

**FOREIGNIZATION AND DOMESTICATION IDEOLOGIES IN THE
TRANSLATION OF INDONESIAN CULTURE-SPECIFIC ITEMS OF
RAMBE'S *MIRAH DARI BANDA* INTO POLLARD'S *MIRAH OF BANDA***

A THESIS

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



By:

Imanina Resti Sujarwanto

09211144017

**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM
ENGLISH EDUCATION DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
YOGYAKARTA STATE UNIVERSITY**

2014

**FOREIGNIZATION AND DOMESTICATION IDEOLOGIES IN THE
TRANSLATION OF INDONESIAN CULTURE-SPECIFIC ITEMS OF
RAMBE'S *MIRAH DARI BANDA* INTO POLLARD'S *MIRAH OF BANDA***

A THESIS

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



By:

Imanina Resti Sujarwanto

09211144017

**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM
ENGLISH EDUCATION DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
YOGYAKARTA STATE UNIVERSITY**

2014

APPROVAL SHEET

**FOREIGNIZATION AND DOMESTICATION IDEOLOGIES IN THE
TRANSLATION OF INDONESIAN CULTURE-SPECIFIC ITEMS OF
RAMBE'S *MIRAH DARI BANDA* INTO POLLARD'S *MIRAH OF BANDA***



Approved by the consultants on June 26, 2014

First Consultant

Andy Bayu Nugroho, S.S., M.Hum.
NIP. 19780625 200501 1 001

Second Consultant

Rachmat Nurcahyo, S.S., M.A.
19800224 200312 1 001

RATIFICATION

**FOREIGNIZATION AND DOMESTICATION IDEOLOGIES IN THE
TRANSLATION OF INDONESIAN CULTURE-SPECIFIC ITEMS OF
RAMBE'S *MIRAH DARI BANDA* INTO POLLARD'S *MIRAH OF BANDA***

A THESIS

Imanina Resti Sujarwanto

09211144017

Accepted by the board of examiners of Faculty of Languages and Arts of Yogyakarta State University on July 3, 2014 and declared to have fulfilled the requirements for the attainment of the Degree of *Sarjana Sastra* in English Language and Literature.

Boards of Examiners

Position	Name	Signature
Chairperson	: Nandy Intan Kurnia, S.S., M.Hum.	
Secretary	: Rachmat Nurcahyo, S.S., M.A.	
First Examiner	: Drs. Suhaini, M. Saleh, M.A.	
Second Examiner	: Andy Bayu Nugroho, S.S., M.Hum.	

**Yogyakarta, July 8, 2014
Faculty of Languages and Arts
Yogyakarta State University
Dean,**



**Prof. Dr. Zamzani, M.Pd.
NIP. 19550505 198011 1 001**

PERYATAAN

Yang bertanda tangan di bawah ini, saya

Nama : Imanina Resti Sujarwanto

NIM : 09211144017

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni Universitas Negeri

Yogyakarta

menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 26 Juni 2014

Penulis,



Imanina Resti Sujarwanto

Mottos

It always seems impossible until it's done.

Nelson Mandela

When you want to give up, remember why you started.

Anonymous

**Be who you are and say what you feel, because those who mind don't matter
and those who matter don't mind.**

Dr. Seuss

Dedication

This thesis is especially dedicated to:

My Parents

ACKNOWLEDGMENTS

Alhamdulillahirobbil'alamin, praise and gratitude be only to Allah SWT, who has given blessing and opportunity to the researcher to accomplish this thesis. She realized that it is impossible to finish this thesis without any help, advice, support and encouragement from others. Therefore, she would like to express her deep gratitude and appreciation to the following people:

1. her beloved parents (*Pak* Sujarwanto and *Ibu* Susilowati) who always give her the best support, affection and prayers they can give not only during the process of this thesis making but also in the whole life of hers;
2. her academic consultant, *Ibu* Nandy Intan Kurnia, S.S., M.Hum who has given guidance and encouragement;
3. her first and second consultants, *Bapak* Andy Bayu Nugroho, S.S., M.Hum and *Bapak* Rachmat Nurcahyo, S.S., M.A who have patiently given helps, advices, guidance, corrections and willingness to her in completing this thesis;
4. all lecturers of English language and literature of FBS UNY, who have transferred much knowledge to her;
5. all her friends in the English Language and Literature of 2009 who cannot be mentioned here one by one, especially her classmates in class G and her classmates in Translation concentration;
6. her friend Jack, for his encouragement and advices;
7. her dearest friends, Martha, Nisa, Rizka and *Mas* Danang for their encouragement;

8. her close friends, Sigit Wibisono, Fairuz, Senja and Ayu for their encouragement.

Finally, the researcher has done her best in completing this thesis. As she realizes that it is still far from being perfect, suggestions and opinions are welcomed and expected from the readers.

Yogyakarta, June 26th 2014

Imanina Resti Sujarwanto

TABLE OF CONTENTS

TITLE PAGE	i
APPROVAL SHEET	ii
RATIFICATION	iii
<i>PERYATAAN</i>	iv
MOTTOS	v
DEDICATION	vi
ACKNOWLEDGMENTS	vii
TABLE OF CONTENTS	ix
LIST OF TABLES	xii
LIST OF FIGURES	xiv
LIST OF ABBREVIATIONS	xv
ABSTRACT	xvi
CHAPTER I INTRODUCTION	1
A. Background of the Problem	1
B. Identification of the Problem	3
C. Focus of the Research	4
D. Formulation of the Problem	6
E. Objectives of the Study	7
F. Significance of the study	7

CHAPTER II LITERATURE REVIEW AND

CONCEPTUAL FRAMEWORK	9
A. LITERATURE REVIEW	
1. Translation	9
a. Type of Translation	13
b. Process of Translation	14
2. Culture	16
a. Culture-Specific Item	18
b. Classification of Culture-Specific Item	20
3. Meaning	24
a. Types of Meaning	25
b. Semantic Frames	25
c. Meaning Equivalence	27
4. Ideology in Translation	29
a. Foreignization and Domestication Ideology	31
1. Foreignization	31
2. Domestication	32
b. Foreignization and Domestication Strategies	34
1. Foreignization	35
2. Domestication	38
5. The Novel of <i>Mirah dari Banda</i>	42
6. Review Relevant Study	43
B. CONCEPTUAL FRAMEWORK	43

C. ANALYTICAL CONSTRUCT	49
CHAPTER III RESEARCH METHOD	50
A. Type of Research	50
B. Source and Sources of the Data	51
C. Research Instrument	52
D. Data Collection Techniques	52
E. Data Analysis	54
F. Trustworthiness	55
CHAPTER IV RESULTS AND DISCUSSION	59
A. Research Findings.....	59
B. Discussion	67
CHAPTER V CONCLUSION AND SUGGESTIONS	126
A. Conclusion	126
B. Suggestions	129
References	132
Appendices	137

LISTS OF TABLES

Table 1: Newmark's Culture Classification	20
Table 2: Semantic Features Table	26
Table 3: Degree of Meaning Equivalence of CSI	29
Table 4: Data Sheet	52
Table 5: The Frequency and the Percentage of the Translation Strategies	59
Table 6: The Frequency and the Percentage of the Ideologies	59
Table 7: The Frequency and the Percentage of the Degree of Meaning Equivalence	61
Table 8: The Frequency of the Translation Ideologies, Strategies, And Degree of Meaning Equivalence	62
Table 9: The Example of the Semantic Frame Comparison of Fully Equivalent Translation (Magrib).....	99
Table 10: The Example of the Semantic Frame Comparison of Fully Equivalent Translation (Ketoprak).....	100
Table 11: The Example of the Semantic Frame Comparison of Partially Equivalent Translation (Ronggeng).....	102
Table 12: The Example of the Semantic Frame Comparison of Partially Equivalent Translation (Kurban).....	105
Table 13: The Example of the Semantic Frame Comparison of Non-Equivalent Translation (kelapamuda).....	108

Table 14: The Example of the Semantic Frame Comparison of	
Unrealized (lalap).....	111
Table 15: The Example of the Semantic Frame Comparison of	
Unrealized (gado-gado).....	123

LIST OF FIGURES

Figure 1: Nida's Three-Stage-System of Translation	15
Figure 2: Ramiere's Typical Procedures found in the Literature	35
Figure 3: Foreignization-Domestication Strategies Continuum	35
Figure 4: Conceptual Framework	49

LIST OF ABBREVIATIONS

CSI	: Culture-Specific Item
ST	: Source Text
TT	: Target Text
RC	: retention – complete
RT	: retention – TL Adjust
SE	: specification – explication
SA	: specification – addition
DTC	: direct translation – calque
DTS	: direct translation – shifted
GR	: generalization
SC	: substitution – cultural substitution
SPS	: substitution – paraphrase – sense transfer
SPT	: substitution – paraphrase – situational paraphrase
OM	: omission
TLA	: TL adjust and addition
AS:	Addition and Shifted
FE	: fully equivalent
PE	: partially equivalent
NE	: non-equivalent
UR	: unrealized

**FOREIGNIZATION AND DOMESTICATION IDEOLOGIES IN THE
TRANSLATION OF INDONESIAN CULTURE-SPECIFIC ITEMS OF
RAMBE'S *MIRAH DARI BANDA* INTO POLLARD'S *MIRAH OF BANDA***

**By:
Imanina Resti Sujarwanto
09211144017**

ABSTRACT

Ideology in the translation process is important in deciding towards what kind of direction the translation will go. If the primary purpose of the translation is to promote the culture, it is considered adequate to choose the foreignization over the domestication as the ideology of the translation when it comes to the translation of culture-specific items. However, deciding what ideology should be used in the translation process is complicated. There are many factors that can affect the ideology of a translation. Both ideologies can lead to totally different results of the accuracy of the meaning of the translations. The objectives of this research are to describe types of CSIs, the strategies to translate the CSIs, the ideological tendency of the translation of the CSIs and the degree of meaning equivalence of the translation of the CSIs.

This research was descriptive qualitative. The data of this research were collected manually from the source novel entitled *Mirah dari Banda* and its English translation entitled *Mirah of Banda*. The main instrument of this research is the researcher herself. The data are categorized based on some theories. The first is CSI theory proposed by Aixelá (1998), the second one is types of CSI proposed by Newmark (1988) and the last one is the translation strategies proposed by Pedersen (2005). To achieve trustworthiness, triangulation method was applied.

The results of this research show four important findings. First, there are four types of CSIs found in the data namely, ecology, material culture, social culture and organization, custom, concept. Second, there are six strategies to translate 108 data findings, namely, retention, specification, direct translation, generalization, substitution and omission, with the addition of 2 kinds of mixed strategy (combination of two sub-strategies). Third, the domestication ideology is the ideological tendency of the translation of the CSIs and it is resulted in the low accuracy of the meaning of the translation. Fourth, 43 translation of CSI is fully equivalent; 36 translation is produced by foreignization ideology and 7 translation is produced by domestication ideology.

Keywords: translation, ideology, foreignization, domestication, the culture-specific items, degree of meaning equivalence

CHAPTER I

INTRODUCTION

A. Background of the Problem

A quality of a nation can be judged by its literary works. Unfortunately for Indonesia, despite the fact that it is the biggest country in Southeast Asia, the fourth-biggest in the world in terms of population and a country which is rich in culture and tradition, it still lacks of international recognition for its writing. Only a very small number of Indonesian literary works have been translated into the world's major languages, such as English.

Avid readers may have heard of authors such as Pramoedya Ananta Toer, Mochtar Lubis and Andrea Hirata some of whose works have already been translated into English but “for most people Indonesia still remains a blank spot on the literary map.” (<http://www.thejakartaglobe.com/opinion/editorial-a-new-chapter-for-indonesian-literature/>). To successfully promote Indonesian culture through the translation of Indonesian literature, the ideology chosen in translating a text can hold an important impact to the outcome of the translation. Ideology in the translation process is important in deciding towards what kind of direction the translation will go. If the primary purpose of the translation is to promote the culture, it is considered adequate to choose the foreignization over the domestication as the ideology of the translation. However, deciding what ideology should be used in the translation process is complicated. There are many factors that can affect the ideology of a translation. Therefore, this situation brings

challenge for Indonesian translation activists such as Lontar Foundation, whose purpose is to create a market and to promote Indonesian literature and culture abroad.

It has been globally known that the gateway to the international recognition is through Anglophone book market. However ethnocentrism is known as one of the factors that caused the low number of foreign literature distribution in America and Britain. One of ways to stand out in the international market is to retain Indonesia's specialty as a country which is rich in culture and tradition.

One of the projects of Lontar foundation is the translation of Rambe's *Mirah dari Banda* in English. *Mirah dari Banda* is a 1986 novel that tells a story of a war victim, an Indonesian woman who lives in Banda during the Dutch colonization and Japan invasion time. Therefore, in this novel, one can find many culture-specific items (CSIs) that represent the Indonesia situation at that time.

