

**FOREIGNIZATION AND DOMESTICATION OF THE INDONESIAN  
CULTURE-SPECIFIC TERMS IN KORRIE LAYUN RAMPAN'S *UPACARA*  
AS REALIZED IN GEORGE A FOWLER'S *CEREMONY***

**A THESIS**

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



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**FOREIGNIZATION AND DOMESTICATION OF THE INDONESIAN  
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**A THESIS**



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## PERNYATAAN

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Yogyakarta, 17 Juli 2017

Penulis



Mega Nurcahyani

**MOTTO**

“Everyone has inside of him a piece of good news. The good news is you don’t know how great you can be! How much you can love! What you can accomplish! And what your potential is.”

--Anne Frank--

## **DEDICATIONS**

**I specially dedicate this work to  
my beloved parents,  
who always give me irreplaceable loves,  
and  
my sister,  
who always give me never ending support**

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Yogyakarta, July 17th 2017

Mega Nurcahyani



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## LIST OF ABBREVIATIONS

AD	: Addition
CE	: Cultural Equivalence
CR	: Creation
EC	: Ecology
ET	: Equivalence Translation
CST's	: Culture Specific Terms
GH	: Gestures and Habits
GL	: Globalization
LT	: Literal Translation
MC	: Material Culture
NA	: Naturalization
OM	: Omission
OC	: Organizations, customs, and ideas
PR	: Preservation
SC	: Social Culture
SL	: Source Language
TL	: Target Language
TM	: Translation by more specific words

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**ABSTRACT**

This research aims at identifying the types of Indonesian culture-specific terms (CST's) in Korrie Layun Rampan's *Upacara* and revealing foreignization and domestication strategies applied in translating the Indonesian CST's of Korrie Layun Rampan's *Upacara* in George A Fowler's *Ceremony*.

Since the research emphasized on describing the translation phenomena of foreignization and domestication in Korrie Layun Rampan's *Upacara*, a descriptive qualitative approach was employed in this research. Moreover, quantitative data were added to support the analysis. The data of this research were the Indonesian CST's in the forms of words and phrases and their English translation. Then, the sources of this data were the original version of the novel, *Upacara* by Korrie Layun Rampan, and its translation, *Ceremony* by George A Fowler.

This study reveals two findings. In terms of CST's, there are five categories that are employed in the novel. They are ecology in 109 data, material culture in 115 data, social culture in 22 data, organizations in 64 data, and gestures in 6 data. Among them, CST's in terms of material culture has the highest number. It occurs because the theme of the novel tells about the social condition of Dayak tribe. In terms of translation strategies, there are four foreignizing translation strategies that are employed in this research. They are preservation in 64 data, addition in 68 data, naturalization in 10 data, and literal translation in 11 data. As for domesticating translation strategies, there are four strategies used by the translator, they are cultural equivalence in 52 data, omission in 11 data, globalization in 13 data, and equivalent translation in 86 data. There is not any data translated by employing translation by more specific terms and creation. It can be concluded that from 315 data in the novel, there are 153 data or (48.58%) belong to foreignization strategies and 162 data or (51.42 %) belong to domestication strategies. In spite of the fact that domestication strategies are used more higher than foreignization strategies, the difference between them is still balanced. It is likely that the translator offers the SL terms to make the target readers interested in foreign cultures although the translator desires the target readers easy to read the TL because the SL is translated in the transparent and clear way.

Keywords: culture-specific terms, foreignization, domestication,

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

There are many cultures that exist in this world, and they produce many languages. To understand these languages, people need to understand the culture well. The reflection of a culture can be found in many literary or creative works such as poems, dramas, novels, and movies.

Literary or creative works become the product of culture because they express the social condition of society. They are the results of author's expression about life, event, and other life experiences in the author's social environment. The works are created by raising the social-cultural background that can be realized in the characters shown by the customs, art system, social and cultural objects that are reflected. Therefore, they are written based on a particular community's social life and the cultural story behind them. The following works are the examples of Indonesian works that are translated into English language. The first is the poem of Sapardi Djoko Damono's *Sebelum Fajar* translated into *Before Dawn* by John H. McGlynn. The second is the drama of Kwee Tek Hoay's *Antologi Drama Indonesia* translated into *The Lontar Anthology of Indonesian Drama* by John McGlynn. The third is Pramoedya Ananta Toer's novels i.e. *Bumi Manusia* translated into *This Earth of*

*Mankind* and *Anak Semua Bangsa* into *Child of All Nations* by Maxe Lane; the work of Oka Rusmini, *Tarian Bumi* translated into *Earth Dance* by Rani Amboyo and Thomas M. Hunter; the work of Mochtar Lubis, *Senja di Jakarta* translated into *Twilight in Jakarta* by Claire Holt. The forth is the film of Butet Manurung's *Sokola Rimba* translated into *The Jungle School*. Those are the Indonesian literary or creative works that have been translated into English language.

Novel becomes a work that coheres with literature because it has an intrinsic element. It reflects the society described in the novel through the language use and through its story. When reading a novel, a reader is invited to imagine what the story is about. Through the story, the reader can hear, see, feel, learn, understand how the culture happens in other countries. Nowadays, many novels have been translated into various languages.

Indonesian novel is widely known in International circles. Many works of Indonesian writers have purchased their rights by foreign publishers and are translated into various languages, such as German, English, Malay, and Korean. In 2015, Indonesia was given an opportunity as a guest of honor in Frankfurt Book Fair, Germany. This is an opportunity for Indonesian literature and culture to introduce the Indonesian wealthy of literature and culture through the International realm. Many Indonesian novels took a part at the event. More than twenty Indonesian publishers were elected to contribute in this event. One of them was Lontar Foundation. This publisher has translated many Indonesian classical novels. It aims to promote the



literature and culture of Indonesia through the translation of Indonesia literary works. Therefore, the translation awakes the growth and development of Indonesian literature rapidly, makes Indonesian literary works accessible to International audiences, and perpetuates the Indonesian literary documentation for future generations. Many Indonesian literary works are translated into foreign languages, but it does not guarantee that the works are classical works. This occurs because a skilled marketing strategy.

One of the Lontar Foundation's translation is *Upacara* by Korrie Layun Rampan translated in *Ceremony* by George A Fowler. This novel tells the life of Dayak tribe, one ethnic group of the island of Borneo, Kalimantan. Their life is full of several ceremonies and religious rituals, that are conducted since a person is still infant to the death. Basically, there are two kinds of rituals: rituals of life and rituals of death. There are many culture specific terms used in this novel as this story tells the culture of the inland tribal of Indonesia, Dayak tribe.

To understand the message in the novel, people need translation. Translation is the interpretation of the source language to the target language to deliver the message from the source language. The source language will be translated into the target language, it means that the meaning of the source language will be transferred into the target language. In the translation studies, there are many problems that appear in the process of translation. One of the common problems is the translation of culture-specific terms. Below is one of the examples.

SL: Musik **kendang** dan **bonang** mengiring tarian **balian** dengan **mamang** yang telah mendekati akhir.

TL: The music of **the kendang drum** and **the gongs** accompanied the **balian** dance, along with **the ritual language** now reaching its end.

To translate the cultural text, a translator needs to understand the regional culture of the target language. The translator not only becomes a bilingual or a multilingual, but they have to be a bicultural or a multicultural in order to convey the message of the source language to target language. It is not easy to translate the cultural text. To avoid the cultural problems, Venuti in his book, *The Translator's Invisibility* (1995), recommends that translators apply domestication and foreignization to help the process of cultural translation.

Hence, the researcher picks the topic up to present in-depth examinations of the controversial issues. The researcher chooses Korrie Layun Rampan's *Upacara* and George A Fowler's *Ceremony* as the data sources that will be in terms of Indonesian culture-specific terms. This novel was first published in 1978 and it received second place in the Jakarta Arts Council Novel Competition. The novel focuses on the rituals of a Dayak tribe in the hinterland of Kalimantan, an island in Indonesia and how they affect the life of the main character. Thus, there are many Indonesian culture-specific terms in this novel.

## **B. Focus of the Study**

Culture-specific term (CST's) becomes an important roles in this novel because

almost the whole of the story tells about the culture of Dayak tribe. This novel uses many Indonesian CST's to introduce the reader of the novel to the wealthy culture of Dayak tribe. However, when the SL translated into TL, the sense of the story may be changed. It happens because the culture between one country and other country is different. Every country has their own languages and they have their own cultures too. In this complication, the translator becomes a bridge between SL to TL. The more skills translator have, the more sense TL's reader get. To translate the CST's, the translator needs a certain strategies.

This study focuses on finding the type of the Indonesian CST's in Korrie Layun *Upacara* and revealing the foreignization and domestication strategies of the Indonesian CST's of Korrie Layun Rampan's *Upacara* in George A Fowler's *Ceremony*. The strategy can be foreignization or domestication. If the translator still bring the Indonesian CST's in the target language, it means that the translator wants to introduce the new culture to the target reader and it is called foreignization. Meanwhile, if the Indonesian culture-specific terms were changed to the equivalent terms of the target reader, it means that the translator uses the domestication strategies to ease the target reader understand the text.

Based on the identification of the problem above, the research study is formulated as the following questions.

1. What are the types of the Indonesian culture-specific terms found in Korrie Layun Rampan's *Upacara*?

2. What foreignization and domestication strategies are applied in translating the Indonesian culture-specific terms of Korrie Layun Rampan's *Upacara* in George A Fowler's *Ceremony*?

### **C. Objective of the study**

Based on the focus of the study, the objectives of the study are:

1. to discover the types of the Indonesian culture-specific terms of Korrie Layun Rampan's *Upacara*,
2. to reveal the foreignization and domestication strategies of the Indonesian culture-specific terms of Korrie Layun Rampan's *Upacara* in George A Fowler's *Ceremony*.

### **D. Significance of the study**

This study discusses the types of the Indonesian culture-specific terms of Korrie Layun Rampan's *Upacara* and the foreignization and domestication strategies of the Indonesian culture-specific terms of Korrie Layun Rampan's *Upacara* in George A Fowler's *Ceremony*.

. Hopefully, these discussions will give some benefits in some aspects.

#### **1. Theoretical Benefits**

The study provides information on translation strategies especially in the literary works. Besides, the research enriches the theoretical of the translation strategies which represent the Indonesian culture-specific terms. It also improves the knowledge of the researcher about the variation of translation strategies.

## 2. Practical Benefits

### a. Readers

The study becomes beneficial to the readers especially to the beginner translators to provide and improve their understanding about translation strategies to handle the same problems that exist. It can give the translators more skills when they are translating literary works because they have a wider knowledge about the translation strategies.

### b. Other researchers

The study 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 translation strategies. It gives contribution to English Education Department as the additional references for the student learning in English Translation Major.

## **CHAPTER II**

### **LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK**

This chapter consists of four sections; they are literature review, previous study, conceptual framework, and analytical construct. Literature review concerns with the theories conducted in this research. Previous study tells about the studies that are relevant to this study. Conceptual framework explains the concept of the conducted study. Then, analytical construct draws how the research is conducted.

#### **A. Literature Review**

This section encompasses four parts, i.e. translation, culture, foreignization and domestication, and the review of novel *Upacara*.

##### **1. Translation**

This part comprises notions of translation, types of translation, and process of translation. Notions of translation present the definition of translation from many scholars. Types of translation convey that the translation can be applied in many ways. Then, the process of translation describes the steps of how translation is conducted.

##### **a. Notions of Translation**

Many scholars describe translation in various perspectives. The scholar definitions of translation developed from time to time. Based on “*The Art of Translation*”, translation is made possible by an equivalent of thought that lies behind

its different verbal expressions (Savory, 1969). This definition shows that the main point of translation is the idea or concept of the SL. The idea is expressed in different ways through the various language. Every language has a style of language, so that the expression may differ but the idea is still the same.

Furthermore, Nida and Taber in "*The Theory and Practice of Translation*", say that translating consists of reproducing in the receptor (TL) the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style (1982: 12). It means that the priority of translation is on meaning firstly and style secondly. The translator has a responsibility to reproduce the message in the closest equivalent meaning of SL. Then the message is delivered in the natural equivalence style of language. This case can be seen in connotative translation or metaphor translation. For example, the sentence 'He is like a dog' literally in Indonesia means '*Dia seperti anjing*'. This translation does not represent the message of the SL. The message is not fully transferred into TL by the translator. The translator should understand the culture of both languages (SL and TL). The meaning of loyalty will be obtained if the translator understands that the term of dog is a symbol of loyalty in western culture. Whereas in TL, Indonesia, the term is one of vituperation. This case points out that the difference in culture brings a different meaning.

Meanwhile, Brislin (1976:1) in '*Translation: Applications and Research*' explains that translation is a replacement of ideas in one language to another language.

The language can be cognate or not cognate language. For examples, English to Indonesian, Indonesian to Arabic, Javanese in Majapahit time to Javanese now, Sundanese to Indonesian, etc.

Translation is the general term of referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the language have established ortographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf.

Moreover, Pinhhuck (1977: 38) defines translation as a process of finding a TL equivalent for an SL utterance. In other words, translation is an activity to produce an idea of textual material or oral material in different language. The form of the language can be changed (SL to TL), but the meaning has to be equal.

Meanwhile, McGuire (1980: 2) clarifies that there are two important things that have to pay attention when translating. First, the translator has to defend the meaning of the SL so the TL will catch the same expression from SL. Second, the only thing that can change is grammar. The grammar will bring in line with TL. Thus, TL will have the same expression with SL, and the structure of TL will not be out of order.

Translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structure of the SL will be preserved as closely as possible, but not so closely that the TL structure will be seriously distorted.

Also Wills in Noss (1982: 3) states that translation is a process of language transformation. He limits the translation in written texts as the Newmark's concept. The oral translation is called interpretation. In the translating process, the translator involves the semantic, syntactic and pragmatic of both languages (SL and TL). In this



case, the translator's understanding about the languages will take a contribution in the translation process because linguistically there is not any similar word in the different language. The form of language may change, but the message must be equivalent.

Translation is a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL.

There are three similar points of translation definitions in 1960s and 1970s. First is the change of one language to another language. Second is the meaning or message that has to be maintained. Third is the closest equivalent of SL in TL. Also, in the early time, the definition of translation focuses on discussing the meaning equivalent while in the 1980s the definition focuses on the translation process.

From these definitions, it can be concluded that the central idea of translation is the process of transferring meaning from SL to the TL in order to present the original sense and naturalness of the expression. The meaning or message of TL has to be equivalent with the SL even though the structure of language changes.

#### **b. Types of Translation**

Based on the translation definition of Newmark (1981:7), translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language. However, in a seminar paper '*On linguistic aspects of translation*', a Russo-American structuralist Roman Jakobson (Munday, 2012: 8) categorizes translation into three types.

### 1) Intralingual translation

Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language. It happens when the translator rewrites the text based on the translator interpretation in the same language. For example, the poem of Gunawan Muhammad's *Dongeng Sebelum Tidur* is rewritten in a prosa.

### 2) Interlingual translation

Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language. This happens when a translator translates a text from one language to another language but still in the same text genre: prose translated in prose, poem in poem, song in song, etc. For example, Mochtar Lubis's *Senja di Jakarta* translated in *Twilight in Jakarta* by Claire Holt.

### 3) Intersemiotic translation

Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems. This is an interpretation of a text into another sign genre or system. For example, the interpretation of *Karmila* novel by Marga T into a film with the same title.

Then, Larson (1998: 17) divides translation into two types, literal translation and idiomatic translation. The literal translation is form-based translation that attempts to follow the form of the source language. Whereas, idiomatic translation is meaning-based translations that make every effort to communicate the meaning of the SL text.

Furthermore, Brislin states in El-Shafey (2012: 4) that translation is categorized into four types based on the purpose of translation, i.e. pragmatic translation, aesthetic-poetic translation, ethnographic translation, and linguistic translation. The explanation of these types is below.

a) Pragmatic translation

Pragmatic translation is the translation of a message with an interest in accuracy of the information meant to be communicated in the target language form (Brislin in El-Shafey, 2012: 4). The example of this translation can be found usually in technical information, such as repairing instructions.

b) Aesthetic-poetic translation

Aesthetic-poetic translation does not only focus on the information, but also the emotion, feeling, beauty involved in the original text (Brislin in El-Shafey, 2012: 4). This type of translation can be found in translating literary works.

c) Ethnographic translation

Brislin states (in El-Shafey 2012: 4) that ethnographic translation explicates the cultural context of the source and second language versions.

d) Linguistic translation

Linguistic translation is concerned with equivalent meanings of the constituent morphemes of the second language and with grammatical forms (Brislin in El-Shafey, 2012: 4).

### c. Translation Process

In the process of translation, translator needs to follow the steps of translation process carefully. The translator has a responsible to the text they are translated. The quality of the translated text will give some effects to the reader. The quality of translation product can be assessed from the degree of accuracy, acceptability, and readability. Many scholars offer various processes of translation.

Nida and Taber (1982: 33) draw the process of translation in three stages as follows.

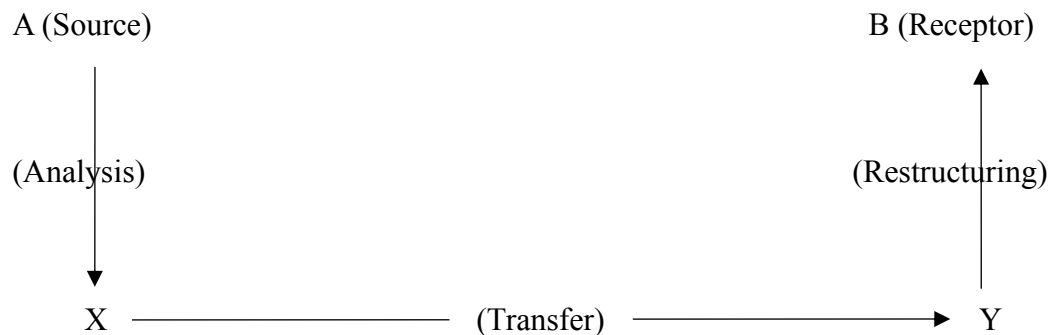


Figure 1. Translation process by Nida and Taber (1982: 33)

These three stages system of translation process can be described in this explanation.

#### 1) Analysis

In the analysis stage, a translator analyses the whole content of the source text. He must have a wide knowledge about the field material text they translated. For example, if the translator translated medical or technological or economical or social or scientific or political or art material text, it means the translator has gotten the best knowledge of those fields. Then, the translator analyzes the grammatical relationship

and semantic too. The translator is expected to understand the message of the source text. Hence, the message of the author of SL can be fully delivered in target text. The result of this stage is the understandable source text that is transferred in the translator's mind.

## 2) Transfer

In the transfer stage, a translator starts to ensure what strategies, techniques, or methods that will be applied in the SL. The source text may have many idioms, figurative languages, verbal humors etc. In this problem, the translator has a significant role to determine the certain strategies, techniques, or methods of translation. Then, the meaning of source language is translated into the TL. The expertise of translator in transferring source language will influence the result of the translation.

## 3) Restructuring

In the last stage, restructuring, the translator checks the equivalence of words, phrases, and sentences of source language in target language. The grammar and style of translation text must be appropriate with grammatical and stylistic features of target text. After those translation processes, the text is expected having a fully acceptable translation. Thus, the target reader will get the entire message from the author.

Similar to Nida's three-stage system of translation, Seleskovitch and Lederer (in Munday, 2012) applied reading and understanding, deverbalization, and re-expression

as an (overlapping) three-stage process of translation. The explanation of these process can be seen as follows.

1) Reading and understanding

In reading and understanding, a translator has to read the whole text carefully. Linguistic competence both source language and target language is needed to deliver the authorial intention in target language. It is not only the message of source language that translator translates, but the translator also has to understand the style of both source language and target language. The world knowledge is necessary to help translator in understanding the message of source language because it will be de-verbalized, theoretical, general, encyclopedic and cultural and activated differently in different translators and by different texts (Lederer, 2003:31). That is why translators express the message of the source text in different words and styles.

2) Deverbalization

In deverbalization, translators transfer the message of the SL to the TL language. When transferring the SL to TL, it is supposedly through sense and no words because deverbalization is claimed to be 'less obvious in translation ... but is still present' (Lederer, 2003:13).

3) Re-expression

In the last phase, re-expression, the TL is rearranged based on the understanding of deverbalized sense. Thus, the result of TL should follow the style of TL in order to keep the naturalness of the text to the readers.

Moreover, Newmark (1988: 20) proposes “two approaches to translating (and many compromises between them)” that are described below.

- 1) The translator starts translating sentence by sentence, for example, the first paragraph or chapter, to get the feel and the feeling tone of the text, and then deliberately sit back, review the position, and read the rest of the SL text, and
- 2) The translator reads the whole text two or three times, and finds the intention, register, tone, marks the difficult words and passages and starts translating only when the translator feels composed.

## **2. Culture**

This part consists of two pieces. First is the notions of culture that deliver the definition of culture from some experts. Second is the culture-specific terms that tell the category of culture-specific terms.

### **a. Notions of Culture**

Culture is not only understood as the advanced intellectual development of mankind as reflected in the arts, but it refers to all socially conditioned aspects of human life (Snell-Hornby, 1988). The definition points out that the notion of culture does not only refer to people’s knowledge poured in the artworks like *Kecak* Dance from Bali, instrument music “*Angklung*” from West Java, and so on, but it covered the whole social life in society. For examples, when Javanese people get married, they must check off the date they were born; it called ‘*pasaran*’. If the *pasaran* is

considered not fit each other, both future bride and groom have to cancel their marriage. In Papua, there is a culture of cutting finger when one of their close relatives died. They believe that this ritual is a symbol of pain of someone who lost their family members.

According to Newmark (1988: 94), culture is the way of life and its manifestations that are peculiar to a community who uses a particular language as its means of expression. It implies that every community has a special characteristics of the way they live. As examples, they have custom homes, traditional clothes, traditional cuisines, local languages etc. which are different from one to another community.

In *The World Book Encyclopedia* (1995: 112), culture is a term used by social scientist for a way of life. Every human society has a culture. Culture includes society arts, beliefs, customs, institutions, inventions, language, technology and values. It means that every social community has varieties of how they live. One region and others have a different way to survive. In East Nusa Tenggara, Rote and Sabu people live by cultivating the fields and tapping lontar palms. They cultivate lontar palms into food, beverage, and household equipment. Even sometimes the product of the palm is traded such as syrup and sugar that are already exported to several islands around.

These definitions show that every human society lives with a culture. They survive in different ways. Through culture they can recognize human life, the ways



human groups construct knowledge, express their feelings, and how they act.

### **b. Culture-Specific Terms**

It cannot be denied that culture-specific terms are one of the most topic that often appears in translation. Because of translating always engaging with two languages or more, it will definitely coincide with the culture of both SL and TL. Although there are some equal or resembling culture between both languages, many different cultures will be found out. The difference in culture will be difficult to be translated in the TL.

Baker (1992: 21) mentions culture-specific terms as “culture specific concept”. It includes religious belief, social custom, and type of food. The concept maybe difficult to understand by people from other cultures because they do not know it in their languages.

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

Moreover, Newmark (1988: 94) differentiates the use of cultural language with universal language. Universal language is a language concept that will be found across most cultures. It will be fine in translation if universal language is translated in other languages like sleep, book, die, run, shoes and so on. However, cultural language will get some problems when it is translated because the concept between both SL and TL is different, such as *monsoon*, *capoeira*, *steppe*, and so on. He states

that most ‘cultural’ words are easy to detect, since they are associated with a particular language and cannot be literally translated, but many cultural customs are described in ordinary language, where literal translation will distort the meaning (Newmark, 1988: 94). Then, he mentions five categories of culture-specific terms as follows.

1) Ecology

Ecological features are different from other cultural terms that usually related to political and commercial value. This happens because the features are based on nature. They originally arise without human intervening. Every country has a special local color depending on their geographical areas. For examples, tropical countries only have two seasons; dry season and rainy season whereas subtropical countries have five seasons; spring, summer, autumn, and winter season. This difference in season makes many countries have varieties of flora and fauna. The vast majority of penguin inhabits in colder climates where their large bodies are suitable with these conditions, in spite of some species inhabit the place with warmer climate. This ecological terms include the term of flora, fauna, winds, climate, plains, hills, etc. Below is the example of ecological term in a sentence.

SL : *Lantai itu sebagian besar berlepotan ludah sirih yang telah mengering.*

TL : Most of the rattan strips were stained from now dried sirih leaf spit.

**(1/U.P1/C.P2)**

## 2) Material culture

Material culture entails many things made by people in various regions. Inter-regional people make the local things in different forms. They have a variety of typical items to support their survival. It includes artifacts, foods, clothes, houses, towns, transports, etc. For examples, Japan has Kimono for its traditional clothes, Lampung has Nuwo Balak for its custom house, and Italia has pizza for its food. These examples are a mandatory needs of people in their everyday life. Below is the example of material culture-term in a sentence.

SL : *Kau sadari, anak lelaki adalah tiang lamin, adalah **mandau** dan sumpitan dan perisai baja, dalam keadaan tertentu ia adalah panah yang secepat kilat memburu mangsa.*

TL : You are aware that a son is the pillar of the longhouse, **the sacred decapitating blade**, the blowpipe and the steel shield, and at certain times he is the arrow swift as lightening hunting its prey.

(117/U.P11/C.P12)

## 3) Social culture

Social culture turns up over the habits of people in society. They make value from the things they do. Newmark (1988: 95) mentions work and leisure activities as the concern of social culture. The work terms are like ‘the masses’, ‘the working people’, ‘the proletariat’, etc. The terms of badminton, cricket, hockey, and Melbourne Cup are categorized as leisure activities in sports. Below is the example of

social culture-term in a sentence.

SL: *Sang sais memacu, kuda menghela kereta mengitari kota yang menakjubkan.*

TL: The syce shakes the reins, and the horses take us around this astonishing city.

**(139/U.P19/C.P19)**

4) Organizations, customs, activities, procedures or concepts

Organizations, customs, activities, procedures or concepts encompass artistic, religious, political and administrative subcategories. For examples, the different political system between England and Indonesia is the Queen as the chief of England and President as the chief of Indonesia. England practices Kingdom system for its country whereas Indonesia practices presidential system for it. Below is the example of organizations, customs, activities, procedures or concepts-term in a sentence.

SL: *Upacara senteau, yaitu upacara pencari sebab penyakit, telah diadakan kemarin dulu.*

TL: The senteau ritual of clairvoyance that searches for the cause of sickness, was held the day before yesterday.

**(149/U.P28/C.P29)**

5) Gestures and habits

Gestures and habits often become a crucial problem in cultural words. Newmark (1988: 102) says that there is a distinction between description and function which can be made where necessary in ambiguous cases. It means that the same gestures and habits can have different meaning in different countries. In America, most people

make eye contact to their interlocutor as a sign that what they tell is a truth. Whereas in Java, people should not make eye contact or should bow their eyes when having a conversation with an older person as a sign that the young people respect the older people. Below is the example of gestures and habits-term in a sentence.

SL: *Musik kendang dan bonang mengiring tarian balian dengan **mamang** yang telah mendekati akhir.*

TL: The music of the kendang drum and the gongs accompanied the balian dance, along with **the ritual language** now reaching its end.

(9/U.P2/C.P3)

### 3. Foreignization and Domestication

This part consists of notions and strategies of foreignization and domestication. Notions of foreignization and domestication describe the foreignization and domestication definition of scholars. Besides, foreignization and domestication strategies explain the strategies used in translating the culture-specific terms.

