

**A TRANSLATION ANALYSIS OF CULTURE-SPECIFIC ITEMS IN
MADURESE DIGITAL FOLKTALES**



**By:
ILMA YULLINDA RAHMAH
18706251035**

**The thesis is submitted as one of the requirements
for attaining the Magister Degree of Humanities**

**APPLIED LINGUISTICS
GRADUATE SCHOOL PROGRAM
YOGYAKARTA STATE UNIVERSITY
2020**

APPROVAL SHEET
A TRANSLATION ANALYSIS OF CULTURE-SPECIFIC ITEMS IN
MADURESE DIGITAL FOLKTALES

ILMA YULLINDA RAHMAH
NIM 18706251035

The thesis is submitted as one of the requirements
for attaining the Magister Degree of Humanities
Study Program of Applied Linguistics

It has been approved to be presented on Thesis Examination

Advisor,



Dr. Dra. Sufriati Tanjung, M.Pd.

RATIFICATION SHEET

A TRANSLATION ANALYSIS OF CULTURE-SPECIFIC ITEMS IN MADURESE DIGITAL FOLKTALES

ILMA YULLINDA RAHMAH
18706251035

This thesis has been examined and accepted by the Board of Examiners of
Graduate School, Yogyakarta State University
on July 28, 2020

BOARD OF EXAMINERS

Ashadi, Ed.D.
(Chairperson/Examiner)



18 August 2020

RATIFICATION SHEET

A TRANSLATION ANALYSIS OF CULTURE-SPECIFIC ITEMS IN MADURESE DIGITAL FOLKTALES

ILMA YULLINDA RAHMAH
18706251035

This thesis has been examined and accepted by the Board of Examiners of
Graduate School, Yogyakarta State University
on July 28, 2020

BOARD OF EXAMINERS

Erna Andriyanti, Ph.D.
(Secretary/Examiner)



12 August 2020

RATIFICATION SHEET

A TRANSLATION ANALYSIS OF CULTURE-SPECIFIC ITEMS IN MADURESE DIGITAL FOLKTALES

ILMA YULLINDA RAHMAH
18706251035

This thesis has been examined and accepted by the Board of Examiners of
Graduate School, Yogyakarta State University
on July 28, 2020

BOARD OF EXAMINERS

Dr. Sufriati Tanjung, M.Pd.
(Supervisor/Examiner)

18 August 2020

RATIFICATION SHEET

A TRANSLATION ANALYSIS OF CULTURE-SPECIFIC ITEMS IN MADURESE DIGITAL FOLKTALES

ILMA YULLINDA RAHMAH
18706251035

This thesis has been examined and accepted by the Board of Examiners of
Graduate School, Yogyakarta State University
on July 28, 2020

BOARD OF EXAMINERS

Dr. Sulis Triyono, M.Pd.
(Chief Examiner)



12 August 2020

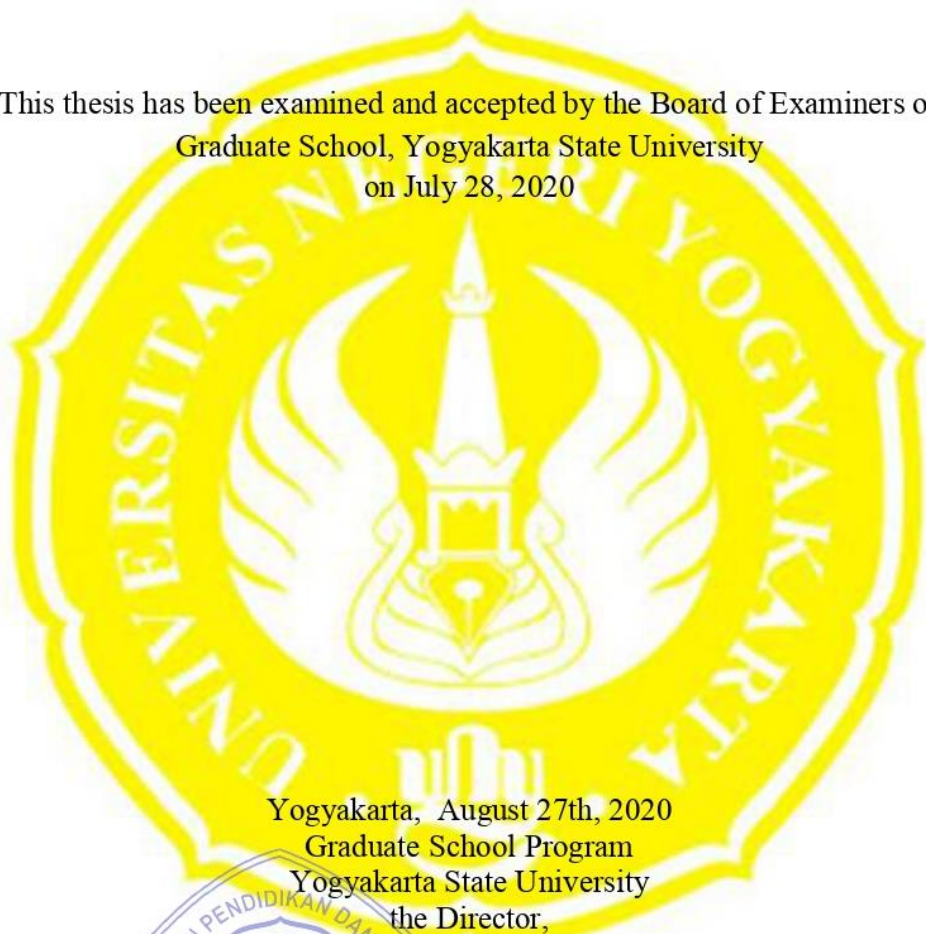
RATIFICATION SHEET

A TRANSLATION ANALYSIS OF CULTURE-SPECIFIC ITEMS IN MADURESE DIGITAL FOLKTALES

ILMA YULLINDA RAHMAH

NIM: 18706251035

This thesis has been examined and accepted by the Board of Examiners of
Graduate School, Yogyakarta State University
on July 28, 2020



Yogyakarta, August 27th, 2020
Graduate School Program
Yogyakarta State University
the Director,

Prof. Dr. Suyanta, M.Si
NIP: 19660508 199203 1 002


STATEMENT OF ORIGINALITY


بسم الله الرحمن الرحيم

Name : Ilma Yullinda Rahmah

NIM : 18706251035

I hereby declare that the thesis entitled “*A Translation Analysis of Culture-Specific Items in Madurese Digital Folktales*” is truly my original work and does not contain any materials and ideas that previously have been written and published by other people except the information indicated in quotation and references. Moreover, I am the only one who is capable of accounting this thesis if there is other people’s idea. Likewise, the declaration is made and I hope that this declaration can be understood.

Yogyakarta, 11 May 2020
The Researcher,

Ilma Yullinda Rahmah



MOTTOS

“ Do you want to give up? ”

Remember how many steps you've taken, how many problems you've been through. Remember how other people have struggled and prayed for you. And remember that Allah will never let you down and never give up on you.

“ Are you tired? ”

It's okay if you are tired because other people do. Just take a deep breath and keep going. Take a step-by-step. Don't stop. When you stop, other people are walking and one step getting closer to their dreams.

DEDICATION

I am so proud to conduct the research related to my mother language, Madurese. So, this thesis is dedicated to my dearest parents; my mother Innani Mukarromah and my father Moh. Shodiq. Besides, this is also dedicated to my brother and sister; M. Niza Yuristiawan Kurniadi and RizthaYunnisa Hidayati. Last, this is also dedicated to the most kind-hearted Madurese Poet, D. Zawawi Imron.

ACKNOWLEDGEMENTS

I would like to praise to Allah *Subhanahu Wata'ala*, the Almighty one, who has given a great opportunity to fulfill what becomes my dream. Finishing the magister study seems beyond my imagination, but He never gives up on me; giving so much pleasure and blessing so that I am just walking on the flowery path. *Shalawat* and *Salam* may always be upon to our beloved Prophet Muhammad S.A.W.

This present thesis cannot be finished completely without my lecturers' suggestion, advice, and support. On this occasion, my appreciation and gratitude is extended to Dr. Dra. Sufriati Tanjung, M.Pd. as my advisor who has continuously given guidance, helpful correction, moral support, advice, and suggestion. I also would like to deliver my gratitude to all my beloved lecturers in Applied Linguistics study program, especially the thesis examination team: Ashadi, Ed.D., Erna Andriyanti, Ph.D., Dr. Sufriati Tanjung, M.Pd., and Dr. Sulis Triyono, M.Pd. Allah blesses you.

My gratitude is also extended to my beloved parents Moh. Shodiq and Innani Mukarromah for their eternal love, support, and *do'a*, my beloved brother M. Niza Yuristiawan Kurniadi and his family, my beloved sister Riztha Yunnisa Hidayati and her family who always never stop to give support and *do'a*, my adorable niece Alya Khanza Putri Niza, and *Bani Moeghni* and *Bani Sitam* who also support and give *do'a* for me. Allah blesses you.

My thankfulness is also delivered to my beloved classmates in Applied Linguistics and Translations 2018, especially for those who always become my sharing-partner: Dien Afni, Mbak Diana, Mbak Jannah, Mbak Diah, and all of you

who have ever spent your time with me. Thank you for always giving positive vibes whenever we share everything. Allah blesses you.

The deepest thankfulness is also delivered to all of my little sisters in Muntasyirul Ulum Boarding School, especially Quba 2 squads: Anisa Jz, Nisaa, Hajar, Giant, Raessa, Thiyara, Shella, Luthfi, Nadhiya, Diva, Isma, Andin, Rahma, Anisa Zaenab, Senja, Tania, Hana, Ocha, Hilda, Azer, Itsna, Sekar, Lutfiyatur, Alda, Muti, Imel, Lia, Asha, Jihan, Wulan, Shinta, Galuh, Icha, Risa. Thanks for ± 2 years of your existence to endlessly give *do'a*, support, strength, experience and everything you have shared like a real family. I feel so grateful having so many precious little sisters who never tired and bored to learn and experience together with me. I have learned so many things. Allah blesses you.

I want to say thank you so much for my beloved friends since junior and senior high school, especially: Amalia Rizkiyanti and Annuri Fijri Aini who never leave me behind and always give real support since ± 10 years ago 'till now. Besides, thank you so much for ± 13 years virtual and non-virtual support from my beloved friends of *Akuarium* team (Sofiya Nur Fadilah Ratna Sari, Zernike Victoria Sakinah, Lita Filzatil Fitri, Ayu Komala Dewi, Kurnia Hairunnisa, Hesti Emeliya Sari). Thank you for those who anonymously also support and give *do'a* for me. Finally, I highly expect that this thesis will be beneficial to the readers and future researchers who also concern conduct the translation of CSIs in local languages.

Yogyakarta, 11 May 2020



Ilma Yullinda Rahmah

TABLE OF CONTENTS

TITLE	i
APPROVAL SHEET	ii
RATIFICATION	iii
<i>SURAT PERNYATAAN</i>	viii
MOTTOS	ix
DEDICATION	x
ACKNOWLEDGEMENTS	xi
TABLE OF CONTENTS	xiii
LIST OF TABLES	xvii
LIST OF FIGURES	xviii
LIST OF ABBREVIATIONS	xix
LIST OF APPENDICES	xx
ABSTRACT	xxi

BAB I INTRODUCTION

A. Background of the Study.....	1
B. Identification of the Problems	5
C. Scope and Limitations	6
D. Formulation of the Problems	6
E. Objectives of the Study	7
F. Significances of the Study	7

BAB II THEORETICAL REVIEW

A. Theoretical Description	8
1. Translation	8
a. Definition	8

b. Process	9
2. Culture-specific Items	11
a. Definition	11
b. Categories of Culture-specific Items	12
3. Translation Equivalence	15
a. Full Equivalence	16
b. Partial Equivalence	16
c. Non-equivalence	17
4. Translation Strategies	18
a. Preservation	19
b. Literal Translation	20
c. Addition	20
d. Cultural Equivalence	20
e. Generalization	21
f. Omission	21
g. Couplet	21
5. The Ideologies in Translation	22
a. Foreignization	22
b. Domestication	22
6. Translation Accuracy Assessment	23
7. Madurese Digital Folktales.....	24
B. Previous Studies	25
C. Theoretical Framework	29
D. Analytical Construct	31
E. Research Questions	32

BAB III RESEARCH METHOD

A. Research Design	34
B. Data Source	34
C. Subject and Research Data Objects	35
D. Research Instrument	35
E. Data Collection	38
F. Data Analysis	39
G. Trustworthiness of the Data	42

BAB IV FINDING AND DISCUSSION

A. Findings.....	43
1. Types of Culture Specific Items in Madurese Folktales	44
2. The Equivalency in the CSIs' Translation	45
3. The Ideologies in the Translation of CSIs	47
4. The Translation Accuracy Assessment of CSIs	49
B. Discussion	51
1. The Culture Specific Items in Madurese Digital Folktales	51
a. Ecology	51
b. Material Cultures	55
c. Social Cultures	59
d. Social Organizations	61
e. Gesture and Habits	63
2. The Translation Equivalence of Culture Specific Items	65
3. The Foreignization and Domestication of CSIs	70
4. The Translation Accuracy Assessment of CSIs	79

BAB V CONCLUSION AND SUGGESTION

A. Conclusion	83
B. Implications	86
C. Suggestion	86

REFERENCES

APPENDICES

LIST OF TABLES

	Page
Table 1. The instrument of translation assessment of accuracy.....	24
Table 2. The The indicator of CSI's categorization	36
Table 3. The The indicator of translation equivalence	37
Table 4. The The indicator of translation ideologies	37
Table 5. The The indicator of translation strategies	38
Table 6. The data sheet sample collection of CSIs' translation.....	39
Table 7. The data sheet sample analysis of CSIs' translation.....	40
Table 8. The frequency of CSIs' categeorization	44
Table 9. The frequency of translation strategies in Madurese folktales	48
Table 10. The accuracy assessment of Madurese folktales' subtitles	49

LIST OF FIGURES

	Page
Figure 1. The translation process by Munday	9
Figure 2. The analytical construct	31
Figure 3. The frequency of the translation equivalence of TT ¹	46
Figure 4. The frequency of the translation equivalence of TT ²	46
Figure 5. The translation ideologies of Madurese folktales	47

LIST OF ABBREVIATIONS

SL	: Source Language
TL	: Target Language
ST	: Source Text
TT	: Target Text
CSI	: Culture Specific Items
AVT	: Audio Visual Translation
TT ¹	: First Target Text (Bahasa Indonesia subtitle)
TT ²	: Second Target Text (English subtitle)
CST	: Culture Specific Terms
EC	: Ecology
MC	: Material Cultures
SC	: Social Cultures
SO	: Social Organizations
GH	: Gesture and Habits
FE	: Fully Equivalent
PE	: Partial Equivalent
IM	: Increased Meaning
DM	: Decreased Meaning
NE	: Non Equivalent
F	: Foreignization
D	: Domestication
P	: Preservation
L	: Literal Translation
A	: Addition
S	: Substitution / Cultural Equivalent
G	: Generalization
O	: Omission
C	: Couplet

LIST OF APPENDICES

	Page
Appendix 1. Table of Data Sheet.....	92
Appendix 2. The Letter of Instrument Validation	161
Appendix 3. The Letter of Expert Judgment	162

ABSTRACT

ILMA YULLINDA RAHMAH: A Translation Analysis of Culture-Specific Items in Madurese Digital Folktales. **Thesis. Yogyakarta: Graduate School, Yogyakarta State University, 2020.**

This study aims to reveal: (1) the types of culture-specific items in Madurese folktales based on Newmark's theory; (2) the translation equivalence of culture-specific items from Madurese into Bahasa Indonesia and English, based on Bell's theory; (3) translators' ideology in translating culture-specific items through the use of translation strategies based on the combination Aixela, Baker, Davies, Newmark, and Pedersen theories; and (4) the accuracy assessment in the translation of culture-specific items, from Madurese into Bahasa Indonesia and English, based on the accuracy parameters by Nababan.

This study is descriptive qualitative research. The data consist of lingual units, in the form of words or phrases, which contain culture-specific items. The source of data is 23 videos of Madurese folktales with Bahasa Indonesia and English subtitles. The data were collected through observation and by taking notes and analyzed using the equivalent and referential methods. The data validation was through expert judgement.

The findings are as follows. (1) There are 372 data containing culture-specific items dominantly related to material cultures. (2) Both translators have been successfully conducted fully equivalent translation though partial and non equivalence still existed in some data. (3) The application of the ideology of the two translators shows a significant difference; the Bahasa Indonesia subtitle tends to apply foreignization evidenced by the frequent use of literal translation strategy whereas the English subtitle frequently applies the domesticating ideology as indicated by the dominant use of substitution. (4) The translation of culture-specific items in two target texts has highly accurate translation because both translators transferred most SL's cultural meanings into the target languages accurately.

Keywords: accuracy, culture specific items, equivalence, ideology, Madurese folktales, translation



ABSTRAK

ILMA YULLINDA RAHMAH: *A Translation Analysis of Culture-Specific Items in Madurese Digital Folktale*. Tesis. Yogyakarta: Program Pascasarjana Universitas Negeri Yogyakarta, 2020.

Penelitian ini bertujuan untuk mengungkapkan: (1) jenis istilah budaya spesifik yang terdapat dalam cerita rakyat Madura berdasarkan teori Newmark; (2) ekuivalensi dalam penerjemahan istilah budaya spesifik dari Bahasa Madura sebagai bahasa sumber ke dalam Bahasa Indonesia dan Bahasa Inggris berdasarkan teori Bell; (3) ideologi penerjemah dalam menerjemahkan istilah budaya spesifik dilihat dari penggunaan strategi penerjemahan berdasarkan kombinasi teori Aixela, Baker, Davies, Newmark dan Pedersen; dan (4) penilaian keakuratan dalam hasil terjemahan istilah budaya spesifik Bahasa Madura ke dalam Bahasa Indonesia dan Bahasa Inggris berdasarkan parameter akurasi oleh Nababan.

Penelitian ini merupakan penelitian deskriptif kualitatif. Data dalam penelitian ini merupakan satuan bahasa, baik yang berupa kata maupun frasa, yang mengandung istilah budaya spesifik. Sumber data penelitian adalah 23 video cerita rakyat yang berbahasa Madura yang dilengkapi dengan dua *subtitle* berbahasa Indonesia dan berbahasa Inggris. Data dikumpulkan menggunakan teknik simak dan dianalisis menggunakan metode padan dan referensial. Keabsahan data diperoleh melalui *expert judgement*.

Hasil penelitian ini adalah sebagai berikut. (1) Terdapat 372 data item spesifik budaya yang lebih didominasi penemuan terkait istilah budaya material. (2) Kedua penerjemah telah berhasil melakukan kesepadanan penuh dalam proses terjemahan budaya tersebut meskipun kesepadanan sebagian dan ketidaksepadanan masih bisa ditemukan dalam beberapa data. (3) Penerapan ideologi kedua penerjemah tersebut menunjukkan perbedaan yang signifikan; bahasa target pertama (Bahasa Indonesia) cenderung menerapkan ideologi *foreignization* yang ditandai dengan penggunaan strategi terjemahan literal yang dominan, sedangkan bahasa target kedua (bahasa Inggris) lebih cenderung menerapkan ideologi domestikasi yang ditunjukkan oleh frekuensi penggunaan strategi substitusi. (4) Terjemahan istilah budaya di dalam dua bahasa target dianggap memiliki terjemahan skor keakuratan yang tinggi karena kedua penerjemah telah secara akurat mentransfer sebagian besar makna budaya SL ke bahasa target.

Kata Kunci: *accuracy, culture specific items, equivalence, ideology, Madurese folktales, translation*



CHAPTER I

INTRODUCTION

This chapter covers some points related to the research area; those are background of the study, identification of the problems, scope and limitations, formulation of the problems, objectives of the study, and significance of the study.

A. Background of the Study

The major issue underlying this study focuses on the role of cultural item translation. Generally, every country has various cultures that represent its characteristics. Culture represents the way how certain groups of people in society live their lives which can be inherited from generation to generation. Considering the elements of its cultures, every country, area, even family as the smallest element in society has its own cultures which differ from other ones. Cultural products such as advertisements, movies, songs, or books should be created to help in promoting certain culture globally. One of the strategies can be either by releasing the products in other versions or by providing subtitles in different languages. Therefore, there are many examples of cultural products that have been released into other languages, for instance the existence of collection features of Madurese folktales.

According to the census of Statistics Indonesia 2000, Madura is the third-largest population in Indonesia that maintains its 3.5 millions people. In fact, the island of Madura consists of four official regencies; Bangkalan, Sampang, Pamekasan, and Sumenep surrounded by 67 small nearby islands including Bawean, Sapudi, Kangean, and others (Davies, 2010: 3). Interestingly, Madurese is linguistically divided into Sumenep dialect, Pamekasan dialect, Bangkalan

dialect, Kangean dialect and two additional dialects, called Pinggirmas and Bawean dialects while Madurese is sociolinguistically divided into western Madurese, eastern Madurese, and other different Madurese languages (Faried & Alvita, 2015: 3–4). Therefore, Madura is known to have a variety of cultures because each area has its cultural terms which are different from other region.

Moreover, the Madurese history and cultural representation are illustrated in its folktales. A Madurese folktale is one of literary works in Madura which has been adapted into a narrative video. It consists of several cultural and historical stories that occurred in Madura including Madurese heroes, the spreading of Islam in Madura, Madurese's love stories, and many other genres. As a part of the culture, the use of language becomes a reason why Madurese culture is unique and different from others. Moreover, the digital folktales provide some subtitles in different languages; those are Bahasa Indonesia and English subtitles. Therefore, it needs the process of translating Madurese as the source language into target languages to facilitate audiences from all around the world to understand the information about Madurese cultures portrayed in the digital narrative folktales.

Translation is considered as a process of transferring information from a source text into target text. As a part of applied linguistics, translation has been conducted in various aspects, one of which is related to audio-visual translation (AVT). To be more specific, subtitling is one of AVT formats frequently used in this modern era due to the rapid growth of technology and internet access. In other words, subtitling refers to the audiovisual translation which means transferring the audio format of dialog into textual one. For instance, a producer, either producing movie, song, or show, attempts to provide caption in other languages through the

process of subtitling. Thus, the subtitle strategy is frequently applied in the digital Madurese folktales to facilitate both the source language's speaker and the target language's speaker to share or exchange information faster and easier.

Furthermore, a translator should be able to attain the understanding and transfer the information from Madurese as the source language into the target languages without omitting the value of original terms. However, the translation process frequently encounters some difficulties especially in rendering the culture-specific items found in Madurese folktales. In this context, a translator should have an understanding of Madurese cultures and mastering the target languages' cultures. In addition, the ideology of the translator also plays an important role in the process of translating cultural terms. Errors in the application of ideology will affect how meaning is distorted due to the use of inappropriate strategies. Consequently, the translator is required to be able to translate the cultural terms in an equivalent and accurate way.

For instance, the translation of the cultural phrase "*Mesjid Kobanyar*" is found in one of Madurese folktales as shown below:

SL : *Ketetang ya...neng Kobanyar keya mon ngajari, muruk ngaji neng **Mesjid Kobanyar**.*

¹TL : *Di Ketetang ya di Kowanyar ini dia mengajar, mengajar alqur'an di **masjid Kobanyar**.*

²TL : In Ketetang he taught people to read the Qu'ran at the **Kobanyar Mosque**.

The source language above consists of a material culture specifically related to one of the endemic buildings in Madura. It is indicated by the existence of noun phrase *Mesjid Kobanyar* that refers to the Great Mosque in Bangkalan built-in 1945 as one of Sunan Cendana's heritage. In fact, the word *Kobanyar* is unfamiliar and leads the target readers to confusion. However, both Bahasa

Indonesia and English subtitles as the target languages show full equivalence in translating the Madurese culture-specific item. The Bahasa Indonesia translator has transferred the SL's culture into '*Masjid Kobanyar*' while the English translator renders the SL's term into '*The Kobanyar Mosque*'. Thus, to accurately translate the Madurese endemic material culture, both translators conduct the domestication ideology by applying the couplet strategy in terms of literal translation and preservation as the most appropriate strategy in translating the SL's culture into the target languages.

The analysis related to the translation culture-specific items has been conducted by several previous researchers. They are Rimari (2010) who examined the translation of material cultures in Bahasa Indonesia-English novels, Maharani (2014) who analyzed the translation of culture-specific terms in English-Bahasa Indonesia novels, Suryani (2016) who observed the translation of humor in Korean-English subtitles, Farahani (2016) who investigated the translation of culture-specific items in Arabic-English novels, and Putri (2017) who examined the Bahasa Indonesia subtitle and dubbing versions of an English song. Meanwhile, this present study focuses more on the translation of culture-specific items in multilingual subtitles of Madurese digital folktales. Interestingly, the source language used in these folktales is Madurese but each folktale is completed with two subtitles; those are Bahasa Indonesia and English as the target languages in which both the source language and target languages significantly indicate different cultural background.

In conclusion, this research examines how the cultural-specific items found in Madurese folktales are translated into the English and Bahasa Indonesia

subtitles. The study of cultural-specific item translation is important in order to investigate the history of certain area. As a country which has various and unique cultures, through digital Madurese folktales, it becomes a great opportunity to do research concerning on the equivalency in translating cultural terms and examines how the translators' perspective, either foreignization or domestication ideologies, deals with Madurese cultural items found in English and Indonesia subtitled translation. To support the analysis process, the present study also conducts the translation assessment to reveal how accurate the Madurese culture-specific items are being rendered into the target language subtitles.

B. Identification of the Problems

From the brief explanation of the study background above, it can be identified that there are five major problems related to the topic of this research. First, Madura has various and unique cultural products in which most of them have their cultural names. Second, the source language (Madurese) and the first target language (Bahasa Indonesia) have a fairly close cultural background while Madurese and the second target language (English) mostly have different cultural background. Therefore, finding the translation equivalence of the cultural terms is a kind of burdensome and challenging to the translator because each culture has its own description and meaning in which it differs from other cultures. Third, the meaning shifts occur in the process of translating the culture-specific items. Fourth, there are several theories related to strategies or procedures that can be conducted in translating culture-specific items from Madurese into Bahasa Indonesia and English. Furthermore, the selection of translation strategies determines the translator's ideology, either foreignization or domestication. Last,

the application of ideology can assess how the translation accuracy, acceptability, and readability of culture-specific items from Madurese into the target languages are.

C. Scope and Limitations

This research focuses on the translation of Madurese folktales. The selection of Madurese folktales as the data source is based on three considerations: 1) Madurese folktales are available and easily accessed on the website, 2) the folktales provide three different subtitles that helps the researcher to collect the data related to the translation of culture specific items, and 3) the folktales tell about the history of Madura that usually related to its cultures. To be more specific, the translation analysis is related to the lingual unit that can be classified as culture-specific items found in English-Bahasa Indonesia subtitles of digital Madurese folktales. The analysis concerns more on the category of cultural-specific items based on Newmark's theory, the translation equivalence of CSIs based on Bell's theory, translation ideology either foreignization or domestication in translating the CSIs based on Venuti's theory through the selected seven translation strategies based on the combination of several theories proposed by Aixela, Davies, Baker, Newmark, and Pedersen, and the translation accuracy assessment of both subtitles in translating the CSIs based on Nababan's parameter.

D. Formulation of the Problems

Considering the scope and limitations of the study that previously have been explained, this research is conducted to focus on the following four problems:

1. What are the cultural-specific items found in Madurese digital folktales?
2. How is the translation equivalence of the culture-specific items in Bahasa Indonesia and English subtitles of the Madurese digital folktales?
3. What are the translator's ideologies in translating the culture-specific items of Bahasa Indonesia and English subtitling translation of digital Madurese folktales?
4. What is the translation accuracy of the culture-specific items in both Bahasa Indonesia and English subtitles of digital Madurese folktales?

E. Objectives of the Study

Based on the problems stated above, the objectives of this study are as follow:

1. To describe the culture-specific items found in digital Madurese folktales.
2. To observe the translation equivalence of the culture-specific items in Bahasa Indonesia and English subtitles of digital Madurese folktales.
3. To explain the ideologies (foreignization or domestication) applied by the translator in translating the culture-specific items in Madurese folktales into Bahasa Indonesia and English.
4. To evaluate the translation accuracy of the culture-specific items of digital Madurese folktales in Bahasa Indonesia and English.

F. Significances of the Study

This research is expected to obtain the results based on four research problems; including categories of cultural-specific items (CSIs) found in the digital version of Madurese folktales, how the translation equivalence of SL's culture-specific items in the target languages, how the translators' ideologies of

English and Indonesian subtitles in translating those cultural terms influence the selection of translation strategies, and how well the accuracy of those subtitles is assessed. Moreover, this research is expected to be a useful source for learners of translation studies and future researchers. This research will theoretically contribute to enriching knowledge for those who also concern about analyzing the cultural-specific items.

Practically, the result of this research will be beneficial to translators. The findings are expected to be used as an input in translating a cultural-based in order to have better quality and accuracy also to be more aware in translating the cultural items. Besides, another contribution of this research is to help the viewers or audiences of the digital Madurese folktales to determine and rate whether the subtitles are appropriate to use while watching the video.

CHAPTER II

THEORETICAL REVIEW

This chapter discusses four major concepts including the theoretical descriptions, previous studies, theoretical framework, research questions, and analytical construct.

A. Theoretical Description

It covers definition and detailed explanation of three subchapters; those are translations, culture-specific items, translation equivalence, translation ideology, translation strategies, translation accuracy assessment, and brief description of Madurese folktales.

1) Translation

a. Definition

Generally, translation is a part of applied linguistics that becomes favorable in globalization era. Translation means rendering information including meaning, style, thoughts, and ideas from one-original language to other target-different language by replacing original word to its closest equivalency in the target-word either in oral or written text (Bell, 1991: 5; Catford, 1965: 20; Munday, 2016: 6; Nida & Taber, 1982: 12). In other words, translation means rendering words, phrases, or even sentences from one language to other languages by finding the closest equivalency.

From those definitions, it can be concluded that translation is an activity to find equivalent words of SL in TL so that the TL text contains the closest natural and accurate message to the SL text. A translator should

consider finding the most appropriate and closest equivalency without omitting the original meaning. It means that translation should be as natural as possible in term of meaning and styles but it still refers to the same context.