The problem, then, is how to bring these culture-specific items to Anglophone market without being affected by the domestication ideology and arouse the interest of the international readers. Ideally, the translation should accentuate the Indonesia traditional trademarks and successfully promote Indonesian culture abroad without confusing the target readers with the so-called 'bad' translation. Ideally, the translation of a literary work should be equal of its predecessor's reputation. To ensure the success of this ideal expectation, many problems regarding the translation of CSIs are estimated to arise in the translation process. Therefore, this research's aim is to see toward what ideologies the translation of Rambe's *Mirah dari Banda* is directed in terms of its CSIs English translation.

B. Identification of the Problems

Based on the background, some problems are found in *Mirahdari Banda* and its English translation by Toni Pollard. The problems emerge from translating a novel that is rich in cultural terms and phenomena are inevitable. There are two major problems. They are linguistic aspects and cultural aspects.

The first problem is related to the language style. The problem related to the style of language is the use of literary techniques, such as figurative language (idiom, allusion, simile, etc.) Finding the acceptable figurative language for English readers is problematic. Some of them are literally translated in the target text. Thus, these literal translations are feared to give the readers hard time.

The second is the cultural aspect. Specific terms in a culture known as the culture-specific items make the translation process becomes problematic and challenging at the same time. It is problematic and challenging because every culture possesses exclusiveness that rarely shares the same description or meanings, including Indonesian culture-specific items. These culture-specific items are categorized by some scholars and will be discussed in the later chapter.

Being able to sense which one that needs extra translation treatment is what a translator needs to have. A small mistake can lead to a big misconception. Having a linguistic translation skill alone is not enough. Therefore, the translator also needs to be familiar with both cultures. In addition to the cultural aspect, it is significant to conduct a research of the ideology preferred by the translator in the translation of the culture-specific items in *Mirah dari Banda* found in the English translation entitled *Mirah of Banda*.

C. Focus of the Research

This study focuses on describing and analyzing types, translation strategies used to translate culture-specific items which tend to be foreignized or domesticated, ideologies and the degree of meaning equivalence in both *Mirahdari Banda* and its English translation, *Mirah of Banda*.

Culture-specific items are products of cultures. In translation, they are basically regarded as items or concepts that are specifically found in the ST's culture and thus unlikely present in the TT's culture in the same way. They tend to possess unique features that are hardly replaced in the TT's language equivalent and hardly represent the same situation in the TT's culture. These cultural words are grouped into several categorizations. Each scholar proposes different categorizations, but they can be generalized as material culture, social culture, idiom, custom, belief and ecology.

In *Mirahdari Banda*, some culture-specific items which are derived from Banda native language are very interesting to be analyzed because they are so foreign, even some Indonesian people will face difficulties in keeping track of the meaning. The term *colo-colo*, for example, is a Banda's soy sauce specialty mixed with spices. The grilled fish is usually dipped in this soy sauce. Culture-specific items such as *colo-colo* may not have the same equivalent word that is served in the same situation in the TT's culture as a result the translator chooses to retain the term *colo-colo* in the target text. In other words, the translator chooses to use borrowing technique in this case. Besides the absence of equivalent word in the target language, there is another factor that may derive the translator to do such an

action which is to bring the target readers closer to the ST's culture. This application of retention strategy indicates the tendency toward the foreignization ideology.

Another example is the term *wayang*. *Wayang* is a puppet carved from woods and played in a traditional drama show (in Bali, Java, Sunda, etc.). Similar to *Colo-colo*, the term *wayang* may not have the equivalent word in the target language but instead of performing an action of retention, in this case, the translator chooses to delete it in the TT. This action is known as omission. Usually, the cultural word of the ST is deleted in the TT for the lack of equivalence word caused by cultural gaps or simply caused by the lack of cultural knowledge of the translator. The omission is one of the strategies of domestication ideology. Domestication ensures the easiest way to read a translation text by keeping the target readers unaware of the foreign culture identity of the source text.

Colo-colo and *wayang* are classified in a different group of culture-specific items. *Colo-colo* belongs to the food criterion, which is the part of material culture, because it is the product made by human for the purpose of fill in their needs. On the other hand, *wayang* belongs to the artistic criterion that is part of the fourth category of Newmark's classification.

Since translation is basically an activity of meaning transfer from the ST to the TT, it is worth the attention to be aware of the degree of meaning equivalence realized in the TT. In this study, meaning equivalence is used to reveal the level or degree of equivalence of the culture-specific items that are already been classified into foreignization or domestication strategies. In general, equivalence is the

criteria used to measure the degree of meaning equivalent of the culture-specific items. The translation is equivalent when there is meaning transferred from the ST to the TT and it is non-equivalent when there are different meanings transferred to the TT or when the meaning is not realized in the TT. Without the attention to judge the TT, this study solely aims to present the analysis of the translation strategies, the tendency towards foreignization or domestication ideology and the degree of meaning equivalence.

D. Formulation of the problem

The research problems are formulated as follows.

1. What are the types of culture-specific items found in Rambe's *Mirah dari Banda*?
2. What strategies are employed in the translation of the Indonesian culture-specific items found in Rambe's *Mirah dari Banda* and its English translation entitled Pollard's *Mirah of Banda*?
3. What is the ideological tendency of the translation of the culture-specific items found in Rambe's *Mirah dari Banda* and its English translation entitled *Mirah of Banda*?
4. What is the degree of meaning equivalence of the Indonesian culture-specific items of Rambe's *Mirah dari Banda* as realized in Pollard's *Mirah of Banda*?

E. Objectives of the study

Based on the formulation, the objectives of this study are:

1. to describe the types of culture-specific items found in Rambe's *Mirah dari Banda*
2. to describe the strategies employed in the translation of the culture-specific items found in Rambe's *Mirah dari Banda* and its English translation entitled *Mirah of Banda*,
3. to describe the ideological tendency of the translation of the culture-specific items found in Rambe's *Mirah dari Banda* and its English translation entitled *Mirah of Banda*
4. to describe the degree of meaning equivalence of the Indonesian culture-specific items of Rambe's *Mirah dari Banda* as realized in Pollard's *Mirah of Banda*.

F. Significance of the study

The results of this research are expected to be useful, to make a contribution, and to bring some benefits both theoretically and practically.

1. Theoretically

It is expected that this research can enrich the knowledge regarding to translation field especially those which are related to culture-specific items.

2. Practically

For the students of English Language and Literature Study Program, this research is expected to give contribution and wider knowledge about translation especially for those who major in translation. Hopefully this research can be a reference for the next researches on the translation of culture-specific items.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

This chapter covers literature review used to conduct the research of Indonesian culture-specific items. This chapter is divided into two parts. The first part is theoretical review. It consists of the literature review concerning translation, culture, meaning equivalence, translation ideology, relevant study and review of Rambe's *Mirah dari Banda*. The second part is the conceptual framework and analytical construct of the study. The conceptual framework shows the concept which are used to conduct the study, the analytical construct draws how this study is conducted.

A. Literature Review

1. Translation

The term translation as described by Munday (2001: 1) can refer to several meanings; “the general subject field, the product (the text that has been translated) or the process (the act of producing translation... known as translating).” The general subject field refers to translation as a discipline while the product refers to the final form of the process of translation or translating. In other words, the term translation can refer to those three concepts, however this notion of translation highlights only both the translation as the product and as the process.

The definition of translation has been redefined countless times by many translation scholars in every era. All of them are varyand tend to overlap, but they

can also complete each other. Munday (2001: 5) emphasizes that two different written languages are needed as the requirements to begin the process of translation. Those two languages are known as a source text (ST) and a target text (TT).

Stating that translation involves only two different written languages make the process seems simple, in fact translation is a “decision making process” (Schaffner in Baker 2001: 238). There are various aspects that need to put into consideration, such as “the lexicon, grammatical structure, communication situation and cultural context of the source language text” (Larson 1998: 3) and the prospective target readers.

Nida and Taber (1982: 8) define translation as “[t]he principle of attempting to reproduce the meaning of a passage as understood by the writer.” In a similar vein, Newmark (1988: 5) defines translation basically as “rendering the meaning of a text into another language in the way that the author intended the text.” In a similar vein, Bell (1991: 5) present his translation of Dubois’s definition of translation as “the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences.”

According to those scholars, meaning or semantic of a given language is the core of translation. Thus, translation can be regarded as a process of meaning transfer or meaning maintenance from the ST to the TT.

In addition to the importance of meaning in translation, cultural aspect also holds an important role in determining the product and the process of translation.

This is because “words only have meanings in terms of the culture in which they operate and the understanding of the source-language text is influenced and conditioned by the culture” (Dayan Liu 2012: 39). Vermeer (Baker 2001: 61) sees translation as “the production of a target text that can function within a different context for recipients from a different culture.” In the same vein, Toury in Venuti (2000:200) states that “[t]ranslation is a kind of activity which inevitably involves at least two languages and two cultural traditions, i.e., at least two sets of norm-systems on each level.” Nord in Shuttleworth and Cowie (cited in As-Safi 2011: 2) also defines translation as “the production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanded function of the target text.”

Involving two different written languages mean involving two different cultures and different recipients. Not to mention that language consists of variation of form of units and grammatical structure that differ in each language plus the recipients or target readers are diverse and as a result they also differ in their ability to decode the message not to mention their interest, background knowledge and culture. Those differences make the difficulty in maintaining the meaning from the ST to the TT harder but it is not impossible since “[a]nything that can be said in one language can be said in another, unless the form is an essential element of the message” (Nida and Taber 1982: 4) and rather than make a translation that is forced to fit in, it is better to make a translation that “... so clear that no one can possibly misunderstand it.” (Nida in Venuti 2000: 128). At this point, the bilingual and bicultural competence of a translator is tested.

Ideally, to achieve a successful meaning transference from ST to the TT, a translator should bring the whole meaning embodied in a given language to the TT without losing a thing. However, that is not an easy matter to deal with, Vermeer reminds us that in preserving the meaning (as content), imitating the surface structure only by transposing it into grammatically correct target language units will not guarantee the preservation of the content or meaning (Baker 2001: 61). Loss and gain will always haunt the process of translation. To minimize the bigger loss, Hartmann and Stork (Bell 1991: 6) suggest that translation is “the replacement of a representation of a text in one language by a representation of an equivalent text in a second language.”

In many cases, the grammatical structure of a given language will not be preserved the same way in the TT, instead it will be adjusted in the TL’s grammatical structure in order for it to properly function and accepted by the target readers, as stated by Ceramellain Batricevic and Knezevic (2008: 7) based on Venuti’s

“... when a translation involved other languages outside this area, translators became aware of the problems inherent to other cultural and linguistic system and also of the need to decode and the re-encode them.”

Seeking the proper equivalent of the given language’s meaning is one of ways to guarantee that the core content or meaning intended by the author is delivered completely in the TT. In general, it can be concluded that the translation is an activity that maintain the source text’s meaning into the target text equivalently so that the product of translation can properly function in the target cultural system.

a. Types of Translation

According to Jakobson (Bassnett, 2002: 23), there are three types of translation ‘on account of his semiotic approach to language’ (Haque, 2012: 108). They are Intralingual translation, Intersemiotic translation and the last is Interlingual translation.

The first one, Intralingual translation or ‘rewording (an interpretation of verbal signs by means of other signs in the same language)’ deals with making things clear of something by rephrasing a text or expression in the same language. The second one is Intersemiotic translation or ‘*transmutation* (an interpretation of verbal signs by means of signs of nonverbal sign systems)’. It involves transferring the essence of the original (such as a written text) to a different medium as the vessel, such as music, painting or film. The last one is the Interlingual translation or ‘*translation proper* (an interpretation of verbal signs by means of some other language).’ In other words it is a translation from one language to another. It is regarded by Munday (2001:2) as the traditional one which is the ‘focus of translation’.

In a different approach, Catford (Heidary, 2009) states three types of translation which he describes as ‘very broad types’ First is ‘The extent of translation (full translation vs partial translation). The second is ‘The grammatical rank at which the translation equivalence is established (rank bound translation vs. unbounded translation).’ The third is ‘The levels of language involved in translation (total translation vs. restricted translation).’

House (Manfredi, 2008: 84) classifies two types of translation: Overt translation and covert translation. In overt translation, she claims that it does not have to try to be the 'second original' because an overt translation favors to keep the source text's cultural value into the target text. She also reckons that the source text worth to be refer as an overt translation is the one which "both culture-bond and potentially of general human interest, so 'timeless'...and offering a message that can be seen as a generalization on some aspect of human existence." (Manfredi, 2008: 85). He says a literary text is one of the examples that fall into these criteria because it may transfer 'any specific historical meaning, or aesthetic creation which distinct historical meanings" (Manfredi, 2008: 85).

