music terms, such as 'reggae', 'rock', 'raga', 'sithar' (Indian clasical music instrument), and 'biwa' (Japanese music instrument).

# 4) Organizations, Customs, Ideas

## a) Social Organizations: Political and Administrative

Institutional terms reflect the political and social life of a country. The titles of a head of state or the names of parliament are clear and still easily translated ('President', 'King', 'Chamber of Deputies', 'Senate') or they even could not readily translatable such as *Bundestag* (Norway); *Sejm* (Poland); *Knesset* (Israel). The name of ministries, political institutions, and parties may be reffered to the name of capital cities or the name of buildings ('Pentagon', 'White House', 'Westminster'). Therefore, the name of ministries are usually literally translated.

## b) Religious

Some samples of religious terms are 'dharma', 'karma', 'temple'. In other case, proselytizing activites also affect manifold new words ('Saint-Siege', 'Papsilicker Stuhl').

#### c) Artistic

The names of buildings, museums, theatres, opera houses are likely to be translated since they form part of streets plans and addresses (Newmark, 1988: 102). Artistic terms could be found in art and music ('fouette' and 'pas de daux' (Ballet terms); 'art nouveau').

#### 5) Gestures and Habits

Another problem faced by some translators is cultural word related to gestures and habits. For gestures and habits, there is a distinction between description and function that can be made necessary in ambiguous cases (Newmark, 1988: 102), such as 'people smile a little when someone dies', 'do a slow hand-clap to express warm appreciation', 'spit as a blessing', 'nod to dissent or shake the head to assent', 'kiss fingger tips to greet or to praise', 'give a thumbs-up to signal OK'. All those gestures and habits only exist in some cultures.

# 6) Toponym

According to Espindola and Vasconcellos on their journal (2006: 49-50), toponym is a place name, a geographical name, a proper name of locality, region, or some other part of Earth's surface or its natural or artificial feature. Toponyms are found in many different arenas of indutry, enterprise, culture, and current events, but it is unusual that toponyms used to recall other places, wars, treaties, agreements, bands, food, fabric, other or among items (http://www.wisegeek.com/what-is-a-toponym.htm). For example, some places begin with 'new' to recall other places such as 'New Hamsphire', 'New Jersey', 'New Mexico'.

# 7) Anthroponym

Anthroponym is "ordinary and famaous people's names and nicknames and names referring to regional background which acquire identification status"

(Espindola and Vasconcellos, 2006: 50). For instance, certain forenames are commonly assumed to black names in America (Lorey, Tyrone, Cedric, and Clarence). It is also able to determine whether a person is black or white by seeing the nickname such as Dave instead of David.

# 8) Fictional Character

Fictional character is "a person in novel, play, or a film who is related to fiction, works of imagination" (Espindola and Vasconcellos, 2006: 50). The examples of fictional character are Ali Baba, Sherlock Holmes, Sinbad, Huck Finn, Micky Mouse, etc.

# 9) Sayings, Metaphors, and Idioms

Saying is a short, clever expression that usually contains advice or expresses obvious truth (www.englishclub.com/ref/Sayings/). Sayings use simple, vivid language, often based on everyday domestic situation, making them easy to understand and remember (www.englishclub.com/ref/Sayings/). Sayings may be classified under a number of different terms. Meanwhile, metaphor is 'an expression which describes a person or object in a literary way by referring to something that is considered to have similar characteristics to the person or object you are trying to describe (*Cambridge Advanced Learner Dictionary Third Edition*). Moreover, idiom is a phrase or sentence whose meaning is not clear from the meaning of its individual words and which must be learnt as a whole unit, such as *give way*, a change of heart, be hard put to it (Hornby, 1995: 589).

# b. Foreignized and Domesticated Translation Techniques Adopted in this Study

These Indonesian culturally-bound expressions are analyzed considering the use of the translation techniques. In the case of translation techniques, this study based on a concept of foreignization and domestication which is proposed by Venuti (1995) in his book entitled *The Translator's Invisibility: A History of Translation*. Foreignization is an ethnodevian pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad (Schleiermacher in Venuti, 1995: 20). On the other hand, domestication is an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home (Schleiermacher in Venuti, 1995: 20).

In this study, the researcher adopts eight foreignized and domesticated translation techniques and three additional combined-translation techniques. It is because there might be possibilities the translator uses combination translation techniques on translating one expression. The figure is as follows.

Table 3: Translation Techniques Adopted in this Study

	Foreignization		Domestication
1	Addition	6	Generalization
2	Expansion	7	Omission
3	Borrowing	8	Equivalence (Established Equivalent)
4	Literal Translation	9	Adaptation
5	Combined-Trans Tech of For	10	Combined-Trans Tech of Dos
11	Combination Translation Tech's of Foreignization and Domestication		

The explanation of the foreignized and domesticaated translation techniques as follows.

1) Foreignized Translation Techniques

a) Addition (Additions, Notes, and Glosses)

Addition is usually used to add information of culturally-bound

expression. Newmark (1988: 91) states that a translator may have to add

additional information to his or her translation is "normally cultural

(accounting for the differences between SL & TL culture), technical (relating

to the topic) or linguistic (explaining wayward use of words), and is dependent

on the requirement of his, as opposed to the original, readership." Addition

may exist in various forms within the text. Newmark (1988: 92) explains it

with the samples as follows.

(1) As an alternative to the translated word

For example: 'le gabelle' becomes 'the gabelle, or salt tax'

(2) As an adjective clause

For example: 'la taill' becomes 'la taille, which was the old levy raised

in feudal times from the civilian population'

(3) As a noun in apposition

For example: 'les trailes' becomes 'the traites, costumes dues'

(4) As a participial group

For example: 'Voctroi' becomes 'Voctroi taxes imposed on food stuffs and wine entering the town'

(5) In brackets, often for a literal translation of a transferred word.

In this case, additional information can be positioned between round and square brackets, unless these brackets are used as part of the SL text.

For example: 'das Kombinat' becomes 'the kombinat (a "combine" or "trust")'

#### (6) In parentheses, the longest form of addition

For example: 'aides' becomes 'aides-these are excise dues on such things as drinks, tobacco, iron, precious metals and leather-were imposed in the eighteenth century'

According to Newmark (1988: 92), additional information should be placed within the text since reader's attention of the text will not be interrupted. However, the reader will not exactly notice the distinction between the text and the contribution of translator and addition within the text cannot be used for long information. Hence, some translators neglect it and move to other methods where they can employ longer additional information since the methods are placed outside the text. Newmark (1988: 92) states the methods are in the form of notes and glosses.

#### (1) Notes at the bottom of page

- (2) Notes at the end of chapter
- (3) Notes or glossary at the end of book

Unfortunately, additional information outside the text has several weak points. Notes at the bottom of page irritate and exhaust the reader when they are too lengthy and numerous. Notes at the end of chapter also irritate when chapters are too long because the readers take time to find it. As well as the glossary at the end of book, it obliges the readers to go to the end book every time she or he comes across a foreign word.

The following is some examples of addition in *Bumi Manusia*:

- ST: Kehebatannya menandingi kesaktian para satria dan dewa nenekmoyangku dalam cerita **wayang**. (BM.p3)
- TT: Their awesomeness rivaled the magical powers of the gods and knights, my ancestors in **the wayang shadow puppet theater**. (TEM.p17)
- ST: "... Kalau dewi itu kelak mendampingimu jadi **Raden Ayu**, aduhai, semua bupati di Jawa akan demam kapialu karena iri." (BM.p11)
- TT: "... If this goddess were to be beside you as your **raden ayu**, all the bipatis of Java would be in a high fever because of their envy. (TEM.p23)

Glossary (TEM.p366)

Raden Ayu: The title for aristocratic Javanese women, especially the first wife of a *bupati*.

# b) Expansion

Newmark states that expansion is usually adopted in poor written text (1988: 90). According to Delisle (http://mural.uv.es/afevi2/Procedures.pdf), expansion is to use more words in TT in order to re-express an idea or to reinforce the sense of a ST word because his correspondence in the TL cannot be expressed as concisely. Moreover, according Zakhir in his article, expansion occurs when the translator tries to move from the implicit into the explicit. Newmark provides some example of expansion, such as 'cheveux igaux' to 'evenly cut hair'; 'belebend' to 'life-giving'. Furthermore, below example is expansion exist in *Bumi Manusia*.

ST: Rumah, ladang, **sawah**, pepohonan jalanan yang dikurung dengan kranjangan bambu, ... (BM.p10)

TT: Houses, dry field, **wet paddy fields**, trees enclosed in bamboo lattice along the road, ... (TEM.p22)

## c) Borrowing

Vinay and Darbelnet (in Munday, 2001: 56) state that borrowing means that the SL word is transferred directly to TL which is used to fill a semantic gap in TL and to add local color. For example, the Russian words *rouble* and *perestroika* are used in English.

In other words, the words or expressions of SL are taken and used in the TL in naturalized form. Borrowing is the simplest translation method used when equivalent in TL seems difficult or inappropriate of SL in order to avoid from losing some of semiotic aspects and cultural aspects of the word. Besides, borrowing is adopted for stylistic and rethorical reasons. The example is as follows.

ST: Kemudian, sahabat, dari gedung wayang-orang mulsi terdengar suara gamelan. (BM.p213)

TT: Then from the **wayang orang** perfomance building, **gamelan** music began to waft across to us. (TEM.p192)

#### d) Literal Translation

It refers to 'word-for-word' translation, which describe as being most common between languages of the same family and culture (Vinay and Darbelnet in Munday, 2001: 57). In other words, literal translation is a direct transfer of the ST into a grammatically appropriate TT in which the translator's task is limited to observing the adherence to the lingistic chains of the TL.

Literal translation can be used when the languages involved share parallel structures and concept. Literal translation carries the imprint of the original. However, for common readers it sometimes looks like a random collection of lexical item. Venuti (2000: 77) argues that literal translation is a tautological since anything but that is not truly a translation but an imitation, an adaptation or a parody.

For authors, literalness is acceptable because of structural and metalingusitic requirements and the meaning is fully preserved, yet the translator may judge that the literal translation is unacceptable because:

Literal translation gives a different meaning; it has no meaning; it is impossible for structural reasons; it does not a corresponding expression within the metalingistic experience of the TL; it corresponds to something at a different level of language (Vinay and Darbelnet in Munday, 2001: 57).

An example from Vinay and Darbelnet in Munday (2001: 57) is as follows.

ST: "I let my spectacles on the table downstairs."

TT: "J'ai laisee' mes lunettes sur la table en bas."

The example of literal translation in *Bumi Manusia* is as follows.

ST: Sebuah rumah begaya Tiongkok berpelataran luas dan terpelihara rapi dengan pagar hidup. (BM.p11)

TT: I saw **a Chinese-style house** with a big yard, well kept and with a hedge.

(TEM.p24)

#### 2) Domesticated Translation Techniques

#### a) Generalization

According to Pedersen (2005: 6), generalization means replacing a cultural word, known as extra-linguistic culture-bound reference (ECR), referring to something specific by something more general. Typically, generalization involves hyponymy, but in wide sense, as the form of the TT cultural word may retain uniqueness of referent. There is an upward movement on a hyponymy scale, producing a TT item that is less specific than the ST cultural words (Pedersen, 2005: 6). Pedersen notes two examples as follows.

47

ST: the Corrinth coffee shop (English)

TT: ett kafé (a café) (Swedish)

ST: Voit (a particular brand of volleyball) (English)

TT: *boldmærket* (the brand of the ball) (Danish)

Following is the example of generalization in *Bumi Manusia*:

ST: Di rumah tak kutemui tarcis. Hanya Robert Suurhof. (BM.p8)

TT: At home I found no cake. Only Roberts Suurhof. (TEM.p21)

## b) Omission

According to Toury in Pedersen (2005: 9), omission is a valid strategy which simply means replacing the source text word/s with nothing. In other words, omission does not include the process of translation in its traditional sense. Meanwhile, Baker (1992: 40-41) states if '... the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanation, translator can and often simply omit translating the word or expression...' It means that omission is allowed when there is no equivalence meaning in TT and the word/s in the ST function simply as supporting information.

In this case, Newmark (2001: 149) uses 'deletion' to name omission. He points out that the translator, in fact, is sometimes justified in pruning or eliminating redundancy in poorly written informational texts provided (Newmark, 2001: 149). It implies that omission is not all about simply omitting

the expression, but it is also reducing only part of the expressions which are not necessary, contain double expressions, or do not have equivalence expressions in TT caused by culture gaps.

Translators may choose omission as the final choice, but it may be a kind of laziness. As Leppihalme argues, in Pedersen (2005: 9), that 'a translator may choose omission responsibly, after rejecting all alternative strategies, or irresponsibly, to save him/herself the trouble of looking up something s/he does not know.' Following is the example of omission in *Bumi Manusia*:

ST: ...., tanpa mengeluarkan suara dari mulut mereka yang tersumbat dengan selendang. (BM.P189)

TT: ..., and there was no noise from their gagged mouths. (TEM.P172)

# c) Equivalence (Established Equivalent)

In this case, equivalence is as a translation technique. Equivalence means replacing SL text through equivalents in TL text. Vinay and Darbelnet point out equivalence as a case where languages describe the same situation by different stylistic or structural means (Munday, 2001: 58). The example of equivalence is given by reaction of an amateur who accidently hits his finger with hammer. In French, the cry of pain would be transcribed as "Aie!" However, in English it would be interpreted as "Ouch!" Besides, equivalence is useful in translating idioms and proverbs. For example, a proverb 'comme un

chien dans un jeu de quilles' ('like a dog in a set of skittless'), can be rendered as 'like a bull in a china shop' (Munday, 2001: 58).

Meanwhile, Molina and Albir (2001: 510) repropose 'equivalence' into 'established equivalent'. Established equivalent is to use a term or expression recognized (by dictionaries or language in use) as an equivalent in TL, For example, the English expression 'They are as like as two peas' into Spainish expression 'Se parecen como dos gotas de agua'. Here is example of equivalence exists in *Bumi Manusia*.

ST: Kekuatan bukan lagi jadi monopoli gajah dan **badak**. (BM.p3)

TT: Powers was no longer the monopoly of the elephant and **rhinoceros**.

(TEM.p17)

## d) Adaptation

Adaptation involves changing the cultural reference when a situational in the source culture does not exist in the target culture (Vinay in Munday, 2001: 58). When ST does not exist in TT, by adaptation TT comes as close as possible to the intent of the ST and create similar impact. In this case, translators resort to re-write the SL expressions according to the characteristics of the TL expressions. Translators may adapt and create a new equivalent situation. In other words, adaptation can be regarded as a situational equivalence. Meanwhile, Delisle points out that adaptation is needed to replace a socio-cultural reality from the SL with a reality specific to the target culture in order to accommodate for the expectations of the target audiences

(http://mural.uv.es/afevi2/Procedures.pdf). Unfortunately, adaptation affects not only the syntactic structure but also it limits the development of ideas in the text.

Example:

Cricket (United Kingdom) → Baseball (United States)

The example of adaptation in *Bumi Manusia*:

ST: ..., pameran ketrampilan dan kebiasaan yang dipelajari orang dari Eropa
– sepakbola, standen, **kasti**. (BM.p7)

TT: ..., exhibitions of all those skills and abilities studied by Europeans—soccer, acrobatics, and **softball**. (TEM.p20)

## c. Concept of Meaning Equivalence Adopted in this Study

After analyzing the culturally-bound expressions regarding either the foreignizing or domesticating techniques, the next step is determining the meaning equivalence of the both expressions of ST and TT. In this study, the researcher applies the theory of meaning equivalence by Roger T. Bell. Bell states a ideal of total equivalence is a chimera (1991: 6). There is no absolute synonymy. Something will always be 'lost' or 'gained' in translating process and translators find themselves being accused of reproducing only part of the original and so 'betraying' the authors intensions (Bell, 1991: 6). In this problem of equivalence Bell states:

Texts in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantic, of grammar, of lexis, etc.) and at different ranks (word-for-word, phrase-for-phrase, sentence-for-sentence) (Bell, 1991: 6).

According to Bell, each language is different. Languages are different in form having distinct codes and rules regulating the construction of grammatical stretches of language and in forms have different meaning. Based on the Bell's explanation above, meaning equivalence can be expanded into two terms which is equivalent and two other terms which is categorized as non equivalent. They are:

# 1) Equivalent

#### a) Fully Equivalent

In this case, the meaning of SL text is completely transferred in TL text. In other words, the message of STs have to be transferred into TTs where the target readers will catch the same understanding as the source readers do. The example from Rini (2009: 92) is as follows.

- ST: Jadilah tempe bongkrek. Sudah sejak lama Santayib memenuhi kebutuhan orang dukuh akan tempe itu.
- TT: For some years Santayibhad provided the people of Paruk with a particular kind of tempeh, called bongkrek, made from bungkil, the dregs of finely-gound coconut.

In this case, the ST tempe bongkrek is translated into a particular kind of tempeh, called bongkrek, made from bungkil, the dregs of finely-ground coconut. The target readers who are not familiar with this kind of

food will get a specific description of what *tempe bongkrek* is. the expression above is classifid as fully equivalent since the target readers get the message clearly by reading the addition information.

# b) Partly Equivalent

In this case, the meaning of SL text is partly transferred in TL text. Sometimes, there is lost information in the translating process. In this case the target readers will not get the complete message. The example from Rini (2009: 94) is as follows.

ST: Beberapa orang berseru macam-macam ketika melihat aku menggandeng Srintil keluar pasar menuju warung cendol.

TT: Several people made coarse comments when they saw me, arm in arm with Srintil, leaving the market place and heading towards the **foodstall**.

In this case, *warung cendol* is a specific place where *cendol* is sold (Rini, 2009: 94). Meanwhile, foodstall is a table or small shop with an open front from which food is sold in a market (Rini, 2009: 94). In this case, the target readers will only get general information without the understanding of *cendol*.

# 2) Non-Equivalent

# a) Different meaning

Different meaning occurs on translation where it does not reflect the same message as the ST does. Therefore, the target readers get the different information about the ST. The example from Rini (2009: 96) is as follows.

ST: Oleh Nyai Sakarya, Srintil diberi hidup dengan air tajin.

TT: To quiten her, Mrs. Sakarya fed her rice porridge.

Air tajin is air rebusan beras yang agak kental (www.kamusbahasaindonesia.org). Meanwhile, rice porridge is a porridge made from rice where porridge itself means a thick soft food from oats boiled in milk or water, eaten hot for breakfast (Cambridge Advanced Leaner's Dictionary Third Edition). In this case, the way to cook the rice between tajin and porridge is different. Furthermore, in target readers' culture, air tajin is not consumed. Therefore, the expressions of the two languages have different meaning.

#### b) No meaning

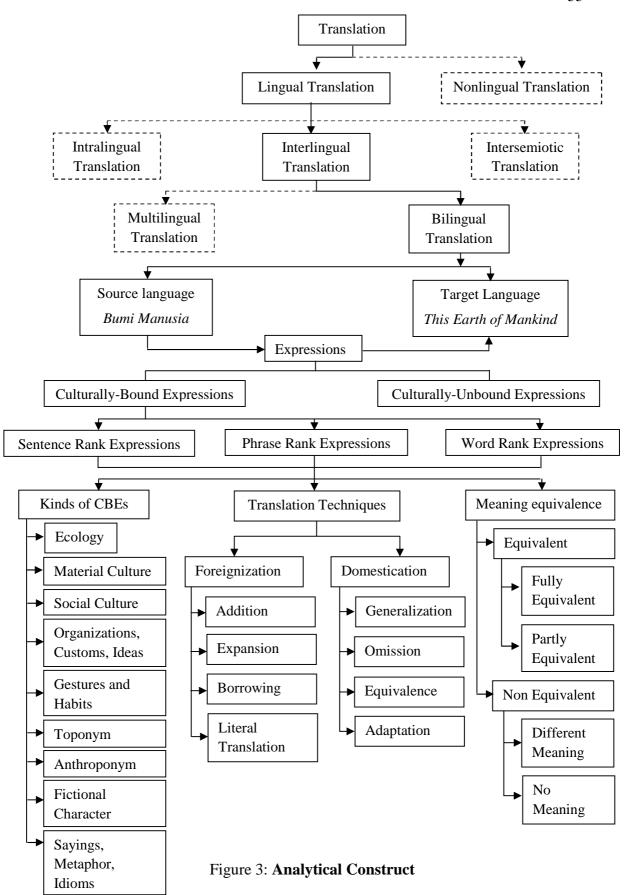
No meaning occurs when the TL text totally loses all message contained in the SL text. On other words, the expressions in the SL are not realized in the TL. The example from Rini (2009: 97) is as follows.

ST: Dengan **obor** mereka disuruh oleh sersan Slamet mengumpulkan empat mayat.

TT: They were ordered by Sergent Slamet to collect the four corps

In this case, the translator omits the SL expressions. therefore, the expression is not equevalence in term of no meaning since the word obor in the SL is not realized into TL.

From explanation above, it can be served in an analytical construct below.



#### **CHAPTER III**

#### RESEARCH METHOD

# A. Research Approach

A descriptive-qualitative approach was employed in this study in describing the data. This study was about identification of culturally-bound expressions related to the use foreignizing and domesticating translation techniques and identification the meaning equivalence in bilingual translation between Indonesian original novel and English version novel. In other words, this study was accomplished by observing and comparing the product of the two novels. The method analyzed deeper into the data and combines them to the theory to get the best research result. However, in the acquisition of qualitative research, quantitative data might present. It was because this study also employed a little bit number (quantitative analysis) to support the analysis of the data.

According to Vanderstoep (2009: 167), the researcher of qualitative study imposes the cultural, social, and personal identity on any interpretation of the research participant's experience. Qualitative study reveals things about the culture, history, and values that may not have thought about. Besides, qualitative research is descriptive. Description is essential for understanding. Therefore, the goal of qualitative research is to understand the view point of research participant or research object (Vanderstoep, 2009: 167). In addition, qualitative research

employs some methods, one of which is analysis some types of texts. There are broad definitions referring the term text. One of them is written text such as novel.

# B. Data Type

In this study, the researcher collected data in the written texts form from the two works of Pramoedya Ananta Toer's *Bumi Manusia* and Max Lane's *This Earth of Mankind*. The unit of data analysis was in the form of words, phrases, clauses. The meaning equivalence was also measured in these units of data analysis. Moreover, the expressions which are repeatedly mentioned with same expression in the TT were only taken at one time. However, it was re-listed in the table of analysis when the expression is mentioned over and over with different expression in the TT.

## C. Data Sources

The sources of the data are Pramoedya Ananta Toer's work entitled *Bumi Manusia* and Max Lane's work entitled *This Earth of Mankind*. The original work or *text 1*, *Bumi Manusia*, was issued by Hasta Mirta Yogyakarta Publisher which was published in 2002. The first Indonesian original printing *Bumi Manusia* was published in 1980. The text consists of 20 chapters in 405 pages. Meanwhile the *text 2*, *This Earth of Mankind*, was issued by Pinguin Books Australia Ltd. in 1990. The first novel was published in Australia in 1982. Text 2 consists of 20 chapters as well, yet it is in 387 pages.

# **D. Data Collection**

For this research, the data were collected by using a table. Only the data that supports the research formulation were taken to be analyzed which is the data that contains culturally-specific items or culturally-bound expression. Every culturally-bound expression in both English and Indonesian version was classified in the table of analysis. The data classification and data encoding were arranged in the following.

- 1. The classification for cultural categories was coded CC.
  - a. CC1: Ecology
  - b. CC2: Material Culture
  - c. CC3: Social Culture
  - d. CC4: Organization, Customs, Ideas
  - e. CC5: Gestures and Habits
  - f. CC6: Toponym
  - g. CC7: Anthroponym
  - h. CC8: Fictional Character
  - i. CC9: Idiom, Proverb, and Saying
- 2. The classification for translation techniques of foreignization and domestication was coded.
  - a. Foreignized translation techniques
    - (1) Ad: Addition
    - (2) Ex: Expansion

(3) Br: Borrowing

(4) TL: Literal Translation

(5) Mx1: Combined-Translation Techniques in the Context of Foreignization

b. Domesticated translation techniques

(1) Ge: Generalization

(2) Om: Omission

(3) Eq: Equivalence

(4) Ap: Adaptation

(5) Mx2: Combined-Translation Techniques in the Context of Domestication

c. Combined-Translation Techniques of Foreignization and Domestication

(1) Mix3: Combined-Translation Techniques of Foreignization and Domestication

3. The classification for meaning equivalence was coded ME

a. Equivalent

(1) E1: Fully Equivalence

(2) E2: Partly Equivalence

b. Non-Equivalent

(1) N1: Different Meaning

(2) N2: No Meaning

4. Encoding the data can be explained as follows.

a. Data code in Appendixes

Example: BM.P17.L3 → Bumi Manusia; page 17; line 3

TEM.P56.L6 → This Earth of Mankind; page 56; line 6

b. Data code in the chapter of Discussion

Example: D1/BM.P2.L9/TEM.P16.L3/CC2/Br/N2

D1: Data number 001

BM.P2.L9: Bumi Manusia, page 2, line 9

TEM.P7.L3: This Earth of Mankind, page 7, line 3

CC1: Cultural Categories; Ecology

Br: Foreignization; Borrowing

N2: Meaning Equivalence; No Meaning

In this study, the unit of data analysis was in the form of words, phrases, and clauses. The example of the table analysis is as follows.

Table 4: Table of Analysis

			Cultural Cateories					Translation Techniques							Meaning Equivalence										
N	Culturally-Bound Expressions of										Foreignization D		D	ome	estication		M								
0	Data I and II	C 1	C 2	<b>C 3</b>	<b>C 4</b>	<b>C 5</b>	C 6	<b>C</b> 7	<b>C</b> <b>8</b>	<b>C</b> 9	A d	E x	B	T L	M x 1	G e	O m	E q		M x 2	<b>x 3</b>	E 1	E 2	N 1	N 2
1	Oleh masyarakat terpelajar Eropa dan <b>Indo</b> dianggap terbaik dan tertinggi nilainya di seluruh Hindia Belanda. (BM.P2.L14)  Among the educated European and <b>Indo</b> communities, they were considered to be the best teachers in all of the Netherlands Indies. (TEM.P16.L14)			√									1									<b>√</b>			
2																									

CC1: Ecology Ad: Addition E1: Fully Equivalence Note: CC2: Material Culture Ex : Expansion E2: Partlly Equivalence CC3: Social Culture Br : Borrowing N1: Different Meaning Code: Code1: BM.P2.L14 CC4: Organizations, Customs, Ideas LT: Literal Translation N2: No Meaning BM: Bumi Manusia CC5: Gestures and Habits Mx1: Combined-Trans Techniques of Foreignization CC6: Toponym P2: Page 2 Ge: Generalization L14: Line 14 CC7: Anthroponym Om: Omission CC8: Fictional Character Eq : Equivalence

Code2: TEM.P16.L14 CC9: Saying, Metaphors, Idioms
TEM: This Earth of Mankind
P16: Page 16
L14: Line 14

CC9: Saying, Metaphors, Idioms
Mx2: Combined-Trans Techniques of Domestication
Mx3: Combined-Trans Techniques of Foreignization
and Domestication

#### E. Research Instruments

According to Lincoln and Guba in Vanderstoep (2009: 188-189), the best instrument for qualitative naturalistic inquiry is the human. Therefore, the researcher was the primary instrument for collecting the data. Moleong (2001: 121) states that in qualitative research, the researcher plays the role as the designer, the data collector, the analyst, the data interpreter, and eventually the reporter of the research findings. In this study, the researcher was the one who collected and processed the data, starting from the raw to the final data. Besides, the researcher was the one who determined what should be included and what should be excluded as well as who filtered the data (Vanderstoep, 2009: 184).

Nevertheless, in this study there were also secondary instruments used to ease the process of analysis. One of the secondary instruments was in the form of data sheets that were visualized in the form of tables. Apart from the data sheets, other secondary instruments used in this study were laptop, pencil, pen, handout, calculator, etc. to collect and classify the data.

#### F. Trustworthiness

According to Lincoln and Guba in Suharso (2006: 18), trustworthiness in a qualitative inquiry is aimed to support the argument that the research findings are worth paying attention to. They also identify some criteria to judge the quality of findings in qualitative study. They are credibility, transferability, dependability, and conformability (Lincoln and Guba in Suharso, 2006: 18).

Meanwhile, Suharso (2006: 18) explains that there are four common types of triangulation to enhance the trustworthiness. First type of triangulation is *by source*: data is collected from different sources. The second one is *by methods*: the different data collection strategies are used. The third one is *by researcher*: involving the use of more than one researcher to analyze the data, develop and test the coding scheme. The last type of triangulation is *by theorist*: multiple theories and perspectives are considered during data analysis and interpretation.

In this study, the researcher concerned the triangulation by theories. The researcher applied some theories of languages, translation and culture to analyze and interpret the data. After collecting and analyzing the data, the researcher applied re-inspection by re-reading the texts, re-checking the data source, the method, and theories employed by the researcher, as well as re-comparing the data with the relevant theories.

On the other hand, the study needs help from some experienced people called consultants to do the data triangulation. The discussion with the consultants, Asrudin Barori Tou Ph.D. and Yosa Abduh Alzuhdy, M. Hum, was done regularly from the beginning until the end of this research process. Besides, the researcher asked some peers to listen to the researcher's ideas and concerns and to check the data analysis or to check whether the categorization of the data in the data sheet were correct or not. In this study, there were two debriefing peers, Nastiti Trisnowati and Anggie Ray Salvatore, who study in the same major, English language and literature.

### G. Data Analysis

The process of data analysis carried of six steps which were described as follows.

## 1. Collecting

Wiersma states that data analysis begins soon after data collection begins, because the researcher checks on working hypotheses, unanticipated results, and the like (Wiersma, 1995: 216). In this study, the researcher read and took the data from the two data sources, *Bumi Manusia* and *This Earth of Mankind*. The researcher only collected the data which concern with culturally-bound expressions.

#### 2. Categorizing

After the researcher collected and got the raw data, the next step was to categorize the raw data. This is the one which used the table of analysis as presented in sub chapter of data collection.

#### 3. Classifying

The next step was classifying the data. The researcher classified the data into relevant categories provided. Classification was the most difficult step to do as this required a good and deep understanding on the theories employed. The words and phrases found as the data were classified into categories that employ the theories of culturally-bound expressions, translation techniques of foreignization and domestication, and meaning equivalence. Similar data was classified as one datum in table analysis. It means that no datum is repeated.

# 4. Analysing

In this step, the data were counted one by one according to the categorization system in order to get the fixed number (percentage) of each phenomenon in the tables. At the end of this step, all percentages of the existence of each type could be seen. Having this, the answers for the formulated problems of this research could be got. Those fixed numbers and percentages became the findings of this research.

# 5. Discussing

The researcher would make discussion and draw conclusion. The researcher discussion not only relates to the findings to some employed theories, the researcher also explained and elaborated why and how the findings could be so. In addition, this kind of discussion was also conducted to the whole findings of the table in the form of explanation and elaboration.

#### 6. Reporting

The last step to finish was to report the findings and the discussions of the findings. In writing the report of the research, the researcher also added some points of conclusion as well as some points of suggestion.

#### **CHAPTER IV**

#### FINDINGS AND DISCUSSION

This chapter is divided into two parts: the findings of the study and the discussion of the data analysis. The first part shows the findings of the three objectives: categories of culturally-bound expressions existing in Pramoedya Ananta Toer's *Bumi Manusia*, translation techniques which represent foreignization and domestication in Pramoedya Ananta Toer's *Bumi Manusia*, and the degree of meaning equivalence of each culturally-bound expression in Pramoedya Ananta Toer's *Bumi Manusia*. Meanwhile, the second part is the discussion of the findings by presenting some examples of the phenomenon which occurred as well as marking the important parts of the presented examples.

# A. Findings

There are three findings based on the three objectives. Each finding is presented in a table which contains number and percentage to support argument of the data occurrence.

# 1. The Description of Indonesian Culturally-Bound Expressions Existing in Pramoedya Ananta Toer's *Bumi Manusia*

As figured in chapter II, the process of identification of culturally-bound expressions is based on the nine categories which are proposed by Newmark (1988: 95-103), Espindola & Vasconcellos (2006: 49-50), Zare-Behtash and

Firoozkoohi (2009: 1578). The categories of culturally-bound expressions are (1) *Ecology*, (2) *Material Culture*, (3) *Social Culture*, (4) *Organizations*, *customs*, *ideas*, *activities*, *procedures*, *concepts*, (5) *Gestures* and *Habits*, (6) *Toponyms*, (7) *Anthroponyms*, (8) *Fictional Character*, and (9) *Idiom*, *Proverb*, *Saying*.

The table below shows further explanation of the finding of the categories of culturally-bound expressions existing in *Bumi Manusia*.

Table 5: Data Finding of the Identification of Indonesian Culturally-Bound

Expressions Existing in Pramoedya Ananta Toer's Bumi Manusia

No	Categories of Culturally-bound Expressions	Σ	%
1	Ecology	18	5.68
2	Material Culture	94	29.65
3	Social Culture	83	26.18
4	Organizations, Customs, Ideas,	13	4.10
5	Gestures and Habits	9	2.84
6	Toponym	15	4.73
7	Anthroponym	28	8.83
8	Fictional Character	8	2.52
9	Sayings, Metaphors, Idioms	49	15.46
	Total	317	100

From the study, the researcher finds that there are 317 Indonesian culturally-bound expressions in *Bumi Manusia*. Indonesian culturally-bound expressions in the category of material culture have the highest frequency with 94 expressions or 29.65%, followed by social culture (83 expressions or 26.18%), sayings, metaphors, and idioms (49 expressions or 15.46%), anthroponym (28

expressions or 8.83%), ecology (18 expressions or 5.68%), toponym (15 expressions or 4.73%), organizations, customs, ideas (13 expressions or 4.10%), gestures and habits (9 expressions or 2.84%), and fictional character (8 expressions or 2.52%).