Nowadays, the process of translation has become a unity with the activity of subtitling. Subtitling is a type of translation that involves dubbing, voice-over, or audio-description. Subtitling is transferring audio-format of a dialogue to a textual format. It usually appears horizontally below video section. Furthermore, the use of subtitling is more frequently conducted in order to facilitate both SL speaker and TL speaker to share and even exchange information. Gottlieb (2001: 124) further divides subtitling into two types; those are vertical and diagonal subtitling. Vertical subtitle means the translation is given using the same language while diagonal one refers to subtitling using different languages. Subtitling is considered as a very helpful translation product because it facilitates global audiences to understand whole information or story through a textual translated-dialogue.

b. Process

Translation process involves a role of at least two different languages, source language (SL) and target language (TL). These different languages automatically have different styles in naming a certain thing, especially cultures. Munday (2016: 6) illustrates the translation process as follow:

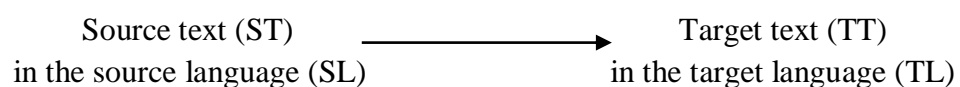


Figure 1. Translation process by Munday (2016: 6)

The figure above shows that translation involves changing the first language as source text (ST) into the second language as targeted-text (TT). In this process, the availability of two or more languages is one of the important aspects; those are the source language and the target language. The basic purpose of translation is to reproduce various types of texts, comprising literary, religious, scientific, philosophical texts, etc. in other languages. Thus, it makes them available to wider readers to a greater number of target audiences and to bring the world closer.

Translation has several types, each of which has its own aspects to give an effect in the translating process. Jakobson (2012: 127) as cited in Munday (2016: 9) categorizes translation into three types: 1) intra-lingual translation or ‘rewording’ which means how an original verbal sign is interpreted using the same language as the original one, 2) intersemiotic translation which means interpreting an original verbal sign but using non-verbal sign either in the same or different languages, and 3) inter-lingual translation means interpreting original verbal sign but using other different languages. In other words, producing inter-lingual communication involves two or more different languages.

Furthermore, the implementation of translation process is being conducted in many contemporary products of literary works. The existence of translated books or novels, songs, films, dramas, variety shows proves that the field of translation becomes so beneficial to current people’s needs. To achieve the global market’s competition, producer attempts to provide

captions in other foreign languages or subtitling. For instance, there is an existence of Madurese folktales narrated by some native speakers from Madura in which the folktales are recorded into a video version facilitated by three subtitles; those are Madurese, Bahasa Indonesia, and English to help the target readers to more understand the story. Thus, in providing the translation of digital Madurese folktales, it is important to conduct the process of subtitling.

2) Culture-specific Items

a. Definition

Generally, culture represents the way how a certain group of people in a society live their lives inherited from generation to generation. Newmark (1988: 94) defines culture as a way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. The basic features of culture, in other words, define culture as a social inheritance shared by whole community as a symbolic meaning and unified system (Pujiyanti & Zuliani, 2014: 2–3). Therefore, language and culture are related each other, in which a language is the most prominent characteristic of a culture.

The existence of language and culture holds an important role in the process of translating source text into target one. A translator should be able to understand different cultures between two texts either. As stated by Larson (1998: 431), a culture is a complex beliefs, attitudes, values, and rules which a group of people share. However, translating cultural terms

will be so challenging due to different cultural representations in each area of a country. Therefore, it clearly emphasizes how a translator renders culture represented in a source language into a target one by considering and understanding different cultural specific items between two languages in order to avoid mistranslation.

The term of culture-specific items represents the diversity of various aspects of human life. Many scholars have different term to mention the cultural concept, for instance, Aixela (1996) and Davies (2003) use the term cultural-specific items (CSI), Newmark (1988) considers the term of cultural words, Baker (1992) and Robinson (2003) prefers to use the cultural bond phenomena or concepts, Espindola and Vasconcellos (2006) tend to use the term the cultural-bound expressions, and the other scholars even use the term realia and non-equivalent lexis in their theory. Aixela (1996: 56) states that culture-specific items are usually expressed in a text by means of objects and systems of classification and measurement whose use is restricted to the source culture or by means of the transcription of opinions and the description of habits equally alien to the receiving culture.

b. Categories of Culture-specific Items

To establish a complete classification of culture-specific items is not an easy task because such an exhaustive classification is supposed to cover every small detail aspects of humanlife. The translation of culture-specific items has been recognized as a troublesome area and debatable issue (Brasiené, 2013: 1). Despite all of difficulties in compromising all aspects

into a single classification, several options of classification have been already proposed by scholars to give a better view of what are the things featured on culture-specific items. Newmark (1988: 95) categorizes cultural specific items into five categories; those are ecology, material culture, social culture, social organization, gesture and habits.

First, ecology is defined as one of cultural categories related to nature which refers to name of geographical features such as flora, fauna, winds, plains and hills. Those features are considered as having value-free, both politically and commercially, that can be distinguished from other cultural terms (Newmark, 1988: 96). Those features usually exist without human intervention and it might be named differently in other areas. Therefore, those ecology categories usually consist of irregular or unknown terms that cannot be literally translated into the target language. For example, the word *Fuji* refers to the highest mountain in Japan.

Second, material culture refers to traditional subjects consisting of food, clothes, houses, towns, transport, and communication. According to Newmark (1988: 97), material culture covers man-made things and usually can be used in our daily life that makes our life easier. The term food is considered the most vital expression which symbolizes different national cultures due to its various diversities in a certain area. Clothes as cultural terms may be sufficiently explained for target language general readers if the generic noun or classifier is added (Newmark, 1988: 97). Besides, many

language communities have a typical house which for general purposes remains untranslated.

Third, social culture means people's occupation referring to work and leisure terms. According to Newmark (1988: 99), cultural word that obviously indicates leisure activities are national games of sports whether team or non-team games. For example, '*kerapan sapi*' is one of the Madurese cultures which refers to a traditional bull race event in Madura held every August and October in a year (Faried & Alvita, 2015: 5).

Next, social organization consists of customs, concepts, organizations, activities, or procedures related to politics, arts, religion, and administration. It involves various formal standards that indicate certain hierarchy applied in culture (Newmark, 1988: 99). The classifications are simplified into historical terms, international terms, religious terms, and artistic terms. For example, the ST '*ngaben*' means the cremation in Balinese culture.

Last, gesture and habits refer to the cultural terms expressed through people's behavior. These can be seen as symbolic actions of a culture or country which are different from other area. A translator should be able to consider and have deep understanding of gesture differences and habits both in source language and target language because each culture has a different kind of expression in gestures and habits. For example, the gesture of 'shaking head' has different meaning in other countries. In Western European cultures, head shaking is to deliver meaning to say 'not' or 'never' (Kendon, 2002: 148). Similarly, in Indonesian and Madurese culture, the

gesture of shaking head means ‘no’, ‘disagreeing’, ‘refusing’ something, or showing amazement.

3) Translation Equivalence

In translating process, a translator may find several difficulties; one of them is to find the equivalency of source text when it is being rendered into target text. It is strongly supported by Catford (1965: 21) stating that the central problem of translation practice is to find the target language translation equivalence. The equivalency in translation means how to presuppose languages both in source text and target text in order to share the “equality or sameness” in some levels (Munday, 2016: 69; Panou, 2013: 2; Pym, 2014: 2). The equivalency in translating refers to how a translator transfers the uttered information when the meaning is bound up in form (Munday, 2016: 69) yet aimed at the same context. It means that the translator should find the closest equivalency of certain lingual units in source text to be translated in target text. Therefore, the closer the equivalency is the better quality of its translation.

Bell (1991: 6) emphasizes that equivalence in translation text can be distinguished into three aspects; those are in term of degree, level of presentation, and ranks. To be more specific, related to this present research, the data is only focused on analyzing the degree of translation equivalence. The degree of equivalence refers to how the translator renders the meaning in the source text, either fully or partly equivalent, even it can be a non-equivalent translation (Maharani, 2014: 33).

a. Full Equivalence

A fully equivalent translation means how a translator has completely transferred the uttered message from a source text into a target text which represents the equivalency both in terms of form and meaning.

For example:

SL : *Reng-oreng ghi' nengghu **Ludruk**.*
 TL¹ : *Orang-orang sedang menonton **Ludruk**.*
 TL² : People are watching **Ludruk**.

The example above shows the existence of a cultural word *Ludruk* in the source text (Madurese). Both translators of first and second target language have transferred the SL's cultural word indicated by the application of foreignization ideology. The translator of Bahasa Indonesia subtitle uses literal translation whereas the second translator of English subtitle tends to use preservation strategy by borrowing the SL's cultural word. Therefore, it represents full equivalence due to the completion in translating the message both in terms of syntactical and semantic aspects.

b. Partial Equivalence

Partial equivalence occurs when message in a source text is not completely rendered into target text due to the existence of increased or decreased meaning. Increased meaning refers to how a translator provides additional information to specify the meaning to avoid misinterpretation while decreased meaning occurs when a translator decides to partly omit the original message in target text.

For example:

SL : *engko' gi' nyare jate*
 TL¹ : *saya masih mencari kayu pohon jati*
 TL² : I'm still looking for **the wood**

The example above shows partial equivalence in translation. The first target language represents the occurrence of increased meaning by adding the lingual unit “*kayu*” meaning “the wood” to specify that “*jati*” refers to a name of a tree. Meanwhile, the second language indicates decreased meaning because the translator simplifies and generalizes the meaning of “*jate*” into “wood”.

c. Non-equivalence

Non-equivalence in translation indicates how a translator does massive changes either by doing complete omission of meaning in source text or substitution using lingual unit in target language which has a different meaning from source language.

For example:

SL : *Ebhu melle juba pote*
 TL¹ : *Ibu membeli baju putih*
 TL² : Mother bought a white **dress**

The example above clearly represents non-equivalence in translation. The word “*juba*” refers to a plain long dress in which it usually does not have any patterns on it is used in formal and religious event. However, both translators completely change the cultural word into more general terms. It means that the translators do not achieve the equivalency because the translated word has different meaning with the word in the source language.

4) Translation Strategies

Many scholars have their opinion related to whether they called strategies, procedures, methods, or techniques of the translation. Newmark (1988: 81) states that translation methods are related to whole texts while translation procedures are used for sentences and smaller units of language. Molina & Albir (2002: 507) tend to use the term ‘technique’ which refers to the term which helps a translator classify types of translation that should be used in solving translation problem. Meanwhile, the term ‘strategy’ means a mechanism on how a translator solves problem found through a whole translation process.

Many scholars have proposed the list of translation strategies. Aixela (1996: 61–63) classifies two main strategies consisting of ‘conservation’ and ‘substitution’. Next, Baker (2018: 25) provides ‘cultural substitution’, ‘borrowing’, and ‘borrowing followed by explanation’ strategy. However, the taxonomy of Davies (2003) as cited in Blažytė & Liubinienė (2016: 47) consists of ‘preservation’, ‘addition’, ‘omission’, ‘globalization’, ‘creation’, ‘localization’, and ‘transformation’. Newmark (1988: 103) mentions ‘transference’, ‘cultural equivalent’, ‘componential analysis’, ‘couplet’, ‘neutralization’, ‘accepted standard translation’, ‘naturalization’, and ‘paraphrase, gloss, notes’. Meanwhile, the taxonomy of Pedersen (2005: 3–9) consists of ‘official equivalent’, ‘retention’, ‘specification’, ‘direct translation’, ‘generalization’, ‘omission’, and ‘substitution’.

Furthermore, the present research is conducted by combining several similar strategies among five theories as the references of translation strategies in the analysis. However, the overall strategies from those five theories, not all of them can be used in translating the cultural terms. As a result, there are seven selected translation strategies including preservation, literal translation, addition, cultural equivalent, generalization, omission, and couplet.

a. Preservation

Preservation refers to how a translator maintains cultural terms in source language when there is no closest cultural equivalency in target language. This strategy has similar function both with the repetition proposed by Aixela and also the borrowing strategy by Baker (Blažytė & Liubinienė, 2016: 47). Repetition means the occurrence of repetitive words from source text in target text. Meanwhile, borrowing or loan words is a translation strategy used to render metalinguistic terms such as technical processes or unknown concepts (Sumarni, 2016: 103).

Molina & Albir (2002: 510) further explain that there are two types of borrowing; they are pure borrowing and naturalized borrowing. Pure borrowing is when a translator directly adopts words or expressions from source text into target text. Meanwhile, naturalized borrowing is a strategy that allows translator to adapt SL-word's pronunciation into TL-word's morphological structure that has a similar equivalency in meaning. To make it clearer, SL morphological structure is slightly changed but the sounding

of the word is quite similar. For example, ‘communication’ in English is rendered into ‘*komunikasi*’ in Bahasa.

b. Literal Translation

Literal translation refers to word-for-word translation from source text into target text either in term of grammatical or idiomatic aspects (Emzir, 2015: 66; Sumarni, 2016: 104). This strategy has similar concept with direct translation. According to Pedersen (2005: 5), the strategy maintains unchanging semantic load of cultural term in source text, nothing is added or subtracted. Furthermore, this strategy can be divided into two subcategories; they are *calque* and shifted. Munday (2016: 89) stated that *calque* occurs when SL expression or structure is transferred in literal translation. However, shifting is alinguistic change of SL text which is translated into different linguistic terms in TL text.

c. Addition

Addition is a translation strategy by preserving cultures in source language and adding information or description in target language. Extra information are usually placed in brackets or footnotes. This strategy has similarity with intertextual gloss by Aixela and loan word plus explanation by Baker (Blažytė & Liubinienė, 2016: 47).

d. Cultural Equivalence

Cultural equivalent means transferring cultural word from a source text into cultural word in target text. This strategy has similarity with cultural substitution proposed by Pedersen (2005: 6). It is considered as the

most target language-oriented because it simply removes the cultural items in SL and replaces it using different cultural items of TL in which it can be understood by TL audiences.

e. Generalization

Generalization means how translator renders the cultural specific term in source text using more general term in target text. Munday (2016: 93) stated that generalization is the use of more general word in target text. The concept of generalization is considered a bit similar to addition strategy. However, in generalization, there is an upward movement on a hyponymy scale, producing a TT item that is less specific than the ST cultural term (Pedersen, 2005: 6). For example, the ST '*andong*' which means a horse-drawn carriage referring to traditional transportation in Yogyakarta and Surakarta is translated into the TT 'cart' which refers to a more general term.

f. Omission

Omission refers to how a translator omits one linguistic element of cultural specific items. This strategy is used because the translator simply cannot acquire the equivalence of SL's culture in target language (Blažytė & Liubinienė, 2016: 47).

g. Couplet

A couplet (triplet or quadruplet) refers to the use of two or more strategies combined in one translated word. Newmark (1988: 91) stated that they are particularly common for cultural words. For instance, preservation

is combined with an addition in ST '*celak*' translated into '*celak* – cosmetic used to blacken eyelid' in TT.

5) The Ideologies in Translation

A translator often conducts some ways to solve problems in translation process which reflects translator's perspective in translating a source text into a target text. Schleiermacher in Venuti (1995: 20) states that a translator can choose in translating cultural-words; either leaving author in peace as much as possible and moves reader toward him or leaving reader in peace as much as possible and moves author toward him. Those interesting ways are called as ideologies in translation that influence how a translator chooses strategies in rendering cultural terms, either SL-oriented or TL-oriented. Thus, ideology in translation is distinguished into two types; those are foreignization and domestication ideology.

a. Foreignization

Foreignization refers to translator's perspective oriented to source language. It is signifying the difference of foreign text, yet only by disrupting the cultural codes that prevail in target language (Venuti, 1995: 20). This strategy is source-language oriented in which a translator attempts to maintain SL's meaning of cultural terms in target text. It consists of three strategies; those are preservation, literal translation, and addition strategy.

b. Domestication

In contrary, domestication means an ideology oriented to target language. It is an ethnocentric reduction of a foreign text to target language

cultural values, bringing the author back home (Venuti, 1995: 20). This strategy is considered as target language-oriented because a translator's perspective considers the target-text readers as the most important thing to achieve their understanding and expectation. The translator replaces the cultural term in the source text into another term in the target text which has the equivalency or similar meaning. The translation strategies classified as the domestication include cultural equivalence, generalization, omission, and couplet strategy.

Furthermore, in translation, domestication and foreignization are two kinds of completely contradictive manners of translation (Yang, 2014: 322). Translators should be able to adopt those two translation ideologies and the way they balance both sides especially in translating cultural terms. Moreover, a translator must consider several aspects, one of which is to understand target-audiences' need and their cultural background. The use of foreignization is mostly done either because a translator cannot find equivalency in target language or a translator wants to culturally preserve its value. Meanwhile, in domestication strategy, a translator attempts to find the most appropriate equivalency in target language to attain target-language readers' understanding.

6) Translation Accuracy Assessment

The basic concept of translation is related to how a translator accurately transfers message from a source text into target text. The transferred message in target text should be assessed to know whether or not the translation is accurate, clear, and natural. Nababan et al. (2012: 52) state that the aspect of

accuracy has the highest score of quality, that is score 3, compared to other aspects. It is strongly supported by Larson (1998: 529) emphasizing that testing accuracy is important throughout a translation. Therefore, a good translation must be qualified to have high accuracy as an important aspect of assessment.

The accuracy aspect means how a translation is assessed by looking at the similarity of content between a source language and target language. Similarity refers to the equivalent concept of both the SL and TL. Nababan et al. (2012: 50) provide an accuracy instrument in translation adopted from Larson's theory. However, the instrument of accuracy is divided into three-parameter scales; those are accurate, less accurate and inaccurate translation.

Table 1. The instrument of translation assessment of accuracy (Nababan et al., 2012: 50)

Translation Category	Score	Qualitative Parameter
Accurate	3	The meaning of words, technical terms, phrases, clauses, a sentence of the source text is accurately translated into the target text; no meaning distortion at all.
Less accurate	2	The meaning of words, technical terms, phrases, clauses, sentences of the source text is partly translated into the target text. However, the meaning distortion still occurs or the meaning is omitted that ruins the complete content of the text.
Inaccurate	1	The meaning of words, technical terms, phrases, clauses, sentences of the source text is inaccurately translated or deleted into the target text.

Table 1 above shows the parameter of translation accuracy assessment. Based on the instrument, the accuracy scale consists 1, 2 and 3. Score 1 is the lowest score that shows inaccurate translation. Score 2 shows less accurate translation, and score 3 is the highest score indicating an accurate translation.

7) Digital Madurese Folktales

Every city in a country has its uniqueness which is different from other cities; one of them is due to a language use. Madurese language is the fourth

most widely spoken language in Indonesia. Madurese people are originally indigenous to the island of Madura, located in Java Sea just north of East Java, and Madura is a part of East Java province (Davies, 2010: 1). Many people in Madura decide to stay in bigger and more modern city, leaving their home either for working or studying. This issue automatically causes a lack of Madurese native speakers. Especially, Madurese teenagers in this modern era tend to learn their land and use foreign languages rather than their local language.

However, the rapid improvement of technology and internet becomes a great chance to preserve Madurese as the local language. One of the best ways that have been existed is a digital version of Madurese folktales. These digital folktales consist of 30 videos narrated by Madurese native storytellers collected over seven years (2004-2011) by Professor William Davies; a linguist from the University of Iowa. Those videos provide three different subtitles consisting of one local language (Madurese), one national language (Bahasa Indonesia), and one international language (English). Thus, those videos give big hope and contribution not only in preserving Madurese language but also facilitating learning national and foreign languages.

B. Previous Studies

Several studies on cultural specific item translation have been conducted by previous researchers. However, there are some clear distinctions between those previous studies with this present study, either in term of theory used in analysis, research findings, research subject, and many other aspects.

In term of research topic which is culture-specific items, many previous studies have been conducted. First, Rimari (2010) focused on the translation analysis of material culture translation in a bilingual book; Indonesian and English version of “*Tenun Ikat*” based on Newmark’s categorization (1988) about cultural objects. The aims were to find out what strategies were employed by the translator to translate the material culture terms, and how the accuracy of the translation was. The findings showed that the translation strategy which was dominantly used was equivalence in the target language followed by the use of omission, loan-word, a more general word, and cultural substitution. Furthermore, dealing with the accuracy of the translation, the result showed that the score of translation accuracy is less accurate. The present study and Rimari’s similarly analyzed related to culture-specific items based on Newmark’s categorization. However, Rimaris collected the CSIs’ data from a bilingual textbook (Bahasa Indonesia-English) while the present study investigates the CSI found in a multilingual text in the form of video-subtitles that consist of the SL-subtitle (Madurese) and the two-TL subtitles (Bahasa Indonesia and English).

Second, a study conducted by Maharani (2014) which has three objectives; analyzing the categories of culture-specific terms, identifying how the domestication and foreignization of culture-specific terms (CSTs) found in Sophie Kinsella’s and Siska Yuanita’s *I’ve Got Your Number* bilingual translational texts and analyzing the degree of meaning equivalence of those culture-specific terms. The finding showed that there are four categories of CSTs including geographical, historical, social, and cultural categories. Besides, the finding showed that there

were four foreignizing translation strategies. They are preservation, naturalization, literal translation, and mixed strategies of foreignizing translation strategies while there are three domesticating strategies used including omission, globalization, and equivalent. However, the finding proved that the number of foreignizing translation strategies was higher than other two classifications of translation strategies. Last, in terms of meaning equivalence, the meanings of the CSTs in the source text were successfully transferred about 99.53% in the target text. Both the present study and Maharani's analysis discuss the topic of how the translator's ideologies influence the way how the SL-cultural terms are rendered into the TL-cultural terms. However, Maharani collected the CSTs' data from a bilingual translational text based on Nedergaard-Larsen's theory while the present study analyzed culture-specific items based on Newmark's theory.

Third, Suryani (2016) conducted an analysis related to the types of humor and the strategies employed in a Korean reality show called "Running Man". The result showed that there are three types of humor found in the reality show Running Man, including Wordplay, Allusion, and Irony. The translation strategies which were found in the subtitle of Korean reality show Running Man consisted of pun to pun translation, retention of name and replacement of name by another, standard translation, and literal translation. However, the present study and Suryani's analysis have different topic; Suryani analyzed the translation of humor in a Korean variety show program while the present researcher analyzes the translation of cultural specific items found in Madurese folktales.

Next, Farahani (2016) also analyzed Culture-Specific Items (CSIs) in an English translation of Hedayat's "Blind Owl" based on domestication vs. foreignization dichotomy proposed by Venuti (1995). Based on the data analysis, most CSIs were domesticated during the translation process and the source text was translated into a fluent and natural text for English readers. Besides, the finding showed that simplification and naturalization were two frequent strategies used by the translator and had the highest number of distribution in the translated text. The similarity of the present research and Farahani's is related to how the cultural specific items (CSIs) are transferred into other target-languages. Yet, the analysis begins by describing the translator's ideologies (foreignization and domestication) based on Venuti's theory found in the English translational book. Meanwhile, the present researcher describes the translator's ideologies based on Newmark's theory found in the subtitles of Madurese digital folktales.

Last but not least, Putri (2017) analyzed the translation techniques focused on the subtitling and dubbing translation found in OST *Frozen: Let it Go* based on Molina and Albir's theory. From the data analysis, it is obtained that the subtitled version used eleven techniques while the dubbed version used nine techniques. Besides, the frequent use of translation techniques in the subtitled version was literal translation while the dubbed version used modulation and reduction more frequently than the other techniques. Both the present researcher and Putri conduct the translational analysis focusing on audio-visual translation. However, Putri's compared two audiovisual formats, subtitling and dubbing version, while the present researcher only focuses on subtitling version. Besides, Putri's research

analyzed the translation technique of the original soundtrack of a popular animation movie based on Molina and Albir's theory. Meanwhile, the present researcher analyzes the translation strategies based on the combination of several theories of Aixela, Baker, Davies, Newmark, and Pedersen to support the analysis of the translator's ideologies.

To sum up, the descriptions of the similarities and differences explained above were written to find out which gap or area has not been analyzed by the previous researchers. The existence of different topic, theory, or subject automatically influences the result of this present research. Based on those differences, the present research is highly expected to fill the gap and make a renewal result of research about CSI's theory. Therefore, this present research examined the translation analysis of the culture-specific items found in the multilingual text of Madurese digital folktales consisting of four research problems: the categories of CSIs based on Newmark's theory, the translation equivalence based on Bell's theory, the translation ideologies based on Venuti's theory through the application of seven strategies by combining several theories.

C. Theoretical Framework

This present research focuses on four major issues. They are culture-specific items, translation equivalency, translation ideologies, and translation accuracy assessment of Madurese digital folktales. First, the diagram of framework starts with five categories of cultural-specific items based on Newmark's theory (1988); 1) ecology, (2) material cultures, (3) social cultures, (4) organizations, customs, activities, procedures, concepts, (5) gestures and habits. The frequency of the use

of each category is counted to know what category is more dominant found in the data. Afterwards, based on the findings of cultural items classification, the equivalence in the translation of culture-specific items is considered as the next important thing to do in the analysis. The analysis of translation equivalence is based on Bell's theory (1991) which distinguishes three types of equivalence; those are fully equivalent, partial equivalent, and non-equivalent.

Moreover, the analysis is continued by observing the ideology of translation based on Venuti's theory (1995). The translation ideology is referred to what the translator's perspective is in translating the cultural words or phrases either referring to foreignization or domestication conducted both in the analysis of Indonesian and English versions of the subtitles. The ideologies used by the translator to render the CSIs determines the strategies conducted in translating those based on five taxonomies proposed by Aixela (1996), Baker (2008), Davies (2003), Newmark (1988), and Pedersen (2005). Those are strategies of source language oriented including preservation, literal translation, addition, and target language-oriented consisting of cultural equivalent, generalization, omission, and couplet. Furthermore, the subtitle translations are evaluated to determine whether the translations are considered as good translations having high accuracy value based on the parameter proposed by Nababan et.al. (2012).

D. Analytical Construct

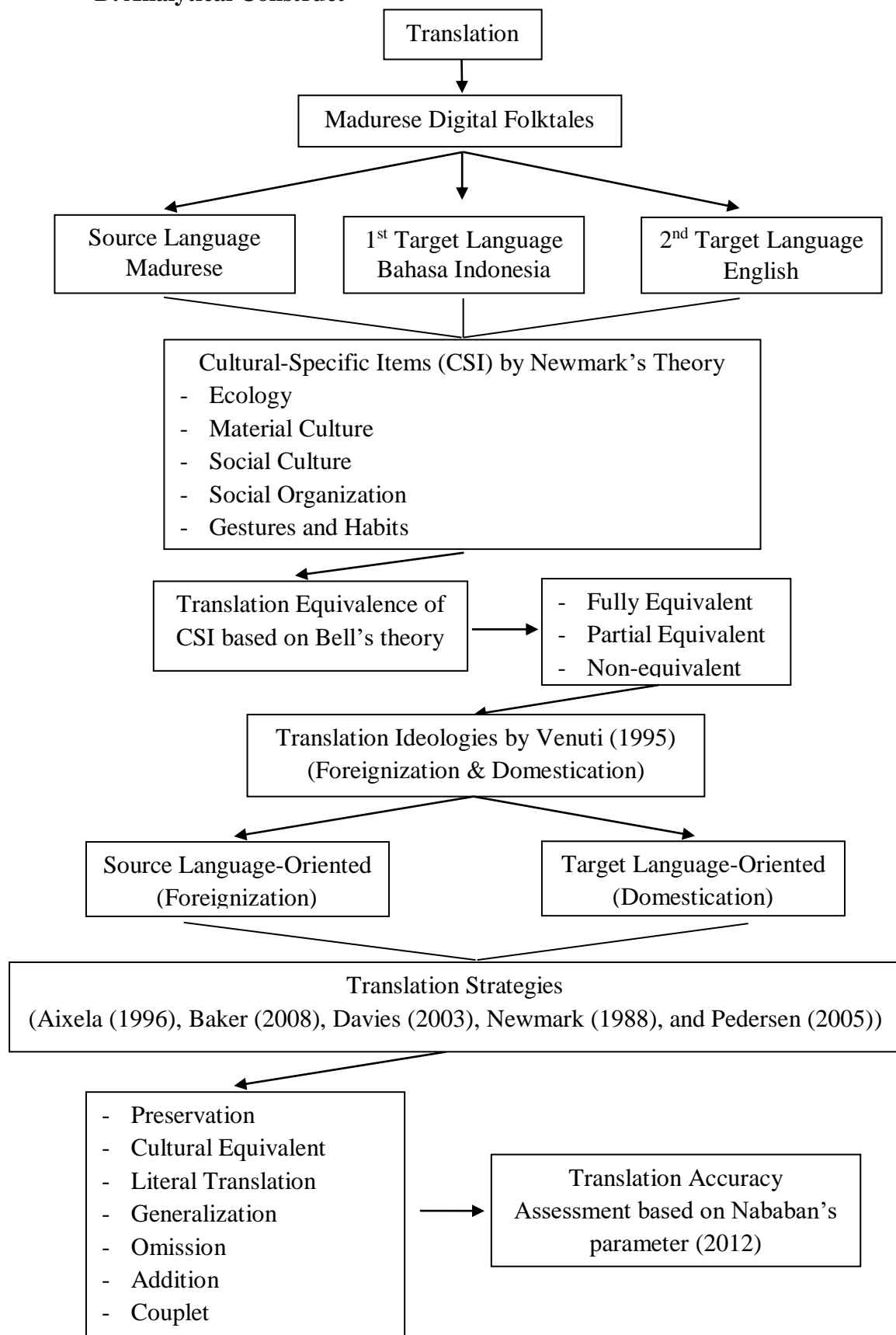


Figure 2. The Analytical Construct

E. Research Questions

In line with the four research problems as stated in the previous chapter along with the explanation of the importance of research related to the translation of culture-specific items in Madurese folktales, following are 12 research questions:

1. How many categories of culture-specific items are found in the Madurese folktales?
2. What are the most dominant and least category of culture-specific items found in the Madurese folktales?
3. What are types of translation equivalence found in the Bahasa Indonesia translation of Madurese folktales?
4. What are types of translation equivalence found in the English translation of Madurese folktales?
5. What are the most frequent types of translation equivalence conducted in translating the CSIs by Bahasa Indonesia and English translators?
6. What ideology is frequently applied by the Bahasa Indonesia translator in translating the CSIs in Madurese folktales?
7. What ideology is frequently applied by the English translator in translating the CSIs in Madurese folktales?
8. Based on the findings related to translation ideologies, what translation strategies are found in translating CSIs from the source text to the target text?
9. What translation strategies are the most numerous and the fewest used by Bahasa Indonesia translator in translating CSIs from Madurese folktales?

10. What translation strategies are the most numerous and the fewest used by the English translator in translating CSIs of Madurese folktales?
11. How is the assessment of accuracy level in translating CSIs from Madurese folktales into Bahasa Indonesia subtitle?
12. How is the assessment of accuracy level in translating CSIs from Madurese folktales into English subtitle?

CHAPTER III

RESEARCH METHOD

This chapter mainly discusses the method used in answering those problems stated in previous chapters. This chapter consists of five subchapters including the explanation of research design, data source, research instruments, data collection, data analysis, and research questions.

A. Research Design

This research employed a descriptive qualitative method focusing on the empirical data of the culture-specific items (CSI). According to Neuman (2014: 167), the data of the qualitative method uses soft data classified as textual data, for instance, words, phrases, sentences, clauses, or symbols. In conducting the study, the researcher collected, classified, and concluded the data to find the data related to the culture-specific items proposed by Newmark (1988). Therefore, this research was mainly to find the category of culture-specific items, to describe the translation equivalence followed by the ideology of translation through the translation strategies, and to assess the translation accuracy of culture-specific items both in Bahasa Indonesia and English subtitles of digital Madurese folktales.