While overt translation favors the source text, the covert translation on the other hand, is 'a translation which present itself and function as a second original and ...may conceivably have been written in its own right' (Manfredi, 2008: 85). This type of translation attempts to reproduce the functions from the source text into the target context as close as possible.

b. Process of Translation

There are attempts to describe how the process of translation works inside the translator's mind. Some use only explanation and description of the stages in a sequence and some add schemes or diagrams. One of prominent linguist who engaged in translation field is Nida. He proposes the very basic concept of translation process that many other models follow and adapt.

Nida (Bassnett, 2002: 25) illustrates his model of the translation process as follows.

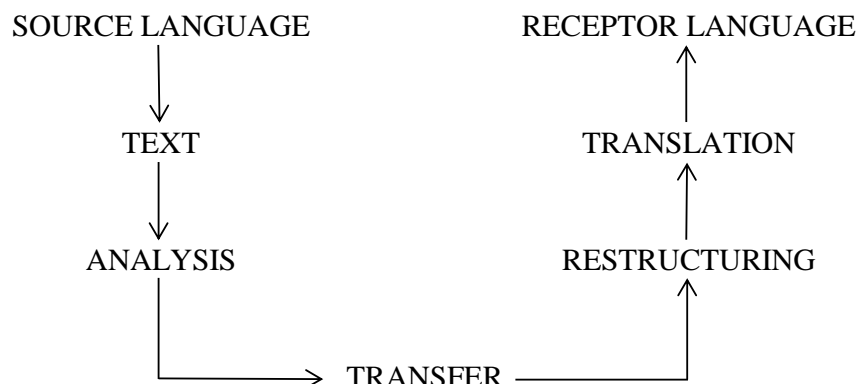


Figure 1. Nida's Three-Stage-System of Translation (2002: 25)

In Nida's model of translation process, the first step taken by translator is to analyze the surface structure (the material/meaning as given in source language) of the ST into basic elements of the deep structure. Then, these are continued to be transferred in the translation process (presumably in the translator's mind while conducting the process of translation) and the last step is to restructure the material into the TT's surface structure in so that it will fully function in the TT's language.

Though Newmark (1988: 20) doubts that there is an actual way to describe or make a diagram about the process of translation, he himself proposes "two approaches to translating (and many compromises between them)". These approaches are described as follows.

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

The second approach is definitely the most challenging one because the translators are expected to understand the source text first before starting the translation process while the first approach is less challenging and seems easier however consume much more time compared to the second approach's process because the translators must review the translation again right from the beginning.

2. Culture

Since translation can be said as the meaning maintenance process, meaning is the core of translation process. Katan (1999: 86) states that meaning depends on its given culture. "How language convey meaning is relate to the culture. Though languages can convey concepts from other cultures, people (translator) tend not to realize that their perception is bound by their own culture." To understand the cultures of both the source text and the target text is essential for any translator. It is because in translating or translation process, a translator not only deals with different languages but also different cultures.

Troike and Sapin (Katan,s 1999: 16, 39) sees culture as a complex set of shared rules in a community and as the consequence of becoming its members,

each individual is expected to learn and follow the rules. These shared rules cover many aspects of human's life, including "values and beliefs that underlie overt behaviours" (Katan 1999: 39), "knowledge ... art, morals, law, customs and any other capabilities (Katan 1999:16)."

Newmark(1988: 94) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". Language being one of the products or rules of a culture is a result of the needs of individual's urge to communicate and share feelings or things to other individuals.

These rules are indeed different in every culture or country or community. Larson (1998: 60) says that "[r]eality is conceptualized differently in different communities. These phenomena of reality around us are "bundled" together differently by different communities and labeled (given a name, i.e., lexicalized)."

Kramsch elaborates in a little bit more detail that this happens because an individual perceives things [material and abstract concepts in this world] in different perspectives (Katan, 1999: 20). In other words, culture covers many aspects of human's life. As a result of differences in each community member's perspective, each culture is usually different from each others. Thus, cultural differences undoubtedly make the translation process harder.

In regard to this modern era, Welsch (1999:200) states that "[c]ultures today are extremely interconnected and entangled with each other" and nothing is absolute foreign or exclusively own by specific cultures anymore. This is because

“the global networking of communication technology [internet] makes all kinds of information identically available from every point in space” (Welsch, 1999:200).

a. Culture-Specific Items

Cultural differences are known to give a translator hard time. The core of the problems lies in the differences of products/rules/components that create a culture. Sometimes, several cultures share similar concept of something. This similarity may exist because either the cultures share the same root and geographical area or simply because there are “universal” things that mostly refer to the same concepts in every culture, such as the word “live”, “die”, “mirror” and “table”(Newmark 1988: 94). Unlike the universal things, there are things or concepts known only in a certain culture that “seem alien to people from other cultural backgrounds” (Pavlovic and Poslek 1999: 158). These are what Aixelá refers as the culture-specific items or CSIs (Alvarez and Vidal 1998: 56). Other scholars use different terms to denote CSI, such as cultural words (Newmark 1988: 94), culture-specific concepts (Baker 1992: 21), culture-specific references (Antonini in Gambier, Sclesinger and Stolze 2007: 154), cultural references (Ripoll 2005: 75) and Realia (Florin in Veslica Mahjut 2012: 36)

Regardless the different labells, they derive from the same basic idea. They denote specific objects/concepts in a culture that rarely share the same qualities, meaning, and situation in other cultures. Aixelá (Alvarez and Vidal, 1998: 56) states that culture-specific items

...usually expresses in a text by means of objects and of 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.

Aixelá (Alvarez and Vidal, 1998: 57) explain that CSIs emerge because of the conflicts between the ST and the TT.

...in translation a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture.

Mahjut (2012: 69) in her doctoral thesis states that “the research on the rendering of cultural references [or CSIs] in translation has been focused on the lexical level alone”. Further discussion regarding lexical meaning can be seen in the subchapter of meaning.

One may find a CSI that is shared by both SL and TL cultural system but they are unlikely share the same use or social value (Mahjut, 2012: 69). In other words, CSIs are basically regarded as items that refer to specific concepts that are specifically found in the SL’s culture and thus unlikely present in the TT’s culture and unlikely serve the same function in the same situation.

all languages have concepts but not the same concepts. There will be words in the source language and receptor language which are very similar in content ... but not all will match by any means (Larson 1998: 60).

Welsch, in previous discussion points out that the advance of technology in this global era has brought the exclusiveness of a culture to the edge and argues that the ‘old’ concept of culture is no longer adequate. In response to Welsch, this study focus on the CSIs of 1986s Indonesian novel which most of its CSIs are

nothing like most of Indonesian today's modern CSIs and probably will hardly recognize even for Indonesian nowadays. Therefore, to focus on the analysis of CSIs of a classic novel seems adequate.

b. Classification 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 little detail aspects of human's life. Despite all of the difficulties in compromising all the 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 that featured on culture-specific items. Thus, this following classification is one of the possible classifications of culture-specific items that can be found in a culture.

One of the most favourite classification of culture-specific items is coming from Newmark. Newmark (1988: 95) classifies culture-specific items or what he refers as cultural words into five categories as follows:

Table 1. Newmark's Culture Classification

No	Classification
1	Ecology
2	Material Culture
3	Social Culture - work and leisure
4	Organization, Customs, Activities, Procedures, Concepts
5	Gestures and habits

Newmark (1988: 96-7) describes ecology as cultural terms that are usually free from political and commercial interest. He argues that in every country, these cultural terms possess “strong element of local color” that differentiate them from other countries’. He gives example of the word ‘plains’, this word are called by different names in different countries, such as ‘prairies’, ‘steppess’, ‘tundras’, ‘pampas’, ‘savannahs’, ‘llanos’. Those different terms depend on each country’s “function of the importance and geographical or political proximity” Flora, Fauna, Winds, Hills).

Features that belong in ecology’s classification are basically terms or concepts that are closely related to nature such as winds, flora, fauna, hills, seasons and etc. In other words, they are the products of nature or things that are naturally exist in this world without human’s intervention. Another example of ecology’s fauna classification is *burung walar*. *Burung walar* or “Pied Imperial Pigeon prefers coastal habitats found in New Guinea, Thailand and other small coastal island forests, mangroves, and coconut plantations of Southeast Asia” (rosamondgiffordzoo.org). This bird is exclusively found in Southeast Asia and most likely is unfamiliar to the Western therefore it classified as ecology’s classification in terms of fauna.

Material culture’s classification proposed by Newmark (1988: 97-8) basically covers the things that are men made and usually can be used in our everyday life or things or items that made our life easier, including, food, clothes, house, towns, transport and etc. In every country, one usually stumbles upon things or items that are specific to its culture or can only be found in that

particular culture and thus people originated from different cultures might find it alien. Not to mention the different value attached to those items set by each culture's standard. Similar to the concept of "local colour" introduced in previous class. In examples, there are concepts that may be found awkward if they were applied in other cultures, such as American who refers their cars as a female pet and keeps the French food's name attach simply because it sounds prestige and classy.

Newmark's social culture focuses on only two specific things; work and leisure activities. He then added that "in considering social culture one has to distinguish between denotative and connotative problems of translation." In cases like the term "the working class" Newmark points out that the term "working class" in Western Europe still has some political resonance amongst the left, and even more so in Eastern Europe. To put it into a sentence, the terms working class could indicate its denotative meaning as "the social group consisting of people who are employed for wages, especially in manual or industrial work" (www.oxforddictionaries.com) or its connotative meaning that still refer to the lowest group of workers and still denotes a negative sense. National games of sports including both team and non-team games such as "cricket" and "hockey" belong to the classification of leisure activities (Newmark 1988: 98-9).

Social organization in Newmark's classification (1988: 99-100) includes various formal standards that indicate certain hierarchy applied in cultures such as terms or references that refer to customs/activities/organization related to political, administrative, religious, and etc. He also points out Historical terms,

International terms, Religious terms and Artistic terms as parts of social culture classification. He then added that not only cultural and institutional terms, but also titles, addresses and words that need to be treated with more attention.

Newmark points out that the institutional terms reflect the political and social life of a country. He gives examples of the specific parliament names in particular countries such as *Sejm* (Poland), *Riksdag* (Sweden) and *Eduskunta* (Finland). Newmark argues that those terms are not “readily translatable” because they are not “transparent” and “international” and they serve different functions depending on each country’s setting (1988: 99-100).

In gesture and habit, the translator needs to pay attention more to its description and function. Gestures such as “do a slow hand-clap to express warm appreciation”, “spit as a blessing”, “nod to dissent or shake their head to assent”, “kiss their finger tips to greet or to praise” may be perceived differently if they were translated literally in the TT; the intended meaning may be distorted. These gestures and habits can be seen as symbolic actions of a culture or country which occur in some cultures or countries and not in others. It is important for the translator to translate them properly because gesture and habits in one culture or country may refer to something entirely different in other cultures or countries. Just like the other CSI classifications, gestures and habits in every culture may not express the same meaning and if these are treated clumsily then the target readers will face certain difficulties in catching the meaning intended by the author.

3. Meaning

Meaning is considered as the heart of the matter in the translation process. Larson (1998: 3) states that “[i]t is meaning which is being transferred and must be held constant.” In similar vein, Kirsten Malmkjaer (Baker 2001: 287) states that meaning “is realized in the language of the source text and must be realized subsequently in the language of the target text, ...” Ideally, the whole intended meaning in the context should be transferred fully without losing any of its essence, but meaning is “a complex of relations of various kinds between the component terms of a context of situation” (Firth in Bassnett 2002: 29). Thus, it is not an easy task to completely transfer all the intended meaning to the target text without losing any of each essence. For example, on a lexical level, “... one form [a word] will be used to represent several alternative meanings” (Larson 1998: 7).

The term meaning, according to Vanninis correlation between at least two semantic elements, “something that expresses or represents something else” and “something that is expressed or represented”. Meaning of an object or a word can be interpreted differently by different individual. This is because interpretation is always situated in context defined by historical, ideological, economic, spatial and technological boundaries as well as embodied in social beings, this making the concept of meaning more dynamic (Vannini, 2008: 500). In conclusion, Vannini states that meaning is “relative, open to interpretive freedom, and transformation”.