This result shows that the novel *Bumi Manusia* contains a lot of Indonesian culturally-bound expressions which often become one of the problems faced by the translator. The novel is set on the early 20th century under the Dutch colonialism in Indonesia, so it is indeed rich of local colour. The translator translates 294 expressions out of 317 expressions equivalently into TL. Unfortunately, he fails to translate the other 23 expressions out of 317 expressions to TL which means they are not equivalently translated. In other words, the translator successfully transfers 92.74% of the meaning of Indonesian culturally-bound expressions into TT. It is presented in the following sub-chapter for further discussion of equivalence.

# 2. The Identification of the Translation Techniques which Represent Foreignization and Domestication in Pramoedya Ananta Toer's *Bumi Manusia*

At first, the classifications of this study are based on some scholars' theories which represent foreignization and domestication in translating culturally-bound expressions i.e. (1) *foreignization*: (i) addition, (ii) expansion, (iii) borrowing, (iv) literal translation; and (2) *domestication*: (i) generalization, (ii) omission, (iii) equivalnce, (iv) adaptation.

Secondly, the researcher adds some classifications of the translation techniques. They are (1) combined-translation techniques in the context of

foreignization, (2) combined-translation techniques in the context of domestication, and (3) combined-translation techniques of foreignization and domestication. Finally, the table below shows the finding of the translation techniques which represent foreignization and domestication used by the translator in translating culturally-bound expressions in *Bumi Manusia*.

Table 6: Data Finding of the Foreignizing and Domesticating Translation

Techniques in Pramoedya Ananta Toer's *Bumi Manusia* 

No	Translation Techniques	Σ	%					
Frorei	Froreignization							
1	Addition	47	14.83					
2	Expansion	35	11.04					
3	Borrowing	51	16.09					
4	Literal Translation	41	12.93					
5	Combined-Translation Techniques in the Context of Foreignization	8	2.52					
Total	of Foreignizing Translation Techniques	182	57.41					
Domestication								
6	Generalization	23	7.26					
7	Omission	27	8.52					
8	Equivalence	39	12.30					
9	Adaptation	33	10.41					
10	Combined-Translation Techniques in the Context of Domestication	-	0.00					
Total of Domesticating Translation Techniques 122								
Combined-Translation Techniques of Foreignization and Domestication								
11	Combined-Translation Techniques of Foreignization and Domestication	13	4.10					
Total		317	100					

From the table above, it can be seen that the occurrences of foreignized translation techniques is higher than domesticated translation techniques. There are 182 expressions (57.41%) using foreignized translation techniques, 122 expressions (38.49%) using domesticated translation techniques, and 13 expressions (4.10%) which are translated using combined-translation techniques of foreignization and domestication. In the foreignization category, translation by borrowing has the highest frequency (51 expressions out of 182 or 16.09%), followed by addition (47 expressions out 182 or 14.83%), literal translation (41 expressions out 182 or 12.93%), expansion (35 expressions out of 182 or 11.04%), and translation using combined-translation techniques in the context of foreignization (8 expressions out of 182 or 2.52%).

Moreover, in the domestication category, translation in equivalence is the highest frequency (39 expressions out of 122 or 12.30%), followed by adaptation (41 expressions out of 122 or 10.41%), omission (27 expressions out of 122) or 8.52%), generalization (23 expressions out of 122 or 7.26%), and there is no expression that translated using combined-translation techniques in the context of domestication. Meanwhile, there are 13 expressions or 4.10% which are translated using combined-translation thecniques of foreignization and domestication.

According to the result, both foreignized and domesticated translation techniques are identified in the study. However, the number of the application of foreignized translation techniques is more than the domesticated translation techniques. It implies that the translator tends to retain peculiarity of the original

with the greater care. Even though the translator tries to familiarize the foreign cultural words in the TT, the content of the ST still could be well comprehended. It can be seen in the degree of meaning equivalence which is 92.74% of the occurrences. The discussion of the degree of meaning equivalence is presented the next sub-chapter.

# 3. The Description of the Degree of Meaning Equivalence of Indonesian Culturally-Bound Expressions of Pramoedya Ananta Toer's *Bumi*Manusia in Max Lane's This Earth of Mankind

Based on the data analysis, the translation of Indonesian culturally-bound expressions into English have a satisfying result. The degree of equivalent meanings is the most significant. The result shows that the degree of equivalent meanings is much higher than the non-equivalent meanings. The following table presents the frequencies and percentages of the equivalent meanings in detail.

Table 7: Degree of Meaning Equivalence of Indonesian Culturally-Bound

Expressions in Pramoedya Ananta Toer's Bumi Manusia

No	Degree of Meaning	Σ	%
1	Equivalent	294	92.74
2	Non-Equivalent	23	7.26
	Total	317	100

The table above shows that the equivalent meaning has higher frequency than the non-equivalent meaning has. There are 294 occurrences out of 317 occurrences which are categorized into degree of equivalent meaning. It implies that 92.74% of the Indonesian culturally-bound expressions are translated into equivalent expressions in TT. Meanwhile, there are 23 occurrences out of 317

occurrences which are categorized into degree of non-equivalent meaning. In other words, 7.26% of Indonesian culturally-bound expressions are translated into non-equivalet expressions in TT. All in all, it can be said that the translator successfully transfers the messages of the ST into TT in terms of Indonesian culturally-bound expressions, although translating cultural words is one of challenging task for translators.

Furthermore, from the analysis, the equivalent meaning does not always have fully equivalent. The occurrence and percentage of the kind of equivalent degree is presented in the table below.

Table 8: Degree of Equivalent Meaning of the Translation of Indonesian

Culturally-Bound Expressions

No	Equivalence of Meaning	Σ	%
1	Fully Equivalent	230	72.56
2	Partly Equivalent	64	20.19
	Total	294	92.74

In the table above, fully equivalent has the highest frequency with the occurrence of 230 out of 294 or 72.56%, followed by partly equivalent with 64 occurrences out of 294 or 20.19%. It indicates that the meanings of 230 occurrences are completely transferred into TT. In the meantime, the meanings of the rest 64 occurrences are only delivered partially. In other words, the messages of 64 occurrences are not completely transferred but they are not out of context.

In terms of non-equivalent meaning, there are two categorizations. They are different meaning and no meaning. The detail occurrences and percentages of those two categorizations are presented in the following table.

Table 9: Degree of Non-Equivalent Meaning of the Translation of
Culturally-Bound Expressions

No	Non-Equivalence of Meaning	Σ	%
1	Different Meaning	11	3.47
2	No Meaning	12	3.79
	Total	23	7.26

From the table above, out of 23 non-equivalent translations, different meaning has the frequency of 11 occurrences or 3.47% and no meaning has the frequency of 12 occurrences or 3.70%. It implies that 11 occurrences which are categorized into different meaning have TT's expressions that do not reflect the same messages as the ST's expressions do. In other words, target readers will get different information from what the source readers comprehend. Meanwhile, the researcher also identifies 12 occurrences which are categorized into no meaning. It shows that the 12 expressions of ST are not realized in TT. In this case, the 12 occurrences totally lose messages which should be delivered to the target readers.

#### 4. Other Findings

In previous sub-chapter, a comparison has been carried out to examine the different translation techniques deployed in the Bahasa Indonesia to English translation of *Bumi Manusia* for *This Earth of Mankind* which is dominated by

foreignized translation techniques. Following pie chart is the degree of meaning equivalence of the use of foreignization and domestication.

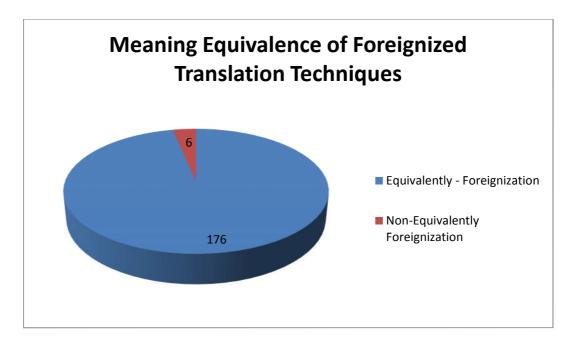


Figure 4: Chart of Meaning Equivalence of Foreignized Translation

Techniques in Bumi Manusia

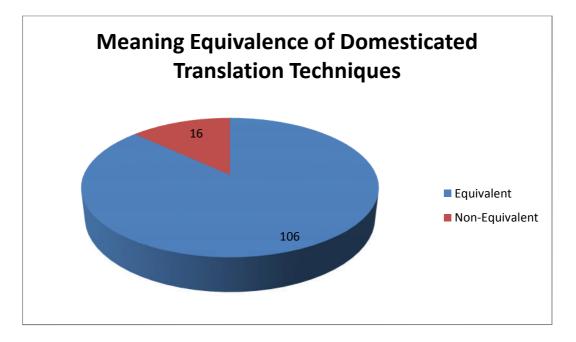


Figure 5: Chart of Meaning Equivalence of Domesticated Translation

Techniques in Bumi Manusia

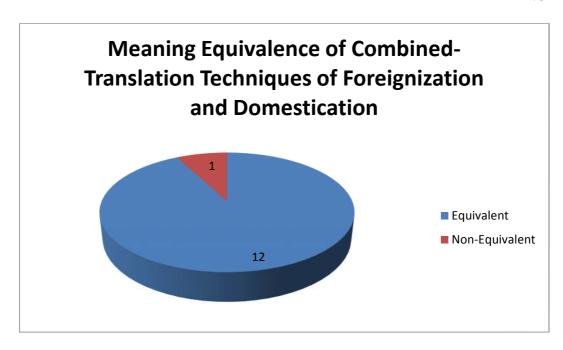


Figure 6: Chart of Meaning Equivalence of Combined-Translation

Techniques of Foreignization and Domestication in Bumi

Manusia

Based on the three figures above, translation by foreignized translation techniques has the highest percentage of equivalent meaning compared to domesticating translation techniques and combination of foreignization and domestication. In other words, translation by foreignizing translation techniques has the minimum percentage in non-equivalence meaning.

Considering the entire translation techniques, the two following pie charts are the degree of meaning equivalence.

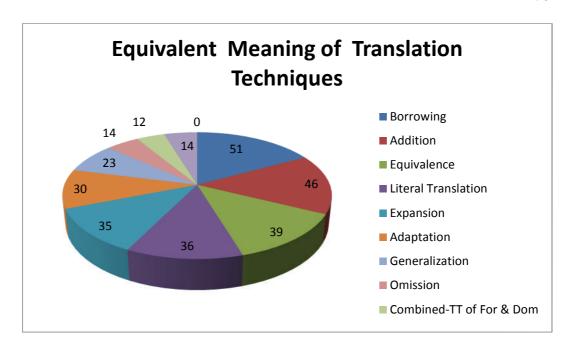


Figure 7: Chart of Equivalent Meaning of Translation Techniques in Bumi

Manusia

Pie chart above presents the translation techniques in the chronological equivalent meaning. Analyzing the entire translation techniques dealing with meaning equivalence, borrowing is the translation technique which has the highest number of occurrences with equivalent meaning, followed by addition, equivalence, literal translation, and so on. It can be seen which translation techniques result most number of occurrences that carry the same intended meaning/message or otherwise. The following figure shows the chart of translation techniques with non-equivalent meaning.

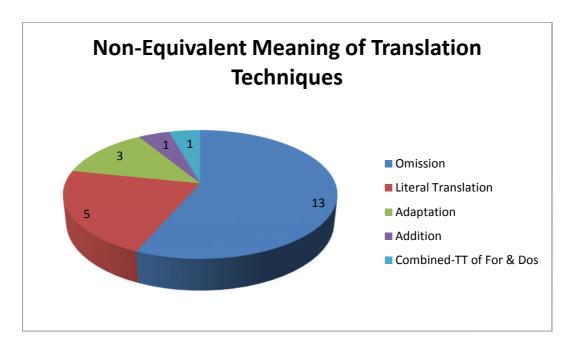


Figure 8: Chart of Non-Equivalent Meaning of Translation Techniques in

Bumi Manusia

On the other side, this pie chart shows translation techniques which are identified having high number of occurrences in non-equivalent meaning. Omission has the highest number of occurrences of non-equivalent meaning, followed by literal translation and adaptation. In other words, in this study, Omission has the highest risk to bring the messages of the ST to TT imperfectly.

#### **B.** Discussion

This sub-chapter presents a deep and clear discussion of the findings of the research. As well, it provides two to three examples for each category.

## 1. Description of Indonesian Culturally-Bound Expressions

In this study, the researcher adopts nine categories of culturally-bound expressions. They are *ecology*, *material culture*, *social culture*, *organizations*, *gestures and habits*, *toponym*, *anthroponym*, *fictional character*, and *sayings*. Based on the research findings, the most prominent category of culturally-bound expressions in Pramoedya Ananta Toer's *Bumi Manusia* is material culture and the smallest ocurrence of cultural category is fictional character and gestures and habits.

#### a. Ecology

Ecology is the relationship between the air, land, water, animals, plants, etc., usually of a particular area or the scientific study of this (*Cambridge Advanced Leaner's Dictionary Third Edition*). Meanwhile, Newmark (1988: 95&103) mentions some examples of ecology such as flora, fauna, local winds, mountains, plains, ice, etc. In the research, the researcher identifies 28 ecological expressions. The example taken from the data is described below:

ST: Rumah, ladang, sawah, pepohonan jalanan yang dikurung dengan kranjangan bambu, bagian-bagian hutan yang bermandikan sinar perak matari, semua, semua berterbangan riang.

TT: Houses, dry field, **wet paddy fields**, trees enclosed in bamboo lattice along the road, clumps of forest washed with silver rays of sunshine, all of it flew past brightly.

#### (D32/BM.P10.L18/TEM.P22.L39/CC1/Ex/E2)

In the novel, there are some cultural categories in terms of ecology such as *sawah* which is transferred into *wet paddy fields* in TT. *Sawah* is *tanah tempat menanam padi yang pada awal-awal padi ditanam digenangi air* (Badudu & Zain, 1996: 1230). Therefore, *sawah* is culturally-bound expression which belongs to ecology in terms of "plains". "Plain" is a large area of flat land (Hornby, 1995: 881). In Newmark's *A Tetxbook of Translation* (1988: 95), one of plain types is paddy field. Another example of ecological term is as follows.

ST: Dan sawah dan sawah dan sawah, tanpa air, ditanami **palawija** menjelang panen.

TT: A paddy fields and paddy fields and paddy fields, unirrigated, **planted with corps, but no rice**, almost ready to be harvested.

## (D146/BM.P129.L3/TEM.P119.L31/CC1/Ex/E1)

In Kamus Umum Bahasa Indonesia (Badudu & Zain, 1996: 982), palawija is tanaman yang biasa ditanam di sawah atau ladang sesudah menanam padi seperti jagung, kacang, kedelai. There are only special crops called palawija which may not exist in other countries such as beans, corn, cassava, and sweet potato. They are planted when there is drought or in the dry area where the paddy as the main agricultural crop cannot grow. Therefore, palawija is grouped into the

ecological category in terms of flora since palawija is a name for several plants.

Another example is shown below.

ST: Sawah yang tertinggal tiada tergarap sedang menunggu penghujung akhir musim kemarau.

TT: The remaining paddy was still fallow, awaiting the beginning of the end of autumn.

#### (D235/BM.P219.L12/TEM.P198.L17/CC1/Ap/N1)

Musim kemarau is musim panas dan lama tidak hujan; lawan musim hujan (Badudu & Zain, 1996: 655). In other words, musim kemarau is a season of drought. Every region has its own season. For instance, there are 4 seasons in subpolar regions (spring, summer, autumn, and winter) such as in Northen America, most of European countries, while in some countries in Asia, and there are only two seasons in hot regions (dry and rainy season) which is the seasons of Indonesia in which the novel was written. Hence, musim kemarau is listed in the cultural category in term of ecology.

#### **b.** Material Culture

Newmark (1988: 97-98), writes that there are some examples of material culture such as food, clothes, houses and towns, and transport. It can be said that material culture is a product produced by the society members to complete their need. In this study, there are 130 expressions as the data. One of the data of material culture is presented below.

- ST: Kalau ia dilahirkan satu km dari kapal itu, barangkali di atas dermaga Perak, barangkali di atas **sampan Madura**, dan mendapatkan kewarganegaraan Madura, barangkali akan lain pula solahnya.
- TT: If he had been born only one kilometer from that ship, maybe on the docks of Perak, perhaps on a **Madurese sampan**, and obtained Madurese citizenship, his behavior would have been a bit different.

#### (D30/BM.P9.L33/TEM.P22.L21/CC2/Br/E1)

In this situation, the ST expression *sampan* is borrowed into TT. *Sampan* is defined as (*Tionghoa*) nama perahu yang kecil (asalnya dulu terbuat dari tiga helai papan) yang haluan dan buritanya melengkung ke atas (Badudu & Zain, 1996: 1213). In plain English, sampan is a name of small boat made of wood. According to Hornby (1995: 1040), sampan is 'a small boat with a flat bottom, used along the coasts and rivers of China'. It means that sampan is a kind of transportation. Therefore, *Madurese sampan* is classified into material culture. Another example of material culture is explained as follows.

- ST: Serombongan orang Madura, bersenjata parang dan sabit besar, **clurit**, telah mengepung rumah kami, telah mengepung rumah kami, menyerang orang Eropa dan hamba negeri yang berusaha memasuki pelataran kami.
- TT: A crowd of Madurese, armed with machetes and large sickles, had surrounded our house, and were attacking any Europeans or state employees who tried to enter our compound.

#### (D315/BM.P387.L22/TEM.P344.L23/CC2/Om/E2)

According to Badudu and Zain (1996: 267), clurit (or celurit) is sabit yang bentuknya setengah lingkaran; dipakai juga sebagai senjata oleh penjahat untuk melukai korban. Clurit is classified as material culture, altough it is not in the group of food, clothes, houses and towns, or even transport as mentioned by Newmark in his book. However, clurit is also produced by society, so it is a material culture in terms of weapon. One more datum presented material culture is as follows.

ST: Apakah mereka ber**kemban** juga di balik baju blacu itu?

TT: Were they wearing **breast-cloths** too under their calico shirts?

#### (D68/BM.P27.L1/TEM.P35.L31/CC2/Ex/E2)

Kemban is (Jawa) kain pembebat dada wanita (Badudu & Zain, 1996: 655). Since kemban is a kind of Javanese traditional torso wrap, it is a material culture in terms of cloth. Kemban is worn by Javanese women. Therefore, it absolutely does not exist in western countries, even if there is, it must have different characteristic such as corset which is to make woman waist appear smaller.

#### c. Social Culture (Work and Leisure)

The researcher finds 47 culturully-bound expressions which are categorized as social culture. There are terms in work and leisure which belong to social culture (Newmark, 1988: 95). The following is the example.

- ST: Para pelajar seakan gila merayakan penobatan ini: pertandingan, pertunjukan, pameran ketrampilan dan kebiasaan yang dipelajari orang dari Eropa sepakbola, standen, **kasti**.
- TT: All the school had gone crazy celebratin the coronation: competitons, performances, exhibitions of all those skills and abilities studied by Europeans—soccer, acrobatics, and **softball**.

#### (D22/BM.P7.L26/TEM.P20.L35/CC3/Ap/E2)

Badudu & Zain (1996: 624) defines *kasti* as *sejenis permainan beregu* dengan bola kecil (bola tenis) dan kayu bulat pemukul. Kasti is categorized as social culture in terms of leisure activity since it is a kind of games or sports. Kasti was brought by Dutch to Indonesia in colonial era together with some other sports (Dany, 2012). However, *kasti* has its own rules of game which is different from softball. Another example of social culturally expression is presented below.

ST: "Kalau begitu tentu putra patih," Nyai Ontosoroh meneruskan.

TT: "Then you must be the son of a patih," Nyai Ontosoroh continued.

# (D63/BM.P19.L26/TEM.P30.L7/CC3/Ad/E1)

Patih is pangkat tertinggi dalam pemerintah di bawah bupati (Badudu & Zain, 1966: 1012). In the glossary of *This Earth of Mankind*, there is added information of patih i.e. "the chief executive assistant and secretary of a bupati" (Pramoedya, 1990: 366). It means that patih is a kind of a job position of job in government. It is completely sure that there is no position like patih abroad especially western culture since every region has its own governmental system.

Hence, *patih* is grouped in social culture in terms of work. The following is the last example of culturally-bound expressions in terms of social culture.

ST: Tulislah, Gus, kisah percintaanmu, dalam **tembang** nenek-moyangmu, pangkur, kinanti, durma, gambuh, megatruh, biar Bunda dan seluruh negeri menyanyikan.

TT: Write the story of your love in **the poetry** of your ancestors so that your mother and the whole country may sing them.

#### (D280/ BM.P332.L28/ TEM.P296.L38/CC3/Ap/E2)

Tembang is defined as (Jawa) nyanyian, syair yang diberi lagu atau dilagukan; puisi jenisnya (Badudu & Zain, 1996: 1465). Since tembang is a music term, it is classified as social culture in terms of leisure. Tembang is Bahasa Indonesia which is originally from Bahasa Jawa (Javanese).

#### d. Organizations, Customs, Ideas

Newmark (1988: 99-102) classifies some terms that belong to this cultural category. They are terms in politics and administration, religious terms, and artistic terms. In the research, the researcher finds 47 expressions which are identified in this category. The example is as follows.

ST: Ya Allah, dan aku sendiri belum lagi tahu membuktikan apa itu listrik.

TT: Oh **Allah**, and I couldn't really understand what electricity was.

# (D10/BM.P4.L5/TEM.P17.L39/CC4/Br/E1)

In Kamus Umum Bahasa Indonesia (Badudu & Zain, 1996: 37), Allah is nama Tuhan dalam bahasa Arab; zat Yang Maha tinggi, Maha mulia, Maha kuasa yang menciptakan alam semesta dengan segala isinya, yang dapat menghidupkan dan mematikan semua makhluk termasuk manusia, yang disembah oleh semua umat beragama dan percaya akan kemaujudannya, Mahaesa tiada sekutunya. In other words, Allah is name of God; hence the word Allah is grouped in religious terms. Another example is as follows.

ST: Biar aku ceritakan: dia temanku sekolah di H.B.S., jalan H.B.S., Surabaya.

TT: Let me tell you about Robert Suurhof, he was then my school friend from **H.B.S.** (the prestigious Dutch-language senior high school), H.B.S. street, Surabaya.

#### (D17/BM.P6.L14/TEM.19.L34/CC4/Ad/E1)

According to Jaya and Kusuma (2012: 14), *HBS* or *HBS Surabaya* stands for Hoogere Burger School was an elite school in Surabaya for Dutch and native who had parents in high social ranks in 1923-1950. In other words, *HBS* is a nme of an institution. Thus, *HBS* is categorized into organization terms.

#### e. Gestures and Habits

Gestures have been used to replace words in many countries, and they are often specific to a given culture. According Newmark (1988: 102), for gestures and habits, there is a distiction between description and function which can be made where necessary in ambiguous cases. In this study, there are 10 expressions which are categorized as gestures and habit. The example is as follows.

ST: Aku tampil, lupa pada bungkuk dan **apurancang** dalam adat Jawa.

TT: I came to the front, forgetting to bow and stand with my hands clasped before me, according to Javanese custom.

#### (D180/BM.P146.L24/TEM.P134.L30/CC5/Ex/E1)

According to Robson and Wibisono (2002: 52), apurancang is (to sit or stand) in a humble attitude, with fingers joined and thumbs touching. In Javanese custom, when meeting a king, queen, or other higher position of aristocracy, a Javanese will posture apurancang as a sign of honoring. It is clear that apurancang is a kind of gesture; hence it is listed as culturally-bound expression in terms of gesture. Another example of gesture is.

ST: Dan menari ia dengan jari-jari menjepit ujung sampur, berpacak gulu pada setiap jatuh gung.

TT: And he danced, his two fingers holding the corners of the sash, and at every beat of the gong **he jerked his head** in rhythm with the gong.

# (D185/BM.P147.L32/TEM.P135.L33/CC5/Ex/E2)

Pacak gulu is gerakan leher dalam menari atau joget (www.berarti.com). The word pacak gulu is from Bahasa Jawa (or Javanese) since only Javenese traditional dances apply this kind of gesture. Pacak gulu means that the dancer moves her head right and left in the beautiful way. Therefore, pacak gulu is a culturally-bound expression in terms of gesture. Another example is as follows.

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ST: "Bukan begitu. Bersila yang baik."

TT: "Not like that. Sit properly, **cross-legged**."

#### (D305/BM.P351.L27/TEM.P313.L4/CC5/Eq/E1)

According to Badudu and Zain (1996: 1320), sila or bersila is duduk dengan melipatkan kedua kaki ke arah dalam bersilang seperti biasanya kaum pria duduk di lantai, di tikar, dan sebagainya. It is equivalence to cross-legged in English. Cross-legged is having your feet crossed over each other, but your knees wide apart, usually while sitting on the floor" (Cambridge Advanced Learner's Dictionary Third Edition). Hence, bersila is grouped as culturally-bound expression in terms of gesture.

# f. Toponym

Toponym is a place name, a geographical name, a proper name of locality, region, or some other part of Earth's surface or its natural or artificial feature (Espindola and Vasconcellos, 2006: 49-50). In the research, the researcher finds 18 expressions in terms of toponym. The following is the one of the example.

ST: "Jaman Majapahit, Gus."

TT: "From the time of **Majapahit**, Gus."

#### (D299/BM.P348.L24/ TEM.P310.L25/CC6/Br/E1)

Majapahit or Mojopahit is sebangsa kerajaan besar (kerajaan Jawa) yang didirikan oleh Raden Wijaya sesudah ia mencerai-beraikan tentara Kubilai Khan; berkuasa antara tahun 1292-1522. Rajanya yang terkenal adalah Hayam Wuruk karena patihnya yang sangat terkenal Patih Gajah Mada yang memerintah

kerajaan itu dengan tangan besi (Badudu & Zain, 1996: 844). In other words, Majapahit is a name of a kingdom in Java in 1292 up to 1522, thus Majapahit is culturally-bound expression in terms of toponym. There are no other kingdoms named Majapahit. It only exists in Indonesia at the time. The next example is also culturally-bound expression in terms of toponym.

ST: Twente telah menentukan untuk orang Jawa, juga memilihkan bahannya.

TT: **The town of Twente in Holland** now wove for the Javanese, and chose the material too.

#### (D177/BM.P145.L17/TEM.P133.L30/CC6/Ad/E1)

Twente or the Twente Region is situated in Eastern part of the Netherlands which is inhabited approximately by 625,000 people (http://www.oecd.org/netherlands/34410212.pdf), thus it is grouped in the list of culturally-bound expression in terms of toponym. There might be no other name of a place all around the world but in Netherlands. The next one is still the example of toponym found in *Bumi Manusia*.

ST: Oleh masyarakat terpelajar Eropa dan Indo dianggap terbaik dan tertinggi nilainya di seluruh **Hindia Belanda**.

TT: Among the educated European and Indo communities, they were considered to be the best teachers in all of **the Netherlands Indies**.

#### (D4/BM.P2.L15/TEM.P16.L15/CC6/Clq/E1)

Hindia Belanda or Netherlands Indies or Netherlands East Indies or Dutch

East Indies is the name of archipelago that came under Dutch colonial rule and

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subsequently achieved independence as Indonesia (http://www.tropenmuseum.nl).

In 1942, Indonesia was no longer under the flag of the Netherlands Indies after the

Imperial Japanese Army invaded. Soon in 1945, Japan acknowledged national

independence of Indonesia after Japan forces collapsed in World War II. In other

words, Hindia Belanda was a name of country; hence it is classified as culturally-

bound expression in terms of toponym.

g. Anthroponym

Espindola and Vasconcellos (2006: 50) state that Anthroponym is ordinary

and famous people's names and nicknames and names reffering to regional

background which acquire identification status. There are 63 expressions

identified of anthroponyn in this study. Some examples are presented below.

ST: Orang memanggil aku: Minke<sup>1</sup>.

Note: Minke baca: Mingke

TT: People called me **Minke**.

(D1/BM.P1.L1/TEM.P15.L1/CC7/Br/E1)

Minke is the name of the main character in the novel. Minke is the

nickname of the main character's name. The name of Minke is given by the

teacher when he gets angry of *Minke*'s bad attitude. The real name of *Minke* is not

mentioned until the end of the story. In this case, it is obvious to record *Minke* in

the list of anthroponym since Minke is a name of a man. Another example of

anthroponym is below.

- ST: **Daendels** pernah membikin Surabaya menjadi pangkalan Angkatan Laut pada masa Hindia Belanda tak punya armada satupun.
- TT: **Governor-General Daendels** had made Surabaya a navel base in a period when he had not a single ship!

# (D142/BM.P122.L31/TEM.P113.L34/CC7/Ad/E1)

Daendels or Herman Willem Daendels is Governor General of Dutch East Indiesin 1808 to 1811 (Pramoedya, 2005: 5). In his era, Daendels commands to forcefully build the main highway through Java which is wellknown as Jalan Raya Pos or Jalan Daendels and it results in a lot of natives being killed (Pramoedya, 2005: 5). Since Daendels is a name of people, the researcher classifies it as culturally-bound expression in terms of anthroponym.

#### h. Fictional Character

Fictional character is "a person in novel, play, or a film who is related to fiction, works of imagination" (Espindola and Vasconcellos, 2006: 50). In the research, the researcher discovers 10 culturally-bound expressions in terms of fictional character. The following is the example of fictional character found in the data source.

- ST: "Ya, Dik," katanya pada Nyai, calon besan, "bocah koq begini ayu seperti Nawangwulan.
- TT: "Ya, Sis," she said to Nyai, the future mother-in-law of her son, "a child so beautiful, like **Nawangwulan**.

# (D290/BM.P340.L5/TEM.P303.L20/CC8/Br/E1)

Nawangwulan is defined as the name of the goddess in the folklore entitled Jaka Tarub (ceritarakyatnusantara.com). The folklore was told orally through generations. Since the story has not been proven to be real, Jaka Tarub is grouped as a fairy tale and the all characters are imaginary. From explanation above, Nawangwulan is considered as culturally-bound expression in terms of fictional character. The following is another example of fictional character terms.

ST: Di dalamnya terdapat juga patung Erlangga ukiran Bali, duduk diatas punggung Garuda.

TT: There was also a Balinese carving of the East Javanese king Erlangga, riding on the back of **the mythical garuda bird**.

#### (D59/BM.P17.L22/TEM.P28.L15/CC8/Ad/E1)

Garuda is sejenis burung elang yang besar yang hanya ada dalam dongeng (Badudu & Zain, 1996: 430). Garuda is a very powerful bird. The beating of his wings can shake the earth and even the gods mistake the unbearable solar light of his golden body as the fire god (dharmasculpture.com). Although it is a mythical creature, Garuda is used as the national symbol of Indonesia. Even though some people interpret Garuda similar to eagle bird, Garuda remains a mythical craeture, thus Garuda is a fictional character. The following is also a culturally-bound expression in terms of fictional character.

ST: Orang malah sudah merancang akan terbang seperti **Gatotkaca**, seperti Ikarus.

TT: People were even planning to fly like the shadow puppet character Gatotkaca, like Icarus.

#### (D11/BM.P4.L9/TEM.P18.L3/CC8/Ad/E1)

Gatotkaca is a familiar character in wayang, the traditional shadow puppet shows in Java, which feature stories adapted from the ancient Indian epics Mahabarata and Ramayana (Stephani, 2010). He is described as superhero which has steely muscles and metalic bones. In this study, Gatotkaca is classified as culturally-bound expression in terms of fictional character.

# i. Sayings, Metaphors, Idioms

Saying is 'a well-known and wise statement, which often has a meaning that is different from the simple meanings of the words it contains '(Cambidge Advanced Learner Dictionary Third Edition). Metaphor is 'an expression which describes a person or object in a literary way by referring to something that is considered to have similar characteristics to the person or object you are trying to describe (Cambidge Advanced Learner Dictionary Third Edition). Meanwhile, idiom is 'a phrase or sentence whose meaning is not clear from the meaning of its individual words and which must be learnt as a whole unit' (Hornby, 1995: 589). In the research, there are 59 expressions categorized as sayings. See below for further analysis.

ST: Dalam hidupku, baru **seumur jagung**, sudah dapat kurasai: ilmu pengetahuan telah memberikan padaku suatu restu yang tiada terhingga indahnya.

TT: I was still very young, just the age of a corn plant, yet I had already experienced modern learning and science: They had bestowed upon me a

blessing whose beauty was beyond description.

(D2/BM.P2.L1/TEM.P16.L1/CC9/Mx1/E1)

Seumur jagung is a methaphor which means (kiasan) tidak lama; muda

sekali (Poerwadarminta, 1976: 393). Seumur jagung sometimes is mentioned

umur baru setahun jagung which shows perbandingan untuk menyatakan usia

yang sangat muda sehingga kurang pengalaman (Badudu & Zain, 1996: 545). In

other words, seumur jagung means a very brief period or a very young age which

is like the lifetime of corn (100 days). Since the meaning which is trying to be

described by seumur jagung is similar to the object itself, seumur jagung is

considered as a metaphor. For another example, please see below.

ST: "Ahoi, si philogynik, mata keranjang kita, buaya kita!"

TT: "Oho, you philogynist, lady killer, crocodile!"