B. Data Source

The data source of the present research is digital folktales of Madurese people collected by Professor William Davies from the University of Iowa's Department of Linguistics through grants from Toyota Foundation, the US Department of Education, and the University of Iowa. Those folktales are

available on <http://madurese.lib.uiowa.edu/> – the official website of digital Madurese folktales. The website provides 30 videos of Madurese folktales recorded from 2004 to 2011 accompanied by four different kinds of written texts: the original Madurese, English and Indonesian translations, and an interlinear format which includes morpheme-by-morpheme glosses. Those videos were narrated mostly by Madurese native storytellers performing some traditional and historical legends that occurred in Madura which also is related to some historical events, such as religion, culture, social, or politics in Madura.

C. Subject and Research Data Objects

The subject of the present research is three translational subtitle scripts of 23 selected narrative videos of Madurese folktales consisting of Madurese as the source language, Bahasa Indonesia and English subtitles as the target languages. The object of this research is two lingual units including words and phrases classified as one of CSIs' categories found in those selected videos of Madurese narrative folktales through its subtitles. The findings of lingual units containing cultural terms were included as research data to be further analyzed related to the translation equivalence, the translators' ideologies, and the accuracy level both in Bahasa Indonesia and English subtitles as the target languages.

D. Research Instrument

The research instrument of this study is human instrument meaning that the researcher herself is the primary instrument in conducting the research. In a qualitative research, the researcher is the main instrument in collecting and interpreting data that can be guided either by interview or observation guidelines

(Arifin, M. & Asfani, 2014: 29). Moreover, the data sheets are considered as the helpful secondary instrument in collecting and analyzing the data. In the data preparation, the researcher conducted this present research using observation (*simak*) method allowing the researcher to observe the use of language. From the observation, the researcher then used *Simak Bebas Libat Cakap* (SBLC) technique which means that the researcher was not involved in the communication while observing the language use. Moreover, the researcher also used note-taking (*catat*) to every single data in the data sheet to be further classified based on the research problems (Sudaryanto, 2015: 201-207).

In classifying the data related to culture-specific items, the indicator instrument of CSIs' category was created based on Newmark's theory (1988) as shown in the table 2 below. Besides, the discussion with two expert judgments, a Madurese native storyteller and a translations lecturer, is also conducted in order to validate the classification of CSIs' categorization.

Table 2. The indicator of CSI's categorization based on Newmark's theory

No	Criteria	CSI
1	The lingual unit is used to mark or point out the endemic plants in the source text (Madurese).	<i>padhi</i>
2	The lingual unit is used to mark or point out the endemic animals in the source text (Madurese).	<i>ketthang</i>
3	The lingual unit is used to mark or point out the endemic lands, either hills or plains, in the source text (Madurese).	<i>penggir sereng</i>
4	The lingual unit is used to mark or point out the endemic food in the source text (Madurese).	<i>nase'</i>
5	The lingual unit is used to mark or point out the endemic clothes in the source text (Madurese).	<i>sorban</i>
6	The lingual unit is used to mark or point out the endemic buildings, either houses or towns in the source text (Madurese).	<i>pondug</i>
7	The lingual unit is used to mark or point out the endemic transportation in the source text (Madurese).	<i>krocok</i>
8	The lingual unit is used to mark or point out the endemic communication in the source text (Madurese).	<i>amempe</i>
9	The lingual unit is used to mark or point out the endemic work and leisure in the source text (Madurese).	<i>menca'</i>
10	The lingual unit is used to mark or point out the endemic social relationship	<i>ajunan dalem</i>

	in the source text (Madurese).	
11	The lingual unit is used to mark or point out the endemic historical terms in the source text (Madurese).	<i>Perrang Trunojoyo</i>
12	The lingual unit is used to mark or point out the endemic international terms in the source text (Madurese).	<i>Kodim</i>
13	The lingual unit is used to mark or point out the endemic religious terms in the source text (Madurese).	<i>aziarah</i>
14	The lingual unit is used to mark or point out the endemic artistic terms in the source text (Madurese).	<i>kodhi' cramcam</i>
15	The lingual unit is used to mark or point out the endemic gesture and habits in the source text (Madurese).	<i>peg-kepeggan</i>

Moreover, the table 3 below showed the indicator instrument in classifying the data related to translation equivalence based on Bell's theory (1991). The use of sources, such as dictionaries also helps to find the CSIs' equivalency between the SL and the TL.

Table 3. The indicator of translation equivalence based on Bell's theory

No.	Translation Equivalence	Criteria
1	Full Equivalence	The translator completely transferred the SL's CSI into the TL which represents the equivalency both in terms of form and meaning.
2	Partial Equivalence	The SL's CSI is not completely rendered into the TL due to the existence of increased and decreased meaning.
	a. Increased Meaning	The translator provides additional information to specify the SL's CSI in order to avoid misinterpretation
	b. Decreased Meaning	The translator decides to partly omit the SL's CSI in the TL.
3	Non-equivalence	The translator does massive changes either by completely omitting or substituting the SL's CSI using the CSI's term in the TL which has a different meaning.

Furthermore, the table 4 below was created as the indicator instrument in classifying the data related to translation ideologies based on Venuti's theory (1995).

Table 4. The indicator of translation ideology based on Venuti's theory

No.	Ideology in Translation	Criteria
1	Foreignization	The translation is source-language oriented. The translator attempts to maintain the SL's CSIs (meaning and structure) in the TL.
2	Domestication	The translation target-language oriented. The translator adjusts the SL's CSIs (meaning and structure) using the term in the TL.

Meanwhile, the indicator instrument of translation strategies based on five theories including Aixela (1996), Baker (2008), Davies (2003), Newmark (1988), and Pedersen (2005) was created as the table 5 below.

Table 5. The indicator of translation strategies based on Aixela, Baker, Davies, Newmark, Pedersen's theories

No.	Translation Strategies	Criteria
1	Preservation	The translator maintains the SL's CSI when there is no closest cultural equivalency in the TL.
2	Literal Translation	The translator maintains unchanging the semantic load of the SL's CSI, nothing is added or subtracted in the TL.
3	Addition	The translator preserves the SL's CSI and adds the information or description in the TL.
4	Cultural Equivalence	The translator substitutes the SL's CSI into the TL's cultural term.
5	Generalization	The translator renders the SL's CSI using the more general term in the TL.
6	Omission	The translator omits one of the linguistic elements of the SL's CSI in the TL.
7	Couplet	The translator applies two or more strategies combined in translating the SL's CSI in the TL.

E. Data Collection

In qualitative research, the researcher takes a role as the main instrument (Moleong, 2014: 168) both in collecting and analyzing the data. For the needed data, several steps had been done in well-ordered.

1. Finding the narrative videos of Madurese folktales and selecting the videos which completely provide English and Indonesian subtitles.
2. Downloading the videos and the subtitles from the official website.
3. Observing the 23 selected narrative videos, as the sources of the data, by watching those narrative folktales and reading the transcripts of Madurese, Bahasa Indonesia and English subtitles.
4. Marking the data related to the CSIs from the original and the translated subtitle versions.

5. Sorting out the data to find compatible ones with the indicator established.

Furthermore, in analyzing the collected data, the researcher employed equivalency (*padan*) method of translational in which the determiner is not a part of the language. The researcher compared the lingual unit of the cultural terms in the SL with its equivalency in the TL (Sudaryanto, 2015: 15). To be more specific, this research employed referential technique because the researcher is able to determine what the reference refers to (Sudaryanto, 2015: 25-35). Thus, the coding was conducted to facilitate the data collection in the datasheet.

Table 6. The datasheet sample collection of CSIs' translation

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TQA			
		TT ¹	E C	M C	S C	S O	G H	F E	PE		N E	F			D					3	2	1
		TT ²							I M	D M		P V	L T	A D	C E	G Z	O M	C P				
FOLKTALE 1 – RATO ISLAM ONGGU'																						
1	F1/RATO-L4/C-1	Makam Asta Tinggi																				
		Makam Asta Tinggi																				
		The cemetery Asta Tinggi																				

Note:

No. : The sequence number of data

Code : The data code; for instance **F1/RATO-L4/C-1**

F1 : Referring to the first folktale

RATO: Encoding the title of *Rato Islam Onggu'*

L4 : Referring to the fourth line in the folktale text

C-1 : Referring to the first cultural items

F. Data Analysis

In analyzing the data of qualitative research, it consists of three research stages; those are data condensation, data display, and conclusion (Miles et al., 2014: 14).

1. Data Condensation

Data condensation refers to the focus of research questions (Miles et al., 2014: 14). The researcher classified the word or phrase from the source text consisting of culture-specific items. Afterward, the data were analyzed in term of the equivalency whether they are full, partial, or non-equivalent translation. Furthermore, the researcher examined the ideology of data whether it is foreignizing or domesticating translation. Thereafter, the researcher assessed the quality of translation accuracy of the data in the target texts. The data classification was inputted in the datasheet based on the research questions as shown below.

Table 7. The datasheet sample analysis of CSIs' translation

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALE NCE			TRANSLATION IDEOLOGIES								TQA			
		TT ¹	E C	M C	S C	S O	G H	F E	PE		N E	F			D					3	2	1
		TT ²							I M	D M		P V	L T	A D	C E	G Z	O M	C P				
FOLKTALE 1 – RATO ISLAM ONGGU'																						
17	F1/RATO-L97/C-17	kraton Plakaran		√																		
		Keraton Plakaran						√										√	√			
		the palace of Plakaran						√										√	√			

The first column is the sequence number of overall collected data. The second column is the encoding of each datum while the third column is the data both from the source text and two target texts. The fourth column is the classification of culture-specific items based on Newmark consisting of EC (ecology), MC (material culture), SC (social culture), SO (social organization), and GH (gesture and habits). The fifth column is the types of equivalency based on Bell's theory divided as FE (fully equivalent), PE (partially equivalence) further subdivided into IM (increased meaning) and

DM (decreased meaning), also NE (non-equivalent). The sixth column is the translation ideologies consisting of F (foreignization) subdivided into PV (preservation), LT (literal translation), AD (addition) and D (domestication) subdivided into CE (cultural equivalence), GZ (generalization), OM (omission), CP (couplet). The last column is the translation accuracy assessment based on Nababan's parameter.

2. Data Display

The data analysis in a qualitative research is displayed in the form of a description. In the present study, the researcher firstly described the categorization of culture-specific items based on Newmark's theory, consisting of ecology, material culture, social culture, social organization, gesture and habits. The results of the first categorization were analyzed the translation equivalence based on Bell's theory, consisting of full equivalence, partial equivalence, and non-equivalence. The result of equivalency analysis was classified the translation ideologies, either as foreignization or domestication, to discover the application of translation strategies, consisting of preservation, literal translation, addition, cultural equivalence, generalization, omission, and couplet. The result was assessed the level of accuracy as accurate, less accurate, or inaccurate translation.

3. Conclusion

The last stage in the data analysis of a qualitative research is drawing a conclusion. After classifying the data, the researcher attempted to compile

systematically the result of analysis based on the datasheet. The compilation of the result was concluded referring to the research problems.

G. Trustworthiness of the Data

The researcher applied data trustworthiness in conducting the present research. Trustworthiness, according to Moleong (2001: 173), can be checked through credibility and dependability. First, credibility show a researcher has deep and analytical abilities in describing and observing research through triangulation process. This process checks the validity of the research to attain readers' belief. According to Creswell (2009: 191), validity in qualitative research means determining how accurate the findings are by the application of one of its strategies. The use of peer debriefing is a validity strategy applied in conducting this research which means involving an expert judgment of a native speaker, D. Zawawi Imron as a Madurese who is a well-known poet and cultural practitioner in Indonesia to review and provide correction to this research. Moreover, the supervisor is so helpful in guiding and providing advices to this study.

Second, dependability refers to how the findings of the overall data are verified by the application of triangulation strategy. A triangulation means examining evidence from different data sources to coherently build justification (Creswell, 2009: 191). In conducting this research, the researcher studied both the primary and secondary sources, for instance, the original text of folktales as the primary source while the secondary source includes some references from related journals, online sources, website, personal blog, and several dictionaries including Madurese-Bahasa Indonesia, Bahasa Indonesia, and Oxford dictionary.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter consists of two major sub-chapters, findings and discussion. In this part, the research questions as stated in the previous chapter are examined dealing with the translation of CSIs found in the digital Madurese folktales.

A. Findings

The major finding of the present study is the analysis of the translation of the culture-specific items (CSI) found in the subtitles of 23 Madurese digital folktales. The closeness of cultural distance between Madurese-Bahasa Indonesia and Madurese-English truly influences the translation of the culture-specific items in these folktales. Based on the analysis, there are 372 culture-specific items found in the Madurese folktales divided into five categories based on Newmark's theories. The lingual units that are mostly classified as the CSIs are in form words and phrases.

Furthermore, the data were analyzed to discover whether the results of the translation CSIs both in Bahasa Indonesia and English are full, partial or not equivalent based on Bell's theory. Moreover, the ideology of translation is also observed to discover the differences in language orientations of both translators through the selection of seven translation strategies based on the theory combination of Aixela, Baker, Davies, Newmark, and Pedersen. Then, the translation of the CSIs are assessed the level of accuracy based on the Nababan's parameter.

1. Types of the Culture-Specific Items

The first sub-section discusses types of the culture-specific items based on Newmark's five classifications. They are ecology, material cultures, social cultures, social organizations, gestures and habits. The table below shows the counting result of CSI's categorizations found in 23 Madurese digital folktales.

Table 8. The frequency of CSI's categorization

No.	CSI's Categorizations	Frequency	Percentage
1.	Ecology	92	24.73%
2.	Material Cultures	142	38.17%
3.	Social Cultures	59	15.86%
4.	Social Organization	60	16.13%
5.	Gesture and Habits	19	5.11%
Total		372	100%

The folktales contain five categories of CSI based on Newmark's theories. First, material cultures become the most dominant category of CSI found in the folktales which are 142 data. The category refers to the endemic name of food, drink, clothes, buildings, and transportation. For instance, the existence of *jhamo*, *Kodhi' Cramcam*, *troco'*, and *juko' siongan* represents the endemic material cultures specifically in Madura. Therefore, the findings of material terms in folktales are Madurese endemic cultures that can be familiar only in Madurese speaking cities and it is different from any other areas.

Ecology is the second dominant category which has 92 data found in the folktales. The endemic ecology referring to animals, plants, and any other geographical natures exists as the endemic cultures in Madura, such as *dhâlko'*, *Sombher Aèr Mata*, and *kaju cendana*. Meanwhile, the category of social

cultures is found in 59 data which refer to work, leisure activities, and title addressing. For instance, the existence of *patè* refers to the title addressing someone who has position in an empire.

Besides, the social organization which refers to the endemic customs, concepts, traditions, and organization is found in 60 data. For instance, the word *saktè* is a common term in the folktales which represents certain person having special power given usually by a Lord. Last, gesture and habits become the least category found in the folktales. There are only 19 data referring mostly to the Madurese endemic gestures, such as *peg-kepeggan*, *ghegghenan*, *gu'-onggu'an*, and *aglanon*.

2. The Equivalency in the CSIs' Translation

Based on the findings of CSIs' categories, the analysis is continued by observing the translation equivalence. Based on Bell's theory, it contains three types. Those are fully equivalent, partially equivalent subdivided into increased and decreased meaning, also non-equivalent. The analysis of the translation equivalence is conducted by finding the meaning of the original term in dictionary and comparing it to the meaning of translated term in the target languages. The percentages of translation equivalence of the CSIs found in Bahasa Indonesia subtitle of Madurese folktales are shown below.

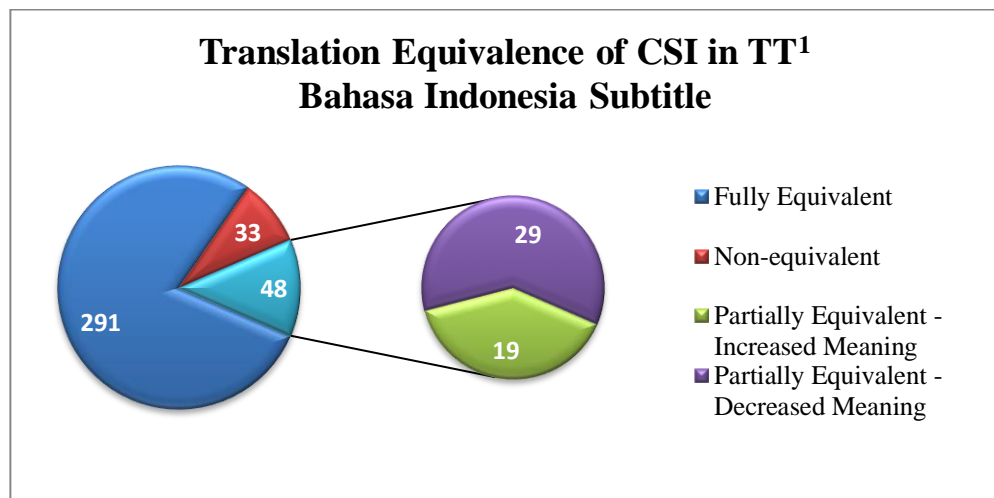


Figure 3. The Frequency of the Translation Equivalence of TT¹

Chart 3 points out the translation equivalence of CSIs as rendered into Bahasa Indonesia subtitle version. Based on the chart, most of the CSIs in the source text have been fully-equivalent translated into Bahasa Indonesia which occurs in 291 data. However, both partially equivalent and non-equivalent translation cannot be avoided. The partially equivalent exists in 48 data; 19 data of increasing meaning while 29 data of decreasing meaning, and the non-equivalent is shown in 33 data of CSIs.

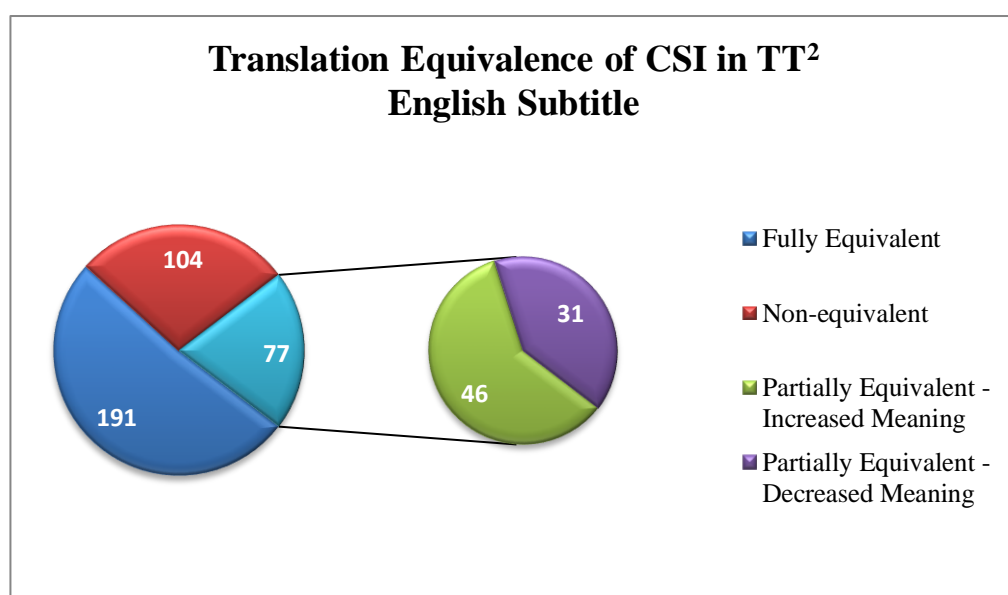


Figure 4. The Frequency of the Translation Equivalence of TT²

Based on this chart, the English subtitle also shows fully equivalent translation more frequently than the other type of equivalence. However, the frequency of fully equivalent and non-equivalent almost has similar number of data. The translated CSIs are classified as having fully equivalent in 191 data whereas the non-equivalent translation occurs in 104 data. Meanwhile, the partially equivalent is found in 77 data in which the increased meaning occurs in 46 data and 31 data represent the decreased meaning.

3. The Ideologies in Translation CSIs

Ideology in translation means the translator's perspective in rendering cultural terms. In this case, the ideologies either prefer to maintain the ST cultures called foreignization or completely substitute the whole ST cultures into the TT cultures namely domestication. Clearly, the chart below indicates the comparative occurrence of the translation ideologies from the translation of culture-specific items found in the subtitles of Madurese folktales. They are Bahasa Indonesia and English subtitles as the two target texts.

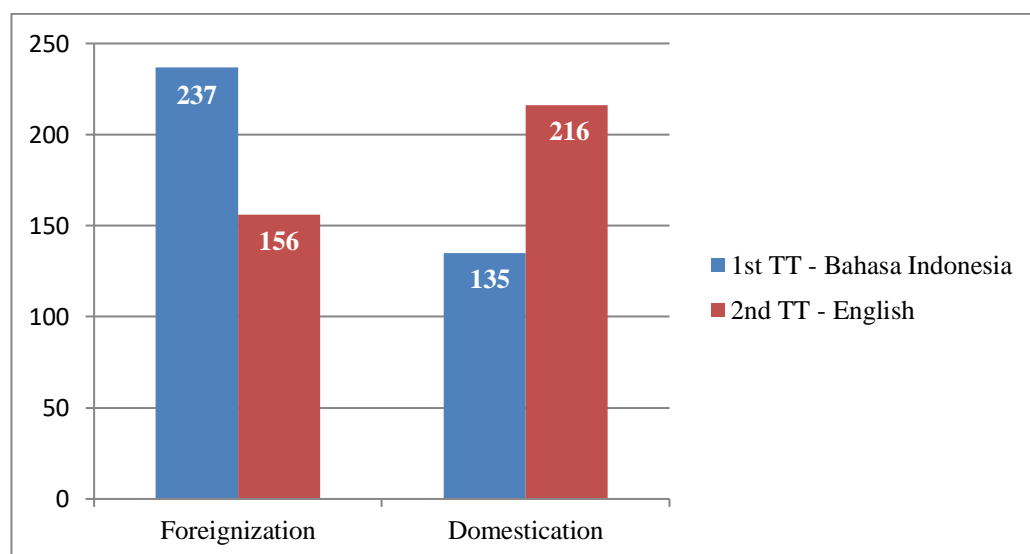


Figure 5. The Translation Ideologies of Madurese folktales

Based on chart 5 above, the findings clearly point out that the distinctive use of translation ideologies in the subtitles of Madurese folktales. In the first target text or Bahasa Indonesia subtitle, the translator tends to apply the ideology of foreignization more frequently than domestication. From 372 total data, 237 data are classified into source-language oriented whereas 156 data are included into the target-language oriented. On the other hand, the English translator more dominantly conducts the ideology of domestication rather than foreignization. The chart shows that 216 data are considered applying target-language oriented ideology while the rest of data or 156 data are classified into source-language oriented or foreignization.

In fact, the application of translation ideologies influences the translation strategies used by the translator. Table 9 below shows the frequency of several strategies that belong to foreignization and domestication.

Table 9. The frequency of translation strategies in Madurese folktales

No.	TL	Translation Strategy	
		TL ¹ – Bahasa Indonesia	TL ² – English
Foreignization			
1.	Preservation	32	41
2.	Literal Translation	204	107
3.	Addition	1	8
TOTAL		237	156
Domestication			
4.	Cultural Equivalent	35	111
5.	Generalization	21	30
6.	Omission	10	9
7.	Couplet	69	66
TOTAL		135	216

Based on the findings, there are seven strategies used in the analysis. To be more specific, foreignization consists of three strategies. They are preservation, literal translation, and addition. Meanwhile, domestication is divided into four strategies: cultural equivalent or substitution, omission, generalization, and couplet.

As stated previously, the first target text or Bahasa Indonesia subtitle dominantly uses foreignization due to the existence of preservation strategy in 32 data, literal translation in 204 data, and addition in one data with the total number is 237 data. However, the dominant use of domestication in the English target text occurs due to the findings of cultural equivalent in 111 data, 66 data using couplet, generalization in 30 data, and omission in 9 data.

4. The Translation Accuracy of CSIs

The translation accuracy assessment of 23 Madurese folktales' subtitles is based on Nababan's parameter (2012). The accuracy score is calculated in order to point out how well the translator transferred the CSIs from the source text into the target texts. The table 10 below shows the findings of the comparative assessment of translation accuracy in both target texts.

Table 10. The accuracy assessment of Madurese folktales' subtitles

No	Accuracy Level	Numbers of Data			
		TT ¹	%	TT ²	%
1	Accurate (3)	304	81.72%	232	62.36%
2	Less accurate (2)	39	10.48%	54	14.52%
3	Not accurate (1)	29	7.8%	86	23.12%
Total		372	100%	372	100%

Based on the assessment analysis, Bahasa Indonesia subtitle or TT¹ is considered as having an accurate translation almost in every Madurese folktale. The percentage shows that the highest accuracy level occurs in 304 data or equal to 81.72%. It can be assumed that there is no meaning distortion which means that the translator succeeds in transferring the ST's culture-specific items into the target text through the appropriate selection of procedure influenced by the foreignization ideology in the translation process. However, the translator cannot avoid inaccuracy in translating the culture-specific items. It can be pointed out by the occurrence of less accurate-translation in 39 data or equal to 10.48% which means that there is a meaning distortion by partly omitting the ST's meaning in the target text. Besides, there is also an existence of non accurate-translation found in 29 data or equal to 7.8%. It is assumed that the translator fully substitutes or omits the ST's cultural terms in the target text because there is no cultural equivalency in the target language.

Similarly, the translation of culture-specific items in TT2 or English subtitle is considered having good accuracy level. The findings show that 232 data or equal to 62.36% are classified as accurate translations. Based on the application of domestication ideology, the translator has attempted to conduct the appropriate strategies to render the ST's culture-specific items into the target text. Yet, the difficulty to find the translation equivalence leads the translator to conduct the misconception or mistranslation. It can be proven the occurrence of non-accurate translation in 86 data or as much as 23.12% while the rest of 54 data or 14.52% are classified into the less-accurate translation.

B. Discussion

This section discusses the findings related to the translation of CSIs in more detail. The sub-sections below consist of the discussion of the types of CSIs, the explanation of translation equivalence analysis of CSIs, how the ideologies influence the use of translation strategies, and the translation accuracy of Madurese folktales subtitles. Some examples are included in each sub-section.

1. The Culture-Specific Items in Madurese Digital Folktales

Based on the findings, Madurese digital folktales contain five types of culture-specific items as proposed by Newmark (1988). They are ecology, cultural material, social material, social organization, gesture and habits. These categories were found almost in 23 videos of Madurese narrative folktales due to the genre of narrative stories. Those stories are classified as folktales which are strongly related to cultural aspects in Madura.

a. Ecology

Ecology refers to geographical features existing in nature. According to Newmark (1988: 96), it may consist of animals, plants, hills, and plains in certain area which is different in different countries. Simply, the categories of ecology in Madurese folktales consist of endemic plants, animals, beauty of nature, and mystical ecology. Therefore, the translators should develop cultural sensitivity to translate correctly (Sumarni, 2016: 50).

First, flora in CSI refers to the endemic plants in certain cultures, for instance, the existence of '*kaju cendana*'.

- SL : *Coma iya', sabellunna oreng jiya gella' maso' agama Islam jiya oreng gella' se ngadhep dha' Empu Bageno jeh pas ngedhing bau se ce' ro'omma, akantha bauna **kaju cendana**.*
- TL¹ : *Yang mengherankan adalah bahwa sebelum orang-orang ini masuk ke dalam agama Islam, orang-orang ini kalau menghadap Empu Bageno mencium bau yang sangat harum seperti baunya **kayu cendana**.*
- TL² : The strange thing was that before the people converted to Islam, when they faced Empu Bageno, they smelled something very fragrant like the smell of **cendana, sandalwood**.

(F8/SUNA-L60/C150)

Kaju cendana in the source text refers to Cendana tree that produces wood and *atsiri* oil (essence oil). According to Portal Madura (2016), Cendana wood is used as furniture material, herbal medicine, and perfume fragrance. The wood or *Kaju Cendana* is one of Indonesian endemic plants called Indian Sandalwood in trading.

Other example of endemic plant is '*bhungkana kemonèng*' in the source text as shown below.

- SL : *Di antarana sè palèng rajâ **bhungkana kemonèng**, bânnnya' bhungkana, kemonèng tapè bâdâ ka'-bhungka'an sè palèng rajâ bhungkana kemonèng.*
- TL¹ : *Yang paling besar adalah **pohon Kemuning**, banyak pohon Kemuning. Tapi ada pohon Kemuning yang paling besar.*
- TL² : And among the biggest **kemoneng trees**, and there are a lot of kemoneng trees, but there is one tree that is the biggest.

(F14/SOM-L8/C250)

Bhungkana Kemonèng or Kemuning tree is one of Indonesia tropical plants. It has several local such as *Kamuning* in Sunda and *Kumuning* Java. According to Indonesian official dictionary, *Kemonèng* or Kemuning refers to a bloomy plant that has 7 meters height used as medicine.

Second, fauna is also a category of ecology which means various endemic animals in a certain culture. For instance, the word *dhâlko'* exists in some Madurese folktales as shown below.

- SL : *Sèttong bâkto pareppa'na ajhelling ka attas jârèya pas nangalè dhâlko', **mano' dhâlko'** rowa, dhâlko' sè lè'èrra lanjhang.*
- TL¹ : *Suatu waktu ketika sedang melihat ke atas, waktu itu melihat **burung Bangau**. Burung Bangau yang lehernya panjang.*
- TL² : But once while it was searching the sky it saw **a crane**, a crane with a long neck.

(F21/PEN-L17/C-345)

Dhâlko' or crane is a kind of flying cock or bird in Madura which has long neck. Based on Madurese story, *dhâlko'* always brings fish to be thrown away from a big Nangger tree around Asta Rabah. The fallen fish can be consumed by the villagers or even visitors. Most of old Madurese people believe that it occurs due to the power of the Great *Kiai* of Rabah.

Next, endemic hills and plains are generalized into endemic beauty of nature. The endemic nature can be found in several folktales, such as the the phrase Ghunong Gheggher as shown in the datum below.

- SL : *La-mala bâdâ ghunongnga sè ènyamaè **Ghunong Gheggher**.*
- TL¹ : *Malahan ada gunungnya yang bernama **Gunung Gegger**.*
- TL² : In addition, there is a mountain called **Mt. Gegger**.

(F10/RAD-L75/C-196)

Ghunong Gheggher, located in Bangkalan, is related to the existence of Madura. According to Pulaumadura.com (2014), it becomes the historical beginning of Madura because the Madurese system of social government was first formed. The name of *Gheggher* refers to a plant in Madura land.

Based on the history, the *Gheggher* Mountain is a place where *Doro Ghung* Princess and her son *Radhin Saghârâ* lived after the King expelled them from the *Medang Kawulan* Kingdom.

Last, the researcher attempted to classify mystical ecology as another subcategory. This ecology refers to endemic ecological aspect in which the old of Madurese people believe that those aspects have divine power. The examples below show the mystical ecology due to the existence of the phrase *olar naghâ* and *Sombher Aèr Mata*.