#### a. Notions of Foreignization and Domestication

To overcome the cultural problems in translation, Venuti in his book *The Translator Invisibility: A History of Translation* (1995) introduces the concept of foreignization and domestication. Translator can determine where the purpose of material translation product is, whether the translator makes the target reader strange with the text or the translator brings the target reader familiar with the text. Friedrich Schleiermacher, a German theologian and philosopher, states either the translator

leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him (Venuti, 1995: 20). The word '*leaves the author in peace*' means the translator domesticates the text and the word '*leaves the reader in peace*' means the translator foreignizes the text.

#### 1) Foreignization

Foreignized translation expects a translator to raise up the new culture from the source text. It aims to make the target reader know the culture in the source text. Venuti states that foreignizing translation is an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad (1995: 20). This definition points out that foreignization brings the cultural and linguistic difference between source and target text. The readers are invited to introduce the structure, style, syntax and so on of source language. They also will find the new cultures from source language which are not present in their languages. The new 'terms' from source language will often appear in the target text. Thus, the foreignization translation needs an educated reader to understand the text because the reader is expected to know the knowledge over the world.

#### 2) Domestication

Domesticated translation orients on the taste of target language. A translator must translate all things of source language in target language and match the culture of source language and target language. This is done to make the reader easily

understand the target text. Like Venuti said that domesticating translation is an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home (1995: 20). It means that the translator leaves the strange words of source language and replaces them with the familiar words from target language that resemble with the culture of source language. In such a way, the reader will attempt to imagine that the culture in source language resembles with the target culture. However, this case may reduce some cultural knowledge from source language.

Following the observation from Venuti (1995), the presence of foreignization concept was caused by the American community that tries to assimilate the translation works to their own culture. They did the domesticating translation to keep their cultural value, so the Anglo-American culture will be not reduced. However, this domestication translation raised up the ethnocentric racism and violence. To handle this case, Venuti offers the foreignization translation in order to make the ethnocentrism controllable. He gives his sound that domestication is “a form of ethnocentric racism and violence, and he believes that the dominant aesthetics should be challenged [by foreignization] in order to combat this ethnocentrism (Ranua , 2009: 30)”.

#### **b. Foreignizing and Domesticating Translation Strategies**

Molina and Albir (2002: 507-8) differentiate the meaning of translation methods, techniques, and strategies grounded on their focuses. Translation methods are defined

as the way a particular translation process is carried out in terms of the translator's objective. It means that the translator has a big dominance in the process of translation to decide the purpose of translation that will effect the translated text. Whereas, translation techniques are procedures used to analyze and classify how translation equivalence works, translation strategies are the procedures (conscious or unconscious, verbal or non-verbal) used by the translator to solve problems that emerge when carrying out the translation process with a particular objective in mind (Molina and Albir, 2002: 507). It can be concluded that translation techniques are the steps used by translator in the translation process to analyze and classify the work of translation equivalence. Then, translation strategies are particular ways to encounter the problems in the process of translation. In the same manner as translating idioms in a novel, the translator needs special strategies to translate the novel containing idioms.

Many experts offer various domestication and foreignization strategies to solve problems in translating cultural text. Vinay and Darbelnet (Munday, 2012: 86-88) propose four domestication strategies and three foreignization strategies. The domestication strategies include transposition, modulation, equivalence, and adaptation. Borrowing, calque, and literal translation are categorized in foreignization strategies.

Furthermore, Newmark (1988:45) formulates tree translation model as the method to solve the cultural problems in the translating process. He calls it as Source Language emphasis and Target Language emphasis. SL emphasis includes word-for-word translation, literal translation, faithful translation, and semantic translation. Later, TL emphasis includes adaptation, free translation, idiomatic translation, and communicative



translation.

Moreover, Judickaitė (2009: 23) proposes four foreignization and six domestication strategies to carry out the problems in translating culture-specific terms. These strategies make reference to two models of Danytė, the Professor at Vytautas Magnus University, and Padersen in his article entitled “How is Culture Rendered in Subtitles”.

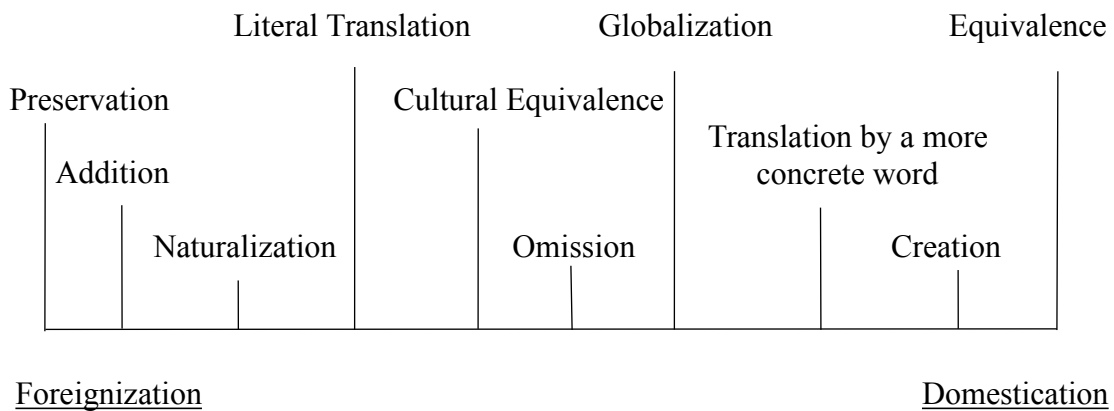


Figure 2. The Continuum of Foreignization and Domestication Strategies by Judickaitė (2009: 23)

1) Foreignization

a) Preservation

Davies (in Judickaitė, 2009: 16) describes preservation as the strategy which is used when an entity in the ST has no close equivalent in the target culture. In such cases a translator may decide to maintain the ST term in the translation. It means that the translator is allowed to copy the SL term into TL term without changing or adding any words when the translator does not find the equivalent or closest SL term in TL term. Here is the example.

SL: *Bekas geseran dadanya pada lumpur dan pasir mudah diketahui, orang-orang **kampung** yang menjumpainya dengan gembira mengangkut telur-telur itu dalam keruntung rotan yang mereka namai anjat.*

TL: Their undersides leave a trail in the mud and sand that's easy to recognize, and the **kampung** folk who discover this happily place the eggs into their rattan *anjat* baskets.

(104/U.P10/C.P11)

b) Addition

Davies (in Judickaitè, 2009: 16) states that this strategy implies the addition of information which is not present in a ST but which serves as an explanation of culture specific items to the TL reader or viewer. This strategy is common in rendering SL proper nouns; in such cases a generic noun is added as an explanation. It can be concluded that this strategy makes an additional information to the SL term to help the reader understanding the culture-specific terms in the text. The addition can be footnotes, glossaries, or additional words in the sentence. Here is the example.

SL: *Suara gerenyit lantai rotan di bawah **tikar jaliq** mericit-ricit ketika Paman Tunding meliukkan pertunjukkan tarian baliannya mendekat kearahku dengan selolo, sobekan-sobekan halus daun pisang.*

TL: The rattan floor twitched and creaked beneath **the rough-stitched jaliq** mat as Uncle Tunding swayed and swung his dance toward me, bearing pieces of finely shredded banana leaf.

(12/U.P2/C.P4)

## c) Naturalization

Newmark (1988: 82) defines naturalization as a procedure that succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL. It means that the SL's culture-specific terms are adapted to the pronunciation and morphology of TL, so that it will make the text natural when the reader is enjoying the text. Here is the example.

SL: *Setelah melewati beberapa danau, kebun karet, kebun rotan, kebun ketiau, karet hutan, kebun buah-buahan, hutan rumbia, **hutan-hutan nipah**, hutan enau, hutan-hutan bambu, dan beberapa petak kebun palawija, akhirnya kami tiba kembali di halaman lamin.*

TL: After passing several lakes, rubber plantations, fruit orchards, groves of sago, **nipa**, and sugar palm, bamboo thickets, and a few plots of cropland, we finally arrive back at the grounds of our longhouse.

(110/U.P10/C.P12)

## d) Literal Translation

Based on Vinay and Darbelnet, literal translation is defined as the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL (1995: 34). This strategy is called as direct translation because the process of translation is word for word. Here is the example.

SL: *Hatinya masih rusuh ketika mulutnya meniup lilin, menabur beras kuning, melipat **“kain pengaca”** dan mematikan api di dapur pedupaan.*

TL: He was still feeling out of sorts when he blew out the candles, sprinkled yellow grains of raw rice, folded the **“cloth of mirrors”** and extinguished the incense burner.

**151/U.P28/C.P29**

2) Domestication

a) Cultural Equivalence

Cultural equivalence is an appropriate translation where a SL cultural word is translated by a TL cultural word and it is not accurate (Newmark, 1988: 82-83). It points out that the SL's culture-specific term is replaced by a new word in TL. The word is very different if it is translated literally, but it has an equivalent meaning. Here is the example.

SL: *Kami memasuki hutan menjumpai anak sungai di mana terpasang bubu di **empangan.***

TL: We enter it and come across a brook where fish traps have been set on its **banks.**

**(76/U.P9/C.P10)**

b) Omission

Baker states that 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 explanations, translators can and often do simply omit translating the word or

expression in question (1992: 40). It means that it does not matter if a translator just leaves the translation in some conditions without replacing it with anything. Here is the example.

SL: *Sambal, gulai dan **lalap timun**, pecel, adalah rekan nasi yang membuat peluh berkucur dan perut mengenyang*

TL: Spicy condiments, curries and **cucumber**, and steamed vegetable salad with peanut dressing are the companions of the rice that fill the stomach and make the sweat run.

(293/U.P88/C.P92)

c) Globalization

Davies (in Judickaitè, 2009: 17) says that globalization is the strategy that refers to the process of replacing culture-specific references with one which is more neutral or general. It can be concluded that this strategy makes the information more general than the original text. Here is the example.

SL: *Musik pun berhenti ditabuh, tinggal sisa mamang balian yang segera disambut oleh **sinden**.*

TL: Even the music stopped, leaving only the chanting of the last of the mantras, immediately answered by the **women singers**.

(191/U.P46/C.P47)

d) Translation by a more Concrete Word

Judickaitè (2009: 15) explains that a strategy by more concrete word differs from

the strategy of explicitation as no information to the SL word is added, only the SL word which has a broad meaning is specified in the translation. This strategy is the opposite strategy of globalization. If the globalization makes the meaning of SL more general, this strategy makes the meaning of SL's culture-specific terms more specific in TL. Here is the example.

SL: Ustad sama **Ibu**, boleh senyum dikit, dimiringkan mukanya ke kanan dikit,

TL: Ustad and **Mrs. Salihah**, could you smile a bit, and tilt your head a little to the right?

e) Creation

According to Paizis (in Judickaitè, 2009: 17), translators are advised to use creation strategy while translating SL names which are meaningful and contribute to a character definition. It means the translator should invent a new term in TL to describe SL's term that is important in the text. This strategy is suggested to make the reader of TL familiar with the term. Here is the example.

SL: ‘... have discovered the delights of the **Mirror of Erised.**’

TL: “... telah menemukan kesenangan yang bisa didapat dari **Cermin Tarsah.**”

f) Equivalence

Vinay and Darbelnet state that equivalence is a case where languages describe the same situation by different stylistic or structural means (in Munday, 2001: 58). It means that the culture-specific terms of SL are translated with its equivalent words in TL. Here is the example.

SL: Waktu demikian saja pergi bagaikan lanun meninggalkan berbagai peristiwa.

TL: And so, like that, time passed the way pirates do leaving all sorts of events behind.

(261/U.P79/C.P83)

#### 4. The Novel *Upacara*

*Upacara* is a romance literature work that was written by Korrie Layun Rampan. He had written about 300 literature books. They were novels, short stories, essays, literature criticism, and poems. This literature masterpiece, *Upacara*, is one of the best romance works that has won the Roman Writing Contest Jakarta Arts Council in 1976. The novel was firstly published by Pustaka Jaya in 1978 and 2000 with 128 pages. In 2007 and 2014, the novel was republished by Grasindo with 23 pages. Later, in 2014 The Lontar Foundation published the English version entitled *Ceremony* that was translated by George A Fowler with 139 pages.

*Upacara* tells the tradition and local culture, a *Dayak* tribe, in Kalimantan island. The ceremonies in the novel represent the local cultural phenomena in many aspects of life. The protagonist experienced hesitancy in his heart on the tradition that had been implemented in his village. In the beginning of the story, the protagonist's soul roamed to *Lumut* (Heaven). People implemented *balian* ceremony to ask the lost soul of the protagonist that was arrested by Tonoy (God of Earth). Unfortunately, the protagonist's girl friend passed away because the crocodile glutted her. Therefore, people held *kewangkey* ceremony to bury her bones. In this village there were

foreign people coming to conduct a research. The presence of foreign people was believed causing great disasters to the village, so that the *Dayak* community held *nalin taun* ceremony to ask the salvation to their village. In the end of the story, there was *pelulung* ceremony to celebrate the marriage of the protagonist. All ceremonies are great ceremonies held in Dayak community. Besides, there are still some small ceremonies.

## **B. Previous Studies**

The first relevant study is a scientific journal by Zare-Behtash and Firoozkahi from Department of English Language, Chabahar Maritime University, Iran entitled '*A Diachronic Study of Domestication and Foreignization Strategies of Culture-Specific Items: in English-Persian Translations of Six of Hemingway's Works.*' The objective of the study is to find what has been the most frequently-used translation strategy in dealing with culture-specific items in the process of translating Hemingway's books from the 1950s to 2000s. The result of the study shows that both domestication and foreignization strategies have been used over the last six decades, but domestication has been the most pervasive cultural translation strategy from the 1950s up to the 2000s.

The second study is a thesis by Pradana entitled *Domestication and Foreignization Ideologies in The Translations of Culture-Specific Collocations of Fuadi's Negeri 5 Menara into Kilbane's The Land of Five Towers.* The study aims at describing the techniques employed, describing how domestication and foreignization



ideologies are implemented, and describing the accuracy and the naturalness of the translations of the culture-specific collocations found in *Negeri 5 Menara* and its English version entitled *The Land of Five Towers*. The results show that there are seven techniques employed, namely neutralization, cultural substitution, omission, translation by a collocation of similar meaning but dissimilar form, loan collocation, literal translation, and paraphrasing. Moreover, foreignization is the dominant ideology of the translation in order to detach the global target readers. Also, the translations of the culture specific collocations under foreignization ideology tend to be more accurate than natural, whereas the translations under domestication ideology tend to be more natural than accurate.

The third study is a thesis conducted by Fitriyani entitled *Foreignization and Domestication of Indonesian Culturally-Bound Expressions of Pramoedya Ananta Toer's Bumi Manusia in Max Lane's This Earth of Mankind*. The objectives of the study are describing the Indonesian culturally-bound expressions, describing the foreignizing and domesticating translation techniques, and describing the degree of meaning equivalence of culturally-bound expressions in Pramoedya Ananta Toer's *Bumi Manusia*. The study reveals that there are nine categories of culturally-bound expressions, 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. In terms of foreignized translation techniques, there are five foreignized translation techniques: addition, expansion, borrowing, literal translation, and combined-translation techniques in the context of 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. Then, 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.

### C. Conceptual Framework

This research takes the definition of translation from Nida and Taber (1969: 21) saying that translating consists of reproducing in the receptor (Target Language) the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style. According to Jakobson (in Munday, 2012: 8), there are three types of translation i.e. intralingual translation, interlingual translation, and intersemiotic translation. Finally, this research belongs to the interlingual translation type since the analysis invokes two novels in the same title but in the different language, Indonesian and English.

This research is aimed to observe the types of the Indonesian culture-specific terms of Korrie Layun Rampan's *Upacara* and domestication and foreignization strategies of the Indonesian culture-specific terms of Korrie Layun Rampan's *Upacara* in George A Fowler's *Ceremony*. This research uses five categories of culture-specific terms proposed by Newmark (1988: 94), which are ecology, material

culture, social culture, organizations, and gestures and habits. The strategies used in this research are four foreignization strategies and six domestication strategies proposed by Ligita Judickaitė. The foreignization strategies include preservation, addition, naturalization, and literal translation. Whereas, the domestication strategies include cultural equivalent, omission, globalization, translation by a more concrete word, creation, and equivalent translation.

#### D. Analytical Construct

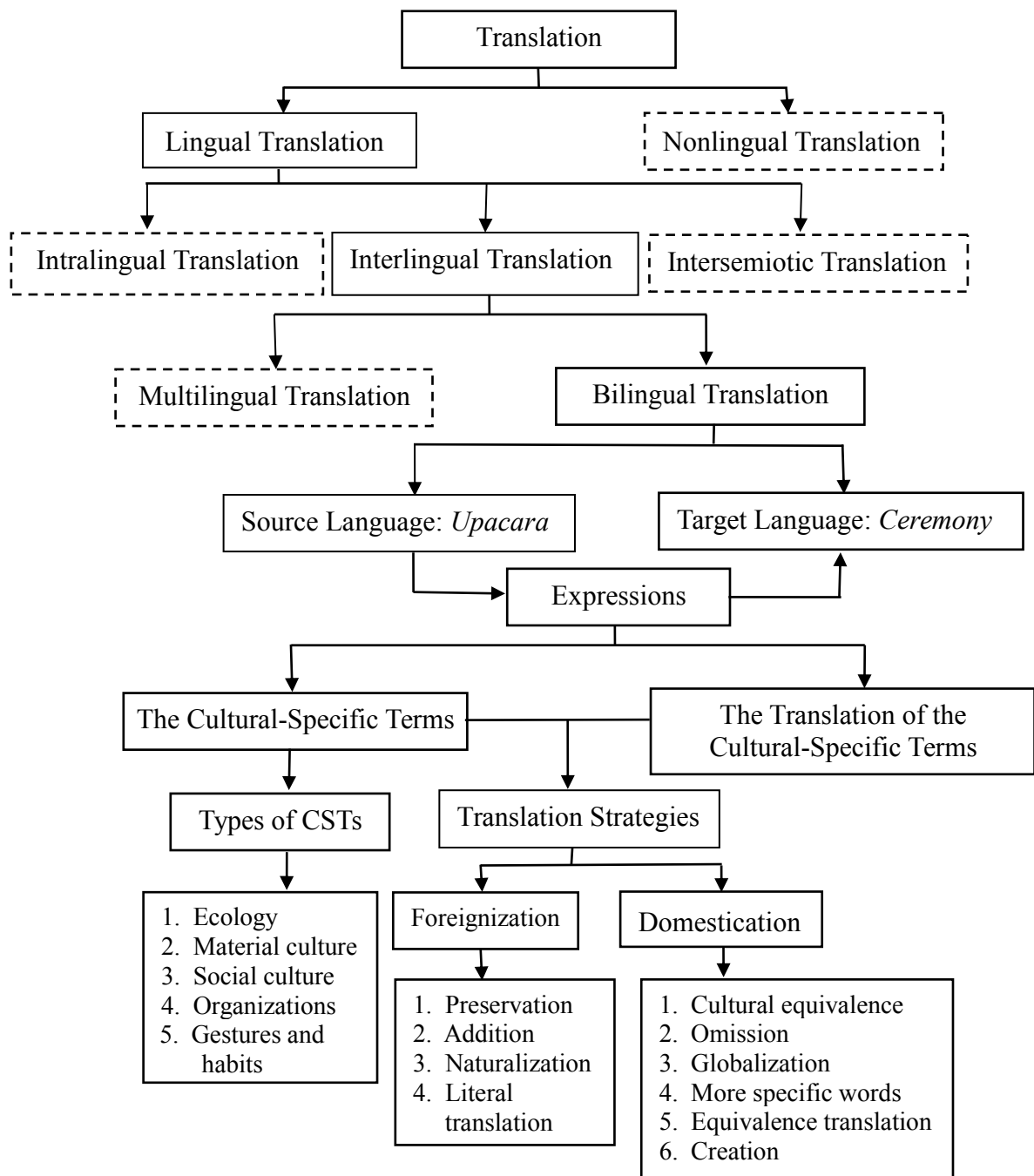


Figure 3. Analytical Construct

## **CHAPTER III**

### **RESEARCH METHOD**

This chapter consists of six sections, they are type of the research, data and sources of the data, research instrument, data collection technique, data analysis technique, and trustworthiness. The type of the research describes what kind of the research conducted in this study. Data and sources of the data provide the form of the data, context of the data, and source of the data. The research instrument mentions the instruments used to conduct the study. The data collection technique explains what is the techniques used to collect the data in the study. The data analysis technique describes the procedures when the researcher analyzes the research data. And the trustworthiness states how the researcher checks the validity of the data.

#### **A. Type of Research**

This study employed a descriptive-qualitative method. 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. This study described the classification of the Indonesian culture-specific terms in a bilingual translation between original Indonesian novel and English version. This study compared the message between the source language and the target language from the novel. The researcher analyzed deeply based on the expert's theory to get a valid result. In addition, Cresswell (1994: 145) states that qualitative research is

descriptive in that the researcher is interested in process, meaning, and understanding gained through words or pictures. Based on this definition, qualitative research uses words or pictures to present the result of the research. To support the research analysis, the researcher added quantitative data in the result of the research.

### **B. Data and Sources of Data**

According to Schreiber (2008: 185) the term data refers to a collection of information that can be in forms of numbers, words, pictures, video, audio and concepts. In this research the data were the Indonesian culture-specific terms in the forms of words and phrases and their English translation. The context of the data was in sentences, conversations and paragraphs. The sources of this data were the original version of the novel, *Upacara* by Korrie Layun Rampan, and its translation, *Ceremony* by George A Fowler.

### **C. Research Instruments**

The main research instrument of this study was the researcher herself. Lincoln and Guba in Vanderstoep and Johnston (2009:18) state that human is the best instrument for a qualitative analysis. The researcher planned, collected, analyzed, and reported the findings. The second instrument of this research was a data sheet. It notes the classifications of Indonesian cultural-specific terms in the novels and analyze the foreignization and domestication strategies used in translating the Indonesian cultural-specific terms in the novels. The researcher also used other instruments. They are a notebook, pens, pencils, and dictionaries to help classifying the data.

**Table 1. Data Sheet**

No.	Code	Data		Types of CSTs					Translation Techniques									
		SL	TL	EC	MC	SC	OC	GH	Foreignization				Domestication					
									PR	AD	NA	LI	CE	OM	GL	TM	ET	CR
1.	1/U.P1/C.P2	<b><u>Anan La Lumut</u></b>	<b><u>Climbing Mount Lumut: Ascending To Heaven</u></b>				√			√								
2.	6/U.P1/C.P3	<i>O, ya, itu pasti kokok jagoku si <b>Burik</b> dalam kerangkeng yang telah lama tak kudengar suaranya dalam jaga.</i>	Oh, right -- had to be my <b>Speckle</b> crowing in his cage, something I had not heard since I was last awake, a long time ago.	√								√						
3.	7/U.P1/C.P3	<i>Paman Tunding masih asik dengan tarian <b>baliannya</b> dikou, serambi depan lamin. .</i>	Uncle Tunding was still caught up in his <b>balian</b> dance on the longhouse veranda.			√			√									

Notes: **Cultural Categories**

**Translation Strategies**

**Code**

EC : Ecology

Foreignization:

Domestication:

**7/U.P1/C.P3**

MC: Material Culture

PR: Preservation

CE: Cultural Equivalent

7: Data 7

SC: Social Culture

AD: Addition

OM: Omission

U.P1: Page 1 of *Upacara*

OC: Organizations,

NA: Naturalization

GL: Globalization

C.P3: Page 3 of *Ceremony*

Customs, Ideas

LT : Literal Translation

TM: Translation by more specific words

GH: Gestures and Habits

ET: Equivalent Translation

CR: Creation

#### **D. Data Collection Technique**

In the process of collecting the data, the researcher used several procedures described bellows.

1. The researcher read the two versions of the novel, original version and translated one, that are *Upacara* by Korrie Layun Rampan and *Ceremony* by George A Fowler.
2. The researcher marked the Indonesian cultural-specific terms in both the original and translated versions of the novel.
3. The researcher listed the Indonesian cultural-specific terms of the novels in the context of words, phrases, and clauses into data sheet to be analyzed.

#### **E. Data Analysis Technique**

In the process of the data analysis, the researcher conducted multiple methods. Here are the methods.

1. The Indonesian cultural-specific terms of the novels was classified to the Newmark's concept, that are ecological culture, material culture, social culture, organizations, and gestures and habits.
2. The researcher checked the meaning of the Indonesian cultural-specific terms in the two versions of the novel, original version and translated one, which are *Upacara* by Korrie Layun Rampan and *Ceremony* by George A Fowler.
3. The researcher used Judickaitè's theory to analyze the translation strategies in *Upacara* by Korrie Layun Rampan.



4. The analysis was consulted to the supervisors and peer reviews.
5. The result of the analysis was written in the report.

#### **F. Trustworthiness**

To achieve the trustworthiness, the researcher applied triangulation. Moleong (2014:178) states that triangulation is a technique to crosscheck data trustworthiness by using outside of the data to verify them. He provided several criteria as the basic of trustworthiness. They are credibility, dependability, confirmability and transferability. Credibility is performed in deep and detail observation on the data in order to achieve the credibility of the data. A student of English Language and Literature was asked to validate the data. Addition, this research employed *Kamus Besar Bahasa Indonesia* (KBBI), *Oxford Advanced Learner's Dictionary*, and *Oxford Collocation Dictionary* as well to validate and confirm the data. To gain dependability, a triangulation technique that utilized to verify the data was employed. There are four main types of triangulation; by sources, by methods, by researchers and by theories. In this research, only sources and theories were employed. The former was in the form of novel *Upacara* and its English version *Ceremony*. For the latter, some books, journals, undergraduate theses, papers and some written sources from the internet related to culture-specific terms theories were checked. To set the degree of conformability, the data and the analysis were checked from the point of view of the two supervisors, i.e. Suhaini M. Saleh, M.A. and Andy Bayu Nugroho, S.S, M.Hum. The peer reviews were also asked to assess the accuracy and the naturalness of the data.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

There are two sections in this chapter; findings and discussion. The first section provides the result of the research in Indonesian culture specific terms (CST's) found in Korrie Layun's *Upacara* and the translation strategies of CST's of Korrie Layun's *Upacara* in George A Fowler's *Ceremony*. The second section is the discussion of the findings based on the research objective which explores the types of CST's in Korrie Layun's *Upacara* and the foreignization and domestication strategies applied in translating Korrie Layun's *Upacara* in George A Fowler's *Ceremony*.

#### **A. Findings**

In this section, there are two findings that are presented in this research. Each finding shows the frequency and the percentage of the analyzed data. There are 315 data of Indonesian CST's found in Korrie Layun Rampan's *Upacara*.

#### **1. Description of CST's Found in Korrie Layun Rampan's Upacara and George A Fowler's Ceremony**

As stated in the theoretical framework, the categorization of Indonesian CST's is based on the concept of Newmark (1988). They are ecology, material culture, social culture, organizations, and gestures and habits. Below is the findings of Indonesian CST's in Korrie Layun Rampan's *Upacara*.

**Table 2. The Frequency and Percentage of CST's Found in Korrie Layun****Rampan's Upacara**

No.	CST's Categories	Frequency	Percentage
1.	Ecology	109	34.60%
2.	Material Culture	115	36.50%
3.	Social Culture	22	6.99%
4.	Organizations	64	20.31%
5.	Gestures and Habits	6	1.90%
<b>Total</b>		<b>315</b>	<b>100%</b>

Table 2 shows 315 Indonesian CST's in Korrie Layun Rampan's *Upacara*. From the table, it can be seen that the highest number of CST's category is material culture. This category occurs 115 times or (36.50%). The second highest number of CST's category is ecology which occurs 109 times or (34.60%). Then it is followed by organizations that occurs 64 times or (20.31%), and social culture occurs 22 times or (6.99%). Meanwhile, the lowest number of CST's category is gestures and habits that occurs only six times or (1.90%).