(D15/BM.P6.L8/TEM.P19.L28/CC9/Eq/E1)

Acording to Badudu and Zain (1996: 671), mata keranjang is dikatakan

kepada laki-laki yang senang sekali melirik-lirik wanita. In the meantime,

Poerwadarninta states that mata keranjang is (bahasa percakapan) sangat gemar

akan perempuan (1976: 487). In plain English, mata keranjang can be defined as

a guy who enjoys ogling girls or a play boy. Thus, the real meaning of mata is

eyes, while keranjang is basket. Mata keranjang is one of idioms in Bahasa

Indonesia. It is because the meaning of mata keranjang is different from the

meaning of each word understood of its own. See below for the example of proverb.

ST: Lima syarat yang ada pada satria Jawa: wisma, wanita, turangga, kukila dan curiga

Note: Wisma, wanita, turangga, kukila dan curiga: rumah, wanita, kuda, burung dan keris.

TT: The five attributes of the Javanese knight are: house, woman, horse, bird, and keris. Can you remember that?

#### (D302/BM.P350.L1/TEM.P311.L28/CC9/LT/E3)

According to Muljono in his blog (www.iwanmuljono.blogspot.com) entitled "Kelengkapan Kesatria Jawa Paripurna: Wisma, Wanodya, Turangga, Kukila, Curiga", Wisma, wanita, turangga, kukila, and curiga are five things which is ideally owned by a Javanese man. It is usually advised by Javanese parents to the son who is inspired by a figure of a Javanese knight. To be a Javanese knight, a man has to have those five characteristics; wisma or a house is to shelter himself; wanita or wanodya or a woman is to be a partner of life (housewife) which is to accompany him till the end of life; turangga or horse literally means a vehicle (car, motorbike, etc) to rearch every where he wants to go, or it also means a way to reach his dreams; kukila or bird means a hobby for relaxation, in javanese custom, it used to be a perkutut (a kind of singing dove) as a pet; and curiga or keris (a Javanese traditional weapon) is an instrument of self-defence, besides, it is also interpreted as an awareness. After the discussion above,

it is understandable that *wisma*, *wanita*, *turangga*, *kukila*, and *curiga* belong to cultural category since it is a group of words known by many people and giving advice which carry deep meaning for life.

# 2. Description of Foreignizing and Domesticating Translation Techniques in Pramoedya Ananta Toer's *Bumi Manusia*

# a. Foreignization

In this study, there are four transaltion techniques considered as foreignization. They are addition, expansion, borrowing, and literal translation. In addition, the researcher adds one classification that is combined-translation techniques in the context of foreignization. It is a combination of two or more of those four translation techniques. There are 258 occurrences out of 412 occurrences which are categorized into foreignization.

# 1) Addition (Additions, Notes, and Glosses)

Addition is usually used to add information of culturally-bound expressions. According to Newmark (1988: 92), there are some types of addition: within the text, notes at the bottom of a page, notes at the end of a chapter, and notes or glossary at the end of a book. In this study, there are 52 culturully-bound expressions that are identified using addition as translating process from ST to TT. An example is served as follows.

ST: Kehebatannya menandingi kesaktian para satria dan dewa nenek-moyangku dalam cerita wayang.

TT: Their awesomeness rivaled the magical powers of the gods and knights, my ancestors in **the wayang shadow puppet theater**.

## (D6/BM.P3.L17/TEM.P17.L18/CC3/Ad/E1)

The ST's expression wayang is translated into the wayang shadow puppet theater in TT. Wayang (Jawa) is boneka yang terbuat dari kulit atau yang dipahat mempunyai bentuk yang khas tidak seperti boneka Barat, biasa dimainkan oleh dalang dalam pertunjukan – juga namanya; dalang menuturkan cerita dengan suara berirama sambil menggerak-gerakan wayang-wayang itu, ada pesinden (penyanyi) yang mengiringinya dengan lagu; wayang dimainkan oleh orang Bali, Jawa, atau Sunda (Kamus Umum Bahasa Indonesia by Badudu & Zain, 1996: 1624). In the TL, there are no similar definitions of wayang, since it is a traditional theater of wayang (a shadow puppet) from Java. Thus, the translator adds the information shadow puppet theater following the word wayang in order to transfer full meaning of wayang which does not exist in TL culture. In other words, the translator adds information within the text. The next example of Addition is provided as follows.

ST: Biar aku ceritakan: dia temanku sekolah di **H.B.S.**, jalan H.B.S., Surabaya.

TT: Let me tell you about Robert Suurhof, he was then my school friend from **H.B.S**. (the prestigious Dutch-language senior high school), H.B.S. street, Surabaya.

#### (D17/BM.P6.L14/TEM.19.L34/CC4/Ad/E1)

HBS (HBS Surabaya) stands for Hoogere Burgerschool which was an elite school in Surabaya for Dutch and natives who had parents in high social ranks in 1923-1950 (Jaya & Kusuma, 2012: 14). In Dutch colonial period, it was a famous and prestigious high school for elite classes in Surabaya. The translator borrows the expression HBS into TT. It is a problem for target readers since they do not know what HBS means. In this case, the translator adds information about HBS i.e. the prestigious Dutch-language senior high school which places it between round brackets. Another example of addition in the form of glossary is shown as follows.

ST: "Tidak. Pada suatu kali kau akan jadi bupati, Minke."

TT: "No. One day, Minke, you'll become a bupati."

Glossary (TEM.P365):

Bupati This is the title of the Native Javanese official appointed by the Dutch to administer a region. Most bupatis could lay some claim to noble blood.

#### (D33/BM.P11.L2/TEM.P23.L16/CC3/Ad/E1)

Bupati is kepala pemerintah yang membawakan satu wilayah kabupaten (bagian daripada provinsi) (Kamus Umum Bahasa Indonesia by Badudu & Zain, 1996: 231). Meanwhile, in Kamus Umum Bahasa Indonesia by Poerwadarminta (1976: 169), bupati is (sebutan atau pangkat) kepala daerah bagian langsung dari keresidenan. In other words, bupati is an Indonesian goverment official who rules

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a region called Kabupaten or Daerah Tingkat II which governed as part of a

province (*Daerah Tingkat I*) of the country.

In Dutch colonial Era, a bupati is directly appointed by the Dutch

government. It is a prideful for the native to be chosen as a man in this high social

rank. This kind of government system is absolutely not applied in the target reader

countries since they are different in the historical background. Hence, the

translator uses Addition technique by mentioning the information of bupati in the

end of TT novel in the form of glossary.

2) Expansion

Delisle states 'expansion is to use more words in TT in order to re-express

an idea or to reinforce the sense of a ST word because his correspondence in the

TL cannot be expressed as concisely' (http://mural.uv.es/afevi2/Procedures.pdf).

The researcher identifies 38 culturally-bound expressions which are classified into

Expansion in their translating process. One of them is discussed below.

ST: Semua bercaping bambu.

TT: They all wore bamboo farmers' hats.

(D70/BM.P27.L24/TEM.P36.L11/CC2/Ex/E2)

Caping is tudung kepala yang terbuat daripada anyaman bambu yang

berbentuk lancip keatas dan lebar di sekelilingnya (Badudu & Zain 1996: 254). It

is a kind of cone-shaped hat made of plaited bamboo which is usually worn by

farmers when they work in the field. Caping covers their face from the sun heat or

the rain since it is wide enough. This kind of hat is also used by farmers in other

Asian countries such as Vietnam, China, and Japan, but it does not exist in western countries. In this case, the translator expands the expression of caping into *farmer's hat*. Another example of Expansion is reviewed below.

ST: "Kau tidak boleh berkinang, biar gigimu tetap putih gemerlapan."

TT: "You are not allowed **to chew betel nut**, that way your theeth will stay gleaming white."

## (D129/BM.P95.L25/TEM.P91.L25/CC3/Ex/E2)

Berkinang or Menginang is a tradition or a cultural activity in Indonesia since ancient civilization. Menginang is the activity to chew kinang. Meanwhile, Badudu & Zain (1996: 696) in Kamus Umum Bahasa Indonesia declares that kinang (Jawa) is sekapur sirih. Poerwadarminta (1976: 509) also states that kinang is sekapur sirih. However, kinang does not only contain kapur (a kind of calcium oxyde) and sirih (betel or piper betle), but also pinang (betel nut or areca nut), gambir (a tropical vine with leaves typical of the genus), and tobacco (http://nylearn59.wordpress.com/2012/03/19/tradisi-menginang/). In TT, the word menginang is transferred into to chew betel nut. The translator uses more words to re-express the word berkinang which this translation technique is called Expansion, even though the message of berkinang is not fully transferred. Another example is shown below.

ST: Aku mengangkat sembah sebagaimana biasa aku lihat dilakukan punggawa terhadap kakekku dan nenekku dan orangtuaku waktu **lebaran**.

TT: I raised my hands, clasped in obeisance, as I had seen the court employees do before my grandfather, and my grandmother, and my parent at **the end of Ramadan**.

#### (D153/BM.P132.L24/ TEM.P122.L24/CC3/Ex/E2)

Lebaran is (Jawa) hari raya Idul fitri pada 1 Syawal selesai berpuasa sebulan bulan Ramadan (Badudu & Zain, 1996: 784). In another dictionary, lebaran is defined as hari raya habis puasa (tanggal 1 Syawal) (Poerwadarminta, 1976: 574). In other words, lebaran is a religious holiday that comes at the end of the Muslim fasting month called Ramadhan. Every Muslim country definitely has this celebration, although it is with different names such as Seker Bayrami or Sugar Feast in Turkey and Hari Raya Puasa or Hari Raya Aidilfitri in Malaysia. In the novel, the translator translates lebaran by enlarging the information of lebaran into the end of Ramadan. This translation technique is called Expansion.

#### 3) Borrowing

Vinay and Darbelnet (in Munday, 2001: 56) state that borrowing means the SL word is transferred directly to TL which is used to fill a semantic gap in TL and to add local color. In this study, there are 68 culturally-bound expressions which are identified using translation technique called borrowing. The following is an example of borrowing.

ST: Oleh masyarakat terpelajar Eropa dan **Indo** dianggap terbaik dan tertinggi nilainya di seluruh Hindia Belanda.

TT: Among the educated European and **Indo** communities, they were considered to be the best teachers in all of the Netherlands Indies.

## (D3/BM.P2.L14/TEM.P16.L14/CC3/Br/E1)

According to Badudu and Zain (1996: 532), *Indo* is *peranakan terutama peranakan Eropa*. Meanwhile, according to Poerwadarminta (1976: 379), *Indo* is *Belanda Peranakan*. In other words, Indo is a term used to call people mixed of indigenous Indonesian and European parents who are generally Dutch in the colonial period. In the TT, the translator borrows the expression *Indo* from ST, since there is no other expression which specifically expresses the word *Indo*. Following is another example of borrowing translation technique.

ST: Sebagian perempuan, nampak dari kain batik di bawah baju putihnya.

TT: Some were women; you could tell from the **batik kains** below their white shirts.

#### (D66/BM.P26.L32/TEM.P35.L28/CC2/Br/E1)

Kain batik is kain yang dibatik bermacam-macam motifnya (Badudu & Zain, 1996: 597). Kain itself is defined as semua barang yang terbuat daripada benang yang ditenun dengan tangan maupun dengan mesin (Badudu & Zain, 1996: 597). Moreover, batik means gambar yang dilukiskan pada kain (kain panjang, kain sarung, dan lain-lain) (Badudu & Zain, 1996: 133). In other words, kain batik is long cloth that is painted by hand or machine by putting wax and dye in it. UNESCO names Indonesia's batik as an intangible cultural heritage (Maulia,

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2009). Thus, the expression of *kain batik* is borrowed into TT, since *batik* is also

absorbed into English.

In Oxford Advanced Learner's Dictionary, batik is a method of making

coloured designs on cloth by putting wax on the parts that are not to be coloured

(Hornby, 1995: 87). Meanwhile, in Cambridge Advanced Learner's Dictionary,

batik is a method of printing patterns on cloth, in which wax is put on the cloth

before it is put in the dye (substance for changing the colour of cloth) or the cloth

itself. The following is also an example of the occurence of borrowing.

ST: "Dokar?" katanya.

TT: "Dokar?" she said.

(D86/BM.P41.L1/TEM.P46.L10/CC2/Br/E1)

Badudu and Zain (1996: 352) define dokar as bendi; kereta beroda dua

yang ditarik kuda. On the other side, Poerwadarminta (1976: 256) points out that

dokar is sebangsa kereta beroda dua. Even though dokar has some similar

characteristics with some English expressions such as carriage, buggy, and cart,

the translator keeps borrowing the expression from ST. It might be because there

are no characteristics that are exactly the same with dokar or it might be to keep

the color of local transportation.

4) Literal Translation

Literal translation refers to 'word-for-word' translation, which is described

as being most common between languages of the same family and culture (Vinay

and Darbelnet in Munday, 2001: 57). In this study, the researcher finds 70

occurrences which are categorized as literal translation. One of the occurrence of literal translation is as follows.

ST: "Ahoi, si philogynik, mata keranjang kita, buaya kita!"

TT: "Oho, you philogynist, lady killer, **crocodile**!"

## (D16/BM.P6.L8/TEM.P19.L28/CC9/LT/N1)

Buaya is basically defined as binatang berdarah dingin yang merangkak (reptilia) bertubuh besar dan panjang berkulit bersisik-sisik yang keras, bernapas dengan paru-paru, hidup di sungai atau di danau (Badud & Zain, 1996: 209). In this situation, however, buaya is sebuah kiasan (a metaphor) which is defined as orang yang mempermain-mainkan perempuan (Badudu & Zain, 1996: 209). According to Poerwadarminta (1976: 156), in this context buaya means penggemar perempuan. The tranlator translates buaya literally into crocodile in TT.

In English, there are no other meanings of *crocodile* but 'a large reptile that lives especially in rivers and lakes in hot parts of the world; Crocodiles have a hard skin, a long tail, and very big jaws' (Hornby, 1995: 277). It means that there is no metaphorical meaning of crocodile in English. Since the translator translates the expression word-for-word, the meaning between ST and TT expressions is totally different. There are actually some expressions in English that have similar meaning to *buaya* in this context such as lady-killer, John Duan, Casanova, womanizer, and flirt. Another occurence of Literal Translation is as follows.

ST: ..., gamelan Nenenda, yang selalu terbungkus beladu merah bila tak ditabuh.

Setiap tahun bukan hanya dilaras kembali, juga dimandikan dengan air bunga.

TT: ..., my grandmother's gamelan, which was always wrapped in red velvet when not being used. Every year it was not only tuned, but **bathed in flower water**.

#### (D166/BM.P142.L30/TEM.P131.L23/CC3/LT/E1)

Dimandikan dengan air bunga is literally translated into bathed in flower water in TT. Mandi means mencuci tubuh dengan air baik mengguyur badan dengan air maupun dengan mencelupkan badan ke dalam air (sungai, danau, laut, kolam) (Badudu & Zain, 1996: 856). It means that mandi is equal to bathe in English which is defined as 'to apply water to something, especially a part of the body' (Hornby, 1995: 87). The preposition dengan which means memakai (Badudu & Zain, 1996: 328) is literally translated into preposition in which means 'involved' (Cambridge Advanved Learner's Dictionary Third Edition). The expression air, which means barang cair sebagai yang biasa kita minum, untuk mandi dan sebagainya (Poerwadarminta, 1976: 20), is also literally translated into water which means 'a liquid without colour, smell or taste that falls as rain, in lakes, rivers and seas, and used for drinking, washing etc' (Hornby, 1995: 1344).

Meanwhile the word *bunga* is translated into *flower* which has same meaning. *Bunga* is *bagian tumbuhan yang akan menjadi buah*, *biasanya elok warnanya dan sedap baunya* (Poerwadarminta, 1976: 165). Moreover, *flower* is 'a part of plant from which the seed or fruit develops, often brightly coloured and

lasting only a short time' (Hornby, 1995: 451). It is clear that the translator translates it literally, although the message in the ST might be not delivered perfectly. It is because *memandikan pusaka dengan air bunga* (Bathe heirloom in floral water) is a ritual of Indonesian people usually in 1 Muharram (New Year in Islamic calendar) in order to restore the magical power of the heirloom. In western culture, however, there is no such ritual. Floral bath is only used for body and beauty treatment. Further example of literal translation is as follows.

ST: Di atasnya: nasigoreng berminyak mengkilat, dengan sendok dan garpu, dihias matasapi dan sempalan goreng ayam di dalam wadah takir daun pisang.

TT: On it was fried rice shining with oil, adorned by a fried egg and fried chicken, plus a spoon and a fork, all in a banana-leaf container.

## (D149/BM.P129.L11/TEM.P119.L32/CC2/LT/E2)

Takir daun pisang is translated word-for-word into a banana-leaf container which is container for takir, leaf for daun, and banana for pisang. Takir, in Bahasa Indonesia, (Jawa) is limas tempat makanan (Badudu & Zain, 1996: 1404). Meanwhile, container is 'a hollow object such as a box or a bottle, which can be used for holding something, especially to carry or store it' (Cambridge Advanced Leraner's Dictionary Third Edition). It implies that the meaning of takir is only partially transferred to TT which is an object to store something (it can be food). However, container does not shape limas (cone) like takir shapes.

The next word is leaf for daun. Daun is bagian tumbuhan yang tumbuh di ujung ranting biasanya tipis dan berwarna hijau, alat tumbuhan untuk bernapas dan mengambil zat asam arang (kolzuur) dan mengeluarkan zat asam (zuurstof) (Badudu & Zain, 1996: 316). In TT, leaf means 'any of the usually green and flat parts of a plant, growing from a sterm or branch or directly from the root' (Hornby, 1005: 670). It indicates that daun and leaf have the same meaning.

The word after *daun* is *pisang* which is literally translated into *banana*. In this translating process, the meaning of *pisang* is equal to the meaning of *banana*. According to Badudu and Zain (1996: 1070) *pisang* is *sejenis tumbuhan dan buahnya*; *sangat berguna bagi manusia* (*batang*, *daun*, *dan buahnya*). Meanwhile Poerwadarminta (1976: 759) defines *pisang* as *tumbuhan dan buahnya*, *masuk jenis Musa*. In English, *banana* is defined as 'a long curved fruit with a thick skin that is yellow when ripe. Its flesh is soft and pale in colour'. (Hornby, 1995: 79)

# 5) Combined-Translation Techniques in the Context of Foreignization

This classification exists for the expressions of ST translated into TT by using more than one translation techniques. In other words, the expression of ST is translated into TT by applying combination translation techniques. In this case, the classification is only the combination of two or more foreignizing translation techniques which is Addition, Expansion, Borrowing, and Literal Translation. In this study, the translator figures 12 expressions out categorized into combined-translation techniques in the context of foreignization. The example is presented below.

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ST: Dalam hidupku, baru seumur jagung, sudah dapat kurasai: ilmu

pengetahuan ...

TT: I was still very young, just the age of a corn plant, yet I had already

experienced modern learning and science: ...

(D2/BM.P2.L1/TEM.P16.L1/CC9/Mx1/E1)

Seumur jagung is sebuah perumpamaan (a metaphor) in Bahasa Indonesia.

It means *muda sekali* (Badudu & Zain, 1996: 393). Another dictionary mentions

the definition for seumur jagung as perbandingan untuk menyatakan usia yang

sangat muda sehingga kurang pengalaman (Poerwadarminta, 1976: 545). In

English, seumur jagung which is translated into the age of a corn plant does not

imply the meaning of very young. The age of a corn plant literally means the

period of time of a corn plant has been alive. In this occurence, the translator does

not only translate seumur jagung literally into the age of a corn plant, but also

adds information about its meaning which is I was still very young in order to

transfer the meaning completely. In other words, there are two translation

techniques combined. There are literal translation and addition. In addition, these

two translation techniques are still classified as foreignization. Another occurence

is provided below.

ST: Selama ini dia jadi pengagumku dan menganggap aku sebagai Mei-kind,

sebagai anak keberuntungan, anak yang takkan menemui kegagalan.

Note: Mei-kind (Belanda): anak bulan Mei, anak keberuntungan.

TT: All this time he was my admirer and looked upon me as a Mei-kind, a "child of May," a child of good fortune, a child who would never suffer failure.

#### (D249/BM.P273.L4/TEM.P246.L4/CC3/Mx1/E1)

As mentions on note, *Mei-kind* comes from Dutch. *Mei* is also defined as *Mei* in Bahasa Indonesia or *May* in English (Van Wely, 1959: 494). Meanwhile, *kind* means *anak* or 'child, babe, baby, infant' (Van Wely, 1959: 464). In this case, the translator re-writes the expression of ST into TT. It implies the translation borrows the exprassion of ST.

Moreover, the translator also literally translates the additional information of *Mei-kind* written on note in TT next after the word. The additional information anak bulan Mei, anak keberuntungan is literally translated into "Child of May," a child of good fortune. The word anak is literally translated into child. Anak means turunan yang kedua; manusia yang masih kecil (Poerwadarminta, 1976: 38). In the meantime, child is defined as 'a young person from birth to the age of full physical development; a boy or girl' (Hornby, 1995: 192). The following word is bulan Mei which is translated into May. Bulan Mei or Mei is bulan Masehi bulan yang ke-5, jumlah harinya 31 (Badudu & Zain, 1996: 882). May is 'the fifth month of the year' (Hornby, 1995: 724).

The next expression of the occurrence is anak keberuntungan which is literally translated into a child of good fortune. Anak is literally translated into child as explained above. For the meantime, keberuntungan is translated into good fortune. The word keberuntungan comes up from the root untung which means mujur (Badudu & Zain, 1996: 1594). Untung is equally same as fortune in

English. *Fortune* is 'chance or luck, especially in the way it affects people's lives' (Hornby, 1995: 466). The word 'good' is usually added before the word *fortune* to emphasize the lucky element. It is shown that the occurence above is translated by combined-translation techniques in the context of foreignization. They are Borrowing and Literal Translation. Another occurrence is shown below.

ST: Sandal jerami itu akan hancur kemasukan kakinya.

TT: Such sandals, made from rice stalks, would be crushed under his feet.

## (D217/BM.P191.L10/TEM.P173.L22/CC2/Mx1/E1)

This occurrence is also translated by combined-translation techniques. The first translation technique is borrowing. The word *sandal* is borrowed in TT. Then, the second translation technique is Expansion. The word *jerami* is expanded into *made from rice stalks*. *Sandal* is (*Belanda*) *alas kaki terbuat dari kulit atau karet* (Badudu & Zain, 1996: 1215). The word *sandal* is also absorbed in English which means 'a type of light shoe worn especially in warm weather. Its upper part is either partly opened or consists of bands or cords that attach the sole to foot' (Hornby, 1995: 1040).

The word *jerami* is translated by expanding what *jerami* is. *Jerami* is batang padi yang padinya sudah dituai atau tangkai padi yang sudah diirik buahnya (Badudu & Zain, 1996: 574). In other words, *jerami* is the stalks of the rice plant after being separated from the seed. When the translator transfers the word *jerami* into (made of) rice stalks, it shows that the information of *jerami* is being expanded. Hornby (1995: 1159) defines stalk as 'the stem that supports leaf,

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flower or fruit and joins it to another part of the plant'. It is equally to batang in

Bahasa Indonesia. In addition, rice is equally to padi in Bahasa Indoneia which is

defined as 'a type of grass grown on wet land in hot countries, especially in East

Asia, producing seeds that are cooked and used as food' (Hornby, 1995: 1009).

b. Domestication

In this study, there are four techniques considered as domestication. They

are Generalization, Omission, Equivalence, and Adaptation. Furthermore, the

researcher adds one classification which is 'combined-translation techniques in

the context of domestication'. It is a combination of two or more of those four

translation techniques. There are 152 occurrences which are categorized into

domestication.

1) Generalization

According to Pedersen (2005), generalization means replacing a cultural

word reffering to something specific by something more general. There are 22

occurrences regarding generalization, one of the examples is as follows.

ST: Di rumah tak kutemui tarcis.

TT: At home I found no cake.

(D25/BM.P8.L14/TEM.P21.L9/CC2/Ge/E2)

In this case, tarcis which is a kind of cake is translated into cake. It is clear

that this occurrence consider as translation technique in term of generalization.

Tarcis is kue tar yang kecil-kecil (Badudu & Zain, 1996: 1436). In other words,

tarcis is a kind of small tart cake. Meanwhile, cake is 'food of various sizes and shapes. Cake is made from a mixture of flour, eggs, butter, sugar etc that is baked in an oven and usually decorated e.g. with cream or icing' (Hornby, 1996: 157). It is not only tarcis which is grouped as cake, there are some foods belonging to cake, such as Oatcake (common cake in Scotland), Pancake (western cake), Dorayaki (special cake from Japan), Dhokla (traditional cake from India). To clarify the occurrence, please see diagram below.

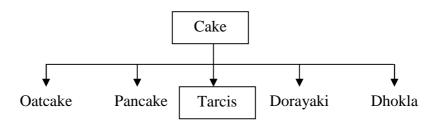


Figure 9: Diagram of Kinds of Cake

One more occurrence of generalization is:

ST: "Kusir dan bendi bisa disediakan khusus untuk keperluan Sinyo."

TT: "I will set aside buggy and **driver** for Sinyo's use."

## (D112/BM.P70.L16/TEM.P69.L16/CC3/Ge/E2)

In the occurence, *kusir* is translated into *driver*. *Kusir* is (*Belanda*) *sais*, orang yang mengendalikan bendi atau dokar atau kereta (Badudu and Zain, 1996: 746). In other words, *kusir* is the one who drives a carriage, buggy, or cart. For the meantime, *driver* is 'a person who drives a vehicle' (Hornby, 1995: 357). Carriage, buggy, and cart are kinds of vehicle. There are many other vehicles with different names of the drivers. For example, motorcyclist is for a person who rides a motorcycle, *tukang becak* is for a person who rides *becak* (Indonesian pedicap),

and rickshaw driver is for a person who pulls a rickshaw. Hence, this is obvious that the occurrence is grouped as generalization. Following is the diagram of the expression.

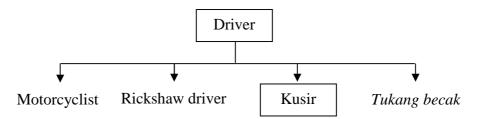


Figure 10: Diagram of Kinds of Driver

#### 2) Omission

According to Toury in Pedersen (2005: 9), Omission is a valid strategy which simply means replacing the source text word/s with nothing. Meanwhile, Baker (1992: 40-41) states if '... the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanation, translator can and often simply omit translating the word or expression...' Futhermore, Newmark (2001: 149) points out that the translator, in fact, is sometimes justified in pruning or eliminating redudancy in poorly written informational texts provided. The researcher finds 27 occurences categorized into Omission. The following is example of omission.

ST: "Minum apa, Nyo?" Biasanya apa? Wiski, blandy, cognag, bolsh, ciu atau alak biasa? Sausing barangkali? Yang putih, kuning, hangat, dingin saja.

Atau malaga? Atau keling?"

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TT: "What will you drink, Nyo? What's your usual? Whiskey, brandy, cognag?

Chinese wine perhaps? White, yellow, warm, cold? Or Malaga wine? Or

dry?"

(D206/BM.P180.L5/TEM.P164.L22/CC2/Om/N2)

The expression *ciu* is translated into nothing in TT. In Bahasa Indonesia,

ciu is arak or minuman keras (Badudu & Zain, 1996: 284). Meanwhile, arak

means (Arab) minuman keras sejati yang di Indonesia dibuat dari beras yang

dikukus dan difermentasikan; di Bali dibuat dari air lontar (Badudu & Zain,

1996: 74). In other words, ciu or arak is Indonesian liquor made of steamed rice

which is being fermented; hence it only exists in Indonesia. This cultural gap

might be the reason why the translator does not translate ciu in TT. The next

occurrence is still the example of omission.

ST: Hanya kumis, tak lain dari kumis, sekepal dan clurit.

Note: *Clurit* (Madura) = *arit besar* 

TT: Just a mustache, nothing but a mustache, a fist, and a giant sickle.

(D51/BM.P12.L29/TEM.P24.L35/CC2/Om/E1)

In Kamus Umum Bahasa Indonesia by Badudu & Zain (1996: 267), clurit

or celurit is sabit yang bentuknya setengah lingkaran; sekarang dipakai juga

sebagai senjata oleh penjahat untuk melukai korban. However, clurit in TT is

being added its information by the author in the form of note in the bottom of

page which is arithesar. In the occurrence, the translator omits the SL expression

clurit, but translates its additional information in the note which is arithesar into

'a giant sickle'. It occurs because there are double expressions in ST which are *clurit* and *arithesar*, so the translator omits part of the expression. The following is also the occurrence of omission.

ST: Ah Tjong sendiri yang menghajar tubuh mereka dengan cambuk kulit, tanpa mengeluarkan suara dari mulut mereka yang tersumbat dengan **selendang**.

TT: Ah Tjong himself beat them with his leather whip, and there was no noise from their gagged mouths.

#### (D216/BM.P189.L26/TEM.P172.L13/CC2/Om/N2)

In the occurrence, the expression *selendang* is not translated in TT. According to Badudu and Zain (1996: 1251), *selendang* is defined as *kain yang lebarnya* ½ - ¾ meter dan panjangnya lebih kurang 1 ½ meter terbuat dari kain tipis atau sutera yang biasa dipakai oleh kaum wanita diselempangkan di bahu, ada juga yang dipakai menari, atau dipakai menggendong bayi. There are actually some expressions in TL which have similar meaning to *selendang*, such as shawl, scraft, wrap, muffler, and stole. However, there are no target culture expressions that equialto *selendang*. The translator deletes the expression *selendang* possibly because *selendang* is not necessary information, since the message of the ST remains delivered to TT.

## 3) Equivalence

Equivalence means replacing SL text through equivalents in TL text. Vinay and Darbelnet point out Equivalence as a case where languages describe the same situation by different stylistic or structural means (Munday, 2001: 58). In

the research, there are 62 occurrences of Equivalence. The example of the

occurrence of Equivalence is as follows.

ST: "Ahoi, si philogynik, mata keranjang kita, buaya kita!"

TT: "Oho, you philogynist, lady killer, crocodile!"

## (D15/BM.P6.L8/TEM.P19.L28/CC9/Eq/E1)

In Kamus Umum Bahasa Indonesia, mata keranjang is defined as dikatakan kepada laki-laki yang sangat gemar kepada wanita; kalau boleh siapa saja akan dipacarinya atau dikencaninya (Badudu & Zain, 1996: 873). In other words, mata keranjang is a term for a man who has relationships with many women. It is the same as lady-killer defined which is 'a man who enjoys forming relationships with women, but who does not stay in a serious relationship with any one woman' (Hornby, 1995: 659). Therefore, the process of translation is categorized into equivalence since the message of both expressions are the same. Another occurrence of equivalence is again provided as follows.

ST: Kami duduk di rumputan menonton orang-orang beradu layang-layang.

TT: We sat on the grass and watched **the kites** battling each other.

## (D104/ BM.P57.27/ TEM.P59.27/CC2/Eq/E1)

In this case, *layang-layang* is translated into k*ite*(s). It is classified into translation technique in term of Equivalence since the both expressions in ST and TL carry out the same meaning. *Layang-layang* is *semacam mainan yang terbuat dari bambu yang diraut dan kertas tipis*. *Dinaikkan ke udara dengan benang* (Badudu & Zain, 1996: 782). In plain English, *layang-layang* is a kind of toy

made of bamboo frame and thin paper which is flown in the air using long string. For the meantime, *kite* is a toy consisting of a light framework covered with paper or cloth. It flies in the air at the end of one or more long string (Hornby, 1995: 652).

#### 4) Adaptation

Adaptation involves changing the cultural reference when a situational in the source culture does not exist in the target culture (Vinay in Munday, 2001: 58). Meanwhile, Delisle (http://mural.uv.es/afevi2/Procedures.pdf) points out that adaptation is needed to replace a socio-cultural reality from the SL with a reality specific to the target culture in order to accommodate for the expectations of the target audiences. In this research, there are 41 occurrences. One example is provided below.

- ST: Para pelajar seakan gila merayakan penobatan ini: pertandingan, pertunjukan, pameran ketrampilan dan kebiasaan yang dipelajari orang dari Eropa sepakbola, standen, **kasti**.
- TT: All the school had gone crazy celebratin the coronation: competitons, perfomances, exhibitions of all those skills and abilities studied by Europeans—soccer, acrobatics, and **softball**.

#### (D22/BM.P7.L26/TEM.P20.L35/CC3/Ap/E2)

The expression *kasti* in ST is transferred into *softball* in TT. According to Badudu and Zain (1996: 624), *kasti* is *sejenis permainan beregu dengan bola kecil (bola tenis) dan kayu bulat pemukul*. According to Poerwadarminta (1976:

449), *kasti* is *permainan dengan bola kecil dan pemukul*. In plain English, *kasti* is a kind of game in two groups played with a tennis ball and wooden bat.

Meanwhile, *softball* is defined as 'a game similar to baseball but played on a smaller field with a larger soft ball' (Hornby, 1995: 1129). *Baseball* is 'a game popular in the USA, played with a bat and ball by two teams of nine players. Each players tries to hit the ball and then run around each of the four bases on the field before the ball is returned' (Hornby, 1995: 85).

There are some similarities between *kasti* and *softball*. In both games, the game is played by two teams (offense and defense team), there is a pitcher, a ball, and a bat. However, there are also some differences. In a softball game, there is a glove (softball glove), but in*kasti* there is no glove. In softball there are four bases, but in *kasti* there are three bases. In softball, there are nine players on each team, but in *kasti* there is no fixed number of players.