- SL : È sittung bâkto Radhin Saghârâ pas nemmo ngatèla' olar cè' rajâna, **olar naghâ** duwâ' jâ-rajâ.
 TL¹ : Suatu waktu Radin Sagara melihat ular yang sangat besar, dua **ular naga** yang sangat besar.
 TL² : One day Radin Sagara came across big snakes, two very big **dragon snakes**.

(F10/RAD-L91/C-197)

Olar Naghâ is a mythological creature symbolizing the protagonist's guardian of the beneath world. In Madurese cultures, it is used as one of the decoration in palaces. Specifically, the shape of dragon snakes in the Madurese culture consisting of three varieties. They are nuanced Chinese, Javanese, and European but it still has strong Madurese vibe seen from a combination of striking colors such as yellow, gold, red, green, and others (Taufan & Sulbi, 2017: 168).

- SL : Nèka carètana **Sombher Aèr Mata** sè duwâ' nèka.
 TL¹ : Ini cerita **Sumber Air Mata** yang dua itu.
 TL² : So, this is the story of the two **springs at Aer Mata**.

(F14/SOM-L49/C-262)

Meanwhile, *Sombher Aèr Mata* refers to the endemic water-source (spring) located in Buduran village, Arosbaya, specifically in the southwest edge of *Aèr Mata* cemetery. In the history of Madura, the issue of water is closely related to the existence of several legends that make ‘water-sources’ as the theme of the story (Azhar, 2016: 317). Thus, *Sombher Aèr Mata* is one of the themes that relates to a tragic folktale in Arosbaya.

b. Material Culture

Material culture is an artifact that refers to endemic food, clothes, houses, towns, and transportation (Newmark, 1988: 96). However, the classification of material cultures as found in Madurese folktales consists of endemic food or drink, the name of a building or place, the cultural weapon, the cultural transportation, and the traditional clothes.

First, the name of edible things is categorized as the material cultures referring to traditional foods and drinks. Madura is well-known in having great culinary due to various traditional food and drink. The example below shows the existence of endemic food.

SL : *Se ekasango banne nase', tape keng coma nyambi **juko' siongan**.*

TL¹ : *Ia tidak membawa nasi, tapi yang dibawa hanya **seekor ikan siungan**.*

TL² : He didn't bring rice, but only brought **a siongan fish**.

(F5/PERR-L70/C-100)

Juko' Siongan is a kind of catfish related to a popular folktale in Madura *Perreng Sojjinna Ke Raba* or *Ke Raba's Bamboo Skewers*. Madurese people believe that Ke Raba has divine power given by God. Based on the story, Ke Raba likes to eat roasted catfish using a bamboo skewer. He throws the

leftover fishbone (head to tail) to the swamp while the bamboo skewer is implanted to the ground. Surprisingly, the fishbone of catfish is alive and the bamboo grows.

Second, the endemic name of places is also considered as material culture. Madura Island is called a hidden paradise due to having various tourism sites including historical tourism, natural tourism, cultural tourism, religious tourism spread in four Sumenep's districts (Arifin, S., 2017: 53). For instance, there is the existence of an endemic name of places in Madura as shown below.

SL : *Pas dhisana èkoca' dhisa **Bhâtang-Bhâtang**. Dhisana Bhâtang-Bhâtang sampè satèya rèya èkoca' Tang-Bhâtang.*

TL¹ : *Desa ini disebut **desa Batang-Batang**, desa ini masih ada sampai sekarang.*

TL² : And so they named **the village Batang-Batang**. The village of Batang-Batang is still there today.

(F23/LEG-L31/C-364)

The word *Bhâtang-Bhâtang* comes from Madurese *bhâbhâtang* which means carcass, either referring to dead human or animal flesh (Pawitra, 2008: 55). The existence of *dhisa Bhâtang-Bhâtang* refers to one of the sub-districts located in Sumenep. The name of the village is strongly related to one of Sumenep's histories where the Prince of Joko Tole was buried.

Third, material cultures also can be related to traditional instruments. They strongly refer to the cultural weapons used to help the old Madurese save their lives. For instance, the existence of the word *koddhi'* represents one of the traditional weapons in Madura.

- SL : *Tapè ghâghâmanna Adi Poday bi' Adi Roso jâriya nyamana bânnè arè' bâkto jiya, nyamana **koddhi'**, yâ, koo..dhi'.*
- TL¹ : *Tapi senjatanya Adi Poday dan Adi Roso namanya bukan arit tapi bernama **kodik**, ya namanya kodik.*
- TL² : But the weapon that Adi Poday and Adi Roso had was not called arè' at that time, but was called **kodik**.

(F16/ARE-L9/C-274)

According to Pawitra (2008: 315), *koddhi'* is a Madurese traditional sharp knife. *Koddhi'*, a bit similar to *clurit*, refers to one of the traditional weapons from Madura. In general, *koddhi'* has a sharp tip and a 20cm hand-grip handle. As the cultural instrument, *koddhi'* has some vital roles in daily life such as hunting, farming, and war weapon.

The traditional *koddhi'* also occurs in the other folktales as shown below.

- SL : *Aherra kobasana Se Kobasa Ke' Lesap pas olle gaman se enyamae **kodhi' cramcam**.*
- TL¹ : *Akhirnya, yang Maha Kuasa memberi Ke' Lesap senjata yang dinamai **Kodi' Crancam**.*
- TL² : Eventually the Lord gave Ke' Lesap a weapon called **Kodhi' Cramcam**.

(F3/KE'-L73/C-65)

Each *koddhi'* has different terms or names based on its owner. *Kodhi' Cramcam* is the traditional weapon of *Ke' Lesap* given by God. Based on the history, Madurese people believe that the weapon can fly because it has a kind of mystical power.

Fourth, endemic transportation is other subcategory of material cultures. Related to the folktales, traditional transportations exists to help

the old Madurese moving from one area to others as shown in the example below.

- SL : *Sè nomer duwâ' dhangèng otabâ carètana "Ka Mekka nompa' troco'".*
 TL¹ : *Cerita nomer dua berjudul "Ke Mekah naik troco'".*
 TL² : Another story is the story of "Riding to Mecca on a **Palm Pod**".

(F17/POL-L10/C-294)

Troco' is traditional transportation in Madurese ancient era. Uniquely, *troco'* actually refers to a part of palm tree used by the old Madurese to travel across city or country. The story tells about traveling to Mecca by riding the Palm Pod. Although it sounds quite impossible but the truth is most of the old Madurese people are believed to have divine power.

Fifth, endemic traditional clothes represent material culture. Traditional clothes are usually worn on special occasions symbolizing Madurese people's culture. Its existence either the style, the color, or how it is worn carries cultural meanings such as *juba* and *sorban* shown below.

- SL : *Klambina jubana pote, sorbanna pote.*
 TL¹ : *Beliau berbaju dan berjubah putih.*
 TL² : He wore a white **robe** and a white **turban**.

(F1/RATO-L16/C-4)

Juba refers to long clothes up to ankle, having long-sleeves, and identically having white color which symbolizes purity. According to Madurese-Bahasa Indonesia dictionary, *juba* is a long-cloth usually worn by Arabics or judges in court (Pawitra, 2008: 244). Meanwhile, *sorban* or *turban* is a long square fabric used around head. Both of them are usually a complete package of male clothes which represent Moslem *Sunan* or warriors.

c. Social Culture

Social cultures refer to endemic work and leisure. Puspitasari et al. (2014: 3) stated that social cultures consist of kinship, marriage terms, occupation, entertainment, games, and sport. These terms are different in certain areas and become an endemic of social cultures.

First, the endemic occupation exists in several Madurese folktales such as the word *mondhuk* as shown below.

- SL : *Laa.. santrèna dâri man-dimman kennengngan mala sampè dâri polo Potèran, dâri Ghiliyang, dâri Podây, paðâ **mondhuk** dâ' ka jâðiyâ.*
- TL¹ : *Para santrinya datang dari berbagai tempat, seperti dari pulau Poteran, Giliyang, dan Poday mereka semua **mondok** di sana.*
- TL² : The students came from all over, even from the islands of Poteran, Giliyang Poday; they all **studied** at the kyai's boarding school.

(F19/KEY-L7/C-319)

Schooling in boarding school or *mondhuk* becomes a tradition in Madura since the ancient era. During the previous kingdoms in Madura, *mondhuk* is identic with how the youths go studying with *Kiai* or *Sunan* about self-defense (*pencak silat*), religion, improving personality, and even having supernatural powers. Those activities are the characteristics of *mondhuk* or studying in boarding school as a religious social institution (Muwafiq & Samsuri, 2017: 184).

- SL : *“Gi, kula paleng reng nyamana na'-kana' disa oneng **ngare'**, oneng makane jaran.”*
- TL¹ : *“Ya, saya kan anak desa, paling yang bisa saya lakukan adalah **menyabit** dan memberi makan kuda.”*
- TL² : Well, what I can do the best is **finding fodder** and feeding horses

(F3/KE'-L36/C-56)

The other example related to the endemic occupation in Madura is *ngare'*. It is a verb form of *are'* which refers to a traditional tool, a kind of curly-shaped sickle-like chicken feathers (Pawitra, 2008: 29) used to cut grass to give food to livestock animals. Raising livestock has been critical to the subsistence economy in Madura, particularly cattle and goats (Davies, 2010: 3). Thus, *ngare'* refers to a daily occupation mostly done by older people in Madura for raising their livestock animals.

Second, social cultures consist of endemic leisure activities which occur in society. Related to the Madurese folktales, the existence of leisure activities is represented on what the characters do in their spare time, for instance, the word *bang-tembanganna* as written below.

SL : *Sengko' gi' **bang-tembanganna'a** gallu neng e langgar, kana'.*

TL¹ : *Saya mau **kedungan** dulu dilanggar anak-anak...*

TL² : I will **sing a folk song** at the langgar, kids.

(F7/KOOL-L89/C-131)

The term *bang-tembangan* is a verb phrase which means the performance of singing traditional poetry. The poetry strongly considers the number of lines for each stanza, the number of syllables in each line, and the rhyme-sound (Wahyudi & Setyawati, 2010: 368). Each *tembhâng* or poetry contains spiritual values which represent self-reflection.

Another example of social culture is *menca'* as a verb *penca'* shown in the datum below.

SL : *Tanđâ Sèrrat jârèya orèngnga têngghi rajâ bân polè pendékar, pèlak **menca'**.*

TL¹ : *Tanda Serrat ini orangnya tinggi besar dan pandai **pencak silat**.*

TL² : Tanda Serrat was a big, tall person and an expert in **martial arts**.

(F12/TAN-L4/C-215)

According to Madurese dictionary, *menca'* refers to a traditional game showing self-defense skill by parrying and dodging from enemy attacks (Pawitra, 2008: 538). Since the days of previous kingdoms in Madura, the activity of *penca'* becomes tradition to learn especially for male youth.

Similarly, the example below shows the existence of endemic leisure activity in Madura called *salabâdhân*.

SL : *Sè laèn jâriya Pa' Sakèra lèbur dâ' sèttong budaya, sèttong sennè sè bâdâ neng Madhurâ sè ènyamaè **salabâdhân**¹.*

TL¹ : *Selain dari itu, Pak Sakera juga suka dengan budaya dan kesenian yang ada di Madura yang biasanya disebut **slabadan** atau **tayuban**.*

TL² : *In addition to this, Pa' Sakera like to like the culture and art of Madura referred to as '**slabadan**'.*

(F13/PA'-L6/C-229)

According to Pawitra (2008: 604) in a Madurese and Bahasa Indonesia dictionary, the term *salabâdhân* refers to reading *salawat* aloud activity with a group of people and usually followed by several music instruments such as *rebana*. Besides, the source text writer provides additional information in the form of a footnote which states that the term *salabâdhân* is the name of a traditional Madurese folk dance.

d. Social Organization

A social organization consists of the endemic customs, organizations, activities, procedures, or concept found in the Madurese folktales. Newmark (1988: 95) states that the existence of social organizations can be related to religious, political, administrative, artistic, and any other fields. Yet, the examples below represent the existence of an endemic social organization.

- SL : *Aaa...dungengnga Bato Teteanna Buju' Napo areya, emolae dungeng reya gi' jamanna **perrang Trunojoyo**.*
- TL¹ : *Cerita tentang Bato Teteana Buju' Napo mulai pada jaman **perang Trunojoyo**.*
- TL² : Well, the story of Bato Teteanna Buju' Napo begins in the era of the **Trunojoyo war**.

(F4/BATO-L5/C-76)

The source text above shows the cultural term related to Madurese history indicated by the existence of the phrase *perrang Trunojoyo* which means the Trunojoyo war (the 1670s). The war is a struggle of Prince Trunojoyo's military expedition to the capital of Mataram, called Plered, which is marked as one of Madura's involvement in Javanese politics (Syafi'i, 2013: 85).

Meanwhile, the datum below points out the endemic culture related to the organization.

- SL : *Pangeran Cakraningrat empa', Pangeran Cakraningrat empa' jariya, kalonta, rato Bangkalan se alaban dha' kaom penjajah, dha' **kaom kompeni**.*
- TL¹ : *Pangeran Cakraningrat IV adalah raja Bangkalan yang terkenal karena berjuang melawan **serdadu Belanda**.*
- TL² : Pangeran Cakraningrat IV is a famous Bangkalan king who fought the **Dutch colonial soldiers**.

(F2/PANG-L11/C-22)

The phrase *kaom kompeni* refers to the Dutch soldiers during the early colonial period. According to Pawitra (2008: 321), in Madurese-Bahasa Indonesia dictionary, the word *kompeni* is related to the Dutch Trade Union (VOC), the Dutch government, or the Dutch soldiers. Based on the story, the Prince of Cakraningrat IV is meritorious because he is able to fight against the Dutch as the invaders.

e. Gesture and Habits

A gesture is a non-lingual culture which refers to how people behave and express their feeling using their body movement. Meanwhile, a habit can be considered as a routine or behavior repeated regularly (Šapić et al., 2018: 89). For ‘gesture and habits’, there is a distinction between description and function which can be made when necessary in ambiguous cases (Newmark, 1988: 102).

First, the endemic gesture people express in their daily communication represents their culture. It is common to find that eastern and western cultures have different body movement to express human feelings. The two data below show the examples of endemic gesture in Madurese cultures.

- SL : *Kaina Ki Pragolbo **peg-kepeggan**. Peg-kepeggan. “Apa jeh cong? Apa juwa. se neng dhimma la badha agama?”*
- TL¹ : *Ayahnya Ki Pragolbo **terheran-heran**. Terheran-heran dan berucap, “Apa tuh anakku, apa itu, dimana sudah ada agama...?”*
- TL² : The father, Ki Pragolbo **shook his head in amazement**. He shook his head in amazement. “Son, what is this religion and where is it?”

(F1/RATO-L33/C-7)

The existence of the word *peg-keppegan* shows the endemic gesture used by Madurese people. In general, it refers to a body movement in which people shaking the head to the left and the right side. However, the gesture of *peg-keppegan* in Madura has two literal meanings in which either as expressing unwillingness or feeling surprised (Pawitra, 2008: 296). Based on the context, the gesture *peg-keppegan* in the datum above means the prince’s father feels surprised after he knows about the existence of Islamic religion.

- SL : *Lo' nyambit Balanda jeh **malendas**, malendas, pas moleya, moleya lo' amet.*
- TL¹ : *Tanpa menjawab Belanda itu, **malu** dan terus pulang, pulang tanpa pamitan.*
- TL² : Without answering, the Dutchman **wheeled around**, wheeled around and tried to go home without taking his leave.

(F6/OREN-L79/C-118)

Another example of the endemic gesture in Madura is shown by the word *malendas*. Madurese people commonly use it as a daily gesture to express their dislike. To be more specific, the word *malendas*, based on Madurese dictionary refers to a body movement by looking away with mouth poked out and eyes slightly blinked as a sign of disappointment or displeasure (Pawitra, 2008: 400).

Second, the habits of an individual also indicate cultural diversity. A habit represents the way how a person repeatedly does something in daily life. The cultural diversity that exists among individuals belonging to different cultures arises precisely from diverse cultural habits and customs and their various interpretations (Šapić et al., 2018: 88). For instance, the datum below shows one of the endemic habits in Madura indicated by the existence of the word *aglanon*.

- SL : ***Aglanon** dha' Pangeran Mataram, abala ja' badha Balanda mataoa kajunelanna kalaban pestolla.*
- TL¹ : *Ia **menyembah** Pangeran Mataram, menyampaikan bahwa ada orang Belanda yang mau unjuk kehebatan pestolnya.*
- TL² : He **greeted** Pangeran Matarm and told him that the Dutchman wanted to show the power of his pistol.

(F6/OREN-L56/C-116)

It is the verb form of the word *ghlânon* which refers to an expression of asking permission in Madurese. According to Pawitra (2008: 196), the word *ghlânon* is a form of asking permission, usually used when visiting someone, entering someone's house, or asking permission to pass. Each culture has a different expression; in English, the expression of “excuse me” is usually used while Bahasa Indonesia uses the term “*permisi*”.

2. The Translation Equivalence of Culture Specific Items

The equivalency in translating refers to how the lingual units, either word or phrase which contains the uttered meaning in the source text, are rendered into the target text referring to the same context (Baker, 2018: 10; Munday, 2016: 69). The translation equivalence can be a big problem to a translator due to cultural gaps between the source text and the target text. Applying Bell's theory, equivalence is divided into three types including fully equivalent, partially equivalent, and non-equivalent.

Based on the analysis, the Indonesian subtitle translator has completely rendered the culture-specific items into the target text as fully-equivalent. However, in some specific cultural cases, translators cannot avoid partially-equivalent and non-equivalent. On the other hand, the English translator more frequently transfers the culture-specific items either as fully-equivalent or non-equivalent.

First, full-equivalence means how the meaning of culture-specific items in the source text is successfully transferred in the target text. Some cultural lexis, either words or phrases, in the source language cannot exist in the

receptor language. Beekman and Callow as cited in Sumarni (2016: 47) suggest some alternative strategies, one of which is by word loaning such as the existence of the noun phrase *arè' Madura* as shown below.

SL : *Tapè ghâghâmanna Adi Poday bi' Adi Roso jâriya nyamana bânnè arè' bâkto jiya, nyamana **koddhi'**.*

TL¹ : *Tapi senjatanya Adi Poday dan Adi Roso namanya bukan arit tapi bernama **kodik**.*

TL² : But the weapon that Adi Poday and Adi Roso had was not called *arè'* at that time, but was called **kodik**.

(F16/ARE-L9/C-274)

The cultural word *koddhi'* refers to a traditional weapon in Madura. As the endemic cultural material, both translators of the target texts tend to preserve the cultural meaning of the item by directly borrowing the phrase by naturalizing the cultural word. In line with what Munday (2016: 89) stated, borrowing or loan word is used to fill a semantic gap in the target language and employed to add local color. Therefore, the use of a loan word strategy shows fully-equivalent translation because it does not change the form and meaning of the ST's cultural term.

Similarly, the fully-equivalent translation also occurs in the existence of the word *jamo* as shown below.

SL : *Ènga' **jamo** joh ècampor bi' aèng èènom biyasana pas a apa joh neng tabu' rèya orèng mon ngènom bârgâsi dâpa' kaberrâddhân bânnya' legghâ tabu'.*

TL¹ : *Seperti **jamu** dicampur dengan air lalu diminum. Biasanya setelah minum, orang ingin buang air besar banyak, perutnya terasa lega.*

TL² : It's **jamu** that you mix with water and drink. Usually someone who has drunk this laxative goes to the bathroom and gets relief.

(F17/POL-L49/C-300)

The word *jamo* is a traditional drink in Java which usually refers to herbal medicine. Both subtitle translators directly and completely render the word without giving any modification to preserve the endemic culture of ST's word.

Second, the equivalency in translation sometimes can be considered as a partial equivalence. It refers to how the translator decides to modify the cultural word in the source text, either by giving additional information namely increased meaning or omitting some parts of the word in the target text called decreased meaning. Those types of partial equivalence can be shown below.

SL : *Neng adha'eng langgarra jareya, badha **dampar bato**, bato.*

TL¹ : *Di depan Mushola terdapat sebuah **batu datar untur duduk**.*

TL² : In front of this small mosque there was **a rock for sitting on**, a rock.

(F4/BATO-L61/C-86)

One cultural term existing is indicated by the noun phrase *dampar bato*. It consists of the combination of two words; *bato* means a rock while *dampar* refers to a large-round table with short legs usually used as a writing desk sitting on the floor (Pawitra, 2008: 134). Both target texts are considered as partially equivalent because the translators only render the word *bato*. However, both translators modify the ST's cultural word by giving additional information to increase the meaning. In line with Maharani (2014: 79), the existence of increased meaning is marked by adding information that is not stated in the source text. As a result, each target text has the additional phrase *datar untur duduk* and *for sitting on* for the word *bato*.

On the other hand, the example below shows the application of decreased meaning in a partial equivalence.

SL : *Kancel reya para' padha'a ban keddang, kene', kene' kene', kene', araja'an sakone' bi' **budu'na embi'**.*

TL¹ : *Kancil itu hampir sama dengan Kijang, kecil, agak besar sedikit dibandingkan **kambing**.*

TL² : A kancel is like a deer but is very small, a little bigger than a **baby goat**.

(F7/KOOL-L7/C-123)

The cultural term *budu'na embi'* exists in the source text which means 'the baby of goat' in English. The literal meaning of the term has been completely transferred in the English subtitle which indicates the fully equivalent. Meanwhile, the Bahasa Indonesia subtitle generalizes the term into *kambing* or 'goat'. The Indonesian translator does a modification by omitting the meaning word of *budu'* which means 'the baby'. Generalization occurs when the CSI is rendered less specifically in the target text than it is in the source text (Horbacauskiene et al., 2016: 225). Therefore, the translator decreases the specific meaning of the cultural term into a more general term.

Third, finding the equivalency of the cultural term in the target language is not always an easy task to do. As a result, the translator cannot avoid applying non-equivalency in the process of translation. Non-equivalent translation refers to how the translator completely changes or substitutes the meaning of ST's cultural term. The example below shows the application of non-equivalency in translating the cultural terms.

SL : *"Bâ'na **ngajhi** ghâllu ka sèngko' abiddhâ pèttong arè."*

TL¹ : *"Kamu **belajar** dengan saya selama tujuh hari."*

TL² : *"You **study** with me for seven days."*

(F22/SAN-L42/C-353)

The source text above has the cultural term *ngajhi* which is not equivalently translated into *belajar* in Bahasa and *study* in the English subtitle. It means that both translators completely change the meaning of the target texts. The word *ngajhi* refers to an Islamic term which means reading the Qur'an. In Bahasa, the existence of *belajar* generally substitutes the ST's culture whereas the word *study* appears in the English subtitle. Both target texts completely substitute the cultural word into a more general term due to the cultural gaps among the source language and target languages.

Furthermore, the other way to show non-equivalent translation is due to the application of complete omission of the cultural word in the source text. The omission means how the cultural term in the source text is not replaced with any other terms in the target text (Pedersen, 2005: 9). For instance, the source text in the datum below has a cultural term marked by the existence of the word *satayyuban*.

SL : *Molaè ghi' kana' la èajhâr, èajhâri cara-carana orèng neng kraton, cara perrang mon **satayyuban** bân èn-laènna.*

TL¹ : *Mulai kecil sudah diajari tata cara kehidupan keraton, tata cara perang **ø** dan lain-lainnya.*

TL² : *Since they were kids, they had been taught the customs of the palace, tactics of war **ø** and so on.*

(F16/ARE-L20/C-277)

According to Pawitra (2008: 695) in Madurese and Bahasa Indonesia dictionary, *satayyuban* is the noun form of *tayyub* or *tayyuban* which means a folk dance accompanied by *gamelan* music and folk song, usually performed by men and women to enliven a traditional event, such as in a wedding party. As the endemic culture in Madura, both translators decide to omit the ST's

word because the equivalency cannot be found in both target languages. Therefore, the omission is a way to completely point out non-equivalence in translation.

3. The Foreignization and Domestication of the Culture-specific Items

In the process of translation, a translator frequently applies some strategies to solve the problems in translating in which it depends on the translator's ideologies. Those ideologies consist of either foreignization or domestication which completely becomes contradictory manners in translation (Yang, 2014: 322). Considering some factors, such as cultural diversities between the source text and the target text, the translator should be able to choose the appropriate strategy based on what ideology will be emphasized. The translation strategy conducted in this present study is based on the combination of several theories; those are Aixela (1996), Baker (1992), Davies (2003), Newmark (1988), and Pedersen (2005).

Furthermore, the ideology in translation influences how the translator applies the strategies in translating the source text into the target text. First, foreignization refers to how the translator preserves of the original cultural contexts purposed to introduce the history of a certain country and make the target readers familiar with the foreign cultures (Dai, 2016: 504; Yang, 2014: 322). Based on the analysis, there are three translation strategies considered as the foreignization. They are preservation, literal translation, and addition. The application of those strategies is represented in the examples below.

SL : *Jhâ' rêng Tanđâ Anggrè' lambâ' ghi' ngođâna, tao monđuk, tao ajhâr
kanoragan kèya, pas langsung nembhung, ètembhung dâđâna Tanđâ
 Sèrrat.*

TL¹ : *Ketika muda Tanda Anggrek pernah mondok dan belajar ilmu
kanuragan, langsunglah dia menendang dada Tanda Serrat.*

TL² : As a young man, Tanda Anggre' studied and learned **kanoragan** also, and so right away he kicked Tanda Serrat in the chest.

(F12/TANDA-L74/C-222)

The datum above represents the application of foreignization translation. The word *kanoragan* exists in the source text as cultural term. According to Grave (2014: 47), *kanoragan* refers to a secret ritual initiation based upon the teaching of a master concerning local cosmological knowledge, cults, and practices to gain strength and invulnerability on the basic level and to acquire wisdom and spiritual improvement on the advanced level. As the endemic cultural term, both translators decide to apply the preservation strategy by borrowing the ST's word.

In line with Rasul (2016: 403), borrowing involves the use of foreign words in the target language to overcome the lexical gap. Because there is no equivalency of *kanoragan* in both target languages, the translators decide to conduct the preservation strategy by borrowing to maintain the information in the source text. To be more specific, the first translator applies the naturalized borrowing by adapting the phonetic and morphological norm of the ST's cultural word. Meanwhile, the second translator uses pure borrowing by directly taking the ST's cultural term.

Similarly, foreignization ideology occurs in translating the cultural word *lenca'* as shown in the datum below.

SL : *È sèttong bâkto bân-abân, teppa'eng è bâbâna bhungka' na jhâmbhu, dâ' **lenca'** sè kaḍuwâ' teppa'eng aghâjâ' sambî jhung-kèjhungan.*

TL¹ : *Pada suatu waktu, ketika keduanya sedang mengadu kasih sambil bernyanyi-nyanyian di **lincak** di bawah pohon jambu.*

TL² : One day they sat under a Eugenia tree on a **lencak** and they joked and sang.

(F9/BHAN-L57/C-167)

According to Pawitra (2008: 371), the word *lenca'* is an absorption word from Javanese which refers to a long bench made of bamboo. The English translator decides to conduct the foreignization ideology using the preservation strategy by borrowing the ST's cultural term. The translator directly takes the ST's word and replaces it in the target text because there is no equivalency of the cultural word *lenca'*. Meanwhile, as the endemic material culture in Indonesia, especially in Java, the cultural term is literally translated as *lincak* in Bahasa Indonesia. The literal translation occurs because both Madurese and Bahasa Indonesia come from one nation and the word refers to the same material culture. Therefore, the use of different translation strategies above similarly represents the application of foreignization ideology.

The other application of foreignization ideology occurs due to the use of the addition strategy. The addition in translation means how the translator gives additional information to increase the target readers' understanding. Pedersen (2005: 5) states that the added material is latent in the cultural specific term, as part of the sense or connotation of the term.

SL : *Tiap-tiap anu, sabban-sabban abajang, asoladda, sabellunna ajiya eawale moso **adhan**, moso **iqomah**.*

TL¹ : *Setiap anu, setiap waktu solat, ketika akan solat, sebelumnya dimulai dengan mengumandangkan **adhan** dan **iqomah**.*

TL² : For each prayer, before praying, there was **a call to prayer, the adhan,**
and **a call to begin, the iqomah.**

(F8/SUNA-L32/C139-140)

The datum above shows the existence of two cultural words, *adhan* and *iqomah*. Those words are specific terms in Islam which refer to two Moslem activities before starting their prayers. *Adhan* means a call for prayer (Pawitra, 2008: 5) whereas *iqomah* is a call to mark the prayer starts. In translating the ST's cultural terms, both translators conduct the foreignization ideology. To be more specific, Bahasa Indonesia translator tends to apply a preservation strategy which means the ST's words are directly replaced in the target text. Meanwhile, the English translator decides to give additional information. The form of additional information occurs within the text as a noun in apposition (Newmark, 1988: 92) right before the ST's cultural terms.

Second, the other translation ideology is a target text-oriented namely domestication. Venuti (1995: 11) stated that domestication is often used to refer to the adaptation of the cultural context or cultural-specific terms. However, the domestication ideology influences how the meaning of the source text can be lost and its semantics may be cut-off (Yang, 2014: 323). It occurs because the translator completely substitutes the expression in the original language into the target language. There are four strategies including domestication. They are cultural equivalence, generalization, omission, and couplet.

First, the application of cultural equivalent or substitution refers to how the cultural term in the ST is substituted using more familiar cultural term in

the TT. It has a similar concept with Baker's cultural substitution (2018: 30) referring to how the translator replaces the cultural term or expression with a target-language term to give the reader a more familiar concept.

SL : *Rèng-orèng pènter, **ḍhukon** karaton neng Karaton Pacangan jiya paḍâ èatorè ḍâ' karaton kabbhi kaangghuy nambhâi Raghâ Padmi, aḍâ' sè bisa.*

TL¹ : *Orang-orang pintar, **dukun** kerajaan yang ada di Kerajaan Pacangan semuanya mencoba mengobati Raga Padmi, tidak ada yang bisa.*

TL² : All the smart **doctors** in the kingdom of Pacangan and the kingdoms nearby were summoned to cure Raga Padmi, but no one could.

(F9/BHAN-L29/C-160)

The datum above shows the work term in social culture indicated by the existence of the word *ḍhukon*. According to the Madurese dictionary, the term *ḍhukon* refers to a person who helps people, cures the sick, and gives *jampi-jampi* or 'spells' (Pawitra, 2008: 142). There are a lot of names to call *ḍhukon* based on their abilities, for instance, *ḍhukon rèmbi* addressed to someone who helps women to give birth, *ḍhukon bhur-sembhur* referring to someone who cures illness by spitting out which already contained spells, etc. In other words, *ḍhukon* is someone who has supernatural abilities to help various problems suffered by the local community. The term *ḍhukon* is very familiar and understood by the first target readers. The closeness of culture and language is one of the reasons why cultural word does not change. Therefore, the translator simply applies literal translation strategy to render the cultural term.