Thus, the translator should not focus only in the word but also the context of situation that surrounds that word. Noticing the context will surely help the

translator to decide which meaning is intended by the author and avoid fatal misintrepretation of a word or term or concept in the ST.

a. Types of Meaning

Nida (Nugroho, 2012: 4) categorizes meaning into two kinds, referential meaning and connotative meaning. Referential meaning is words as symbol which refers to an object, process, abstract thing, and relation. Meaning is not only perceived by its denotative means alone. Connotative meaning perceives meanings as something that gives different impact to the addressee depending on the context, situation and even the speaker's emotion or tone. In other words, connotative meaning is a meaning that is closely related to an individual emotion given by the speaker.

b. Semantic Frame

According to Gawron (2008: 7) frames are

...conceptual structures that provide context for element of interpretation; their primary role in an account of text understanding is to explain how our text interpretations can (validly) leap far beyond what the text literally says.

Gawron points out two central ideas in semantic frame. They are the background concept and a set of signs [lexical set]. A set of signs include all the words and constructions that utilized this conceptual background.

Another crucial concept in frame theoretic concepts is frame element. It is "simply a regular participant, feature, or attribute of the kind of situation described by a frame" (2008: 7). Gawron states that the knowledge we perceived

in this world can be divided up into concrete chunks. For example, the frame element of clothing includes material, garment, use, style, wearer and etc. (<https://framenet2.icsi.berkeley.edu/fnReports/data/lu/lu2935.xml?mode=annotation>)

In other words, in comparing words meaning from different text, they can be interpreted not only from the context but also out of the context, e.g. common perception features that define or explain a word.

The basic features can also be taken from a dictionary. The frame element can be used in determining the degree of meaning equivalence. For example, the analysis of semantic features of the work *kabboro* from the ST that is translated as a rice cake in the TT can be seen in the following table.

Table 2. **Semantic Features Table**

Semantic Features	SL	TL
	Kabboro	Rice Cake
1. Constituent part	Rice, canary nut and Bandanese green peas	Rice
2. Descriptor	Chewy,	can be chewy and crunchy
3. Type	eaten as snack	eaten as snack

From the analysis of the semantic frames, *Kabboro* and Rice Cake are different but not entirely different because they share one feature which is the type. Both are eaten as a snack. Thus from the one same feature, it can be concluded that rice cake is considered as the partially equivalent replacement term for the concept of *kabboro* in the ST.

c. Meaning Equivalence

According to Nugroho (2012: 1) meaning equivalence needs to be emphasized in translation because “meaning is the object to be rendered from the source text into the target language text” thus “[m]eaning of the source and target texts must be equivalent” (Nugroho, 2012: 1). In regard to the importance of meaning transfer in translation process, Catford in Haque (2012) states that “the central problem of translation-practice is that of finding TL equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence.”

On the other hand, Newmark (1988:49) brushes aside the idea of seeking the identical or total equivalent by stating that “...the more cultural (the more local, the more remote in time and space) a text, the less is equivalent effect even conceivable unless.” In similar vein, Basnett (2002: 36) states that in translation, equivalence “should not be approached as a search for sameness, since sameness cannot even exist ... between the SL and the TL version”. Therefore, instead of seeking the sameness or the identical equivalent, seeking the “closest natural equivalent” (Nida in Nugroho 20012: 2) of the SL in the TL sounds more natural to deal with the problem of the concept of equivalence.

Miyanda (2007: 10) postulates the idea that equivalence is best perceived only as “attempts to give the same meaning as in the original, but does not cover all the aspect of the original term or covers more than what the original term covers.” In the same vein, Toury in Kenny (Baker 2001:80) postulates ways to use the concept of equivalence in the study of translation by emphasizing on the type and degree instead of other aspects.

...the question to be asked in the actual study of translations (especially in the comparative analysis of TT and ST) is not *whether* the two texts are equivalent (from a certain aspect), but *whattype* and *degree* of translation equivalence they reveal.

In regard to the degree of equivalence, Hartmann and Stork in Bell (1991: 6) states that “[t]ext in different languages can be equivalent in different degrees (fully or partially equivalent)...”. In dealing with the concept of equivalent between the SL and the TL, the “translators are faced with text as unit of meaning in the form of sets of words or sentences”(Nugroho 2012: 2).

In correspondence with unit of meaning, it needs to be put into consideration that CSI works on the lexical level which are realized in the form of words and phrases. Oxford Advanced Learner’s Dictionary defines lexical as “words of language: lexical items (i.e. words and phrases)”. Regarding how the equivalence concept of CSI works, Larson (1998: 61) states that “[a]translator will often find there is no exact equivalent between the words of one language and the words of another.” Therefore

... it is often necessary to translate one word of the source language by several words in the receptor language in order to give the same meaning. Sometimes the opposite [receptor language?] will also be true (Larson, 1998: 61).

In order to achieve the concept of closest natural equivalent or fully equivalence used in this study, the translator does not have to find the exact same lexical form of the SL in the TL. It is acceptable to have a culture-specific item of the ST language broken into several words in the TT language as long as the meaning is not distorted and cause no misunderstanding for the target readers. Hence, it is highly expected that through the consistency of meaning maintenance

of CSI in the TT, the concept of the given culture is maintained as well. In reference to the discussions above, the degree of meaning equivalence of culture-specific items used in this research can be formulated in the table 3.

Table 3. **Degree of Meaning Equivalence of CSI**

Equivalence	Degree of Equivalence	Descriptions
Equivalent	Fully Equivalent	CSI and its translation's features are all same
	Partially Equivalent	CSI and its translation's features have something in common, e.g. two out of four
Non-Equivalent	Non-equivalent	CSI and its translation's features do not have anything in common
Unrealized	Unrealized	CSI of the SL is not realized in the TL.

4. Ideology in Translation

In a broad sense, ideology can be defined as *gagasan* (ideas), *sudut pandang* (perspectives), *mitos* (mythes) and *prinsip* (principles) which are trusted by a community group (Silalahi 2009: 72). Hence, she perceives an ideology as “*landasan dalam berpikir dan bertindak*” (a cornerstone for someone to act and think) (2009: 72). In her words

In general, ideology can be defined as idea, perspective, myth and principle that are trusted by community groups. Ideology can also be interpreted as the values of culture agreed and owned by the community and serves as a cornerstone in thinking and acting. (Translation)

Hoed (Silalahi, 2009: 72) implies that an ideology used in a TT proves that translation (both as the activity and the product) and culture are indeed inseparable. In his words

... an ideology in translation gives a super macro perspective in discussing a translation process as a part of social culture's activity and the product of translation as a part of a society's culture." (Translation)

Hatim and Mason (Nugroho, 2009: 8) perceive the ideology in translation as a choice made by the translator in bringing the TT either towards mass readership [the receptors' culture] or towards the individual voice of the text producer [the author]. In his words,

The choice between communicative and semantic is partly determined by orientation towards the social or the individual, that is, towards mass readership or towards the individual voice or the text procedure. The choice is implicitly presented as ideological.

As Hatim and Mason imply that there are two different goals or orientations in translating a text, it is generally accepted that the ideologies in translation are commonly analogous to two opposite poles, namely foreignization and domestication. Pedersen refers this as Venutian scale, since the terms of foreignization and domestication are proposed by Venuti. Pedersen defines Venutian scale as a scale that "ranging from the most foreignizing to the most domestication strategies" Pedersen (2005: 3).

According to Humanika (2011:4), foreignization and domestication are two ideologies that work on two levels, namely macro and micro level. The first one decides what text need to be translated and the other one decides the strategies, methods or techniques applied in the process of translation. He further continues

that whatever ideology preferred by the translator can be identified through the strategies he applied. In other words, the researcher can reveal the ideology preferred by the translator through looking at the translation strategies used by him. This method is called the bottom up (Humanika, 2011: 5-6). It means the researcher needs look for the most bottom level (translation strategies) first and then move on to the higher level, which is the translation ideology.

a. Foreignization and Domestication Ideology

Pym (2011: 83) states that there is a "...classical dichotomy between "two methods of translation", proposed by Schleiermacher (1813) and resurrected by Venuti (1995)." These macro approaches shift either to the source text or the target text. Schleiermacher in Pym (1995: 1) states that either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him.

1. Foreignization

To move the readers toward the author is considered as the rough concept of foreignization. It means the target readers are being forced to leave their comfort zone and venture to the foreign or alien cultures. This method is intended to evoke the sense of the ST's foreignness and making the readers aware that they are reading a translation.

Venuti (Katan, 1999: 156), regards foreignization as a mean to take "the reader over to the foreign culture, making him or her see the (culture and

linguistic) differences ... A foreignizing strategy seeks to evoke a sense of the foreign”. Foreignization can be done by retaining or importing some essential characteristics/elements/concepts of source culture in the TT. Hopefully, through such a method, the TT can evoke not only the spirit of the ST but also can enrich the reader’s knowledge about various cultures around the world. In his words, Venuti states that foreignization “has meant a close adherence to the foreign text, a literalism that resulted in the importation of foreign cultural form and the development of heterogeneous dialects and discourses (Baker, 2001: 242).”

2. Domestication

Domestication is obviously the opposite of foreignization. To move the author towards the target reader means that the ST is ‘forced’ fit into the TT’s culture. It is meant to meet the target culture’s expectation. This method is resulted in translating a text with the transparent, fluent and invisible style in purpose to minimize the foreignness in the TT (Yang 2010: 78). It can be done by exploiting and turning some significant foreign and unfamiliar concepts of the ST into some “familiar ones so as to make the translated text intelligible and easy for target reader” (Ni in Silalahi, 2011: 74).

In Fahim and Mazaheri (2013: 67), Venuti regards domestication as the ideology that

...conform[s] to values currently dominating target-language culture, taking a conservative and openly assimilationist approach to the foreign, appropriating it to support domestication canons, publishing trends, political alignments (Fahim and Mazaheri 2013: 67).

In an extreme way, this method ‘forces’ the ST to give up its identity; of what makes it unique and special, and being domesticated instead, e.g. excluding the translator’s name in the TT, intentionally removing sensitive foreign concepts or replacing them with familiar domestic elements. This ideology is said to ‘protect’ the target culture from the potentially damaging foreign aspects that can harm the domestic culture in some ways.

Foreignization and Domestication concepts emerge from Venuti’s concern of America’s translation trend which favors the Anglo-Saxon American culture over the other foreign cultures that come from the foreign literatures distributed in America. Foreignization is proposed by Venuti to encounter the ethnocentrism in Anglo-Saxon community. In Ranua (2009: 30), Venuti considers domestication as “a form of ethnocentric racism and violence, and he believes that the dominant aesthetics should be challenged [by foreignization] in order to combat this ethnocentrism”. Ethnocentrism in America and Britain in terms of the distribution

of foreign literature translation can be seen in the survey presented in Guardian back in 2007. The survey shows that compared to the other English-speaking countries which the foreign translation books range between 13% - 70%, Britain and America combined only got the number around 2% (<http://www.theguardian.com/books/2007/nov/16/fiction.richardlea>). There is an economic and law factors involve as well, but to discuss further regarding the very little amount of translation book distributed in those countries is beyond the scope of this research.

Foreignization and domestication ideology are indeed contradict each other, but in its practice, it is difficult to use only one ideology. Ramiere (2006: 156) points out a model that shows us how foreignization and domestication as an ideology best be perceived, not as entirely separated poles but as poles that stretch out towards their own tendency.

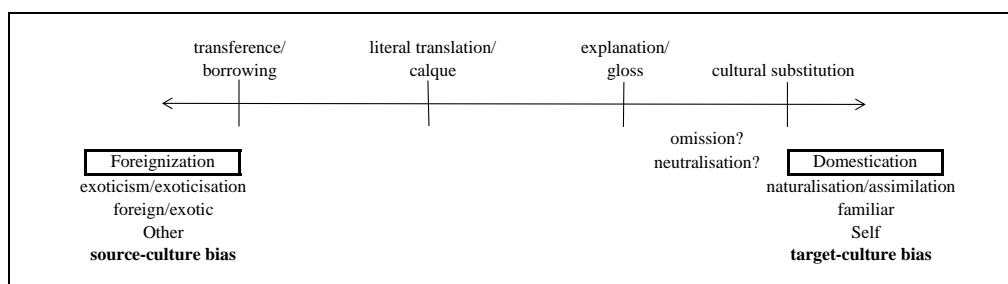


Figure 2. **Ramiere's Typical Procedures found in the Literature**

In her words, “[t]he model is therefore clearly based on a polarisation with each translation procedure tending towards one pole or the other,” (2006: 156). In other words, foreignization is source-text oriented ideology while domestication is target-text oriented ideology.

b. Foreignization and Domestication Strategies

The application of both ideologies can be seen through the strategies used in rendering the text. In this research, since the focus is CSIs, the identification of the ideologies in rendering the CSIs will be shown by the total percentage of translation strategies. Many scholars have already been established their own version of CSIs' translation strategies, and including Pedersen. He proposes the strategies based on his research regarding cultural references. Adapting Raniere's

model of polarization, Pedersen's(2005: 4-9) model of translation strategies for CSI or what he refer Extralinguistic Culture-bound reference (ECR) is presented as follows.