In this occurrence, *kasti* is translated in *softball* in TT. *Kasti* does not exist in target culture. In this case, the translator adapts *kasti* to *softball* which has some similarities. The TT expression, *softball*, creates the same effect as *kasti* does. Another occurrence of adaptation is presented below.

ST: Secara selintas mereka menyamaratakan dengan pelacur-pelacurnya yang memenuhi Kembang Jepun, warung-warung kecil, restoran dan pangkas rambut, verkoper, dan kelontongnyayang sama sekali: tidak dapat mencerminkan suatu pabrik yang nenantang ilmu dan pengetahuan modern.

TT: They offhandedly equated Japan with the prostitutes who filled up the Kembang Jepun, and withthelitle **cafés**, restaurants, and barber shop, with the hawker and his goods.

## (D138/BM.P121.L22/TEM.P112.L22/CC2/Ap/E2)

The occurrence above is classified into translation technique in term of Adaptation since warung does not exist in target culture and the translator adapts  $caf\acute{e}(s)$  which has similar characteristics to warung. Warung is (Jawa) kedai, lepau (Badudu & Zain, 1996: 1622). Meanwhile, kedai itself is defined as bangunan sederhana tempat berjualan (Badudu & Zain, 1996: 636). In plain English, kedai or warung is a simple building where the seller sells his/her goods. There are many kinds of warung in Indonesia such as, warung kopi (warung which sells coffee), warung rokok (warung which sells cigarettes), warung nasi (warung which sells food and drinks).

For the meantime, *cafe* means 'a small restaurant serving cheap meals and drinks' (Hornby, 1995: 157). There are some differences between *warung* and *café*. They are the shape and the size of the buildings, the concept of *warung* (traditional) and *café* (modern), the way of serving, the food and drinks served, etc. However, in this context, both *warung* and *café* are same on selling food and drinks in simple place. Another occurrence of Adaptation is describes below.

ST: Yang mana diantara semua itu menjadi tujuan? Kantor Polisi? Penjara?

Losmen? Rumah-rumah preman barang tentu tidak masuk hitungan.

TT: Which one among them was our destination? The police station? The jail? **An**Inn? It didn't even occur to me to think of private house.

#### (D144/BM.P127.L11/TEM.P118.L4/CC2/Ap/E2)

In this case, the expression *losmen* in ST is translated into *inn* in TT. It can be seen that the translation technique used is Adaptation. *Losmen* is a place to stay which has some characteristics to other places to stay in that target culture does not have. However, *inn* has some similar characteristics to *losmen*. Losmen is (*Perancis*) rumah penginapan biasanya tanpa makan (Badudu & Zain, 1996: 827). In plain English, losmen is a house where people can rent to stay but it is usually without breakfast.

In Cambridge Advanced Learner's Dictionay Third Edition, inn has two definitions related to the context of the occurrence. The first definition is defined as (United Kingdom) 'a pub where you can stay for the night, usually in the coutryside'. The second definition is (United States) 'a small hotel, usually in the countryside'. In the case, the TT expression, inn, still gives the same impact as losmen. It is a place which is for rent to stay the night. Even though, losmen does not provide food and inn might serve food.

## 5) Combined-Translation Techniques in the Context of Domestication

This classification is for the expressions of ST which are translated into TT by using more than one domesticated-translation technique. In other words, the expression of ST is translated into TT by applying combination translation techniques. In this case, the classification is only the combination of two or more

dometicating translation techniques which is generalization, omission, equivalence, and adaptation. In the research, however, there is zero number of occurrences of combined-translation techniques in the context of domestication. Therefore, there are no occurrences which can be presented as the instances.

## c. Combined-Translation Techniques of Foreignization and Domestication

There are many translation techniques which are categorized into foreignization or domestication. In some cases, the translation process uses the combination of foreignizing translation techniques and domesticating translation techniques. This classification is for the expressions of ST which are translated into TT by using one or more of the combination between foreignizing and domesticating translation techniques. In the research, there are 18 occurrences of combined-translation techniques of foreignization and domestication. The following is one of the occurrences.

- ST: Tanpa melihat dapat aku rasai lirikan Robert Suurhof sedang menaksirnaksir bagian-bagian tubuhku yang tak tertutup. Ya, seperti gagak sedang
  menaksir-naksir calon bangkai.
- TT: I could feel the glances of Robert Suurhof examining those parts of my body that were not covered up. Yes, like a vulture examining a candidate carcass.

(D57/BM.P15.L19/TEM.P26.L35/CC9/Mx3/E1)

The translation techniques being used in this occurrence is combination translation techniques of foreignization and domestication. They are foreignized translation technique in term of literal translation and domesticated translation technique in term of adaptation. The Indonesian metaphor *gagak sedang menaksir-naksir calon bangkai* is literally translated into *a vulture examining a candidate carcass*. Moreover, the word *gagak* is adapted into (a) *vulture*.

In Bahasa Indoneisa, gagak is defined as sejenis burung yang warna bulunya hitam; Carvus macrorhynsus (Badudu & Zain, 1996: 416). It is equal to crow in English, which describes 'a large black bird with a harsh cry' (Hornby, 1995: 280). However in this case, the translator adapts vulture to replace gagak in TT. Vulture is 'a large bird, usually with the head and neck almost bare of feathers that eats the flesh of dead animals' (Hornby, 1995: 1334). The translator prefers vulture to crow because vulture is the bird that eats the carcass as the metaphor tells.

The rest part of the metaphor is translated literally. The expression ... sedang menaksir-naksir calon bangkai is literally translated into ... examining a candidate carcass. The words sedang menaksir-naksir is literally translated into examining. The words (sedang) menaksir-naksir comes from the root taksir which means kira-kira (Badudu & Zain, 1996: 1405). Menaksir is menghitung-hitung dengan kira-kira (Badudu & Zain, 1996: 1405). Meanwhile, examine means 'to look at something or somebody carefully and in detail in order to learn something about or from it/them' (Hornby, 1995: 398)

The word *calon* is literally translated into (a) candidate. Calon means bakal jadi (Badudu & Zain, 1996: 246). It is equal to the word candidate defined as a person or thing considered likely to receive or experience something (Cambridge Advanced Learner's Dictionary Third Edition). Furthermore, the word bangkai is literally translated into carcass. Bangkai is tubuh yang sudah mati (biasanya untuk binatang) (Poerwadarminta, 1976: 85). In Oxford Dictionary, carcass is 'the dead body of the animal, especially one ready for cutting up as meat' (Hornby, 1995: 166). The next occurrence is another example.

- ST: Makin tinggi sekolah makin jadi **buaya bangkong**! Bosan main-main dengan gadis-gadis sebaya sekarang mengeram di sarang nyai.
- TT: The higher your schooling, the more you turn into **a crocodile!** Bored of playing around with girls of your own age, you're now holding up with a nyai's nest.

#### (D154/BM.P134.L24/TEM.P124.L17/CC9/Mx3/N1)

The occurrence above uses two translation techniques. They are foreignizing translation technique in term of literal translation and domesticating translation techniques in term of omission. The translator literally translates the expression buayabangkong into crocodile and omits the word bangkong. Buayais literally means binatang berdarah dingin yang merangkak (reptilia) bertubuh besar dan panjang berkulit bersisik-sisik yang keras, bernapas dengan paru-paru, hidup di sungai atau di danau; Crocodilus porosus (Badudu & Zain, 1996: 209). It is same as the definition of crocodile which is 'a large reptile that lives

especially in rivers and lakes in hot parts of the world. *Crocodile* has a hard skin, a long tail, and very big jaws' (Hornby, 1995: 277).

However, in this occurrence, *buaya* brings metaphorical meaning which is (*kiasan*) orang yang mempermainkan perempuan (Badudu & Zain, 1996: 209). In plain English, *buaya* is a term to describe a man who likes playing on girls. It is similar to Casanova, Don Juan, or womanizer in English, but the translator literally translates it into crocodile. Moreover, the translator translates *bangkong* into nothing in TT. It means that the word *bangkong* is being omitted. *Bangkong* actually means *katak yang besar* (Badudu & Zain, 1996: 122). In plain English, it means big frog. However, in this context, *bangkong* represents how expert the man is as a *buaya* (a lady-killer).

# 3. Description of the Degree of Meaning Equivalence of Culturally-Bound Expressions in Pramoedya Ananta Toer's *Bumi Manusia*

The itention of translation is to transfer the messages of ST into the TT in order to be understood by the target readers. To transfer the messages of STs into TTs, the meaning of the occurrences in translation process should be equivalent. However, there are some obstacles that make the meanings of the expressions are not equivalent such as cultural gaps. In this research, there are four classifications of the meaning equivalence which are two classifications in term of equivalent (fully equivalent and partly equivalent) and two other classifications in term of non-equivalent (different meaning and no meaning).

#### a. Equivalent

#### 1) Fully Equivalent

Fully equivalent means the meaning of SL text is fully transferred in TL text. Therefore the messages of the STs are completely delivered to target readers. There are 327 occurrences which are the meaning are fully equivalent. The following description is example of the fully equivalent meaning translation.

ST: "Kalau dewi itu kelak mendampingimu jadi **Raden Ayu**, aduhai, semua bupati di Jawa akan demamkapialu karena iri."

TT: "If this goddess were to be beside you as your **raden ayu**, all the bupatis of Java would be in a highfever because of their envy.

#### Glossary:

Raden Ayu The title for aristocratic Javanese women, especially the first wifeof a bupati.

#### (D34/BM.P11.L5/TEM.P23.L18/CC3/Ad/E1)

The ST Raden Ayu is translated into the same expression and added the information of Raden Ayu by writing it down in the glossary. The translator mentions in the glossary that Raden Ayu is the title for aristocratic Javanese women, especially the first wife of a bupati. The meaning is alike to the meaning mentioned in Kamus Umum Bahasa Indonesia which Raden Ayu is gelar wanita bangsawan (Badudu & Zain, 1996: 97).

In western culture, there are also some titles for aristocratic women, such as lady or duchess. However, the translator preserves the original expression. It is because there is a special characteristic that does not exist in western aristocratic

titles. *Raden Ayu* is the title for ariscrotic women which, in this era, are the wife of *bupati*. *Bupati* does not exist in western culture because of the differences of the government system. Besides, the translator keeps the local color by preserving the original expression.

By adding the additional information in the form of a glossary, it presents the same message to the readers in TT. Even though the expression does not exist in target culture, the readers still get completely the same message by reading the information of *Raden Ayu* on glossary. Therefore, it is classified into meaning equivalence in term of fully equivalent. The following discussion is another occurence of fully equivalent.

ST: Sebaliknya orang lebih banyak menyebut-nyebut **gundik**nya: Nyai Ontosoroh.

TT: But everyone talked about his **concubine**: Nyai Ontosoroh.

## (D47/BM.P12.L16/TEM.P24.L24/CC3/Eq/E1)

The ST expression *gundik* is translated into *concubine* in TT. *Gundik* is *istri tidak resmi; perempuan piaraan; istri gelap* (Poerwadarminta, 1976: 333). In plain English, *gundik* is an illegal wife and usually comes from low social rank. It is equal to the word *concubine* in English which means 'a woman who, in some societies, lives and has sex with a man she is not married to, and has a lower social rank than his wife or wives' (*Cambridge Advanced Learner's Dictionary Third Editian*). It shows that the message of *gundik* is completely transferred in the word *concubine*. Thus, the the occurrence is classified into fully equivalent. The following is still an example of meaning equivalent in term of fully equivalent.

ST: Jaringan jalan kereta api telah membelah-belah pulauku, Jawa.

TT: The network of railway tracks splintered my island, Java.

# (D9/BM.P3.L27/TEM.P17.L28/ CC6/Br/E1)

The ST expression Jawa is translated into Java. The word Java is originally comes from Jawa (http://dictionary.reference.com/browse/java?s=t). In this occurrence, Jawa is a name of an island in Indonesia. Moreover, Java is defined as 'an island in Indonesia to the south of Borneo; one of the world's most densely populated regions' (http://www.definitions.net/definition/java). The two definitions show the equality. In other words, the message of the occurrence is entirely transfered to TT. The meaning is fully equivalent.

#### 2) Partly Equivalent

Partly equivalent means that the meaning of SL text is partly transferred in TL text. There is lost information in the translating process. In this case the target readers will not get the complete message. The researcher finds 70 occurrences which are classified into partly equivalent. An instance is shown as follows.

- ST: Para pelajar seakan gila merayakan penobatan ini: pertandingan, pertunjukan, pameran ketrampilan dan kebiasaan yang dipelajari orang dari Eropa sepakbola, standen, **kasti.**
- TT: All the school had gone crazy celebratin the coronation: competitons, performances, exhibitions of all those skills and abilities studied by Europeans—soccer, acrobatics, and **softball**.

#### (D22/BM.P7.L26/ TEM.P20.L35/CC3/Ap/E2)

The ST expression *kasti* is translated by adapt *softball* into TT. *Kasti* is sejenis permainan beregu dengan bola kecil (bola tenis) dan kayu bulat pemukul.

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In plain English, kasti is a kind of game in two groups played with tennis ball and

a wooden bat. Meanwhile, softball is defined as 'a game similar to baseball but

played on a smaller field with a larger soft ball' (Hornby, 1995: 1129). Baseball is

'a game popular in USA, played with a bat and ball by two teams of nine players.

Each players tries to hit the ball and then run round each of the four bases on the

field before the ball is returned' (Hornby, 1995: 85).

The messages delivered in the both expressions are: they are types of sport

games, they are played in two teams, and they use a wooden bat and ball.

However, the are some differences, such as in kasti the players do not use glove

when it is played, there are different numbers of players and bases, kasti is played

traditionally while softball is played as a national big game. It means that the

message is partly transferred to TT. Hence, this occurrence is categorized as partly

equivalent. Another example is presented as follows.

ST: Semua bercaping bambu.

TT: They all wore bamboo farmers' hats

(D70/BM.P27.L24/TEM.P36.L11/CC2/Ex/E2)

Caping is translated into farmer's hat(s). Caping means tudung kepala

yang tebuat dari pada anyaman bambu berbentuk lancip ke atas dan lebar

disekelilingnya (Badudu & Zain, 1996: 254). In plain English, caping is a hat

made of plaited bamboo and it is in the shape of a wide-cone. In ST's culture,

caping is usually worn by farmers or workers when they work in the field to cover

their face from the sun heat or the rain since it is wide enough.

Since *caping* does not exist in target culture, it is translated into *farmer's hat(s)*. However, the *farmer's hat* in target culture different in shape and material. The shape of western farmers' hat is a wide, curving lower edge, and it is made of leather which is wellknown as 'cowboy hat'. It can be seen that the message of the ST is partially transferred into TT. The both expressions bring the message of hat, but the shape and the material are different. Thus, the occurrence is cotegorized into partly equivalent.

## b. Non-Equivalent

#### 1) Different Meaning

Different meaning occurs on translation where it does not reflect the same message as the ST does. It causes the target readers get the different information about the ST. In the research, there are 12 occurrences classified into different meaning. The example of this classification is.

ST: "Ahoi, si philogynik, matakeranjang kita, buaya kita!"

TT: "Oho, you philogynist, ladykiller, **crocodile!**"

# (D16/BM.P6.L28/TEM.P19.L28/CC9/LT/N1)

In this context, buaya is sebuah kiasan (a metaphor) which is defined as orang yang mempermainkan-mainkan perempuan (Badudu & Zain, 1996: 209). According to Poerwadarminta (1976: 156), in this context buaya means penggemar perempuan. In plain English, buaya metaphorically means a man who likes playing around with many women. However, the translates buaya literally into crocodile in TT. In English, there are no other meanings of crocodile

but 'a large reptile that lives especially in rivers and lakes in hot parts of the world; Crocodiles have a hard skin, a long tail, and very big jaws' (Hornby, 1995: 277).

It means that there is no metaphorical meaning of *crocodile* in English. In TT, *crocodile* is an animal, instead of a man who likes playing around with many women. The message of *buaya* metaphorically is not transferred at all. The meaning between ST and TT expressions are totally different. Therefore, this occurrence is classified into different meaning. A further example of different meaning is.

ST: Sawah yang tertinggal tiada tergarap sedang menunggu penghujung akhir musim kemarau.

TT: The remaining paddy was still fallow, awaiting the beginning of the end of autumn.

#### (D235/BM.P219.L12/TEM.P198.L17/CC1/Ap/N1)

In this occurrence, the ST expression *musin kemarau* is translated by adaptation into *autumn* in TT. *Musim kemarau*, or *kemarau*, is *musim panas dan lama tidak hujan* (Badudu & Zain, 1996: 655). In plain English, *musim kemarau* is a dry season and there is no rain for a long period. Meanwhile, *autumn* is 'a third season of the year, coming between summer and winter. Autumn lasts from September to November in the northern parts of the world' (Hornby, 1995: 69).

In SL's culture, there are only two seasons which are *musim kemarau* or dry season (June to October) and *musim penghujan* wet/rainy season (November

to March). On the other hand, there are four season in target culture. They are spring (March to June), summer (June to September) autumn (September to November), winter (November to March). The translator adapts the season which is nearly happened in the same period in SL's culture and target culture. Akhir penhujung musim kemarau means that it is in October which in target culture is the time of autumn. However, as mentioned above, the definitions of the two expressions are different. Therefore, the occurrence belongs to non-equivalent in term of different meaning.

#### 2) No Meaning

No meaning occurs when the TL text totally loses all message contained in the SL text. On other words, the expressions in the SL are not realized in the TL. There are 3 occurrences of non-equivalent category in terms of no meaning occured in this research. The example is discussed below.

ST: Masyaallah, dia tahu Victor Hugo.

TT: -

#### (D263/BM.P118.L16/-/CC4/Om/N2)

The Indonesian expression *Masyaallah* is not realized in TT. The expression of amazement for knowing Victor Hugo is totally not delivered in TT. Thus, the occurrence is classified into non-equivalent in term of no meaning. In Bahasa Indonesia, *Masyaallah* is *apa yang dikehemdaki Allah (jadilah) diucapkan bila orang merasa heran atau kagum sekali* (Badudu & Zain, 1996: 37). In plain English, *masyaallah* is what people say when they are being amazed. There are

several expressions in English which are used to emphasize how surprised people are such as *Oh my God!*, *Oh my goodness!*, *Good God!*, and *Good Heavens!*. Another example isas follows.

ST: Ah Tjong sendiri yang menghajar tubuh mereka dengan cambuk kulit, tanpa mengeluarkan suara dari mulut mereka yang tersumbat dengan **selendang**.

TT: Ah Tjong himself beat them with his leather whip, and there was no noise from their gagged mouths.

#### (D216/BM.P189.L26/TEM.P172.L13/CC2/Om/N2)

Selendang is (1) kain (sutera dan sebagainya) panjang penutup leher (bahu, kepala) atau untuk menari; (2) kain untuk menggendong dan sebagainya (Poerwadarminta, 1976: 895). In plain English, selendang is a long piece of woven material. In this case, the translator simply omits selendang, so the meaning of the selendang is undelivered. Therefore, this expression is categorized into no meaning.

#### **CHAPTER V**

#### CONCLUSION AND SUGGESTIONS

#### A. Conclusion

After analyzing the data based on the formulation of the problems, there are some conclusions that can be drawn related to the formulation of the problems. The conclusions are explained as follows.

- 1. In this study, the researcher identifies nine kinds of culturally-bound expressions existing in Promedya Ananta Toer's *Bumi Manusia*. They are (1) ecology, (2) material culture, (3) social culture, (4) organizations, customs, ideas, (5) gestures and habits, (6) toponym, (7) anthroponym, (8) fictional character, and (9) sayings, metaphors, idioms. The highest number of the frequency of culturally-bound expressions is material culture (94 expressions out of 317 or 29.65%). In other words, material culture is the most appeared Indonesian culturally-bound expressions. It is because material culture terms are the most common need in human's everyday life such as food, clothes, houses, towns, and transports. Meanwhile, the least number of the frequency of the Indonesian culturally-bound expressions is fictional characters (8 expressions out of 317 or 2.52%). Fictional characters are philosophically used as a metaphor of the characters or ideas in the novel.
- 2. Considering the translation techniques, it can be concluded that the translating process of Indonesian culturally-bound expressions uses eleven classifications of foreignized and domesticated translation techniques. The findings of the study is that 182 Indonesian culturally-bound expressions in *Bumi Manusia* are

foreignized, 122 Indonesian culturally-bound expressions are domesticated, and 13 Indonesian culturally-bound expressions are identified into combination of foreignization and domestication. It can be claimed that the Indonesian culturally-bound expressions in Bumi Manusia are mainly foreignized in This Earth of Mankind. However, domestication is also identified in this study even though the quantity is smaller than foreignization has. It is important to note that it does not mean the translator intentionally produces such discourse. It could be the power of the culture of the ST. When ST's culture owns rich local color with strong characteristics which TT's culture does not have, it would make the translator difficult to translate and initiate foreignization as the best option. On the other side, when the ST's culture is lack characteristic of local color, it would be easy to transfer the meaning of the expression using TT's expression. However, it could be the translator own power deciding whether foreignization or domestication would be applied on the translation process. Or, it might due to the publiser's power to dictate the translation process. The publisher could instruct the translator to retain the original words or to make them accessible.

3. In the case of meaning equivalence, most of Indonesian culturally-bound expressions in Pramoedya Ananta Toer's *Bumi Manusia* are equivalently transferred. It can be said that the translator is successful in translating the Indonesian culturally-bound expressions into English expressions. It is indicated by the high frequency of equivalent meaning i.e. 92,74%. Meanwhile, there is only 7,26% of the occurrences are identified into non-equivalent.

#### **B.** Suggestions

After conducting the research, there are some suggestions which are described as follows.

#### 1. To the readers

Science always develops so does Translation Study. There will be a lot of new theories of translation. Besides, there are still many other translation techniques which are not covered in this research. Furthermore, there are some issues in translation which have been debated for years and it still exists at the present such as foreignization and domestication. The researcher suggests that the readers should keep reading books, journals, articles, or studies about translation especially translation techniques which lead scholars' debates such as the use of the concept of foreignization and domestication in translation process. It will be the references for the readers and enrich the knowledge of translation for the readers.

#### 2. To other researchers

This research analyses the kinds of Indonesian culturally-bound expressions, the meaning equivalence, and the translation techniques which tend to be foreignization and domestication which is still debatable. For the meantime, there are still some other translation problems of the research which can be studied further. It is suggested that other researchers explore other possible kinds of culturally-bound expressions and other translation techniques which are categorized into foreignization or domestication, or investigate componential analysis in determining the cultural value equivalence, and conduct deeper study of similar or other translation problems using different kinds of texts.

## 3. To the English Education Department of State University of Yogyakarta

Considering that translating culturally-bound expressions is not easy and becomes the most common problem which is faced by translator, the English Education Department can frequently conduct many practices to the students dealing with translating culturally-bound expressions. A sustainable learning practice will improve the students' knowledge and translating skill.

#### 4. To the translator

It is obviously clear that a translator should master either the languages or the cultures of the ST and TT. By mastering the both source culture and target culture, the translator will be aware of the cultural value, so that she/he could decides what proper translation technique to translate the expression. One of the translation techniques that must be taken into account is omission. The translator should avoid translation techniques which cause no realization in TT to keep the coherence, messages and values of the original work.

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# APPENDICES

#### Appendix 1

### Data Findings of the Identification of Culturally-Bound Expressions, Foreignizing and Domesticating Translation Techniques, and Degree of Meaning Equivalence

#### Note:

Code	Cultural Categories	<u>Translation Techniques</u>	Meaning Equivalence
Code 1: BM.P1.L1 BM: Bumi Manusia P1: Page 1 L1: Line 1	C1: Ecology C2: Material Culture C3: Social Culture C4: Organizations, Customs, Ideas C5: Gestures and Habits	Foreignization Ad: Addition Ex: Expansion Br: Borrowing Clq: Calque	Equivalence E1: Fully Equivalence E2: Partly Equivalence Non-Equivalence N1: Different Meaning
Code 2: TEM.P2.L1 TEM: This Earth of Mankind P2: Page 2 L1: Line 1	C6: Toponym C7: Anthroponym C8: Fictional Characters C9: Sayings, Idioms, Proverbs	Domestication Ge: Generalization Om: Omission Eq: Equivalence Ap: Adaptation	N2: No Meaning Techniques of Foreignization Techniques of Domestication
		Foreignization and Domestic Mx3: Combined-Translation	cation  Techniques of Foreignization

Mx3: Combined-Translation Techniques of Foreignization and Domestication

	Culturally-Bound Expressions		(	Cult	ura	al Ca	ateg	ory	7				ŗ	Trai	nslati	on '	Гесŀ	nniq	ques					ning alence
No	of Data I and Data II	C1	<b>C2</b>	C3	C4	C5	<b>C6</b>	<b>C7</b>	<b>C8</b>	<b>C9</b>	F	ore	igni	zati	on	I	)om	esti	cati	on	Mx3	Eq		N-Eq
1	Orang memanggil aku: MINKE¹. (BM.P1.L1) Note: Minke baca: Mingke People called me Minke. (TEM.P15.L1)							٧			Ad	Ex	Br √	LT	Mx1	Ge	Om	Eq	Ap	Mx2		<b>E1</b>	52 r	N1 N2
	Dalam hidupku, <b>baru seumur jagung</b> , sudah dapat kurasai: ilmu pengetahuan telah memberikan padaku suatu restu yang tiada terhingga indahnya. (BM.P2.L1)																							
2	I was still very young, just the age of a corn plant, yet I had already experienced modern learning and science: They had bestowed upon me a blessing whose beauty was beyond description. (TEM.P16.L1)									<b>∨</b>					٧							<b>√</b>		
3	Oleh masyarakat terpelajar Eropa dan <b>Indo</b> dianggap terbaik dan tertinggi nilainya di seluruh Hindia Belanda. (BM.P2.L14)			V									٧									V		
	Among the educated European and <b>Indo</b> communities, they were considered to be the best teachers in all of the Netherlands Indies. (TEM.P16.L14)																							
4	Oleh masyarakat terpelajar Eropa dan Indo dianggap terbaik dan tertinggi nilainya di seluruh <b>Hindia Belanda</b> . (BM.P2.L15)						V											٧				V		
	Among the educated European and Indo communities, they were considered to be the best teachers in all of the <b>Netherlands Indies</b> . (TEM.P16.L15)																							
5	Dan justru pengalaman hidup sebagai <b>orang Jawa</b> berilmu pengetahuan Eropa mendorong aku suka mencatat-catat. (BM.P2.L20)  And that's how it was that, <b>a Javanese</b> , like to make notes—because of my European training. (TEM.P17.L1)			٧																	٧	V		

	Culturally-Bound Expressions		(	Cult	ura	ıl Ca	ateg	gory	7				,	Tra	nslati	ion 7	Гесŀ	nniq	ques					ning alence
No	of Data I and Data II	C1	C2	<b>C3</b>	C4	C5	C6	C7	C8	C9	I	ore	ign	izati	ion	D	om	esti	cati	on	Mx3	E		N-Eq
					· ·			<i>-</i>			Ad	Ex	Br	LT	Mx1	Ge	Эm	Eq	Ap	Mx2	111210	E1	E2 ]	N1 N2
	Kehebatannya menandingi kesaktian para satria dan dewa																							
6	nenek-moyangku dalam cerita <b>wayang</b> . (BM.P3.L17)  Their awesomeness rivaled the magical powers of the gods		٧								v											\ \		
0	and knights, my ancestor in the wayang shadow puppet		V								V											V		
	theater. (TEM.P17.L18)																							
	<b>Betawi</b> -Surabaya telah dapat ditempuh dalam tiga hari.																							
	(TEM.P3.L20)																							
							.,				.,											.,		
/	three days! (TEM.P17.L22) <b>Glossary:</b> Betawi: The Malay name of Batavia, the capital of the Dutch east Indies, now						V				٧											V		
	Jakarta, the capital of Indonesia. (TEM.P365)																							
	Jakarta, the capital of fidolesia. (TEWLI 303)																							
	Betawi-Surabaya telah dapat ditempuh dalam tiga hari.																							
8	(TEM.P3.L20)						V						v									v		
	The day from Betawi to <b>Surabaya</b> can be traveled in only												·											
	three days! (TEM.P17.L22)																							
	Jaringan jalan kereta api telah membelah-belah pulauku,																							
9	Jawa. (BM.P3.L27)						٧						٧									٧		
	The network of railway tracks splintered my island, <b>Java</b>																							
	(TEM.P17.L28) Ya <b>Allah</b> , dan aku sendiri belum lagi tahu membuktikan																							
	apa itu listrik. (BM.P4.L5)																							
10	Oh <b>Allah</b> , and I couldn't really understand what electricity				٧								٧									٧		
	was. (TEM.P17.L39)																							
	Orang malah sudah merancang akan terbang seperti																							
	Gatotkaca, seperti Ikarus. (BM.P4.L9)																							
11									٧		٧											٧		
	People were even planning to fly like <b>the shadow puppet character Gatotkaca</b> , like Icarus. (TEM.P18.L3)																							
	Character Gatotkaca, like Icarus. (TEM.F18.L3)																							

	<b>Culturally-Bound Expressions</b>		(	Cult	ura	ıl Ca	ateg	ory	7			,	Tra	nslat	ion	Tecl	hnic	ques			ning alence
No	of Data I and Data II	C1	C2	C3	C4	C5	<b>C6</b>	<b>C7</b>	C8	С9			izati LT	ion Mx1				cation Ap	Mx3		N-Eq N1 N2
12	Guruku, Magda Peters, melarang kami mempercayai astrologi. (BM.P5.L19)  My teacher, Magda Peters, forbade us to believe in astrology. (TEM.P19.L7)							٧				٧								٧	
13	Ningrat gagah dan ganteng pada tunggang-langgang untuk mendapatkan perhatiannya. (BM.P4.L27)  Handsome and manly <b>nobility</b> scrambled head over heels just to be noticed by her. (TEM.p18.L21)			٧													٧			٧	
14	"Ahoi, si <b>philogynik</b> , mata keranjang kita, buaya kita!" (BM.P6.L8)  "Oho, you <b>philogynist</b> , lady killer, crocodile!" (TEM.P19.L28)			٧								٧								٧	
15	"Ahoi, si philogynik, mata keranjang kita, buaya kita!" (BM.P6.L8) "Oho, you philogynist, lady killer, crocodile! (TEM.P19.L28)									٧							٧			<b>V</b>	
16	"Ahoi, si philogynik, mata keranjang kita, <b>buaya</b> kita! (BM.P6.L8)  "Oho, you philogynist, lady killer, <b>crocodile!</b> " (TEM.P19.L28)									<b>V</b>			>								٧
17	Biar aku ceritakan: dia temanku sekolah di <b>H.B.S.</b> , jalan H.B.S., Surabaya. (BM.P6.L14)  Let me tell you about Robert Suurhof, he was then my school friend from <b>H.B.S.</b> (the prestigious Dutchlanguage senior high school), H.B.S. street, Surabaya. (TEM.19.L34)				٧						٧									٧	

	Culturally-Bound Expressions		(	Cult	ura	l Ca	iteg	ory	7				7	Гrаı	nslati	ion '	Гесl	hniq	ques					ning alen	
No	of Data I and Data II	C1	C2	C2	C4	C5	C	<b>C7</b>	Co	CO	_			zati					cati		Mx3	E	q	N-E	q
	of Data I and Data II	CI	C2	CS	<b>C4</b>	CS	Co	C/	Co	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	IVIXS	<b>E1</b>	<b>E2</b> ]	N1 N	<b>N2</b>
18	Aku tahu otak H.B.S. dalam kepala <b>Roberts Suurhof</b> ini hanya menghina, mengucilkan, melecehkan, dan menjahati orang. (BM.P7.L3)  I knew that the H.B.S. brain inside the head of <b>Robert Suurhof</b> was only clever at insulting, belittling, disparaging, and working evil on people. (TEM.P20.L16)							<					٧									<b>v</b>			
19	Ia adalah <b>Sri Ratu Wilhelmina</b> . (BM.P7.L16) She was <b>Her Majesty Wilhelmina</b> . (TEM.P20.L26)							^													٧	٧			
20	7 September 1898. <b>Hari Jum'at Legi</b> . Ini di Hindia. Di Nederland sana: 6 September, hari Kamis Kliwon. (BM.P7.L22)  The date was September 7, 1898. <b>Friday</b> . This was in the Indies. Over there in Holland: September 6, 1898. Thursday. (TEM.P20.L31)		٧														٧						٧		
21	7 September 1898. Hari Jum'at Legi. Ini di Hindia. Di Nederland sana: 6 September, <b>hari Kamis Kliwon</b> . (BM.P7.L22)  The date was September 7, 1898. Friday. This was in the Indies. Over there in Holland: September 6, 1898. <b>Thursday</b> . (TEM.P20.L31)		٧														٧						٧		
22	Para pelajar seakan gila merayakan penobatan ini: pertandingan, pertunjukan, pameran ketrampilan dan kebiasaan yang dipelajari orang dari Eropa – sepakbola, standen, kasti. (BM.P7.L26)  All the school had gone crazy celebratin the coronation: competitons, perfomances, exhibitions of all those skills and abilities studied by Europeans—soccer, acrobatics, and softball. (TEM.P20.L35)			٧															٧				<b>v</b>		