Unlike the second target text, the translator makes a cultural substitution related to the term *ḍhukon*. In western culture, the term *ḍhukon* is uncommon. The translator substitutes the ST's word by the word doctor instead which is more familiar to their target readers. Pedersen (2005: 7) clearly emphasizes that

cultural substitution is the most domesticating of all strategies for rendering the cultural term. According to the Oxford dictionary (2008: 132), the word ‘doctor’ means a person who has been trained in medicine. In other words, the term doctor refers to an expert in the field of health in charge of treating the patients. The use of cultural equivalence indicates the different propositional meaning between the word *dhukon* and doctor yet it causes a similar impact on their target readers.

Second, generalization also refers to other domesticating strategy which means the use of a more general term in target-language to replace the specific term in the source-language. The use of generalization is the result of an upward movement on the hyponymy scale (Pedersen, 2005: 6) to avoid the target readers’ difficulty in understanding the ST’s message.

SL : “*Ketthok kokona ba'eng juwa, paberse ma'le adha' **najis** se badha neng badanna ba'eng.*”

TL¹ : “*Potong kukumu itu, bebersihlah diri agar tidak ada lagi **najis** yang menempel di badanmu.*”

TL² : “Cut your nails; clean yourself so that there is no **dirt** on your body.”

(F1/RATO-L67/C-14)

The datum above shows the existence of the cultural word ‘*najis*’. Pawitra (2008: 438) in Madurese-Bahasa Indonesia dictionary states that *najhis* is one of the specific terms in Islam referring to impurities that prevent someone from worshiping God. For instance, Moslems have acknowledged that touching dog is prohibited while it does not become a problem for any non-Moslems to touch dog. As one of the Islamic countries, the specific term is

commonly used and familiar to the Bahasa Indonesia readers. Therefore, the translator renders the word into the word *najis* as commonly written in Bahasa.

Meanwhile, in the second target text, the translator generalizes the ST's cultural term into the word 'dirt' which refers to unclean matter such as dust (Oxford dictionary, 2008: 125) or any substance that makes something dirty. The English target readers do not have any references for what the word *najis* refers to. The generalization occurs due to there is no specific equivalency in the target language. It is strongly supported by Baker (2018: 27) states that the purpose of a general word is to overcome a lack of specificity in the target text compared to the source text. Therefore, the word *najis* can be considered as one of the dirt in which *najis* is a more specific term referring to any specific dirt as explained in Islamic religion while the dirt refers to any kind of dirty things.

Third, the application of omission strategy shows how the domestication ideology is conducted. Omission means simply removing the ST's cultural term in the target text. There is inevitably some loss of meaning when words and expressions are omitted in a translation (Baker, 2018: 45). However, the use of omission can be purposed to avoid over-translation by omitting redundancy and repetition (Molina & Albir, 2002: 504). The domestication ideology through omission can be seen in the analysis of the example below.

SL : *Raghâ Padmi sarèng embu'eng Bhângsa Cara èparemèn ngangghuy rang-karang sè bâdâ, èngghi dâunan, mo'-ramo'an èkajamo, kaparem.*

TL¹ : Raga Padmi dengan ibu Bangsa Cara dirawat dengan diobati dengan campuran daun-daunan dan akar-akaran yang dibuat jamu dan **parem**.

TL² : And Bangsa Cara's mother put balm on Raga Padmi with a sponge, a potion made with leaves and roots ๐.

(F9/BHAN-L50/C-164)

The datum above consists of the endemic cultural term indicated by the existence of the word *kaparem*. According to Madurese dictionary, the word *kaparem* is the verb form of the noun *parem* which means applying lubricating medicine, such as wet powder on the body parts usually used to relieve aches or sprains (Pawitra, 2008: 526). Based on the analysis, although each translator conducts different translation ideologies, both translators can be considered not giving much effort to render the cultural term in the target texts. The first target language shows the application of foreignization ideology marked by the appearance of the original term *parem*. The translator decides to borrow the term from the ST to be directly reused in the target text. Sumarni (2016: 103) stated that borrowing is used to overcome a lacuna, usually a metalinguistic one. However, Bahasa Indonesia has the literal meaning of the ST's cultural term which is *param*. In short, this case leaves a big question of why the translator prefers to use borrowing strategy than other strategies such as literal translation.

Meanwhile, the second target text conducts the domestication ideology indicated by the use of omission strategy. Translating the ST's cultural word seems difficult for the translator due to the unfamiliar term to targeted readers. Toury as cited in Pedersen (2005: 9) stated that the strategy of omission is probably used either after rejecting the other strategies or effortlessly avoiding looking for equivalence in the target language. Based on the analysis, the

translator completely removes the ST's cultural term and replaces it with nothing in the target text. However, the software of an English dictionary has a brief description of the literal meaning of *param* which refers to a medicinal powder or ointment, or liquid to rub on the body. Therefore, instead of omitting the cultural word, the translator had better apply a loan word with description or couplet strategy to equivalently transfer the ST's message.

Last, the strategy of couplet can be considered indicating the ideology of domestication in translation. A couplet refers to how the translator combines more than one translation strategy. The use of couplet strategy is particularly common for cultural words (Newmark, 1988: 91). The example of couplet can be seen below.

SL : *Sè ta' èkakan, mahlok sè bâdâ jâḍiyâ, bi' Dhâlko' pèra' sètong iyâ arèya*
***bâlâtṭang**.*

TL¹ : *Hewan di kolam itu yang tidak dimakan oleh si Bangau adalah **kepiting**.*

TL² : The only creature there that the crane would not eat was a **crab (an inedible variety)**.

(F18/BAL-L16/C-314)

The datum above shows the existence of the endemic animal indicated by the word *bâlâtṭang*. According to Pawitra (2008: 40), *bâlâtṭang* refers to the name of a freshwater crab species living in rivers or rice fields in which it usually makes holes in the edge of embankment. Both translators apply domesticating ideology using a different strategy in translating the ST's cultural term. The translator of the first target language generalizes the ST's cultural term into a more general or neutral word indicated by the existence of *kepiting* which means 'crab'.

Meanwhile, the translator in the English subtitle applies the strategy of couplet which combines two translation strategies. The ST's cultural term is first translated into the general word 'crab' in the target text. To make it more specific, the translator decides to give additional information written in a bracket '(an inedible variety)'. The addition is conducted to specify the cultural term which refers to an inedible crab in the river not an edible crab in the sea. Therefore, the translator uses the couplet strategy consisting of generalization plus addition for dealing with the ST's cultural term of *bâlâtang*.

4. The Translation Accuracy Assessment of the Culture-specific Items

The translation assessment becomes the most important thing to measure how well the translation quality of the linguistic and cultural problems from the source language into the target language. According to Nababan et al. (2012: 44), the quality in translation should fulfill some aspects; one of them is accuracy. The accuracy aspect is measured to analyze how well the translation of culture-specific items in the Madurse folktales' subtitles. The analysis of translation assessment is based on the accuracy parameter divided into three levels of the score: the high accurate translation, less accurate translation, and non-accurate translation.

First, the high level of accuracy is equal to score 3 as the highest score. The accurate translation occurs when the translator succeeds to completely transfer the ST's cultural meaning into the target text. According to Nababan et al. (2012: 50), the qualitative parameter of accurate translation refers to how the translator accurately transfers the meaning, technical term, phrase, clause,

sentence, or source text in the target text and successfully avoids the meaning distortion. The high accurate translation can be seen in the datum below.

SL : *Epaberse eosso pas buru eajari kaangguy nyebbut **dhuwa' kalimat sahadat**.*

TL¹ : *Dibersihkan, digosok, baru diajari membaca **dua kalimat sahadat**.*

TL² : He was cleaned, and then taught to recite **the two sentences of the sahadat**.

(F1/RATO-L71/C-15)

There is an existence of the cultural phrase *dhuwa' kalimat sahadat* referring to an Islamic term. According to Madurese dictionary, the word *sahadat* means the first pillar of Islam uttered as a form of acknowledgment of the testimony of faith and Islam (Pawitra, 2008: 600). The translation of the ST's cultural term in both target texts is assessed as having a high accurate score or equal to score 3. Both translators conduct the combination of preservation and literal translation strategy. It can be pointed out how the word *sahadat* is preserved and the phrase of *dhuwa' kalimat* is literally translated in both two target texts; *dua kalimat* in Bahasa and *the two sentences* in English. There is no meaning-distortion because both of them equivalently render the ST's cultural phrase into the target languages. Therefore, both translators have accurately transferred the ST's cultural meaning through the use of appropriate translation strategy, which is couplet strategy.

Second, the less accurate-translation is equal to have score 2. As the average score of accuracy, it occurs when the translator partially transfers the ST's cultural term. Nababan et al. (2012: 50) emphasizes the occurrence of less accurate-translation is due to the distortion of meaning or double meaning

which destroys the integrity of ST's message though most of the meanings of a word, a technical term, phrase, clause, sentence or the source text have been accurately transferred into the target language. The datum below is one of the representatives categorized as having less accurate translation.

SL : “*Aa, ta' gampang jiya. Engko' lakar andhi' mempe ja' Ke' Lesap jiya bisa apes gagamanna kalamon eaddhebbi moso reng bine', bi' tandha'.*”

TL¹ : “*A..tidak gampang ini, saya bermimpi bahwa Ke' Lesap bisa sial senjatanya jika dihadapi dengan wanita, dengan penari.*”

TL² : “Ah, this is very easy. I had a dream that Ke' Lesap can be made powerless if he is met by a woman, by **a dancer.**”

(F3/KE'-L107/C-66)

The source text above consists of a cultural term related to occupation marked by the word *tandha'* referring to a female *ronggeng* dancer. *Ronggeng* dance is a traditional dance with a female main dancer equipped with a shawl or *sampur* worn around the neck as one of the accessories for dancing (Pawitra, 2008: 591). The translation in both target texts is considered having score 2 or less-accurate translation. There is a meaning-distortion because both translators transfer the cultural word into a more general term in the target languages. As a consequence, the integrity of meaning in the source text is decreased.

Third, the last category of accuracy level is a non-accurate translation or equal to score 1. Having the lowest score in translation means the translator does not accurately transfer the ST's cultural meaning into the target language. In line with the parameter proposed by Nababan et al. (2012: 50), it is stated that non-accurate translation occurs due to how the meaning of ST's cultural term is fully omitted or not accurately rendered into the target language. The accuracy assessment of the lowest score can be seen in the datum below.

SL : *E kennengngan anyar gella' juwa, kana', e kennengngan anyar gella' joh, Empu Bageno agabay roma ko'-rongko', rongko' ya, kadhi' **dhuko**, dhuko jeh ne'-ene'.*

TL¹ : *Di tempat yang baru tadi, anak-anak, kediamannya kecil seperti **gubuk** saja.*

TL² : At that new place, kids, Empu Bageno built a small **hut**.

(F8/SUNA-L17/C-135)

According to Pawitra (2008: 142) in the Madurese dictionary, the word *dhuko* refers to a small village in remote areas consisting of a group of houses. The ST's cultural term is rendered into *gubuk* in Bahasa or similar with *dangau* which refers to a small hut in a rice field used as a shelter to look after plants (Anwar, 2015: 114). Similarly, the English translator also transfers the ST's word into the word 'hut' which is more familiar to use in the target language. Both translators conduct the domestication ideology through the use of cultural equivalence strategy. However, the substituted cultural term is not accurately replaced by the ST's meaning because both translators refer to the different cultural references. Therefore, the translation in both target texts is considered as having not-equivalent accuracy or equal to score 1.

CHAPTER 5

CONCLUSIONS AND SUGGESTIONS

This chapter covers three sub-sections. They are conclusion, implications, and suggestions related to the data analysis. Based on the findings and discussions as described in the previous chapter, the research questions have already been discussed focused on the translation analysis of culture-specific items in Madurese folktales through its subtitles.

A. Conclusions

In the translation process, a translator often encounters several difficulties that arise due to several aspects; one of them is related to cultural factors. Culture is a way of life that continues to develop in a group of society usually inherited to their future generations. Some cultural material or reality can be perceived differently in each society based on their culture. It influences how different languages have many expressions that represented their culture. Therefore, the present research is conducted to analyze how the cultural terms in Madurese folktales are transferred into some different target languages; they are Bahasa Indonesia and English subtitles.

Translating cultural terms from Madurese into Bahasa and English is not an easy task due to the different cultural backgrounds and language itself. The translator should be able to render the ST's cultural meaning in order to have the equivalent meaning in the target text. The application of the translator's ideology, either foreignization or domestication, determines what translation strategy should be appropriately applied. As a result, the translation of Madurese folktales'

subtitles can be considered either having high accuracy, less accuracy, or non-accuracy.

Based on the translation analysis of 23 Madurese folktales, it can be concluded that:

1. There are 372 cultural specific items that consist of various categorizations such as ecology, material cultures, social cultures, social organizations, gestures and habits. However, the most dominant category is cultural material terms consisting of endemic buildings, food, transportation, and weapons. The findings of material cultures are related to the purpose of the existence of Madurese digital folktales in which to introduce Madurese cultures. Therefore, the data findings of material cultures mostly refer to various historical places in Madura.
2. Related to the translation equivalence, the findings indicate that both Bahasa Indonesia and English subtitles have conducted a fully equivalent translation of culture-specific items. Introducing Madurese cultures through translation requires the ability to find the closest equivalence in the target language. It can be assumed that both translators have the ability to equivalently render the ST's cultural terms by finding the closest term in the target language. However, several data are still considered showing partially equivalent and non-equivalent translation. The non-equivalency in both target texts is influenced by the distance of cultural background between Madurese and English speaking countries.

3. The analysis of translation ideologies shows that the translator of Bahasa Indonesia subtitle tends to apply foreignization ideology. It is indicated by the dominant use of preservation, literal translation, and addition strategy found in 237 data. Meanwhile, the English translator prefers to conduct domestication ideology due to the application strategies of generalization, cultural equivalence, omission, and couplet found in 216 data. Thus, it can be concluded the Bahasa Indonesia translator attempt to preserve the value of Madurese cultures while the English translator renders the Madurese cultural terms into more general and understandable terms to help the target readers.
4. Despite the different application of ideology, the translation of ST's culture-specific items does not influence how well the accuracy in two target texts. The subtitle of Bahasa Indonesia has been assessed having 81.72% of high accuracy. It can be concluded that the translator accurately transfers the cultural terms in the source text though several data show inaccuracies. Similarly, the assessment of English subtitle shows 62% accuracy level. The lower percentage is influenced by the inappropriate use of translation strategy in transferring the ST's cultural terms. In brief, although the percentage of accuracy in both translations does not indicate perfection, both subtitles are still considered as having high-accurate translation because most of the data have been successfully transferred into the target texts.

B. Implications

Based on the conclusions from the analysis, this study has some implication. First, not all translation strategies of culture-specific items proposed by several theorists, including Aixela (1996), Baker (2008), Davies (2003), Newmark (1988), and Pedersen (2005) are found in Madurese folktales. Besides, some strategies from one to other taxonomies have similar concepts. Thus, simply, seven strategies consisting of preservation, literal translation, addition, cultural equivalence, generalization, omission, and couplet are found in the data analysis which can be used effectively in translating the Madurese cultural terms.

Secondly, this study is expected to be able to enrich understanding related to the category of the Madurese culture-specific items. Moreover, this study is to help translators know how the application of ideology can determine how the results of the translation can be classified as equivalent and accurate. As a result, it will help them to know what cultural terms must be preserved in the original language or should be translated into the target language.

Third, the results of this study can also be used as a teaching material specifically related to language and cultural learning in Madura. It is due to the results of the analysis of data sources showing that the cultural terms in the source language have been translated equivalently and considered as having highly accurate translation into both the national and foreign languages as well.

C. Suggestions

This research which focuses on the translation of culture-specific items in Madurese folktales is hoped to be a beneficial reference both theoretically and

practically. Based on the conclusions, the researcher proposes some suggestions for future researchers who also concern on analyzing the translation of culture-specific items in folktales, specifically Madurese folktales. First, the future researcher can analyze the translation of kin terms and honorific systems illustrated in the folktales. Second, every folktale commonly contains some idiomatic expressions or proverbs. So, it would be better if the next researcher focuses on the translation equivalence in idiomatic expressions or proverbs. The translator is expected to provide the translation as naturally as possible without changing the whole meaning of the source text. Therefore, the translation analysis is always challenging yet useful to be conducted as a research field.

REFERENCES

- Aixela, J. F. (1996). Culture-specific items in translation. In R. Alvarez & M. Carmen Africa Vidal. In *Translation, power, subversion* (Eds., hal. 52–76). Clevedon: Multilingual Matters.
- Anwar, D. (2015). *Kamus lengkap bahasa Indonesia*. Surabaya: Amelia Surabaya.
- Arifin, M., & Asfani, K. (2014). *Instrumen penelitian kualitatif, kuantitatif, dan pengembangan*. Malang.
- Arifin, S. (2017). Digitalisasi pariwisata Madura. *Jurnal Komunikasi*, 11(1), 53. <https://doi.org/10.21107/ilkom.v11i1.2835>
- Azhar, I. N. (2016). Air sebagai unsur pembentuk legenda masyarakat Madura Barat. In *Prosiding Seminar Nasional Merawat Madura melalui Modal Budaya* (hal. 314–329). Your-B-Press.
- Baker, M. (2018). *In Other Words: A Coursebook on Translation* (Third edit). New York: Routledge.
- Bell, R. T. (1991). *Translation and translating : theory and practice*. London: Longman Group.
- Blažytė, D., & Liubinienė, V. (2016). Culture-Specific Items (CSI) and their Translation Strategies in Martin Lindstrom's Brand Sense. *Research Journal Studies about Language*, 2824(29), 42–57. <https://doi.org/10.5755/j01.sal.0.29.15129>
- Brasienė, B. (2013). *Literary translation of culture-specific items in Lithuanian translation of Orwell's Down and Out in Paris and London*. Vytautas Magnus University.
- Catford, J. C. (1965). *A linguistic theory of translation*. London: Oxford University Press.
- Creswell, J. W. (2009). *Research design: qualitative, quantitative, and mixed methods approaches*. *Journal of Chemical Information and Modeling* (3rd editio, Vol. 53). London: SAGE Publications. <https://doi.org/10.1017/CBO9781107415324.004>
- Dai, L. (2016). Ideology in Translation: Theories and Reflections, 75(Seiem), 504–506.
- Davies, W. D. (2010). *A grammar of madurese*. (G. Bossong, B. Comrie, & M. Dryer, Ed.). New York: Walter de Gruyter GmbH & Co. KG.
- Emzir. (2015). *Teori dan Pengajaran Penerjemahan*. Jakarta: Rajawali Pers.
- Farahani, M. V. (2016). An Analysis of Cultural Specific Items in English Translation of Hedayat ' s " Blind Owl " Based on Domestication vs . Foreignization Dichotomy, 3(4), 308–324.
- Faried, M., & Alvita, L. (2015). *Budaya madura*. Surakarta.

- Gerbang Pulau Madura. (2014). *Asal Usul Gunung Geger Bangkalan - Madura (I)*. Retrieved from <https://www.pulaumadura.com/2014/12/asal-usul-gunung-geger-bangkalan-madura.html>
- Gottlieb, H. (1997). *Subtitles, Translation & Idioms*. Copenhagen: Center for Translation Studies. University of Copenhagen.
- Grave, J. De. (2014). Javanese Kanuragan ritual initiation. *Social Analysis*, 58(1), 47–66. <https://doi.org/10.3167/sa.2014.580103>
- Horbacauskiene, J., Kasperaviciene, R., & Petroniene, S. (2016). Issues of culture specific item translation in subtitling. In *Procedia - Social and Behavioral Sciences* (Vol. 231, hal. 223–228). <https://doi.org/10.1016/j.sbspro.2016.09.095>
- Kendon, A. (2002). Some uses of the head shake. *Gesture*, 2(2), 147–182. <https://doi.org/10.1075/gest.2.2.03ken>
- Larson, M. L. (1998). *Meaning-based translation* (2nd ed.). Lanham: University Press of America.
- Maharani, H. (2014). *Foreignization and domestication of culture-specific terms in Shopie Kinsella's and Siska Yuanita's I've Got Your Number bilingual translation translational texts*. Yogyakarta State University.
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis: a method sourcebook. Nursing standard (Royal College of Nursing (Great Britain) : 1987)* (3rd editio). London: SAGE Publications. <https://doi.org/10.7748/ns.30.25.33.s40>
- Moleong, L. J. (2010). *Metodologi penelitian kualitatif*. Bandung: Remaja Rosdakarya
- Molina, L., & Albir, A. H. (2002). Translation Techniques Revisited : A Dynamic and Functionalist Approach lucía molina and amparo hurtado albir, 498–512.
- Munday, J. (2016). *Introducing translation studies: theories and applications* (4th ed.). London and New York: Routledge.
- Muwafiq, A., & Samsuri. (2017). Pesantren sebagai situs kewarganegaraan dan pembentukan budaya kewargaan di Madura. *Jurnal Civics: Media Kajian Kewarganegaraan*, 14(2), 183–195. <https://doi.org/10.21831/civics.v14i2.15531>
- Nababan, M., Nuraeni, A., & Sumardiono. (2012). Pengembangan model penilaian kualitas terjemahan. *Kajian Linguistik dan Sastra*, 24(1), 39–57.
- Neuman, W. L. (2014). *Social Research Methods: Qualitative and Quantitative Approaches* (Seventh Ed). Harlow: Pearson Education Limited.
- Newmark, P. (1988). *A textbook of translation*. New York: Prentice Hall.
- Nida, E. A., & Taber, C. B. (1982). *The theory and practice of translation (second photomechanical reprint)* (8th Editio). Netherlands: E.J. Brill.

- Oxford Advanced Learner's Dictionary. Oxford: Oxford University Press.
- Panou, D. (2013). Equivalence in Translation Theories : A Critical Evaluation, (January). <https://doi.org/10.4304/tppls.3.1.1-6>
- Pawitra, A. (2008). *Kamus lengkap bahasa Madura Indonesia*. Jakarta: PT. Dian Rakyat
- Pedersen, J. (2005). How is culture rendered in subtitles? In *Challenges of Multidimensional Translation: Conference Proceedings* (hal. 1–18). MuTra.
- Portal Madura. (2016). *Sejuta Manfaat Pohon Cendana Bagi Kehidupan*. Retrieved from <https://portalmadura.com/sejuta-manfaat-pohon-cendana-bagi-kehidupan-57736/>
- Pujiyanti, U., & Zuliani, F. R. (2014). *Cross cultural understanding: a handbook to understand others' cultures*. Yogyakarta: CV. Hidayah.
- Pulaumadura.com. (2014). Asal Usul Gunung Geger Bangkalan - Madura (1). Diambil 16 April 2020, dari <https://www.pulaumadura.com/2014/12/asal-usul-gunung-geger-bangkalan-madura.html>
- Puspitasari, D., Lestari, E. M. I., & Syartanti, N. I. (2014). Kesepadanan pada penerjemahan kata bermuatan budaya Jepang ke dalam bahasa Indonesia: studi kasus dalam novel Botchan karya Natsume Soseki dan terjemahannya Botchan Si Anak Bengal oleh Jonjon Johana. *Izumi*, 3(2), 1–14.
- Putri, D. A. (2017). *The translation techniques in subtitling and dubbing in original soundtrack movie (frozen: let it go)*. State Islamic University Syarif Hidayatullah Jakarta.
- Pym, A. (2014). Natural and Directional Equivalence in Theories of Translation, (January 2007). <https://doi.org/10.1075/target.19.2.07pym>
- Rasul, S. (2016). Translation Constraints and Procedures to Overcome them in Rendering Journalistic Texts. *Journal of University of Human Development*, 2(3), 402–419. <https://doi.org/10.21928/juhd.20160203.16>
- Rimari, Z. (2010). *A translation analysis of Indonesian material cultural terms in "Tenun Ikat" and in the English translation "Indonesian Ikats."* Sebelas Maret University Surakarta.
- Šapić, S., Filipović, J., & Savić, J. (2018). The influence of habits and customs as elements of culture on consumer behaviour in the sector of tourism. In *3rd International Thematic Monograph - Thematic Proceedings: Modern Management Tools and Economy of Tourism Sector in Present Era* (hal. 87–99). Association of Economists and Managers of the Balkans in cooperation with the Faculty of Tourism and Hospitality, Ohrid, Macedonia. <https://doi.org/10.31410/tmt.2018.87>
- Sudaryanto. 2015. *Metode dan Aneka Teknik Analisis Bahasa*. Yogyakarta: Sanata Dharma University Press.
- Sumarni, L. (2016). *Translation: from theory to practice*. Yogyakarta:

SanataDharma University Press.

- Suryani, R. A. (2016). *Translation strategies analysis on Korean reality show "Running Man."* The State Islamic Institute of Palangka Raya.
- Syafi'i, I. (2013). Persaingan pengangkutan garam di Selat Madura tahun 1924-1957. *Jurnal Sejarah CITRA LEKHA*, XVII(1), 85–104. Diambil dari <http://www.ejournal.undip.ac.id/index.php/cilekha/article/view/6879/5638>
- Taufan, A. N., & Sulbi, S. (2017). Nilai estetik ragam hias naga di keraton Sumenep. *Jurnal Pendidikan Seni Rupa*, 5(3), 166–177.
- Venuti, L. (1995). *The translator's invisibility: a history of translation* (3rd ed.). London and New York: Routledge. <https://doi.org/10.4324/9781315098746>
- Wahyudi, S. A., & Setyawati, R. E. (2010). Pembelajaran macapat sebagai upaya melestarikan kearifan lokal Madura. *PS PBSI FKIP*, 365–374. Diambil dari <https://jurnal.unej.ac.id/index.php/fkip-epro/article/download/4906/3621/>
- Yang, L. (2014). The Application of Foreignization and Domestication in the Translation. In *International Conference on Education, Language, Art and Intercultural Communication (ICELAIC)* (hal. 321–324).

APPENDIX 1

The Data Sheet of Analysis

The Data Code:

Example : **F1/RATO-L4/C-1**

F1 = The first folktale

RATO = The code title of *Rato Islam Onggu* *)

L4 = The fourth line in the folktale text

C-1 = The first CSI

*) The data code for each Madurese folktale:

RATO : *Rato Islam Onggu*

PANG : *Pangpang Se Kamantan*

KE' : *Ke' Lesap*

BATO : *Bato Teteanna Buku' Napo*

PERR : *Perreng Sojjinna Ke Raba*

OREN : *Oreng Balanda Se Ojup*

KOOL : *Ko'ol Ban Kancel*

SUNA : *Sunan Cendono*

BHAN : *Bhângsa Cara, Raghâ Padmi*

RAD : *Radhin Saghârâ*

BHA : *Bhânyagghâ Dempo Abâng*

TAN : *Tandâ Sèrrat Bi' Tandâ Anggrè'*

PA' : *Pa' Sakèra*

SOM : *Sombher Aèr Mata*

DHI : *Dhin Mantrè Bi' Dhin Aju Malathè*

ARE : *Arè' Madhurâ*

POL : *Polisi Nyarè Malèng*

BAL : *Bâlâttang Moso Dhâlko'*

KEY : *Kèyaè Sè Mortad*

EMB : *Embi' Sè Andi' Ana' Orèng*

PEN : *Pennyò Bân Dhâlko'*

SAN : *Santrè Sè Pojhur*

LEG : *Legènda Tang-Bhâtang*

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
FOLKTALE 1 – RATO ISLAM ONGGU'																						
1	F1/RATO-L4/C-1	Kabannya'an oreng coma tao makam Asta Tenggi neng Sumennep.		√																		
		Kebanyakan orang hanya tahu makam Asta Tenggi di Sumenep.						√										√	√			
		Most people only know the cemetary Asta Tenggi in Sumenep.						√										√	√			
2	F1/RATO-L5/C-2	E Bangkalan coma tao makam Aer Mata		√																		
		Di Bangkalan (mereka) hanya tahu makam Aer Mata						√										√	√			
		In Bangkalan, they only know Aer Mata								√								√		√		
3	F1/RATO-L6/C-3	... badha makam se lebbi kona, se lebbi towa, iya areya se anyama Makam Agung		√																		
		ada makam yang lebih kuno, lebih tua, yaitu makam Agung						√										√	√			
		... there is an older cemetery called Makam Agung.						√				√							√			
4	F1/RATO-L16/C-4	Klambina jubana pote, sorbanna pote.		√																		
		...berbaju dan berjubah putih.						√						√						√		
		He wore a white robe and a white turban.						√						√						√		
5	F1/RATO-L16/C-5	Klambina jubana pote, sorbanna pote.		√																		
		Beliau berbaju dan berjubah putih ø.									√							√				√
		He wore a white robe and a white turban.						√						√					√			

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
6	F1/RATO-L29/C-6	<i>Ngaddhep dha' kaina, pas nyemba</i>					√														
		<i>Ki Pratanu menghadap ke ayahnya dan menyembah</i>						√					√						√		
		He came to his father and greeted him respectfully									√				√						√
7	F1/RATO-L33/C-7	<i>Kaina Ki Pragalbo peg-kepegan</i>					√														
		<i>Ayahnya Ki Pragalbo terheran-heran</i>									√				√						√
		The father, Ki Pragalbo shook his head in amazement						√										√	√		
8	F1/RATO-L39/C-8	<i>Gampang jareya, sengo' nyoroa Pate.</i>			√																
		<i>Gampang ini, saya akan perintah Patih.</i>						√					√						√		
		That is easy. I will ask the pate, the chief minister.									√				√						√
9	F1/RATO-L49/C-9	<i>Nyambit Empu Bageno sambi nyemba</i>					√														
		<i>Sambil menyemba Empu Bageno mengucap</i>						√					√						√		
		Empu Bageno answered, while bowing									√				√						√
10	F1/RATO-L58/C-10	<i>Dhapa', oreng Kudus padha ngeng-cengeng.</i>					√														
		<i>Orang-orang Kudus terheran-heran.</i>						√					√						√		
		When he arrived, the people of Kudus were amazed.						√					√						√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
11	F1/RATO-L61/C-11	... pas jujuk dha' pondugga Sunan Kudus		√																	
		... sampailah Ki Bageno ponduk Sunan Kudus						√										√	√		
		... he went straight to Sunan Kudus' school								√								√		√	
12	F1/RATO-L62/C-12	<i>Sunan Kudus ka'dhinto oreng lakar la sakte...</i>				√															
		<i>Ya memang Sunan Kudus ini orang sakti...</i>						√					√						√		
		Sunan Kudus was a person with supernatural powers							√						√					√	
13	F1/RATO-L64/C-13	...mara mon ba'eng manjinga				√															
		<i>Jika kamu akan masuk...</i>								√						√				√	
		If you are going to convert...						√					√						√		
14	F1/RATO-L67/C-14	... paberse ma'le adha' najis...				√															
		... bebersihlah diri agar tidak ada lagi najis...						√					√						√		
		...clean yourself so that there is no dirt...									√					√					√
15	F1/RATO-L71/C-15	... eajari kaangguy nyebbut dhuwa' kalimat sahadat				√															
		baru diajari membaca dua kalimat sahadat						√					√						√		
		...then taught to recite the two sentences of the sahadat						√										√	√		
16	F1/RATO-L90/C-16	... kengeng safa'atepon dhari Se Kabasa...				√															
		... atas petunjuk dari yang Kuasa...								√					√					√	
		...through the will of the Lord...								√					√					√	