It can be concluded that the highest number of CST's are material culture and ecology. It occurs because the theme of the novel tells about the social condition of Dayak tribe. They have various rituals for every activity, such as rituals of life and death, rituals for the living, rituals for the dead, and farming rituals. In conducting the rituals or ceremony, there are many material cultures used during the process of rituals. They are artifacts, traditional foods, traditional clothes, houses, etc as the cultural items of Dayak tribe. Then, to get foods and money, they are going to forest

for farming. The outcome of farming is for consumption and for commerce. That is why many ecological terms are found in the novel. The author of the novel mentions many flora and fauna to present the readers knowledge about the natural capital of Borneo Island.

## **2. The Identification of Translation Strategies that Represent Foreignization and Domestication in Korrie Layun Rampan's *Upacara***

From four foreignization strategies and six domestication strategies proposed by Judickaitè, there are two foreignization strategies that are not employed by the translator, namely translation by more specific words and creation. Below is frequency and the percentage of translation strategies that represent foreignization and domestication in Korrie Layun Rampan's *Upacara*.

Table 3 shows that domestication strategies are higher than foreignization strategies. There are 162 Indonesian CST's or (51.42%) in domestication strategies and 153 Indonesian CST's or (48.57%) in foreignization strategies. In the domestication category, the highest number of translation strategy is equivalence translation that occurs 86 times or (27.30%) and the second is cultural equivalence that occurs 52 times or (16.50%). Then it is followed by globalization in 13 times or (4.11%). Omission has the lowest number of domestication strategy because it only occurs 11 times or (3.50%). They are not any translation by more specific words and creation in the novel.

**Table 3. The Frequency and Percentage of Translation Strategies that Represent Foreignization and Domestication in Korrie Layun Rampan's *Upacara***

No.	Translation Strategies	Frequency	Percentage
<b>Foreignization</b>			
1.	Preservation	64	20.31%
2.	Addition	64	21.59%
3.	Naturalization	10	3.18%
4.	Literal Translation	11	3.50%
<b>Total</b>		<b>153</b>	<b>48.58%</b>
<b>Domestication</b>			
1.	Cultural Equivalence	52	16.50%
2.	Omission	11	3.50%
3.	Globalization	13	4.11%
4.	Translation by more specific words	-	-
5.	Equivalence translation	86	27.30%
6.	Creation	-	-
<b>Total</b>		<b>162</b>	<b>51.42%</b>
<b>Total</b>		<b>315</b>	<b>100%</b>

In the foreignization category, addition has the highest number of translation strategy that occurs 64 times or (21.59%) and the second is preservation that occurs 64 times or (20.31%). Then it is followed by literal translation that occurs 11 times or (3.50%) and the last one is naturalization that has the lowest number of translation strategy because it only occurs 10 times or (3.18%).

Preservation and addition become the most highest number of foreignization strategies because the translator wanted to defend the local culture of Dayak tribe. Preservation does not decrease the meaning of the SL, so the TL is still has the same meaning as SL. Then, addition is the most useful strategy for target readers because

the translator give an extra information about the SL while preservation only loan the SL terms. Thus, preservation needs an educated reader.

Equivalence translation is the most frequent strategy that appears in the novel because it transfers the SL terms without considering the structural and stylistic of the TL. In the novel, the translator translated many SL terms by giving descriptions about the terms. This strategy is frequently used because the translator wants to help the readers more familiar with the CST's. It is expected to make the readers enjoy reading more the TL because they will not find a strange term in the TL.

In spite of the fact that domestication strategies are higher than foreignization strategies, the difference between them is still balanced. It is likely that the translator offers the SL terms to make the target readers interested in foreign cultures although the translator desires the target readers easy to read the TL because the SL is translated in the transparent and clear way.

Table 4 shows that from 109 data of ecology, 18 data are translated by employing preservation; 14 data are translated by addition; four data are translated by naturalization; five data are translated by literal translation; 20 data translated by cultural equivalence; five data are translated by omission; five data are translated by globalization; 37 data are translated by equivalence translation; and there is not any data translated by more specific words and creation. Thus, it can be concluded that the most frequent strategies that are employed in the translated version of ecological terms which exist in the novel *Ceremony* tend to be domesticated by the translator by

mostly employing equivalence translation technique in 37 times.

In order to make a detailed description, the researcher provide a complete data of types of culture-specific terms and translation strategies. The data are presented in the table below.

**Table 4. The Frequency of CST's and Translation Strategies**

<b>Types of CST's</b> <b>Translation Strategies</b>	Ecology	Material Culture	Social Culture	Organizations	Gestures & Habits	<b>Total</b>
Preservation	18	14	2	29	1	<b>64</b>
Addition	14	26	7	20	1	<b>64</b>
Naturalization	4	5	1	0	0	<b>10</b>
Literal Translation	5	3	1	2	0	<b>11</b>
<b>Foreignization</b>	<b>41</b>	<b>48</b>	<b>11</b>	<b>51</b>	<b>2</b>	<b>153</b>
Cultural Equivalence	20	21	7	3	1	<b>52</b>
Omission	5	5	0	1	0	<b>11</b>
Globalization	5	5	1	2	0	<b>13</b>
Translation by more specific words	0	0	0	0	0	0
Equivalence translation	37	36	3	7	3	<b>86</b>
Creation	0	0	0	0	0	0
<b>Domestication</b>	<b>71</b>	<b>66</b>	<b>11</b>	<b>13</b>	<b>4</b>	<b>162</b>
<b>Total</b>	<b>109</b>	<b>115</b>	<b>22</b>	<b>64</b>	<b>6</b>	<b>315</b>

Out of 115 data of material culture, 14 data are translated by conveying preservation; 26 data are translated conveying by addition; five data are translated by naturalization; three data are translated by literal translation; 21 data are translated by

cultural equivalence; five data are translated by omission; five data are translated by globalization; 36 data are translated by equivalence translation; and there is not any datum translated by conveying more specific words and creation. Therefore, it can be inferred that domestication is the most used translation strategies to translate material culture terms by employing equivalence translation in 36 times.

In translating 22 data of social culture, the translator employed preservation in two data, addition in seven data, naturalization in one datum, literal translation in one datum, cultural equivalence in seven data, globalization in one datum, equivalence translation in three datum, and there is no datum translated by employing omission, more specific words and creation. Thus, it can be concluded that the most used strategies are foreignization strategies by employing addition in seven times.

In 64 data under the type of organization category, 29 data are translated by applying preservation; 20 data are translated by applying addition; two data are translated by literal translation; three data are translated by cultural equivalence; one datum translated by omission; two data are translated by globalization; seven data are translated by equivalence; and there are not any datum translated by applying naturalization, more specific words and creation. Thus, it can be inferred that organization is mostly translated by foreignization strategies by applying preservation in 29 times.

In translating six data of gestures and habits, the translator only employed three strategies of domestication and foreignization, that are preservation in one datum,



addition in one datum, cultural equivalence in one datum and equivalence translation in three data. There are not any datum translated by employing naturalization, literal translation, omission, globalization, more specific words, and creation. Therefore, it can be concluded that the translator mostly uses domestication strategies to translate gestures and habits by applying equivalence translation in three times.

From the table, mostly organization terms are translated by applying preservation and addition in order to maintain the cultures of the SL. There are many religious terms and activities in organization terms that are maintained by the translator because he did not want to change or decrease the meaning of the organization terms. The translator defended the organization terms to make the reader have a fully understanding about the terms since the organization term is a significant thing in the human life. Besides, equivalence translation is frequently used by the translator in translating the ecological terms and material cultures by give some explanations about them without maintaining the SL terms. It is not harmful for the TL because the equivalence translation still presents the meaning of the SL in different ways. Then, there are not any type of CST's translated by employing translation by more specific words in the novel because the translator did not find the equivalent specific words in TL text to replace the SL terms. Later, creation is not employed to translate the CST's because there is not any SL term that is considered as a meaningful term and needed to be recreated.

## **B. Discussion**

In this section, there are two parts that provide in-depth explanation of the findings. The discussion part presents the detailed information to clarify the objectives of the research that covering the types of the Indonesian CST's found in Korrie Layun Rampan's *Upacara* and foreignization and domestication strategies that are applied in translating the Indonesian CST's of Korrie Layun Rampan's *Upacara* in George A Fowler's *Ceremony*.

### **1. Description of Indonesian CST's**

This part aims to analyze the CST's found in the novels, namely ecology, material culture, social culture, organizations, and gestures and habits. The data were discovered in the source novel and the target novel. The researcher applied Google, *Cambridge Advanced Learner's Dictionary* and *Kamus Besar Bahasa Indonesia* to analyze the types of Indonesian CST's. Below are the elaborations and examples of each type.

#### **a. Ecology**

Newmark (1988) mentions that ecology is distinguished from other cultural terms in that they are usually value-free, politically and commercially. They are flora, fauna, winds, plains, etc in this category. From 315 CST's in the research, there are 109 data or (34.60%) belong to ecology category. This is the most frequent data found in the novel. Below is the example of the ecology category.

SL: *Hutan yang kami tempuh adalah hutan belukar, bekas **ladang** yang berpindah-*

*pindah.*

TL: The forest we are making our way through is *belukar*, secondary growth, the remains of **dry-field farming** that had once been here and now has shifted elsewhere.

(58/U.P8/C.P9)

In *Kamus Besar Bahasa Indonesia* (KBBI), *ladang* is mentioned as *tanah yang diusahakan dan ditanami (ubi, jagung, dsb) dengan tidak diairi; tegal*. (a cultivated land (sweet potatoes, corn, etc.) that is not irrigated; dry field near the rice fields but used for vegetables and other secondary crops). Generally, *ladang* is a grove that is cut down and hoed becoming farmland. This farmland can be planted by vegetables like string bean, tomato, carrot, etc. and *palawija* plants like cassava, corn, tuber, etc. Farmland is not watered by farmers because it can grow in the dry-condition, so it is only watered by rainwater. Then, *ladang* is translated to “dry-field farming” by employing equivalence translation in domestication strategy. It can be said that this translation is equivalent because the meaning of the SL term is fully transferred. The next example is ecology category in term of flora.

SL: *Di bagian yang agak berpaya-paya tumbuh subur keladi sulur dan batang-batang **kangkung** merayap dengan merdeka.*

TL: The more marshy areas are dense with taro, and stalks of **kangkung** creep about with total freedom.

**Glossary:**

*Kangkung*: *Ipomoea aquatica*, commonly called water spinach, a highly nutritious tropical semi-aquatic leaf vegetable, widely used in Southeast Asian cooking.

(66/U.P8/C.P10)

Based on *Kamus Besar Bahasa Indonesia* (KBBI), *kangkung* is described as

*tumbuhan sayuran yang menjalar; batangnya berair; daunnya berbentuk tameng dan meruncing pada bagian ujungnya, bertangkai panjang dengan permukaan daun sebelah atas berwarna hijau yang lebih tua daripada permukaan sebelah bawah, bunganya berbentuk trompet berwarna lila, buahnya berbentuk bulat telur; Ipomea reptans* (a creeping vegetable that has aqueous stems, shield-shaped and tapered leaves at the ends, long-stemmed with an upper green leaf surface older than the lower surface, flower-shaped flowers of lilac, egg-shaped fruit; *Ipomea reptans*).

From that definition, it can be concluded that *kangkung* is one of the ecology categories in terms of plants. There are two kinds of *kangkung* based on the cultivation. The first is *kangkung darat* that can grow on land. The characteristics of *kangkung darat* are having little branch colored white green, thin and soft leaves that are easy to wilt when cooked, and flower colored fresh white. The second is *kangkung air* that can grow in the *sawah*, moat, or stilling basin. The characteristics of this *kangkung* are having large branch colored dark green, wide and hard leaves that are not easy to wilt when they are cooked, and its flower colored red white. Then, the term *kangkung* is translated to *kangkung* by the translator in order to make the readers know the local plant of Indonesia. It is Asian flora that is easily found in the watered area. The term is translated by employing addition in foreignization strategy. The addition is in the form of glossary. This translation is partly equivalent because

the glossary increases the meaning of the SL term. Another example of ecology category in term of fauna is below.

SL: *Di musim kemarau teluk-teluk sungai ini banyak menyimpan ikan-ikan jelawat, ikan lempam, ikan patin, **ikan baung**, yang sering disebut pike.*

TL: In the dry season, the bends in this river hold lots of milkfish, and also mackerel, our dolphin-like *ikan patin*, and ***ikan baung***, often called pike.

(91/U.P10/C.P11)

*Ikan baung* is categorized as ecological category in the term of fauna. Based on *Kamus Besar Bahasa Indonesia* (KBBI), *baung* is described as *ikan sungai yang sangat besar seperti limbat atau ikan sembilang, tidak bersisik; Macrones spp* ( a very large river fish such as stripped eel catfish or slender walking catfish, not scaly; *Macrones spp*). Since *baung* is a name for fish, it can be grouped to ecological category in the term of fauna. The term *ikan baung* is translated to *ikan baung* by employing preservation in foreignization strategy. This translation is equivalent because the meaning of the SL term is fully transferred by the translator.

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

Newmark (1988) mentions food, clothes, houses and towns, transport, etc as material culture. Hence, it can be said that material culture is a local things made by people in different forms. From 315 CST's in the research, there are 115 data or (36.50%) that belong to material culture category. This is the second frequent data found in the novel. The example of the data is presented below.

SL: *Kutangkap denyar pagi dari kisi-kisi **lamin**, kokok ayam di luar.*

TL: I glimpsed a flash of the morning through the lattice of **the longhouse** wall and heard the clucking and crowing of the chickens outside.

(5/U.P1/C.P3)

Based on the *Kamus Besar Bahasa Indonesia* (KBBI), *lamin* is *bangunan (rumah) kolektif pada suku Dayak Kenyan, bentuknya besar memanjang dan bertingkat, dihuni oleh banyak keluarga* (collective building (house) on the Kenyan Dayak tribe, its shape is large elongated and staged, inhabited by many families). It can be inferred that *lamin* is a Dayak custom house. In the novel, Dayak Benuaq people populate in the *lamin* along Mahakam River, Kedang Pahu River, and Nyuatan River. They live together in the longhouse that have many rooms with many families. Usually, one *lamin* is populated by hundreds of people because one community in a village only has one *lamin*. Since *lamin* is a name for house, it can be categorized as a material culture. Then, the term is translated to *lamin* by employing equivalence translation in domestication strategy. This translation is equivalence because the translator successfully transfers the meaning of SL term. The next example is material culture in term of artifact.

SL: *Sedangkan di bawah pian tergantung para yang khusus untuk menyimpan berbagai jenis **tombak** dan senjata perang.*

TL: Below the ceiling hung racks of plaited bamboo for holding **spears** and other weapons of war.

(29/U.P3/C.P4)

In the *Kamus Besar Bahasa Indonesia* (KBBI), *tombak* is described as *senjata tajam dan runcing, bermata dua, bertangkai panjang, untuk menusuk dari jarak dekat atau jauh (dengan cara melemparkannya)* (sharp and pointed weapon, double-edged, long-stemmed, for piercing from close or far range (by throwing it)). It can be concluded that *tombak* is a sharp and pointed weapon used by throwing it. Usually, people use it to hunt animals in the forest. Since *tombak* is a name of weapons, it is categorized as a material culture in terms of artifact. Then, the term is translated by employing equivalence translation of the domestication strategy. This translation is equivalent because the meaning of SL is fully transferred by the translator. Another example of material culture in terms of food is below.

SL: *Sambal, gulai dan lalap timun, pecel, adalah rekan nasi yang membuat peluh berkucur dan perut mengenyang.*

TL: Spicy condiments, curries and cucumber, and **steamed vegetable salad with peanut dressing** are the companions of the rice that fill the stomach and make the sweat run.

(271/U.P88/C.P92)

In the *Kamus Besar Bahasa Indonesia* (KBBI), *pecel* is mentioned as *makanan yang terdiri atas sayuran rebus, seperti kacang panjang, bayam, taoge yang disiram dengan kuah sambal kacang dan sebagainya* (food consisting of boiled vegetables, such as long beans, spinach, sprouts doused with peanut sauce and so on). It is a

traditional Javanese salad that is usually served with cooked rice or *lontong*. *Lontong* is rice covered banana leaf that cooked or steamed in the boiling water. Since *pecel* is a name for foods, it is categorized as material culture. The term is translated as “steamed vegetable salad with peanut dressing” by employing equivalence translation of domestication strategy. The translator transfers the term by explaining the composition of *pecel*. Thus, the term is fully equivalent because both SL and TL have the same meaning.

### c. Social Culture

Newmark (1988: 95) mentions that work and leisure activities are the concern of social culture. From 315 CST’s in the research, there are only 22 data or (6.99%) belonging to the material culture category. This is the second rare data found in the novel. The example of the data is presented below.

SL: *Sebelas pemuda yang lain siaga mengitari kereta, dua orang baru yang berpakaian **opas** segera menyambut tanganku lalu menggiring.*

TL: The eleven other youths arrange themselves on guard around the carriage, while two new ones dressed as **attendants** take my hand and lead me off.

(86/U.P20/C.P20)

Based on the *Kamus Besar Bahasa Indonesia* (KBBI), *opas* is described as 1 *penjaga kantor*; 2 *agen polisi* (1 office guard; 2 police agent). In the life of the West Indies age, *opas* is a domestic worker for Dutch family, nobleman, and colonial administration official who live in the West Indies. It can be said that *opas* is people



who work as attendant and security guard for noblemen. Since *opas* is a name for a work, it is classified as social culture in terms of work. Then, the translator translated *opas* to attendants by employing cultural equivalence of domestication strategy. This translation is non equivalent because the translator replaces the term *opas* to “attendants”. Based on *Cambridge Advanced Learner’s Dictionary*, attendant is described as someone whose job is to be in a place and help visitors or customers. From the definition, the duty both *opas* and attendant are different. *Opas* can be said as bodyguard that accompanies someone where he goes, whereas attendant only helps someone in a certain place. The next example is social culture in terms of leisure.

SL: *Ada saatnya main manten-mantenan.*

TL: One time I played bride-and-groom.

(277/U.P90/C.P94)

Based on the *Kamus Besar Bahasa Indonesia* (KBBI), *manten* is *pengantin* (the bride and groom). It is derived from Javanese language. *Manten-mantenan* is a traditional game in Indonesia which one pretends to be a bride and another pretends to be a groom. In the novel, when the main character was in childhood, he used to play *manten-mantenan* with his friends. They pretended to be a bride, a groom, witnesses, a *penghulu*, and parents of bride and groom. Since *manten-mantenan* is a traditional game, it is classified as social culture in terms of leisure. Then, the translator transferred the term *manten-mantenan* to “bride-and-groom” by employing literal translation. This translation is equivalent because the translator can transfer the

meaning of SL. Another example of social culture is below.

SL: Seorang dukun telah memilih hari dan saat yang paling baik.

TL: A healer had chosen the very best moment of the very best day.

(310/U.P109/C.P114)

In the *Kamus Besar Bahasa Indonesia* (KBBI), *dukun* is defined as *orang yang mengobati, menolong orang sakit, memberi jampi-jampi (mantra, guna-guna, dsb)* (people who cure, help the sick, give spells (mantras, witches, etc.)). In Indonesian culture, *dukun* is believed as a person who has supernatural power to help people getting sick and a leader to hold a ceremony. Like in the novel, when Dayak people hold ceremonies of life, death, and marriage, there was a healer that led the ceremonies. Therefore, it can be said that a healer is a religious and custom leader who leads the religious and traditional ceremonies. Since *dukun* is a name of an occupation in the society, it can be categorized as social culture in terms of work. Then, the term is translated to a healer by employing cultural equivalence of domestication strategy. This translation is fully equivalent since the translator successfully transfers the meaning of SL.

#### **d. Organizations, customs, and ideas**

Newmark (1988: 95) identifies political, social, legal, religious, and artistic terms as organization category. From 315 CST's in the research, there are 64 data or (20.31%) belonging to organizations, customs, ideas category. Below is the example of the data.

SL: *Kadang-kadang pula lenggak lenggoknya seperti penari yang kesurupan di tengah arena, menyambar sana-sini seakan seorang pemain ***jatilan*** yang sedang kerasukan.*

TL: And, then again, swaying and twisting from side to side like a possessed dancer in the middle of the arena, striking out here and there like in ***jatilan***, with its demonically possessed dancer astride his plaited bamboo horse.

**Glossary:**

*Jatilan*: one of the traditional possession dances of Java, this one involving a plaited bamboo hobbyhorse.

(131/U.P29/C.P29)

*Kamus Besar Bahasa Indonesia (KBBI)* describes *jatilan* as *kesenian khas Jawa Tengah berupa tarian yang penarinya menaiki kuda lumping, diiringi gamelan (bende, kendang, dsb); kuda lumping* (the typical arts of Central Java in the form of dances whose dancers ride *lumping* horse, accompanied by gamelan orchestra (small bronze or copper gong, small drum covered with leather at each end, etc.); leathered horse). It is a pop art that combines art dance and magic. This dance is also called *kuda lumping*, *kuda kepang*, and *jaran kepang*. There is a *kuda* term or a horse term because the dancers use an artificial horse made from plaited bamboo as an outfit to dance. The dance is completed by an orchestra that puts on a life message through songs. In the middle of performance, the dancers are possessed by unseen wraiths or (trance) that make the dancers do unreasonable things like eating leaves, flowers,

broken glasses, a roof-tile, etc. This performance is lead by a *pawang* and there are many ritual offerings when the performance is conducted. From that explanation, it can be concluded that *jatilan* is an art dance that is categorized as organizations category in terms of artistic terms. Then, the translator translated the term to *jatilan* and added an extra information in the glossary. The translator employed addition of foreignization strategy to translate it. Thus, the translation is partly equivalent because there is a glossary that increases the meaning of SL. The next example of organization category is below.

SL: *Yang pada **suku Benuaq** banyak sekali diwakili oleh lambang-lambang binatang.*

TL: Among the **Benuaq people**, these are very often represented by animal totems.

(152/U.P41/C.P42)

In *Kamus Besar Bahasa Indonesia* (KBBI), *Benuaq* is described as *suku bangsa yang mendiami daerah Kutai, Kalimantan Timur* (an ethnic group who inhabits Kutai area, East Kalimantan). There are many ethnic groups who settle in East Kalimantan. One of which is Benuaq people. It is said by Sellato in Rampan, (2014) that Benuaq people are the largest ethnic group of Kutai Barat regency in East Kalimantan who occupy the southern tributaries of the middle course of the Mahakam River along the border with Central Kalimantan Province as well as around the Jempang Lake area and town of Tenggarong, with some in the upper Teweh River drainage. From that description, it can be inferred that Benuaq people are a community that occupies Kalimantan. Hence, Dayak is categorized in the organization category. Then, the

translator transferred the SL term by employing preservation of foreignization strategy. The translation is fully equivalent because the SL term is borrowed by TL. Thus the meaning of SL is fully transferred by the translator. Another example of organization, custom, and ideas is below.

SL: *Yang perempuan belajar **menenun**, memasak, berhias, mengatur rumah tangga; perabot-perabot, perhiasan kelengkapan dirinya seperti sandang dan tempat tidur, anting-anting, gelang, bahkan cara memoles gincu di bibir.*

TL: A woman learns **to weave**, cook, to dress up, run a home, and about furniture and utensils, the adornments to complete herself with clothing and bedding, earrings that dangle, bracelets, and even how to apply lipstick.

(272/U.P89/C.P92)

Based on *Kamus Besar Bahasa Indonesia* (KBBI), *menenun* is *membuat barang-barang tenun (dari benang kapas, sutra, dsb)* (making woven items (from cotton yarn, silk, etc.)). In other words, *menenun* is making traditional clothes or fabric by spinning the yarns. This activity can last one month because the process is difficult. *Menenun* is a necessity in some ethnic groups like in the novel, girls and boys who grow old will try to learn about social and housekeeping to prepare their family after marriage. Thus, a Dayak woman learn to make a woven. From that definition, *menenun* can be categorized as a cultural activity category. Then, the translator transferred the SL term by employing equivalence translation of domestication strategy. Hence, the translation is fully equivalent because both SL and TL have the

same meaning.

**e. Gestures and Habits**

In this category, Newmark (1988: 102) says gestures and habits category is often described in non-cultural language. For example, both America and Indonesia have an eye contact but the meaning of the eye contact between America and Indonesia is different. From 315 CST's in the research, there are only 6 data or (1.90%) belong to gestures and habits category. This is the most infrequently data that appears in this research. Below is the example of the data.

SL: ***Sumpah serapah*** yang tak mengenal peradaban sopan santun, sorot mata  
bagaikan telaga api dari kepala sejuta.

TL: **A ferocious wave of anger** from the spectators billows and overflows, like  
the rolling and rumbling of terrible flood waters.

(113/U.P22/C.P22)

In *Kamus Besar Bahasa Indonesia* (KBBI), *sumpah serapah* is *berbagai kata-kata yang buruk, maki-makian disertai kutukan dan sebagainya* (various bad words, vituperation with curses and so on). From that definition, it can be concluded that *sumpah serapah* is bad words or swearwords that are expressed by an angry-man. Therefore, *sumpah serapah* is categorized as culture-specific terms in terms of habits category. Then, the translator transferred the SL by employing equivalence translation of domestication strategy. Thus, the translation is equivalent because both SL and TL have the same meaning although they have different stylistic features. Another

example of gestures category is presented below.

SL: *Mengelus dan membelai, kata-kata renyah, wajah **sumringah**.*

TL: Caressing and stroking, pleasant-sounding words, **a cheerful face**.

(64/U.P48/C.P49)

Based on <http://id.m.wiktionary.org/wiki/sumringah>, *sumringah* is *menunjukkan kebahagiaan yang sangat besar hingga bakal nampak jelas terlihat di wajah pelakunya. Pelaku bisa tampak tersenyum sangat lebar dan raut mukanya berseri* (showing great happiness until it will appear clearly on the one's face. The one may appear to be smiling very wide and his face is beaming). In other words, *sumringah* is an expression of a happy feeling. People will smile widely and brightly when they are in a happy feeling. Since *sumringah* is a face expression, it can be categorized as culture specific-terms in terms of gestures category. Then, the translator transferred the SL term by employing equivalence translation. The translator translated the term by giving an explanation about the SL term. Thus, the translation is equivalent because the meaning of SL is fully transferred by the translator. Another example of habits category is below.

SL: *Begitu kata adat, begitu besar rasa **gotong royong** dan setia kawan, rasa harga diri, apalagi kalau mempelaui itu bukan berasal dari kampung yang sama.*

TL: That's what adat demands, that's how great the feelings are of **gotong royong, that is, everyone bearing a burden together**, of personal loyalties and pride,

especially if the marriage partners come from different *kampung*.

(185/U.P54/C.P52)

In *Kamus Besar Bahasa Indonesia* (KBBI), *gotong royong* is *bekerja bersama-sama (tolong-menolong, bantu-membantu)* (working together (help each other)). This term is very closely related to the Indonesian culture. This culture is an enthusiasm form of Indonesian people doing something together for individual or public interest without expecting retribution. Therefore, *gotong royong* can be classified as Indonesian culture-specific terms in terms of the habit category. Then, the translator transferred the SL term by employing addition of foreignization strategy. The translator gives an explanation of SL in the sentence. Thus, the translation is partly equivalent because the meaning of SL is increased.