	Culturally-Bound Expressions		(	Cult	ural	l Ca	itege	ory	,			r	Trai	ıslati	ion '	Tecl	hnic	ques					ning valen	_
No	of Data I and Data II	C1	C2	C3	C4	C5	C6	C <b>7</b>	<b>C8</b>	<b>C9</b>			izati LT					icati An	on Mx2	Mx3	E	q	N-H	Eq
	Arak-arakan dan <b>panembrama</b> . (BM.P7.L29)										 					<u> </u>	-4	P					- \-	
23	There were parades and <b>hymns of praise</b> , but my heart was empty, tormented. (TEM.P20.L38)			√														٧				٧		
24	Melongok melalui jendela aku lihat <b>Mevrouw Télinga</b> melambai padaku. (BM.P8.L10) <b>Note:</b> 3 Mevrouw (Belanda)= Nyonya. Berhubung waktu itu kata Nyonya belum dipergunakan dalam Melayu disini dipergunakankata asli.  Sticking my head out the window I saw <b>Mrs</b> . <b>Télinga</b> waving to me. (TEM.P21.L6)							<b>V</b>												>	٧			
25	Di rumah tak kutemui <b>tarcis</b> . (BM.P8.L14) At home I found no <b>cake</b> . (TEM.P21.L9)		٧												٧							٧		
26	Sebuah dokar model baru, <b>karpèr</b> , telah menunggu di pintu gerbang. (BM.P8.L16)  A new model buggy was waiting for us at the front gate (TEM.P21.L11)		٧													٧						٧		
27	Jadi dewi yang akan kami kunjungi adalah gadis Indo, <b>Peranakan</b> , Indisch. (BM.P9.L20) So the goddess we were about to visit was an Indo girl, <b>a Mixed-Blood</b> , Indisch. (TEM.P22.L8)			٧							٧										٧			
28	Jadi dewi yang akan kami kunjungi adalah gadis Indo, Peranakan, Indisch. (BM.P9.L20) So the goddess we were about to visit was an Indo girl, a Mixed-Blood, Indisch. (TEM.P22.L8)			٧								٧									٧			
29	Waktu mamanya, seorang Indo juga, hendak melahirkan, ayahnya, juga Indo, buru-buru membawanya ke <b>Tanjung Perak.</b> (BM.P9.L23)						7													٧	V			

	Culturally-Bound Expressions			Cult	ura	ıl Ca	ateg	gory	y			,	Trai	nslati	ion '	Tecl	hnic	ques					ning alence
No	of Data I and Data II	C1	C2	C3	C4	C5	C6	<b>C7</b>	C8	<b>C</b> 9	 Fore l Ex							catio Ap	on Mx2	Mx3	E1	1 E2 l	N-Eq N1 N2
2)	When his mother, an Indo, was about to give birth, his father, also an Indo, rush her to <b>Perak Harbor</b> . (TEM.P22.L12)						V													V	٧		
30	Kalau ia dilahirkan satu km dari kapal itu, barangkali di atas dermaga Perak, barangkali di atas <b>sampan Madura</b> , dan mendapatkan kewarganegaraan Madura, barangkali akan lain pula solahnya. (BM.P9.L33)  If he had been born only one kilometer from that ship, maybe on the docks of Perak, perhaps on a Madurese sampan, and obtained Madurese citizenship, his behavior would have been a bit different. (TEM.P22.L21)		٧									٧									<b>v</b>		
31	Rumah, <b>ladang</b> , sawah, pepohonan jalanan yang dikurung dengan kranjangan bambu, bagian-bagian hutan yang bermandikan sinar perak matari, semua, semua berterbangan riang. (BM.P10.L18)  Houses, <b>dry field</b> , wet paddy fields, trees enclosed in bamboo lattice along the road, clumps of forest washed with silver rays of sunshine, all of it flew past brightly. (TEM.P22.L38)	٧									٧										<b>V</b>		
32	Rumah, ladang, <b>sawah</b> , pepohonan jalanan yang dikurung dengan kranjangan bambu, bagian-bagian hutan yang bermandikan sinar perak matari, semua, semua berterbangan riang. (BM.P10.L18)  Houses, dry field, <b>wet paddy fields</b> , trees enclosed in bamboo lattice along the road, clumps of forest washed with silver rays of sunshine, all of it flew past brightly. (TEM.P22.L38)	٧									٧										<b>v</b>		

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	7				,	Tra	nslati	ion '	Tecl	hniq	ques					ning alence
No	of Data I and Data II	C1	C2	<b>C3</b>	<b>C4</b>	<b>C5</b>	<b>C6</b>	<b>C7</b>	<b>C8</b>	<b>C9</b>			_	izati					cati		Mx3	E		N-Eq
	Pada suatu kali kau akan jadi <b>bupati</b> , Minke.										Ad	I Ex	Br	LT	MIXI	Ge	Om	Eq	Ap	Mx2		EI	CZ N	N1 N2
	(BM.P11.L2)																							
	One day, Minke, you'll become a bupati. (TEM.P23.L16)																							
33	Glossary: Bupati: This is the title of the Native Javanese			٧							٧											٧		
	official appointed by the Dutch to administer a region.																							
	Most bupatis could lay some claim to noble blood. (TEM.p365)																							
	"Kalau dewi itu kelak mendampingimu jadi <b>Raden Ayu</b> ,											+												
	aduhai, semua bupati di Jawa akan demam kapialu karena																							
	iri." (BM.P11.L5)																							
34	"If this goddess were to be beside you as your raden ayu,			V							V											v		
	all the bupatis of Java would be in a high fever because of																							
	their envy." (TEM.P23.L18)																							
	<b>Glossary</b> : Raden Ayu: The title for aristocratic Javanese women, especially the first wife of a bupati. (TEM.P366)																							
	"Kalau dewi itu kelak mendampingimu jadi Raden Ayu,																							
	aduhai, semua bupati di Jawa akan <b>demam kapialu</b> karena																							
35	iri." (BM.P11.L5)									v				V								v		
	"If this goddess were to be beside you as your raden ayu,									•				·										
	all the bupatis of Java would be in a high fever because of																							
	their envy." (TEM.P23.L18) Satu-satunya bukti pembesar Jawa tidak berniat punya										H	+												
	harem hanya dengan beristri orang Eropa, Totok atau																							
26	Indo. (BM.P11.L24)												,											
36	The only way a wealthy and powerful Javanese could			٧									٧									٧		
	prove that he did not intend to have a harem was for him																							
	to marry a European, Pure or Eurasian. (TEM.P23.L37)																							

	Culturally-Bound Expressions		(	Cult	ura	ıl Ca	ateg	ory	7				,	Tra	nslati	ion	Tecl	hnic	ques	5				ning alen	
No	of Data I and Data II	C1	C2	<b>C3</b>	C4	C5	<b>C6</b>	<b>C7</b>	<b>C8</b>	<b>C9</b>					on		Dom				Mx3		_	N-E	-
											Ad	Ex	Br	LT	Mxl	Ge	Om	Eq	Ap	Mx2		ΕI	E2	N1 I	<b>N2</b>
	Satu-satunya bukti pembesar Jawa tidak berniat punya																								
	harem hanya dengan beristri orang Eropa, Totok atau																								
37	Indo. (BM.P11.L24)			٧														٧				٧			
	The only way a wealthy and powerful Javanese could																								
	prove that he did not intend to have a harem was for him																								
	to marry a European, <b>Pure</b> or Eurasian. (TEM.P23.L37)																							4	
	Satu-satunya bukti pembesar Jawa tidak berniat punya																								
	harem hanya dengan beristri orang Eropa, Totok atau																								
38	Indo. (BM.P11.L24)			٧														٧				٧			
	The only way a wealthy and powerful Javanese could																								
	prove that he did not intend to have a harem was for him																								
	to marry a European, Pure or <b>Eurasian.</b> (TEM.P23.L37)																							4	
39	Karper mulai memasuki Wonokromo.   (BM.P11.L25)		V													V							v		
	The buggy entered Wonokromo district. (TEM.P23.L39)																								
40	Karper mulai memasuki <b>Wonokromo</b> .   (BM.P11.L25)						v				٧											٧			
40	The buggy entered <b>Wonokromo district</b> . (TEM.P23.L39)						v															·			
	Rumah pelesir, suhian, Babah Ah Tjong punya.																								
41	(BM.P11.L31)									V				٧								v			
'1	A pleasure-house, a brothel, owned by Babah Ah Tjong.													·											
	(TEM.P24.L5)																								
	Rumah pelesir, <b>suhian</b> , Babah Ah Tjong punya.																								
42	(BM.P11.L31)						٧											٧				٧			
	A pleasure-house, a brothel, owned by Babah Ah Tjong.																								
	(TEM.P24.L5)																								
	Rumah pelesir, suhian, <b>Babah Ah Tjong</b> punya.																								
	(BM.P11.L31)																								

	Culturally-Bound Expressions		(	Cult	ura	ıl Ca	ateş	gory	7				r	Frai	nslati	on T	ech	niq	ues					ning alence
No	of Data I and Data II	C1	C2	<b>C3</b>	C4	C5	C6	C7	C8	C9	F	`ore	igni	zati	on	D	om	estic	catio	n	Mx3	E		N-Eq
43	A pleasure-house, a brothel, owned by <b>Babah Ah Tjong</b> . (TEM.P24.L5) <b>Glossary</b> : Babah: A term of address reffering to Chinese shop owners, this also has connotations of boss.							<b>√</b>			Ad √	Ex	Br	LT	Mx1	Ge	)m	Eq	Ap	Mx2	Mx3	<b>E1</b> ]. ✓	E2   1	N1 N2
44	(TEM.P365)  Dekat di belakang pagar kayu terpasang papan nama besar dengan tulisan: <b>Boerderij Buitenzorg</b> . (BM.P12.L4) <b>Note:</b> Boerderij Buitenzorg (Belanda) = Perusahaan Pertanian Buitenzorg  Standing behind the wooden fence was a big sign with the words <b>Boerderij Buitenzorg—Buitenzorg Agricultural Company</b> . (TEM.P24.L11)			٧											V							<b>√</b>		
45	Dan setiap penduduk Surabaya dan Wonokromo, kiraku, tahu belaka: itulah rumah hartawan besar Tuan Melema – <b>Herman Mellema</b> . (BM.P12.L6)  Everyone who lives in Surabaya and Wonokromo, I thought, knew that was the house of the wealthy Mr. Mellema— <b>Herman Mellema</b> . (TEM.P24.L14)							V					٧									√		
46	Orang menganggap rumahnya sebuah istana pribadi, sekalipun hanya dari <b>kayu jati</b> . (BM.P12.L8)  Everyone thought of that house of Mellema's private pallace, even if it was only made of <b>teak</b> . (TEM.P24.L16)	, l																٧				<b>v</b>		
47	Sebaliknya orang lebih banyak menyebut-nyebut <b>gundik</b> nya: Nyai Ontosoroh. (BM.P12.L16) But everyone talked about his <b>concubine</b> : Nyai Ontosoroh. (TEM.P24.L24)			٧														٧				٧		
	Sebaliknya orang lebih banyak menyebut-nyebut gundiknya: <b>Nyai Ontosoroh</b> . (BM.P12.L17)																							

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	7			,	Trai	nslati	on '	Tecl	hniq	ques					ning alen	_
No	of Data I and Data II	C1	C2	C3	C4	C5	<b>C6</b>	C7	C8	<b>C</b> 9		 _	zati LT					cati Ap	on Mx2	Mx3	E1	q E2	N-H N1	Eq N2
48	But everyone talked about his concubine: <b>Nyai Ontosoroh</b> . (TEM.P24.L24) <b>Glossary:</b> Nyai: The Native concubine of a Dutch or European man in the Indies. (TEM.p366)							٧			٧										٧			
49	Kata orang, keamanan keluarga dan perusahaan dijaga oleh seorang <b>pendekar</b> Madura, Darsam, dan pasukannya. (BM.P12.L22)  The family and its business were guarded by a Madurese <b>fighter</b> , Darsam, and his men. (TEM.P24.L28)			٧											٧							٧		
50	Kata orang, keamanan keluarga dan perusahaan dijaga oleh seorang pendekar Madura, <b>Darsam</b> , dan pasukannya. (BM.P12.L22)  The family and its business were guarded by a Madurese							٧				٧									٧			
51	fighter, <b>Darsam</b> , and his men. (TEM.P24.L28)  Hanya kumis, tak lain dari kumis, sekepal dan <b>clurit</b> (BM.P12.L29) <b>Note:</b> Clurit (Madura) = arit besar  Just a mustache, nothing but a mustache, a fist, and <b>a giant sickle</b> . (TEM.P24.L35)		٧													٧					٧			
52	<ul> <li>"Robert Mellema," ia memperkenalkan diri. (BM.P13.L18)</li> <li>"Robert Mellema," he introduced himself. (TEM.P25.L15)</li> </ul>							٧				٧									٧			
53	"Annelies Mellema," ia mengulurkan tangan padaku, kemudian pada Suurhof. (BM.P14.L3) "Annelies Mellema," She held out her hand to me, then to Suurhof. (TEM.P25.L33)							<b>V</b>				٧									<b>V</b>			

	Culturally-Bound Expressions			Cult	ur	al Ca	ateg	ory	7				7	Frai	nslati	ion '	Гес	hniq	ques					ning alence
No	of Data I and Data II	C1	C	C3		4 C5	C6	<b>C7</b>	C	Co			igni	_					icatio		Mx3	E	q	N-Eq
	of Data I and Data II	CI	CZ		٠	+ C3	Cu	C7	Co	Cy	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	WIXS	<b>E1</b>	E2 I	N1 N2
	Mataku mulai menggerayangi ruang tamu yang luas itu:																							
	perabot, langit-langit, kandil-kandil kristal yang																							
	bergelantungan, lampu-lampu gas gantung dengan kawat																							
	penyalur dari tembaga – entah dimana sentralnya - potret																							
	Sri Ratu Emma yang telah turun tahta terpasang pada																							
54	pigura kayu berat. (BM.P14.L12)							٧									٧					٧		
	My eyes began to poke around the big drawing room: the																							
	furniture; the ceiling; the dangling crystal candle																							
	chandelier; the hanging gas lights with their copper piping																							
	(I couldn't work out where the main gas tank was); a																							
	picture of <b>Queen Emma</b> , who had just abdicted, hanging																							
	on the wall in a heavy wooden frame. (TEM.P26.L1)																							
	Rasanya ada <b>gendang bermain dalam jantungku</b> . Dia																							
	sudah tahu sekarang: Aku Pribumi. Pengusiran setiap saat																							
55	bisa terjadi. (BM.P15.L14)									٧				٧								٧		
	It felt as if a drum were pounding in my heart. So she																							
	knew: I was a Native. I could be thrown out at any																							
	moment. (TEM.P26.L32)																							
	Rasanya ada gendang bermain dalam jantungku. Dia sudah																							
	tahu sekarang: Aku <b>Pribumi</b> . Pengusiran setiap saat bisa																							
56	terjadi. (BM.P15.L14)  It felt as if a drum were pounding in my heart. So she			٧														٧				٧		
	knew: I was a <b>Native</b> . I could be thrown out at any																							
	moment. (TEM.P26.L32)																							
	Tanpa melihat dapat aku rasai lirikan Robert Suurhof																							
	sedang menaksir-naksir bagian-bagian tubuhku yang tak																							
	tertutup. Ya, seperti <b>gagak sedang menaksir-naksir</b>																							
57	calon bangkai. (BM.P15.L19)									\ \ \											<b>1</b> /	,/		

	Culturally-Bound Expressions		(	Cult	ura	ıl Ca	ateg	gory	7				,	Tra	nslati	ion '	Tecl	hnic	ques			_		ning alen	
No	of Data I and Data II	C1	C	C3	C <sub>4</sub>	C5	C	C7	Co	$C_0$	_	_	eign			_			cati	on	N/I2	E	q	N-E	<b>q</b>
	of Data I and Data II	CI	C2		<b>C4</b>	CS	Co	C/	Co	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	Mx3	<b>E</b> 1	<b>E2</b>	N1	<b>N2</b>
	I could feel the glances of Robert Suurhof examining those part of my body that were not covered up. Yes, like a vulture examining a candidate carcass. (TEM.P26.L35)																				,				
	Di dalamnya terdapat juga patung <b>Erlangga</b> ukiran Bali, duduk diatas punggung Garuda. (BM.P17.L21)  There was also a Balinese carving of <b>the East Javanese king Erlangga</b> , riding on the back of the mythical garuda bird. (TEM.P28.L14)							٧			٧											٧			
59	Di dalamnya terdapat juga patung Erlangga ukiran Bali, duduk diatas punggung <b>Garuda</b> . (BM.P17.L22)  There was also a Balinese carving of the East Javanese king Erlangga, riding on the back of <b>the mythical garuda bird</b> . (TEM.P28.L15)								٧		٧											٧			
60	Berbeda dari yang lain-lain patung ini tidak terbuat dari <b>kayu sawoh</b> , tapi sejenis kayu yang aku tak pernah tahu. (BM.P17.L23)  Unlike the others, it was not made from <b>sawoh wood</b> , but from some other kind that I had never come across before. (TEM.P28.L16)	<b>1</b> /																			>	٧			
61	Ia keliahatan manis dan muda, berkulit <b>langsat</b> (BM.P18.L21)  She looked lovely and young; her skin was smooth and light-colored like <b>the langsat fruit</b> . (TEM.P29.L10)  "Bagaimana aku harus panggil? Tuan? <b>Sinyo</b> ? Tapi bukan Indo." (BM.P19.L5)									<b>V</b>	٧											٧			

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	gory	7					Tra	nslati	ion [	Tecl	hniq	ques					ning alence
No	of Data I and Data II	C1	<b>C2</b>	C3	CA	C5	C6	<b>C7</b>	C8	Co	F	ore	ign	izati	ion	I	Oom	esti	cati	on	Mv3	E		N-Eq
		CI	C2	CJ	<b>-</b>	CS	Cu	C7	Co	C	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	IVIAS	<b>E1</b>	E2	N1 N2
	"How should I call you? Sir? Sinyo? But you're not Indo."																							
62	(TEM.P29.L27) Glossary:			٧							٧											٧		
	Sinyo: The Javanese form of address for young Dutch and																							
	Eurasian men or Europeanized Native young men, from																							
	the Portuguese word senhor (TEM.P367)																							
	"Kalau begitu tentu putra <b>patih</b> ," Nyai Ontosoroh																							
	meneruskan. (BM.P19.L26) "Then you must be the son of <b>a patih</b> ," Nyai Ontosoroh																							
63	continued. (TEM.P30.L7)			٧							٧											٧		
	Glossary: Patih: The chief executive assistant and																							
	secretary of a bupati (TEM.P366)																							
	"E.L.S., tidak tamat, belum lagi kelas empat."																							
64	(BM.P20.L12)				٧								V									v		
0-	" E.L.S. I didn't finish. I didn't even get to fourth class."				٧								٧									V		
	(TEM.P30.L25)																							
	Bahkan juga letak serbet dan kobokan, serta letak gelas																							
	dalam lapisan pembungkus perak tidak ada cacatnya.																							
65	(BM.P25.L16) From everything I had read, even the position of the		٧															v				v/		
03	napkins and <b>the finger bowls</b> and the position of the		V															V				v		
	glasses in their silver cases could not be faulted.																							
	(TEM.P34.L20)																							
	Sebagian perempuan, nampak dari kain batik dibawah																							
66	baju putihnya. (BM.P26.L32)		٧										V									v		
00	Some were women; you could tell from the batik kains		V										V									v		
	below their white shirts. (TEM.P35.L28)																							
	Perempuan bekerja pada perusahaan! Mengenakan baju																							
67	<b>blacu</b> pula! Perempuan kampung berbaju! (BM.P26.L33)		7/																N/				<b>1</b>	

	Culturally-Bound Expressions		(	Cult	ura	ıl Ca	ate	gory	y					Tra	nslati	on '	Tecl	nniq	ues					ning alen	
No	of Data I and Data II	C1	C2	C3	C4	C5	C6	C7	C8	C9			_	izati LT			Om Om			on Mx2	Mx3	E1	q E2 l	N-E N1 N	1 <u>q</u>
07	Women working in abusiness. Wearing <b>calico shirts</b> too! Village women wearing coats! (TEM.P35.L30)		V																V				V		
68	Apakah mereka ber <b>kemban</b> juga di balik baju balcu itu? (BM.P27.L1)  Were they wearing <b>breast-cloths</b> too under their calico shirts? (TEM.P35.L31)		٧									٧											٧		
69	Annelies mendekati mereka seorang demi seorang , dan mereka <b>memberikan tabik</b> , tanpa bicara, hanya dengan isyarat. (BM.P27.L6)  Annelies approached them each in turn, and they <b>greeted</b> her, without speaking, just with a sign. (TEM.P35.L35)					٧										٧							٧		
70	Semua ber <b>caping</b> bambu. (BM.P27.L24) They all wore bamboo <b>farmers' hats</b> . (TEM.P36.L11)		٧									٧											٧		
71	Annelies berjalan sepanjang <b>para-para</b> , dan aku berjalan sejajar dengannya. (BM.P29.L7)  Annelies walked along <b>the shelves</b> , and I walked along opposite her. (TEM.P37.L9)		٧																٧				٧		
72	"Tetap saja, Non," jawab Minem dalam <b>Jawa Kromo</b> . (BM.P29.L28) "The usual, Non," Minem replied in <b>High Javanese</b> . (TEM.P37.L29)			٧							٧												٧		
73	Dimana-mana nampak panenan tergelar di atas tanah dan tumpukan-tumpukan <b>rèndèng</b> yang telah siap diangkut untuk makanan ternak. (BM.P30.L21) <b>Note</b> : rèndèng (Jawa) daun dan batang kacang tanah.  There were also piles of <b>peanut stems and plants</b> being carted off for cattle fodder. (TEM.P38.L7)	٧															٧					٧			

	Culturally-Bound Expressions		(	Cult	ura	ıl C	ate	gor	y					Tra	nslati	on T	<b>Tech</b>	niq	ues					ning alen	_
No	of Data I and Data II	C1	C2	C3	CA	C5	C			2 (0		For	eign	izat	ion	D	ome	estic	catio	on	Mv3	E	_	N-E	_
	of Data I and Data II	CI	CZ	CS	C4			, ,	Co	, C >	A	d Ex	Br	LT	Mx1	Ge (	Om i	Eq .	Ap	Mx2	IVIXS	<b>E</b> 1	E2	N1	N2
74	Dibawanya aku masuk ke sebuah bangsal lebar dan besar, yang ternyata kandang <b>kereta</b> , andong, grobak, bendi. (BM.P31.L4)  She  took  me  into a big, broad shed that contained		٧															٧				٧			
	coaches, carriages, wagons, and buggies. (TEM.P38.L19)																								
75	Dibawanya aku masuk ke sebuah bangsal lebar dan besar, yang ternyata kandang kereta, <b>andong</b> , grobak, bendi. (BM.P31.L4)  She took me into a big, broad shed that contained coaches, <b>carriages</b> , wagons, and buggies. (TEM.P38.L20)		٧															√				<b>V</b>			
76	Dibawanya aku masuk ke sebuah bangsal lebar dan besar, yang ternyata kandang kereta, andong, <b>grobak</b> , bendi. (BM.P31.L4)  She took me into a big, broad shed that contained coaches,		٧															٧				٧			
	carriages, wagons, and buggies. (TEM.P38.L20)																								
77	Dibawanya aku masuk ke sebuah bangsal lebar dan besar, yang ternyata kandang kereta, andong, grobak, bendi. (BM.P31.L4) She took me into a big, broad shed that contained coaches, carriages, wagons, and buggies. (TEM.P38.L20)		٧															٧				<b>V</b>			
78	Melihat aku terheran-heran menyaksikan kandang kereta seluas gedung kebupatian ia tertawa, kemudian menuding pada sebuah bendi yang dihiasi dengan serba kuningan mengkilat dan ber <b>lampu karbid</b> . (BM.P31.L10)  Seeing my amazement at finding a carriage stable as big as		٧											٧								<b>V</b>			
	a bupati's office, she laughed, then pointed to a carriage adorned with shining brass and with <b>carbide lights</b> . (TEM.P38.L24)																								

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	gory	7				ı	Tra	nslati	on '	Tecl	hnic	ques					ning alend	
No	of Data I and Data II	C1	<b>C2</b>	C3	C4	C5	C6	<b>C7</b>	C8	Co	F	ore	eign	izati	on	I	Dom	esti	cati	on	Mv3	E			
			C2	<b>C</b> 3	<b>C</b> 4		Cu	C7	<u></u>	C)	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	IVIAS	<b>E</b> 1	E2	N1 N	12
	Namun setiap hari seorang opas mengantarkan aku ke																								
79	sekolah terbenci itu juga. (BM.P32.L27)			٧												٧							٧		
	Yet every day <b>a servant</b> escorted me to that hated school. (TEM.P39.L25)																								
	Mereka memanggil gadis itu <i>Non</i> atau <i>Noni</i>																								
80	(BM.P34.L13)			٧							V											v			
	They called the girl <i>Non</i> or <i>Noni</i> . (TEM.P40.L31)			·							ľ														
	Glossary: Noni, Non: Miss. (TEM.p366)																								
	"Hanya rumpunan <b>glagah</b> . Kau tak pernah melihat																								
81	glagah?" (BM.P34.L31)	٧														٧							٧		
	"Only <b>reeds</b> . Haven't you ever seen that kind of reed?"																								
	(TEM.P41.L8)																							4	
	Dari tangga itu turun bidadari Annelies, berkain batik, ber <b>kebaya</b> berenda. (BM.P39.L7)																								
	Down those stairs descended the angel Annelies, in a batik																								
82	kain and a traditional laced <b>kebaya</b> blouse.		V								٧.											v			
02	(TEM.P44.L29)		•								ľ														
	Glossary: Kebaya: A Javanese women's traditional blouse,																								
	used always in combination with the sarong. (TEM.p366)																								
	Sanggulnya agak ketinggian sehingga menampakkan																								
	lehernya yang jenjang putih. (BM.P39.L8)																								
83	Her sanggul bun hair-style was a bit too high, revealing		V								v											\ \ \			
0.5	her long white neck. (TEM.P44.L29) Glossary: Sanggul:		V								V											V			
	This bun at the back of the head is a traditional Javanese																								
	hairstyle (TEM.p367)																								
	Pasti dia lebih cantik dan menarik daripada bidadarinya																								
	<b>Jaka Tarub</b> dalam dongengan Babad Tanah Jawi.																								
8/1	(BM.P39.L14)								3/				1/									1/			

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	7				ŗ	Frai	nslati	ion '	Гесl	nnic	ques					ning alen	
No	of Data I and Data II	C1	C2	С3	<b>C4</b>	<b>C5</b>	<b>C6</b>	<b>C7</b>	<b>C8</b>	<b>C9</b>	F	ore	igni Dn	zati	on My1	$\Gamma$	Om	esti	cati	on Mw2	Mx3	E E1	q F2	N-E	Eq.
0-1	She must have been more beautiful and arresting than <b>Jaka Tarub</b> 's angel in the legends of Babad Tanah Jawi. (TEM.P44.L36)								V		Au	LX	V	LI	IVIXI	Ge		ĽЧ	Ар	IVIX.2			WZ .	NI	
85	Pasti dia lebih cantik dan menarik daripada bidadarinya Jaka Tarub dalam dongengan <b>Babad Tanah Jawi</b> . (BM.P39.L14)  She must have been more beautiful and arresting than Jaka Tarub's angel in the legends of <b>Babad Tanah Jawi</b> . (TEM.P44.L36)			٧									√									٧			
86	"Dokar?" katanya. (BM.P41.L1) "Dokar?" she said. (TEM.P46.L10)		٧										٧									٧			
87	Hanya mata berpendaran dari piring ke <b>basi</b> , dari basi ke bakul. (BM.P41.L11)  Eyes just moved about from plate to <b>bowl</b> , from bowl to dish. (TEM.P46.L20)		٧													٧							٧		
88	Hanya mata berpendaran dari piring ke basi, dari basi ke <b>bakul</b> . (BM.P41.L11)  Eyes just moved about from plate to bowl, from bowl to <b>dish</b> . (TEM.P46.L20)		٧													٧							٧		
89	Ia tak dapat dikatakan muda, tinggi lebih kurang satu meter enam puluh, umur mendekati empat puluh, berbaju dan bercelana serba hitam, juga <b>destar</b> pada kepalanya. (BM.P45.L22)  He was approaching forty, shirt and pants all black, and <b>an East Javanese destar headband</b> on his head. (TEM.P49.L37) <b>Glassory:</b> Destar: An East Javanese headdress; a kind of headband (TEM.p365)		٧								٧											٧			

	Culturally-Bound Expressions		(	Cult	ura	ıl Ca	ateg	ory	7					Tra	nslati	ion '	Tecl	nnig	ques					ning alen	_
No	of Data I and Data II	<b>C1</b>	C2	C3	C4	C5	<b>C6</b>	<b>C7</b>	<b>C8</b>	<b>C</b> 9	1	Fore	ign	izati	on	I	)om	esti	cati	on Mx2	Mx3	E			
90	Darsam mengantarkan aku sampai ke rumah <b>pemondokan</b> di Kranggan. (BM.P47.L19)  Darsam escorted me to my <b>boarding house</b> in Kranggan. (TEM.P51.L24)		٧								Ao	I EX	ВГ	LI	NIXI	Ge	Om	v	Ар	IVIX2		<b>€1</b>	EZ	<b>N1</b>	NZ
91	Darsam mengantarkan aku sampai ke rumah pemondokan di <b>Kranggan</b> . (BM.P47.L19)  Darsam escorted me to my boardinghouse in <b>Kranggan</b> (TEM.P51.L24)						٧						٧									٧			
92	Kuserahkan <b>setalen</b> untuk ibu bawel yang baik hati itu. (BM.P47.L35)  I gave <b>a few coins</b> to the garrulous, good-hearted woman. (TEM.P51.L36)		٧													٧							٧		
93	Tapi pandangku tertumbuk pada potret dara impian di atas meja, dekat pada <b>lampu teplok</b> . (BM.P48.L5)  But my eyes fell upon the potrait of the goddes near <b>the oil lamp</b> on the wall. (TEM.P52.L3)		٧															٧				٧			
94	Apa aku terkena <b>guna-guna</b> ? (BM.P49.L4) Was I the victim of <b>black magic</b> ? (TEM.P53.L4)			٧															٧				٧		
95	Setiap pagi aku berangkat ke sekolah membawa <b>May Marais</b> . (BM.P49.L9)  I left for school with little <b>May Marais</b> . (TEM.P53.L9)							٧					٧									٧			
96	Pulang dari sekolah aku langsung memasuki bengkel <b>Jean Marais</b> . (BM.P50.L7)  One day, on my way home from school, I went straight to <b>Jean Marais</b> 's workshop. (TEM.P54.L9)							٧					٧									٧			
97	Di rumah, <b>Mevrouw Telinga</b> tak jemu-jemu minta di ceritakan kunjunganku ke Boerderij Buitenzorg. (BM.P50.L19)							٧													٧	٧			

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	gory	7				,	Trai	nslati	on '	Гесl	hniq	ques					ning alen	
No	of Dodo I and Dodo II	<b>C1</b>	C2	C	<u>C4</u>	OF.	00		Co	C0	1	Fore	igni	izati	on	Ι	Om	esti	catio	on	Mx3	E	1	N-E	q
	of Data I and Data II	CI	<b>C2</b>	CS	<b>C</b> 4	CS	Co	C/	Co	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	WIXƏ	<b>E1</b>	E <b>2</b> ]	N1 N	<b>N2</b>
	Mrs. Telinga never tired of asking to hear the story of my																								
	visit to Boerderij Buitenzorg. (TEM.P54.L20)																								
98	"Tahu kau artinya <b>sihir</b> ?" (BM.P51.L33)			٧									٧									٧			
76	"Do you know, the meaning of sihir?" (TEM.P55.L26)			V									V									٧			
99	"Guna-guna?" Tanyaku. (BM.P52.L2)			٧									<b>V</b>									V			
	"Guna-guna?" I asked. (TEM.P55.L28)			V									v									·			
	Dengar, Minke, darah mudamu ingin memiliki dia untuk																								
	dirimu sendiri, dan kau takut pada pendapat umum.																								
100	(BM.P52.L15)									٧				٧								v			
100	Listen, Minke, your young blood wants to have her for									V				V											
	yourself, and you're afraid of what people will say.																								
	(TEM.P56.L2)																								
	Seorang serdadu Kompeni, nampak dari topi bambu dan																								
	pedangnya, sedang menginjakkan kaki pada seorang																								
101	pejuang Aceh. (BM.P53.L5)			v											٧							v			
101	A Nertherlands Indies soldier—it was obvious from his			V											V							V			
	bamboo hat and his swordwas thrusting his foot down																								
	onto the stomach of an Acehnese fighter. (TEM.P56.L25)																								
	Tangan kanan membawa <b>parang</b> yang tak berdaya.																								
102	(BM.P53.L12)		V																v			V			
102	Her right hand powerlessly held a dagger.		V																V			V			
	(TEM.P56.L32)																								
	Adiknya lelaki menyusup ke dalam tangsi, menikamnya																								
	dengan <b>rencong</b> dari samping. (BM.P54.L6)																								
103	Her younger brother sneaked into the camp and stabbed		٧									٧										٧			
	her in her side with a poison-tipped dagger.																								
	(TEM.P57.L11)																								
	Kami duduk di rumputan menonton orang-orang beradu																								
104	layang-layang. (BM.P57.27)		٧/															2/				<b>V</b>			