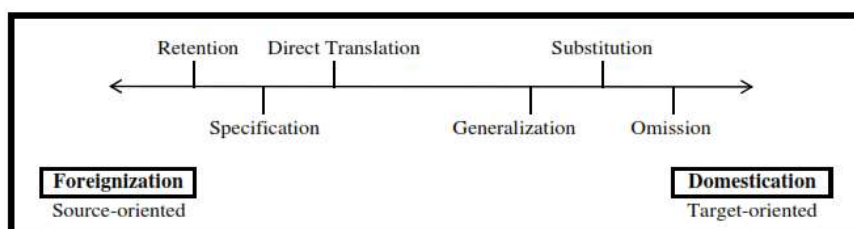


Figure 3. Foreignization-Domestication Strategies Continuum

1. Foreignization

Foreignization or source language oriented strategy consists of three subcategories, Retention, Specification and Direct translation.

a. Retention.

Retention is regarded as “the most SL-oriented strategy” by Pedersen (2005: 4) because the element of the SL is allowed to enter the TT. This strategy can be spotted in the TT by the presence of italics style and quotes. There are two subcategories in this strategy namely complete and TL Adjust strategy. The first one holds the same concept of borrowing, which is allowing the element of the SL to enter the TT without changing the CSI. The second one is described by Pedersen as a strategy that adjusting the CSI to slightly meet the TL convention. This can be done by adjusting the spelling or dropping the article (Pedersen, 2005: 4).

1) Complete

SL: *Ia juga sama sekali tak berpikir tentang **Syari'ah** sebagaimana caraku berpikir* (Paryono 2012: 48)

TL: She also did not think of **Syari'ah** as the way I think. (Paryono 2012: 48)

2) TL adjust

SL: The children are crying because they see a giant **bull-dozer** passing by.

TL: *Anak-anak kecil itu menangis karena melihat **buldoser** raksasa melintas.*

Pedersen then adds that retention strategy “would be the strategy that displays the most fidelity towards the ST, as the translator is true not only to the spirit, but indeed every letter of the ST” (2005: 4). Although this strategy is said as the most fidelity strategy, it is not the “most felicitous way” of solving the CSIs problem because “it offers no guidance whatever to the TT audience” (Pedersen, 2005: 4).

b. Specification

The translator keeps the CSI in its original form from the ST but adding information that is not present in the ST (Pedersen 2005: 4). This is done through either Explication or Addition.

1) Explication

It could be seen as a strategy involving the “expansion of the text, or spelling out anything that is implicit in the ST” (Pedersen 2005: 4-5). In most cases, the examples of this are “the spelling out of an acronym or abbreviation ... or the completion of an official name” (Pedersen 2005: 4-5). In other words, it is a strategy that applied with the intention to hide the original CSI and replace it with

what it stands for. It is for the sake of the target readers for they are unlikely familiar with the CSI.

SL: “, *sekaligus menghabiskan masa lima tahun mereka membangga-banggakan anaknya yang lulus UMPTN, masuk **ITB**, dan ...*” (Dewi Lestari 2012: 49)

TL: “For five years, they had enjoyed their daughter’s achievements: she had gained entrance to the **Bandung Institute of Technology**, one of the most prestigious universities,” (Harry Aveling 2010: 46)

ITB is one of the prestige universities in Indonesia, and to be accepted in such university alone is considered as an achievement. The term ITB is familiar for Indonesian readers, they can instantly connect to the concept of ITB as the prestige university. Therefore, the author does not bother to mentioning that the ITB is a university. Unlike the source readers, the target readers are unfamiliar to the term ITB alone, therefore the translator decides to expand it in the TT in order to give the target readers a smooth reading.

2) Addition

The translator intervenes to “give guidance to the TC audience” by adding the CSI’s sense or connotation meaning along with keeping the CSI in the TT in its original form.

SL: “Warta menirukan **calung** dan Darsun menirukan gong tiup. Hayo!” (Indah Krisnadewi Bumi 2011: 44)

TL: “Warta can be the **calung xylophone** and Darsun the blown gong, Let’s go!” (Indah Krisnadewi Bumi 2011: 44)
The word xylophone is added to give a clear concept of what *calung* is.

c. Direct translation

Pedersen (2005: 5) states that in direct translation, “the semantic load” of the CSI is unchanged, “nothing is added or subtracted ... or effort made to transfer connotations...” (2005: 5). Based on the outcome of the strategy Pedersen divides this strategy into two subcategories, namely calque and Shifted.

1) Calque

Calque is caused by a literal translation or word for word translation. Pedersen considers the result of this translation strategy “may appear exotic to the TT audience” (2005: 5).

SL: Pick up the kids, call the face painter, get lactaid (Anindia 2013:19)

TL: *Jemput anak-anak, memanggil tukang cat wajah, dapatkan lactaid* (Anindia 2013:19)

2) Shifted

It is regarded as the less SL oriented by Pedersen himself. “The only shifts that are made when a Calque is produced are obligatory ones, required by the differences between SL and TL.” (Pedersen 2005: 5) He states that this strategy makes the CSI in the TT more ‘unobtrusive’ or more humble. The example of this strategy is the English translation of the Danish word *politi-kaptajn* into captain of police.

2. Domestication

Domestication or target language oriented strategies consist of three subcategories, Generalization, Substitution (cultural substitution, sense transfer and situational paraphrase) and Omission:

a. Generalization.

This strategy involves replacing a CSI that refer to something specific to something more general. According to Pedersen, generalization uses “an upward movement on a hyponym scale, producing a TT item that is less specific than the ST CSI.

SL: “*Okelah, dia wanita karier, alumnus PTN ngetop, tampangnya lumayan.*” (Dewi Lestari 2012: 45)

TL: “I mean, OK, she’s a career woman, a graduate of a **top school**, and not looking bad either, ...” (Harry Aveling 2010: 43)

PTN stands for *Perguruan Tinggi Negri*. The connotative meaning of *PTN ngetop* refers to a top and prestige public university in Indonesia. The students who enrolled in such university are known to be smart and intelligent.

b. Substitution

This strategy involves removing the ST’s CSI and “replacing them with something else, either a different term or some sort of paraphrase, which does not necessarily involve” a cultural term (Pedersen 2005: 6). This strategy consists of two subgroups: cultural substitution and paraphrase.

1) Cultural substitution

This strategy means to remove the CSI of the ST and substitute it with a different CSI of the TT’s culture. The substitution is expected to be known by the

TT audience. For the TC's CSI to replace the ST's CSI, they need to share similar properties or semantic features, hoping that the substitution will evoke the same or similar readers' reaction. For example, the term *Arjuna* (Indonesia) is replaced by the term Don Juan in the TT (English). *Arjuna* is a wayang character from Mahabhrata. He is not only known as a powerful knight but he is also famous for his good look and thus known as a playboy.

2) Paraphrase

It involves rephrasing the CSI of the ST to the TT. This is done "either through reduction to sense or by completely removing all trace of the cultural term and instead using a paraphrase that fits the context" (Pedersen 2005: 8).

i. Paraphrase with sense transfer

The CSI of the ST is removed in the TT but "its sense or relevant connotations are kept by using a paraphrase" (Pedersen 2005: 8).

SL: I bet he did a **Casey Jones**. (Pedersen 2005: 8)

TL: (back translation from Danish) I'm sure he **didn't leave the engine**. (Pedersen 2005: 8)

Casey Jones is an American engine driver hero who is famous for remaining on his post when his train crashed, keeping his passengers alive while he died.

ii. Situational paraphrase

Unlike the above paraphrase strategy which maintains the sense of the ST's CSI in the TT, this situational strategy removes every sense of the ST's CSI

completely. Then, it is replaced by something that fits the situation. This strategy application can be seen in many cases of a translation of puns.

SL: Lavender: “Oh, Professor, look! I think I’ve got an unsuspected planet! Oooh, which one’s that, Professor?”

Professor: “It is **Uranus**, my dear.”

Ron: “Can I have a look at **Uranus**, too, Lavender?”

(<http://www.cjvlang.com/Hpotter/wordplay/uranus.html>)

TL: (back translation from Japanese language)

Professor: “It’s Pluto, the tail-end planet.

Ron: “Aah, the planet bringing up the rear. Lavender, can you let me have a look at your rear?”

(<http://www.cjvlang.com/Hpotter/wordplay/uranus.html>)

Ron’s pun is completely omitted and then replaced by the explicit expression to show the target readers the vulgar remarks made by Ron. The planet Uranus is replaced by Pluto because in Japanese language, the term Pluto (*donketsu*) can be made into similar vulgar joke as Uranus joke.

c. Omission

This strategy is done simply by replacing the CSI of the ST with nothing. Leppihalme in Pedersen (2005: 9) states that “a translator may choose omission responsibly, after rejecting all alternative strategies, or responsibly, to save him/herself the trouble of looking up something s/he does not know.”

SL: *Ia seperti kapal yang tergulung jadi lempér dalam lipatan ombak yang mengamuk.* (Dewi Lestari 2012: 209)

TL: He was like a boat tossed helplessly about on the heavy seas. (Harry Aveling 2010: 161)

Lemper is a Javanese traditional food that is formed basically by rolling *ketan* or sticky rice. It is then filled with any kinds of side dishes that can range from cooked vegetables to meats.

5. The Novel of *Mirah dari Banda*

Mirah dari Banda is a novel written by Hanna Rambe and published in Indonesia in 1986. It is basically telling the history of Indonesia but focused more on the story of Banda Island. The story ranges from present (when the novel is presumably written), goes back to the past when the Portuguese, the Dutch and Japanese roamed around Banda (Indonesia/HindiaBelanda) and goes back again to the present. The story begins with Wendy, a beautiful woman from Australia that is on vacation to Banda along with her husband and friends. Wendy is not an ordinary woman. Ever since she found out that she is adopted and her foster parents does not know her biological parents' whereabouts, she ventures on her own imagination, thinking about her real identity. She questions herself, doubting who she really is. Little did she know that in Banda she was going to discover her root, her mother's history and her people's history through the story of *Mirah*; the living history of Banda.

Banda is where the story took place. It is a small island located in Indonesia and famous for its history as the nutmeg's producer. Reading this novel, the reader will be brought to Banda right away. Not only the beauty of the island that was going to be explored in this novel, but also the tragic and dark history of the island and its people. Disastrous and heartbreaking story of the victim of war and slavery

are clearly illustrated by Rambe. It will teach us, like any Indonesia historical novel, that nothing good will come when we are blinded by greed.

6. Previous Study

There is an earlier research used as a reference in doing this research. It was done by Indah Krisnadewi Bumi in 2011. The title of her research is *Teknik Penerjemahan Istilah-istilah Kebudayaan dalam Novel Ronggeng Dukuh Paruk dan Terjemahannya dalam The Dancer*. She focuses on discussing only the cultural terms related to *Ronggeng* in Java, analyzing the strategies used in translating them and their frame semantics. In her research, there are 27 data that are being analyzed. The most used technique is established equivalent technique, 33.33%. She finds that the target-language techniques are dominant over the source-language techniques by 77.77%. Through the research, she finds some factors that determine the translation method applied by the translator in translating cultural terms related to *Ronggeng* in Java. Those are the cultural factors, linguistic factors and translator preferences. In conclusion she states that the translator of *Ronggeng Dukuh Paruk* is able to communicate the cultural terms related to *Ronggeng* in Java to western readers.

Both studies take cultural term as the main topic and analyses the frame semantic analysis of the translation. The difference can be seen in the focus of both studies, the previous study focuses on analyzing the translation strategies of the translation of *roggeng* terms while this research focuses on revealing the ideology of the translation of CSIs.

B. Conceptual Framework

The ideology preferred by the translator in translating particular text indeed affects the translation strategies applied in the target text. On the other hand, in analyzing particular translated text, the sequences are reversed. The strategies employed by the translator will reveal the preferred ideology chosen by the translator in translating particular text.

This research adapts the notion of translation that the translation is an activity that maintains the intended meaning of the source text into the target text equivalently so that the product of translation can properly function in the target cultural system. This process includes the decision of the translator to decode and the re-encode the grammatical structure of the source language into the proper grammatical structure of the target language.

This research focuses on how CSIs are translated in the TT. The data of this research are taken from Rambe's novel entitled *Mirah dari Banda* and its English translation which translated by Toni Pollard entitled *Mirah of Banda*. The notion of CSIs used in this research is the one that is proposed by Aixelá. He in Alvarez and Vidal (1998: 56) states that culture-specific items

...usually expresses in a text by means of objects and of 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.