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
17	F1/RATO-L97/C-17	... egabay pandha'eng careta dhapa' dha' kraton Plakaran		√																		
		...singkat cerita sampai di Keraton Plakaran						√										√	√			
		... in short, to the palace of Plakaran						√										√	√			
18	F1/RATO-L110/C-18	... dhang-kadhang sambi gu'-onggu'an					√															
		...kadang-kadang sambil mengangguk-angguk						√						√						√		
		...sometimes nodding						√						√						√		
FOLKTALE 2 – PANGPANG SE KAMANTAN																						
19	F2/PANG-L3/C-19	Pangpang reya iya areya koca'eng oreng ya teyang		√																		
		Tiang disini berarti ya .. penyangga						√						√						√		
		'Pangpang' means 'column'						√					√							√		
20	F2/PANG-L3/C-20	... kamantan reya, mantan.				√												√				
		...di kemantenkan berarti tiang yang diarak seperti kemanten							√											√		
		the one brought as if in a wedding procession							√						√					√		
21	F2/PANG-L6/C-21	Pangeran Cakraningrat jeh karatonna le-ngalle		√																		
		Keraton Pangeran Cakraningrat itu berpindah..						√						√						√		
		Pangeran Cakraningrat's palace kept moving...						√						√						√		
22	F2/PANG-L11/C-22	... alaban dha' kaom penjajah, dha' kaom kompeni .				√																
		... melawan serdadu Belanda .							√							√				√		
		...fought the Dutch colonial soldiers .							√							√				√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
28	F2/PANG-L21/C-28	Nomer tello' manaddek mesjid .		√																	
		Dan ketiga, membangun mesjid .						√					√						√		
		Third, the mosque was built.						√					√						√		
29	F2/PANG-L23/C-29	...sateya la anyama Mesjid Agung .		√																	
		...tempat yang sekarang disebut Mesjid Agung .						√										√	√		
		...what is now called the Agung Mosque .						√										√	√		
30	F2/PANG-L26/C-30	.. pasarena badha e congkop Bangkalan .		√																	
		..ada di kuburan Bangkalan						√										√	√		
		..Radin Abdul Kadirun is in the cemetery in Bangkalan .						√										√	√		
31	F2/PANG-L30/C-31	Tape terro ewakappagina ⁵ dha' ra'yat e Bangkalan				√															
		Tapi ingin diwakafkan kepada rakyat Bangkalan						√					√						√		
		He wanted to make a gift to the people of Bangkalan									√				√						√
32	F2/PANG-L36/C-32	..eangko' kalaban jaran lor-solor, lor-solor.	√																		
		.. batu-batu besar itu diangkut dengan kuda secara estafet.						√					√						√		
		.. the big rocks were brought by horses in a kind of relay.						√					√						√		
33	F2/PANG-L42/C-33	Sateya enyamae kampong Bara' Tamba' .		√																	
		Sekarang tempat ini dinamai desa Bara' Tambak .						√										√	√		
		Now this place is named the village of Bara' Tamba' .						√										√	√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
34	F2/PANG-L43/C-34	...tana jiya egalle, egalle pas epadaddi karanjang ...		√																	
		Tanahnya digali terus dimasukkan keranjang ...						√					√						√		
		...this soil was dug up and put in baskets ...						√					√						√		
35	F2/PANG-L43/C-35	epadaddi karanjang eyosong ⁸					√														
		dimasukkan keranjang dan diangkut ...									√				√						√
		...put in baskets and brought by relay...									√					√					√
36	F2/PANG-L45/C-36	... sampe' sateya koca'eng dungeng daddi tamba' ...		√																	
		... sampai sekarang menjadi tambak ...						√					√						√		
		...the soil was taken from is now a pond ...									√		√							√	
37	F2/PANG-L48/C-37	...egabay tanana nembuk se etembugagi ⁹ neng mesjid...				√															
		...digunakan untuk tanah urugan yang sekarang sebagai Mesjid...									√				√						√
		...used to fill in to make the land for what is now...									√				√						√
38	F2/PANG-L51/C-38	...jiya ekala'agi dhari kampung Demmangan		√																	
		...tanahnya diambil dari kampung Demangan						√										√	√		
		...the additional soil from the village of Demmangan .						√										√	√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
39	F2/PANG-L52/C-39	<i>badha kampong Demmangan sateya daddi ponduk</i> ¹⁰		√																	
		<i>...kampong yang disebut kampong Demangan yang sekarang menjadi Pondok.</i>						√					√						√		
		<i>...the village of Demmangan that became what is now the ponduk.</i>						√				√							√		
40	F2/PANG-L54/C-40	<i>...tana se ekala' jiya paggun daddi blumbang</i>	√																		
		<i>...tanahnya diambil, tetap menjadi kolam</i>						√					√						√		
		<i>...the soil was taken is still a pond.</i>						√					√						√		
41	F2/PANG-L62/C-41	<i>...nyare ra'yat Bangkalan dha' las-alas...</i>	√																		
		<i>...orang-orang Bangkalan pergi ke hutan-hutan...</i>						√					√						√		
		<i>... the people of Bangkalan went to the jungle...</i>						√					√						√		
42	F2/PANG-L70/C-42	<i>Ayo, pongaba nyare sampe' empa'.</i>			√																
		<i>Ayo punggawa cari terus sampai dapat empat</i>						√					√						√		
		<i>Come on, men, look until you have four</i>									√					√					√
43	F2/PANG-L78/C-43	<i>...dhateng oreng penter, oreng penter, oreng sakte</i>				√															
		<i>datang orang pintar, orang sakti</i>						√					√						√		
		<i>a smart person came, a person with magic power.</i>							√						√					√	

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
44	F2/PANG-L86/C-44	Ngereng nyareyagi <i>kain kafan</i> dalem		√																		
		Tolong carikan saya <i>kain kafan</i> .						√						√						√		
		Please find me a shroud						√						√						√		
45	F2/PANG-L94/C-45	...rato nyo'on, ba-tamba <i>Buju'</i> ¹² Langguna nyo'on.		√																		
		...raja berdoa, demikian pula <i>Buju' Langguna</i> ...						√					√							√		
		...the people of Bangkalan, the king and Buju' Langguna ...						√					√							√		
46	F2/PANG-L99/C-46	...neng dhalem kaju ka'dhinto badha <i>olar</i> ...	√																			
		..seekor <i>ular</i> di dalam tiang						√						√						√		
		there was a snake inside the column						√						√						√		
47	F2/PANG-L107/C-47	mon oreng se percaja, <i>abirit</i> , alenggi...				√																
		... waktu sembahyang duduk dekat tiang dan <i>berdoa</i>									√						√					√
		..prayer time sit near the column and do their prayers									√						√					√
48	F2/PANG-L118/C-48	...oreng pote <i>asorbanan</i> pote...		√																		
		.. <i>tampan</i> , memakai <i>sorban</i> ...						√						√						√		
		...a very handsome white man wearing a turban .						√						√						√		
FOLKTALE 3 – KE' LESAP																						
49	F3/KE'-L4/C-49	... jareya entar ajar-kalenjar dha' <i>disa Pocong</i> .		√																		
		Baginda Raja pergi ke <i>desa Pocong</i>						√											√	√		
		once the king went to Pocong village .						√											√	√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
50	F3/KE'-L16/C-50	<i>aba'eng lakar pelak, apenca' pelak...</i>			√																
		<i>Lesap kamu pandai silat...</i>								√								√	√		
		Lesap you are clever at fighting									√					√					√
51	F3/KE'-L16/C-51	<i>...cem-macam ba'eng pelak, atane pelak.</i>			√																
		<i>...Kamu juga pandai bertani.</i>						√					√						√		
		...you are clever at growing things .									√					√					√
52	F3/KE'-L32/C-52	<i>...dha' Bangkalan dhapa' dha' lon-alon ngatela' kraton se ce' pernana</i>		√																	
		<i>...dan tiba di alun-alun dimana dia melihat keraton yang indah.</i>						√					√						√		
		...and he arrived at the alun-alun where he saw a beautiful palace.						√				√							√		
53	F3/KE'-L32/C-53	<i>Ke' Lesap ajalan dha' Bangkalan dhapa' dha' lon-alon ngatela' kraton se ce' pernana</i>		√																	
		<i>...pergi ke Bangkalan dan tiba di alun-alun dimana dia melihat keraton yang indah.</i>						√					√						√		
		arrived at the alun-alun where he saw a beautiful palace .						√					√						√		
54	F3/KE'-L33/C-54	<i>Katemmo moso abdi kraton, aglanon</i>			√																
		<i>..bertemu dengan pekerja keraton dan memberikan..</i>								√					√					√	
		He met a palace servant and got his attention.								√					√					√	

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
55	F3/KE'-L34/C-55	<i>Glanon ka'dhinto, pongaba...</i>			√																
		<i>Permisi, punggawa...</i>						√					√						√		
		Excuse me, sir...									√					√					√
56	F3/KE'-L36/C-56	<i>...na'-kana' disa oneng ngare'</i>			√																
		<i>paling yang bisa saya lakukan adalah menyabit</i>						√							√				√		
		..the best is finding fodder.									√				√						√
57	F3/KE'-L36/C-57	<i>.. ngare' oneng makane jaran</i>	√																		
		<i>saya lakukan adalah menyabit dan memberi makan kuda</i>						√					√						√		
		I can do the best is finding fodder and feeding horses						√					√						√		
58	F3/KE'-L47/C-58	<i>Sajan takerjat rato, non-glanon slerana pas mera...</i>					√														
		<i>Baginda Raja malah lebih terkejut dan merasa malu...</i>									√				√				√		
		He was even more shocked and embarrassed...									√				√				√		
59	F3/KE'-L48/C-59	<i>...sateya aba'eng daddi tokang mandi'i jaranna engko'</i>			√																
		<i>...sekarang kamu jadi tukang memandikan kuda saya...</i>						√					√						√		
		<i>...now you will be a groom for my horses</i>						√					√						√		
60	F3/KE'-L54/C-60	<i>...kennengngan neng duko</i>		√																	
		<i>...diberi kediaman di Duko</i>						√				√							√		
		..a place in the duko...						√				√							√		
61	F3/KE'-L57/C-61	<i>neng duko jiya ngajari menca'</i>			√																
		<i>Ke' Lesap mengajarkan pencak silat</i>							√									√	√		
		<i>..he taught the martial art penca'</i>							√					√					√		

[illegible]

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
68	F3/KE'-L112/C-68	...lo' nyambi sanjata, me' keng nyambi tabbuwan .		√																	
		...malah hanya membawa alat-alat musik .								√						√				√	
		...do not have weapons; they only brought drums .								√					√					√	
69	F3/KE'-L113/C-69	...sambi atandang , sambi dang-tandang				√															
		ø									√						√				√
		... while they danced								√						√				√	
70	F3/KE'-L115/C-70	...oreng atabbuwan pas dhateng, ga'-mega'					√														
		... bunyi-bunyian, kemudian datang sambil berpikir									√				√						√
		the people drumming, and he came and stopped them ø									√						√				√
71	F3/KE'-L121/C-71	Se nyamar daddi, se daddi panja' jiya...			√																
		Orang-orang yang menyamar sebagai panjak...						√					√						√		
		They were disguised as musicians									√				√						√
72	F3/KE'-L121/C-72	Se daddi panja' jiya aberri' apa joh nyamana towa'...		√																	
		..menyamar sebagai panjak, memberikan minuman tua'						√				√							√		
		.. disguised as musicians gave them palm wine									√				√				√		
73	F3/KE'-L129/C-73	...lo' sampe' epate'e, epekot bi' pate Bangkalan...			√																
		...bukannya dibunuh, tapi diikat oleh patih Bangkalan...						√										√	√		
		...was not killed, but was handcuffed by the minister...									√							√			√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
74	F3/KE'-L134/C-74	...mon badha bul-ombul klaras , dhari bara' daja				√																
		...ada pertanda umbul-umbul klaras dari arah Barat Laut.						√					√							√		
		...there will be an invader from the northwest.									√					√						√
FOLKTALE 4 – BATO TETEANNA BUJU' NAPO																						
75	F4/BATO-L5/C-75	...dungengnga Bato Teteanna Buju' Napo areya, emolae...		√																		
		Cerita tentang Bato Teteana Buju' Napo mulai...						√					√							√		
		Well, the story of Bato Teteanna Buju' Napo begins						√					√							√		
76	F4/BATO-L5/C-76	...emolae dungeng reya gi' jamanna perrang Trunojoyo .				√																
		... mulai pada jaman perang Trunojoyo .						√											√	√		
		...begins in the era of the Trunojoyo war .						√											√	√		
77	F4/BATO-L22/C-77	...neng daerah Blitar Jaba ya...iya areya neng alas Ledoyo .	√																			
		...di daerah Blitar , Jawa, di hutan Ledoyo .						√											√	√		
		... in Blitar district on Java, the forest of Ledoyo .						√											√	√		
78	F4/BATO-L24/C-78	Bannya' keban-keban burun alassa, se nges-bengnges juwa.	√																			
		Di sana masih banyak binatang buasnya .									√						√				√	
		There were a lot of wild animals who were very fierce.									√						√				√	

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
79	F4/BATO-L33/C-79	<i>Ya...kadang nyambi nase', nyambi wa'-buwa'an</i>		√																	
		<i>Ya.. kadang-kadang ia membawa nasi, kadang-kadang ya.. buah-buahan</i>						√					√						√		
		<i>..sometimes he brought rice, sometimes he brought fruit</i>									√				√						√
80	F4/BATO-L33/C-80	<i>Nyambi men-tamenan enga' buhung apa juwa...</i>	√																		
		<i>...kadang-kadang juga membawa tanaman ubi-ubian</i>						√					√						√		
		<i>...sometimes he brought vegetables like cassava...</i>								√			√						√		
81	F4/BATO-L41/C-81	<i>Ba-ponggabana buru, Pangeran Trunojoyo lo' ellem</i>			√																
		<i>Tentaranya lari semua, Pngeran trunojoyo tidak mau bertindak seenaknya</i>									√				√						√
		<i>And the staff fled, Pangeran Trunojoyo didn't want to become the King</i>									√				√						√
82	F4/BATO-L47/C-82	<i>...se ce' bellassa dha' engko', oreng penter, oreng sakte.</i>				√															
		<i>... yang mengasihani saya, orang yang pintar dan sakti.</i>						√					√						√		
		<i>...a person who took pity on me, a clever person, a person has magic power.</i>							√						√					√	
83	F4/BATO-L50/C-83	<i>Pangeran Cakraningrat dhuwa', pas eberri' tana merdikan, ya...</i>				√															
		<i>Pangeran Cakraningrat II diberi tanah merdeka</i>						√					√							√	
		<i>given by Pangeran Cakraningrat II free land</i>									√				√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
84	F4/BATO-L50/C-84	<i>eberri' tana merdikan ya badha neng disa Napo.</i>		√																	
		<i>diberi tanah merdeka di desa Napo.</i>						√										√	√		
		<i>... free land that was in the village of Napo.</i>						√										√	√		
85	F4/BATO-L59/C-85	<i>neng Napo jiya badha langgarra ne'-kene' ya...</i>		√																	
		<i>Di rumah Ke Napo ada mushola.</i>						√							√				√		
		<i>At his house in Napo, there was a small mosque.</i>							√						√				√		
86	F4/BATO-L61/C-86	<i>Neng adha'eng langgarra jareya, badha dampar bato, bato</i>	√																		
		<i>Di depan Mushola terdapat sebuah batu datar untur duduk.</i>							√									√	√		
		<i>In front of this small mosque there was a rock for sitting on, a rock.</i>							√						√				√		
87	F4/BATO-L63/C-87	<i>dha' bato dampar jeh pas maca duwa, abirit koca'eng</i>				√															
		<i>...terus naik di batu itu, terus membaca doa, wiridan</i>						√					√						√		
		<i>the sitting rock and he would read the duwa, he would pray</i>									√				√						√
88	F4/BATO-L76/C-88	<i>...orang se percaya ya nyaba' kembang, nyaba' tajin...</i>		√																	
		<i>...orang yang percaya meletakkan bunga, bubur...</i>						√					√						√		
		<i>...people who believe, place flowers, place porridge...</i>						√					√						√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
FOLKTALE 5 – PERRENG SOJJINNA KE RABA																						
89	F5/PERR-L5/C-89	se andhi' <i>kerres</i> Joko Piturun , enga' aaaa...		√																		
		Yang mempunyai <i>keris</i> Joko Piturun , ingat anak-anak.						√										√	√			
		he was the one who had the Joko Piturun kris .						√										√	√			
90	F5/PERR-L12/C-90	<i>Padhi</i> lo' bisa odhi'...	√																			
		<i>Padi</i> tidak bisa hidup...						√					√							√		
		Rice couldn't grow...									√				√							√
91	F5/PERR-L12/C-91	... <i>jagung</i> lo' bisa odhi'...	√																			
		... <i>jagung</i> tidak bisa hidup						√					√						√			
		... corn couldn't grow						√					√						√			
92	F5/PERR-L12/C-92	...oreng namen <i>buhung</i> , namen <i>tenggang</i> apa pole.	√																			
		... orang yang menanam <i>ubi</i> juga bermasalah.						√					√						√			
		... cassava couldn't grow and neither could any other plants.						√					√						√			
93	F5/PERR-L16/C-93	...pas laju <i>nyeppe</i> , ashalat malem , nyo'on petodu..				√																
		Shalat malam , mohon kepada Yang Kuasa								√								√		√		
		... he went to a quiet place to pray , asking the Lord..							√							√			√			
94	F5/PERR-L19/C-94	entar dha' settong <i>alas raja</i> pas katemmo bi' oreng...	√																			
		pergi ke suatu <i>hutan lebat</i> dan bertemu dengan seorang...						√					√						√			
		he went to a large forest ..						√					√						√			

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
95	F5/PERR-L20/C-95	<i>Atapa keyae jiya atapa neng babana ju(ka)-kaju..</i>				√															
		<i>Kiai itu bertapa di bawah pohon besar.</i>						√					√						√		
		The kiai was praying under a very big tree.									√				√						√
96	F5/PERR-L31/C-96	<i>Daddi gu-lagguna pas duli ngolok patena...</i>			√																
		<i>Terus esok harinya beliau memanggil patihnya</i>						√					√						√		
		So the next day, he quickly called his minister ...									√				√						√
97	F5/PERR-L38/C-97	<i>...me' pas ngedhing monyena oreng dung-baddungan</i>					√														
		<i>...terdengarlah suara orang yang menebag pohon...</i>							√						√				√		
		heard somebody ... the sound of a tree being chopped down							√						√				√		
98	F5/PERR-L63/C-98	<i>... geddhang pas laju padha adaun, abuwa.</i>	√																		
		<i>pisang, dan terus tumbuh daun-daunnya, berbuah.</i>						√					√						√		
		... bananas , and then the plants grew leaves and bore fruit.						√					√						√		
99	F5/PERR-L70/C-99	<i>Se ekasango banne nase'...</i>		√																	
		<i>Ia tidak membawa nasi...</i>						√					√						√		
		He didn't bring rice ...									√				√						√
100	F5/PERR-L70/C-100	<i>...tape keng coma nyambi juko' siongan.</i>	√																		
		<i>...tapi yang dibawa hanya seekor ikan siungan.</i>						√					√						√		
		... but only brought a siongan fish .						√									√		√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
101	F5/PERR-L71/C-101	<i>Juko' siongan se ejujju' moso sojjin</i> ya...		√																		
		<i>Ikan siungan yang ditusuk sujen</i> setelah dipanggang.						√						√						√		
		The siogan is caught with a stick and then roasted.									√				√						√	
102	F5/PERR-L93/C-102	<i>...perreng sojjin jariya, perreng jariya bi' reng-oreng</i>		√																		
		<i>...tentang sujen</i> tadi terutama bagi orang-orang								√				√							√	
		the strange thing about this stick, this bamboo stick ,									√				√						√	
103	F5/PERR-L93/C-103	<i>Ke Raba jiya, mon egabay sojjinna sate</i>		√																		
		<i>...jika ia membuat sojennnya sate, bambunya tidak gosong</i>						√						√						√		
		if he makes satay , the bamboo will not burn.						√						√						√		
104	F5/PERR-L102/C-104	<i>Perreng sojjin jiya epatajem koca'eng, enga', kerres joh</i>		√																		
		<i>...mengambil bambu sojen itu sebagai senjata....</i>									√							√				√
		take this bamboo stick and sharpen it like a kris						√						√						√		
FOLKTALE 6 – ORENG BALANDA SE OJUP																						
105	F6/OREN-L1/C-105	<i>..badha sambungnga kalaban neng karaton neng Sumennep..</i>		√																		
		<i>.. lanjutan dari cerita yang berkaitan dengan karaton Sumenep...</i>						√											√	√		
		<i>.. a continuation of the stories of the Kingdom of Sumenep..</i>									√								√		√	

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
106	F6/OREN-L10/C-106	.. neng Sumennep bako jariya eolok Tuan Kontlir .			√																
		Orang-orang Sumenep menjulukinya Tuan Kontlir .						√				√							√		
		..a person at Sumenep then called Tuan Kontlir .						√				√							√		
107	F6/OREN-L11/C-107	..dha' man-kamman lako nompa' jaran celleng ce' ..	√																		
		..kemana-mana menunggangi kudanya yang tinggi besar.								√						√				√	
		He would go everywhere on his very big black horse .						√					√						√		
108	F6/OREN-L12/C-108	.. bing-dribing moso jebbuk ban pangkat .		√																	
		..menempel tanda-tanda pangkat								√						√				√	
		..he had medals and his rank .						√					√						√		
109	F6/OREN-L13/C-109	Dih dha' man-kamman Tuan Kontlir jariya nyambi pistol .		√																	
		..dia selalu membawa pistol .						√					√						√		
		Wherever Tuan Kontlir went he brought his pistol .						√					√						√		
110	F6/OREN-L18/C-110	Mon tepa'eng latean rang-perrangan neng lon-alon .		√																	
		tentara Belanda yang lagi berlatih perang di alun-alun .						√					√						√		
		the Dutch soldiers doing war drills on the alun-alun .						√				√							√		
111	F6/OREN-L25/C-111	...mon oreng Sumennep, otaba para mantre neng Sumennep			√																
		..kalau orang-orang Sumenep, atau para mantra Sumenep									√				√						√
		... people at Sumenep or some staff person at Sumenep...									√				√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
112	F6/OREN-L25/C-112	...ajalan laon-an, dhang-kadhang samba agarsot .					√														
		...jalan pelan-pelan, kadang-kadang sampa merangkak .									√				√						√
		...do it slowly, sometimes even walking with their knees bent .							√						√				√		
113	F6/OREN-L26/C-113	Dhapa' gan labang buta dha' labang mesem² jiya...		√																	
		Sampai di pintu gerbang, di depan pintu gerbang "senyum"							√				√							√	
		He arrived at the main gate , the entry gate...								√						√				√	
114	F6/OREN-L26/C-114	...jiya paggun nomp'a jaran sambi le-tolean³ dha'iy'a.					√														
		..kudanya sambil menoleh ke kiri dan ke kanan .							√									√	√		
		...still riding his horse, looking all around .							√				√						√		
115	F6/OREN-L48/C-115	"Se badha neng disa Bang Selo ."		√																	
		"Yang tinggal di desa Bang Selo ."						√										√	√		
		"He is in the village of Bang Selo ."						√										√	√		
116	F6/OREN-L56/C-116	Aglanon dha' Pangeran Mataram, abala ja' badha...					√														
		Ia menyembah Pangeran Mataram,...						√							√				√		
		He greeted Pangeran Matarm and told him...									√				√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
123	F7/KOOL-L7/C-123	...araja'an sakone' bi' budu'na embi'.	√																		
		...agak besar sedikit dibandingkan kambing.								√						√				√	
		...a little bigger than a baby goat.						√					√						√		
124	F7/KOOL-L10/C-124	...poko'na badha macan ca'na bisa kala ka Kancel...	√																		
		Ada harimau katanya juga dikalahkan kancil...						√					√						√		
		...the kancil, were defeated by this kancil, such as tigers...						√					√						√		
125	F7/KOOL-L10/C-125	...baja kala ka Kancel.	√																		
		...juga dikalahkan kancil termasuk harimau dan buaya.						√					√						√		
		...the kancil, were defeated by this kancil, such as tigers and crocodiles.						√					√						√		
126	F7/KOOL-L13/C-126	E settong bakto se nyama Kancel atemmo ban Ko'ol.	√																		
		Pada suatu waktu, Kancil bertemu dengan Keong.						√					√						√		
		One day the Kancel met the snail.						√					√						√		
127	F7/KOOL-L17/C-127	"Kader ba'na pajalanna padha ban bilis."	√																		
		"Jalanmu itu seperti semut!"						√					√						√		
		"As a matter of fact, you walk just like an ant."						√					√						√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
128	F7/KOOL-L33/C-128	Ayo <i>kerrapan</i> jung santa'an...				√															
		...saya usul <i>begini</i> . Agar <i>balapan</i> ini larinya...								√					√					√	
		I ask you to agree to a race ..								√					√					√	
129	F7/KOOL-L54/C-129	...molae kerrapan dhari poncana <i>saba se mennor</i> ...	√																		
		Balapan ini dimulai dari <i>sawah</i> sana..								√						√				√	
		...begin the race from one end of the field to the ditch.							√						√					√	
130	F7/KOOL-L54/C-130	...rowa sampe' dha' ka <i>saba se leke</i> jadhiya...	√																		
		..dari sawah sana sampai ke <i>parit</i> sini.								√					√						√
		...begin the race from one end of the field to the ditch .									√					√					√
131	F7/KOOL-L89/C-131	..gi' <i>bang-tembanganna'a</i> gallu neng <i>e langgar</i> , kana'.			√																
		Saya mau <i>kedungan</i> dulu dilanggar anak-anak...						√							√				√		
		I will sing a folk song ..							√						√				√		
132	F7/KOOL-L89/C-132	...gi' <i>bang-tembanganna'a</i> gallu neng <i>e langgar</i> , kana'.		√																	
		Saya mau <i>kedungan</i> dulu dilanggar anak-anak...						√						√					√		
		..sing a folk song at the langgar ,						√				√							√		
FOLKTALE 8 – SUNAN CENDONO																					
133	F8/SUNA-L/C-133	..rato <i>e kraton Madura Bara'</i> .		√							√										
		..menggantikannya menjadi Raja di <i>Madura Barat</i> .								√							√		√		
		..succeeded him to be king at the palace in West Madura .						√									√	√			

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES							TRANSLATION ACCURACY ASSESSMENT				
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
134	F8/SUNA-L8/C-134	<i>E teppa'eng jiya e Rosbaja se daddi patena ajiya</i>			√																	
		<i>Pada waktu itu yang menjadi Patihnya adalah Ki Bageno</i>						√						√					√			
		At that time at Arosbaya, the prime minister was not Ki Bageno anymore.									√				√							√
135	F8/SUNA-L17/C-135	<i>...roma ko'-rongko', rongko' ya, kadhi' dhuko, dhuko jeh...</i>		√																		
		<i>kediamannya kecil seperti gubuk saja.</i>									√				√							√
		Empu Bageno built a small hut .									√				√							√
136	F8/SUNA-L20/C-136	<i>...buwana pao jiya enyamae pao bates.</i>	√																			
		<i>...buah mangganya diberi nama mangga batas.</i>						√						√					√			
		this mango was called the boundary mango .						√						√					√			
137	F8/SUNA-L30/C-137	<i>Oreng Islam setiap arena jiya nyalannagi solat lemang bakto.</i>				√																
		<i>..orang Islam menjalankan sholat lima waktu.</i>						√						√					√			
		Muslims prayed five times every day .							√									√	√			
138	F8/SUNA-L31/C-138	<i>molae dhari dhuhur, ashar, ya magrib, esyah, shobbu</i> .				√																
		<i>mulai dari dhuhur, ya ashar, ya magrib, esyah, shobbu</i> .						√					√						√			
		<i>..began with dhuhur, ashar, magrib, esyah, shobbu</i> .						√					√						√			