	Culturally-Bound Expressions		(	Cult	ura	al Ca	ateg	gory	7				,	Tra	nslati	ion 7	Гесŀ	nnig	lues					ning alenc	ee e
No	of Data I and Data II	<b>C1</b>	C2	<b>C3</b>	C4	C5	<b>C6</b>	<b>C7</b>	<b>C8</b>	<b>C9</b>	F Ad	ore Ex	igni Br	izati LT	on Mx1	E Ge	om Om	esti Ea	catio	on Mx2	Mx3	E <sub>1</sub>	_	N-E	_
104	We sat on the grass and watched <b>the kites</b> battling each other. (TEM.P59.27)		V								114				141211			V	P	141212		V		1	
105	Apa arti parang dan <b>tombak</b> dihadapan senapan dan meriam? (BM.P59.L1)		<b>V</b>															٧				<b>1</b>			
103	How can daggers and <b>spears</b> defeat rifles and and cannons? (TEM.P60.L28)		V															V				V			
106	Ia dikirimkan ke Aceh sebagai <b>spandri</b> . (BM.P59.L3) <b>Note:</b> spandri, serdadu kelas satu.  He was sent to Aceh as <b>a private first class</b> . (TEM.P60.L29)			٧													٧					٧			
107	Serdadu kelas dua hanya pangkat untuk Indo dan Pribumi – dan umumnya orang-orang Jawa dari <b>Purworejo</b> (BM.P59.L15)  Second-class was reserved for Indos and Natives—generally Javanese from <b>Purworejo</b> (TEM.P60.L40)						<b>V</b>						٧									√			
108	Kompeni memilih mereka untuk menghadapi <b>bangsa Aceh</b> yang bukan saja pandai menggertak, juga ulet dan keras seperti baja, bangsa perbuatan. (BM.P59.L19)  That's why the army chose them to fight <b>the Acehnese</b> , who are as though and hard as steel, men of action, and able to instill terror in most people. (TEM.P61.L3)							٧													٧	٧			
109	Prasangkaku, sekali waktu ia bercerita, bahwa parang dan tombak, dan <b>ranjau Aceh</b> , takkan mampu menghadapi senapan dan meriam, juga keliru. (BM.P59.L29)  Jean once admitted to me he had been wrong to say that dagger, spear, and <b>Acehnese bamboo trap</b> would not be able to face up to rifle and cannon. (TEM.P61.L13)		٧									٧										٧			

	Culturally-Bound Expressions		(	Cult	ura	ıl Ca	ateg	gory	y					Tra	nslati	on T	'ecl	nniq	ues					ning alence
No	of Data I and Data II	C1	C2	C3	C <sub>4</sub>	C5	C6	C7	CS	Co	I	ore	ign	izati	on	D	om	esti	catio	n	Mv3	E		N-Eq
			C2	CJ	<b>C T</b>	CS	Cu	C7	Co		Ad	Ex	Br	LT	Mx1	Ge (	)m	Eq	Ap	Mx2	WIAS	E1	<b>E2</b> ]	N1 N2
110	Seorang panglima Aceh, <b>Tjoet Ali</b> , sudah kehilangan banyak kekuatan dan daerah, namun tetap dapat mempertahankan ketinggian semangat pasukannya - suatu rahasia yang tak dapat aku pecahkan. (BM.P60.L9)  An Acehnese commander, <b>Tjoet Ali</b> , had lost a great many of his men and much of territory, yet morale was still high, a secret Jean could not fathom. (TEM.P61.L23)							V					٧									√		
111	"Mas!" itulah pertama kali ia memanggil aku. (BM.P65.L9)  "Mas!" That was the first time she had called me thus. (TEM.P65.L12)  Glossary: Mas: The Javanese term of address literally means "older brother." Used by younger women toward a man, it indicates an especially close, respectful affection. It can also be used between men to indicate respectful friendship, by a sister to her older brother, and also by a wife to her husband. (TEM.p366)			٧							V											<b>v</b>		
112	Kusir dan bendi bisa disediakan khusus untuk keperluan Sinyo. (BM.P70.L16)  I will set aside buggy and driver for Sinyo's use. (TEM.P69.L16)			٧												٧							٧	
113	Annelies melirik padaku lagi dan <b>mukanya merah padam</b> . (BM.P71.L18) Annelies glanced at me again and <b>her face was scarlet</b> . (TEM.P70.L12)									٧				٧								٧		
114	Sebilah yang runcing telah menembusi kakinya. (BM.P73.L3)  A sharp wooden spike pierced his leg. (TEM.P71.L23)		٧									٧										٧		

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	gory	7					Tra	nslati	ion [	Tecl	nniq	lues					ning alence
No	of Data I and Data II	C1	C2	<b>C3</b>	C <sub>4</sub>	C5	C6	<b>C7</b>	C8	Co	I	Fore	ign	izati	on	I	Oom	esti	cati	on	Mv3	E	•	N-Eq
	of Data I and Data II	CI	C2	CS	<b>C T</b>	CS	Cu	C7	Co		Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	IVIAS	<b>E</b> 1	<b>E2</b> ]	N1 N2
	Kemudian naik lagi, mengunci pintu kamar, menurunkan																							
115	kelambu, memadamkan lilin. (BM.P76.L23)		V									V										v		
	Then she came up again, locked the door, pull down the																							
	mosquito net, and put out the candle. (TEM.P75.L21)																							
	Dia lahir pada hari pasaran Paing, maka dinamai dia																							
116	dengan suku depan <i>Pai</i> . (BM.P81.L1)			٧											٧							٧		
	He was born on the market day of Paing, so he was																							
	named with the first syllable Pai. (TEM.P79.L5)																							
	Jadi ditempuhnya segala jalan: dukun, jampi, mantra,																							
	bertirakat memutih, puasa seni-kamis. (BM.P81.L23)																							
117	So he tried every other way: the traditional Javanese			٧							٧											٧		
	magic men, the dukuns; magic formulas; he even went																							
	on rice fasts, Monday and Thursday fasts. (TEM.P79.L28)																							
	Jadi ditempuhnya segala jalan: dukun, <b>jampi</b> , mantra,																							
	bertirakat memutih, puasa seni-kamis. (BM.P81.L23)																							
118	So he tried every other way: the traditional Javanese magic			٧								٧										٧		
	men, the dukuns; magic formulas; he even went on rice																							
	fasts, Monday and Thursday fasts. (TEM.P79.L29)																							
	Jadi ditempuhnya segala jalan: dukun, jampi, mantra																							
	bertirakat memutih, puasa seni-kamis. (BM.P81.L23)																							
119	So he tried every other way: the traditional Javanese magic			٧													٧							٧
	men, the dukuns; magic formulas; he even went on rice																							
	fasts, Monday and Thursday fasts. (TEM.P79.L29)																							
	Jadi ditempuhnya segala jalan: dukun, jampi, mantra,																							
	bertirakat memutih, puasa seni-kamis. (BM.P81.L24)																							
120	So he tried every other way: the traditional Javanese magic			٧								٧											۷	
	men, the dukuns; magic formulas; he even went on rice																							
	fasts, Monday and Thursday fasts. (TEM.P79.L30)																							

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	7				ŗ	Fra	nslati	on '	Tecl	nniq	ques					ning alence
No	of Data I and Data II	C1	C2	C2	C <sub>4</sub>	C5	C	C7	Co	CO			eigni						catio		Mx3	E	$\mathbf{q}$	N-Eq
	of Data I and Data II	CI	CZ	CS	<b>C4</b>	4 C5	Co	C/	Co	Cy	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	) IVIXS	<b>E</b> 1	E2	N1 N2
	Jadi ditempuhnya segala jalan: dukun, jampi, mantra,																							
	bertirakat memutih, <b>puasa senin-kamis</b> . (BM.P81.L24)																							
121	So he tried every other way: the traditional Javanese magic			٧										٧								٧		
	men, the dukuns;magicformulas; he even went on rice																							
	fasts, Monday and Thursday fasts. (TEM.P79.L30)																							
	Malah melalui dukun dan tirakat ia berusaha menggendam																							
	Tuan Administratur, Tuan Besar Kuasa, agar sudi datang																							
	kerumah. (BM.P82.L17)																							
	He even went as far as using a dukun magic man and																							
122	ascetic practices to cast a spell on the <b>tuan</b> administrator,			٧							٧											٧		
	the Tuan Besar Kuasa, the "Great Powerful Tuan," to																							
	come to the house. (TEM.P80.L18)																							
	Glossary: Tuan: A malay word meaning master or sir.																							
	(TEM.p367)																							
	Malah melalui dukun dan tirakat ia berusaha menggendam																							
	Tuan Administratur, <b>Tuan Besar Kuasa</b> , agar sudi datang																							
	ke rumah. (BM.P82.L17)																							
	He even went as far as using a dukun magic man and																							
123	ascetic practices to cast a spell on the tuan administrator,			٧							٧											٧		
	the Tuan Besar Kuasa, the "Great Powerful Tuan," to																							
	come to the house. (TEM.P80.L18)																							
	Glassory: Tuan Besar Kuasa: Great powerful master, a																							
	term used for a Dutch administrator or other powerful																							
	official. (TEM.p367) Tidak seperti pegawai Belanda lainnya Tuan Besar Kuasa																							
	tidak suka ikut bertayub dalam <b>pesta giling</b> .																							
	(BM.P83.L14)																							
124	(DIVI.1 03.L14)			3/													3/						1/	

	Culturally-Bound Expressions		(	Cult	ura	ıl C	ateg	gory	7				ŗ	Trai	nslati	on '	<b>Tecl</b>	nnig	lues			_		ning alen	,
No	of Data I and Data II	C1	C2	<b>C3</b>	C4	C5	C6	C7	C8	C9	F	ore	igni	izati	on	Ι	)om	esti	cati	on	Mx3	E		N-E	_
127	Unlike the other Dutch men, Tuan Besar Kuasa didn't like participating in the tayub dance <b>festivities</b> . (TEM.P81.L10)			V							Ad	Ex	Br	LT	Mx1	Ge	Om v	Eq	Ap	Mx2		E1	E2	N1 I	N2
125	Malah duduk di <b>pendopo</b> aku tak diperkenakan. (BM.P83.L22)  I wasn't even allowed to sit on <b>the porch</b> . (TEM.P81.L18)		٧																٧				٧		
126	Tamu-tamu wanita yang berkunjung selalu memuji aku sebagai gadis cantik, <b>bunga Tulangan</b> , <b>kembang Sidoarjo</b> . (BM.P83.27)  Of course, all our lady guests said I was beautiful, <b>the flower of Tulangan</b> , <b>the blossom of Sidoardjo</b> . (TEM.P81.L23)									<					<b>√</b>							٧			
127	Di kemudian hari kuketahui, sampul itu berisikan uang dua puluh lima <b>gulden</b> , penyerahan diriku kepadanya, dan janji Ayah akan diangkat jadi kassier setelah lulus dalam pemegangan selama dua tahun. (BM.P87.L21)  Afterwards I found out the envelope contained twenty-five <b>guilders</b> , representing Father's surrender of me to him, along with the promise that Father would be made cashier after first successfully completing a two year trial period. (TEM.P84.L30)		٧										<b>V</b>									<b>v</b>			
128	Rasanya aku sudah tak berjiwa lagi, seperti selembar wayang di tangan <b>ki dalang</b> . (BM.P89.L32)  I  felt  I had no soul anymore,  like a shadow puppet in the hands of <b>the puppet master</b> . (TEM.P86.L27)			٧								٧										٧			
120	"Kau tidak boleh <b>berkinang</b> , biar gigimu tetap putih gemerlapan." (BM.P95.L25)			.,								.,											.,		

	Culturally-Bound Expressions		C	Cult	ura	l Ca	iteg	ory	7				ı	Tra	nslati	ion '	Tecl	hnic	ques					ning alence
No	of Data I and Data II	C1	<b>C2</b>	C3	CA	C5	C6	<b>C7</b>	CS	Co				izati					icati	on	Mv3	10	~	NI E~
			C2	<b>C</b> 3	CŦ	7 03	Co	C7	Co		Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	WIAS	<b>E1</b>	<b>E2</b> ]	N1 N2
129	"You are not allowed to chew betel nut, that way your			V								\ \ \											ľ	
	teeth will stay gleaming white." (TEM.P91.L25)																							
	Sekaligus aku tahu itulah kiranya <b>Insinyur Maurits</b>																							
	Mellema anggota rombongan ahli bangunan-air di Tanjung																							
130	Perak. (BM.P102.L6)							v													V	v		
150	At once I knew this was Engineer Maurits Mellema, the							Ī													·			
	member or the team of harbor construction experts at																							
	Tanjung Perak. (TEM.P96.L22)																							
	"Tuan sudah menyebabkan lahirnya dua orang <b>anak</b>																							
131	haram-jadah!" (BM.P104.L23)									V								V				v		
131	"You, sir, have been responsible for the birth of two																	·						
	bastard children!" (TEM.P98.L25)																							
	"Biar pun Tuan kawini nyai, gundik ini, perkawinan syah,																							
	dia tetap bukan Kristen. Dia <b>kafir!</b> " (BM.P105.L20)																							
	"Even if you married this nyai, this concubine, in a legal				٧											٧							۷	
	marriage, she is still not Christian. She's an unbeliever!"																							
-	(TEM.P99.L17)																							
	Rambutnya mengkilat dengan <b>pomade</b> dan tersibak di																							
1111	sebelah kiri. (BM.P111.L10)		٧										٧									٧		
	His hair shone with <b>pomade</b> and was parted on the left.	ever!"  pak di																						
	(TEM.P104.L10)																							
	"Sebagai cerita memang bagus, Nyo, Semoga jadi																							
134	pujangga, seperti Victor Hugo." (BM.P118.L15)			٧												٧							٧	
	"As a story it's indeed good, Nyo. Let's hope you became																							
	a writer, like Victor Hugo." (TEM.P110.L3)																							
135	Masyaallah, dia tahu Victor Hugo. (BM.P118.L16)				٧												٧							V
	-																							

	Culturally-Bound Expressions			Cult	ura	ıl Ca	ateg	ory	7				,	Trai	nslat	ion	Tecl	hniq	ques	}			/lea	_
No											F	ore	igni	izati	on	]	Dom	esti	cati	on		E	q	
	of Data I and Data II	C1	C2	C3	C4	C5	<b>C6</b>	<b>C7</b>	<b>C8</b>	<b>C9</b>	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	Mx3	_		 N2
136	Aku rasai ia sebagai <b>mata elang</b> yang pengawas. Pandanganya kurasai menyerbu mahligai hak-hakku sebagai perawi cerita. (BM.P120.L21)  It was if her <b>eagle eyes</b> saw my every move. I also felt that she was invading my privacy as a storyteller. (TEM.P112.L2)									٧				<b>V</b>								٧		
137	Secara selintas mereka menyamaratakan dengan pelacur- pelacurnya yang memenuhi <b>Kembang Jepun</b> , warung- warung kecil, restoran dan pangkas rambut, verkoper, dan kelontongnya yang sama sekali: tak dapat mencerminkan suatu pabrik yang menantang ilmu dan pengetahuan modern. (BM.P121.L22)  They offhandedly equated Japan with the prostitutes who filled up the <b>Kembang Jepun</b> , and with the little cafes, restaurants, and barber shop, with the hawker and his goods. (TEM.P112.L22)									√			٧									<b>v</b>		
138	Secara selintas mereka menyamaratakan dengan pelacur- pelacurnya yang memenuhi Kembang Jepun, warung- warung kecil, restoran dan pangkas rambut, verkoper, dan kelontongnya yang sama sekali: tidak dapat mencerminkan		√																٧				<b>v</b>	

	<b>Culturally-Bound Expressions</b>		(	Cult	ural	Ca	iteg	ory	,					Tra	nslati	ion	Tec	hniq	ues	5				ning alen	_
No	of Data I and Data II	C1	C2	C3	C4	C5	C6	C7	C8	Co	_	_		izati		_		esti			Mx3		_	N-I	
	of Data 1 and Data 11	CI	<b>C</b> 2	CJ	<b>C</b> 4	CJ	CU	Ci	Co	C	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	IVIAS	<b>E1</b>	E2	N1 ]	<b>N2</b>
	Secara selintas mereka menyamaratakan dengan pelacur-																								
	pelacurnya yang memenuhi Kembang Jepun, warung-																								
	warung kecil, restoran dan pangkas rambut, verkoper,																								
	dan kelontongnya yang sama sekali: tidak dapat																								
139	mencerminkan suatu pabrik yang menantang ilmu dan		٧																٧				٧		
	pengetahuan modern. (BM.P121.L22)																								
	They offhandedly equated Japan with the prostitutes who																								
	filled up the Kembang Jepun, and with the little cafes,																								
	restaurants, and <b>barber shop</b> , with the hawker and his																								
	goods. (TEM.P112.L23)																								
	Secara selintas mereka menyamaratakan dengan pelacur-																								
	pelacurnya yang memenuhi Kembang Jepun, warung-																								
	warung kecil, restoran dan pangkas rambut, verkoper, dan																								
	kelontongnya yang sama sekali: tidak dapat mencerminkan																								
140	suatu pabrik yang menantang ilmu dan pengetahuan			٧															٧				v		
	modern. (BM.P121.L23)																								
	They offhandedly equated Japan with the prostitutes who																								
	filled up the Kembang Jepun, and with the little cafes,																								
	restaurants, and barber shop, with the hawker and his																								
	goods. (TEM.P112.L23)										_														
	Secara selintas mereka menyamaratakan dengan pelacur-																								
	pelacurnya yang memenuhi Kembang Jepun, warung-																								
	warung kecil, restoran dan pangkas rambut, verkoper, dan																								
	kelontongnya yang sama sekali: tidak dapat mencerminkan																								
141	suatu pabrik yang menantang ilmu dan pengetahuan		٧													٧							v		
1	modern. (BM.P121.L23)		·																						

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateş	gory	y				Trai	nslat	ion '	Гесŀ	nniq	ues					ning alenc	
No	of Data I and Data II	C1	C2	C3	C4	C5	C6	C7	C8	C9	<u> </u>	 	izati LT	on Mx1				catio Ap l	on Mx2	Mx3	E1	q <b>E2</b> ]	N-E	q 12
	They off handedly equated Japan with the prostitutes who filled up the Kembang Jepun, and with the little cafes, restaurants, and barber shop, with the hawker and his <b>goods</b> . (TEM.P112.L23)																							
142	Daendels pernah membikin Surabaya menjadi pangkalan Angkatan Laut pada masa Hindia Belanda tak punya armada satupun. (BM.P122.L31)  Governor-General Daendels had made Surabaya a navel base in a period when he had not a single ship! (TEM.P113.L34)							٧			٧										٧			
	"Aku seorang <b>Raden Mas</b> , tak bisa diperlakukan asal saja begini." (BM.P125.L10)  "I'm a <b>Raden Mas</b> , I can't be treated in this way," (TEM.P116.L15) <b>Glossary:</b> Raden Mas: Raden and mas are titles held by the mass od the middle-ranking members of the Javanese aristocracy; raden mas is the highest. (TEM.P367)			٧							٧										٧			
144	Yang mana diantara semua itu menjadi tujuan? Kantor Polisi? Penjara? <b>Losmen</b> ? Rumah-rumah preman  barang tentu  tidak masuk hitungan. (BM.P127.L11)  Which one among them was our destination? The police station? The jail? <b>An Inn</b> ? It didn't even occur to me to think of private house. (TEM.P118.L4)		٧															٧				٧		
	Grobak-grobak minyak bumi yang biasanya bergerak pada <b>subuh-hari</b> dari kilang D.P.M. dalam iringan dua puluh sampai tiga puluh buah sekali jalan, sekarang tidak kelihatan. (BM.P127.L14)			٧														٧				V		

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	7				]	<b>Fra</b> i	nslati	ion T	Гесł	nnig	ques					ning alence
No	of Data I and Data II	C1	C2	<b>C3</b>	CA	C5	C6	C7	Ce	CO	F	ore	igni	zati	on	D	om	esti	cati	on	Mv2	E		N-Eq
	oi Data I and Data II	CI	CZ	CS	<b>C4</b>	CS	Cu	Ci	Co	Cy	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	IVIXS	<b>E1</b>	<b>E2</b>	N1 N2
	Oil wagons, which usually started moving out of the																							
	D.P.M. refinery at dawn, twenty or thirty in a row, were																							
	not yet to be seen. (TEM.P118.L8)																							
	Dan sawah dan sawah dan sawah, tanpa air, ditanami																							
	palawija menjelang panen. (BM.P129.L3)																							
146	An paddy fields and paddy fields and paddy fields,											٧										٧		
	unirrigated, planted with corps, but no rice, almost ready																							
	to be harvested. (TEM.P119.L24)												Ц											
	Di atasnya: nasi goreng berminyak mengkilat, dengan																							
	sendok dan garpu, dihias matasapi dan sempalan goreng																							
147	ayam di dalam wadah takir daun pisang. (BM.P129.L10)		٧											v								v		
117	On it was <b>fried rice</b> shining with oil, adorned by a fried		•											ľ										
	egg and fried chicken, plus a spoon and a fork, all in a																							
	banana-leaf container. (TEM.P119.L31)												Ц											
	Di atasnya: nasi goreng berminyak mengkilat, dengan																							
	sendok dan garpu, dihias matasapi dan sempalan goreng																							
148	ayam di dalam wadah takir daun pisang. (BM.P129.L11)									V						V							v	
110	On it was fired rice shining with oil, adorned by a fried															ľ								
	egg and fried chicken, plus a spoon and a fork, all in																							
	abanana-leaf container. (TEM.P119.L32)												Ц											
	Di atasnya: nasi goreng berminyak mengkilat, dengan																							
	sendok dan garpu, dihias matasapi dan sempalan goreng																							
	ayam di dalam wadah <b>takir daun pisang</b> .																							
149	(BM.P129.L11)		٧											٧									٧	
	On it was fired rice shining with oil, adorned by <b>a</b> fried egg																							
	and fried chicken, plus a spoon and a fork, all in a banana																							
	leaf container. (TEM.P119.L32)																							
	Bedug masjid agung telah bertalu, menyusul suara azan																							
150	yang mururng. (BM.P130.L16)		1/											1/									<b>1</b> /	

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	7					Tra	nslati	ion '	Tecl	hniq	lues					ning alenc	ee e
No	of Data I and Data II	C1	C2	<b>C3</b>	CA	C5	C6	C7	<b>C</b> 8	$C_0$				izati					cati		Mx3		_	N-E	_
	oi Data I and Data II	CI	<b>C</b> 2	CS	<b>C</b> 4	CS	Cu	Ci	Co	C	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	WIXS	<b>E1</b>	<b>E2</b>	N1 N	12
	The grand mosque's drum began its beating, followed by	·	V											V											
	that sad call to prayer. (TEM.P120.L30)																								
	Bedug masjid agung telah bertalu, menyusul suara azan																								
151	yang mururng. (BM.P130.L17)			V								V											v		
131	The grand mosque's drum began its beating, followed by			•								ľ											•		
	that sad <b>call to prayer</b> . (TEM.P120.L31)																								
	Di atasnya lagi <b>kain batik</b> berwiru lebat. (BM.P132.L21)																								
152	Still further above a widely pleated batik sarong.		٧																		٧	٧			
	(TEM.P122.L22)																								
	Aku mengangkat sembah sebagaimana biasa aku lihat																								
	dilakukan punggawa terhadap kakekku dan nenekku dan																								
	orangtuaku waktu <b>lebaran</b> . (BM.P132.L24)																								
153	I raised my hands, clasped in obeisance, as I had seen the			٧								٧											٧		
	court employees do before my grandfather, and my																								
	grandmother, and mu parent at the end of Ramadan.																								
	(TEM.P122.L24)																								
	Makin tinggi sekolah makin jadi buaya bangkong! Bosan																								
	main-main dengan gadis-gadis sebaya sekarang mengeram																								
	di sarang nyai. (BM.P134.L24)																								
154	The higher your schooling, the more you turn into a									٧											٧			۷	
	crocodile! Bored of playing around with girls of ur own																								
	age, you're now holding up with a nyai's nest.																								
	(TEM.P124.L17)										_														
	Lecutkan cambukmu, raja, kau yang tak tahu bagaimana																								
	ilmu dan pengetahuan telah membuka babak baru di <b>bumi</b>																								
155	manusia ini! (BM.P134.L32)									٠,				3/								٠,			

	Culturally-Bound Expressions			Cult	ural	l Ca	ateg	ory	7				7	Γrai	ıslati	ion T	Гесl	nniq	lues					ning alence
No		~ 1	~-		~ 4	~=	~ <	~-	~~	~	F	ore	igni	zati	on	Γ	om	esti	cati	on		T	<u>~</u> T	NEC
	of Data I and Data II	C1	C2	2 C3	C4	C5	C6	<b>C</b> 7	C8	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	Mx3	<b>E</b> 1	E2	N1 N2
133	Strike me with your whip, king, you who know not yhat science and learning have opened a new era on <b>this earth</b> of mankind! (TEM.P124.L26)									V				V								V		
156	"Ditimang Nenendamu jadi bupati, ditimang dihormati semua oranganak terpandai dalam keluargaterpandai di seluruh kotaya Tuhan, bakal apa jadinya anak ini!" (BM.P134.L34) "Prepared by your grandfather to be a bupati, to be honored by all people, the cleverest child in the familythe cleverest in the townyes, God, what will become of this child!" (TEM.P124.L27)					√													٧					٧
	"Tuan Assisten Residen B., Tuan Residen Surabaya, Tuan Kontrolir dan semua bupati tetangga akan hadir." (BM.P135.L19)  "Mr. Assistant Resident of B, Mr. Resident of Surabaya, Mr Controller, and all the neighboring bupatis will be present." (TEM.P125.L8)  Glossary: Assistent Resident: For each regency there was a Dutch assistent resident in whose hands power over local affairs ultimately resided. (TEM.P365)							>			٧											<b>v</b>		
158	Tak ada urusan! Ke <b>priyayi</b> an bukan duniaku. (BM.P135.L26)  Nothing to do with me. <b>The world of priyayi, Javanese aristocrates who became administrators for the Dutch colonial bureaucracy</b> , was not my world. (TEM.P125.L15) <b>Glossary:</b> Priyayi: A member of the Javanese aristocracy, many of the whom became the salaried adimistrators of the Dutch. (TEM.P366)			٧							٧											<b>v</b>		

	Culturally-Bound Expressions		(	Cult	ura	ıl Ca	ate	gory	y				ŗ	Frai	nslati	on T	ech	niq	ues					ning alence
No	of Data I and Data II	C1	C2	C3	C4	C5	C6	C7	C8	C9	I Ad	Fore	igni Br	zati LT	on Mx1	D Ge (	om Om	estic Ea	catio An	on Mx2	Mx3	Eo E1	_	N-Eq N1 N2
159	Peduli apa iblis diangkat jadi <b>mantri cacar</b> atau diberhentikan tanpa hormat karena kecurangan? (BM.P135.L27)  Who cared if the devil was appointed <b>smallpox official</b> or was sacked dishonorably because of embezzlement? (TEM.P125.L16)			٧										٧				-1				٧		
160	"Atau mungkin kau ini memang sangat pandai? Ya-ya, begitulah lelaki," semua lelaki memang <b>kucing berlagak kelinci</b> . Sebagai kelinci dimakannya semua daun, sebagai kucing dimakannya semua daging." (BM.P138.L6)  "Or Perhaps you're truly very clever? Yes, yes, that's a male for you; all men are <b>cats pretending to be rabbits</b> . As rabbits they eat all the leaves, as cats they eat all the meat." (TEM.P127.L22)									٧				>								٧		
161	"Orang Jawa sujud berbakti pada yang lebih tua, lebih berkuasa, satu jalan pada penghujung keluhuran. Orang harus berani mengalah, <b>Gus</b> ." (BM.141.L19)  "Javanese bow down in submission to those older, more powerful; this is a way to achieve nobility of character. People must have the courage to surrender, <b>Gus</b> (TEM.P130.L20) <b>Glossary:</b> Gus: A term of affection used by parents toward their male children among the families of the Javanese aristocratic elite. (TEM.P366)			<b>v</b>							٧											V		
162	Ia <b>jewer kupingku</b> , kemudian berlutut, berbisik: (BM.P142.L4)  She <b>twisted my ear</b> , then knelt down, whispering: (TEM.P130.L40)					٧								٧								٧		

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	gory	7				ŗ	Frai	nslati	on '	Tecl	niq	ues					ning alence
No	of Data I and Data II	C1	C2	С3	C4	C5	C6	<b>C7</b>	C8	С9	F Ad	ore Ex	igni Br	zati LT	on Mx1	I Ge	Om Om	estic Eq	catio Ap	on Mx2	Mx3	E E1	_	N-Eq N1 N2
163	"Pada waktu aku hamilkan kau, aku bermimpi seorang tak kukenal telah datang memberikan <b>sebilah belati</b> . (BM.P142.L21) "When I was pregnant with you, I dreamed that someone I didn't know came and gave me <b>a dagger</b> . (TEM.P131.L14)		٧											٧								٧		
164	Ayahanda telah mendatangkan <b>gamelan</b> terbaik dari perunggu tulen dari kota T., gamelan Nenenda, yang selalu terbungkus beladu merah bila tak ditabuh. (BM.P142.L27) Father had brought the best <b>gamelan</b> pure bronze orchestra from T, my grandmother's gamelan, which was always wrapped in red velvet when not being used. (TEM.P131.L20)		٧										√									٧		
165	Ayahanda telah mendatangkan gamelan terbaik dari perunggu tulen dari kota T., gamelan Nenenda, yang selalu terbungkus beladu merah bila tak <b>ditabuh</b> . (BM.P142.L30)  Father had brought the best gamelan pure bronze orchestra from T, my grandmother's gamelan, which was always wrapped in red velvet when not <b>being used</b> . Every year it was not only tuned, but bathed in flower water. (TEM.P131.L23)					٧										٧							٧	
166	Setiap tahun bukan hanya dilaras kembali, juga dimandikan dengan air bunga. (BM.P142.L30)  Every year it was not only tuned, but bathed in flower water. (TEM.P131.L23)  Bersamaan dengan gamelan datang juga jurularas (BM.P142.L31)			٧										٧								٧		

	Culturally-Bound Expressions		(	Cult	ura	ıl C	ateş	gory	7				,	Trai	nslati	ion 7	Гесh	niq	ues		_		ning alence
No	of Data I and Data II	C1	C2	C3	C4	C5	C6	C7	<b>C8</b>	<b>C9</b>	I	ore	igni	izati	on		om	estic	ation	Mx3	E		N-Eq
107	With the gamelan came an expert tuner.			V							Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap Mx	2	E1	E2	N1 N2
	With the gamelan came <b>an expert tuner</b> . (TEM.P131.L24)																						
168	Daun beringin dan janur kuning dalam keserasian warna tradisi mengubah dinding dan tiang-tiang yang kering-kerontang menjadi sejuk dan memaksa orang untuk menikmati dengan pengelihatanya. (BM.P143.L24)	٧									√										٧		
169	Daun beringin dan <b>janur kuning</b> dalam keserasian warna tradisi mengubah dinding dan tiang-tiang yang kering-kerontang menjadi sejuk dan memaksa orang untuk menikmati dengan pengelihatanya (BM P143 L24)	٧										٧									٧		
170	Menurut ceritanya: ia sering merias para bupati termasuk ayahku sekarang ini, para raja di Jawa dan <b>sultan</b> di Sumatra dan Borneo. (BM.P144.L7)  According to his story, he often dressed and adorned the bupatis, including my father tonight, and the <b>sultans</b> of Sumatra and Borneo. (TEM.P132.L26)			٧									٧								٧		
171	Menurut ceritanya: ia sering merias para bupati termasuk ayahku sekarang ini, para raja di Jawa dan sultan di <b>Sumatra</b> dan Borneo. (BM.P144.L7)						1						V								V		

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	7					Tra	nslati	ion	Tec	hnic	ques	}				ning alence	e
No		<b>C1</b>	Ca	Ca	<b>C</b> 4		00		<u></u>			For	eign	izat	ion	]	Dom	esti	icati	on		Tr.	~	NI II o	~
	of Data I and Data II	CI	C2	<b>C3</b>	C4	C5	C6	C7	C8	C9	Ad	l Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	MX3	<b>E</b> 1	E2	N1 N	2
1/1	According to his story, he often dressed and adorned the						V						٧									٧			
	bupatis, including my father tonight, and the sultansof	1																							
	Sumatra and Borneo. (TEM.P132.L26)																								
	Menurut ceritanya: ia sering merias para bupati termasuk																								
	ayahku sekarang ini, para raja di Jawa dan sultan di																								
172	Sumatra dan <b>Borneo</b> . (BM.P144.L7)						V						V									v			
172	According to his story, he often dressed and adorned the												ľ									Ĭ			
	bupatis, including my father tonight, and the sultans of																								
	Sumatra and Borneo. (TEM.P132.L26)										Ш														
	Sebuah blangkon, dengan gaya perpaduan antara Jawa-																								
	Timur dan Madura, sama sekali baru, Kreasi Niccolo																								
	Mareno sendiri, terpasang pada kepalaku. (BM.P144.L22)																								
	A batik blangkon headdress, a mixture of East Javanese																								
173	and Madurese styles, something entirely new, Niccolo		٧								٧											٧			
	Mareno's own creation, was placed upon my head.																								
	Glossary: Blangkon: A traditional Javanese headdress																								
	made from batik and worn mainly by the nobility or those																								
	with pretensions to an elite status. (TEM.P365)																								
	Menyusul  <b>sebilah keris</b> bertatahkan permata.																								
	(BM.P144.L26)																								
174	Then came a ceremonial sheathed short sword, a keris		V								V											v			
1, 1	inlaid with jewels. (TEM.P133.L3)		Ť								Ľ											ľ			
	Glossary: Keris: A traditional Javenese dagger.																								
	(TEM.P366)										ш														
	Dalam cermin kutemui diriku seperti satria pemenang																								
	dalam cerita <b>Panji</b> . (BM.P144.L33)																								