## **2. Description of Foreignization and Domestication Strategies of Indonesian CST's in Korrie Layun Rampan's Upacara**

This part aims to analyze the foreignization and domestication strategies of Indonesian CST's applied in translating Korrie Layun's *Upacara* in George A Fowler's *Ceremony*. The researcher uses Google, *Cambridge Advanced Learner's Dictionary* and *Kamus Besar Bahasa Indonesia* to analyze the strategies.

### **a. Foreignization**

There are four strategies of foreignization in this research. They are preservation, addition, naturalization, and literal translation. The researcher found 153 data or (48.58 %) that belong to foreignization strategies. The description and the examples



of each strategy are presented below.

### 1) Preservation

Preservation is the second frequent strategy of foreignization that is employed by the translator in the novel. From 315 data in the research, the researcher found 64 data or (20.31 %). Preservation is employed to translate the Indonesian CST's because the translator does not find the equivalent words or related words to translate the terms. Hence, the translator borrows the SL language to TL language without giving additional information. Here is the example of the preservation strategy.

SL: *Bekas geseran dadanya pada lumpur dan pasir mudah diketahui, orang-orang kampung yang menjumpainya dengan gembira mengangkut telur-telur itu dalam keruntung rotan yang mereka namai anjat.*

TL: Their undersides leave a trail in the mud and sand that's easy to recognize, and the kampung folk who discover this happily place the eggs into their rattan anjat baskets.

(97/U.P10/C.P11)

Based on *Kamus Besar Bahasa Indonesia* (KBBI), *anjat* is described as *tas berbentuk bundar, digendong di punggung, hasil kerajinan rotan suku Dayak di Kalimantan Timur* (a round-shaped bag, held on the back, the Dayak rattan handicrafts in East Kalimantan). It can be inferred that *anjat* is a Dayak traditional bag made from rattan in cylinder shape. Since *anjat* is a Dayak traditional bag, it is categorized as material culture. In days of yore, Dayak men use *anjat* to bring

supplies when they are hunting in the forest. However, Dayak women use it to carry clothes and foods when they are farming in the unirrigated agricultural field. The term *anjat* is translated to *anjat* by the translator because he does not find the equivalent words to describe it. Thus, the translator decides to borrow the SL term. The translation is fully equivalent because the meanings of both SL and TL are equal. There is no increased or decreased meaning. The next example of preservation is presented below.

SL: *Seekor beruang, seekor singa, seekor harimau, seekor orang utan, beberapa ekor buaya dan biawak.*

TL: A bear, a lion, a tiger, an orangutan, several crocodiles and lizards.

**(86/U.P13/C.P14)**

*Kamus Besar Bahasa Indonesia (KBBI)* defines *orang utan* as *kera besar dan kuat yang hanya terdapat di hutan di Sumatera dan Kalimantan, berbulu merah kecoklat-coklatan, tidak berekor, hidup dari buah-buahan, daun, dan kuncup; mawas [Pongo pygmaeus] (a large and powerful ape found only in the forests of Sumatra and Borneo, with reddish brown hair, no tail, living from fruits, leaves, and buds; a large ape [Pongo pygmaeus]).* Since *orang utan* is only found in the Sumatera and Kalimantan, it can be said that *orang utan* is classified as ecology culture in terms of fauna. The term “*orang utan*” comes from Malay Language, i.e. *orang* and *utan*. *Orang* means human and *utan* means forest. It can be concluded that *orang utan* is human who lives in the forest. *Orang utan* lives in the tropical forest of Sumatera and

Kalimantan. It is still categorized as great apes like chimpanzee and gorilla and called *orang* because it is still has same DNA in 94 %. The translator translated the term *orang utan* to *orang utan* because he wants to introduce the fauna of Indonesia to the target language. That is why he copying the original term of source language. The translation is fully equivalent because the meaning of SL is successfully transferred by the translator. The next example is organizations, customs, and ideas category that is translated by employing preservation.

SL: *Mungkin aku terkena malaria.*

TL: Maybe malaria had gotten me.

**(152f/U.P44/C.P45)**

In *Kamus Besar Bahasa Indonesia (KBBI)*, *malaria* is defined as *penyakit infeksi yang banyak dijumpai di daerah tropis, disertai gejala demam dan turun naiknya suhu yang tidak teratur, ditularkan oleh nyamuk anopheles* (infectious diseases that are common in the tropics, with symptoms of fever and the ups and downs of the irregular temperatures, transmitted by anopheles mosquitoes). Moreover, *Cambridge Advanced Learner's Dictionary* describes that a disease that you can get from the bite of a particular type of mosquito (= a small flying insect) which causes periods of fever and makes you very cold and shake. It is common in many hotter parts of the world. From that definitions, it can be inferred that malaria is an infection disease of female Anopheles mosquito contaminated by biting the human skin. The symptoms usually comes 10 to 15 days after Anopheles has bitten the human skin. The

symptoms are headache, fever, and vomiting, fatigue, chills and sweating. The serious condition of malaria can cause death. This disease can be prevented by cleaning the water reservoir, burying trash can, closing the dustbin and the water reservoir which in Indonesia it is called 3 M (*Menguras, Mengubur, dan Menutup*). Other prevention is fogging and wearing net bed when sleeping. The term malaria is not only used in Indonesia but used in the tropical countries that have same disease. The translator keeps borrowing the term malaria to give a knowledge to the target language cultural disease in Indonesia. This term is categorized as organization, customs, ideas category. The translation is fully equivalent because the meaning of SL is fully transferred by the translator.

## 2) Addition

Addition is the most frequent strategy of foreignization employed by the translator in the novel. From 315 data in the research, the researcher found 70 data or (21.59 %). Addition is employed to translate the Indonesian culture-specific terms because in the translator perspective, he still needs to give an extra information of the source language that has been translated. The information can be in the form of footnotes, glossaries, and additional words in the sentence. The example of the addition in the form of additional words in the sentence is below.

SL: *Sedangkan beberapa orang mengacungkan **badik**, di tangan kiri terpegang perisai menutupi bagian dada.*

TL: Some of them brandish **the badik knives of Makasar** in one hand and cover their

chests with shields.

(229/U.P17/C.P17)

*Kamus Besar Bahasa Indonesia* (KBBI) describes *badik* as *alat yang berbentuk pisau belati bermata satu* (a tool with the shape of a single-eyed dagger). From that definition, it can be inferred that *badik* is one of material culture in terms of artifact. Then, the translator translated “*badik*” to “the *badik* knives of Makasar”. In the process of translation, the translator firstly borrows the term of source language to the target language then secondly he gives an information about the term “*badik*”. This strategy is employed by the translator to introduce the Makasar traditional knife, one of the material culture of Indonesia. This translation is partly equivalent because the translator gives an additional information of the term that makes the meaning of SL increases. Below is presented the example of addition in the form of glossary.

SL: “***Kakak*** akan segera kembali?”

TL: “Will you be coming soon, ***Kakak***?”

**Glossary:**

*Kakak/Kak*: generally, older sibling, and here mostly older brother. Besides being the normal kinship term, older brother is also one of the intimate endearment used by a girl for her male sweetheart. Similarly, *Adik* (younger siblings), and here little sister, is how *Kakak* would address his girlfriend.

(169/U.P48/C.P49)

*Kamus Besar Bahasa Indonesia* (KBBI) mentions that *kakak* is *1 saudara tua; 2*

*kata sapaan kepada orang (laki-laki atau perempuan) yang dianggap lebih tua; 3 sapaan kepada suami (1 an old brother; 2 an address term to a person (male or female) deemed to be older; 3 an address term to a husband).* It can be concluded that the term is used by a younger person to an older person. This term is classified as material culture category. In translating the term, the translator firstly borrows the source language to the target language, then the translator adds an explanation in the glossary. The translator decides to use this strategy to make the reader knows the Indonesian address term. This translation is partly equivalent because the translator gives an additional information of the term in the form of glossary that makes the meaning of SL increases. Another example of addition in the form of additional words in the sentence is presented below.

SL: *Dan mulai dari tebing tepian, menyusur kiri-kanan jalan hingga ke halaman*

*lamin bergantung umbul-umbul dan bendera dari kain dengan pola-pola yang cerah pada ujung-ujung tiang.*

TL: And right from the edge of the landing, along both sides of the road to the open space in front of the longhouse hung umbul-umbul--- log pennants and flags of brightly patterned cloth attached to the tops of poles.

**(304/U.P105/C.P109)**

*Kamus Besar Bahasa Indonesia (KBBI) describes umbul-umbul into bendera beraneka warna yang dipasang memanjang ke atas dan meruncing pada ujungnya, dipasang untuk memeriahkan suasana serta menarik perhatian (multicolored flags*

put extending upward and tapering at the ends, fitted to enliven the atmosphere and attract attention). Therefore, *umbul-umbul* is classified as material culture in terms of artifact. In Indonesia, when there are events, many colorful pennants are put over the walking ways of the location. The translator keeps to loan the source language “*umbul-umbul*” then adds “log pennants” to the target language to give a clear information about the term. It is mentioned log pennants because the pennants usually are set up on the long bamboo or iron along the ways. This translation is partly equivalent because the translator gives an additional information of the term that makes the meaning of SL increases. The additional information is presented in the sentence by the translator.

### 3) Naturalization

Naturalization is defined as a procedure that succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL (Newmark, 1988: 82). From 315 data in the research, the researcher only found 10 data or (3.18 %). This is the most rare strategy that is employed by the translator. The examples of naturalization are served as follows.

SL: *Pelataran yang disebut pasah itu merupakan tempat para wanita lamin biasanya menumbuk **padi** atau membuat tepung beras.*

TL: This is where the women of the longhouse usually pound the **paddy** or make rice flour.

*Kamus Besar Bahasa Indonesia* (KBBI) describes *padi* as *1 tumbuhan yang menghasilkan beras, termasuk jenis Oryza (ada banyak macam dan namanya) 2 butir dan buah padi* (1 plants that produce rice, including the *Oryza* species (there are many kinds and names) 2 grain and seed of rice). From that definition, it can be said that *padi* is one of ecology culture in terms of flora. The translator translated the term “*padi*” to “paddy” because he did not find the equivalent words to describe the term. Hence, the translator made a new word in target language adopted from source language. The translator adopted the pronunciation first and then to the morphology. The pronunciation of “paddy” is /pæd.i/ that has same pronunciation of Indonesian term “*padi*”. Then, the translator replaces the letter “i” with “y” and adds double “d” in term “*padi*”. This translation is fully equivalent because the translator transferred the meaning of SL successfully. The next example of naturalization is presented below.

SL: *Setelah melewati beberapa danau, kebun karet, kebun rotan, kebun ketiau, karet hutan, kebun buah-buahan, hutan rumbia, **hutan-hutan nipah**, hutan enau, hutan-hutan bambu, dan beberapa petak kebun palawija, akhirnya kami tiba kembali di halaman lamin.*

TL: After passing several lakes, rubber plantations, fruit orchards, groves of sago, **nipa**, and sugar palm, bamboo thickets, and a few plots of cropland, we finally arrive back at the grounds of our longhouse.

(102/U.P10/C.P11)



In *Kamus Besar Bahasa Indonesia* (KBBI), *nipah* is defined as *palem yang tumbuh merumpun di rawa-rawa daerah tropis, tinggi mencapai 8 m, daunnya digunakan untuk bahan atap, tikar, keranjang, topi dan payung, nira dari sadapan perbungaanya digunakan untuk pembuatan gula dan alkohol (Nipa fruticans)* (palms grown in swamps of tropical areas, high up to 8 m, the leaves are used for roofing materials, mats, baskets, hats and umbrellas, sap from its flower extract used for making sugar and alcohol (*Nipa fruticans*)). Thus, the term is categorized as ecology culture in terms of flora. The translator transferred the term “*nipah*” to “*nipa*” because he did not find an equivalent term in target language. Therefore, he decided to naturalize the term “*nipah*” in phonological system of target language. This translation is fully equivalent because the translator transferred the meaning of SL successfully. There are not any meaning that is decreased or increased by the translator. Another example of naturalization is mentioned below.

SL: **Sang sais** memacu, kuda menghela kereta mengitari kota yang menakjubkan.

TL: **The syce** shakes the reins, and the horses take us around this astonishing city.

(119/U.P19/C.P19)

In *Kamus Besar Bahasa Indonesia* (KBBI) *sais* is *kusir* (coachman). *Kusir* means a man that drives a horse-drawn buggy (*dokar*). Therefore, the term is categorized as social culture in terms of work. The translator translated the term “*sang sais*” to “*the syce*” by adapting the phonological and morphological system of SL. An online dictionary, <http://en.oxforddictionaries.com> describes “*syce*” to (especially in India)

a groom (taking care of horses). This term is originated from Persian and Urdu where many of their words come from Arab. Persian is one of Western Iranian languages within the Indo-Iranian branch of Indo-European language family. It is known as “*farsi*”. This language is official language of Iran, Afghanistan, and Tajikistan. Moreover, Urdu is the official language of Pakistan and India. The term “*syce*” is derived from السَّائِسُ. It is *isim fa'il* or subject from سَاسَ يُسَوِّسُ. سَاسَ is *fi'il madhi* or past tense that indicates something that has been occurs while يُسَوِّسُ is *fi'il mudhari'* or simple present that indicates something that is happening. Then, the plural or *jamak* from the term is سَائِسَةٌ. From that definition, the meaning of both terms is different. Thus, this translation is non equivalent because the meaning of SL term is not transferred successfully by the translator.

#### 4) **Literal Translation**

Vinay and Darbelet in Judickaité (2009) define literal translation as the direct transfer of a SL text into a grammatical and idiomatically appropriate text. From 315 data in the research, the researcher only found 11 data or (3.50 %). This is the second rare strategy of foreignization that is employed by the translator. The examples of literal translation are served as follows.

SL: *O, ya, itu pasti kokok jagoku si **Burik** dalam kerangkeng yang telah lama tak kudengar suaranya dalam jaga.*

TL: Oh, right -- had to be my **Speckle** crowing in his cage, something I had not heard since I was last awake, a long time ago.

## (6/U.P1/C.P3)

*Kamus Besar Bahasa Indonesia* (KBBI) mentions *burik* as 1 *bopeng*; 2 *berbintik-bintik putih (pd bulu ayam)*; *kurik* (1 pockmarked; 2 White specks (on chicken feathers); speckled). Then, *Cambridge Advanced Learner's Dictionary* describes speckle as a very small mark of a different colour from the surface on which it is found, and which is usually found with a large number of other marks of the same type. Since the term is a name of animals, it can be categorized as ecology category in terms of fauna. The translator translated the term “*burik*” to “speckle” directly without adding an extra information about it. He transferred the meaning word-for-word. Thus, the translation of the term is equivalent because both SL and TL have the same meaning. The next example of literal translation is below.

SL: *Pohon itu dipangkas menjadi ketian dan dengan burung-burung pemikat, pengati, burung-burung sejenis akan hinggap oleh panggilan suara si pengati.*

TL: People use these trees to catch birds. A tree would be pruned to release its sap, and decoy birds would call their fellows to alight there and then be stuck in the sap.

## (74/U.P9/C.P10)

*Kamus Besar Bahasa Indonesia* (KBBI) mentions *pemikat* as 1 (*orang yg memikat*); 2 *burung yg dipakai untuk memikat* (1 (smoothie); 2 trap birds. In the novel, the translator translated literally the term “*burung pemikat*” to “decoy bird”. In

*Cambridge Advanced Learner's Dictionary*, decoy means something or someone used to trick or confuse other people or animals into doing something, especially something dangerous. From that definition, it can be concluded that “*burung pemikat*” is a name of birds. Thus, it can be categorized as ecology category in terms of fauna. Then, the translator transferred the meaning of source language directly to the target language because the term is not commonly used in the target language. This translation is equivalent because the meaning of SL term is equally transferred. Another example of literal translation is below.

SL: *Hatinya masih rusuh ketika mulutnya meniup lilin, menabur beras kuning, melipat **“kain pengaca”** dan mematikan api di dapur pedupaan.*

TL: He was still feeling out of sorts when he blew out the candles, sprinkled yellow grains of raw rice, folded the **“cloth of mirrors”** and extinguished the incense burner.

(129/U.P28/C.P29)

In the novel “*Upacara*”, *kain pengaca* is declared as *kain yang dikiaskan seperti kaca untuk mendiagnosis penyakit* (cloth that is figured like a glass to diagnose an illness). The term is classified as material culture since it is a name of artifact. Then, the translator transferred the meaning of the term literally into target language without giving an additional information about the material culture. The reader maybe have another perspective about the term that is mentioned because he only translated the source language word-for-word. This translation is not equivalent because the

meaning of the SL did not transferred successfully. The translator should give an extra information about the term.

## **b. Domestication**

Based on Judickaitė, there are six strategies categorized as foreignization strategies, that are cultural equivalence, omission, globalization, translation by more specific words, and equivalence translation. In this research, there are only four strategies found by the researcher because the translator did not employ the translation by more specific words and creation. There are 162 data or (51.42 %) found by the researcher that belongs to foreignization strategies. The description and the examples of each strategy are presented below.

### **1) Cultural Equivalence**

Cultural equivalence is where the translator substitutes the term of source language with the different term of target language, but it has an equivalent meaning to the target language. From 315 data in the research, the researcher found 52 data or (16.50 %) of Indonesian culture-specific terms. This is the second frequent strategy of domestication that is applied by the translator. Below is the example of the cultural equivalence strategy.

SL: *Musik kendang dan **bonang** mengiring tarian balian dengan mamang yang telah mendekati akhir.*

TL: The music of the kendang drum and **the gongs** accompanied the balian dance, along with the ritual language now reaching its end.

(10/U.P2/C.P3)

*Kamus Besar Bahasa Indonesia (KBBI)* defines *bonang* as *alat musik pukul di orkes gamelan, terbuat dr perunggu, bentuknya menyerupai periuk atau belanga, atau gong kecil yang disusun di atas tali yg terentang di antara kerangka sandaran kayu* (a musical instrument at a *gamelan* orchestra, made of bronze, its shape resembles a cooking pot or an earthen cooking pot, or a small gong arranged on a string stretched between a wooden frame). While in *Cambridge Advanced Learner's Dictionary*, gong is described as a round piece of metal which is hung in a frame and hit with a stick to produce a sound, usually for musical purposes but sometimes as a signal. Since the term is a name of music instrument, it can be classified as material culture in terms of artifacts. From those definitions, it can be inferred that both *bonang* and gong are a musical device used by hitting the device. Yet, the form of the devices is different. *Bonang* has small forms arranged in the wood framework, whereas gong has a bigger form that it is hang in a frame. The translator uses this translation strategy in order to make the reader recognizes the cultural term. This translation is partly equivalent because the form of the terms in SL and TL is different. The next example of cultural equivalence is presented below.

SL: *Bersama Timang sering aku memasang pulut untuk menangkap burung-burung rangkong, **punai**, beo, dan burung apa saja yang sial tersangkut pada getah pulut kami.*

TL: Together with Timang, I often spread birdlime to catch hornbills, **quail**, parrots,

and whatever else ill-fated enough to be caught by our sticky traps.

(79/U.P9/C.P10)

*Kamus Besar Bahasa Indonesia* (KBBI) identifies *punai* as *burung yg bulu kepala dan lehernya berwarna biru keabu-abuan, punggung dan sayap bagian atas berwarna coklat tua kemerah-merahan, sedangkan bagian sayap yg lain berwarna hitam; Treron curvirostra* (a bird whose head and neck feathers are gray-blue, the upper back and wings are dark reddish, whereas the other wings are black; *Treron curvirostra*). Then, in *Cambridge Advanced Learner's Dictionary* quail is described as a small brown bird which is shot for sport or food, or the meat of this bird. The scientific name of quail is *Coturnix coturnix*. Since *punai* is a name of birds, it can be classified as ecology category in terms of fauna. From those definitions, it can be concluded that *punai* and quail are different. They have different features and characteristics. In Indonesia, a quail is called *burung puyuh*. Indonesian people usually eat the egg of quails. The translator replaced the term '*punai*' to 'quail' in order to help the reader familiar with the term. Thus, the translation is non equivalent because both SL and TL indicate that they are different birds. Another example of cultural equivalence is below.

SL: *Di musim kering ini, buaya-buaya dan **bulus** biasanya bertelur.*

TL: It is during the hot seasons that the crocodiles and **turtles** normally lay their eggs.

(93/U.P10/C.P11)

In *Kamus Besar Bahasa Indonesia* (KBBI), *bulus* is defined as *ikan laut, tubuh berwarna keabu-abuan, daging berwarna putih perak, panjang mencapai 35 cm, hidup di perairan tropis dgn kedalaman 20-214 m, tersebar di perairan Indo-Pasifik Barat; Decapterus macrosoma* ( a sea fish, grayish body, silver white flesh, 35 cm at length, lives in tropical waters with depths of 20-214 meters, spreads over West Indo-Pacific waters; *Decapterus macrosoma*). While *Cambridge Advanced Learner's Dictionary* mentions turtle as an animal which lives in or near water and has a thick shell covering its body into which it can move its head and legs for protection. Since *bulus* is a name of fishes, it can be categorized as ecology category in terms of fauna. Then, the translator transferred the term '*bulus*' to 'turtle' in order to make the target reader understand easily the term. The translator replaced the source language with the equivalent term of target language. The translation is not equivalent because both SL and TL have different characteristics of animal.

## 2) Omission

Baker states that 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 explanations, translators can and often do simply omit translating the word or expression in question (1992: 40). There are two kinds of omission in this research, they are total omission and partial omission. From 315 data in the research, the researcher only found 11 data or (3.50 %). This is the most rare strategy of domestication that is employed by the translator. The example of total omission is



served as follows.

SL: *Setelah melewati beberapa danau, kebun karet, kebun rotan, **kebun ketiau**, karet hutan, kebun buah-buahan, hutan rumbia, hutan-hutan nipah, hutan enau, hutan-hutan bambu, dan beberapa petak kebun palawija, akhirnya kami tiba kembali di halaman lamin.*

TL: After passing several lakes, rubber plantations, fruit orchards, groves of sago, nipa, and sugar palm, bamboo thickets, and a few plots of cropland, we finally arrive back at the grounds of our longhouse.

**(99/U.P10/C.P11)**

*Kamus Besar Bahasa Indonesia (KBBI) defines ketiau as 1 pohon yang kayunya untuk bangunan rumah, bijinya biasa dibuat minyak; Ganua motleyana; 2 biji dari pohon ketiau (1 trees whose wooden for house buildings, the seeds are usually made for oil; Ganua motleyana; 2 Seeds from the tree ketiau). Since the term is a name of trees, it can be classified as ecology category in terms of flora. Then, the translator replaced the source language with nothing because he did not find an equivalent to describe the source language term. Thus, this translation is unrealized because the translator omits the SL term. The next example of partial omission is served below.*

SL: *Sambal, gulai dan **lalap timun**, pecel, adalah rekan nasi yang membuat peluh berkucur dan perut mengenyang.*

TL: Spicy condiments, curries and **cucumber**, and steamed vegetable salad with peanut dressing are the companions of the rice that fill the stomach and make

the sweat run.

(270/U.P83/ C.P84)

*Kamus Besar Bahasa Indonesia* (KBBI) mentions *lalap* as *daun-daun muda, mentimun, petai mentah, dsb yg dimakan bersama-sama dgn sambal dan nasi* (young leaves, cucumbers, raw *petai*, etc. which are eaten together with spicy condiments and rice). This term is categorized as material culture because it is a name of food in Indonesia. Then, the translator translated the term ‘*timun*’ to ‘cucumber’ and omitted the term ‘*lalap*’ because there are not any equivalent terms to describe it. Thus, this translation is partial equivalent because the translator still maintains the term ‘cucumber’. The next example of partial omission is presented below.

SL: *Lawang sekepeng itu berhias aneka bunga-bunga dan janur-janur ringit yang diberi warna-wani.*

TL: The temporary gate for the visitors was festooned with flowers of all kinds and colorful young coconut fronds.

(303/U.P105/C.P109)

In the novel *Upacara*, *ringit* is described as *janur yang telah dirangkai dengan berbagai motif warna* (young coconut fronds that have been strung with various color motifs). Thus, this term is categorized as material culture because it is a name of artifact. Then, in the process of translation, the translator only transferred the term ‘*janur-janur*’ into ‘young coconut fronds’ and the term ‘*ringit*’ is deleted in the target language. Therefore, this translation is partial equivalent because the translator still

translates the term ‘*janur-janur*’.

### 3) Globalization

Davies (in Judickaitè, 2009: 17) says that globalization is the strategy that refers to the process of replacing culture-specific references with one which are more neutral or general. From 315 data in the research, the researcher only found 13 data or (4.12 %). This is the second rare strategy of domestication that is employed by the translator. The example of globalization is presented as follows.

SL: *Pada cabang-cabang tanduk-tanduk itu bergelantungan berbagai jenis parang dalam sarung-sarung yang diukir dengan pola gambar-gambar satwa dan pemandangan.*

TL: From those horns and antlers dangled various kinds of **swords** in their sheaths on which were carved scenes and animal images.

(25/U.P3/C.P4)

*Kamus Besar Bahasa Indonesia* (KBBI) defines *parang* as *pisau besar (lebih besar daripada pisau biasa, tetapi lebih pendek dari pedang, ada bermacam-macam); golok* (large knives (bigger than ordinary knives, but shorter than swords, there are all sorts); machete). The term sword, in *Cambridge Advanced Learner’s Dictionary*, is described as a weapon with a long sharp metal blade and a handle, used especially in the past. Since the term is a name of a sword, it is classified as material culture in terms of artifact. Then, the translator transferred *parang* into swords. In the process of the translation, the translator replaced the source language with the general term.

*Parang* is a kind of swords from East Java, Indonesia. The translator decided to generalize the term in order to make the target reader familiar with the term. Thus, the translation is partly equivalent because the translator did not transferred fully the meaning of SL. The next example of globalization is follow.

SL: *Musik pun berhenti ditabuh, tinggal sisa mamang balian yang segera disambut oleh sinden.*

TL: Even the music stopped, leaving only the chanting of the last of the mantras, immediately answered by the women singers.

(167/U.P46/C.P47)

*Kamus Besar Bahasa Indonesia* (KBBI) mentions *sinden* as *penyanyi wanita pada seni gamelan atau dalam pertunjukan wayang (golek, kulit)* (female singers on *gamelan* art or in puppet shows (marionette, leather puppet)). Since the term *sinden* is a name of an occupation, it can be classified as social culture in terms of work. Then, the translator replaced the source term with the general term, that is women singers. The meaning of women singers is very wide. The term women singers can be a solo singer, a group singer, a pop singer, a *dangdut* singer, etc and the term *sinden* is one kind of women singers. It is women singers who sing in the *wayang* puppet exhibition. Thus, this translation is partly equivalent because the translator did not transferred successfully the SL term. Another example of globalization is served below.

SL: *Beberapa pokok kayu leban telah kupotong, bertumpuk di depan dangau huma.*

TL: I had cut down a few trees which were now piled up in front of the hut.

(296/U.P96/C.P100)

*Kamus Besar Bahasa Indonesia (KBBI)* described *leban* as *1 pohon, tinggi hingga 25 m, bercabang dekat tanah, kayunya putih kekuning-kuningan dan awet, digunakan untuk bajak, bahan bangunan dan perkakas rumah tangga, kulit kayu dan daunnya biasa digunakan untuk obat; Vitex pubescus; 2 kayu leban* (1 trees, up to 25 meters tall, branched near the ground, yellowish white and durable wood, used for plowing, building materials and household utensils, its bark and leaves commonly used for medicine; *Vitex pubescus; 2 leban wood*). Since the term is a name of trees, it can be categorized as ecology category in terms of fora. Then, in the process of translation, the translator brought the meaning more general. He only mentioned the term '*kayu leban*' to 'trees'. In truth, there are many kinds of trees like pine trees, fruit trees, palm trees, etc. Thus, this translation is partly equivalent because the translator did not full transferred the meaning of SL.