As previously mentioned, revealing the translation strategies used by the translator in translating the CSIs will eventually reveal the ideology preferred by him. As a result, this research aims to reveal and discuss the type of CSI, the

preferred ideology of CSI translation, the application of CSIs translation strategies, and the analysis of CSIs meaning equivalence.

To make a clear or vivid border of the CSIs used in the data of this study, this research adopts the classification proposed by Newmark (1988). The classification consists of 5 major categories in total. They are Ecology, Material Culture, Social Culture, Customs, and Gestures and habits.

1. **Ecology** includes geographical and ecological features that unique to their origin cultures.
2. **Material Culture** basically refers to man made. It is made purposely to fulfill human's need such as food, drinks, houses, transportation and etc.
3. **Social Culture** focuses on only two specific things; work and leisure activities such as sport and occupation. In addition to that, a translator needs to pay attention more to the denotative and connotative meanings embodied in a word.
4. **Organization, customs, activities, procedures, concepts.** This category includes various formal standards that indicate certain hierarchy applied in cultures such as terms or references that refer to customs/activities/organization related to political, administrative, religious, and etc.
5. **Gestures and habits** are symbolic actions of a country. They have function and meaning that may be perceived differently in each culture or country such as "spit as a blessing." Therefore, it is important for the translator to translate them properly because gesture and habits in one culture or country may refer to something entirely different in other cultures or countries.

The translation strategy adopted in this research is Pedersen's, for his study also analyzes the cultural terms. Though the strategy postulated by Pedersen is resulted from subtitling translation analysis, he himself states that his strategy is applicable to other form of cultural terms analysis, including the written data. There are six strategies which are divided into two poles of ideology. The first one is Foreignization strategies that consist of Retention (complete and TL adjust), Specification (explicitation and addition) and Direct translation (calque and shifted). The second is Domestication strategies that consist of Generalization, Substitution (cultural substitution, sense transfer and situational paraphrase) and Omission

1. Retention is similar to a borrowing strategy; a word taken directly into other languages. This strategy can be spotted in the TT by the presence of italics style and quotes. This strategy includes complete and TL adjust strategy.

a. Complete is a strategy that translates the word of the SL into the TT without changing anything.

b. TL Adjust strategy means to slightly adjust the word of the ST to meet TL convention, by adjusting the spelling or dropping the article.

2. Specification is the strategy that keeps the ST's CSI to in its original form but adding information that is not present in the ST. This is done through either Explicitation or Addition.

a. Explicitation could be seen as a strategy involving the "expansion of the text, or spelling out anything that is implicit in the ST" (Pedersen 2005: 4-5).

b. Addition is the strategy where the translator intervenes to give guidance to the TC audience by adding the CSI's sense or connotation meaning along with keeping the CSI in the TT in its original form.

3. Direct translation is the strategy where the semantic load is unchanged. It includes calque and Shifted.

a. Calque is caused by a literal translation or word for word translation.

b. Shifted is the strategy where the only shifts that are made when a Calque is produced are obligatory ones, required by the differences between SL and TL.

4. Generalization involves replacing a CSI that refer to something specific to something more general. It usually uses hyponym.

5. Substitution involves removing the ST's CSI and "replacing them with something else, either a different term or some sort of paraphrase, which does not necessarily involve" a cultural term (Pedersen 2005: 6). This strategy consists of two subgroups: cultural substitution and paraphrase.

a. Cultural substitution means to remove the CSI of the ST and substitute it with a different CSI of the TT's culture.

b. Paraphrase involves rephrasing the CSI of the ST to the TT through reducing it to sense or by completely removing all trace of the cultural term and using a paraphrase that fits the context.

i. Paraphrase with sense transfer means to remove the CSI of the ST in the TT but its sense or relevant connotations are kept by using a paraphrase.

ii. Situational paraphrase strategy removes every sense of the TT's CSI completely. Then, it is replaced by something that fits the situation.

6. Omission is a strategy that is done simply by replacing the CSI of the ST with nothing.

The last framework covers the meaning equivalence degree. It is used as a parameter to assess the degree of CSI and its translation's meaning equivalence. There are four degrees used in the parameter. Rank from the highest to the lowest are, fully equivalent, partially equivalent, no equivalent and unrealized. In measuring the equivalence degree, the analysis of semantic frames is used as indicator factors. The meaning of equivalence degree can be formulated in the table 3.

Table 3. **Degree of Meaning Equivalence of CSI**

Equivalence	Degree of Meaning Equivalence	Descriptions
Equivalent	Fully Equivalent	CSI and its translation's features are all same
	Partially Equivalent	CSI and its translation's features have something in common, e.g. two out of four
Non-Equivalent	Non-equivalent	CSI and its translation's features do not have anything in common
Unrealized	Unrealized	CSI of the SL is not realized in the TL.

C. Analytical Construct

This research aims to reveal and to discuss the ideologies of the translator in translating the culture-specific items found in *Mirah dari Banda* translated into *Mirah of Banda*. In reference to the conceptual framework above, the following chart presents the outlines of the research.

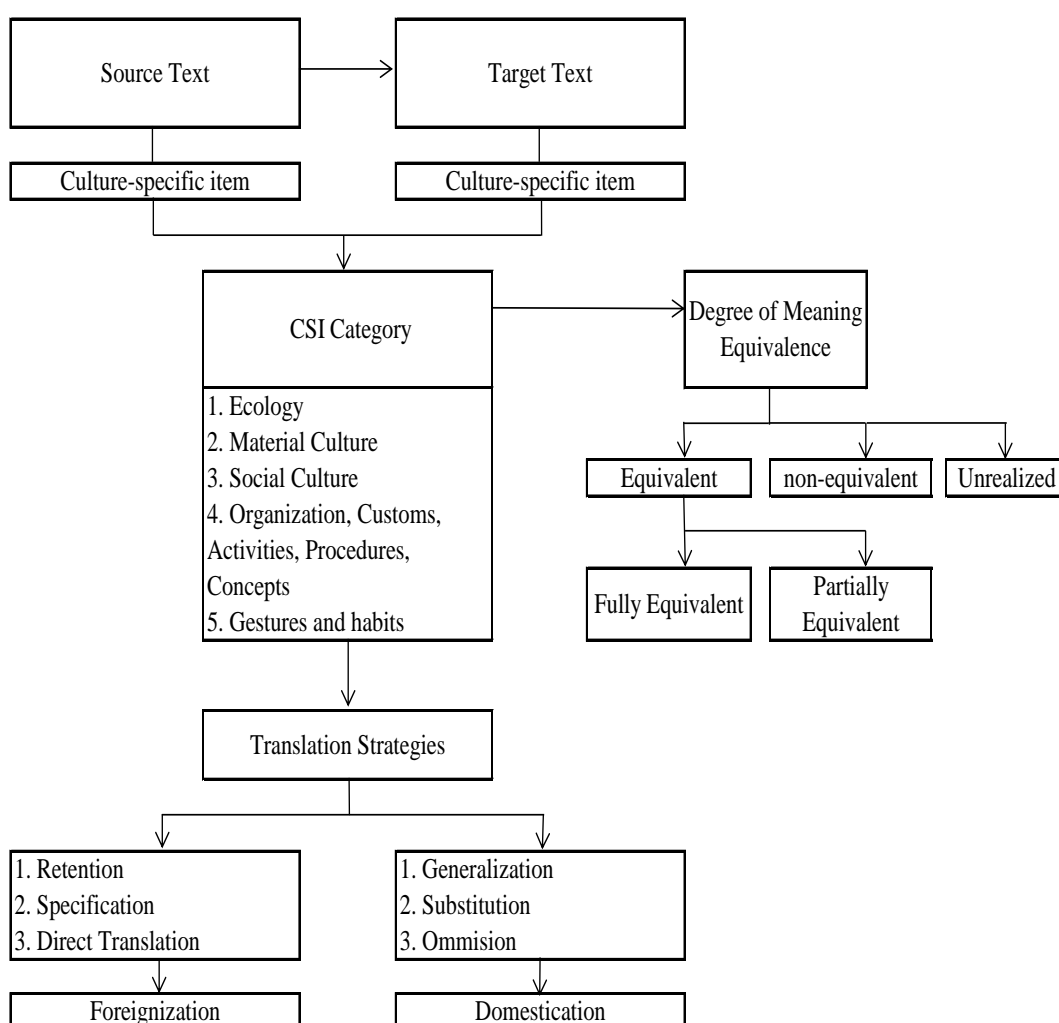


Figure 4. Conceptual Framework

CHAPTER III

RESEARCH METHOD

A. Type of Research

This research employs a qualitative method which is defined by Bogdan and Taylor (Moleong, 2014: 4) as a research procedure which produces descriptive data in the form of either written or oral. Qualitative research is well suited for this research due to the nature of qualitative research which, according to Hancock (1998: 1), describes social phenomena that occur naturally without any attempt to manipulate certain situation under study as in the case with experimental quantitative research.

The phenomena that are being studied in this research are types of CSIs, the strategies to translate the CSIs, the ideologies implemented by the translator of in translating the CSIs and the degree of meaning equivalence of the CSIs English translation found in *Mirah of Banda*. The implementation of the dominant ideology was traced through the translation strategies. There is no manipulation during the process and the research findings were presented in the form of descriptive data.

This research attempts to reveal the types of CSIs, the ideology of the translation of the CSIs of *Mirah dari Banda* into *Mirah of Banda* by tracing through the translation strategies (the second objective) and the last one is the degree of meaning equivalence and the findings lead to the dominant ideology used by the translator. Moleong (2014: 11) states that the qualitative research is

indeed stressing to the importance of the process instead of the result. In the same line, Ritchie and Lewis (2003: 5) state that this type of research is “used to address research questions that require explanation or understanding of social phenomena and their contexts”, especially when the researcher explores issues that “hold some complexity and to studying processes that occur over time” (Lewis, 2003: 5). In other words, qualitative method is well suited for conducting a research that focus on the studying the process of a phenomena under study.

B. Source and Sources of the Data

Data is considered as the most important aspect in the qualitative research. According to Schreiber (2008: 185) the term data refers to a collection of information that can be in forms of numbers, words, pictures, video, audio and concepts. The data used in this research are in form of culture-specific items which work on lexical level. To be more specific, the data are in the form of words and phrases.

The data were collected manually from the novel *Mirah dari Banda* and its English translation, *Mirah of Banda*. *Mirah dari Banda* is written by Hanna Rambe and first published in 1986. Though the first edition published in 1986, the novel that is used in this research was published in 2010 by *Yayasan Pustaka Obor Indonesia*. It contains 10 chapters in 388 pages. The English translation is entitled *Mirah dari Banda* which is translated by Toni Pollard and first published in 2010 by The Lontar Foundation. It contains 17 chapters in 196 pages.

C. Research Instruments

In qualitative research, there are two instruments involved. They are researcher as the main or key instrument and there are other instruments, such as data sheets, notes, or tape recorder (Prastowo, 2012: 43). According to Moleong (2014: 168), researcher as the instrument acts as the designer, the data collector, the analyst, the data interpreter and the reporter of the research findings.

The second instrument is the data sheet which is used to record and classify the data. Table 5 is the example of the data sheet format.

Table 4. **Data Sheet**

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence				
			EC	MC	SC	OC	GH	Foreignization					Domestication									
								RC	RT	SE	SA	DT	DTS	GR	SC	SPS	SPT	OM	FE	PE	NE	UR
I/MC/ OM/U R	"apa mereka bisa makan sonder <u>lalap</u> dan salad?" (9)	-		✓														✓				✓

D. Data Collection Techniques

According to Moleong (2014: 168), in a qualitative research, the writer herself acts as the main instrument. The writer designed this study. In collecting the data, the researcher, as the main research instrument, took the document analysis method (Ololube and Kpolovie, 2012: 45). The method is done by studying the content of the primary resources which are the source language culture-specific items and their translation in the target language.

The steps that were taken by the researcher can be generalized as follows.

1. Organize and prepare the data for analysis. This process involves sorting, arranging and grouping the data into the classifications used in this research as proposed in the framework.
2. Coding and organizing related segments of data into categories of CSI, translation strategies and degree of meaning equivalence.
3. Represent the data in the research report.

In collecting the data, the data were given codes to make the analysis of each data easier. The following coding is applied.

Datum 1: 1/MC/RC/FE

As explanation for the data example coding above: the data number 1 is a CSI with Retention-Complete as the translation strategy and the degree of meaning equivalence is partially equivalent.

Below is the complete convention of abbreviation used in the data coding.