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	gory	7				ı	Tra	nslati	ion '	Tecl	nnic	ques	,				ning alence
No	of Data I and Data II	C1	C2	C3	CA	C5	C6	C7	Ce	CO				izati			Dom				Mx3			N-Eq
	oi Data i and Data ii	CI	C2	CS	<b>C4</b>	CS	Co	C/	Co	C	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	WIXS	<b>E</b> 1	E2	N1 N2
175	In the mirror I found myself looking like a victorious								٧		٧											٧		
	knight out of those stories of the legendary eleventh-																							
	century prince, Panji. (TEM.P133.L10)																							
	Sudah sejak Amangkurat I pakaian raja-raja Jawa dibikin																							
	dan direncanakan oleh orang Eropa, kata Tuan Moreno,																							
	maaf, Tuan hanya punya selimut sebelum kami datang.																							
1	(BM.P145.L4)																							
176	Already since Amangkurat I in the 1600s, the clothes of							٧			٧											۷		
	the kings of Java had been designed and made by the																							
	Europeans, said Mr. Niccolo Mareno. I'm sorry, but your																							
	people only wore blankets before we came.																							
	(TEM.P133.L16)																							
	Twente telah menenunkan untuk orang Jawa, juga																							
177	memilihkan bahannya. (BM.P145.L17) <b>The town of Twente in Holland</b> now wove for the						٧				٧											٧		
	Javanese, and chose the material too. (TEM.P133.L30)																							
	Lagu kebangsaan Belanda, <i>Wilhelmus</i> , dinyanyikan.																							
	(BM.P146.L10)																							
178	The Dutch national anthem, "Wilhelmus", was sung.			٧									٧									٧		
	(TEM.P134.L17)																							
	Aku tampil, lupa pada <b>bungkuk</b> dan apurancang dalam																							
	adat Jawa. (BM.P146.L24)																							
179	I came to the front, forgetting <b>to bow</b> and stand with my					٧												٧				٧		
	hands clasped before me, according to Javanese custom.																							
	(TEM.P134.L30)																							
	Aku tampil, lupa pada bungkuk dan <b>apurancang</b> dalam																							
	adat Jawa. (BM.P146.L24)																							

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	7					Tra	nslati	ion	Tec	hnic	ques	}				ning alence
No		<b>C</b> 4	~~		~ 4	<b>~</b>	~	<b>~</b> =	GO.	<b>~</b>	I	ore	eign	izati	ion	]	Dom	esti	icati	on		Tr.	~	NI II.
	of Data I and Data II	CI	C2	<b>C3</b>	C4	C5	C6	C7	C8	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	MX3	<b>E</b> 1	E2	N1 N2
180	I came to the front, forgetting to bow and stand with my					٧						٧										٧		
	hands clasped before me, according to Javanese custom.																							
	(TEM.P134.L30)																							
	Lurah-lurah tak layak menyalami bupati. (BM.P147.L17)																							
181	The village dignitaries didn't normally shake hands with			٧												٧							۷	
	the bupati. (TEM.P135.L18)																							
	Seorang penari dengan badan berisi seperti terbang																							
	memasuki gelanggang, membawa talam berisi sampur.																							
182	(BM.P147.L23)		٧													٧							۷	
	A full-bodied dancer entered the arena as if flying, carrying																							
	a tray, upon which was a sash. (TEM.P135.L23)																							
	Seorang penari dengan badan berisi seperti terbang																							
	memasuki gelanggang, membawa talam berisi sampur																							
183	(BM.P147.L23)		٧																٧				۷	
	A full-bodied dancer entered the arena as if flying, carrying																							
	a tray, upon which was <b>a sash</b> . (TEM.P135.L23)																							
	Ia mengangguk pada Ayahanda, minta ijin membuka																							
	tayub. (BM.P147.L28)																							
	He nodded to Father, asking permission to open the tayub																							
1 1 8/4	dance. (TEM.P135.L29)			٧							٧											٧		
	Glossary: Tayub: This is a folk dance in which the male																							
	partner is normally chosen from among the audience by the																							
	professional female dancer. Most tayub dancers were from																							
	the lower social strata. (TEM.P367)																							
	Dan menari ia dengan jari-jari menjepit ujung sampur,																							
	berpacak gulu pada setiap jatuh gung. (BM.P147.L32)																							

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	7					Tra	nslati	ion '	Tecl	hniq	ques	,				ning alen	_
No	of Data I and Data II	C1	C2	C2	CA	C5	C	C7	Co	CO	]	Fore	eign	izati	on	I	Oom	esti	cati	on	Mx3	E		N-I	
	of Data I and Data II	CI	C2	<b>C3</b>	C4	CS	Co	C/	Co	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	IVIXƏ	<b>E1</b>	E2	<b>N1</b>	N2
185	And he danced, his two fingers holding the corners of the sash, and at every beat of the gong <b>he jerked his head</b> in rhythm with the gong. (TEM.P135.L33)					٧						٧											٧		
	Para <b>lurah</b> , wedana, mantri polisi, menyerbu pendopo, dan tayub berlangsung sampai pagi setiap hosééé setiap teguk minuman keras. (BM.P148.L24)																								
	The village chiefs, district officers, police constables, charged the pavilion, and the tayub dance continued until morning with the shout of hoséééé after every swallow of liquor. (TEM.P136.L19)			٧								٧										٧			
	Para lurah, <b>wedana</b> , mantri polisi, menyerbu pendopo, dan tayub berlangsung sampai pagi setiap hosééé setiap teguk minuman keras. (BM.P148.L24)																								
187	The village chiefs, <b>district officers</b> , police constables, charged the pavilion, and the tayub dance continued until morning with the shout of hoséééé after every swallow of liquor. (TEM.P136.L19)			٧												٧							<b>V</b>		
	Para lurah, wedana, <b>mantri polisi</b> , menyerbu pendopo, dan tayub berlangsung sampai pagi setiap hosééé setiap teguk minuman keras (BM.P148.L24)  The village chiefs, district officers, <b>police constables</b> , charged the pavilian and the toyah dance continued until			٧															٧				٧		
	charged the pavilion, and the tayub dance continued until morning with the shout of hoséééé after every swallow of liquor. (TEM.P136.L19)																								
180	Uang itu sebanyak lima belas gulden, cukup untuk makan satu keluarga di desa selama sepuluh bulan, bahkan dua puluh bulan bila belanjannya benar dua setengah <b>sen</b> sehari. (BM.P148.L33)		N.															V				1			

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	7					Tra	nslat	ion	Tec	hni	ques	}				ning alence
No	of Data I and Data II	C1	C2	<b>C3</b>	C <sub>4</sub>	C5	C6	C7	CS	Co	<u> </u>			izati		-		_	icati	on	Mv3	Tr	~	NEG
			C2	CS	<b>C</b> 4	CS	Cu	Ci	Co	C	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	WIXS	<b>E1</b>	E2	N1 N2
	The money totalled fifteen guilders, enough for a village		v															ľ						
	family to live for ten months, even twenty months if their																							
	daily budget was kept at two and a half <b>cents</b> a day. (TEM.P136.L28)																							
	"Ini sulungku," ia mengenalkannya, "Sarah. Ini bungsuku,																							
190	Miriam." (BM.P150.L19)							V					V									v		
190	"This is my eldest daughter," he introduced her, "Sarah							V					v									V		
	This is my youngest daugther, Miriam." (TEM.P138.L3)																							
	"Ini sulungku," ia mengenalkannya, "Sarah. Ini bungsuku,																							
191	<b>Miriam</b> ." (BM.P150.L19)							V					V									v		
	"This is my eldest daughter," he introduced her, "Sarah.							V					V									V		
	This is my youngest daugther, <b>Miriam</b> ." (TEM.P138.L3)																							
	"Masa ya, ada guru bahasa dan sastra Belanda bicara latar																							
	belakang psikologi dan sosial? Kedenganrannya kembung!																							
	(BM.P152.L4)																							
192	"Come on, when has there been a Dutch language and									√								٧				٧		
	literature teacher who talked about social and																							
	psychological background? It sounds a lot of hot air to																							
	me! (TEM.P139.L16) "Dia akan bicara tentang <b>Multatuli</b> dan Hindia!"																							
	(BM.P152.L12)																							
193	"She should be talking about <b>the writer Multatuli</b> and							٧			٧											٧		
	the Indies!" (TEM.P139.L23)																							
	"Sedang leluhurmu punya dongengan indah – sejauh yang																							
	pernah ku dengar ceritanya – tentang <b>Ki Ageng Sela</b> yang																							
	dapat menangkap sang petir, kemudian menyekapnya																							
194	dalam kurungan ayam." (BM.P156.L)							٧/					٧/									v		

	Culturally-Bound Expressions			Cult	ura	ıl Ca	ateg	gory	,				ŗ	Fra	nslati	on '	Tecl	nniq	ques					ning alen	
No	of Data I and Data II	<b>C1</b>	C2	C3	C4	C5	C6	<b>C7</b>	<b>C8</b>	<b>C9</b>	F	ore	igni	zati	on	I	)om	esti	catio	on	Mx3	E		N-E	
171	While your ancestors have a beautiful legend—the strory that I have heard—about <b>Ki Ageng Sela</b> , who was able to capture the thunder and then lock it up in a chicken coop. (TEM.P142.L28)										Ad	EX	Br	LI	<u>MX1</u>	Ge	Om	Eq	Ар	Mx2		E1	EZ J	N1 N	NZ
195	"Sedang leluhurmu punya dongengan indah – sejauh yang pernah ku dengar ceritanya – tentang Ki Ageng Sela yang dapat menangkap sang petir, kemudian menyekapnya dalam <b>kurungan ayam</b> ." (BM.P3156.L4) While your ancestors have a beautiful legend—the strory that I have heard—about Ki Ageng Sela, who was able to capture the thunder and then lock it up in <b>a chicken coop</b> . (TEM.P142.L29)		V											٧									٧		
196	<ul><li>Kuli itu mengikuti dengan membawa barang. (BM.P164.L16)</li><li>The coolie followed, carryng my baggage. (TEM.P150.L14)</li></ul>			٧									٧									٧			
197	Andong membelok ke kiri meninggalkan lapangan stasiun, kemudian ke kanan melewati lapangan hijau <b>keresidenan</b> (BM.P165.L3)  The carriage turned left away from the station square, then to the right, passing the green field in front of <b>the residency building</b> . (TEM.P150.L35)		٧									٧										٧			
198	Andong mulai memasuki <b>jalanan klas tiga</b> , berjalan lambat. (BM.P165.L13)  The cart entered into <b>a low-class street</b> , traveling slowly. (TEM.P151.L5)									٧									٧			٧			
100	Kami memasuki warung kecil, sebuah <b>gubuk bambu</b> beratap genteng. (BM.P166.L14)		1											1/								V			

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory					,	Trai	nslati	ion	Tec	hniq	ques					ning alence
No	of Data I and Data II	C1	C2	C3	C4	C5	<b>C6</b>	<b>C7</b>	C8	С9				izati LT					cati Ap	on Mx2	Mx3		_	N-Eq N1 N2
1//	We entered the café, a <b>bamboo shack</b> with a tiled roof. (TEM.P151.L34)		V											V								V		
200	Kami memasuki warung kecil, sebuah gubuk bambu beratap <b>genteng</b> . (BM.P166.L14)		٧									<b>~</b>										٧		
	We entered the café, a bamboo shack with a <b>tiled roof</b> . (TEM.P151.L34)																							
201	"Ya, ini urusan Gubermen," desah Mama. Urusan yang tak bisa diraba atau dilihat, urusan para <b>jin negeri jabalkat</b> . (BM.P173.L29)									.,							-1							
201	"Yes, this is government business," said Mama softly, in a rustling voice. "Affairs that can neither be felt nor seen, affairs of <b>the spirit world</b> ." (TEM.P158.L40)									٧							V							٧
202	"Sudah berapa kali dan kepada siapa saja kau pernah									٧								٧				٧		
203	Seorang Singkeh tukang kebun datang dan mengambil kuda dari tangannya, kemudian menuntun binatang itu ke belakang. (BM.P179.L11)  A singkeh, a full-blooded, immigrant Chinese, a gardener, came running, and he took the horse from Robert's hands, then led the horse around to the back of the house. (TEM.P163.L30)  Glossary: Singkeh: A term used to refer to a new Chinese immigrant. (TEM.P367)			<b>V</b>							<b>&gt;</b>											√		
204	"Minum apa, Nyo?" Biasanya apa? Wiski, blandy, cognag, bolsh, ciu atau alak biasa? Sausing barangkali? Yang putih, kuning, hangat, dingin saja. Atau malaga? Atau keling?"		1/										V									٧		

	Culturally-Bound Expressions		(	Cult	ura	ıl Ca	ateg	ory	,				7	Гrаı	ıslati	on T	ecl	hniq	lues					ning alence	e
No	of Data I and Data II	<b>C1</b>	C2	C3	<b>C4</b>	C5	<b>C6</b>	<b>C7</b>	<b>C8</b>	<b>C9</b>	_	_	igni						catio		Mx3			N-Eq	-
<del>201</del>	"What will you drink, Nyo? What's your usual? Whiskey, brandy, cognag? Chinese wine perhaps? White, yellow, warm, cold? Or Malaga wine? Or dry?" (TEM.P164.L22)		•								Ad	EX	Br	LI	IVIXI	Gel	)m	Еq	Ap	Mx2		EI.	LZ I	N1 N	2
205	"Minum apa, Nyo?" Biasanya apa? Wiski, blandy, cognag, <b>bolsh,</b> ciu atau alak biasa? Sausing barangkali? Yang putih, kuning, hangat, dingin saja. Atau malaga? Atau keling?"		V														٧								/
	"What will you drink, Nyo? What's your usual? Whiskey, brandy, cognag? Chinese wine perhaps? White, yellow, warm, cold? Or Malaga wine? Or dry?" (TEM.P164.L22)																								
206	"Minum apa, Nyo?" Biasanya apa? Wiski, blandy, cognag, bolsh, <b>ciu</b> atau alak biasa? Sausing barangkali? Yang putih, kuning, hangat, dingin saja. Atau malaga? Atau keling?" (BM.P180.L5)		٧														٧							V	/
	"What will you drink, Nyo? What's your usual? Whiskey, brandy, cognag? Chinese wine perhaps? White, yellow, warm, cold? Or Malaga wine? Or dry?" (TEM.P164.L22)																								
207	"Minum apa, Nyo?" Biasanya apa? Wiski, blandy, cognag, bolsh, ciu atau <b>alak biasa</b> ? Sausing barangkali? Yang putih, kuning, hangat, dingin saja. Atau malaga? Atau keling?" (BM.P180.L5) "What will you drink, Nyo? What's your usual? Whiskey, brandy, cognag? Chinese wine perhaps? White, yellow, warm, cold? Or Malaga wine? Or dry?" (TEM.P164.L22)		٧														٧							٧	,
208	"Minum apa, Nyo?" Biasanya apa? Wiski, blandy, cognag, bolsh, ciu atau alak biasa? <b>Sausing</b> barangkali? Yang putih, kuning, hangat, dingin saja. Atau malaga? Atau keling?" (BM.P180.L5)		7									7										٧			

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	gory	7				,	Trai	nslati	ion '	Tecl	hniq	ques					ning alence
No	CD-4- I - ID-4- II	<b>C1</b>	CO	CO	<b>C</b> 4	Q.F.	06		$C_0$	CO	F	ore	igni	izati	on	I	Oom	esti	catio	on	N	T	~	NI E
	of Data I and Data II	CI	C2	<b>C3</b>	C4	CS	Co	C7	C8	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	WIX3	<b>E1</b>	<b>E2</b> !	N1 N2
208	"What will you drink, Nyo? What's your usual? Whiskey, brandy, cognag? <b>Chinese wine</b> perhaps? White, yellow, warm, cold? Or Malaga wine? Or dry?" (TEM.P164.L22)		V									V												
	"Minum apa, Nyo?" Biasanya apa? Wiski, blandy, cognag, bolsh, ciu atau alak biasa? Sausing barangkali? Yang putih, kuning, hangat, dingin saja. Atau <b>malaga</b> ? Atau keling?" (BM.P180.L5)		V								V											٧		
20)	"What will you drink, Nyo? What's your usual? Whiskey, brandy, cognag? Chinese wine perhaps? White, yellow, warm, cold? Or <b>Malaga wine</b> ? Or dry?" (TEM.P164.L22)		·								v													
	"Minum apa, Nyo?" Biasanya apa? Wiski, blandy, cognag, bolsh, ciu atau alak biasa? Sausing barangkali? Yang putih, kuning, hangat, dingin saja. Atau malaga? Atau keling?" (BM.P180.L5)		٧																٧			V		
	"What will you drink, Nyo? What's your usual? Whiskey, brandy, cognag? Chinese wine perhaps? White, yellow, warm, cold? Or Malaga wine? Or <b>dry</b> ?" (TEM.P164.L22)																		·					
211	Rambutnya ter <b>kondai</b> . (BM.P183.L2) Her hair was in <b>bun</b> . (TEM.P166.L35)		٧															٧				٧		
	Dan Ah Tjong mencampurkan diri dengan para tamu yang makin banyak juga, bermain kartu, <b>karambol</b> atau mahyong. (BM.P183.L23)  Ah Tjong mixed with his many guests, playing cards, <b>billiards</b> , or mah-jong. (TEM.P167.L13)		٧																٧				<b>V</b>	

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	,				ŗ	Tra	nslati	on 7	Гесŀ	nniq	ues					ning alen	_
No	ef De4e I and De4e II	<b>C1</b>	Ca	C2	CA	C.F.	00		Co	C0	F	'ore	igni	izati	on	D	Om	esti	catio	on	Mx3	E	q	N-E	2q
	of Data I and Data II	CI	C2	<b>C3</b>	C4	Co	Co	C/	Cð	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	WIXS	<b>E</b> 1	<b>E2</b>	N1 N	<b>N2</b>
213	Dan Ah Tjong mencampurkan diri dengan para tamu yang makin banyak juga, bermain kartu, karambol atau <b>mahyong.</b> (BM.P183.L23) Ah Tjong mixed with his many guests, playing cards, billiards, or <b>mah-jong</b> . (TEM.P167.L13)		٧										٧									٧			
214	Tidak pelnah masuk <b>lumah lampu melah</b> di kota? (BM.P183.L34) You've never been into places in <b>the red light district</b> downtown? (TEM.P167.L25)									٧				٧								٧			
215	Padanya aku minta disewakan <b>sinsei penotok</b> . (BM.P187.L26)  I asked my boss to hire <b>an acupuncturist</b> . (TEM.P170.L31)			٧															٧			٧			
216	Ah Tjong sendiri yang menghajar tubuh mereka dengan cambuk kulit, tanpa mengeluarkan suara dari mulut mereka yang tersumbat dengan <b>selendang</b> . (BM.P189.L26)  Ah Tjong himself beat them with his leather whip, and there was no noise from their gagged mouths.		٧														٧								V
	(TEM.P172.L13)																								
217	Sandal jerami itu akan hancur kemasukan kakinya. (BM.P191.L10) Such sandals, made from rice stalks, would be crushed under his feet. (TEM.P173.L22)		٧												٧							٧			
218	Aku berikan padanya <b>seringgit</b> . (BM.P195.L11) I gave him <b>a dollar</b> . (TEM.P176.L34)		٧																٧				٧		
210	"Tak usah Ma," tapi Nyai pergi juga ke belakang mengambil dua piring <b>nasi ramas</b> , sendok-garpu dan minum. (BM.P196.L13)		N									1/										N/			

	<b>Culturally-Bound Expressions</b>		(	Cult	ura	ıl Ca	ateg	ory	7				r	Trai	nslati	ion '	Tecl	hniq	ques	,				ning alence
No	of Data I and Data II	<b>C1</b>	<b>C2</b>	C3	C4	C5	<b>C6</b>	<b>C7</b>	<b>C8</b>	<b>C9</b>		_		zati					cati	on Mx2	Mx3		_	N-Eq N1 N2
217	"No need Mama." But Nyai went anyway and fetched two plates of <b>rice</b> , <b>meat</b> , <b>and vegetables</b> , spoon and fork and drinks. (TEM.P177.L26)		V								Au	EX	БГ	LΙ	WIXI	Ge	Om	ьq	Ар	WIX2		V V	<b>L</b> 2 1	NI NZ
220	Sebuah <b>biji palakia</b> tanpa setahuku telah merembesi kulit, sekarang sedang menumbuhkan akar pada otakku untuk mengubah diri jadi pohon dalam kepalaku. (BM.P199.L3)																							
220	It was as if a <b>palakia tree seed</b> had, unbeknownst to me, penetrated my skin, and was now growing roots in my brain in order to turn itself into a tree inside my head. (TEM.P180.L3)										<b>√</b>											<b>√</b>		
221	Dan perempuan baik hati itu menarik meja makan dan mendekatkan pada tempat tidurku, kemudian meletakkan susu coklat serta kue di atasnya. Yang dimaksud dengan kue adalah: <b>cucur</b> . (BM.P200.L3)		٧									٧										٧		
	And that good-hearted woman pulled the table over close to my bed, then put some hot chocolate and <b>fried coconut patties</b> on it. (TEM.P181.L7)																							
222	May datang membawa <b>seikat rokok daun jagung</b> dan Jean segera merokok. (BM.P203.L28)  May returned with <b>a packet of corn-leaf cigarettes</b> and Jean quickly started smoking. (TEM.P184.L15)		٧											٧								٧		
	Ia ber <b>peci</b> , tak bersandal apalagi bersepatu, berbaju blacu dan bercelana kombor hitam, berikat pinggang lebar dari kulit dengan barisan kantong besar. (BM.P204.L25)																							

	Culturally-Bound Expressions		(	Cult	ural (	Cat	egoi	y				,	Trai	ıslati	on '	Tecl	hniq	ques					ning alen	
No	of Data I and Data II	C1	C2	C3	C4 C	C5 C	C6 C	7 C	8 C9	<u> </u>		<u> </u>	izati					catio		Mx3	E	q	N-E	Eq
									J	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2		EI.	E2	N1 N	<b>N2</b>
223	He wore a peci, but wasn't wearing sandals, let alone		٧							٧											٧			
	shoes. His shirt was made of calico, and he wore loose,																							
	black trousers and a wide, leather belt. (TEM.P185.L6)																							
	Glossary: Peci: A smal black velvet cap, originally a sign	-																						
	of Islam. (TEM.P366)																							
	Antara sebentar, sambil makan <b>rujak</b> , ia melihat ke arah																							
224	kami berdua. (BM.P204.L31)		٧												٧							٧		
	Every now and then, while eating his <b>fruit</b> , he glanced over at the two of us. (TEM.P185.L12)																							
	Pendatang itu menaruh keranjang di atas tanah, dan																							
	ternyata berisi <b>kedondong muda</b> . (BM.P205.L17)	-																						
225	The new arrival put his basket down on the ground: It	v								V											v			
223	proved to be full of <b>young kedondong fruit</b> .									ľ											v			
	(TEM.P185.L30)																							
	Ia rebut <b>pincuk</b> rujak dan melemperkannya ke tanah.																							
	(BM P206 I 3)																							
226	He grabbed <b>the plate</b> of fruit and threw it on the ground.		٧												٧							٧		
	(TEM.P186.L10)																							
	Ia berdiri, menyeka tangan yang masih berlumuran <b>sambal</b> pada kulit batang asam, menelan sisa rujak, membungkuk																							
	mencuci tangan dalam ember si penjual, baru kemudian																							
	bicara, tenang, dalam Jawa Kromo. (BM.P206.L6)	-																						
227	bleara, tenang, dalam Jawa Kromo. (Bivi.1 200.Lo)		V								V											v		
221	He stood up, wiped his chili-paste-covered hand on piece		V								\ \											۷		
	of tamarind trunk bark, swallowed down the remains of his																							
	fruit, bent over and washed his hand in the fruit-salad																							
	seller's bucket of water, and only then spoke, calmly, in																							
	High Javanese. (TEM.P186.L12)																							

	Culturally-Bound Expressions		(	Cult	ura	al C	ate	gor	y					J	[rai	nslati	on '	Гесŀ	nniq	lues					ning alen	,
No	of Data I and Data II	C1	C2	C3	<b>C</b> 4	C5	C	6 C'	7 C	8	<b>C9</b>			gni Br						cation Ap	on Mx2	Mx3	E E1	_	N-E N1	
220	Ia berdiri, menyeka tangan yang masih berlumuran sambal pada <b>kulit batang asam</b> , menelan sisa rujak, membungkuk mencuci tangan dalam ember si penjual, baru kemudian bicara, tenang, dalam Jawa Kromo. (BM.P206.L6)														,											
228	He stood up, wiped his chili-paste-covered hand on piece of <b>tamarind trunk bark</b> , swallowed down the remains of his fruit, bent over and washed his hand in the fruit-salad seller's bucket of water, and only then spoke, calmly, in High Javanese. (TEM.P186.L12)														٧								V			
229	"Sahaya membeli rujak di sini hampir setiap hari, <b>Ndoro</b> Tuwan." (BM.P206.L18)  "I eat here almost every day, <b>Ndoro</b> Tuan." (TEM.P186.L24) <b>Glossary:</b> Ndoro: An honoric used by a lower-class person when speaking to someone in the feudal class or one of similar status. (TEM.P366)			٧								٧											٧			
230	Even if only at <b>a basic level, goat-class</b> , we say in Malay, I too had studied self-defense when I was in T (TEM.P188.L18)										<b>v</b>	٧											٧			
231	Ya-ya: suka tak kurang puji, benci tak kurang cela. (BM.P210.L4.) Yes, yes: "If attracted, no limits to one's praise; if hated, no limits to one's finding fault." (TEM.P189.L24)										٧		√										<b>V</b>			

	Culturally-Bound Expressions		(	Cult	ura	ıl Ca	ateg	gory	7				Tra	nslati	on '	Tecl	niq	ues					ning alence
No	of Data I and Data II	C1	C2	C3	C <sub>4</sub>	C5	C	C7	C				izat					catio		Mx3		_	N-Eq
	of Data I and Data II	CI	CZ	CS	<b>C4</b>	CS	Cu	C/	Co	A	d E	Br	LT	Mx1	Ge	Om	Eq	Ap N	/Ix2	IVIXS	E1	<b>E2</b> ]	N1 N
232	Gamelan itu sendiri menterjemahkan kehidupan kejiwaan Jawa yang ogah mencari, hanya berputar-putar, mengulang, seperti doa dan <b>mantra</b> , membenamkan, mematikan pikiran, membawa orang ke alam lesu yang menyesatkan, tidak ada pribadi. (BM.P214.L24)			V								V									v		
232	The gamelan translates the life of the Javanese, a people who are unwilling to seek, to search, who just circle around, repeating, as in prayers and <b>mantras</b> , suppressing, killing thought, carrying people into a dispirited universe, which leads them astray, where there is no character. (TEM.P193.L28)			V																	•		
233	Cuman sayang sekali Nederland belum membenarkan seorang wanita jadi anggota <b>Tweede Kamer</b> . (BM.P214.L35)  Note: Tweede Kamer (Belanda): Majelis Rendah  It's a pity though that the Netherlands still doesn't allow a woman to sit in the Lower House. (TEM.P193.L37)				٧											٧					٧		
234	Miriam, kau bukan sekedar mengirimkan surat. Lebih dari itu: <b>ajimat</b> pelenyap tegang. (BM.P216.L20)  Miriam, you did not just send a letter. More than that: <b>a charm</b> to rid me of tension. (TEM.P195.L14)		٧														٧				٧		
235	Sawah yang tertinggal tiada tergarap sedang menunggu penghujung akhir <b>musim kemarau</b> . (BM.P219.L12)  The remaining paddy was still fallow, awaiting the beginning of the end of <b>autumn</b> . (TEM.P198.L17)	٧																٧					٧

	Culturally-Bound Expressions		(	Cult	ural	l Ca	iteg	ory					7	Frai	nslati	ion	Tec	hniq	ques					ning alence
No	of Data I and Data II	C1	C2	C2	CA	C5	C	C7	Co	$C_0$			igni						cati		Mx3	E	1	N-Eq
	of Data I and Data II	CI	C2	CS	C4	CS	Co	C/	Co	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	IVIXS	<b>E</b> 1	E2 I	N1 N2
	"Hati gadis ini terlalu lunak, terlalu lembut, tidak mampu																							
	menahan singgungan, harus selalu <b>diemong</b> , dijaga, dibelai, dilindungi." (BM.P225.L22)																							
236	"Her heart is too soft, too gentle. She can't cope with hurt.			٧															٧					√
	You must always <b>humor</b> , cares, protect her."																							
	(TEM.P203.L32)																							
	"Bangun dan sadar, kau, <b>Puspita Surabaya</b> !"																							
237	(BM.P229.L9)									٧											٧	٧		
	"Arise and awaken, <b>Flower of Surabaya!</b> " (TEM.P206.L30)																							
	Dan gadis-gadis teman sekolah juga menyingkir, seperti																							
238	aku <b>sumber sampar</b> . (BM.P232.L16)									٧				V								v		
238	And the girls at the school avoided me too, as if I were the									V				٧								<b>'</b>		
-	source of some plague. (TEM.P209.L19)																							
	Apa yang terdengar sebagai pujian itu membubungkan aku																							
	semakin tinggi ke atas ujung duri. Kapak terakhir masih																							
239	kutunggu jatuhnya. (BM.P239.L9)									٧				٧								V		
	Han wounds of project reject me you to the highest of heights																							
	Her words of praise raised me up to the highest of heights. <b>Now I waited for the final chop to fall</b> . (TEM.P214.L39)																							
-	• ` ` `																							
	Kalau Nederland tak punya <b>Prambanan dan Barabudur</b> ,																							
	jelas pada jamannya Jawa lebih maju daripada Nederland. (BM.P240.L22)																							
240	If the Netherlands doesn't have a Prambanan or a				٧						٧											٧		
	<b>Borobudur temple</b> , it means in that era Java was more																							
	advanced than the Netherlands. (TEM.P216.L7)																							

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	7				ŗ	Frai	nslati	ion '	Tecl	hniq	ques					ning alen	_
No		<b>C1</b>	C22	Ca	<b>C</b> 4	<b>~</b> =	06		CO	CO	F	ore	igni	zati	on	I	Oom	esti	cati	on	N	E	q	N-E	Eq
	of Data I and Data II	CI	C2	<b>C3</b>	C4	C5	C6	C7	C8	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	Mx3	<b>E1</b>	<b>E2</b>	N1 I	<b>N2</b>
241	Terdapat juga sebuah kotak kaca dalam lemari itu yang ternyata koleksi <b>cangklong</b> Tuan Mellema. (BM.P246.L21)  There was also a glass cabinet which held Herman Mellema's <b>bamboo pipe</b> collection. (TEM.P230.L12)		٧									٧										٧			
242	Pada mulanya teringat olehku kisah percintaan antara <b>permaisuri Susuhunan Amamgkurat IV</b> dengan Raden Sukra. (BM.P263.L5) And then I remembered the story of the love between <b>the Queen Susuhunan Amangkurat IV</b> and Raden Sukra. (TEM.P237.L9)							٧													<b>V</b>	٧			
	Pada mulanya teringat olehku kisah percintaan antara permaisuri Susuhunan Amamgkurat IV dengan <b>Raden Sukra</b> . (BM.P263.L6)  And then I remembered the story of the love between the Queen Susuhunan Amangkurat IV and <b>Raden Sukra</b> . (TEM.P237.L9)							٧					V									٧			
244	Juga tak ada <b>cicak</b> merangkak pada dinding untuk menyambarnya. (BM.P263.L30)  Neither were there <b>lizards</b> crawling on the walls ready to eat them. (TEM.P237.L31)	٦/														٧							٧		
	Kuambil <b>sapu ranjang</b> dan kuusir nyamuk untuk kemudian menurunkan kelambu. (BM.P265.L9)  I took <b>the mattress broom</b> and shooed away the mosquitos, then dropped down the mosquito net. (TEM.P238.L36)		٧											٧								٧			
	Ladang itu menurut rencana akan ditanami <b>rumput alfalfa</b> dan jelai untuk ternak baru yang didatangkan Mama dari Australia. (BM.P270.L12)																1					N.			