#### **4) Equivalence Translation**

Vinay and Darbelnet in Judickaitè, (2009) state that equivalence occurs in such cases when then same situation is rendered by two texts using completely different stylistic and structural method. From 315 data in the research, the researcher found 86 data or (27.30 %). This is the most frequent strategy of domestication that is employed by the translator. The example of equivalence translation is served as follows.

SL: Suara suling dan suara kendang berbaur.

TL: The sounds of **flute** and drum blended.

(125/U.P27/C.P28)

In *Kamus Besar Bahasa Indonesia* (KBBI), *suling* is 1 *seruling*; *bansi*; 2 *peluit kapal, kereta api, dsb*); and *seruling* is *alat musik tiup yg terbuat dr buluh, logam, dsb*; *suling* (flute; flute typical of West Sumatera; 2 ship whistles, trains, etc.); and *flute* is a wind instrument made of reeds, metal, etc.; *flute*). Moreover, in *Cambridge Advanced Learner's Dictionary*, *flute* is described as a tube-shaped musical instrument with a hole you blow across at one end while holding the tube out horizontally to one side of you. Since the term is a name of musical instrument, it can be categorized as material culture in terms of artifact. From the definitions, it can be concluded that the translator fully transferred the SL term. The others example of equivalence translation is presented as follow.

SL: *Itulah sebabnya orang-orang kampung tak bisa menuntut pesangon maupun*

***harta gono-gini*** karena perjanjian tertulis untuk itu memang tak terlintas dalam kepala mereka yang cara berpikirnya masih alami.

TL: That's why the kampung people were unable to demand compensation or **division of the couple's join property** acquired through marriage, for it never occurs to them to get a written agreement about such things, their way of thinking being still quite unspoiled.

(249/U.P82/C.P86)

*Kamus Besar Bahasa Indonesia* (KBBI) defines *gono gini*→ *gana-gini*, as 1

*harta yg berhasil dikumpulkan selama berumah tangga sehingga menjadi hak berdua suami dan istri* (the treasure collected during marriage so that it becomes the rights of both husband and wife). From that definition, it can be inferred that the term is material culture. Then, the translator replaced the SL term to ‘*division of the couple’s join property*’ by giving description of the term. This description has the same meaning as the SL although they have different stylistic and structural forms. Thus, it can be said that the translation is fully equivalent. Another example of equivalence translation is presented as follow.

SL: “**Letala! Letala!** O, *Nayuq Timang! Anakku, Anakku! Syukur, syukur...*”

*Letala! Anakku! O, Liau, Nayuq Timang. Syukur, syukur, syukur...!*”

TL: “**God! God!** Oh Divine One! My child, my child! Oh thank you! Thank

you... God! My child! Oh, departed soul, Divine One. Thank you! Thank you!

Thank you...!”

(37/U.P90/C.P94)

In the novel *Upacara*, it is mentioned that *letala* is *Tuhan*. *Kamus Besar Bahasa Indonesia* (KBBI) describes *Tuhan* as *sesuatu yang diyakini, dipuja, dan disembah oleh manusia sebagai yang Mahakuasa, Mahaperkasa, dan sebagainya* (something that is believed, adored, and worshiped by human beings as the Almighty, the Mighty, and so forth). From the definition, it can be concluded that the term is classified into organizations, customs, and ideas category in term of religion. Then, the translator replaced the term with God because it has an equivalent meaning. In *Cambridge*

*Advanced Learner's Dictionary*, God is (in especially Christian, Jewish and Muslim belief) the being which made the universe, the Earth and its people and is believed to have an effect on all things. From that definition, it can be inferred that God has an equal meaning to *Letala*. Hence, the translation is fully equivalent.



## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

This chapter is divided into two sections, they are conclusions and suggestions. The conclusion section delivers the summary of the research findings and discussion based on the objectives of the research which are the types of Indonesian culture-specific terms (CST') of Korrie Layun Rampan's *Upacara* and the foreignization and domestication strategies applied in translating the Indonesian CST's of Korrie Layun Rampan's *Upacara* in George A Fowler's *Ceremony*. Then, the suggestion presents some advice to the translators, students majoring in translation, and future researchers.

#### **A. Conclusions**

Based on the research findings and discussion, the conclusion can be drawn as follows.

1. There are five Indonesian culture-specific terms found in Korrie Layun Rampan's *Upacara*. They are ecology, material culture, social culture, organizations, and gestures and habits. The highest number of CST's category is material culture. This category occurs 115 times or (36.50%). The second highest number of CST's category is preservation which occurs 109 times or (34.60%). Then it is followed by organizations that occurs 64 times or (20.31%) and social culture occurs 22 times or (6.99%). Meanwhile, the lowest number of CST's category is

gestures and habits that occurs only 6 times or (1.90%).

It can be concluded that the highest numbers of CST's are ecology and material culture. It is occurred because the theme of the novel tells about the social condition of Dayak tribe. They have various rituals for every activity, such as rituals of life and death, rituals for the living, rituals for the dead, and farming rituals. In conducting the rituals or ceremony, there are many material cultures used during the process of rituals. They have artifacts, traditional foods, traditional clothes, houses, etc as the cultural items of Dayak tribe. To get foods and money, they are going to forest for farming. The outcome of farming is for consumption and for commerce. That is why many ecological terms are found in the novel. The author of the novel mentions many flora and fauna to present the readers knowledge about the natural capital of Borneo Island.

2. In translating the CSTs, the translator employed both foreignization and domestication strategies. From 315 data in the novel, there are 153 data or (48.58%) that belong to foreignization strategies and 162 data or (51.42 %) that belong to domestication strategies. There are four foreignization strategies that are preservation, addition, naturalization, and literal translation and four domestication strategies that are cultural equivalence, omission, globalization, and equivalence translation used by the translator in the novel. There is not any datum translated by employing translation by more specific words and creation. In the domestication category, the highest number of translation strategy is

equivalence translation that occurs 86 times or (27.30%) and the second is cultural equivalence that occurs 52 times or (16.50%). Then it is followed by globalization in 13 times or (4.12%). Omission has the lowest number of domestication strategy because it only occurs 11 times or (3.50%). In the foreignization category, addition has the highest number of translation strategy that occurs 68 times or (21.59%), and the second is preservation that occurs 64 times or (20.31%). Then it is followed by literal translation that occurs 11 times or (3.50%), and the last one is naturalization that has the lowest number of translation strategy because it only occurs 10 times or (3.18%). In spite of the fact that domestication strategies are higher than foreignization strategies, the difference between the domestication and foreignization strategies is still balanced. It is likely that the translator offers the SL terms to make the target readers interested in foreign cultures although the translator desires the target readers easy to read the TL because the SL is translated in the transparent and clear way.

## **B. Suggestions**

After conducting the research, the researcher gives some suggestion based on the findings and discussion. Below is the suggestion drawn.

### **1. To Translators**

The target language depends on how the translator transferring the source text to the target text. The translator has an opportunity to decide whether the target text will

be close or strange to the reader, it depends on what is the aim of the translation. If the translator desires to bring the source text closely to the target text, it means the translator domesticates the text. Besides, if the translator desires to bring the source text strange to the target text, it means the translator foreignizes the text. Since both domestication and foreignization strategies are not easy to conduct, the translator is suggested to learn deeply about culture in source language and target language. The translator also must master the linguistics of both languages to make the target text readable.

## **2. To Students Majoring in Translation**

There are many problems when translating the cultural text. One of them is translating culture-specific terms. For students majoring in translation, it is suggested to read many articles, journals, and sources related to the cultures from both languages. It will give them varied knowledge about theories from many experts to translating the culture-specific terms.

## **3. To Future Researchers**

This researcher realizes that the research conducted is far from being perfect. The researcher did not find the appropriate dictionary related to Dayak culture, one of the Indonesian culture-specific terms in the novel. The researcher only relies on the explanation in the novel and Google. Therefore, the future researchers are suggested to prepare the appropriate dictionary or other materials related to the data to strengthen to make the research more credible.

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# APPENDICES



## A. Data Sheet

Notes:	<u>Cultural Categories</u>	<u>Translation Strategies</u>	<u>Code</u>
	EC: Ecology	<u>Foreignization:</u>	<u>Domestication:</u>
	MC: Material Culture	PR: Preservation	CE: Cultural Equivalent
	SC: Social Culture	AD: Addition	OM: Omission
	OC: Organizations, Customs, Ideas	NA: Naturalization	GL: Globalization
		LT : Literal Translation	TM: Translation by more specific words
	GH: Gestures and Habits		ET: Equivalent Translation
			CR: Creation

	Code	Data		Types of CSTs					Translation Techniques									
		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication					
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R
1.	1/U.P1/C.P2	<u>Anan La Lumut</u>	<p><b><u>Climbing Mount Lumut:</u></b>  <b><u>Ascending To Heaven</u></b>  <b>Glossary:</b>  <i>Lumut:</i> according to the Benuaq ethnic group of Dayak in East Kalimantan and the group central to <i>Ceremony</i>, Heaven is at the top of Mount Lumut, which is located on the border between East and Central Kalimantan.</p>				√				√							
2.	2/U.P1/C.P3	<i>Ada gemerincing <b>getang</b> dan giring-giring, ada nyanyian balian bawo yang lirih, ada pula isak yang sendu di sisiku.</i>	A jingling of hand bells and <b>metal bracelets</b> , soft singing of the balian bawo -- the healer--and, right beside me, mournful sobbing.		√								√					
3.	3/U.P1/C.P3	<i>Ada gemerincing getang dan <b>giring-giring</b>, ada nyanyian balian bawo yang lirih, ada pula isak yang sendu di sisiku.</i>	A jingling of <b>hand bells</b> and metal bracelets, soft singing of the balian bawo -- the healer--and, right beside me, mournful sobbing.		√								√					
4.	4/U.P1/C.P3	<i>Ada gemerincing getang dan giring-giring, ada nyanyian <b>balian bawo</b> yang lirih, ada pula isak yang sendu di sisiku.</i>	A jingling of hand bells and metal bracelets, soft singing of <b>the balian bawo -- the healer--</b> and, right beside me, mournful sobbing.			√					√							
5.	5/U.P1/C.P3	<i>Kutangkap denyar pagi dari kisi-kisi <b>lamin</b>, kokok ayam di luar.</i>	I glimpsed a flash of the morning through the lattice of <b>the longhouse wall</b> and heard the clucking and crowing of the chickens outside.		√													√

	Code	Data		Types of CSTs					Translation Techniques									
		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication					
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R
6.	6/U.P1/C.P3	<i>O, ya, itu pasti kokok jagoku si <b>Burik</b> dalam kerangkeng yang telah lama tak kudengar suaranya dalam jaga.</i>	Oh, right -- had to be my <b>Speckle</b> crowing in his cage, something I had not heard since I was last awake, a long time ago.	√								√						
7.	7/U.P1/C.P3	<i>Paman Tunding masih asik dengan tarian <b>balian</b>nya dikou, serambi depan lamin.</i>	Uncle Tunding was still caught up in his <b>balian</b> dance on the longhouse veranda. <b>Glossary:</b> <i>Balian</i> : both the shaman/ healer ( <i>dukun</i> in Indonesian) and the ceremony he or she (there are female <i>balian</i> ) performs or assists in.									√						
8.	8/U.P2/C.P3	<i>Paman Tunding masih asik dengan tarian baliannya <b>dikou</b>, serambi depan lamin.</i>	Uncle Tunding was still caught up in his balian dance on <b>the longhouse veranda</b> .		√													√
9.	9/U.P2/C.P3	<i>Musik <b>kendang</b> dan bonang mengiring tarian balian dengan mamang yang telah mendekati akhir.</i>	The music of the <b>kendang drum</b> and the gongs accompanied the balian dance, along with the ritual language now reaching its end.		√							√						
10.	10/U.P2/C.P3	<i>Musik kendang dan <b>bonang</b> mengiring tarian balian dengan mamang yang telah mendekati akhir.</i>	The music of the kendang drum and <b>the gongs</b> accompanied the balian dance, along with the ritual language now reaching its end.		√								√					
11.	11/U.P2/C.P3	<i>Musik kendang dan bonang mengiring tarian balian dengan <b>mamang</b> yang telah mendekati akhir.</i>	The music of the kendang drum and the gongs accompanied the balian dance, along with <b>the ritual language</b> now reaching its end.					√										√

	Code	Data		Types of CSTs					Translation Techniques									
		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication					
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R
12.	12/U.P2/C.P4	<i>Suara gerenyit <b>lantai rotan</b> di bawah tikar jaliq mericit-ricit ketika Paman Tunding meliukkan pertunjukkan tarian baliannya mendekat kearahku dengan selolo, sobekan-sobekan halus daun pisang.</i>	<b>The rattan floor</b> twitched and creaked beneath the rough-stitched jaliq mat as Uncle Tunding swayed and swung his dance toward me, bearing pieces of finely shredded banana leaf.		√							√						
13.	13/U.P2/C.P4	<i>Suara gerenyit lantai rotan di bawah <b>tikar jaliq</b> mericit-ricit ketika Paman Tunding meliukkan pertunjukkan tarian baliannya mendekat kearahku dengan selolo, sobekan-sobekan halus daun pisang.</i>	The rattan floor twitched and creaked beneath <b>the rough-stitched jaliq</b> mat as Uncle Tunding swayed and swung his dance toward me, bearing pieces of finely shredded banana leaf.		√						√							
14.	1/U.P1/C.P2	<i>Suara gerenyit lantai rotan di bawah tikar jaliq mericit-ricit ketika Paman Tunding meliukkan pertunjukkan tarian baliannya mendekat kearahku dengan <b>selolo</b>, sobekan-sobekan halus daun pisang.</i>	The rattan floor twitched and creaked beneath the rough-stitched jaliq mat as Uncle Tunding swayed and swung his dance toward me, bearing pieces of finely shredded banana leaf.		√								√					
15.	1/U.P1/C.P2	<i>Lantai itu sebagian besar berlepotan <b>ludah sirih</b> yang telah mengering.</i>	Most of the rattan strips were stained from now dried <b>sirih leaf spit</b> .	√							√							
16.	1/U.P1/C.P2	<i>Sedangkan aku terhantar di atas <b>tikar rotan sega</b> delapan jengkal yang memiliki makna khusus pada saat-saat genting, terlebih untuk orang orang sakit atau wanita yang hendak bersalin.</i>	Meanwhile, I was laid out on <b>a mat of fine, shiny sega cane</b> eight hand spans in length that held special meaning in critical moments, particularly for sick people or women about to give birth.		√						√							

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		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication					
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R
17.	1/U.P1/C.P2	<i>Kurasa diriku agak mengurus, terbungkus dalam <b>selimut kerop</b> tenunan Ibu yang amat jarang dipakai, kecuali kalau ada pesta besar atau sedang menempuh perjalanan jauh yang sangat berbahaya.</i>	Thinned down, I felt, all wrapped in <b>a blanket</b> woven by Mother from <b>kerop root fibers</b> and rarely used, unless for a big feast or when undertaking long and dangerous travel.		√						√							
18.	18/U.P2/C.P4	<i>Kurasa diriku agak mengurus, terbungkus dalam selimut kerop <b>tenunan</b> Ibu yang amat jarang dipakai, kecuali kalau ada pesta besar atau sedang menempuh perjalanan jauh yang sangat berbahaya.</i>	Thinned down, I felt, all wrapped in a blanket <b>woven</b> by Mother from <i>kerop</i> root fibers and rarely used, unless for a big feast or when undertaking long and dangerous travel.		√													√
19.	19/U.P2/C.P4	<i>Agak di sudut kemelip nyala <b>damar</b> yang pucat memudar.</i>	Near the corner of the room flickered the fading pale <b>resin</b> flame.	√														√
20.	20/U.P2/C.P4	<i>Beberapa batang <b>delan</b> masih bernyala sayu di kou.</i>	A few <b>rosined</b> sticks burned feebly on the veranda.	√														√
21.	21/U.P2/C.P4	<i>Mataku tertancap ke <b>ulin</b> tiang-tiang lamin, beberapa kepala rusa dan menjangan dengan tanduknya yang bercabang-cabang terikat di sana.</i>	My eyes fastened on <b>the ironwood</b> pillars of the longhouse upon which were nailed the heads of various kinds of deer with their branching antlers.	√							√							

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22.	P4 22/U.P2/C.	<i>Mataku tertancap ke ulin tiang-tiang lamin, beberapa kepala <b>rusa dan menjangan</b> dengan tanduknya yang bercabang-cabang terikat di sana.</i>	My eyes fastened on the ironwood pillars of the longhouse upon which were nailed the heads of <b>various kinds of deer</b> with their branching antlers.	√										√				
23.	CP4 23/U.P2/	<i>Ada juga tanduk <b>kerbau</b> dan tanduk banteng terpaku pada tiang-tiang lainnya.</i>	Also up there were the horns of <b>water buffalo</b> and wild cattle attached to other pillars.	√														√
24.	CP4 24/U.P2/	<i>Ada juga tanduk kerbau dan tanduk <b>banteng</b> terpaku pada tiang-tiang lainnya.</i>	Also up there were the horns of water buffalo and <b>wild cattle</b> attached to other pillars.	√								√						
25.	P4 25/U.P3/C.	<i>Pada cabang-cabang tanduk-tanduk itu bergelantungan berbagai jenis <b>parang</b> dalam sarung-sarung yang diukir dengan pola gambar-gambar satwa dan pemandangan.</i>	From those horns and antlers dangled various kinds of <b>swords</b> in their sheaths on which were carved scenes and animal images.		√									√				
26.	P4 26/U.P3/C.	<i>Pada cabang-cabang tanduk-tanduk itu bergelantungan berbagai jenis parang dalam <b>sarung-sarung</b> yang diukir dengan pola gambar-gambar satwa dan pemandangan.</i>	From those horns and antlers dangled various kinds of swords in their <b>sheaths</b> on which were carved scenes and animal images.		√													√
27.	CP4 27/U.P3/	<i>Sedangkan di bawah <b>pian</b> tergantung para yang khusus untuk menyimpan berbagai jenis tombak dan senjata perang.</i>	Below <b>the ceiling</b> hung racks of plaited bamboo for holding spears and other weapons of war.		√													√

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28.	28/U.P3/ C.P4	<i>Sedangkan di bawah pian tergantung <b>para</b> yang khusus untuk menyimpan berbagai jenis tombak dan senjata perang,</i>	Below the ceiling hung racks of <b>plaited bamboo</b> for holding spears and other weapons of war.		√													√	
29.	29/U.P3/ C.P4	<i>Sedangkan di bawah pian tergantung para yang khusus untuk menyimpan berbagai jenis <b>tombak</b> dan senjata perang.</i>	Below the ceiling hung racks of plaited bamboo for holding <b>spears</b> and other weapons of war.		√													√	
30.	30/U.P3/C.P4	<i>Di lawang tergantung <b>ancak</b>, buah-buah pisang dan pinang pada tandannya yang utuh.</i>	A disorderly line of a few human heads faded away down the veranda until it reached the door, where hung <b>baskets of offering the bad spirits</b> , with bananas and pinang nuts still in bunches.		√													√	
31.	31/U.P3/C.P4	<i>Di lawang tergantung <b>ancak</b>, buah-buah pisang dan <b>pinang</b> pada tandannya yang utuh.</i>	A disorderly line of a few human heads faded away down the veranda until it reached the door, where hung baskets of offering the bad spirits, with bananas and <b>pinang nuts</b> still in bunches.	√							√								
32.	32/U.P3/ C.P4	<i>Di seluruh sisi lawang menjurai <b>janur</b> yang telah dirangkai dan diberi warna yang semarak.</i>	The door was entirely fringed with gorgeously colored <b>young coconut fronds</b> .	√														√	
33.	33/U.P3/ C.P5	<i>Agak ke sebelah kanan tergantung kembang <b>nibung</b> dan bunga kelapa yang baru dibuka dari seludangnya.</i>	Over to the right hung the flowers of <b>nibung palm</b> , and coconut flowers burst forth from their sheaths.	√							√								

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34.	34/U.P3/C.P5	<i>Di tengah kou tergantung kembang berikut peralatan upacara <b>tukar bulau.</b></i>	In the middle of the veranda hung flowers together with the requisites for the “ <b>ladder of gold</b> ” ceremony. <b>Glossary:</b> Ladder of gold: it is where the deities descend to earth during the healing ceremony. Their appearance on the tukar bulau seems to precipitate its own ceremony.				√				√								
35.	35/U.P3/C.P5	<i>Bahannya remeh temeh, hanya dahan pelepah pinang digantung terjunta di antara batang pisang, dkitari <b>talam-talam tembaga</b> yang penuh berisi berbagai macam jamuan,</i>	The materials were piddling and trivial, merely boughs of betel fronds dangling among banana stems and surrounded by <b>copper salvers</b> brimming with various sorts of festive foods.		√														√
36.	36/U.P3/C.P5	<i>Bahannya remeh temeh, hanya dahan pelepah pinang digantung terjunta di antara batang pisang, dkitari talam-talam tembaga yang penuh berisi berbagai macam jamuan,</i>	The materials were piddling and trivial, merely boughs of betel fronds dangling among banana stems and surrounded by copper salvers brimming with various sorts of <b>festive foods.</b>		√							√							
37.	37/U.P3/C.P5	<i>“<b>Letala! Letala!</b> O, Nayuq Timang! Anakku, Anakku! Syukur, syukur.... Letala! Anakku! O, Liau, Nayuq Timang. Syukur, syukur, syukur...!”</i>	“ <b>God! God!</b> Oh Divine One! My child, my child! Oh thank you! Thank you... God! My child! Oh, departed soul, Divine One. Thank you! Thank you! Thank you...!”				√												√



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38.	38/U.P3/C. P5	<i>“Letala! Letala! O, <b>Nayuq Timang!</b> Anakku, Anakku! Syukur, syukur.... Letala! Anakku! O, Liau, Nayuq Timang. Syukur, syukur, syukur...!”</i>	“God! God! Oh <b>Divine One!</b> My child, my child! Oh thank you! Thank you... God! My child! Oh, departed soul, Divine One. Thank you! Thank you! Thank you...!”				√						√					
39.	39/U.P3/C. P5	<i>“Letala! Letala! O, Nayuq Timang! Anakku, Anakku! Syukur, syukur.... Letala! Anakku! O, <b>Liau</b>, Nayuq Timang. Syukur, syukur, syukur...!”</i>	“God! God! Oh Divine One! My child, my child! Oh thank you! Thank you... God! My child! Oh, <b>departed soul</b> , Divine One. Thank you! Thank you! Thank you...!”				√						√					
40.	40/U.P4/C. P6	<i>Sedang menilik lengkapnya <b>sesajen</b>, mestinya si penderita yang dibaliani telah sampai pada taraf yang sangat kritis.</i>	But realizing the sumptuousness of <b>the offerings</b> , I knew that the patient now undergoing such a ritual must have arrived at the most critical stage.		√								√					
41.	41/U.P4/ C.P6	<i>Secara naluriah kupejamkan mataku, sementara Paman Tunding menyelesaikan <b>mamang</b> terakhirnya.</i>	I instinctively, I shut my eyes tight as Uncle Tunding brought his final <b>incantations</b> to an end.					√										√
42.	41/U.P6/ C.P7	<i>Aku tiba di pelataran terbuka di mana dua batang <b>lesung</b> berbaring diam dalam kedudukan yang bertunggingan.</i>	I arrive at the open ground where two <b>mortars</b> are lying quietly overturned on the ground.		√													√
43.	42/U.P6/ C.P7	<i><b>Dedak</b> bertaburan di atas pelataran, dan sebagean bertumpuk di tanah di bawah lesung.</i>	<b>Bran</b> , scattered all over the place, with some of it piled beneath the mortars.	√														√

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44.	43/U.P6/ C.P2	Beberapa <b>alu</b> didirikan di sisi pelataran, ujung bawahnya menyentuh tanah.	Several <b>pounders</b> have been set standing on end at the edge of the yard.		√							√						
45.	45/U.P6/ C.P8	Pelataran yang disebut <b>pasah</b> itu merupakan tempat para wanita lamin biasanya menumbuk padi atau membuat tepung beras.	This is where the women of the longhouse usually pound the paddy or make rice flour.		√								√					
46.	46/U.P6/ C.P8	Pelataran yang disebut pasah itu merupakan tempat para wanita lamin biasanya menumbuk <b>padi</b> atau membuat tepung beras.	This is where the women of the longhouse usually pound the <b>paddy</b> or make rice flour.	√								√						
47.	47/U.P6/ C.P8	Di kedua sisinya di pasang <b>alau</b> , kayu pegangan sebelah-menyebelah tangga .	On both sides <b>a sort of railing</b> has been set up to serve as wooden handholds.		√													√
48.	48/U.P7/C.P8	Di tepian itu tertambat <b>jamban</b> , di jamban tertambat sampan-sampan dan perahu.	There sampans and perahu are moored to <b><u>a jamban, a platform of floating logs secured to the riverbank.</u></b> <b>Glossary:</b> <i>Jamban</i> : a floating platform made of logs secured to the riverbank by rope, rattan or cable that can be let out or drawn in according to the height of the river. It is where boats come to moor, people bathe and wash clothes, and often includes a closed and roofed outhouse.		√							√						

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49.	49/U.P7/ C.P8	<i>Di tepian itu tertambat jamban, di jamban tertambat <b>sampan-sampan</b> dan perahu.</i>	There <b>sampans</b> and perahu are moored to a jamban, a platform of floating logs secured to the riverbank.		√							√							
50.	50/U.P7/C.P8	<i>Di tepian itu tertambat jamban, di jamban tertambat sampan-sampan dan <b>perahu</b>.</i>	There sampans and <b>perahu</b> are moored to a jamban, a platform of floating logs secured to the riverbank. <b>Glossary:</b> Perahu: general term for boats and watercraft other than rafts.		√						√								
51.	51/U.P7/ C.P8	<i>Sedangkan di sebelah barat lagi terikat <b>alat runti</b>, jauh di luar halaman terhampar jemuran rotan.</i>	Further to the west, <b>cane scrapers</b> are bound up, and far beyond the yard, rattan is spread out to dry.		√														√
52.	52/U.P7/ C.P8	<i>Rotan-rotan sega dan <b>jahap</b> yang telah dirunti- dibuang kulit arinya- tampak memutih di atas jemuran.</i>	Rattan and <b>cane</b> scraped clean of their outer skins whitening on top of drying racks.	√													√		
53.	53/U.P7/ C.P9	<i>Beberapa <b>sangkar beo</b> dan sangkar beburungan lain tergantung seenaknya di luar dinding lamin.</i>	Several cages for <b>parrots cages</b> and other kinds of birds are suspended indifferently on the building walls.		√								√						
54.	54/U.P7/ C.P9	<i>Ada juga <b>burung pialing</b> dan teriep.</i>	These also hold <b>the sort of parakeets called pialing</b> and teriep.	√							√								