- 1 : number of the datum
- EC : ecology
- MC : material culture
- SC : social culture
- OC : organization, customs, activities, procedures
- GH : gestures and habits
- RC : retention – complete
- RT : retention – TL Adjust
- SE : specification – explicitation

SA	: specification – addition
DTC	: direct translation – calque
DTS	: direct translation – shifted
GR	: generalization
SC	: substitution – cultural substitution
SPS	: substitution – paraphrase – sense transfer
SPT	: substitution – paraphrase – situational paraphrase
OM	: omission
TLA	: Tl adjust and addition
AS:	Addition and Shifted
FE	: fully equivalent
PE	: partially equivalent
NE	: non-equivalent
UR	: unrealized

E. Data Analysis

According to Creswell (2009: 171) “the process of data analysis involves making sense out of text and image data”. In this research, the analysis process was undertaken by several steps. The first problem was analyzed after all the CSIs found in the source text were already classified following the classification mentioned in the previous chapter. The second problem formulated was analyzed descriptively. The source texts of culture-specific items were compared to the target texts of culture-specific items. According to Toury as cited in Judickaite

(2009: 36) coupled pairs method can be used in analyzing the two different data by comparing them, which means that the CSIs of the ST are compared with the corresponding English translation. Next, they were classified according to the strategies employed by the translator.

The third problem formulated was analyzed by using strategies from the first formulation. It is in accordance to the fact that the strategies employed by the translator can be used to reveal the dominant ideology preferred by the translation in the translation process. Foreignization ideology includes three major strategies, namely retention, specification and direct translation while domestication ideology includes three major strategies namely generalization, substitution and omission.

The last problem formulated which is the degree of meaning equivalence was analyzed by using three parameters namely, equivalent (fully equivalent and partly equivalent), non-equivalent and unrealized. The parameters are set using semantic features which taken from a website specialized in semantic frames called framenet.icsi.berkeley.edu.

F. Trustworthiness

According to Given and Saumure (2008: 896), the concept of trustworthiness is important in qualitative research, because it provides the researcher with a set of tools or parameters by which they can illustrate the worth of his/her research. Moleong (2014, 324-326) proposes four parameters as the basis to gain

trustworthiness. They are credibility, dependability, confirmability and transferability.

In this research, credibility is used as the criterion to assess the trustworthiness. According to Moleong (2014: 327) credibility can be gained by employing triangulation technique. Denzin (Rothbauer, 2008: 892-4) defines triangulation as “a combination of methods used to study the interrelated phenomena from multiple and different angles or perspectives”. In other words, triangulation is a technique that uses different perspectives to increase the credibility of the data. The perspectives are derived from elements outside the research. Denzin (Rothbauer, 2008: 892-4) divides four types of triangulation namely, triangulation of methods of data collection, investigator triangulation, theory triangulation, and triangulation of data sources. This research used only three out of four types of triangulation methods. They are triangulation of methods, investigator triangulation and triangulation of data sources.

Triangulation of methods of data collection is a method used to design and conduct the research. In this research, since the objects of the research are in the form of texts, the method used to collect the data is the document analysis method (Ololube and Kpolovie, 2012: 45). This method is done by studying the content of the primary sources and secondary sources thoroughly. According to Ololube and Kpolovie (2012: 45). the primary sources refer to the “first-hand information” on the theme of the research and the secondary sources refer to documents or researches conducted by other researcher that are relevant to the topic of the research under study. In this research, the primary sources are CSIs taken from the

ST (*Mirah dari Banda*) and the TT (*Mirah of Banda*) and the secondary sources include books, journals, undergraduate, postgraduate and doctoral theses, papers, reliable dictionaries (*Kamus Besar Bahasa Indonesia* and Oxford Dictionary Online), semantic frames online, and some written online sources.

Investigator triangulation invites respondents to make comment on the research findings. According to Rothbauer (2008: 892-4), this technique allows additional insight in the process of making sense of the data as brings “different perspectives and epistemological assumptions”. This cross-checking strategy enables the respondents to corroborate or even to refute the conclusion reached by the researcher by providing alternative perspective. This is to avoid the researcher’s biases in processing the data. In this research, the respondents are expected to have an adequate knowledge of translation studies, therefore they are taken from translation tenth semester students of Yogyakarta States University. They are Sigit Wibisono and Fairuzzamani Inayatilah. Their contributions validate the credibility of the data.

Triangulation of data sources increases the credibility of the research findings by drawing from evidence taken from various of data sources. According to Rothbauer (2008: 892-4), the data sources can be taken from interviews, archival and historical documents, public record, personal papers, written documents and etc. Each type of data sources can provide different insights regarding the phenomena under study. In this research, the data sources are the theories that support the formulated problems. They are taken from books, journals, undergraduate, postgraduate and doctoral theses, papers, reliable dictionaries

(*Kamus Besar Bahasa Indonesia* and Oxford Dictionary Online), semantic frames online, and some written online sources related to culture-specific items theories, equivalence theories and translation ideology theories. Triangulation method is used to seek the big picture or the holistic view of the research phenomena under study as well as to verify and validate the consistency and integrity of research findings.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter contains the findings and the discussions of the analyzed data in the thesis. The research findings represent the data findings of the analysis served as four parts, namely the table types frequencies of culture-specific items, the table strategies frequencies employed by the translator in translating the culture-specific items, the table of ideology frequencies chosen by the translator traced from strategies employed, and the table of the degree of meaning equivalence of the culture-specific items in the novel. The discussion presents the detail explanation of the data findings according to the four research problems. Those are the discussions and the detail explaining the types, the strategies employed by the translator, the ideologies chosen traced by the strategies, and the degree of meaning equivalence of the translation of culture-specific items.

A. Research Findings

This research discovers 108 culture-specific items in 374 pages of the source novel. The data findings are served as the tables based on the four research problems formulated which are the types, the strategies employed by the translator, the ideology chosen by him, and the degree of meaning equivalence of the culture-specific items.

1. The Types of Culture-Specific Items

As previously mentioned in Chapter II, Newmark (1988: 95) classifies culture-specific items into five categories. They are ecology, material culture, social culture, organization and customs and the last one is gestures and habits. The table 5 shows the frequency and percentage of the type of culture-specific items in *Mirah dari Banda*.

Table 5. **Data Finding of Types of Culture-Specific Items**

No.	Types of CSI	Frequency	Percentage
1	Ecology	3	2.78%
2	Material Culture	36	33.33%
3	Social Culture	11	10.19%
4	Organization, custom, procedure, concept	58	53.70%
5	Gesture and habit	-	-
Total		108	100.00%

It was shown in the table 5 that the fourth category is in the highest rank with 58 data out of 108 total data or 53.70%. It is then followed by second category which is material culture with 36 data or 33.33% then followed by social culture with 11 data or 10.19% and then the lowest rank of all is the first category which is ecology with only 3 data or 2.78%.

2. The Strategies in Translating the Culture-Specific Items

This research finds that the all strategies proposed by Pedersen were employed by the translator in translating culture-specific items, namely, retention,

specification, direct translation, generalization, substitution, omission and with the addition of 2 kinds of mixed strategy (combination of two sub-strategies). Table 5 shows the percentage of the strategies employed in translating culture-specific items.

Table 6. The Frequency and the Percentage of the Translation Strategies

No.	Strategies	Frequency	Percentage
1	Retention		
	a. Complete	13	12.04%
	b. TL Adjust	8	7.41%
2	Specification		
	a. Explication	-	-
	b. Addition	7	6.48%
3	Direct Translation		
	a. Calque	1	0.93%
	b. Shifted	1	0.93%
4	Generalization	20	18.52%
5	Substitution		
	a. Cultural Substitution	5	4.63%
	b. Paraphrase		
	1) Sense Transfer	13	12.04%
	2) Situational Paraphrase	-	-
6	Omission	31	28.70%
7	Mixed Strategy		
	a. TL Adjust and Addition	8	7.41%
	b. Addition and Shifted	1	0.93%
Total		108	100.00%

The table above shows that there are 13 (12.04%) culture-specific items using complete strategy, 8 (7.41%) culture-specific items using TL adjust strategy, 7 (6.48%) culture-specific items using addition strategy, 1 (0.93%) culture-specific items using calque strategy, 1 (0.93%) culture-specific items using shifted

strategy, 20 (18.52%) culture-specific items using generalization strategy, 5 (4.63%) culture-specific items using cultural substitution strategy, 13 (12.04%) culture-specific items using sense transfer strategy, 31 (28.70%) culture-specific items using omission strategy, 8 or (7.41%) culture-specific items using TL adjust and addition strategy, and 1 (0.93%) culture-specific item using addition and shifted strategy.

3. The Translator Ideology in Translating the Culture-Specific Items

The translation ideology is divided into two ideologies, namely foreignization and domestication. According to Pederson, the foreignization shares three strategies, namely retention (complete and TL adjust), specification(explicitation and addition), direct translation (calque and shifted).The domestication shares three strategies, namely generalization, substitution (cultural substitution, sense transfer and situational paraphrase) and omission.

From 108 data findings, it is found that there are 39 data (36.11%) considered under the category of foreignization ideology, including 9 (8.34%) mixed strategies that fall within the category of foreignization and 69 data (63.89%) considered under the category of domestication ideology. The researcher indicates the frequency of both ideologies traced from the strategies employed in the table below.

Table 7. **The Frequency and the Percentage of the Ideologies**

		Frequency	Percentage
Foreignization	Retention	21	19.44%
	Specification	7	6.48%
	Direct Translation	2	1.85%
	Mixed Strategy	9	8.33%
Total Foreignization		39	36.11%
Domestication	Generalization	20	18.52%
	Substitution	18	16.67%
	Omission	31	28.70%
Total Domestication		69	63.89%

The table above shows that foreignization ideology shares three strategies with the addition of the mixed strategy, namely retention employed 21 times (19.44%), specification employed 7 times (6.48%), direct translation employed 2 times (1.85%) and mixed strategy employed 9 times (8.33%). On the other hand, domestication ideology shares three strategies namely, generalization employed 20 times (18.52%), substitution employed 18 times (16.67%) and omission employed 31 times (28.70%).

4. The Degree of Meaning Equivalence of the Culture-Specific Items

The research discovers that from 108 data findings, 43 data (39.81%) are considered fully equivalent, 32 data (29.63%) are partially equivalent, 2 data (1.85%) are considered non-equivalent and 31 data (28.70%) are considered as unrealized. The table of the frequency and percentage of the accuracy is presented as follows.

Table 8. The Frequency and the Percentage of the Degree of Meaning Equivalence

No	Degree of Meaning Equivalence	Frequency	Percentage
1	Equivalent		
	a. Fully Equivalent	43	39.81%
	b. Partly Equivalent	32	29.63%
2	Non-Equivalent	2	1.85%
3	Unrealized	31	28.70%
Total		108	100.00%

In order to make a clear description, the next table shows the frequency of all the data according to their types, strategies, ideologies and degree of meaning equivalence.

Table 8. The Frequency of the Types, Translation Ideologies, Strategies and Degrees of Meaning Equivalence

Types Strategies		Ecology	Material Culture	Social Culture	Organization, custom, concept	Total
Retention	Complete	FE: 1 PE: NE: UR:	FE:5 PE: NE: UR:	FE: 1 PE: NE: UR:	FE: 6 PE: NE: UR:	13
	TL Adjust	FE: 1 PE: NE: UR:	FE: 2 PE: NE: UR:	FE:1 PE: NE: UR:	FE: 4 PE: NE: UR:	8
Specification	Addition		FE: PE: NE: UR:	FE: 3 PE: NE: UR:	FE: 4 PE: NE: UR:	7
Direct Translation	Calque				FE: PE:1 NE: UR:	1
	Shifted		FE: 1 PE: NE: UR:			1
Generalization	Generalization		FE: PE: 8 NE: 1 UR:	FE: PE: 2 NE: UR:	FE: PE: 9 NE: UR:	20
Substitution	Cultural Substitution		FE: PE: 3 NE: UR:	FE: PE: 1 NE: UR:	FE: PE: 1 NE: UR:	5
	Sense Transfer		FE: 1 PE: NE: UR:		FE: 5 PE: 5 NE: 1,	13
Omission	Omission	FE: PE: NE: UR: 1	FE: PE: NE: UR: 8	FE: PE: NE: UR: 3,	FE: PE: NE: UR: 18	31
Mixed Strategy	TL Adjust and Addition		FE: 4 PE: 1 NE: UR:	FE: PE: NE: UR:	FE: 3 PE: NE: UR:	8
	Addition and Shifted		FE: PE: 1 NE: UR:			1
Total		3	36	11	58	108

As seen in the table above, ecology is translated using 2 different strategies, namely retention and omission. Retention yields 2 fully equivalent translation and omission yields 1 unrealized translation.

Material culture is translated using 6 different strategies namely, retention, direct translation, generalization, substitution, omission and mixed strategy. Retention yields 7 fully equivalent translation. Direct translation yields 1 fully equivalent translation. Generalization yields 8 partially equivalent translation and 1 non-equivalent translation. Substitution yields 1 fully equivalent and 3 partially equivalent translation. Omission yields 8 unrealized translation. Mixed strategy yields 4 fully equivalent and 2 partially equivalent translation.