	Culturally-Bound Expressions		(	Cult	ural	l Ca	atego	ory					,	Tra	nslat	ion	Tecl	hnic	ques	,				ning alence
No				l							F	'ore	igni	izati	on	]	Dom	esti	icati	on		Ec		N-Eq
	of Data I and Data II	C1	C2	C3	C4	<b>C5</b>	C6 0	<i>2</i> 7	C8	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	Mx3	E1	E2 1	N1 N2
2 <del>40</del>	That fields was to be planted with <b>alfalfa</b> and Job's teras for the new cattle Mama was importing from Australia. (TEM.P243.L6)  Ladang itu menurut rencana akan ditanami rumput alfalfa dan <b>jelai</b> untuk ternak baru yang didatangkan Mama dari																v							
247	Australia (PM D270 L 12)	٧																٧				٧		
248	" 'Bukan sembarang kucing,' katanya. 'Barangkali ini yang dinamai <b>blacan</b> .' (BM.P270.L34) " 'This is not just any cat,' he said. 'Maybe this is <b>the wildcat they calla blachan</b> .' (TEM.P243.L30)	١,									>											٧		
249	Selama ini dia jadi pengagumku dan menganggap aku sebagai <b>Mei-kind</b> , sebagai anak keberuntungan, anak yang takkan menemui kegagalan. (BM.P273.L4) <b>Note</b> : Mei-kind (Belanda:) anak bulan Mei, anak keberuntungan.  All this time he was my admirer and looked upon me as a <b>Mei-kind</b> , a "child of May,"a child of good fortune, a child who would never suffer failure. (TEM.P246.L4)			٧											٧							٧		
250	Sekiranya dia hanya seorang nyai biasa, dengan kecantikan sebaik itu, dengan suami tak menentu, sudah pasti akan banyak burung kutilang berdatangan memperdengarkan kicauan indah. (BM.P278.L27)									V				V										V

	<b>Culturally-Bound Expressions</b>		C	ultı	ural	l Ca	iteg	ory	7				Tra	nslat	ion T	Гесŀ	nniq	ues		_		ning valen	-
No		<b>~</b> 1	G a	~a	~ <b>.</b>	~ <b>-</b>	<u> </u>	<b>~=</b>	<b>G</b> 0	<b>CO</b>	For	eig	niza	tion	D	om	esti	cation		E		N-E	_
	of Data I and Data II	CI	C2	C3	C4	C5	C6	C7	C8	C9	Ad E	x B	r L]	Mx1	Ge	Эm	Eq	Ap Mx2	Mx3	<b>E</b> 1	<b>E2</b>	N1	<b>N2</b>
	If she was only an ordinary nyai, then with that sort of wealth, with that sort of beauty, with uncertain man, there would have certainly already been many <b>thrushes coming around showing off their beautiful whistling</b> . (TEM.P251.L4)									<b>&gt;</b>			V									V	
251	"Ya, memang sudah beberapa kali kelihatan di kampung." Darsam meneruskan dan mengira dia <b>mindring</b> biasa. (BM.P295.L20)  "Yes, he's been seen several times now in the village," Darsam continued, and he thought he was an ordinary <b>peddler</b> . (TEM.P266.L2)			٧														٧			٧		
252	"Kalau benar <b>tangan-tangan</b> Sinyo Robert, dia akan berkalang tanah." (BM.P296.L14) "If it's true he's Robert's <b>man</b> , he'll feel the steel of my machete." (TEM.P266.L19)									<b>V</b>								V			٧		
	Aku tak mau jadi <b>biang keladi</b> kecelakaan bagi keluarga ini. (BM.P296.L28)  I don't want to be <b>the cause</b> of the some disaster befalling this family. (TEM.P266.L31)									٧								V		<b>V</b>			
254	"Matamu membelalak <b>haus darah</b> ." (BM.P297.L18) "Your eyes are wide open and are <b>thirsting for blood.</b> " (TEM.P267.L20)									٧			٧							٧			
255	"Kecuali anak <b>Mbok</b> Karyo, opas jaga pada D.P.M." (BM.P298.L3) "Except for <b>Mrs</b> . Karyo's son, the watchman at D.P.M." (BM.P267.L40)			٧														V			٧		
256	Ia memakai setelan <b>kuning gading</b> , bertopi putih, bersepatu putih dan bertongkat, seperti seorang pelancong. (BM.P298.L32)			<b>V</b>									\							٧.			

	Culturally-Bound Expressions		(	Cult	ural	l Ca	ateg	ory	7				ı	Tra	nslati	ion	Tecl	hnic	ques	3				ning alend	-
No	of Dodo I and Dodo II	<b>C1</b>	Ca	C2	CA	C.F.	00		CO	CO	F	ore	eign	izati	on	]	Dom	esti	icati	on	N/I2	E	$\mathbf{q}$	N-E	q
	of Data I and Data II	CI	<b>C2</b>	C3	C4	CS	Co	C7	C8	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	Mx3	<b>E</b> 1	E2	N1 N	<b>N2</b>
250	He was wearing an ivory-yellow suit, white hat, and white													,											
	shoes, and was carrying a cane, like someone out on a																								
	picnic. (TEM.P268.L29)																								
	Ia memakai setelan kuning gading, bertopi putih, bersepatu																								
	putih dan bertongkat, seperti <b>seorang pelancong</b>																								
257	(BM.P298.L32)			٧								٧											٧		
	He was wearing an ivory-yellow suit, white hat, and white																								
	shoes, and was carrying a cane, like someone out on a																								
	picnic. (TEM.P268.L29)																								
258	Di belakang masih ada <b>pavilyun</b> panjang. (BM.P300.L31)		V															٧				v			
230	There was a long <b>annex</b> at the back. (TEM.P270.L15)		V															V				V			
	Sebuah ruangan cukup luas, ruang makan, terbentang di																								
	hadapanku, lengkap dengan perabot: meja-kursi, bupet																								
259	dengan barang pecah belah di dalam. (BM.P301.L15)		V															v				v			
237	A large room, a dinning room, opened up before us,		V															V				V			
	complete with furniture: table and chairs, a <b>buffet</b> with all																								
	sorts of crockery inside. (TEM.P270.L28)																								
	Beberapa <b>pikar kertas</b> juga bergelantungan dengan																								
	lukisan aquarel udang, bambu dan kuda. (BM.P301.L17)																								
	Note: Pikar, (Jepang,) kakemono, lukisan di atas kertas																								
260	atau kain gulung.		٧														٧					٧			
	A few Japanese paper paintings of ocean prawns,																								
	bamboo, and horse also hung on the walls.																								
	(TEM.P270.L30)																								

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	gory	y				ŗ	Trai	nslati	on T	Гесl	nnig	lues					ning alence
No	af Data I and Data II	<b>C1</b>	C2	C2	C4	C.E	CC		Co	<u></u>				izati					catio	on	N/I2	E	q	N-Eq
	of Data I and Data II	CI	C2	C3	C4	CS	Co	C/	Co	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	WIXS	<b>E1</b>	<b>E2</b>	N1 N2
261	Mendengar nama itu disebut aku bergidik, dan bergidik lagi mendekati orang seperawakan dengannya, lebih tambun daripada yang pernah kulihat, tergeletak seperti <b>topo</b> di pojok. (BM.P302.L1)  Hearing that name I shuddered, and shuddered again as I approached the person with the familiar body, fatter than I had seen before, sprawled in the corner like <b>a meditiating ascetic</b> . (TEM.P271.L9)					٧						>										٧		
262	Di dalamnya disebut kemungkinan Sinkeh yang baru masuk ke Jawa secara gelap, boleh jadi angggota dari apa yang menamakan diri <b>Angkatan Muda Tiongkok</b> , bermaksud hendak merubuhkan kekaisaran. (BM.P307.L31)  Perhaps he was a member of the group calling itself the <b>Chinese Young Generation</b> , who wanted to overthrow the Empire. (TEM.P275.L36)				√									٧								√		
263	Dugaan yang didasarkan pada <b>isapan jempol</b> ! (BM.P308.L6) The guess was based on no more than <b>a sucking of one's thumb</b> ! (TEM.P276.L4)									٧	٧													V
204	"Mereka punya segala alat untuk meng <b>kambinghitam</b> kar kita." (BM.P311.L10)  "They have all the means they need to make us scapegoats." (BM.P278.L26)									٧								٧				٧		

	Culturally-Bound Expressions		(	Cult	ura	al C	ate	gor	y					Tra	nslati	on T	ech	niqu	ies				ning alen	_
No	of Data I and Data II	C1	C2	C3	C4	IC5	C	6 C'	C	R C	9	For	eigr	nizat	ion	Do	me	stica	ation	Mv3	Е	-	N-I	_
	of Butta 1 und Butta 11									, .	A	d E	Bı	LT	Mx1	Ge C	m I	Eq A	p Mx2	IVIAO	<b>E</b> 1	<b>E2</b>	N1 ]	N2
265	Sebuah tulisan jelas dari Robert Suurhof, telah menggugat keadaanku di tengah-tengah keluarga Mellema, sebagai <b>benalu</b> tak tahu malu, ikut menyedot harta orang lain dan menampilkan diri di depan umum sebagai burung-gerejatanpa-dosa, orang tanpa nama keluarga, tanpa sesuatu, dengan satu-satunya modal keberanian: jadi buaya darat. (BM.P311.L14)									V	,							√			٧			
	Another article, obviously written by Robert Suurhof, accused me of being an unshamed <b>sponger</b> , sucking up other people's waelth and representing myself to the public as a "church-bird-without-sin"; but I was actually someone without a family name, without anything. (TEM.P.278.L30)																							
266	Sebuah tulisan jelas dari Robert Suurhof, telah menggugat keadaanku di tengah-tengah keluarga Mellema, sebagai benalu tak tahu malu, ikut menyedot harta orang lain dan menampilkan diri di depan umum sebagai burung-gerejatanpa-dosa, orang tanpa nama keluarga, tanpa sesuatu, dengan satu-satunya modal keberanian: jadi buaya darat. (BM.P311.L14)  Another article, obviously written by Robert Suurhof, accused me of being an unshamed sponger, sucking up other people's waelth and representing myself to the public									٧	,			V							٧			
	as a "church-bird-without-sin"; but I was actually someone without a family name, without anything. (TEM.P.278.L30)																							

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	7				,	Tra	nslat	ion	Tecl	hniq	ues	3				ning aler	
No	of Data I and Data II	C1	C2	C3	CA	C5	C6	<b>C7</b>	CS	Co		_		izati		_	Dom				Mx3	E	q	N-	Eq
	of Data I and Data II	CI	C2	CS	<b>C</b> 4	CS	Cu	Ci	Co	C	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	WIXS	<b>E1</b>	<b>E2</b>	N1	N2
267	Biar apapun macamnya hiburan, biar dengan cara apa saja hati hendak di <b>param</b> i, tulisan itu memang memukul. (BM.P311.L27)  No matter how humored oneself, no matter what <b>salve</b> one applied to one's heart, Suurhof's article struck hard. (TEM.P279.L1)		٧																٧				٧		
268	Mengapa Tuan tidak memunculkan muka dengan terang, mengapa lebih suka bersembunyi di balik topeng dan melemparkan <b>najis</b> sendiri? (BM.P312.L10)									٧				٧										٧	
	Why doesn't he show his face in the open, why does he prefer to hide behind a mask when he launches his <b>filth</b> (TEM.P279.L19)																								
269	<b>The burning issue</b> shifted to color difference: European									٧									٧			٧			
270	Versus Native. (TEM.P279.L37)  Seorang sinsei yang diajukan sebagai saksi menolak keterangan itu dan terdakwa terdesak pada pertahanannya yang paling lemah, yang mengantarkannya pada pengakuan pembunuhan. (BM.P316.L5)  A Chinese physician was called as a witness. He repudiated Ah Tjong's explenation and the accused was pressed on this, the weakest aspect of his defense, which brought him to an eventual confession of murder. (TEM.P282.L12)			V								V										<b>V</b>			

	Culturally-Bound Expressions		(	Cult	ura	al Ca	ateg	gory	7			7	Γra	nslati	ion '	Tecl	nniq	ques					ning alenc	_
No	of Data I and Data II	C1	C2	C3	C <sup>2</sup>	4 C5	<b>C6</b>	<b>C7</b>	C8	<b>C9</b>	 	igni Br						cati Ap	on Mx2	Mx3		_	N-E	_
271	Dengan suara lantang dalam Belanda tiada cela – di bawah larangan hakim yang memaksanya menggunakan Jawa, serta ketukan palu – <b>laksana air bah lepas dari cengkeraman taufan</b> ia bicara: (BM.P321.L15)									٧			<b>V</b>					1			V			
	With a clear voice and in flawless Dutch - defying the judicial order that she uses Javanese and ignoring the pounding of the gavel—like the flood waters released from the grip of a hurricane begin: (TEM.P287.L10)																							
272	Tunjukan pada dunia kau tidak gentar menghadapi <b>mata setan</b> pun. (BM.P324.L8) Show to the world that you're not afraid of confronting even <b>the eye of Satan</b> . (TEM.P289.L28)									٧			٧								٧			
273	Kommer menilai jaksa dan hakim itu tidak berbudi Eropa, lebih buruk dari pengadilan Pribumi yang dilakukan <b>Wiroguno</b> atas diri Pronocitro – barang dua ratus limapuluh tahunan yang lalu. (BM.P324.L31)								٧			√									٧			
	Kommer said that the prosecutor and judge did not have Europeans morals; it was worse than the Native court set up by <b>Wiroguno</b> to try Pronocitro almost two hundred and fifty years ago. (TEM.P290.L11)																							
274	Kommer menilai jaksa dan hakim itu tidak berbudi Eropa, lebih buruk dari pengadilan Pribumi yang dilakukan Wiroguno atas diri <b>Pronocitro</b> – barang dua ratus limapuluh tahunan yang lalu. (BM.P324.L31)								٧			√									٧			

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	gory	7				7	Frai	nslati	ion '	Tecl	hnic	ques	1				ning alen	
No	of Data I and Data II	C1	C	<b>C3</b>	CA	C5	C6	C7	Ce	Co	F	ore	igni	zati	on	I	Oom	esti	icati	on	М <sub>w</sub> 2	T	~	NI E	1~
	of Data I and Data II	CI	CZ	CS	<b>C4</b>	CS	Co	C/	Co	C9	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	Mx3	<b>E1</b>	<b>E2</b>	N1	<b>N2</b>
	Kommer said that the prosecutor and judge did not have Europeans morals; it was worse than the Native court set up by Wiroguno to try <b>Pronocitro</b> almost two hundred and fifty years ago. (TEM.P290.L11)																								
275	Semua guru dipanggil berkumpul. <b>Pengadilan liar</b> ? Mengapa semua ini dilakukan hanya untukku seorang? (BM.P327.L3)									٧								V				٧			
	All the teacher were called together. <b>A kangaroo court</b> ? Why was all this being done just for one person? (TEM.P292.L6)																								
276	Ia juga akan menghadap Tuan Direktur <b>Onderwijs Nijverheiden Eeeredienst</b> bila usahanya tidak berhasil. (BM.P327.L26) <u>Note</u> : <i>Onderwijs, Nijverheid en Eeredients</i> (Belanda): <b>Departemen Pengajaran, Kerajinan dan Ibadah</b> .  He was even going to seek a meeting with the director of				<b>V</b>												٧						٧		
	<b>the department of teaching and religion</b> if his efforts in Surabaya were not successful. (TEM.P292.L30)																								
277	"Mengapa tidak <b>tertirah</b> , Ndoro?" (BM.P329.L17) "Why don't you take <b>a holiday</b> , <b>seek a cure</b> , Master?" (TEM.P294.L2)			٧								٧											٧		
278	Nah, Tuan, hati-hatilah, jangan sampai Tuan hanya <b>kena getahnya</b> . (BM.P330.L34) Be careful you don't end up the one who <b>gets in trouble</b> . (TEM.P295.L14)									٧									٧			٧			

	Culturally-Bound Expressions		(	Cult	ura	ıl C	ate	gor	y				ı	Tra	nslat	ion '	Гесl	hniq	lues					ning aleno	_
No	of Data I and Data II	C1	C2	C3	C4	C5	Ce	6 C7	C	3 C9	) A	Ford Ex		_	ion Mx1	L .			catio Ap N	n Mx2	Mx3	E1	q <b>E2</b> l	N-E N1 N	q 12
	Ternyata semakin banyak bergaul semakin banyak pula persoalan, yang sebelumnya tak pernah kubayangkan ada, kini bermunculan seperti <b>cendawan</b> . (BM.P331.L29)																								
	It was turning out that the more one mixed with people the more often different types of issues emerged, ones that I had never dreamed existed, and they were popping up like <b>mushrooms</b> . (TEM.P296.L3)									V				<b>V</b>								<b>V</b>			
	Tulislah, Gus, kisah percintaanmu, dalam <b>tembang</b> nenekmoyangmu, pangkur, kinanti, durma, gambuh, megatruh, biar Bunda dan seluruh negeri menyanyikan. (BM.P332.L28)  Write the story of your love in <b>the poetry</b> of ur ancestors so that your mother and the whole country may sing them. (TEM.P296.L38)			٧															V				√		
281	Tulislah, Gus, kisah percintaanmu, dalam tembang nenekmoyangmu, <b>pangkur</b> , kinanti, durma, gambuh, megatruh, biar Bunda dan seluruh negeri menyanyikan. (BM.P332.L28)  Write the story of your love in the poetry of ur ancestors so that your mother and the whole country may sing them. (TEM.P296.L38)			٧													٧								٧
	Tulislah, Gus, kisah percintaanmu, dalam tembang nenekmoyangmu, pangkur, <b>kinanti</b> , durma, gambuh, megatruh, biar Bunda dan seluruh negeri menyanyikan. (BM.P332.L28)			٧													٧								<b>V</b>

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ateg	ory	,				r	Trai	nslati	ion '	Tecl	nniq	ues					ning alence
No	of Data I and Data II	C1	C2	<b>C3</b>	C4	C5	C6	<b>C</b> 7	C8	Co				izati		L			catio		Mx3	E	q	N-Eq
	of Data I and Data II		C2	CJ	CŦ	CS	Cu	C,	<u>C</u> 0	C	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	IVIAS	<b>E</b> 1	E2	N1 N2
	Write the story of your love in the poetry of ur ancestors																							
	so that your mother and the whole country may sing them.																							
	(TEM.P296.L38)																							
	Tulislah, Gus, kisah percintaanmu, dalam tembang nenek-																							
	moyangmu, pangkur, kinanti, <b>durma</b> , gambuh, megatruh,																							
202	biar Bunda dan seluruh negeri menyanyikan.			.,													v							.,
263	(BM.P332.L28) Write the story of your love in the poetry of ur ancestors			√													V							V
	so that your mother and the whole country may sing them.																							
	(TEM.P296.L38)																							
	Tulislah, Gus, kisah percintaanmu, dalam tembang nenek-																							
	moyangmu, pangkur, kinanti, durma, <b>gambuh</b> , megatruh,																							
	biar Bunda dan seluruh negeri menyanyikan.																							
284	(BM.P332.L28)			٧													٧							٧
	Write the story of your love in the poetry of ur ancestors																							
	so that your mother and the whole country may sing them.																							
	(TEM.P296.L38)																							
	Tulislah, Gus, kisah percintaanmu, dalam tembang nenek-																							
	moyangmu, pangkur, kinanti, durma, gambuh, megatruh																							
205	biar Bunda dan seluruh negeri menyanyikan.																							
285	(BM.P332.L28)			√													٧							٧
	Write the story of your love in the poetry of ur ancestors																							
	so that your mother and the whole country may sing them. (TEM.P296.L38)																							
	Di rumah Jean Marais kudapatkan May sedang tidur di																							
	kamarnya, di atas <b>sebuah ambin</b> yang kini sudah berkasur																							
	baru, hanya tidak bertilam. (BM.P333.L13)																							
286	ouru, nanya maak oormani. (Divi.i 333.L13)		٧/													٧/							٧	

	Culturally-Bound Expressions		(	Cult	ura	l Ca	ate	gory	y			,	Trai	ıslati	ion '	Гесl	nniq	ues					ning alence
No	of Data I and Data II	C1	C2	C3	C4	C5	C6	C7	C8	C9	 		izati LT					cati Ap	on Mx2	Mx3	E1	q E2	N-Eq N1 N2
200	At Jean Marais's house I found May asleep on <b>a bed</b> , now equipped with a new mattress but still no sheets. (TEM.P297.L19)		V												V							٧	
287	Di rumah Jean Marais kudapatkan May sedang tidur di kamarnya, di atas sebuah ambin yang kini sudah berkasur baru, hanya tidak ber <b>tilam</b> . (BM.P333.L13)  At Jean Marais's house I found May asleep on a bed, now equipped with a new mattress but still no <b>sheets</b> (TEM.P297.L19)		٧															٧			√		
288	Siswa klas satu dan dua akan memainkan sandiwara yang diambil dari cerita <i>Alkitab</i> , berjudul <i>Daud dan Bathseba</i> . (BM.P338.L2)  First and second class were to put on a <b>Bible</b> play; it was called <i>David and Bathseba</i> , and was produced by one of the teachers. (TEM.P301.L34)				٧												٧				٧		
289	Siswa klas satu dan dua akan memainkan sandiwara yang diambil dari cerita <i>Alkitab</i> , berjudul <i>Daud dan Bathseba</i> . (BM.P338.L2)  First and second class were to put on a Bible play; it was called <i>David and Bathseba</i> , and was produced by one of the teachers. (TEM.P301.L34)				٧												٧				٧		
	"Ya, Dik," katanya pada Nyai, calon besan, "bocah koq begini ayu seperti <b>Nawangwulan</b> ." (BM.P340.L4) "Ya, Sis," she said to Nyai, the future mother-in-law of her son, "a child so beautiful, like <b>Nawangwulan</b> (TEM.P303.L19) Barangkali lebih cantik dari <b>Banowati</b> . (BM.P340.L5)								٧			٧									<b>V</b>		

	<b>Culturally-Bound Expressions</b>		(	Cult	ural	l Ca	tego	ry					ŗ	Tra	nslat	ion	Tec	hniq	ques					ning alend	_
No	of Data I and Data II	C1	Ca	C2	C4	CF	CO	77 (	70 (	70	F	'ore	igni	izati	on	]	Dom	esti	catio	on	N/L2	E	q	N-E	$\mathbf{q}$
	of Data I and Data II	CI	C2	CS	C4	Co	C6 0	//		ور	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	Mx3	<b>E</b> 1	E2	N1 N	<b>V2</b>
291	Perhaps even more beautiful than <b>Banowati</b> (TEM.P303.L20)								٧				٧									٧			
292	Kenduri kecil menyusul. Setelah itu pesta sesungguhnya. (BM.P341.L3)  A small feast followed; the afterwards the real party. (TEM.P304.L12)			٧												٧							٧		
	"Negeri-negeri akan berperang habis-habisan untuk mendapatkan putri seperti menantuku, <i>mbedah praja mboyong putri</i> ." (BM.P345.L17)																								
293	"Cuntries would wage all-out wars to win a maiden like my daughter-in-law, <i>mbedah praja</i> , <i>mboyong putri</i> was our ancestors proverb: Victory over kingdoms, posession of its princesses." (TEM.P307.L36)									√	√											٧			
294	"Sst. Diam, kau. Jadi kau larang istrimu di <b>pangur</b> (BM.P346.L15)  Note: Pangur, potong dan ratakan gigi. "Sst. Silent, you. So you've forbidden your wife to have her teeth filed?" (TEM.P308.L29)			٧								٧										٧			
295	"Bertahun lamanya aku simpan dalam peti khusus, setiap minggu ditaburi <b>kembang melati</b> , gus." (BM.P347.L30) "Four years I have stored it in a special box; every week I sprinkled it with <b>jasmine flowers</b> ." (TEM.P309.L34)	٧												٧								٧			
296	"Aku <b>nila</b> dan aku <b>soga</b> dengan tanganku sendiri, Gus." (BM.P348.L5) "I <b>dyed it red and blue</b> with my own hands, Gus." (TEM.P310.L4)			٧								٧											٧		

	Culturally-Bound Expressions		(	Cult	ura	ıl Ca	iteg	gory	7					Tra	nslat	ion	Tec	hni	ques					ning alence	e
No	of Data I and Data II	C1	C2	C3	C4	C5	<b>C</b> 6	C7	C8	C	N				ion				icati		Mx3		_		_
			C2		C-1		<u></u>	<i>C i</i>	Co		A	d Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	IVIAS	E1	E2	N1 N	2
	Keris ini peninggalan Nenendamu, sudah berumur ratusan																								
207	tahun sebelum ada <b>Mataram</b> , sebelum ada Panjang.												١,												
297	(BM.P348.L24)						٧						٧									√			
	It is hundreds of years old, from before the time of																								
	<b>Mataram</b> , from before Panjang. (TEM.P310.L24) Keris ini peninggalan Nenendamu, sudah berumur ratusan										Н														
	tahun sebelum ada Mataram, sebelum ada <b>Panjang</b>																								
298	(BM.P348.L24)						٧						V									v			
270	It is hundreds of years old, from before the time of																								
200	Mataram, from before <b>Panjang</b> . (TEM.P310.L24)																								
200	"Jaman <b>Majapahit</b> , Gus." (BM.P348.L24)						,						٠,												
299	"From the time of <b>Majapahit</b> , Gus." (TEM.P310.L25)						٧						٧									√			
	"Tak ada orang Belanda bisa bikin keris, Gus. Tak mampu																								
	dan takkan mampu. Coba buka, akan kau lihat tapak-tapak																								
	ibujari <b>empu linuhung</b> yang membikinnya."																								
300	(BM.P349.L4)			V										V								v			
200	"There is no Dutchman who can make a keris, Gus. None																								
	are or ever will be able to make one. Open it and you'll see																								
	the thumb prints of the <b>craftsman sage</b> who made it."																								
	(TEM.P310.37)										H														
	Mulai kapan perempuan boleh menarik <b>keris</b> dari																								
301	sarungnya? (BM.P349.L17)  Since when has a woman been allowed to pull out a <b>keris</b>		٧										٧									٧			
	from its scabbard? (TEM.P311.L10)																								
	Lima syarat yang ada pada satria Jawa: wisma, wanita,											+													
	turangga, kukila dan curiga. (BM.P350.L1)																								
	Note: Wisma, wanita, turangga, kukila dan curiga:																								
302	rumah, wanita, kuda, burung dan keris.									٧				٧										√	

Culturally-Bound Expressions No of Data I and Data II					ural	l Ca	nteg	ory	,				J	Γrai	nslati	on T	Гесŀ	nnig	lues					ning alence
No	of Data I and Data II	C1	C2	<b>C3</b>	C4	C5	C6	<b>C7</b>	C8	<b>C9</b>	F	ore	igni	zati	on	Γ	)om	esti	catio	on	Mx3	E		N-Eq
					· .			-			Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	111210	<b>E1</b>	E2 1	N1 N2
	The five attributes of the Javanese knight are: house,																							
	woman, horse, bird, and keris. (TEM.P311.L28)													_										
	"Keempa kukila, burung itu, lambang keindahan,																							
	kelangenan, segala yang tak punya hubungan dengan																							
	penghidupan, hanya dengan kepuasaan batin pribadi.																							
202	(BM.P351.L9)			_,														.,				-,		
303	Note: Kelangenan, hobby.			√														٧				V		
	"The fourth, the bird, is a symbol of beauty, of																							
	<b>distraction</b> , of everything that has no connection with																							
	simple physical survival, of only the satisfaction of one's soul. (TEM.P312.L26)																							
	"Sekarang <b>bersamadi</b> lah, memohon restu dan ampun pada																							
	leluhurmu." (BM.P351.L24)																							
304	"Now <b>meditate</b> . Ask for the blessing and forgiveness your			٧														٧				٧		
	ancestors." (TEM.P313.L40)																							
	"Bukan begitu. <b>Bersila</b> yang baik." (BM.P351.L27)																							
305	"Not like that. Sit properly, cross-legged					٧												٧				٧		
	(TEM.P313.L4)																							
	Padaku sendiri datang seorang Indo, mengaku bekas																							
	Vaandrig, pernah dikaruniai bintang perunggu.																							
	(BM.P363.L13)																							
306	Note: Vaandrig (belnda), letnan muda.			V											٧							v		
300	One of these men, an Indo, claiming he was a former			V											٧							\ \		
	Vaandrig—a junior lieutenant—even approached me.																							
	He had been awarded the bronze medal. (TEM.P324.L11)																							
	, , , ,																							
207	Aku ambilkan untuknya <b>kan</b> air dengan gelas.																.,							
307	(BM.P364.L18)		٧														٧							V
	I fetched a glass of water for her. (TEM.P632.L5)																							

	Culturally-Bound Expressions	Cultural Category Translation Techniques															_		ning alence					
No	of Dodo I and Dodo II	C1	Ca	C2	C4	C.F.	CC		CO	CO	F	ore	igni	izati	on	]	Dom	iesti	icati	on	N/I2	E	q	N-Eq
	of Data I and Data II	CI		C3	C4	CS	Co	C/	Co	Cy	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	Mx3	<b>E</b> 1	<b>E2</b>	N1 N2
	Cermin kecil dan pencabut kumis ia geletakkan di galar																							
308	(BM.P364.L26)		v																٧			V		
	The little mirror and the tweezers fell onto <b>the mat</b> .		-																ľ					
	(TEM.P325.L12) Ternyata dalam hal ini aku hanya <b>bocah kecil yang masih</b>																							
	beringus. (BM.P369.L1)																							
309	In such matters I was still a snotty-nosed little boy.									٧				٧								٧		
	(TEM.P328.L37)																							
	"E-ro-pa Hanya kulitnya yang putih," ia mengumpat,																							
310	"hatinya bulu semata." (BM.P369.L34)									V									V			V		
310	"Eu-r-ope only their skin is white," she swore, "Their									V									V			V		
	hearts are full of nothing but hate." (TEM.P329.L27)																							
	Juga yang dikehendaki <b>S.D.A.P</b> . Ah, Juffrouw yang																							
	budiman. (BM.P374.L10)																							
311	Note: S.D.A.P., Sosial-Democratic Arbeiderspartij				V												٧					٧		
	(Belanda): Partai Buruh Sosial Demokrat.																							
	That too, was what the S.D.A.P., the Dutch Social																							
	Democratic Workers Party, wanted. (TEM.P333.L14)																							
212	Dengan girangnya ia pergi lagi membawa persen satu ketip. (BM.P379.L1)		V									V										V		
312	He left happily with a tip of <b>five cents</b> . (TEM.P337.L14)		V									V										V		
	Bukan soal <b>daging dan baja</b> , Darsam. (BM.P379.L9)																							
313	This is not a problem of <b>flesh and steel</b> , Darsam.									٧				٧										٧
	(TEM.P337.L24)																							
	Tetapi kalau begitu, menurut hukum Tuan Mellema tak																							
	mungkin mengakui anak-anaknya yang ada di sini, sebab																							
	anak –anak seperti itu disebut <b>anak jadah</b> dan pengakuan																							
314	terhadap mereka tidak bisa dianggap syah. (BM.P384.L23)									٧								V				٧		

	Culturally-Bound Expressions	Cultural Category										Translation Techniques												ning alen	_
No	of Data I and Data II	C1	1 C2 C3 C4		C5	C6	<b>C7</b>	C8	Co	_			izati		<b>—</b>			cati	on	Mv3	TO	<u>~</u> [	NI I	П~	
L	of Data 1 and Data 11	CI		CJ	<b>.</b>	CS	Cu	C7	Co	U)	Ad	Ex	Br	LT	Mx1	Ge	Om	Eq	Ap	Mx2	Mx3	<b>E1</b>	E2	N1	N2
	If that's so then it was impossible for Mr. Mellema to									•															
	acknowledge his children legally here, because such																								
	children are considered bastards and acknowledgement of																								
	them is not considered legal. (TEM.P342.L11)																								
	Serombongan orang Madura, bersenjata parang dan sabit																								
	besar, clurit, telah mengepung rumah kami, telah																								
	mengepung rumah kami, menyerang orang Eropa dan																								
215	hamba negeri yang berusaha memasuki pelataran kami.		,														,						,		
313	(BM.P387.L22)		٧														٧						٧		
	A crowd of Madurese, armed with machetes and large																								
	sickles, had surrounded our house, and were attacking any Europeans or state employees who tried to enter our																								
	compound. (TEM.P344.L23)																								
	Satu pasukan <b>Maresosé</b> , baru menyelesaikan latihan di																								
	Malang, didatangkan untuk menggantikan Polisi.																								
	(BM.P388.L30)																								
	Note: Maresosé (Marechaussee) Pasukan Penggempur																								
	Tentara Hindia Belanda; didirikan menjelang tutup abad 19																								
316	untuk menindas kerusuhan terutama di Aceh.				٧													٧				٧			
	A company of Marechaussee, fresh from training in																								
	Malang, were brought in to take over from the police.																								
	(TEM.P345.L22)																								
	Glossary: Marechausee: The elite troops of the colonial																								
	army in the Nederlands Indies. (TEM.P366)																								
317	"Tersimpan dalam <b>kamar sepen</b> , Ann." (BM.P402.L22)		.,															.,				V			
31/	-		٧															٧				V			
L	"Stored in <b>the attic</b> , Ann." (TEM.P357.L19)																								

## B. Appendix 2

Surat Pernyataan Triangulasi

## SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama

: Anggie Ray Salvatore

NIM

: 08211144021

Program Studi: Bahasa dan Sastra Inggris

Fakultas

: Bahasa dan Seni

menyatakan bahwa telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama

: Hari Ratih Firiyani

NIM

: 08211144022

Program Studi: Bahasa dan Sastra Inggris

Fakultas

: Bahasa dan Seni

Judul

: FOREIGNIZATION AND DOMESTICATION OF INDONESIAN

CULTURALLY-BOUND EXPRESSIONS OF PRAMOEDYA ANANTA TOER'S

BUMI MANUSIA IN MAX LANE'S THIS EARTH OF MANKIND

Demikian surat ini saya buat. Semoga dapat digunakan sebagaimana mestinya.

Yogyakarta, Juli 2013

Triangulator,

Anggie Ray Salvatore

## SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama

: Nastiti Trisnowati

NIM

: 08211141029

Program Studi: Bahasa dan Sastra Inggris

Fakultas

: Bahasa dan Seni

Menyatakan bahwa telah melakukan triangulasi data pada karya tulis ilmiah (skripsi)

dari mahasiswa:

Nama

: Hari Ratih Fitriyani

NIM

: 08211144022

Program Studi: Bahasa dan Sastra Inggris

Fakultas

: Bahasa dan Seni

Judul

: FOREIGNIZATION AND DOMESTICATION OF INDONESIAN

CULTURALLY-BOUND

**EXPRESSIONS** 

OF PRA

*PRAMOEDYA* 

ANANTA TOER'S BUMI MANUSIA IN MAX LANE'S THIS EARTH

OF MANKIND

Demikian surat ini saya buat. Semoga dapat digunakan sebagaimana mestinya.

Yogyakarta, November 2013

Triangulator,

Nastiti Trisnowati