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55.	55/U.P7/ C.P9	<i>Ada juga burung pialing dan <b>teriep</b>.</i>	These also hold the sort of parakeets called pialing and <b>teriep</b> .	√						√									
56.	56/U.P7/ C.P9	<i>“Telah kubunyikan <b>sentapit</b> - burung kematian - itu tujuh kali.</i>	“I’ve heard the death bird, <b>the sentapit</b> , sing seven times,”	√						√									
57.	57/U.P8/C. P9	<i>Aroma bunga kopi menyeruak ke hidung, di bagian lain <b>busukan kembang durian</b> melenyek seperti ludah terinjak kaki.</i>	The aroma of the coffee berries seeps into our noses. Elsewhere, <b>the rottenness of the durian flowers</b> squish, like when you step on spit.	√						√									
58.	58/U.P8/C. P9	<i>Hutan yang kami tempuh adalah <b>hutan belukar</b>, bekas ladang yang berpindah-pindah.</i>	The forest we are making our way through is <b>belukar</b> , secondary growth, the remains of dry-field farming that had once been here and now has shifted elsewhere.	√						√									
59.	59/U.P8/C. P9	<i>Hutan yang kami tempuh adalah hutan belukar, bekas <b>ladang</b> yang berpindah-pindah.</i>	The forest we are making our way through is <b>belukar</b> , secondary growth, the remains of <b>dry-field farming</b> that had once been here and now has shifted elsewhere.	√															√
60.	60/U.P8/C.P1 0	<i>Kami tiba di <b>huma-huma</b>.</i>	We arrive at <b>the newly cleared cropland we call huma</b> . <b>Glossary:</b> <i>Huma</i> : land cleared by the slash-and-burn method for hill-rice cultivation.	√							√								



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67.	67/U.P8/ C.P10	<i>Arah ke barat ada jalan menurun yang berakhir di sebatang <b>pancuran.</b></i>	As we proceed westward, the road descends and ends at a <b>bamboo water pipe.</b>		√													√
68.	68/U.P9/ C.P10	<i>Di bagian hilir, pancuran itu dibendung sehingga air tergenang menyerupai <b>tebat.</b></i>	Its water has been dammed below it, resulting in a kind of <b>little fish pond.</b>	√														√
69.	69/U.P9/ C.P10	<i>Sedang di sepanjang tebing tebat sungai kecil itu berlingkaran <b>akar-akar tuba.</b></i>	All along the edge of the pond formed by the little stream is the <b>fish-poison plant.</b>	√														√
70.	70/U.P9/ C.P10	<i>Kami memasuki hutan menjumpai anak sungai di mana terpasang <b>bubu</b> di empangan.</i>	We enter it and come across a brook where <b>fish traps</b> have been set on its banks.		√								√					
71.	71/U.P9/ C.P10	<i>Kami memasuki hutan menjumpai anak sungai di mana terpasang bubu di <b>empangan.</b></i>	We enter it and come across a brook where fish traps have been set on its <b>banks.</b>	√									√					
72.	72/U.P9/ C.P10	<i>Kami sampai ke dataran yang agak ketinggian di mana menjulang <b>pohon-pohon jengan</b> yang di pakai untuk menangkap burung.</i>	We come to a slightly raised stretches of land where great <b>jengan trees</b> tower overhead.	√						√								
73.	73/U.P9/ C.P10	<i>Pohon itu dipangkas menjadi <b>ketian</b> dan dengan burung-burung pemikat, pengati, burung-burung sejenis akan hinggap oleh panggilan suara si pengati.</i>	People use these <b>trees to catch birds.</b> A tree would be pruned to release its sap, and decoy birds would call their fellows to alight there and then be stuck in the sap.		√													√

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74.	74/U.P9/C. P10	<i>Pohon itu dipangkas menjadi ketian dan dengan <b>burung-burung pemikat</b>, pengati, burung-burung sejenis akan hinggap oleh panggilan suara si pengati.</i>	People use these trees to catch birds. A tree would be pruned to release its sap, and <b>decoy birds</b> would call their fellows to alight there and then be stuck in the sap.	√								√						
75.	75/U.P9/C. P10	<i>Pohon itu dipangkas menjadi ketian dan dengan burung-burung pemikat, <b>pengati</b>, burung-burung sejenis akan hinggap oleh panggilan suara si pengati.</i>	People use these trees to catch birds. A tree would be pruned to release its sap, and decoy birds would call their fellows to alight there and then be stuck in the sap.	√									√					
76.	76/U.P9/ C.P10	<i>Di arah lain merimbun <b>pokok beringin</b> yang sedang didauni burung-burung karena buahnya sedang masak.</i>	Elsewhere there is a vast and shady <b>banyan tree</b> as thick with birds as with its leaves.	√														√
77.	77/U.P9/C. P10	<i>Bersama Timang sering aku memasang <b>pulut</b> untuk menangkap burung-burung rangkong, punai, beo, dan burung apa saja yang sial tersangkut pada getah pulut kami.</i>	Together with Timang, I often spread <b>birdlime</b> to catch hornbills, quail, parrots, and whatever else ill-fated enough to be caught by our sticky traps.	√									√					
78.	78/U.P9/C. P10	<i>Bersama Timang sering aku memasang pulut untuk menangkap <b>burung-burung rangkong</b>, punai, beo, dan burung apa saja yang sial tersangkut pada getah pulut kami.</i>	Together with Timang, I often spread birdlime to catch <b>hornbills</b> , quail, parrots, and whatever else ill-fated enough to be caught by our sticky traps.	√									√					
79.	79/U.P9/C. P10	<i>Bersama Timang sering aku memasang pulut untuk menangkap burung-burung rangkong, <b>punai</b>, beo, dan burung apa saja yang sial tersangkut pada getah pulut kami.</i>	Together with Timang, I often spread birdlime to catch hornbills, <b>quail</b> , parrots, and whatever else ill-fated enough to be caught by our sticky traps.	√									√					

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		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication					
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R
80.	80/U.P9/C.P10	<i>Bersama Timang sering aku memasang pulut untuk menangkap burung-burung rangkong, punai, beo, dan burung apa saja yang sial tersangkut pada <b>getah pulut</b> kami.</i>	Together with Timang, I often spread birdlime to catch hornbills, quail, parrots, and whatever else ill-fated enough to be caught by our <b>sticky traps</b> .	√														√
81.	81/U.P9/CP11	<i>Di tebing itu terpasang <b>ranjau-ranjau bambu</b>, poti dan <b>sungaq</b>.</i>	There are <i>poti</i> and <i>sungaq</i> <b>snares of bamboo</b> are set.		√							√						
82.	82/U.P9/CP11	<i>Di tebing itu terpasang ranjau-ranjau bambu, <b>poti</b> dan <b>sungaq</b>.</i>	There are <b>poti</b> and <i>sungaq</i> snares of bamboo are set.		√					√								
83.	83/U.P9/CP11	<i>Di tebing itu terpasang ranjau-ranjau bambu, poti dan <b>sungaq</b>.</i>	There are <i>poti</i> and <b>sungaq</b> snares of bamboo are set.		√					√								
84.	84/U.P9/CP11	<i>Kedua macam ranjau ini sangat berbahaya, sering memangsa babi, rusa, <b>menjangan</b>, banteng liar, bahkan badak.</i>	These are very dangerous, and pigs, deer, wild cows, and even rhinos often fall prey to them.	√										√				
85.	85/U.P9/CP11	<i>Kedua macam ranjau ini sangat berbahaya, sering memangsa babi, rusa, menjangan, <b>banteng liar</b>, bahkan badak.</i>	These are very dangerous, and pigs, deer, <b>wild cows</b> , and even rhinos often fall prey to them.	√								√						
86.	86/U.P9/CP11	<i>Jerat-jerat ijuk itu sering mujur memangsa <b>landak-landak</b> yang mengandung geliga.</i>	With luck these bristly traps often catch <b>porcupines</b> whose stomachs contain bezoars.	√														√



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87.	87/U.P1 0/C.P11	<i>Di musim banjir di dataran ini sering dipasang <b>kalak</b>, jenis bubu yang pemasangannya menghadap ke hulu melawan arus.</i>	Often during the flood season here, bamboo fishnets called <b>kalak</b> are set up, their mouths facing the source and flow of the current.		√					√								
88.	88/U.P10/C .P11	<i>Di musim kemarau teluk-teluk sungai ini banyak menyimpan <b>ikan-ikan jelawat</b>, ikan lempam, ikan patin, ikan baung, yang sering disebut pike.</i>	In the dry season, the bends in this river hold lots of <b>milkfish</b> , and also mackerel, our dolphin-like <i>ikan patin</i> , and <i>ikan baung</i> , often called pike.	√							√							
89.	89/U.P10/C .P11	<i>Di musim kemarau teluk-teluk sungai ini banyak menyimpan ikan-ikan jelawat, <b>ikan lempam</b>, ikan patin, ikan baung, yang sering disebut pike.</i>	In the dry season, the bends in this river hold lots of milkfish, and also <b>mackerel</b> , our dolphin-like <i>ikan patin</i> , and <i>ikan baung</i> , often called pike.	√									√					
90.	90/U.P10/C .P11	<i>Di musim kemarau teluk-teluk sungai ini banyak menyimpan ikan-ikan jelawat, ikan lempam, <b>ikan patin</b>, ikan baung, yang sering disebut pike.</i>	In the dry season, the bends in this river hold lots of milkfish, and also mackerel, <b>our dolphin-like ikan patin</b> , and <i>ikan baung</i> , often called pike.	√						√								
91.	91/U.P10/C .P11	<i>Di musim kemarau teluk-teluk sungai ini banyak menyimpan ikan-ikan jelawat, ikan lempam, ikan patin, <b>ikan baung</b>, yang sering disebut pike.</i>	In the dry season, the bends in this river hold lots of milkfish, and also mackerel, our dolphin-like <i>ikan patin</i> , and <b>ikan baung</b> , often called pike.	√						√								
92.	92/U.P10/C .P11	<i>Di musim kemarau teluk-teluk sungai ini banyak menyimpan ikan-ikan jelawat, ikan lempam, ikan patin, ikan baung, yang sering disebut <b>pike</b>.</i>	In the dry season, the bends in this river hold lots of milkfish, and also mackerel, our dolphin-like <i>ikan patin</i> , and <i>ikan baung</i> , often called <b>pike</b> .	√						√								

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93.	93/U.P10/C.P11	<i>Di musim kering ini, buaya-buaya dan <b>bulus</b> biasanya bertelur.</i>	It is during the hot seasons that the crocodiles and <b>turtles</b> normally lay their eggs.	√									√					
94.	94/U.P10/C.P11	<i>Buaya-buaya lebih dungu, telur mereka diletakkan dalam pasir bercampur dedaunan, di sela-sela <b>banir kayu</b> agak jauh ke darat.</i>	The crocodiles are the stupider of the two their eggs are left in a mess of leaves and sand between the <b>broad roots of trees</b> fairly far inland.	√														√
95.	95/U.P10/C.P11	<i>Bekas geseran dadanya pada lumpur dan pasir mudah diketahui, <b>orang-orang kampung</b> yang menjumpainya dengan gembira mengangkut telur-telur itu dalam keruntung rotan yang mereka namai anjat.</i>	Their undersides leave a trail in the mud and sand that's easy to recognize, and the <b>kampung folk</b> who discover this happily place the eggs into their rattan <i>anjat</i> baskets. <b>Glossary:</b> Kampung: general term for either a rural or urban village.			√					√							
96.	96/U.P10/C.P11	<i>Bekas geseran dadanya pada lumpur dan pasir mudah diketahui, orang-orang kampung yang menjumpainya dengan gembira mengangkut telur-telur itu dalam <b>keruntung rotan</b> yang mereka namai anjat.</i>	Their undersides leave a trail in the mud and sand that's easy to recognize, and the kampung folk who discover this happily place the eggs into their <b>rattan anjat baskets</b> .		√								√					

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97.	97/U.P10/C.P11	<i>Bekas geseran dadanya pada lumpur dan pasir mudah diketahui, orang-orang kampung yang menjumpainya dengan gembira mengangkut telur-telur itu dalam keruntung rotan yang mereka namai <b>anjat</b>.</i>	Their undersides leave a trail in the mud and sand that's easy to recognize, and the kampung folk who discover this happily place the eggs into their rattan <b>anjat</b> baskets.		√					√								
98.	98/U.P10/C.P12	<i>Setelah melewati beberapa danau, <b>kebun karet</b>, kebun rotan, kebun ketiau, karet hutan, kebun buah-buahan, hutan rumbia, hutan-hutan nipah, hutan enau, hutan-hutan bambu, dan beberapa petak kebun palawija, akhirnya kami tiba kembali di halaman lamin.</i>	After passing several lakes, <b>rubber plantations</b> , fruit orchards, groves of sago, nipa, and sugar palm, bamboo thickets, and a few plots of cropland, we finally arrive back at the grounds of our longhouse.		√													√
99.	99/U.P10/C.P12	<i>Setelah melewati beberapa danau, kebun karet, kebun rotan, <b>kebun ketiau</b>, karet hutan, kebun buah-buahan, hutan rumbia, hutan-hutan nipah, hutan enau, hutan-hutan bambu, dan beberapa petak kebun palawija, akhirnya kami tiba kembali di halaman lamin.</i>	After passing several lakes, rubber plantations, fruit orchards, groves of sago, nipa, and sugar palm, bamboo thickets, and a few plots of cropland, we finally arrive back at the grounds of our longhouse.		√									√				
100.	100/U.P10/C.P12	<i>Setelah melewati beberapa danau, kebun karet, kebun rotan, kebun ketiau, <b>karet hutan</b>, kebun buah-buahan, hutan rumbia, hutan-hutan nipah, hutan enau, hutan-hutan bambu, dan beberapa petak kebun palawija, akhirnya kami tiba kembali di halaman lamin.</i>	After passing several lakes, rubber plantations, fruit orchards, groves of sago, nipa, and sugar palm, bamboo thickets, and a few plots of cropland, we finally arrive back at the grounds of our longhouse.		√									√				

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									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R
101.	101/U.P10/C.P12	<i>Setelah melewati beberapa danau, kebun karet, kebun rotan, kebun ketiau, karet hutan, kebun buah-buahan, <b>hutan rumbia</b>, hutan-hutan nipah, hutan enau, hutan-hutan bambu, dan beberapa petak kebun palawija, akhirnya kami tiba kembali di halaman lamin.</i>	After passing several lakes, rubber plantations, fruit orchards, <b>groves of sago</b> , nipa, and sugar palm, bamboo thickets, and a few plots of cropland, we finally arrive back at the grounds of our longhouse.	√								√						
102.	102/U.P10/C.P12	<i>Setelah melewati beberapa danau, kebun karet, kebun rotan, kebun ketiau, karet hutan, kebun buah-buahan, hutan rumbia, <b>hutan-hutan nipah</b>, hutan enau, hutan-hutan bambu, dan beberapa petak kebun palawija, akhirnya kami tiba kembali di halaman lamin.</i>	After passing several lakes, rubber plantations, fruit orchards, groves of sago, <b>nipa</b> , and sugar palm, bamboo thickets, and a few plots of cropland, we finally arrive back at the grounds of our longhouse.	√								√						
103.	103/U.P10/C.P12	<i>Setelah melewati beberapa danau, kebun karet, kebun rotan, kebun ketiau, karet hutan, kebun buah-buahan, hutan rumbia, hutan-hutan nipah, <b>hutan enau</b>, hutan-hutan bambu, dan beberapa petak kebun palawija, akhirnya kami tiba kembali di halaman lamin.</i>	After passing several lakes, rubber plantations, fruit orchards, groves of sago, nipa, and <b>sugar palm</b> , bamboo thickets, and a few plots of cropland, we finally arrive back at the grounds of our longhouse.	√									√					

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104.	104/U.P10/C.P12	<i>Setelah melewati beberapa danau, kebun karet, kebun rotan, kebun ketiau, karet hutan, kebun buah-buahan, hutan rumbia, hutan-hutan nipah, hutan enau, hutan-hutan bambu, dan beberapa petak <b>kebun palawija</b>, akhirnya kami tiba kembali di halaman lamin.</i>	After passing several lakes, rubber plantations, fruit orchards, groves of sago, nipa, and sugar palm, bamboo thickets, and a few plots of <b>cropland</b> , we finally arrive back at the grounds of our longhouse.	√													√	
105.	105/U.P11/C.P12	<i>Kau sadari, anak lelaki adalah tiang lamin, adalah <b>mandau</b> dan sumpitan dan perisai baja, dalam keadaan tertentu ia adalah panah yang secepat kilat memburu mangsa.</i>	You are aware that a son is the pillar of the longhouse, <b>the sacred decapitating blade</b> , the blowpipe and the steel shield, and at certain times he is the arrow swift as lightning hunting its prey.		√												√	
106.	106/U.P11/C.P12	<i>Kau sadari, anak lelaki adalah tiang lamin, adalah <b>mandau</b> dan <b>sumpitan</b> dan perisai baja, dalam keadaan tertentu ia adalah panah yang secepat kilat memburu mangsa.</i>	You are aware that a son is the pillar of the longhouse, the sacred decapitating blade, <b>the blowpipe</b> and the steel shield, and at certain times he is the arrow swift as lightning hunting its prey.		√												√	
107.	107/U.P12/C.P13	<i>Aku tak membantah. Kuambil <b>dayung</b>.</i>	I don't dispute this and just take <b>the paddle</b> .		√												√	
108.	108/U.P13/C.P14	<i>Di atas daun itu tertulis sesuatu <b>aksara</b> dengan goresan yang tak aku mengerti.</i>	On the leaf is written <b>a script</b> and scratching I don't understand.				√							√				

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109.	109/U.P 13/C.P14	<i>Seekor <b>ular sawa</b> besar mendesis-desis, sedangkan aku harus lewat di mukanya.</i>	A big <b>python</b> hisses when I have to walk in front of it.	√														√	
110.	110/U.P1 3/C.P14	<i>Seekor beruang, seekor singa, seekor harimau, seekor <b>orang utan</b>, beberapa ekor buaya dan biawak.</i>	A bear, a lion, a tiger, an <b>orangutan</b> , several crocodiles and lizards.	√					√										
111.	111/U.P1 3/C.P14	<i>Seekor beruang, seekor singa, seekor harimau, seekor orang utan, beberapa ekor buaya dan <b>biawak</b>.</i>	A bear, a lion, a tiger, an orangutan, several crocodiles and <b>lizards</b> .	√									√						
112.	112/U.P1 4/C.P15	<i>“Engkau akan segera masuk ke dalam kehidupan yang tak bertara!” suara lelaki itu seperti kicau <b>murai</b> yang mabuk.</i>	“You will very soon enter into a new life without equal!” His voice sounds like the squawking of a drunken <b>magpie</b> .	√							√								
113.	7 113/U.P817/C.P1	<i>Ada yang memegang <b>gada</b>, sekian orang menyandang tombak, ada yang memegang sumpitan, mandau, kampak, kelewang, pisau, beberapa bilah senjata tajam, yang lainnya menyandang beberapa utas tali yang kukuh.</i>	Some grip <b>cudgels</b> and spears, while others hold blowpipes, decapitating knives, axes, short swords, knives, numerous sharp-bladed weapons, while still others carry lengths of strong rope.		√														√
114.	114/U.P17/C.P17	<i>Ada yang memegang gada, sekian orang menyandang tombak, ada yang memegang sumpitan, mandau, kampak, <b>kelewang</b>, pisau, beberapa bilah senjata tajam, yang lainnya menyandang beberapa utas tali yang kukuh.</i>	Some grip cudgels and spears, while others hold blowpipes, decapitating knives, axes, <b>short swords</b> , knives, numerous sharp-bladed weapons, while still others carry lengths of strong rope.		√														√

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115.	115/U.P1 7/C.P17	<i>Sedangkan beberapa orang mengacungkan <b>badik</b>, di tangan kiri terpegang perisai menutupi bagian dada.</i>	Some of them brandish <b>the badik knives of Makasar</b> in one hand and cover their chests with shields.		√						√								
116.	116/U.P1 7/C.P17	<i>Rupanya sepasukan <b>orang katai</b> ini bertugas mengawalku melewati pelengkungan.</i>	It seems this troop of <b>dwarves</b> are to escort me under guard through this archway.			√						√							
117.	117/U.P1 7/C.P17	<i>Lidah keduanya menjulur menjilat-jilat udara, mata merah <b>saga</b> berkedip-kedip garang dan lapar.</i>	Their protruding tongues lick the air, and their eyes, red as <b>saga berries</b> , blink ferociously and hungrily.	√							√								
118.	118/U.P18/ C.P19	<i>Betul-betul puncak pesta tahunan yang kukenal sebagai <b>erau-ngungu tahun</b>.</i>	This truly is the climax of the yearly feast that I know as <b>erau ngungu tahun</b> , the honoring of the Deity in return for all its blessings bestowed on us over the past year.				√		√										
119.	119/U.P1 9/C.P19	<i><b>Sang sais</b> memacu, kuda menghela kereta mengitari kota yang menakjubkan.</i>	<b>The syce</b> shakes the reins, and the horses take us around this astonishing city.			√					√								
120.	120/U.P20/ C.P20	<i>Sebelas pemuda yang lain siaga mengitari kereta, dua orang baru yang berpakaian <b>opas</b> segera menyambut tanganku lalu menggiring.</i>	The eleven other youths arrange themselves on guard around the carriage, while two new ones dressed as <b>attendants</b> take my hand and lead me off.			√						√							
121.	121/U.P 21/C.P21	<i>Tak ada kecurangan atau main <b>kongkalikong</b>.</i>	There's no cheating or <b>scheming</b> .				√							√					

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122.	122/U.P 22/C.P22	<i>Ketika ia menerjang ke bagian dada jago lawannya, <b>tajinya</b> sempat mengenai bagian ketiak.</i>	When he pounces onto the breast of his enemy, his <b>spurs</b> catch the flesh under his opponent's wingpit.		√													√		
123.	123/U.P 23/C.P23	<b><i>Sumpah serapah</i></b> yang tak mengenal peradaban sopan santun, sorot mata bagaikan telaga api dari kepala sejuta.	<b>A ferocious wave of anger</b> from the spectators billows and overflows, like the rolling and rumbling of terrible flood waters.					√										√		
124.	124/U.P27/C.P28	Harga buah <b>tengkawang</b> tak memuaskan.	The price for the fruit of the <b>tengkawang</b> tree was less than satisfactory. <b>Glossary:</b> Tengkawang: Kalimantan people use the butterfly seed or nut oil from the tengkawang tree for frying and medicines. Indonesia is the main exporter of tengkawang products widely used as substitutes for cocoa butter in chocolate, and for wax, cosmetics, pharmaceuticals, soap, margarine, and grease.		√															√
125.	125/U.P 27/C.P28	Suara <b>suling</b> dan suara kendang berbaur.	The sounds of <b>flute</b> and drum blended.		√														√	
126.	126/U.P 28/C.P28	Ada puluhan tak berirama pada bonang dan <b>gong</b> .	There was a rhythmless beating on the bronze kettles and <b>iron gongs</b> .		√															√



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127.	127/U.P 28/C.P29	<i>Upacara senteau, yaitu upacara pencari sebab penyakit, telah diadakan kemarin dulu.</i>	<b>The senteau ritual of clairvoyance</b> that searches for the cause of sickness, was held the day before yesterday.				√				√								
128.	128/U.P28/C. P29	<i>Hatinya masih rusuh ketika mulutnya meniup lilin, menabur beras kuning, melipat “kain pengaca” dan mematikan api di dapur pedupaan.</i>	He was still feeling out of sorts when he blew out the candles, sprinkled <b>yellow grains of raw rice</b> , folded the “cloth of mirrors” and extinguished the incense burner.		√													√	
129.	129/U.P28/ C.P29	<i>Hatinya masih rusuh ketika mulutnya meniup lilin, menabur beras kuning, melipat “kain pengaca” dan mematikan api di dapur pedupaan.</i>	He was still feeling out of sorts when he blew out the candles, sprinkled yellow grains of raw rice, folded the “ <b>cloth of mirrors</b> ” and extinguished the incense burner.		√						√								
130.	130/U.P29/C.P29	<i>Kadang-kadang seperti menusuk-nusuk dengan sebilah keris, kadang-kadang timbul tangan hitam seperti melecut dengan cemeti.</i>	Sometimes it seemed to be stabbing with a <b>kris</b> , sometimes seeming to raise a black hand to lash out with a whip. <b>Glossary:</b> Kris: the wavy stabbing knife of the Malay world, ritually forged and hence with mystical powers.		√						√								

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131.	131/U.P29/C.P29	<i>Kadang-kadang pula lenggak lenggoknya seperti penari yang kesurupan di tengah arena, menyambar sana-sini seakan seorang pemain <b><u>jatilan</u></b> yang sedang kerasukan.</i>	And, then again, swaying and twisting from side to side like a possessed dancer in the middle of the arena, striking out here and there like in <b><u>jatilan</u></b> , with its demonically possessed dancer astride his plaited bamboo horse. <b>Glossary:</b> Jatilan: one of the traditional possession dances of Java, this one involving a plaited bamboo hobbyhorse.			√				√									
132.	132/U.P29/C.P30	<i>Jalan itu dipagari <b><u>pohon belutas</u></b> yang dipangkas setinggi dada.</i>	The road itself was bordered by <b><u>thick and soft-leaved belutas bushes</u></b> trimmed chest-high.	√						√									
133.	133/U.P30/C.P31	<i>Rumah itu di bangun berbentuk <b><u>rumah panggung</u></b>.</i>	The house was built in the form a “ <b><u>stage</u></b> ” house, that is, one built <b><u>on stilts</u></b> .		√					√									
134.	134/U.P30/C.P31	<i>Berhiaskan ukiran pola <b><u>Lawangan</u></b>, yaitu bentuk ukir seni orang-orang Lawangan yang merupakan induk suku-suku kecil di daerah pedalaman.</i>	These were decorated with carvings in the <b><u>Lawangan</u></b> style, that is, like the woodcarving of the Lawangan people who were the parent group of the little tribes in the interior.				√		√										

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		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication					
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R
135.	135/U.P32/C.P32	<i>"Aku benci <b><u>bekantan-bekantan.</u></b>"</i>	<b>"I hate <u>the long-nosed, red-haired bekantan.</u></b> <b>Glossary:</b> <i>Bekantan:</i> the proboscis monkey. With its image of reddish-brown colored fur and absurdly long nose, <i>bekantan</i> is also a disparaging term of Westerners.	√							√							
136.	136/U.P 32/C.P32	<b><i>Tonoy</i></b> namaku tak mau turunanku disesatkan!"	I, <b>Tonoy</b> , will not have my offspring be led astray by bekantan!"				√		√									
137.	137/U.P 32/C.P33	Termasuk hati dan darah babi yang <b><u>ditinting</u></b> , dimasak dalam bambu!	Including the pig's blood and liver <b><u>cooked with sticky rice</u></b> inside young bamboo!				√											√
138.	138/U.P 33/C.P34	Sekali pancingnya dimakan <b><u>ikan haruan</u></b> , siallah, haruannya disambar buaya.	The moment he hooked <b>a big river fish</b> , damned if that fish didn't get snapped up by a crocodile.	√														√
139.	139/U.P 33/C.P34	Apakah ini benar-benar Lumut ataukah hanya famorgana?	Was that really and truly Lumut, or only a <i>fata morgana</i> ?				√		√									

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		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication						
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140.	140/U.P34/C.P34	<i>Haruskah kita kembali ke <u>zaman ngayau?</u></i>	Must we go back to <u>ngayau times</u> , when we too heads?" <b>Glossary:</b> Ngayau: from the verb <i>kayau</i> , to decapitate, behead and the word widely used for the ritual headhunting of the intertribal wars and feuding that wound after the Dutch-sponsored "Peace Meeting" at Tumbang Anoi, Central Kalimantan, 1894.				√					√							