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
139	F8/SUNA-L32/C-139	.. eawale moso adhan , moso iqomah.				√															
		... dengan mengumandangkan adhan dan iqomah.						√				√							√		
		...there was a call to prayer, the adhan , and a call to begin, the iqomah.							√					√					√		
140	F8/SUNA-L32/C-140	...eawale moso adhan , moso iqomah.				√															
		... dengan mengumandangkan adhan dan iqomah.						√				√							√		
		...there was a call to prayer, the adhan, and a call to begin, the iqomah .							√					√					√		
141	F8/SUNA-L35/C-141	... pas colo'eng bi'-kebbi'an.					√														
		setelah menghadap ke barat mulutnya berkomat-kamit .							√									√	√		
		.. he keeps mumbling and whispering .									√				√						√
142	F8/SUNA-L36/C-142	"Mare bi'-kebbi'an jeh pas adunggang ...					√														
		"Setelah berkomat-kamit terus menjengking ...						√					√						√		
		..done mumbling, he bows his head and bends his body ...							√						√				√		
143	F8/SUNA-L36/C-143	...pas asojud , pas nyeom tana.					√														
		...setelah itu bersujud .						√					√						√		
		..then puts his head to the floor							√						√				√		
144	F8/SUNA-L54/C-144	Eajarin rit-biridan bareng.				√															
		Diajari wirid bersama.						√					√						√		
		...he also taught them to worship together.									√				√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
145	F8/SUNA-L55/C-145	...oreng nelayan, oreng majangan			√																
		<i>orang-orang di seda itu adalah nelayan, pencari ikan.</i>							√									√	√		
		Most people in the village were fishermen .						√					√						√		
146	F8/SUNA-L59/C-146	<i>..bisa kaalop daddi keyae neng dhissa.</i>			√																
		<i>Empu Bageno ini diangkat sebagai Kyai di desa itu.</i>						√				√							√		
		Empu Bageno was promoted to be kiai there.						√				√							√		
147	F8/SUNA-L60/C-147	<i>ngedhing bau se ce' ro'omma, akantha bauna kaju cendana.</i>	√																		
		<i>..bau yang sangat harum seperti baunya kayu cendana.</i>						√										√	√		
		...very fragrant like the smell of cendana , sandalwood.							√					√					√		
148	F8/SUNA-L68/C-148	<i>neng Kobanyar keya mon ngajari, muruk ngaji...</i>			√																
		<i>..dia mengajar, mengajar alqur'an.</i>							√									√		√	
		..people to read the Qu'ran ...							√									√		√	
149	F8/SUNA-L68/C-149	<i>..ngaji neng Mesjid Kobanyar</i>		√																	
		<i>...mengajar alqur'an di masjid Kobanyar.</i>						√										√	√		
		...to read the Qu'ran at the Kobanyar Mosque .						√										√	√		
150	F8/SUNA-L70/C-150	<i>..Sunan Cendana jiya aropa kolla,</i>		√																	
		<i>...peninggalan Sunan Cendana itu berupa kolam.</i>						√					√						√		
		...the remains of Sunan Cendana are a pond .									√		√								√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
151	F8/SUNA-L74/C-151	..gella' jiya untu' mon audhu'				√																
		<i>kolam tadi itu untuk berwudu</i>						√						√					√			
		..used for the people to wash their body before praying...							√							√				√		
152	F8/SUNA-L83/C-152	<i>Daddi rato gella' jiya, kana', aberri' tana mardikan...</i>				√																
		<i>Karena itu Raja memberi tanah mardikan...</i>						√					√							√		
		gave Empu Bageno free land										√					√					√
153	F8/SUNA-L95/C-153	..oreng se <i>seyara</i> dha' kassa.				√																
		..yang berziarah ke sana						√						√						√		
		Many people visit there.										√					√					√
154	F8/SUNA-L96/C-154	...santrena se lo' toro' oca' ajiya bisa daddi ketthang ,	√																			
		..tidak mengikuti larangan ini, terus menjadi kera							√						√					√		
		...any student, who did not obey him, became monkeys .								√					√					√		
FOLKTALE 9 – BHÂNGSA CARA, RAGHÂ PADMI																						
155	F9/BHAN-L3/C-155	... karajâân sè anyama Karajâân Pacangan .		√																		
		<i>suatu kerajaan yang bernama Kerajaan Pacangan</i> .							√										√	√		
		...there was a kingdom called Pacangan .								√									√	√		
156	F9/BHAN-L4/C-156	.. rato neng Pacangan jâriyâ nyamana Rato Bidârbâ .			√																	
		..Raja di Pacangan bernama Bidarba .									√								√		√	
		The King of Pacangan was called King Bidarba .								√									√	√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
157	F9/BHAN-L7/C-157	<i>Rato Bidârbâ jiya anđi' patè nyamana Bhângsa Patè.</i>			√																
		<i>Raja Bidarba itu mempunyai Patih yang bernama Bangsa Pate.</i>						√				√							√		
		King Bidarba had a minister called Bangsa Pate .						√				√							√		
158	F9/BHAN-L13/C-158	<i>Rato Bidârbâ jiya anđi' pongghâbâ polè...</i>			√																
		<i>Raja Bidarba mempunyai punggawa lain...</i>						√					√						√		
		King Bidarba had another person on his staff ...									√					√					√
159	F9/BHAN-L27/C-159	<i>Raghâ Padmi ajiya aon-taon sakè' kole', sakè' cacar.</i>				√															
		<i>Raga Padmi, ini sudah bertahun-tahun sakit kulit, sakit cacar.</i>						√					√						√		
		Raga Padmi, who had been sick for years, with a skin disease like chicken pox .							√						√				√		
160	F9/BHAN-L29/C-160	<i>Rèng-orèng pènter, dhukon karaton neng Karaton Pacangan</i>			√								√								
		<i>Orang-orang pintar, dukun kerajaan yang ada...</i>						√							√				√		
		All the smart doctors in the kingdom of Pacangan...									√										√
161	F9/BHAN-L49/C-161	<i>...rèng towa binè'eng Bhângsa Cara, bhân arè èjhâmoèn.</i>		√																	
		<i>...dirawat oleh ibu Bangsa Cara, diberi jamu..</i>						√					√						√		
		...mother cared for her and gave her medicine every day.									√				√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
168	F9/BHAN-L57/C-168	<i>sè kaduwâ' teppa'eng aghâjâ' sambi jhung-kèjhungan</i>			√																
		<i>...sambil bernyanyi-nyanyian di lincak di bawah pohon jambu.</i>									√					√				√	
		they sat under a eugenia tree on a lencak and they joked and sang ...									√					√				√	
169	F9/BHAN-L59/C-169	<i>“Sapa rowa, Lè', andi' tama' kamoneng lebbhâ' buwâna?</i>	√																		
		<i>“Adinda, pohon Kemuning berbuah lebat...</i>						√					√						√		
		“Who, Sister, has a kemoneng tree heavy with fruit?						√										√	√		
170	F9/BHAN-L62/C-170	<i>“ Dokar pandâ', Ka' Mas, èntar ka Bhângkalan, mèle nasè'...</i>		√																	
		<i>“Dokar pendek Kanda ke Bangkalan, beli nasi</i>						√					√						√		
		“Take the cart , brother, go to Bangkalan, and buy rice...								√					√					√	
171	F9/BHAN-L62/C-171	<i>“ Dokar pandâ', Ka' Mas, èntar ka Bhângkalan, mèle nasè'...</i>		√																	
		<i>“Dokar pendek Kanda ke Bangkalan, beli nasi</i>						√					√						√		
		“Take the cart, brother, go to Bangkalan, and buy rice ...									√				√						√
172	F9/BHAN-L63/C-172	<i>...lebbhi beccè' yo' engko' sambi ka pangolo...</i>			√																
		<i>...lebih baik saya dibawa ke pengulu...</i>						√					√						√		
		It is better if we get married o									√						√				√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
173	F9/BHAN-L77/C-173	...juwa kaangghuy mèghâ' kèddhâng tello ratos bigghi.	√																		
		...mnuju pulau Kambing untuk menangkap 300 ekor kijang						√					√						√		
		...go to Kambing Island to catch 300 deer .						√					√						√		
174	F9/BHAN-L79/C-174	Raghâ Padmi la bherrâs, terro aslamedhân ...				√															
		Raga Padmi sudah sembuh, mau mengadakan selamatan						√					√						√		
		...that Raga Padmi is healthy and he wants to celebrate ...									√				√						√
175	F9/BHAN-L79/C-175	...dâgghi' dhâghingnga asatèa kaangghuy ka'-angka'...		√																	
		...daging kijang akan disate sebagai sajian para tamu...						√					√						√		
		...and have the meat to make sate for the guests...						√				√							√		
176	F9/BHAN-L80/C-176	...la dhâbuna rato, mangkadhâ dâ' polo Kambing	√																		
		berangkat ke pulau Kambing						√										√	√		
		..will go to Kambing Island						√										√	√		
177	F9/BHAN-L81/C-177	bhurussa duwa' sè anyama Caplo' bi' Tandu'.	√																		
		...dua ekor anjing nya yang bernama Caplo' dan Tandu'						√										√	√		
		he went with his two dogs , Caplo' and Tandu'						√										√	√		
178	F9/BHAN-L81/C-178	bhurussa duwa' sè anyama Caplo' bi' Tandu' .	√																		
		...dua ekor anjing nya yang bernama Caplo' dan Tandu'						√										√	√		
		he went with his two dogs , Caplo' and Tandu'						√										√	√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
179	F9/BHAN-L88/C-179	... <i>Bhângsa Cara bâdâ kerrès nancep neng dâdâna</i>		√																		
		... <i>Bangsa Cara dengan keris menancap di dadanya.</i>						√					√						√			
		...Bangsa Cara's corpse with a kris stuck in his chest.						√					√						√			
180	F9/BHAN-L93/C-180	<i>orèng praoan sè èntar nêlasè.</i>		√																		
		<i>juga orang-orang perahu yang berziarah ke sana.</i>						√					√						√			
		...a person with a boat takes pilgrims to honor them.									√					√						√
FOLKTALE 10 – RADHIN SAGHÂRÂ																						
181	F10/RAD-L5/C-181	<i>kratonna sè bâdâ neng-kennengngan sè anyama Mèdang Kawulan</i>		√																		
		<i>Kerajaannya berada di suatu daerah yang bernama Medang Kawulan.</i>						√					√						√			
		...his kingdom was called Medang Kawuluan .						√					√						√			
182	F10/RAD-L6/C-182	<i>..è antarana iyâ arèya krajâân Ghiling Tosan.</i>		√																		
		<i>ada kerajaan-kerajaan lain, diantaranya yaitu kerajaan Giling Tosan.</i>						√										√	√			
		...different kingdoms, and one of them was the kingdom of Giling Tosan .						√										√	√			
183	F10/RAD-L9/C-183	<i>Rato Ghiling Tosan rèya anḍi' patè.</i>			√																	
		<i>Raja Giling Tosan ini punya patih.</i>						√					√						√			
		The King of Giling Tosan had a chief minister									√					√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
184	F10/RAD-L30/C-184	...èsoro pottrèna jiya patèè dâ' alas yâ.	√																		
		...Patihnya untuk membunuh sang putri di hutan .						√					√						√		
		...ordered by the king to kill the princess in the forest .						√					√						√		
185	F10/RAD-L33/C-185	abuberra' jiya, moso patè ghellâ' pas èghindhung ³ yâ èembhân ⁴ .					√														
		Putri Doro Gung yang sedang hamil harus digendong .						√					√						√		
		...who was pregnant, had to be carried by the minister.									√				√						√
186	F10/RAD-L36/C-186	Èkala' sanjhâtana, peddhâng jiya, èkala' nyèmbhâ ⁵ ghâllu		√																	
		Dia menghunus pedangnya , tapi dia menyembah dulu kepada sang Putri.						√					√						√		
		...took his weapon, his sword , and saluted the princess.						√					√						√		
187	F10/RAD-L36/C-187	Èkala' sanjhâtana, peddhâng jiya, èkala' nyèmbhâ ⁵ ghâllu					√														
		Dia menghunus pedangnya, tapi dia menyembah dulu kepada sang Putri.						√					√						√		
		...his weapon, his sword, and saluted the princess.									√				√				√		
188	F10/RAD-L51/C-188	Pas lajhu marè jârèya, kana', patè jiya aghâbây ghitèk .		√																	
		Setelah itu, anak-anak, Patih tadi membuat getek .						√					√						√		
		After this, kids, the pate made a raft						√					√						√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
189	F10/RAD-L52/C-189	... pas èberri' talè, akantha lèncak ⁹ jârowa.		√																	
		diikat dengan tali, seperti lincak .						√					√						√		
		...then tied them with rope, like a lencak .						√				√							√		
190	F10/RAD-L64/C-190	âpa' dâ' sittung têngghângan pas kabhenderrân	√																		
		Sesampainya di daratan.						√					√						√		
		..raft arrived at a river bank							√						√					√	
191	F10/RAD-L70/C-191	...dâ' sittung gheghherran yâ, yâ gheghherran ...	√																		
		...terdampar di satu pulau kecil yang subur.								√						√					√
		...his mother on the raft ran aground at some fertile land .							√						√					√	
192	F10/RAD-L74/C-192	...satèya kampung otabâ dhisa Gheggher jiya ghi' bâdâ		√																	
		...sekarang kampung atau kota Gegger ini masih ada.						√										√	√		
		This town of Gegger still exists today.						√										√	√		
193	F10/RAD-L75/C-193	bâdâ ghunongnga sè ènyamaè Ghunong Gheggher .	√																		
		...gunungnya yang bernama Gunung Gegger						√										√	√		
		...there is a mountain called Mt. Gegger .						√										√	√		
194	F10/RAD-L91/C-194	...ngatèla' olar cè' rajâna, olar naghâ ¹¹ duwâ' jâ-rajâ.	√																		
		ular yang sangat besar, dua ular naga yang sangat besar.						√					√						√		
		...came across big snakes, two very big dragon snakes .						√					√						√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
195	F10/RAD-L93/C-195	...anyama na'-kana', jhâ' aqâ' tokang polka.			√																
		...lagi pula dulu tidak ada tukang potong rambut.						√					√						√		
		...he had long hair because there was no barber.						√							√				√		
196	F10/RAD-L119/C-196	..olar nèka sè ghellâ' nèka pas dhâddhi tombhâk duwâ'ân		√																	
		Lama-kelamaan, kedua ular itu menjadi dua buah tombak.						√					√						√		
		After a while these snakes both became spears.						√					√						√		
197	F10/RAD-L121/C-197	...sè asalla qâri olar konèng nèka nyamana tombhâk Sè Nangghâlâ		√																	
		...yang asalnya dari ular putih ini namanya tombak Si Nanggala						√										√	√		
		...came from the light colored snake is called Si Nanggala								√								√		√	
198	F10/RAD-L121/C-198	...sè qâri olar celleng nèka nyamana tombhâk Aluguroh.		√																	
		... bersal dari ular hitam namanya tombak Alugarah.						√										√	√		
		...the one from the black snake is called Alugoroh.								√								√		√	
199	F10/RAD-L162/C-199	...èsebbhut kèya, kana', bi' reng-orèng èsebbut Panembâan Ghemmet.				√															
		...terus disebut juga sebagai Panembahan Gemed.						√				√							√		
		...referred to by everyone as Panembahan Gemmet (the nobleman who vanished).							√					√					√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
200	F10/RAD-L163/C-200	<i>Seddheng kratonna koca'eng bâdâ neng dhisa Nèpa...</i>		√																		
		<i>Keratonnya, berada di desa Nepa...</i>						√											√	√		
		The palace, it is said, was located in the village of Nepa						√											√	√		
201	F10/RAD-L169/C-201	<i>...tapè pas aobâ dhâddhi moʔak, dhâddhi keʔtang.</i>	√																			
		<i>...tidak ikut sirna tapi berubah menjadi kerâ.</i>						√						√						√		
		<i>...turned into monkeys; they became monkeys.</i>						√						√						√		
FOLKTALE 11 – BHÂNYAGGHÂ DEMPO ABÂNG																						
202	F11/BHA-L4/C-202	<i>Koca'eng dhungèng, kana', lamba' neng naghârâ Kelling...</i>		√																		
		<i>Menurut cerita, anak-ananak, dahulu di Negeri Keling...</i>						√											√	√		
		According to the story, kids, long ago in the country of Kelling ...						√											√	√		
203	F11/BHA-L4/C-203	<i>...bâdâ sèttong karajâân sè anyama karajâân Kelling.</i>		√																		
		<i>... ada kerajaan yang bernama Kerajaan Keling.</i>						√											√	√		
		<i>...there was a kingdom called the Kingdom of Kelling.</i>						√											√	√		
204	F11/BHA-L28/C-204	<i>“Dhân kulâ namong nyo'on-a prao sè rajâ...</i>		√																		
		<i>“Yang saya minta hanyalah perahu yang bisa terbang.”</i>						√						√						√		
		<i>“All I ask is for a large boat that can fly...</i>									√					√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
205	F11/BHA-L34/C-205	...sè lakar tentara-tentara pètètengan, prajurit-prajurit pètètengan...			√																
		...meminta bala tentara yang pintar-pintar, bala tentara pilihan...								√					√					√	
		...some followers, skillful soldiers who are really the best...								√					√					√	
206	F11/BHA-L34/C-206	...sè ngèrèng dhân kulâ neng kapal ka'dinto...		√																	
		...yang ikut di kapal ini untuk menaklukkan negara-negara lain...						√					√						√		
		...to come with me in the boat to travel around...									√		√								√
207	F11/BHA-L35/C-207	...kèng lakar karè mèlè, jhâ' neng naghârâ Bermâna rêya		√																	
		Negara Prabu Bermâna ini memang tempatnya ...							√									√	√		
		...if this is really it, just pick the soldiers in Bermâna ...								√								√		√	
208	F11/BHA-L35/C-208	...lakar kennengnga orèng saktè, prajurit saktè mandraguna...				√															
		..Prabu Bermâna ini memang tempatnya para prajurit sakti								√						√				√	
		...the soldiers in Bermâna that have the strongest sakti.								√					√					√	
209	F11/BHA-L44/C-209	..bhânyak, bhânyak lakè' bu-obuna Dempo Abâng...	√																		
		... termasuk angsa jantan peliharaan Dempo Abang...						√					√						√		
		...including a male goose that Dempo Abang took care of...						√					√						√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
210	F11/BHA-L55/C-210	<i>Saktè dhujân atapa, bânnnya' kasaktèanna.</i>				√																
		<i>Beliau banyak kesaktiannya karena sering bertapa.</i>						√						√						√		
		He often mediated on his sakti.									√					√						√
211	F11/BHA-L58/C-211	<i>Nyamana jhârânna jiya Sè Mèghâ Remmeng</i>	√																			
		<i>Nama kudanya itu adalah Si Mega Remmeng.</i>						√					√							√		
		The name of his horse was Si Mega Remmeng .						√					√							√		
212	F11/BHA-L60/C-212	<i>Sè laèn jâriya Joko Tolè jiya andi' senjhâta peccot.</i>		√																		
		<i>Joko Tole juga mempunyai sebuah senjata yaitu pecut.</i>						√						√						√		
		The other thing Joko Tole had was a whip .						√						√						√		
213	F11/BHA-L95/C-213	<i>Abâ'eng jhâ' lebaddhân neng sèlat Madhurâ..</i>	√																			
		<i>awas gadis-gadis Madura, jangan sampai melewati selat Madura..</i>						√											√	√		
		Don't pass by the strait of Madura or you will lose your virginity.”						√											√	√		
FOLKTALE 12 – TANĎÂ SÈRRAT BI'TANĎÂ ANGGRÈ'																						
214	F12/TAN-L2/C-214	<i>TanĎâ Anggrè' rèya kadhâddhina neng dhisa Tonjung...</i>		√																		
		<i>Tanda Anggrek ini terjadinya di Desa Tonjung</i>						√											√	√		
		Tanda Anggre' is from Tonjung village						√											√	√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES							TRANSLATION ACCURACY ASSESSMENT					
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1		
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP					
215	F12/TAN-L4/C-215	...orèngnga tèngghi rajâ bân polè pendékar, pèlak menca' .			√																		
		...orangnya tinggi besar dan pandai pencak silat .							√										√	√			
		...a big, tall person and an expert in martial arts .									√				√						√		
216	F12/TAN-L13/C-216	..Sèrrat jârèya ngaddhuân ajâm, nyabhung ajâm .			√																		
		Tanda Serrat adalah mengadu atau menyabung ayam .						√						√						√			
		One thing Tanda Serrat really liked was cock fights .						√							√					√			
217	F12/TAN-L1/C-217	..jâriya bâdâ dhisa sè anyama dhisa Alas Kembhâng .		√																			
		.. ada desa lain yang bernama desa Alas Kembang .						√											√	√			
		there was a village called Alas Kembang .							√										√	√			
218	F12/TAN-L34/C-218	...Tanḍâ Sèrrat jèh tambâ ghegghenan .					√																
		Tanda Serat tambah terperangah						√						√						√			
		Serrat was absolutely amazed						√						√						√			
219	F49/TAN-L/C-219	..binè' sè bâdâ neng Klampès .		√																			
		anak dari saudara perempuan saya yang ada di Klampis .						√					√							√			
		...he is the son of my sister at Klampes .						√					√							√			
220	F12/TAN-L53/C-220	...ngala' ajâm addhuânna, pas nenteng arè' ...		√																			
		...mengambil ayam aduan dan cluritnya ...									√				√						√		
		... got his fighting cock and brought his are' ...						√					√							√			

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
221	F12/TAN-L74/C-221	... <i>Tandâ Anggrè' lambâ' ghi' ngoḍâna, tao monḍuk...</i>			√																	
		<i>Ketika muda Tanda Anggrek pernah mondok...</i>						√					√						√			
		As a young man, Tanda Anggre' studied ...									√				√							√
222	F12/TAN-L74/C-222	... <i>tao ajhâr kanoragan kèya, pas langsung nembhung...</i>				√																
		... <i>pernah mondok dan belajar ilmu kanuragan...</i>						√				√							√			
		...Tanda Anggre' studied and learned kanoragan also...						√				√							√			
223	F12/TAN-L80/C-223	... <i>ngangghuy kèjhung sè kalonta klabân kèjhungan tantang...</i>				√																
		.. <i>sambil menyanyikan kidung terkenal berjudul 'Tantang'</i>						√										√	√			
		Singing a famous song, a song of opposites .									√				√							√
224	F12/TAN-L87/C-224	... <i>sè anyama mayyiddhâ Tandâ Anggrè' èsambi ḍâ' pangarèsan...</i>		√																		
		... <i>mayatnya Tanda Anggrek, dibawa ke kantor polisi...</i>						√					√						√			
		...Tanda Anggre's dead body, took it to the police ...									√					√				√		
FOLKTALE 13 – PA' SAKÈRA																						
225	F13/PA'-L1/C-225	... <i>Pa' Sakèra bhântèngnga Madhurâ.</i> ”	√																			
		... <i>Pak Sakera bantengnya Madura.</i> ”						√					√						√			
		... <i>Pa' Sakera, the bull of Madura.</i> ”									√				√							√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
226	F13/PA'-L3/C-226	<i>Pa' Sakèra rèya asal molana dâri dhisa sè anyama Tana Mèra...</i>		√																	
		<i>Pak Sakera berasal dari desa yang bernama Tanah Merah..</i>						√				√							√		
		<i>Pa' Sakera originally came from the village of Tana Mera</i>							√									√	√		
227	F13/PA'-L3/C-227	<i>kampongnga anyama kampong Bungur...</i>		√																	
		<i>kampungnya bernama kampong Bungur...</i>						√										√	√		
		<i>...in the kampong called Bunger, a village of farmers.</i>							√									√	√		
228	F13/PA'-L5/C-228	<i>... orèng sè pèlak, biyasana pèlak maèn penca'...</i>			√																
		<i>..biasanya adalah orang yang pintar pencak atau bela diri</i>							√									√	√		
		<i>... who are experts usually in martial arts...</i>									√				√					√	
229	F13/PA'-L6/C-229	<i>...sèttong sennè sè bâdâ neng Madhurâ sè ènyamaè salabâdhân¹.</i>				√															
		<i>kesenian yang ada di Madura yang biasanya disebut slabadan atau tayuban.</i>						√						√					√		
		<i>..the culture and art of Madura referred to as 'slabadan'.</i>						√				√							√		
230	F13/PA'-L7/C-230	<i>La-mala dhâng-kaḍhâng ajhâr jhung-kèjhungan...</i>				√															
		<i>... kadang-kadang, dia belajar nyanyian Madura...</i>							√						√					√	
		<i>Moreover, sometimes he studied songs...</i>								√						√				√	

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
231	F13/PA'-L7/C-231	...dâ' panjhâk-panjhâk neng salabâdhân jâriya.			√																
		...kepada para aktor yang ada di tempat Tayuban itu.									√					√				√	
		...studied songs with the drama troupe at the slabadan.									√				√					√	
232	F13/PA'-L18/C-232	Iyâ arèya èntar dâ' sèttong pabrik gula neng Bangel...		√																	
		Dia pergi ke pabrik gula di kota Bangil...						√					√						√		
		He went to a sugar factory in Bangel...						√					√						√		
233	F13/PA'-L18/C-233	...kaangghuy ngoli, neng dhissa ngoli, kana', Pa' Sakèra jiya ngoli .			√																
		untuk bekerja, anak-anak. Pak Sakera bekerja sebagai buruh						√					√						√		
		to work as a laborer there, kids. Pa' Sakera worked as a laborer .						√					√						√		
234	F13/PA'-L19/C-234	...orèng Bâlândhâ, pas abâ'eng èpadhâddhi manḍur .			√																
		...orang Belanda, dia diangkat menjadi manḍur .						√					√						√		
		...a Dutchman, made him a supervisor .									√				√						√
235	F13/PA'-L24/C-235	...maskè èmadu antarana Ginten mosoMarlèna jiya akor				√															
		Meskipun dimadu , Ginten dan Marlèna itu akur...						√					√						√		
		...even though he had two wives , there was peace...							√						√				√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
236	F13/PA'-L33/C-236	<i>Sakèra jiya pas èòkom, èòkom neng panjhârâ.</i>		√																		
		<i>...akhirnya Sakera dihukum di penjara.</i>						√						√						√		
		Sakera was punished and sent to prison .						√						√						√		
237	F13/PA'-L42/C-237	<i>Lo' nya'-bannya' oca' Sakèra jâriya pas nyarè arè',</i>		√																		
		<i>Tanpa banyak bicara, Sakera terus mencari sabit</i>						√						√						√		
		Without saying a word, Sakera looked for a sickle						√						√						√		
238	F13/PA'-L45/C-238	<i>..molaè jâriya, sajân èkaèding moso kaom Kompènè...</i>				√																
		<i>...setelah kaum kompeni tahu bahwa Sakera lari</i>						√						√						√		
		When the Dutch heard that Sakera had escaped...								√						√					√	
239	F13/PA'-L50/C-239	<i>Tabbhuân èpamonye, ètabbhu...</i>		√																		
		<i>Musik dibunyikan...</i>									√						√				√	
		The music was playing, the drumming...									√						√				√	
240	F13/PA'-L50/C-240	<i>...nangghâ' tandâ' atandâng ajiya, kana' yâ..</i>			√																	
		<i>...dengan menghadirkan penari o, anak-anak...</i>									√							√				√
		<i>... and a dancer danced, kids..</i>									√						√				√	
241	F13/PA'-L57/C-241	<i>aa.. panjhâk nè'-binè'eng jiya dâteng...</i>			√																	
		<i>...nah para penarinya datang..</i>									√					√					√	
		<i>...a woman was dancing,...</i>									√						√					√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
247	F14/SOM-L8/C-247	..bâdâ ka'-bhungka'an sè palèng rajâ bhungkana kemonèng .	√																		
		Tapi ada pohon Kemuning yang paling besar.						√					√						√		
		..a lot of kemoneng trees, but there is one tree that is the biggest.						√										√	√		
248	F14/SOM-L9/C-248	..ca'èpon dhungèng ètoghui bi' sètong jin binè' ..				√															
		menurut dongeng, ditunggu oleh salah satu jin perempuan						√					√						√		
		they say, is inhabited by a female genie, a beautiful female genie .									√				√					√	
249	F14/SOM-L11/C-249	...tapè bur-lèburra mon nangghâ' tabbhuân .				√															
		..namun yang paling disukai adalah musik .								√						√				√	
		..but most liked to request music .									√				√					√	
250	F14/SOM-L12/C-250	..Ca'èpon dhungèng, jin binè' nèka andi' tabbhuân ..		√																	
		Menurut cerita, jin perempuan ini mempunyai alat-alat musik ...							√							√				√	
		According to the story, this genie had music ..								√						√				√	
251	F14/SOM-L13/C-251	...syarat èbâ'-sabâ'in cem-macemma jhâjhân pasar ..		√																	
		...syaratnya dengan diberi bermacam-macam jajan pasar						√					√						√		
		...they had to put various types of treats from the market ...							√						√				√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
252	F14/SOM-L13/C-252	...èsabâ' neng bâbâna bringen nèka.	√																		
		...diletakkan di bawah pohon ini.								√						√				√	
		...they put them under this banyon tree .						√					√						√		
253	F14/SOM-L27/C-253	...sè nya'-bânnya'eng kembâng neng alas neng sakètarra...	√																		
		..bunga-bunga di hutan						√					√						√		
		...many flowers in the forest near...						√					√						√		
254	F14/SOM-L28/C-254	Èsaba' ètompeng , rasol , pola dhâddhi tambhâ saèna.		√																	
		Diberi pula tumpeng , berkat , agar lebih baik.						√					√						√		
		..some rice to make it..									√				√						√
255	F14/SOM-L38/C-255	..ahèrra pas dhâddhi sombher , dhâddhi sombher binè' .	√																		
		..akhirnya jadi sumber air yang disebut sumber putri .						√					√						√		
		...eventually became a spring, a women's spring .						√					√						√		
256	F14/SOM-L39/C-256	...nèka jhughâ dhâddhi sombher , sombher lakè' .	√																		
		... menjadi sumber air, sumber air laki-laki .						√					√						√		
		...also became a spring, a men's spring .						√					√						√		
257	F14/SOM-L46/C-257	... kabiyaan lambâ', biyasana neng salabâdhân' ..				√															
		Jadi seperti kebiasaan lama, biasanya di keramaian ..									√				√						√
		..to be that usually this person would be an entertainer ..									√				√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
258	F14/SOM-L47/C-258	Dhâddhi panjhâk sè terro dhâddhiâ nè'-binè'an nèka...			√																	
		Jadi pemain drama yang ingin berperan perempuan...							√							√					√	
		So, an actor that wants to become like a woman..								√							√				√	
259	F14/SOM-L49/C-259	Nèka carètana Sombher Aèr Mata sè duwâ' nèka.	√																			
		Ini cerita Sumber Air Mata yang dua itu.						√											√	√		
		So, this is the story of the two springs at Aer Mata .						√											√	√		
260	F14/SOM-L53/C-260	Bânnè Aèr Mata, kennengngan pasarèna Rato Èbhu...		√																		
		Bukan Air mata tempat atau kuburan raja-raja...						√						√						√		
		Not Aer Mata the place, the cemetery of the queens...						√						√						√		
FOLKTALE 15 – DHIN MANTRÈ BI' DHIN AJU MALATHÈ																						
261	F15/DHI-L19/C-261	.. sètong karajâ'ân sè anyama Karajâ'ân Nagasarè.		√																		
		... ada sebuah kerajaan bernama Nagasare.								√									√		√	
		...there was a kingdom called the Kingdom of Nagasare.						√											√	√		
262	F15/DHI-L25/C-262	..sè anyama Sè Mantrè jâriya, asorowan dhâ' patèna..			√																	
		...yang bernama Si Mantre menyuruh patihnya...						√						√						√		
		...who was named Si Mantre, asked the chief minister...									√					√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
263	F15/DHI-L32/C-263	<i>La-la kalowar mon lo' tao massa' lo' tao atana'.</i>			√																
		<i>..kalau tidak bisa memasak, tidak bisa menanak.</i>						√					√						√		
		And they were out if these did not know how to cook .								√						√				√	
264	F15/DHI-L41/C-264	<i>..moso tarètanna sè kadhuwâ' jâriya ghi' èsoro asassa..</i>			√																
		<i>.. oleh kedua saudaranya dia disuruh mencuci dulu.</i>								√						√				√	
		<i>.. two sisters made her do the laundry.</i>						√					√						√		
265	F15/DHI-L46/C-265	<i>Adhâ' prao.</i>		√																	
		<i>Tidak ada perahu.</i>						√					√						√		
		And there wasn't a boat .									√				√						√
266	F15/DHI-L47/C-266	<i>Mon nyabbhrâng kodhu nompa' mothak dhâ' ketthang</i>	√																		
		<i>Kalau mau menyeberang, harus minta gendong kera</i>						√					√						√		
		If you wanted to cross, you had to ride on a monkey ..						√					√						√		
267	F15/DHI-L62/C-267	<i>..Karajâ'ân Nagasarè, kana', Malathè jèh araop temanco'..</i>	√																		
		<i>..ke kerajaan Nagasari, Melati melumurkan kotoran..</i>								√						√					√
		<i>..the Kingdom of Nagasare, Malate wiped bird crap on her clothes..</i>									√				√						√
268	F15/DHI-L76/C-268	<i>Èajhâ' rato, noro' pas èsambi dhâ' kapotttrèn..</i>		√																	
		<i>Dibawa oleh anak raja ke keputren..</i>						√					√						√		
		<i>..to come with him and took her to the princess's palace..</i>							√						√				√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
269	F15/DHI-L77/C-269	..dhâ' pandhâbâ kraton moso Dhin Mantrè ghellâ'.		√																		
		..ke pendapa keraton oleh Din Mantre tadi.						√					√						√			
		..and taken out on the veranda with Din Mantre.									√				√							√
FOLKTALE 16 – ARÈ' MADHURÂ																						
270	F16/ARE-L1/C-270	..ghâghâmanna orèng Madhurâ, sè anyama arè'otabâ arè'Madhurâ .		√																		
		..Madura yang bernama arit atau arit Madura .						√										√	√			
		.. the weapon of the Madurese, which is called arè' or arè' Madura .						√										√	√			
271	F16/ARE-L3/C-271	..biasana orèng nyebbhut klabân oca' clurid .		√																		
		..biasanya orang menyebut senjata itu clurit .						√					√						√			
		Outside of Madura people usually call it clurid .						√				√							√			
272	F16/ARE-L5/C-272	.. tapè mon orèng Madhurâ anyamaè arè' otabâ sada' .		√																		
		..orang Madura menyebutnya arit atau sadak .						√					√						√			
		..a Madurese person calls it are' or sada' .						√				√							√			
273	F16/ARE-L6/C-273	..ngobu arè' jâriya kaangghuy ngarè' rebbhâ ...			√																	
		..menggunakan arit itu untuk menyabit rumput ..						√					√						√			
		Madurese people first used the arè' for cutting grass ..						√					√						√			