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141.	141/U.P36/C.P37	<i>Penonton banyak sekali yang berdiri di sekitar <b>balai-balai</b> mengikuti upacara.</i>	<p>Crowds of spectators stood around the <b><i>balai-balai structures</i></b> following the ceremony.</p> <p><b>Glossary:</b>  <i>Balai-balai</i>: a platform, about a half a meter above the ground, made especially for a part of the ceremony being held outside the longhouse. At the <i>balai-balai</i>, a special ceremony calls down certain gods and goddesses not yet involved in the ceremony. The special ceremony held here sometimes takes up to three days and nights; 2) a kind of temporary sitting arrangement (<i>kursi sementara</i>) made from yellow bamboo, where newly arrived guests are received in a form of ritualized welcome, whereby they may be smeared with plain flour and prayed over to free them from all misfortune and danger, and then cleansed with water in a manner prescribed by adat.</p>		√														

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									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R	
142.	142/U.P36/C.P10	<i>Dari situ ia akan menukik ke sungai di depan kita, bersuara tiga kali sebelum mencapai puncak <b>benuang</b> itu.</i>	From there he will swoop down to the river in front of us, calling out three times before reaching the top of that <b>cork tree</b> , and from there will finally return to heaven, which is called jaun turu lepir-the seven-layered cloud.”	√									√						
143.	143/U.P36/C.P10	<i>Dari situ ia akhirnya pulang ke surga yang di sebut <b>jaun turu lepir.</b></i> ”	From there he will swoop down to the river in front of us, calling out three times before reaching the top of that cork tree, and from there will finally return to heaven, which is called <b>jaun turu lepir-the seven-layered cloud.</b> ”				√				√								
144.	144/U.P36/C.P10	<i>“<b>Letala Senieng Jatu,</b>” jawab Paman Jomoq cepat.</i>	“ <b>Letala Senieng Jatu,</b> ” replied Uncle Jomoq quickly, <b>naming the god who had lowered humanity down from heaven.</b>				√				√								
145.	145/U.P37/C.P38	<i><b>Burung punai?</b></i>	<b>A pigeon?</b>	√									√						



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									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R		
148.	148/U.P39/C.P40	<i>Ketika itu usiaku baru empat belas, desa kami dijatuhi <b>ompong</b>, yaitu adat kuno yang lebih banyak bersifat peraga, pamer kekayaan, harta benda dan kekuasaan.</i>	At the time, I was only fourteen years old. <b>Ompong</b> was imposed on our village, that is to say , the ancient adat tradition that mostly was of a showy nature, the exhibition of wealth, goods and power. <b>Glossary:</b> Ompong: a status ritual of the Benuaq Dayak involving the conferring of personal obligation in exchange for the acceptance of a gift; the more ancient and valuable the gift, the heavier the burden of obligation to the acceptor.				√					√								
149.	149/U.P39/C.P40	<i>Ketika itu usiaku baru empat belas, desa kami dijatuhi ompong, yaitu <b>adat kuno</b> yang lebih banyak bersifat peraga, pamer kekayaan, harta benda dan kekuasaan.</i>	At the time, I was only fourteen years old. <i>Ompong</i> was imposed on our village, that is to say , <b>the ancient adat tradition</b> that mostly was of a showy nature, the exhibition of wealth, goods and power. <b>Glossary:</b> <i>Adat:</i> (Ar) all the differing unwritten traditional laws, rules, and norms governing societal interaction and behavior within the various ethnic and tribal groups throughout Indonesia and Malaysia.				√					√								



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150.	150/U.39/C.P41	<i>Lamin kamilah yang menjadi <b>salung</b>, tamu pertama dari seluruh undangan.</i>	Our longhouse was the <b>salung</b> , the first guests among all those invited. <b>Glossary:</b> <i>Salung</i> : visitors from other villages or longhouses, invited for a special reason, such as witnessing a ceremony.			√					√								
151.	151/U.P41/C.P42	<i><b>Orang bule</b> itu ingin sekali melihat salah satu tuhan dalam wujud nyata.</i>	<b>The bule</b> were keen to see one of the gods in actual manifestation. <b>Glossary:</b> <i>Bule</i> : (Jav) Literally, albino. Now a common derisive term throughout Indonesia for white Westerners.			√					√								
152.	152/U.P.41/C.P42	<i>Yang pada <b>suku Benuaq</b> banyak sekali diwakili oleh lambang-lambang binatang.</i>	Among the <b>Benuaq people</b> , these are very often represented by animal totems.				√			√									
153.	153/U.P.42/C.P43	<i>Melayang seperti <b>garuda</b>.</i>	Drifting with the winds like the <b>garuda eagle</b> .	√							√								
154.	154/U.P.42/C.P44	<i>Kalau putri bunga tanah yang disebut <b>ape bungen tana</b> tak muncul.</i>	Embarrassing, if the earth flower girl, the first woman to be created, <b>Ape Bungen Tana</b> , did not appear.				√			√									
155.	155/U.P.43/C.P44	<i>Aneh, di tengah lapangan tiba-tiba muncul <b>ular sendok</b>.</i>	Strange! <b>A cobra</b> appeared in the middle of the field.	√															√

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156.	156/U.P 44/C.P45	<i>Mungkin aku terkena <b>malaria.</b></i>	Maybe <b>malaria</b> had gotten me.				√		√										
157.	157/U.P 44/C.P45	<i><b>Paya-paya</b> dan rawa banyak sekali menyimpan nyamuk.</i>	<b>The swamps</b> and marshes are the home of vast clouds of mosquitoes.	√															√
158.	158/U.P 44/C.P45	<i>Paya-paya dan <b>rawa</b> banyak sekali menyimpan nyamuk.</i>	The swamps and <b>marshes</b> are the home of vast clouds of mosquitoes.	√															√
159.	159/U.P 44/C.P45	<i>Paya-paya dan rawa banyak sekali menyimpan <b>nyamuk.</b></i>	The swamps and marshes are the home of vast clouds of <b>mosquitoes.</b>	√															√
160.	160/U.P 45/C.P46	<i>Sebatang lilin lebah menerangi perjalanannya, <b>malam</b> yang dipaliti pada <b>kain rombeng,</b> sebesar kelingking.</i>	A candle of beeswax brightened his way, <b>wax</b> spread on a rag the size of a little finger.		√									√					
161.	161/U.P 45/C.P46	<i>Sebatang lilin lebah menerangi perjalanannya, malam yang dipaliti pada <b>kain rombeng,</b> sebesar kelingking.</i>	A candle of beeswax brightened his way, wax spread on a <b>rag</b> the size of a little finger.		√									√					
162.	162/U.P 45/C.P46	<i>Ditaruh di atas ubun-ubun, terlindung oleh <b>destar</b> hitam.</i>	Placed on the crown of his head and concealed by a black <b>head scarf.</b>		√									√					

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163.	163/U.P 45/C.P46	Di tangannya <b><u>daun kepunding</u></b> .	In his hand were leaves of <b><u>the kepunding plant</u></b> .	√					√										
164.	164/U.P 45/C.P47	<b><u>Sumang sawit</u></b> namanya.	<b><u>Sumang sawit</u></b> , it's called.				√		√										
165.	165/U.P45/C.P47	Bagian bawah memakai kain <b><u>sempet</u></b> dan <b><u>sempilit</u></b> dengan motif yang menggambarkan sebuah dunia magis.	<b><u>A mid-length skirt called sempet</u></b> covers the lower part of his body and a sash called <b><u>sempilit</u></b> , with ends dangling alongside each leg, is tied around his waist, and has motifs that portray a world of magic.		√					√									
166.	166/U.P45/C.P47	Bagian bawah memakai kain <b><u>sempet</u></b> dan <b><u>sempilit</u></b> dengan motif yang menggambarkan sebuah dunia magis.	A mid-length skirt called <b><u>sempet</u></b> covers the lower part of his body and a <b><u>sash called sempilit</u></b> , with ends dangling alongside each leg, is tied around his waist, and has motifs that portray a world of magic.		√					√									
167.	167/U.P 46/C.P47	Musik pun berhenti ditabuh, tinggal sisa mamang balian yang segera disambut oleh <b><u>sinden</u></b> .	Even the music stopped, leaving only the chanting of the last of the mantras, immediately answered by the <b><u>women singers</u></b> .			√								√					
168.	168/U.P 48/C.P49	Mengelus dan membelai, kata-kata renyah, wajah <b><u>sumringah</u></b> .	Caressing and stroking, pleasant-sounding words, <b><u>a cheerful face</u></b> .					√										√	

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169.	169/U.P48/C.P49	“ <b><i>Kakak</i></b> akan segera kembali?”	“Will you be coming soon, <b><i>Kakak?</i></b> ” <b>Glossary:</b> <i>Kakak/Kak</i> : generally, older sibling, and here mostly older brother. Besides being the normal kinship term, older brother is also one of the intimate endearment used by a girl for her male sweetheart. Similarly, <i>Adik</i> (younger siblings), and here little sister, is how <i>Kakak</i> would address his girlfriend.			√					√								
170.	170/U.P 48/C.P49	<i>Kepalanya menunduk, tangannya memegang <b>linga</b>, alat merumput padi huma.</i>	Her head was bowed, in her hand a <b>linga</b> , a tool for wedding the dry paddy lands.		√					√									
171.	171/U.P 48/C.P50	<i>Burung-burung memintas di atas <b>dangau</b>, bermandikan gemawan, angin mengelus wajah kami perlahan-lahan.</i>	Birds swooped over the <b>little grain barns</b> and batched in the clouds as the wind gently caressed our faces.	√															√
172.	172/U.P 48/C.P50	“Aku memakai <b>ulap</b> dengan renda dan bunga ribunya sekali.	“I’ll wear the <b>ulap</b> with lace, together with all the little glitters.		√					√									
173.	173/U.P 48/C.P50	“Aku memakai <b>ulap</b> dengan renda dan <b>bunga ribunya</b> sekali.	“I’ll wear the <b>ulap</b> with lace, together with all the <b>little glitters</b> .		√							√							



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180.	180/U.P 53/C.P55	<i><b>Mayang pinang muda</b> digantung di depan tujang dibungkus dengan tinting.</i>	The <b>betel tree blossoms</b> were hung in front of the tujang, tilted with the tinting.	√														√	
181.	181/U.P53/C.P55	<i>Mayang pinang muda digantung di depan tujang dibungkus dengan tinting.</i>	The betel tree blossoms were hung in front of the tujang, tilted with the <b>tinting</b> . <b>Glossary:</b> <i>Tinting</i> : red sticky rice, cooked by steaming in a section of young bamboo.		√						√								
182.	182/U.P53/C.P55	<i>Bertujuh kami pergi ke <b>berahan</b>. Mengumpul hasil hutan.</i>	Seven of us went on <b>berahan</b> , gathering jungle produce. <b>Glossary:</b> Berahan: when, after rice planting is completed, the village men go into the forest to gather forest produce to sell in the larger populated areas or to middlemen.	√							√								
183.	183/U.P54/C.P56	<i>Kebiasaan di daerah ini, apabila musim menanam padi telah berlalu, para lelaki akan berangkat ke hutan mencari damar dan rotan, mengumpulkan sarang burung, lilin lebah dan madunya sekali, menangkap ular sawa, <b>ular besisi</b>, mengumpulkan empedu beruang, kulit buaya, membuat dendeng babi dan rusa yang sangat disukai orang Cina.</i>	The custom in this region is that when the season for planting rice had passed, the men will leave for the forest in search of resin and rattan, to collect birds nests, beeswax, and honey, to capture pythons and the <b>spotted water snakes</b> , to get bear's bile and crocodile skins, and make the pig and deer jerky that the Chinese like so much.	√								√							

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184.	184/U.P54/C.P56	<i>Kebiasaan di daerah ini, apabila musim menanam padi telah berlalu, para lelaki akan berangkat ke hutan mencari damar dan rotan, mengumpulkan sarang burung, lilin lebah dan madunya sekali, menangkap ular sawa, ular besisi, mengumpulkan empedu beruang, kulit buaya, membuat <b>dendeng</b> babi dan rusa yang sangat disukai orang Cina.</i>	The custom in this region is that when the season for planting rice had passed, the men will leave for the forest in search of resin and rattan, to collect birds nests, beeswax, and honey, to capture pythons and the <i>spotted water snakes</i> , to get bear's bile and crocodile skins, and make the pig and deer <b>jerky</b> that the Chinese like so much.		√															√	
185.	185/U.P54/C.P56	<i>Begitu kata adat, begitu besar rasa <b>gotong royong</b> dan setia kawan, rasa harga diri, apalagi kalau mempelai itu bukan berasal dari kampung yang sama.</i>	That's what adat demands, that's how great the feelings are of <b>gotong royong, that is, everyone bearing a burden together</b> , of personal loyalties and pride, especially if the marriage partners come from different <i>kampung</i> .					√		√											
186.	186/U.P55/C.P56	<i>Mujur sekali, hutan itu banyak menyimpan damar, rotan, <b>pohon-pohon tanyut</b> sarat dengan madu.</i>	Luckily, those woods held much resin, rattan, and <b>tanyut trees</b> that were filled with honeycomb hives.		√					√											
187.	187/U.P56/C.P58	<i>Kalau tak ada aral, besok pagi <b>rakit-rakit</b> sudah ditambatkan di seberang tepian, bertentangan jamban lamin.</i>	If nothing amiss occurred, <b>the rafts</b> would be moored on the other bank tomorrow morning, right opposite the longhouse pier.		√																√
188.	188/U.P56/C.P58	<i>Kalau tak ada aral, besok pagi rakit-rakit sudah ditambatkan di seberang tepian, bertentangan <b>jamban</b> lamin.</i>	If nothing amiss occurred, the rafts would be moored on the other bank tomorrow morning, right opposite the longhouse <b>pier</b> .		√									√							

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189.	189/U.P 57/C.P59	<i>Sial! <b>Labu</b> Waning jatuh ke sungai.</i>	Oh, damn! Waning's <b>water gourd</b> fell into the river.	√																√	
190.	190/U.P 57/C.P61	<i>“Waning diambil <b>Jewata!</b> Dewa air!” Ibu menyongsongku tergopoh-gopoh.</i>	“Waning’s been taken by <b>Jewata!</b> The water god!” Mother rushed over to meet me.				√		√												
191.	191/U.P 57/C.P61	<i>Dua hari kemudian barulah seorang <b>pawang</b> tua dapat memanggil buaya yang bersalah.</i>	It was only two days later that an old <b>shaman</b> was able to summon the guilty crocodile.			√						√									
192.	192/U.P59/ C.P62	<i>Dipasang tanda-tanda pemantang bertandang di sekitar lamin, <b>jariq</b>, pemberitahuan orang luar agar menghormati masa-masa pantang.</i>	Signs for <b>jariq</b> , the ritual prohibition against visiting to socialize upon the completion of a balian, were put up all around the longhouse.				√		√												



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193.	193/U.P62/C.P64	<u><b>Kewangkey</b></u>	<p><b><u>Kewangkey: Burying the Bones</u></b>  <b>Glossary:</b>  <i>Kewangkey</i>: the secondary burialritual of the Benuaq Dayak, whereby the bones or any other remains of the deceased are removed from a temporary resting place and placed in a hanging coffin called a <i>tempelaq</i>. The purpose of completing the various kinds of secondary burial among the Dayak is for the souls of the departed to achieve a peaceful and glorified state in the afterlife.</p>				√				√								
194.	194/U.P 62/C.P65	<i>Dipandang dari hilir maupun dari hulu tampak jelas, karena lamin berdiri tepat di atas sebuah <b>rantau</b> yang lurus.</i>	Seen from downriver or from upstream it is clearly visible, because the longhouse stands right above a straight <b>river front</b> .		√								√						
195.	195/U.P 63/C.P66	<i>Di <b>musim langui</b> orang kampung biasanya menghadang di tebing-tebing terjal.</i>	During the <b>langui season</b> when wild pigs cross the river, the kampung people usually head them off at the steep slopes.				√		√										
196.	196/U.P64/C.P66	<u><b>Huma dampak</b></u> , yaitu ladang di dataran rendah sungai yang terjangkau banjir, dan huma gunung.	<p>The <b>dempak fields</b>, that is to say, the bottomland reached by the flood waters, and the mountain fields.  <b>Glossary:</b>  Dempak: low-lying croplands, vulnerable to frequent flooding, but gaining much soil nutrients from that.</p>	√							√								

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197.	197/U.P65/C.P68	<i>Umumnya jenazah ditaruh dalam <b>lungun</b>, pada hari ketujuh diadakan upacara penguburan tanggung.</i>	Generally, the corpse is placed in the <b>coffin, a hollowed-out tree trunk known as <i>lungun</i> that serves as the receptacle of the remains</b> , and the seventh day, a kind of half-way burial ceremony is held. <b>Glossary:</b> <i>Lungun</i> : the hollowed-out tree trunk serving as a preliminary coffin for the departed family member.		√						√								
198.	198/U.P65/C.P68	<i>Umumnya jenazah ditaruh dalam <b>lungun</b>, pada hari ketujuh diadakan upacara penguburan tanggung.</i>	Generally, the corpse is placed in the coffin, a hollowed-out tree trunk known as <i>lungun</i> that serves as the receptacle of the remains, and the seventh day, <b>a kind of half-way burial ceremony</b> is held.				√				√								
199.	199/U.P 54/C.P68	<i>Lungun tidak dikubur, tetapi ditaruh di dalam <b>garey</b> sebuah pondok kecil di dekat kuburan.</i>	The lungun is not buried, but placed in the <b>garey</b> , a little hut near the burial plot.		√					√									
200.	200/U.P 65/C.P68	<i>Setahun atau dua tahun kemudian tulang-tulang diambil dari lungun, lalu diadakan upacara penguburan tanggung kedua, disebut <b>nulang</b>.</i>	A year or two later, the bones are taken from the lungun, and then a second half-way burial ceremony is performed, called <b>nulang</b> .				√			√									
201.	201/U.P 65/C.P68	<i>Kuburan ini dinamai <b>rinaq</b>.</i>	This burial place is called a <b>rinaq</b> .		√					√									

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202.	202/U.P65/C.P68	<i>Kalau yang meninggal itu orang terpandang, <b>selong</b> sebagai lungunnya yaitu lungun dengan ukuran yang lebih besar, pola-pola lukisan dan gambar-gambar diukir sesuai dengan martabat dan kedudukannya semasa masih hidup.</i>	If the departed was someone who was well-regarded, a <b>selong</b> would be used for the lungun, that is to say, a coffin of larger dimensions, one with pictures and painting carved in a way suitable to this person's rank during his or her lifetime.		√					√									
203.	203/U.P65/C.P68	<i>Setelah cukup biaya barulah diadakan upacara kewangkey, upacara terakhir penguburan, manakala tulang-tulang si mati dikubur dalam <b>tempelaq</b>, kuburan gantung yang biasanya dibuat dari kayu ulin.</i>	Then, and only after a sufficient amount was paid, the <i>kewangkey</i> ceremony was held, the final burial ceremony, whereby the bones of the deceased were set to rest in a <b>tempelaq</b> , a hanging coffin, normally of ironwood. <b>Glossary:</b> <i>Tempelaq</i> : a hanging coffin for the bones of the deceased in the final stage of the <i>kewangkey</i> ceremony.		√						√								
204.	204/U.P66/C.P68	<i>Suara <b>domek</b>, lagu musik kematian, mengalun sedih.</i>	The sounds of <b>domek</b> , the funeral dirges, billowed and rolled sadly. <b>Glossary:</b> Domek: funeral dirges of the <i>kewangkey</i> ceremony.					√			√								
205.	205/U.P.66/C.P68	<i><b>Para wara</b> telah memulai upacara.</i>	<b>The spirit mediums</b> had begun the ceremony.			√						√							

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206.	206/U.P 67/C.P69	<i>Lagu <b>ngakey</b>.</i>	The <b>ngakey</b> song.				√		√										
207.	207/U.P 67/C.P7	<i>Sedangkan para lelaki, mereka akan melakukan puasa dan <b>askese</b> untuk beberapa waktu lamanya.</i>	The men, on other hand, would fast and a undergo <b>askese, the repression of lusts and worldly appetites.</b>				√			√									
208.	208/U.P 67/C.P70	<i>Diberi sesaji, makanan-makanan, berbagai macam makanan, <b>tumpi</b>, juadah, roti, masakan kesukaan selama hidupnya di bumi.</i>	Given offerings, various foods, <b>local snacks</b> , sticky rice cakes, bread, all their favorite cooking while they lived on earth.		√								√						
209.	209/U.P 67/C.P70	<i>Diberi sesaji, makanan-makanan, berbagai macam makanan, <b>tumpi</b>, juadah, roti, masakan kesukaan selama hidupnya di bumi</i>	Given offerings, various foods, local snacks, <b>sticky rice cakes</b> , bread, all their favorite cooking while they lived on earth.		√													√	
210.	210/U.P68/C. P70	<i>Tinting, tumpi, <b>solok</b>, masakan; ayam dan babi selalu disembelih dalam jumlah ganjil disetiap senja.</i>	Sticky rice cooked in bamboo sections, local snacks and <b>edible contributions</b> , cooking. Chickens and pigs are always slaughtered in odd-numbered amounts every day at dusk.		√									√					
211.	211/U.P68/ C.P71	<i>Dibuat <b>bepak</b> khusus untuk para pemain, hiburan-hiburan, pertunjukan dan bentuk-bentuk kesenangan dihadangkan kepada para penonton.</i>	A special <b>hut</b> is set up for the players, and entertainments and performances are provided to the spectators.		√								√						

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212.	212/U.P 68/C.P71	<i>Di sela-sela wara ada saatnya untuk menari. <b>Tari ngerangkau</b> namanya.</i>	During the intervals between the ceremonies are the times for shamans to dance <b>the ngerangkau dance.</b>				√		√									
213.	213/U.P 68/C.P71	<i>Selain itu ada lagi tarian yang diperbolehkan yaitu <b>Tari Tumandang.</b></i>	Another dance permitted is the <b>tumandang dance.</b>				√		√									
214.	214/U.P68/C. P71	<i>Tarian ini memiliki sifat kasar karena harus dilanjutkan dengan tarian pukul rotan yang disebut <b>mengkopes</b>. Kedua penari memakai seloko berupa tameng penangkis pukulan lawan.</i>	This dance has a violent quality to it, as it has to be followed by another dance called <b>mengkopes</b> , which involves two dancers hitting each other with rattan and warding off the blows with shields.				√		√									
215.	215/U.P68/C. P71	<i>Tarian ini memiliki sifat kasar karena harus dilanjutkan dengan tarian pukul rotan yang disebut <b>mengkopes</b>. Kedua penari memakai <b>seloko</b> berupa tameng penangkis pukulan lawan.</i>	This dance has a violent quality to it, as it has to be followed by another dance called <b>mengkopes</b> , which involves two dancers hitting each other with rattan and warding off the blows with shields.		√							√						
216.	216/U.P 69/C.P71	<i>Kamar-kamar lamin penuh pepak, <b>serapo-serapo</b>, bangsal-bangsal darurat, semuanya padat.</i>	The longhouse rooms were packed tight, <b>the ritual structures for the balian</b> , temporary sheds, all were crowded tight.		√												√	

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217.	217/U.P70/C.P72	<i>Sebuah <b>antang</b>, guci kuno, kutinggakan di Kampung Ulu.</i>	I let behind an <b>antang</b> , which is an heirloom earthenware jug in Kampung Ulu. <b>Glossary:</b> <i>Antang</i> : a heirloom earthenware jug (guci kuno). Accumulating these is viewed as a sign of one's growing wealth.		√															
218.	218/U.P70/C.P73	<b>Barbarian!</b> <i>Ngayau.</i>	<b>Barbarians!</b> Headhunters!							√										
219.	219/U.P70/C.P73	<i>Barbarian!</i> <b>Ngayau.</b>	Barbarians! <b>Headhunters!</b>											√						
220.	220/U.P70/C.P73	<i>Inilah saatnya para wanita untuk <b>ngeraring</b>, menangisi awah-arwah dengan lagu-lagu.</i>	This was the atmosphere for <b>weeping</b> , weeping in song for the wandering souls.																√	
221.	221/U.P71/C.P74	<b>Belontang</b> telah siap diukir dalam tujuh macam jenis.	<b>The hardwood belontang statues</b> to which they'd be tethered, were ready to be carved in seven different ways to commemorate the ceremony. <b>Glossary:</b> <i>Belontang</i> : carved post of ironwood used to tether the sacrificial water buffalo in the <i>kewangkey</i> ceremony.		√															√

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222.	222/U.P71/ C.P56	<i>Tujuh tanah lapang, kerbau-kerbau tak berantukan kala dilepas, <b>selampit-selampit</b> diikat di leher mereka.</i>	Seven open spaces, so the buffalo wouldn't bump into each other when they were let loose to roam about, <b>rattan ropes</b> tied around their necks and to the belontang.		√									√				
223.	223/U.P 71/C.P74	<i>Dibagian lain terdapat cinta yang menggambarkan penurunan manusia oleh <b>Senieng Jatu</b> ke dunia ini.</i>	In another part was Cinta--Love-- which depicted the deity <b>Senieng Jatu</b> lowering down from Cinta on Lumut to this world.				√		√									
224.	224/U.P71/C.P74	<i><b>Priyayi-priyayi</b> atas angin yang tak pernah bekerja, yang terlalu pintar dan dianggap berbahaya-- mereka inilah yang diturunkan ke bumi agar berkucur peluh dan merasakan beban penderitaan.</i>	<b>The better class of people</b> , the advantaged ones who never worked, who were too clever and considered dangerous-- these were the ones who were lowered to earth, to swear and experience the burden of suffering.			√											√	
225.	225/U.P 71/C.P74	<i><b>Langkar?</b> Inilah alat penurunan manusia ke dunia.</i>	<b>Langkar?</b> This was the device that lowered mankind down into this world.		√				√									
226.	226/U.P 71/C.P74	<i>Langkar atau <b>penalaq</b> namanya! Dilukiskan pada tempelaq itu.</i>	Langkar or <b>penalaq</b> , it was called! Painted on the coffin.		√				√									
227.	227/U.P 72/C.P75	<i>Pada ekor diikat <b>sompun</b> yang ujungnya dibakar.</i>	On the tails were tied <b>sompun, a fragrant kind of swamp tree bark</b> , whose ends now had been burned.	√						√								

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228.	228/U.P72/ C.P75	<b><u>Selampit?</u></b>	<b><u>The selampit?</u></b> <b>Glossary:</b> Selampit: a length of rattan that tethers the sacrificial water buffalo to the belontang carved post.		√						√								
229.	229/U.P 73/C.P76	<i>Para penombak siap di tepi lapangan, tombak-tombak, mandau dan <b>badik</b> siap di tangan, telanjang!</i>	The spearmen were ready at the edge of the field, spear, sword, <b>dagger</b> in hand, naked!		√								√						
230.	230/U.P 74/C.P77	<b><u>Baley tota</u></b> namanya.	We call it <b>a baley tota</b> . <b>Glossary:</b> Baley tota: a bathing <i>balai-balai</i> .		√						√								
231.	231/U.P 76/C.P79	<i>Maka untuk membuka hari-hari baru yang terlepas dari tangis dan air mata, harus diadakan upacara permandian, <b>nota</b>.</i>	Thus, to start the new day free from weeping and tears, the bathing ceremony, <b>nota</b> , has to be held.				√			√									
232.	232/U.P77/ C.P80	<i>Berbagai macam bunga-bunga diracik halus dicampur dengan adonan tepung beras encer, <b>burey</b> namanya.</i>	All sorts of flowers were finely sliced and mixed with a watery rice flour batter called <b>burey</b> , which was then put into large jars filled with water.		√						√								
233.	233/U.P77/ C.P80	<i>Adonan itu dimasukkan ke dalam <b>tempayan-tempayan</b> yang penuh berisi air.</i>	All sorts of flowers were finely sliced and mixed with a watery rice flour batter called burey, which was then put into <b>large jars</b> filled with water.		√								√						



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234.	234/U.P 77/C.P80	<i>Sebagai penutup, diadakan upacara syukuran kepada dewa-dewa yang disebut <b>pesengket nayuq</b>.</i>	As a closing, the thanksgiving rite to the gods called <b>pesengket nayuq</b> was held.				√		√									
235.	235/U.P 79/C.P82	<b><u>Nalin taun</u></b>	<b><u>Nalin taun: the ceremony offering</u></b>				√		√									
236.	236/U.P 79/C.P83	<i>Waktu demikian saja pergi bagaikan <b>lanun</b> meninggalkan berbagai peristiwa.</i>	And so, like that, time passed the way <b>pirates</b> do leaving all sorts of events behind.			√											√	
237.	237/U.P 79/C.P83	<i>Intong jatuh dari <b>tanyu</b> ketika mengambil sarang madu.</i>	Intong fell from <b>the honey tree</b> when removing a honeycomb.	√													√	
238.	238/U.P 79/C.P83	<b><u>Ular bentung</u></b> mebinasakan pula seorang gadis yang baru meningkat remaja.	<b>A cobra</b> killed a girl barely into her adolescence.	√								√						
239.	239/U.P 79/C.P83	<i>Hanya pisang, singkong, <b>talas</b>, gadung, dan keladi yang ditanam di huma gunung saja yang tetap tumbuh subur.</i>	Only bananas, cassava, <b>the various kinds of taro</b> , and the wild yams planted in mountainside fields kept their luxuriance.	√													√	

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240.	240/U.P54/C.P83	<i>Perkawinan tabu ini disebut <b>sumbang</b> dan mengakibatkan musim tak bagus, ladang tak menjadi, bunga- bunga luruh dari pohon sebelum menjadi buah, berburu sukar dan menimbulkan berbagai macam kesialan.</i>	Such a forbidden marriage is called <b>sumbang, meaning incest</b> , and was the cause of poor seasons, the unproductive fields unripe fruit dropping from the trees, difficult hunting, and the occurrence of various kinds of bad luck.				√				√								
241.	241/U.P80/ C.P84	<i>Mereka mendirikan barak-barak di pinggir sungai, menebang pohon-pohon di rimba, <b>meranti</b>, keruing, bengkira, ulin dan berbagai pokok kayu dirobuhkan.</i>	They erected barracks on the riverbank and cut down trees in the forest. <b>Meranti</b> , keruing, bengkirai, ulin, and other kinds of trees were felled.	√						√									
242.	242/U.P80/ C.P84	<i>Mereka mendirikan barak-barak di pinggir sungai, menebang pohon-pohon di rimba, meranti, <b>keruing</b>, bengkira, ulin dan berbagai pokok kayu dirobuhkan.</i>	They erected barracks on the riverbank and cut down trees in the forest. Meranti, <b>keruing</b> , bengkirai, ulin, and other kinds of trees were felled.	√						√									
243.	243/U.P80/ C.P84	<i>Mereka mendirikan barak-barak di pinggir sungai, menebang pohon-pohon di rimba, meranti, keruing, <b>bengkirai</b>, ulin dan berbagai pokok kayu dirobuhkan.</i>	They erected barracks on the riverbank and cut down trees in the forest. Meranti, keruing, <b>bengkirai</b> , ulin, and other kinds of trees were felled.	√						√									
244.	244/U.P 80/C.P84	<i>Gelondong-gelondong dihanyutkan ke hilir menuju <b>kuala</b>.</i>	The logs were carried downstream by the current to <b>the mouth of the river</b> .	√														√	
245.	245/U.P 81/C.P85	<i>Untung <b>silat</b>nya baik juga, orang-orang kampung melerai dan si orang asing itu lepas.</i>	Luckily, his <b>fighting arts</b> were good and the kampung people got things calmed own and let him go.			√						√							



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250.	250/U.P85/C.P88	<i>Di malam hari Rie jadi pemimpin <b><u>Tari Gantar.</u></b></i>	Rie was the lead dancer of <b><u>the gantar dance.</u></b> <b>Glossary:</b> Gantar: dance held on happy occasions. Gantar means a joint of bamboo filled with gravel or kernels of corn and whose ends have been plugged by wood. The right hand shakes the gantar to create a certain rhythm of sound while the left hand holds a stick.				√				√							
251.	251/U.P.85/C.P89	<i>Yang terus-menerus menghubungkan dua <b><u>wadag</u></b> yang terpisah dalam sesah yang bahagia.</i>	Which keeps connected two <b><u>separate bodies</u></b> in happy combat.		√							√						
252.	252/U.P.87/C.P90	<i><b><u>Tawon-tawon</u></b> marah karena sarangnya dirusak.</i>	<b><u>The wasps</u></b> were mad because their nests had been destroyed.	√													√	
253.	253/U.P.87/C.P91	<i>Dinaikkan ke <b><u>wantilan</u></b> Paman Kiso.</i>	Dragged up to Uncle Kiso's <b><u>sawmill.</u></b>		√													√
254.	254/U.P.87/C.P91	<i>Mendirikan bangsal khusus serapo, membuat balai-balai dan <b><u>ancak-ancak.</u></b></i>	Erected a special structure called a <i>serapo</i> , like a long shed, and make sitting platform and <b><u>racks.</u></b>		√							√						

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255.	255/U.P 87/C.P91	<b><u>Balian Lawangan</u></b> dan <i>balian bawe</i> , yaitu <i>balian khusus yang dibawakan oleh seorang wanita. Itulah upacara timeq.</i>	<b><u>Balian lawangan</u></b> and <i>balian bawe</i> , this second one for a special <i>balian</i> ceremony performed by a woman: the long and costly <i>timeq</i> ritual.				√		√									
256.	256/U.P 87/C.P91	<i>Balian Lawangan</i> dan <b><u>balian bawe</u></b> , yaitu <i>balian khusus yang dibawakan oleh seorang wanita. Itulah upacara timeq.</i>	<i>Balian lawangan</i> and <b><u>balian bawe</u></b> , this second one for a special <i>balian</i> ceremony performed by a woman: the long and costly <i>timeq</i> ritual.				√		√									
257.	257/U.P 87/C.P91	<i>Balian Lawangan</i> dan <i>balian bawe</i> , yaitu <i>balian khusus yang dibawakan oleh seorang wanita. Itulah upacara timeq.</i>	<i>Balian lawangan</i> and <i>balian bawe</i> , this second one for a special <i>balian</i> ceremony performed by a woman: the long and costly <b><u>timeq ritual</u></b> .				√		√									
258.	258/U.P 87/C.P91	<i>Pada saat bayi lahir harus ada seorang balian mengadakan upacara ngejakat.</i>	The moment a baby is born a <i>balian</i> must perform <b><u>the ngejakat ceremony</u></b> .				√		√									
259.	259/U.P 87/C.P91	<i>Ketika tali pusarnya mengering dan tanggal, diadakan lagi suatu upacara tempong pusong.</i>	When his umbilical cord dries and is removed, another rite is held, <b><u>the tempong pusong</u></b> .				√		√									
260.	260/U.P 87/C.P91	<i>Itulah upacara ngenus.</i>	That is the <b><u>ngenus ceremony</u></b> .				√		√									
261.	261/U.P87/ C.P91	<i>Ketika anak itu sudah bisa berjalan diadakan upacara pelepasan ke tanah, turun tana namanya.</i>	When the child is ready to learn to walk, there is a ceremony whereby he or she is let down to the ground, <b><u>turun tana</u></b> is its name, <b><u>when the child's feet touch the ground</u></b> .				√		√									

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262.	262/U.P87/C.P91	<i>Sampailah upacara terakhir, lambang pelepasan masa kanak yang sempit dan kecil dengan mengadakan <b>upacara meles</b>, yaitu ketika anak-anak itu sudah berusia sekitar lima atau enam tahun.</i>	Then comes to the final ritual, the symbolic release from the straits of childhood, <b>the meles ceremony</b> , that is, when children are about five or six years old.				√		√									
263.	263/U.P88/C.P91	<i>Untuk itu diadakan <b>upacara peles tana</b>, yaitu mula-mula sekali ia menebas pokok-pokok kecil di hutan yang akan dijadikan humanya.</i>	For that, <b>the ritual of peles tana</b> is performed to placate the earth god, Tonoy, when, for the first time, he cuts down little trees to make his own huma. <b>Glossary:</b> <i>Peles</i> : a ritualized placatory offering to the gods.				√			√								
264.	264/U.P88/C.P92	<i>Di saat menanam padi diadakan <b>upacara ngasek</b>.</i>	At rice-planting time, <b>the ngasek ritual</b> is held.				√		√									
265.	265/U.P88/C.P92	<i>Setiap jenis padi muda itu diambil sedikit-sedikit, dibuat <b>emping</b>, lainnya dibikin beras dengan cara digoreng terlebih dahulu lalu ditumbuk di lesung.</i>	Each type of young rice is taken little by little, some to be made into <b>fried crisps called emping</b> , and some to end up as cooking rice by being first fried and then pounded in a mortar.		√					√								
266.	266/U.P88/C.P92	<i>Nasi beras padi muda harus sekali, ditanak dalam <b>kuali</b> dengan air yang dididihkan terlebih dahulu.</i>	Cooked rice made from the young fruit of the fields is extremely fragrant, boiled first in <b>a wok-like pan called a kuali</b> with pre-boiled water.		√					√								

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267.	267/U.P 88/C.P92	<i>Nasinya <b>akas</b>, tapi enak, apalagi kalau dimakan semasa masih hangat dengan lauk ikan-ikan kali yang digoreng atau panggang ayam.</i>	The rice is “ <b>stiff</b> ” but tasty, especially if eaten while still hot with side dishes of fried river fish or roasted chicken.				√											√	
268.	268/U.P88/ C.P92	<i><b>Sambal</b>, gulai dan lalap timun, pecel, adalah rekan nasi yang membuat peluh berkukur dan perut mengenyang.</i>	<b>Spicy condiments</b> , curries and cucumber, and steamed vegetable salad with peanut dressing are the companions of the rice that fill the stomach and make the sweat run.		√														√
269.	269/U.P88/ C.P92	<i>Sambal, <b>gulai</b> dan lalap timun, pecel, adalah rekan nasi yang membuat peluh berkukur dan perut mengenyang.</i>	Spicy condiments, <b>curries</b> and cucumber, and steamed vegetable salad with peanut dressing are the companions of the rice that fill the stomach and make the sweat run.		√							√							
270.	270/U.P88/ C.P92	<i>Sambal, gulai dan <b>lalap timun</b>, pecel, adalah rekan nasi yang membuat peluh berkukur dan perut mengenyang.</i>	Spicy condiments, curries and <b>cucumber</b> , and steamed vegetable salad with peanut dressing are the companions of the rice that fill the stomach and make the sweat run.		√								√						
271.	271/U.P88/ C.P92	<i>Sambal, gulai dan lalap timun, <b>pecel</b>, adalah rekan nasi yang membuat peluh berkukur dan perut mengenyang.</i>	Spicy condiments, curries and cucumber, and <b>steamed vegetable salad with peanut dressing</b> are the companions of the rice that fill the stomach and make the sweat run.		√														√





	Code	Data		Types of CSTs					Translation Techniques									
		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication					
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R
275.	275/U.P89/C.P93	<i>Yang lelaki belajar menganyam, membuat <b>tikar</b>, anjat, berahan, berburu, memanjat tanyun, memasang poti, berhuma, membuat rumah dan belajar adat besara.</i>	Males learn how to plait bamboo, make <b>mats</b> , the plaited bags known as anjat, to gather forest products, hunt, climb the log stair into the longhouse, set snares for animals, to work the huma dry rice fields, to build a house and learn adat besara.		√							√						
276.	276/U.P89/C.P93	<i>Yang lelaki belajar menganyam, membuat tikar, anjat, berahan, berburu, memanjat <b>tanyun</b>, memasang poti, berhuma, membuat rumah dan belajar adat besara.</i>	Males learn how to plait bamboo, make mats, the plaited bags known as anjat, to gather forest products, hunt, climb <b>the log stair into the longhouse</b> , set snares for animals, to work the huma dry rice fields, to build a house and lear adat besara.		√													√
277.	277/U.P90/C.P94	<i>Ada saatnya main <b><u>manten-mantenan</u></b>.</i>	One time I played <b><u>bride-and-groom</u></b> .			√						√						
278.	278/U.P91/C.P95	<i>Tanah di daerah ini cukup subur, pada musim yang baik buah-buah durian bergantung di dahan-dahan yang tinggi, <b><u>pohon langsung</u></b> sarat, pohon rambutan menyala bagai unggun api raksasa.</i>	The land in this region was fertile enough, and, during good seasons, durians hung on he high branches, <b><u>the langsung trees</u></b> were swollen with their little plump-like fruit, and the rambutan trees glowed with their red offerings like giant bonfires.		√					√								

	Code	Data		Types of CSTs					Translation Techniques									
		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication					
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R
279.	279/U.P91/C.P95	<i>Tanah di daerah ini cukup subur, pada musim yang baik buah-buah durian bergantung di dahan-dahan yang tinggi, pohon langsung sarat, <b>pohon rambutan</b> menyala bagai unggun api raksasa.</i>	The land in this region was fertile enough, and, during good seasons, durians hung on the high branches, the langsung trees were swollen with their little plump-like fruit, and <b>the rambutan trees</b> glowed with their red offerings like giant bonfires.	√						√								
280.	280/U.P91/C.P95	<i>Buah-buahan durian, <b>buah cempedak</b> berpanting dan berkalang sesamanya; buah kapul, buah kertongan, buah asam putar membusuk di sana-sini.</i>	Durian and <b>cempedak fruit</b> fell to the ground rolling and came to rest against one another. Cardamom, long durians, and our Kalimantan mango all rotted away here and there.	√								√						
281.	281/U.P91/C.P95	<i>Buah-buahan durian, buah cempedak berpanting dan berkalang sesamanya; <b>buah kapul</b>, buah kertongan, buah asam putar membusuk di sana-sini.</i>	Durian and cempedak fruit fell to the ground rolling and came to rest against one another. <b>Cardamom</b> , long durians, and our Kalimantan mango all rotted away here and there.	√														√
282.	282/U.P91/C.P95	<i>Buah-buahan durian, buah cempedak berpanting dan berkalang sesamanya; buah kapul, <b>buah kertongan</b>, buah asam putar membusuk di sana-sini.</i>	Durian and cempedak fruit fell to the ground rolling and came to rest against one another. Cardamom, <b>long durians</b> , and our Kalimantan mango all rotted away here and there.	√														√

	Code	Data		Types of CSTs					Translation Techniques									
		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication					
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R
283.	283/U.P91/C.P95	<i>Buah-buahan durian, buah cempedak berpanting dan berkalang sesamanya; buah kapul, buah kertongan, <b>buah asam putar</b> membusuk di sana-sini.</i>	Durian and cempadak fruit fell to the ground rolling and came to rest against one another. Cardamom, long durians, and our <b>Kalimantan mango</b> all rotted away here and there.	√														√
284.	284/U.P91/C.P95	<i><b>Beruk</b>, kaliawat, babi, rusa, pelanduk, landak, dan tenggiling.</i>	<b>Pigtailed monkeys</b> , leaf monkeys, pigs, deer, mousedeer, porcupines, and pangolins.	√														√
285.	285/U.P91/C.P95	<i>Beruk, <b>kaliawat</b>, babi, rusa, pelanduk, landak, dan tenggiling.</i>	Pigtailed monkeys, <b>leaf monkeys</b> , pigs, deer, mousedeer, porcupines, and pangolins.	√														√
286.	286/U.P91/C.P95	<i>Beruk, kaliawat, babi, rusa, <b>pelanduk</b>, landak, dan tenggiling.</i>	Pigtailed monkeys, leaf monkeys, pigs, deer, <b>mousedeer</b> , porcupines, and pangolins.	√							√							
287.	287/U.P91/C.P95	<i>Beruk, kaliawat, babi, rusa, pelanduk, landak, dan <b>tenggiling</b>.</i>	Pigtailed monkeys, leaf monkeys, pigs, deer, mousedeer, porcupines, and <b>pangolins</b> .	√							√							
288.	288/U.P91/C.P95	<i>Tupai tak mengerat kelapa, <b>luak</b> tak memakan kopi, mereka mencari buah-buahan di kebun atau di hutan.</i>	The squirrel didn't gnaw on coconuts, <b>the civet</b> didn't eat the coffee beans. They looked for fruit in the gardens or in the forests.	√							√							
289.	289/U.P92/C.P96	<i>"Namanya <b>Jantur Geronggong</b>."</i>	"It's called <b>Cavity Falls</b> ."	√							√							

	Code	Data		Types of CSTs					Translation Techniques										
		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication						
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R	
290.	290/U.P 92/C.P96	<i>“Kalau-kalau kau tersesat di hutan yang hanya dihuni <b>para banci</b>.”</i>	“In case you get lost in a forest where only <b>cross-dressers</b> live.”			√												√	
291.	291/U.P 94/C.P98	<i>Huma-huma itu kita ubah menjadi <b>sawah</b>.</i>	Those dry fields we’d change into wet rice fields, huma into <b>sawah</b> .	√						√									
292.	292/U.P 94/C.P92	<i>Di situ kita bikin <b>kincir</b>.</i>	Over there we’ll build <b>a mill</b> .		√								√						
293.	293/U.P 9/C.P99	<i>Ia berceloteh panjang bagai <b>beo</b> saja.</i>	She chattered on and on like <b>a magpie</b> .	√									√						
294.	294/U.P 96/C.P10	<i>Telah kusiapkan benda-benda yang diperlukan sebagai syarat <b>pinangan</b>.</i>	I had prepared the various items required for <b>the official proposal</b> .				√						√						
295.	295/U.P96/ C.P100	<i>Berikut pisau dapur, gelang, anting, kalung, sampo berupa <b>langir wakay</b>, dan sebagainya.</i>	And kitchen knives, bracelets, hanging earrings, necklaces, shampoo in the form of <b>a certain root with foaming properties</b> , and the like.	√															√
296.	296/U.P 96/C.P10	<i>Beberapa pokok <b>kayu leban</b> telah kupotong, bertumpuk di depan dangau huma.</i>	I had cut down a few <b>trees</b> which were now piled up in front of the hut.	√										√					

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		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication					
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R
297.	297/U.P97/C.P101	<i>Upacara ini terbagi dalam tiga bagian. Di dalam lamin, di <b>serapo</b> dan di tepian lou.</i>	This ceremony was divided into three areas: within the longhouse interior, at the <b>serapo</b> , and at the riverbank alongside the longhouse. <b>Glossary:</b> <i>Serapo:</i> a kind of balai-balai-like structure up to about 100 meters in length and roofed over with <i>rumbia</i> (sago) fronds. The serapo is constructed to accommodate visitors when ceremonies are performed.		√						√							
298.	298/U.P97/C.P101	<i>Upacara ini terbagi dalam tiga bagian. Di dalam lamin, di serapo dan di <b>tepiian lou.</b></i>	This ceremony was divided into three areas: within the longhouse interior, at the serapo, and at <b>the riverbank alongside the longhouse.</b>		√													√
299.	299/U.P97/C.P101	<i>Pada waktu-waktu tertentu upacaranya diiringi <b>musik buntang.</b></i>	At a certain points in the ceremony, the music was accompanied by <b>the gong-and-drum buntang music.</b>				√			√								
300.	300/U.P97/C.P101	<i>Balian melagukan <b>mamang mampang.</b></i>	The balian chanted <b>mantras.</b>					√				√						
301.	301/U.P104/C.P108	<b><u>Pelulung</u></b>	<b><u>Pelulung: the marriage ceremony</u></b>				√			√								

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		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication						
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R	
302.	302/U.P 104/C.P1 09	<i>Lawang sekepeng itu berhias aneka bunga-bunga dan janur-janur ringit yang diberi warna-wani.</i>	<b>The temporary gate for the visitors</b> was festooned with flowers of all kinds and colorful young coconut fronds.		√													√	
303.	303/U.P 105/C.P1 09	<i>Lawang sekepeng itu berhias aneka bunga-bunga dan <b>janur-janur ringit</b> yang diberi warna-wani.</i>	The temporary gate for the visitors was festooned with flowers of all kinds and colorful <b>young coconut fronds.</b>	√									√						
304.	304/U.P105/C.P1 09	<i>Dan mulai dari tebing tepian, menyusur kiri-kanan jalan hingga ke halaman lamin bergantung <b>umbul-umbul</b> dan bendera dari kain dengan pola-pola yang cerah pada ujung-ujung tiang.</i>	And right from the edge of the landing, along both sides of the road t the open space in front of the longhouse hung <b>umbul-umbul---log pennants</b> and flags of brightly patterned cloth attached to the tops of poles.		√										√				
305.	305/U.P10 5/C.P109	<i>Biasanya setelah melewati ompong, para tamu dipersilahkan melepaskan lelahnya sambil menikmati <b>nyanyian loak</b> yang diucapkan para muda-mudi.</i>	Usually, after passing through ompong, the guests would shake off their fatigue while enjoying <b>the loak singing</b> of the young boys and girls.							√					√				
306.	306/U.P10 5/C.P110	<i>Di dalam lamin mereka disambut <b>lagu-lagu deguq</b> dan dongkoy yang meriah sebagai pengormatan dan penghargaan terhadap para tamu.</i>	Inside the longhouse the guests were greeted with <b>the cheerily rhyming deguq triplet verses</b> and antiphonal dongkoy songs in their honor.												√				
307.	307/U.P10 5/C.P110	<i>Di dalam lamin mereka disambut lagu-lagu deguq dan <b>dongkoy</b> yang meriah sebagai pengormatan dan penghargaan terhadap para tamu.</i>	Inside the longhouse the guests were greeted with the cheerily rhyming deguq triplet verses and <b>antiphonal dongkoy songs</b> in their honor.												√				

	Code	Data		Types of CSTs					Translation Techniques										
		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication						
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R	
308.	308/U.P 106/C.P1 10	Malam harinya dilanjutkan dengan <u>upacara ngelengot</u> , yaitu penyajian cerita yang dilagukan.	This was followed during the night with <u>the ngelengot ceremony</u> , when stories were told in song.				√		√										
309.	309/U.P 108/C.P1 13	Kamarku seperti juga kamar Ifing, berada di luar bangunan lamin dibangun menyerupai mahligai, dinamai <u>jayung</u> .	My room was just like Ifing's, outside the longhouse itself and constructed in the form of royal bower, called <u>jayung</u> .		√				√										
310.	310/U.P 109/C.P1 14	<u>Seorang dukun</u> telah memilih hari dan saat yag paling baik.	<u>A healer</u> had chosen the very best moment of he very best day.			√					√								
311.	311/U.P1 09/C.P92	<u>Burung-burung pipit</u> mematak buah-buah padi muda.	<u>Sparrows</u> pecked at the young rice on their shoots.	√															√
312.	312/U.P1 11/C.P11 6	Ia telah memakai <u>baju kurung</u> yang agak terawang.	She had been wearing <u>a long lacey jacket</u> .		√														√
313.	313/U.P1 11/C.P11 6	<u>Tuak-tuak</u> , minuman, dan makanan di saat pesta begini terus mengalir.	<u>Toddies</u> and other kids of drinks and food during parties like this kept coming forth.		√						√								
314.	314/U.P112/C P117	Atau memancing, mengambil <u>ubi</u> , talas, atau pisang, merotan, bahkan bertandang ke bilik lamin lainnya, ke manapun pergi selalu berdua selama empat puluh hari.	Or go pole-fishing or digging <u>tubers</u> or taro, cutting down bananas or rattan, and even paying a call on other longhouses. No matter were, they have to be together for forty days.	√															√

	Code	Data		Types of CSTs					Translation Techniques									
		SL	TL	E C	M C	S C	O C	G H	Foreignization				Domestication					
									P R	A D	N A	L T	C E	O M	G L	T M	E T	C R
315.	315/U.P112/C.P117	Atau memancing, mengambil ubi, talas, atau pisang, merotan, bahkan bertandang ke <b>bilik lamin</b> lainnya, ke manapun pergi selalu berdua selama empat puluh hari.	Or go pole-fishing or digging tubers or taro, cutting down bananas or rattan, and even paying a call on other <b>longhouses</b> . No matter were, they have to be together for forty days.		√							√						
Total				1 0 8	11 5	2 2	64	6	64	68	10	1 1	5 2	1 1	1 3	0	8 6	0
				315					153				162					
				315														



**B. Surat Pernyataan Triangulasi**

**SURAT PERNYATAAN TRIANGULASI**

Yang bertandatangan di bawah ini, saya :

Nama : Yosep Saputra

NIM : 12211144041

Program Studi : Sastra Inggris

Fakultas : Bahasa dan Seni

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

Nama : Mega Nurcahyani

NIM : 12211144038

Program Studi : Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : Foreignization and Domestication of the Indonesian

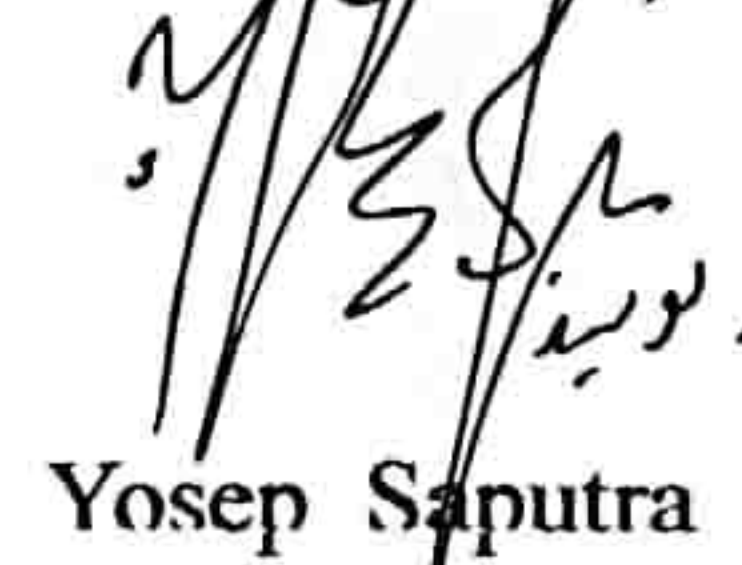
Culture-Specific Terms in Korrie Layun Rampan's *Upacara* as

Realized in George A Fowler's *Ceremony*

Demikian surat ini saya buat semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 17 Juli 2017

Triangulator,



Yosep Saputra

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Yang bertandatangan di bawah ini, saya :

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Fakultas : Bahasa dan Seni

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

Nama : Mega Nurcahyani

NIM : 12211144038

Program Studi : Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : Foreignization and Domestication of the Indonesian

Culture-Specific Terms in Korrie Layun Rampan's *Upacara* as

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Demikian surat ini saya buat semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 17 Juli 2017

Triangulator,



Selvia Fitriani

**SURAT PERNYATAAN TRIANGULASI**

Yang bertandatangan di bawah ini, saya :

Nama : Bernadia Errisa Maharani

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Nama : Mega Nurcahyani

NIM : 12211144038

Program Studi : Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : Foreignization and Domestication of the Indonesian

Culture-Specific Terms in Korrie Layun Rampan's *Upacara* as

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Yogyakarta, 17 Juli 2017

Triangulator,



Bernadia Errisa Maharani