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
274	F16/ARE-L9/C-274	..jâriya nyamana bânnè arè' bâkto jiya, nyamana koddhi' ..		√																	
		.. namanya bukan arit tapi bernama kodik ..						√				√							√		
		..was not called arè' at that time, but was called kodik .						√				√							√		
275	F16/ARE-L13/C-275	.. ariya bâdâ sambhungnga moso kalajhuân karajâân Majapahit .		√																	
		ini ada hubungannya dengan perkembangan kerajaan Majapahit .						√										√	√		
		.. they had a relation with the story of the Majapahit kingdom .						√										√	√		
276	F16/ARE-L14/C-276	..tantona bannya' kraton-kraton kènè' neng tana Jhâba .		√																	
		..tentunya banyak kerajaan kecil tanah Jawa ..							√				√								√
		.. there were many small kingdoms in Java,,									√		√								√
277	F16/ARE-L20/C-277	..cara-carana orèng neng kraton, cara perrang mon satayyuban				√															
		.. tata cara kehidupan keraton, tata cara perang o									√						√				√
		..had been taught the customs of the palace, tactics of war o ..									√						√				√
278	F16/ARE-L28/C-278	..Adi Roso bi' Adi Poday jiya ngabdi neng Majapahit .			√																
		..saat Adi Poday dan Adi Roso mengabdi di Majapahit						√					√						√		
		..at that time Adi Roso and Adi Poday served Majapahit.									√				√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
279	F16/ARE-L29/C-279	...Cara'cangi, dhâddhi klèbunna anyama Cara'cangi			√																
		..ada seorang lurah desa yang bernama Cara' cangi .						√										√	√		
		.. there was a village leader by the name of Cara'cangi .							√									√		√	
280	F16/ARE-L35/C-280	Kampa' rèya iyâ ariya bajak sè lakona ngrampo' orèng..			√																
		Bajak laut adalah pembajak yang merampok orang-orang						√					√						√		
		A pirate is someone who plunders people..						√					√						√		
281	F16/ARE-L55/C-281	"Kè Sulung, koddihi' Kè Sulung . Kakè..		√																	
		"Ke Sulung, kodik Ke Sulung						√				√							√		
		"Oh, Ke Sulung. Kodik Ke Sulung . You..						√				√							√		
282	F16/ARE-L56/C-282	.. nyamana Kè Alèp otabâ Kè Alè' sè ngodâân."		√																	
		..namanya Ke Alep atau Ke Ale .						√				√							√		
		.. it is called Ke Alep or Ke Ale' , the younger.						√				√							√		
283	F16/ARE-L71/C-283	"Sampèyan sè atanè ..			√																
		Kalian yang biasanya bertani						√					√						√		
		"You can go back to your normal life o ..									√						√				√
284	F16/ARE-L77/C-284	..èpadhâddhi pangatowa neng polo Sapudi, Poday ..	√																		
		...diangkat menjadi penguasa pulau Sapudi, orang Madura menamai Poday .							√									√	√		
		.. and became the leader of the island of Sapudi, or Poday ..						√										√	√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
285	F16/ARE-L79/C-285	Adi Roso pas èpadhâddhi pangatowa neng polo Ra'as .	√																		
		Adi Roso diangkat menjadi pemimpin di Pulau Raas .						√										√	√		
		Adi Roso then became the leader of the Island of Ra'as .						√										√	√		
286	F16/ARE-L88/C-286	.. tako' neng tengnga alas tapapak moso bhurun alas .	√																		
		.. perjalanan melewati hutan, saat bertemu hewan buas .								√					√					√	
		..deep in the jungle that they might meet a wild animal .								√					√					√	
287	F16/ARE-L91/C-287	..lèbur ngobu èbin , sapè, kerbhuy, embi'..	√																		
		terkenal memelihara ternak seperti ø sapi , kerbau, kambing									√						√				√
		.. famous for raising cattle , cows, bulls, goats						√					√						√		
288	F16/ARE-L91/C-288	.. lèbur ngobu èbin, sapè , kerbhuy, embi'..	√																		
		terkenal memelihara ternak seperti sapi , kerbau, kambing						√					√						√		
		..famous for raising cattle, cows , bulls, goats						√					√						√		
289	F16/ARE-L91/C-289	..lèbur ngobu èbin, sapè, kerbhuy , embi'..	√																		
		terkenal memelihara ternak seperti sapi, kerbau , kambing						√					√						√		
		..famous for raising cattle, cows, bulls , goats									√				√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
290	F16/ARE-L91/C-290	..lèbur ngobu èbin, sapè, kerbhuy, embi' ..	√																		
		terkenal memelihara ternak seperti sapi, kerbau, kambing						√					√						√		
		..famous for raising cattle, cows, bulls, goats						√					√						√		
FOLKTALE 17 – POLISI NYARÈ MALÈNG																					
291	F17/POL-L2/C-291	.. para' satengnga Jhâbâ orèng aghuru dâ' kèyaè..				√															
		<i>hampir separuh orang-orang Jawa berguru pada kyai ini.</i>						√					√						√		
		almost half of Javanese people had this kyai as their teacher .									√				√						√
292	F17/POL-L6/C-292	<i>Bânnya' ka-junè-lan bânnya' karoma...</i>				√															
		<i>Dia punya banyak kelebihan, banyak karomah...</i>						√				√							√		
		There are many stories about the special powers ..									√				√						√
293	F17/POL-L9/C-293	“Sorat kaangghuy patè' celleng ”	√																		
		“Surat untuk Anjing Hitam ”.						√					√						√		
		“Letter for a Black Dog ”						√					√						√		
294	F17/POL-L10/C-294	“Ka Mekka nompa' troco ”		√																	
		“Ke Mekah naik troco ”.						√				√							√		
		“Riding to Mecca on a Palm Pod ”									√				√						√
295	F17/POL-L12/C-295	..koca'eng kèyaè rèya dâ' Mekka lo' nompa' parao ..		√																	
		..kyai ini ke Mekah tidak naik perahu ..						√					√						√		
		.. the Kyai went to Mecca was not in a boat ..									√				√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
296	F17/POL-L19/C-296	<i>Yâ tantona posang dâ' polisi, dâ' mantrè polisi..</i>			√																
		<i>Ya tentunya polisi-polisi dan kepala kantor polisi..</i>						√					√						√		
		Certainly the police o were baffled..									√						√				√
297	F17/POL-L29/C-297	<i>.. polisi jiya èntar dâ' pondhug-ghâ Kèyaè Moh Holil.</i>		√																	
		<i>.. polisi ini berangkat menuju pondok Kyai Moh Kholil.</i>						√										√	√		
		.. this policeman went to Kyai Moh Holil 's school.									√							√		√	
298	F17/POL-L43/C-298	<i>..Yâ' pèssè yâ, bâ'eng èntar neng pacènan..</i>		√																	
		<i>Ini uang, pergilah ke pecinan</i>						√					√						√		
		Here's some money. Go to the Chinese district..							√						√				√		
299	F17/POL-L43/C-299	<i>Nyarè bârgâsi, mèlè bârgâsi sabhungkos..</i>		√																	
		<i>..mencari obat pencahar, belilah satu bungkus..</i>						√					√						√		
		..and find a laxative!						√					√						√		
300	F17/POL-L49/C-300	<i>Ènga' jamo joh ècampor bi' aèng èenom..</i>		√																	
		<i>Seperti jamu dicampur dengan air lalu diminum..</i>						√					√						√		
		It's jamu that you mix with water and drink.						√				√							√		
301	F17/POL-L62/C-301	<i>.. sampèyan ghi' noro' montor umum, noro'..</i>		√																	
		<i>Naik kendaraan umum.</i>						√					√						√		
		Just take public transportation , a normal car.						√					√						√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
302	F17/POL-L64/C-302	.. polisi ghellâ' èntar dâ' kennengngan taksi ..		√																	
		..polisi itu pergi ke terminal umum dan dia naik taksi .						√						√					√		
		..the policeman went to the taxi stand and got in a cab						√						√					√		
303	F17/POL-L70/C-303	Pir ambu neng glâdâk sè bâdâ songaèna..		√																	
		Berhenti di jembatan bersungai itu..						√						√					√		
		stop at the bridge at the river!						√						√					√		
304	F17/POL-L82/C-304	..dâri kennengngan songaè bânnnya' orèng mancèng .			√																
		.. dari sungai itu banyak orang memancing						√						√					√		
		..from this place many people were fishing in the river.						√						√					√		
305	F17/POL-L88/C-305	Pas èsambi dâ' pangarèsan ..		√																	
		Lalu maling itu ditangkap dan dibawa ke penjara .						√						√					√		
		Then he took him to the jail .						√						√					√		
FOLKTALE 18 – BÂLÂᨀANG MOSO DHÂLKO'																					
306	F18/BAL-L4/C-306	Mangkana kèjung kona ngoca' ...				√															
		Makanya lagu rakyat ini mengatakan							√						√				√		
		Therefore, the folk song goes,							√						√				√		
307	F18/BAL-L7/C-307	..angènna ngalessèr jhâ' sakèngnga bâdâ neng è tasè'	√																		
		.. dan angin bertiup sepoi-sepoi di laut ..						√						√					√		
		..and the breeze blows and you are sailing on the sea ..						√						√					√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
308	F18/BAL-L7/C-308	..rèya pas alajâr tanto bhâjjhrâ sè alajâr .			√																
		.. saat kamu berlayar maka kamu sangat beruntung						√					√						√		
		..and the breeze blows and you are sailing on the sea..						√					√						√		
309	F18/BAL-L9/C-309	.. bâdâ sèttong kèbân iyâ arèya dhâlko' .	√																		
		.. ada seekor hewan yaitu Bangau .						√					√						√		
		.. there was a crane .						√					√						√		
310	F18/BAL-L13/C-310	Serrèna sèttong bâkto bhângoy jârèya--kakanna..	√																		
		Suatu waktu, Bangau ini, yang makanannya ikan						√					√						√		
		So, once upon a time this crane --the food they eat..						√					√						√		
311	F18/BAL-L13/C-311	.. terro ngakana jhuko' sè bânnnya' pas bhangoy jârèya..	√																		
		..ingin makan ikan sebanyak-banyaknya..						√					√						√		
		And it wanted to eat a lot of fish , so the crane went to..						√					√						√		
312	F18/BAL-L13/C-312	.. èntar ka sèttong songay sè è jâdîyâ bâdâ dhugghungnga ..	√																		
		.. pergi ke sungai yang ada kolamnya ..									√				√						√
		.. went to a river nearby where there was a pool ..									√				√						√
313	F18/BAL-L15/C-313	.. jhuko'-jhuko' bâdâ maso' kabbhi ka dâlem rongkang .		√																	
		.. ikan-ikan lari menuju sarangnya .						√					√						√		
		..ish all hid in the deep water .									√					√					√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
314	F18/BAL-L16/C-314	..bi' Dhâlko' pèra' sèttong iyâ arèya bâlâttang .	√																		
		.. yang tidak dimakan oleh si Bangau adalah kepiting .						√						√					√		
		.. the crane would not eat was a crab (an inedible variety).							√									√	√		
315	F18/BAL-L53/C-315	“Arèya aa. (Bhuh oðhengnga Kaè locoddhâ, kana' yâ) aaa..		√																	
		“Begini...(Aduh, udeng saya hampir lepas anak-anak.)...						√						√					√		
		“This.. (Oh, my oden (head gear) almost slipped off, kids)							√						√				√		
FOLKTALE 19 – KÈYAÈ SÈ MORTAD																					
316	F19/KEY-L7/C-316	..kennengngan mala sampè dâri polo Potèran ..	√																		
		..datang dari berbagai tempat, seperti dari pulau Potèran						√										√	√		
		.. came from all over, even from the islands of Potèran .						√										√	√		
317	F19/KEY-L7/C-317	.. dâri Ghiliyang , dâri Podây..	√																		
		Giliyang , dan Poday mereka..						√					√						√		
		.. Giliyang Poday; they all studied at..						√					√						√		
318	F19/KEY-L7/C-318	.. dâri Ghiliyang, dâri Podây , paðâ mondruk dâ' ka..	√																		
		..Giliyang, dan Poday mereka.						√					√						√		
		.. Giliyang Poday ; they all studied at..						√					√						√		
319	F19/KEY-L7/C-319	..Podây, paðâ mondhuk dâ'..				√															
		.. dan Poday mereka semua mondok di sana.						√						√					√		
		.. they all studied at the kyai's boarding school.									√				√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
320	F19/KEY-L11/C-320	..jàmhur ghellâ', kabbbhi paðâ ngajhi ghân sèttong.				√															
		Para santri mengaji di depan kyai satu-persatu.						√					√						√		
		All the students read the Qur'an in front of the kyai, one by one.							√									√	√		
321	F19/KEY-L20/C-321	..ka jhârâna pas Rato nompâ' jhârân nojjhu dâ' ka pondhuk .		√																	
		..lalu raja naik kuda menuju pondokan , ke rumah Kyai.						√					√						√		
		.. and rode to the boarding school , to the house...									√				√						√
322	F19/KEY-L22/C-322	..èatorè longghu kalabân samporna neng è langghâr ..		√																	
		..silakan duduk di langgar yang sederhana ini. ”						√					√						√		
		“Come, Sire, welcome to my humble home .”									√				√						√
323	F19/KEY-L29/C-323	Kaulâ maðâtenga mojak ka kennengngan ka'dinto..	√																		
		..nanti saya akan mendatangkan kera ke sini.						√					√						√		
		I want to bring a monkey here, and ask you..						√					√						√		
324	F19/KEY-L39/C-324	..panèka èbhâkta ka karaton ,		√																	
		..kera ini dibawa ke keraton						√					√						√		
		..it was brought to the palace						√					√						√		
325	F19/KEY-L45/C-325	Pas èngala'aghi apoy bi' dhunona Rato ..			√																
		Setelah diambilkan api oleh staf raja ..									√				√					√	
		Then fire was brought by the palace staff ..									√				√					√	

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES							TRANSLATION ACCURACY ASSESSMENT				
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
326	F19/KEY-L51/C-326	..satèya bhuktèna bânnya' <i>mano'</i> , mano' kakatua	√																			
		..burung seperti kakaktua dan nuri bisa bicara.						√						√						√		
		.. many birds, cockatoos and parrots can speak.						√						√						√		
327	F19/KEY-L51/C-327	.. mano' nuri , kan bisa acaca.	√																			
		..burung seperti kakaktua dan nuri bisa bicara.						√						√						√		
		.. many birds, cockatoos and parrots can speak.						√						√						√		
FOLKTALE 20 – EMBI' SÈ ANḂI' ANA' ORÈNG																						
328	F20/EMB-L1/C-328	Aaa...sambi nyodu ghâwâ ..		√																		
		Sambil minum kopi ..						√						√						√		
		While drinking coffee ..						√						√						√		
329	F20/EMB-L2/C-329	.. adhungènga carètana bâdâ sètong embi' .	√																			
		.. mau bercerita, cerita ini tentang seekor kambing .						√						√						√		
		I'm going to tell you a story about a goat .						√						√						√		
330	F20/EMB-L3/C-330	..pelka' pas ajhâlân dâ' ka alas dâpa' ka alas ..	√																			
		kambing itu kehausan. Karena haus dia berjalan ke hutan .						√						√						√		
		.. this goat got thirsty and went through the jungle ..						√						√						√		
331	F20/EMB-L3/C-331	..kalonṡonganna nêyor sasèbâ' pas bâdâ aèngnga.		√																		
		..menemukan sebuah kelapa yang ada airnya.									√						√				√	
		.. and found a piece of opened coconut that had water in it.							√							√				√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
332	F20/EMB-L15/C-332	..embi' yâ pagghun embi', pagghun ngakan rebbhâ ..	√																		
		Kambing itu, ya tetap kambing, tetap makan rumpu t						√					√						√		
		The goat was still a goat and still ate grass .						√					√						√		
333	F20/EMB-L57/C-333	..embi' jârèya pas èpatèdung neng è lèncak , è apa èsarotèè.		√																	
		.. yang berwujud kambing itu. Dia ditidurkan di lincak ..						√					√						√		
		and put her to bed on a lencak						√				√							√		
334	F20/EMB-L64/C-334	..buwaan wâ'-buwâânna taqâ' laèn aropa permata .		√																	
		..buahnya tidak lain berupa permata .						√					√						√		
		..buried in the yard were nothing other than a jewels .						√					√						√		
335	F20/EMB-L65/C-335	Kembhângnga aropa berlian ..		√																	
		Bunganya berupa berlian ..						√					√						√		
		The flower was a diamond ..						√					√						√		
336	F20/EMB-L65/C-336	.. buwâna aropa pèros ..				√															
		..buahnya berupa pirus ..						√					√						√		
		..and the fruit were jewels ..								√						√					√
337	F20/EMB-L65/C-337	acem-macem è jâdiyâ, permata molaè manèh ..				√															
		..berbagai macam permata ø									√						√				√
		..the fruit were jewels of all types ø									√						√				√
338	F20/EMB-L65/C-338	.. marjèn , lu'lu' jârèya..				√															
		..berbagai macam permata ø									√						√				√
		..the fruit were jewels of all types ø									√						√				√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
339	F20/EMB-L65/C-339	.. marjèn, lu'lu' jârèya sampè bi' Malaṭè..				√															
		..berbagai macam permata o									√							√			√
		..the fruit were jewels of all types o									√							√			√
FOLKTALE 21 – PENNYO BÂN DHÂLKO'																					
340	F21/PEN-L3/C-340	Carètana penny sè mènta tolong..	√																		
		.. Penyu yang minta tolong ke Burung Bangau.						√						√					√		
		The story of a turtle that asked a crane for help.						√						√					√		
341	F21/PEN-L10/C-341	..bâdâ sètong penny sè neng tengnga ra-ara ..		√																	
		..ada seekor penyu yang ada ditengah lapangan ..									√				√						√
		..there was a turtle that was middle of nowhere ..									√					√					√
342	F21/PEN-L17/C-342	..ajhelling ka attas jârèya pas nangalè dhâlko', mano' dhâlko' rowa..	√																		
		..sedang melihat ke atas, waktu itu melihat burung Bangau ..						√						√					√		
		.. once while it was searching the sky it saw a crane ..						√						√					√		
343	F21/PEN-L41/C-343	Ah, arèya engko' satèya la nyarèa roncè ..		√																	
		Nah sekarang saya akan mencari batang kecil.										√				√					√
		“Oh, easy! Here, I will find a branch ..										√				√					√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
344	F21/PEN-L51/C-344	..pas è sèttong kenengngan pas nangalè apa rebbhâ , sè bhiru..	√																			
		Dan di suatu tempat melihat rumput yang menghijau subur makmur.						√						√						√		
		.. and at one spot he saw succulent green grass .						√						√						√		
FOLKTALE 22 – SANTRÈ SÈ POJHUR																						
345	F22/SAN-L6/C-345	Bâdâ sèttong na'-kana' èpamondhughâ..			√																	
		Ada seorang anak yang akan dipondokkan ..						√						√						√		
		There was a child whose father was taking him to the school of a kyai.									√					√					√	
346	F22/SAN-L6/C-346	..bi' rèng towana dâ' ka sèttong kèyaè .			√																	
		.. oleh orang tuanya kepada seorang kyai .						√					√							√		
		There was a child whose father was taking him to the school of a kyai .						√					√							√		
347	F22/SAN-L7/C-347	Ghi' jhâman lambâ' rèya taqâ' motor .		√																		
		Jaman dulu belum ada motor .						√						√						√		
		It was a long time ago before there were cars .									√					√						√
348	F22/SAN-L8/C-348	Mon ta' orèng kaya ta' anḍi' jhârân ,	√																			
		Kalau bukan orang kaya, tidak akan punya kuda .						√						√						√		
		If a person was not rich, he didn't have a horse .						√						√						√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
349	F22/SAN-L9/C-349	..sè mangkaddhâ ka pondhuk jârèya ajhâlân soko..		√																	
		..maka mereka harus berjalan ke pondok pesantren selama dua hari dua malam.						√					√						√		
		..they had to walk to school on foot for two days									√				√						√
350	F22/SAN-L18/C-350	..sè onèng neng è compo', nèka ghun pèra' ngowan embi' .			√																
		"Saya tidak tahu apa-apa selain menggembala kambing ."						√					√						√		
		...The only thing I do at home is tend goats ."						√					√						√		
351	F22/SAN-L25/C-351	..na'-kana' ghellâ' ghun sabbân arè ngèding apa.. monyèna orèng adân ..				√															
		.. tapi anak tadi setiap harinya hanya bisa mendengarkan suara azan ..						√					√							√	
		.. and every day the boy could hear people's voices ..									√					√					√
352	F22/SAN-L41/C-352	"Dhina embi' ma' eowan bân santrè laèn.	√																		
		" Kambingnya biar digembalakan oleh santri lain.						√					√						√		
		"Let another student watch the goats .						√					√						√		
353	F22/SAN-L42/C-353	"Bâ'na ngajhi ghâllu ka sèngko' abiddhâ pèttong arè."				√															
		"Kamu belajar dengan saya selama tujuh hari."									√				√						√
		"You study with me for seven days."									√				√						√

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT			
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1	
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP				
354	F22/SAN-L44/C-354	..na'-kana' jârèya èburuk mon Kèyaè bârâmma carana abhâjâng..				√																
		..Kyai akan mengajar anak itu caranya sholat dan puasa..						√						√						√		
		..he would teach the child how to worship..						√								√				√		
355	F22/SAN-L44/C-355	.. bârâmma carana apoasa , bârâmma carana abhâktè..				√																
		..Kyai akan mengajar anak itu caranya sholat dan puasa..						√						√						√		
		..how to fast , how to serve God in a week...						√						√						√		
356	F22/SAN-L56/C-356	.. nyalah dâ' ka hêwân dâ' ka embi', dâ' ka sapè..	√																			
		Tidak suka mengganggu orang lain dan hewan seperti kambing dan sapi..						√						√						√		
		.. wrong to animals, to goats, to cows..						√						√						√		
FOLKTALE 23 – LEGÈNDA TANG-BHÂTANG																						
357	F23/LEG-L17/C-357	..bâdâ neng è sètong dhisa sè anyama Lapataman.		√																		
		.. di hari-hari terakhirnya, ada di desa bernama Lapataman.						√					√							√		
		.. Joko Tole were in the village named Lapataman.						√					√							√		
358	F23/LEG-L18/C-358	Bâlândhâ jârèya èkoca' bâdâ neng è distrik Tèmor Dâjâ.		√																		
		pada jaman Belanda, katanya ada di Daerah Distrik Timur.								√								√			√	
		.. Lapataman was called the North East District.						√						√						√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
359	F23/LEG-L21/C-359	<i>Aa...neng jâdiyâ bâdâ karatonna Joko Tolè.</i>		√																	
		<i>Nah, keraton Joko Tole ada di tempat ini.</i>						√										√	√		
		This is where Joko Tole's palace was.						√										√	√		
360	F23/LEG-L25/C-360	<i>Dhâddhi serrèna la ta' bisa nètènè jhârân..</i>	√																		
		<i>Jadi karena sudah tidak kuat untuk naik kuda lagi..</i>						√					√						√		
		Since he was unable to ride a horse anymore..						√					√						√		
361	F23/LEG-L31/C-361	<i>Pas dhisana èkoca' dhisa Bhâtang-Bhâtang.</i>		√																	
		<i>Desa ini disebut desa Batang-Batang</i>						√										√	√		
		And so they named the village Batang-Batang (because batang means 'corpse')							√									√	√		
362	F23/LEG-L35/C-362	<i>..èkandhââghi pèkolanna sè ngosong la'junanna Joko Tolè potong.</i>		√																	
		<i>.. pikulan yang digunakan untuk mengusung mayat beliau, patah.</i>						√					√						√		
		.. according to the story, the wood used to carry Joko Tole's body broke.									√				√						√
363	F23/LEG-L37/C-363	<i>Dhâddhi èkobhurrâghi è dhisa Lanjhu'.</i>		√																	
		<i>Jadi beliau dikuburkan di desa Lanjuk.</i>						√										√	√		
		So he was buried in the village of Lanjuk .						√										√	√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
364	F23/LEG-L38/C-364	<i>Serrèna è jâdiyâ lataḍâ' asa kaangghuy abhâkta Joko Tolè</i>		√																	
		<i>Karena tidak ada ø yang bisa dipakai membawa jenazahnya</i>									√						√				√
		Because there was no equipment to bring Joko Tole's body..									√					√				√	
365	F23/LEG-L38/C-365	<i>..pasèdhâanna Joko Tolè jârèya èsebbhut kampung Sa-Asa</i>		√																	
		<i>..tempat dikuburnya Joko Tole disebut kampung Sa-Asa..</i>						√										√	√		
		<i>..the place where Joko Tole died was named Sa-Asa,</i>								√								√		√	
366	F23/LEG-L39/C-366	<i>.. kobhurânnâ Joko Tolè jârèya yâ ghi' bâḍâ ..</i>		√																	
		<i>Sampai sekarang makam Joko Tole itu masih ada..</i>						√										√	√		
		<i>Joko Tole's grave is still there in the village of Sa-Asa..</i>						√										√	√		
367	F23/LEG-L40/C-367	<i>.. serrèna bânnnya' orèng sè aziarah maca dua' kabbhi ḍâ' ka pahlawan Joko Tolè..</i>				√							√								
		<i>..karena banyak orang berziarah membaca doa ..</i>						√											√		
		Many people visit and pray to the hero Joko Tole									√					√					√
368	F23/LEG-L40/C-368	<i>..Joko Tolè sè tao dhâddhi papatè neng è naghârâ Majhâpahit.</i>			√																
		<i>.. Joko Tole yang pernah menjadi Patih Majapahit.</i>						√					√						√		
		<i>..Joko Tole, who was once the chief minister (patih) of theMajapahit Kingdom.</i>							√									√	√		

NO	CODE	ST	CULTURE SPECIFIC ITEMS					TRANSLATION EQUIVALENCE			TRANSLATION IDEOLOGIES								TRANSLATION ACCURACY ASSESSMENT		
		TT ¹	EC	MC	SC	SO	GH	FE	PE		NE	FOREIGNIZATION			DOMESTICATION				3	2	1
		TT ²							IM	DM		PV	LT	AD	CE	GZ	OM	CP			
369	F23/LEG-L50/C-369	.. orèng bânnnya' mon tađâ' orèng tanè tađâ' orèng..			√																
		Kalau tak ada petani , tak ada orang yang bisa makan nasi.						√					√						√		
		If there were no farmers , there would be no rice..						√					√						√		
370	F23/LEG-L51/C-370	Bâriyâ kèya orèng-orèng majâng..			√																
		Begitu juga dengan nelayan , yang pergi ke laut dengan perahunya..						√					√						√		
		Also, include the fishermen who go to the sea in their boats..						√					√						√		
371	F23/LEG-L51/C-371	.. sè acabbhur đâ' ka tasè' maksoddhâ bi' sampanna ..		√																	
		Begitu juga dengan nelayan, yang pergi ke laut dengan perahunya..						√					√						√		
		Also, include the fishermen who go to the sea in their boats..									√				√					√	
372	F23/LEG-L51/C-372	.. alajâr đâ' ka tasè' mèghâ' jhuko' járowa..	√																		
		.. untuk menangkap ikan ..						√					√						√		
		.. sail out to sea to catch the fish ..						√					√						√		

APPENDIX 2

The Letter of Instrument Validation



KEMENTERIAN PENDIDIKAN DAN KEBUDAYAAN
UNIVERSITAS NEGERI YOGYAKARTA
PASCASARJANA

Jalan Colombo Nomor 1 Yogyakarta 55281
Telepon (0274) 550836, Faksimile (0274) 520326
Laman: pps.uny.ac.id E-mail: humas_pps@uny.ac.id

SURAT KETERANGAN VALIDASI

Yang bertanda tangan di bawah ini:

Nama : Teguh Siliawan
Jabatan/Pekerjaan : Daan
Instansi Asal : FS - UNY.

Menyatakan bahwa instrumen penelitian dengan judul:

The Translation Analysis Of Cultural Specific Items In Madurese Digital Folktales: A Comparative Study

dari mahasiswa:

Nama : Ilma Yullinda Rahmah
Program Studi : Linguistik Terapan
NIM : 18706251035

(sudah siap/~~belum siap~~)* dipergunakan untuk penelitian dengan menambahkan beberapa saran sebagai berikut:

1. Instrumen sebaiknya diwujudkan dalam bentuk parameter tentang isi data
2. Sediakan instrumen dg ungu data

Demikian surat keterangan ini kami buat untuk dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 7-2-2020

Validator,

Teguh Siliawan

*) coret yang tidak perlu

APPENDIX 3

The Letter of Expert Judgment

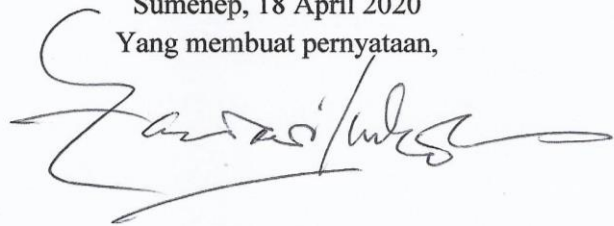
Yang bertanda tangan di bawah ini:

Nama : D. Zawawi Imron
 Pekerjaan / : Penyair -
 Bidang keahlian Menulis Sastra

menyatakan bahwa saya telah melakukan *review*, mengoreksi, dan melakukan diskusi dengan Ilma Yullinda Rahmah sebagai penulis tesis berjudul "*The Translation Analysis of Cultural Specific Items in Madurese Digital Folktales: A Comparative study*". Adapun fokus *review*, koreksi, dan diskusi yaitu terkait data istilah-istilah budaya spesifik yang terdapat di dalam cerita rakyat berbahasa Madura sebagai bahasa sumber dari penelitian tersebut.

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

Sumenep, 18 April 2020
 Yang membuat pernyataan,



D. Zawawi Imron