Social culture is translated using 4 different strategies namely, retention, specification, generalization and omission. Retention yields 2 fully equivalent translation. Specification yields 3 fully equivalent translation. Generalization yields 3 partially equivalent translation. Omission yields 3 unrealized translation.

Organization, custom, concept category is translated using 7 different strategies namely, retention, specification, direct translation, generalization, substitution, omission and mixed strategy. Retention yields 10 fully equivalent translation. Specification yields 4 fully equivalent translation. Direct translation yields 1 partially equivalent translation. Generalization yields 9 partially equivalent translation. Substitution yields 5 fully equivalent, 6 partially equivalent and 1 non-equivalent translation. Omission yields 18 unrealized translation. Mixed strategy yields 3 fully equivalent translation.

B. Discussion

This part contains the discussion of the analyzed data in the thesis. It will be divided into two parts based on the three problems formulated in the first chapter. The first and second problems will be discussed in the first discussion since they are directly linked. As previously mentioned, the dominant ideology preferred by the translator in translating the culture-specific items will be revealed through the dominant translation strategy employed by the translator in translating the culture-specific items.

The first part consists of the analysis of the strategies as well as the chosen ideologies employed by the translator in translating culture-specific items. In the first part of the discussion, the strategies were already lined up according to Pedersen's division. The third part in this chapter deals with the degree of meaning equivalence of the translation of culture-specific items.

1. Types of Culture-Specific Items

As seen in research findings, the types of culture-specific items found in *Mirah dari Banda* are ecology, material culture, social culture and organization, custom, concept. Examples and elaborations of each type are elaborated below.

a. Ecology

This category includes geographical and ecological features that unique to their origin cultures. The category of ecology can cover wide aspects including animals, plants, winds and etc. It is the most infrequent type of culture-specific

item found in the source novel. There are 3 data or 2.78% that are classified in this category. The elaboration of an example is as follow.

Datum 44: 44/EC/RC/FE

SL: Keduanya hendak menembak **burung walor**, sejenis merpati putih, di kebun pala.

TL: Captain Sustrisno wanted to shoot **walorbird**, a type of white pigeon on the nutmeg plantations,

It is the part when Wendy and the others are taking a tour around Banda and they were stopping for lunch. Captain Sutrisno was in charge in cooking a *walor* soup. He claimed that he can catch *burung walor* on his own and it turned out that he bought it from local people.

Walor is a living being thus considered as animal that fall under the category of ecology of Newmark's classification. It is considered as a culture-specific item because it is said to wander only around the nutmeg plantation. It is a bird that specifically found in tropical countries or area. In the novel, Mirah describes the bird as a pest because it ate nutmeg which meant to be harvested and sold. The owner of nutmeg plantation thought many ways to casted it out of the plantation. Having *walor* wandered around the nutmeg plantation is a sign that the nutmeg are in a good condition.

Walor in this datum is translated in the target language using retention strategy. The fact that the word *walor* is retained in the target language affirms that it is indeed a concept that is hardly replaced by other concept of bird in the target language.

b. Material Culture

It basically refers to man made things. It is made purposely to fulfill human's need. This category can cover a wide range of criteria such as food, drinks, houses, transportation and etc. It is the second most frequent type of culture-specific item found in the source novel. There are 36 data or 33.33% found under this category. The elaborations of some examples are as follow.

Datum 11: 11/MC/RC/FE

SL: Didekat ketiga piring terletak tiga mangkok putih dari porselin, berisi tiga jenis saus teman ikan bakar. "Ini saus kecap, disebut colo-colo. Mereka yang tidak menyukai pedas, dapat mengambil *colo-colo* khusus tanpa *rica*,"

TL: Next to them, white porcelain bowls displayed three sauces, including Banda's renowned colo-colo.

It is a part when Ratna, Jack, Wendy, Matt and the others were taking a tour around Banda. They stopped at Jack's friend's house and began to cook for lunch. They prepared Banda's traditional dish and one of them was *colo-colo*. According to the glossary term in *Mirah dari Banda*, this sauce is made from soy sauce and spices. This sauce is usually served along with grilled fish. *Colo-colo* is Banda's signature sauce. It can be made from various of ingredient but the typical ones are chilly, soy sauce, Chinese lemon and spices. It is considered as culture-specific items because it is said to be originated from Banda and the chances this concept can be replaced with the concept from the target language may be very little. Given the fact that this item is specifically used in Banda, it indeed belongs to the category of Newmark's material culture.

The “sauce” is added by the translator to assist the target reader in recognizing that *colo-colo* is a sauce. Adding additional information such as the word sauce indicates that the word *colo-colo* may not be recognized by the target readers instantly by itself if it were retained without any additional information in the target language. On the other hand, if the word *colo-colo* is replaced by the word sauce only in the target text, it will lose the characteristic of the source culture.

Datum 18: 18/MC/RC/FE

SL: "Orang Banda panggil ini ulang-ulang, Nyonya," Kata Pak Camat yang juga kembali ke meja makan untuk mengambil ayam opor.

TL: "The Bandanese call it ulang-ulang," said the *camat*, who had gotten up for helping of the chicken dish.

It is the part when Jack and Ratna as the party host, held a feast to welcome their foreign guests in Banda. Jack and Ratna had already prepared some Banda's signature dish and other regular food. One of the Banda's signature dishes is the *ulang-ulang*. It is defined by the glossary term in *Mirah dari Banda* as dish that sort of like *urap* in Java but the vegetables are not cooked. The dish consists of the mix of raw vegetables, spices and grated coconut. In this context, Pak Camat offered Matt (the foreign guest) to try the dish. The concept of *ulang-ulang* is not really common in Indonesia since it is Banda's signature. As describes in the ST, in Banda, this dish is commonly eaten as a side dish of grilled *tongkol* (fish).

Ulang-ulang is considered as a culture-specific item by the researcher for the concept that is unlikely to be found in the culture of the target text. It belongs to the food criterion under the material culture classification set by Newmark. The

translator chooses to retain the word *ulang-ulang* in the target language without any additional information nearby. Though it may confuse the target reader who does not have knowledge about this item, the translator insists to keep the word in the target language. This is done because the concept of *ulang-ulang* may be hard to be replaced by other similar concept of food from the target culture.

Datum 57: 57/MC/GR/PE

SL: Ia membawa sebuah *gae-gae* yang panjang dan sebuah **bakul** besar yang digendong di punggungnya

TL: She carried a long, hooked stick and had a large **basket** hanging from her back.

In this context, Mirah remembered that Karsih always brought *bakul* on her back when she went to the plantation. It was used to contain the nutmeg Karsih picked. *Bakul* is classified as culture-specific items due to its specific form that differentiate it with other containers. Furthermore, *Bakul* is a familiar item for most Indonesian, especially Javanese. It refers to a specific shape of basket and usually used by people who live in villages. *Kamus Besar Bahasa Indonesia*(KBBI) defines *bakul* as container that is made from woven bamboo or rattan with a circular mouth on the top, while its bottom is in the form of rectangular which is smaller than the size of the mouth. The strategy employed by the translator is the generalization strategy. The translator replaces *bakul* with its hypernym which is “basket”. *Oxforddictionaries.com* defines basket as “a container used to hold or carry things, typically made from interwoven strips of cane or wire”. This is done probably due to the generic concept of *bakul* which is basket in the target language is seen by the translator as something that can be

more accepted by the target readers or simply simpler rather than explaining about the characteristic of *bakul* in the target language.

c. Social Culture

This category focuses on only two specific things; work and leisure activities such as sport and occupation. There are 11 data (10.19%) found under this category. The elaborations of some examples are as follows.

Datum 91: 91/SC/RC/FE

SL: Tuan Besar menyediakan hadiah untuk **Lebai** dan teman-temannya.

TL: Tuan Besar provided a gift for **the Lebai** and each member of his party

In this context, Mirah was ill because her idea to hold a feast in Tuan Besar's house was rejected. When she got better, Tuan Besar was grateful for it and promised her to arrange *selamatan* or a feast to celebrate her recovery. It is a tradition to summon *lebai* in *selamatan* feast because most of the contract workers in Banda at that time are Moslems. According to *Kamus Besar Bahasa Indonesia* (KBBI), *lebai* is a man whose job is closely related to Islam in *kampung* or village in Indonesia. In the TT, he is described as a man from mosque or the mosque official. In other words, *lebai* is the person who takes care of a mosque and in charge of Islam related events that take place in the area near the mosque (usually mosques in rural area). In this occasion, his job was to lead the Moslems who attend the fest to pray together at the beginning of the feast. A fest like this was usually held to celebrate a good harvest season but in this occasion,

Tuan Besar asked *lebai* and his friends to give thanks to God for he made Mirah better. The concept of *lebai* is not very common in Indonesia and to Indonesian nowadays because it was commonly used in the past.

It is classified as a culture-specific item because the term indicates a job of a man that is specifically used in Indonesia and unlikely used in the global sense or in non-Islam countries. Therefore, it falls within the category of work under the social culture of Newrmak's classification of culture-specific item.

Datum 84: 84/SC/OM/UR

SL: Mereka selalu pinjam uang dari Hamid, orang Arab yang tinggal di Neira, atau dari Babah Kong, tukang kelontong dekat mesjid.

TL: -

In this context, Mirah was telling a story about plantation workers who love to gamble with all the money they have even when they had no money they preferred to borrow some from Babah Kong, tukang kelontong. His job was to sell daily goods such as soap, hairpin, brush and even lending money. One of the uniqueness of this job is, he did not have a permanent spot such as a shop, he stopped only for temporary in certain places such as the area around the mosque and then started to walk again to sell his commodities. Another thing make this job specific is the facility to pay in installments. Those concepts may not be found in some cultures and hard to be replaced, thus making this job a culture-specific item that fall under the category of work that is part of social culture. The decision to omit the CSI and the entire context confirm that it is difficult to find the similar concept that serve the same function in the target language.

d. Organization, Custom, Concept

This category includes various formal standards that indicate certain hierarchy applied in cultures. It also includes terms or references that refer to the concept of customs/activities/organization related to political, administrative, religious, and etc. There are 58 data (53.70%) found under this category. The elaborations of some examples are as follow.

Datum 37: 37/OC/RC/FE

SL: Setiap kampung atau kelompok masyarakat mengangkat seorang pemimpin, mirip kedudukan **lurah** di Jawa.

TL: Every village or community group appointed a chief, similar to the position of **lurah** in Java.

In this context, Jack was telling his guests about Banda's history, of how Bandanese in the past selects their leader. One of ways to select him is through an election. It means that in every village of community group, a chief is appointed by the member of the village and the author tried to compare the concept of the election of this chief to the concept of *lurah* at that time in Java. For Indonesian, the concept of *lurah* is well common. It belongs to the criterion of organization of Newmark's culture-specific items because *lurah* is the lowest rank of Indonesia government and his territories cover the area of RT and RW. *Kamus Besar Bahasa Indonesia* defines this term as the lowest rank of official government. However, in the ST context, this concept of this term means quite different compared to the nowadays *lurah*. *Lurah* in Java during the Dutch colonization time was appointed by a community that he is about to rule. The decision made by the

translator to keep this culture-specific item is probably to accentuate a foreign taste in the TT. The concept of selecting a leader of a community by its member can be seen in a traditional or old way of live of people in the past. It was when there was no official government established. Though there must be similar concept of *lurah* in other cultures, still its concept may be very difficult to be interpreted in the global sense and can be accepted by the global target readers.

Datum 40: 40/OC/GR/PE

SL: Orang-kaya mengatur pula petani pala yang bukan sahayanya. Jika terjadi perselisihan, ia menjadi penengah.

TL: "The chiefs also regulated those nutmeg farmers who were not slaves and for all disputes they acted as mediators."

In this context, Jack was telling his foreign friends that there was a time when certain people were classified as rulers in Banda. These people were called *orang-kaya*. The descriptions of this particular leader are different depends on the speakers. The Bandanese regards these people as great leaders while the colonizers regard them as wicked and greedy people. They are called orang-kaya for reasons. One of them is, they are considered as people who were capable of leading the rest of Bandanese because they were seen as people who have already successfully manage their wealth and health.

This term is considered as a culture-specific item due to the fact that it is considered as a title in a community that served as someone who is in charge of leading the rest of the member and it is specifically used Banda in the past. The decision to replace it with its generic concept (chef) can be seen as an attempt to

smooth the process of reading of the target readers, though it is resulted in the decrease of the degree of the meaning which makes the translation a partially equivalent translation. It may also due to the fact that it is hard to find the replacement of the concept of *orang-kaya* in the target language that serve the same function as it does in the source language. There may be a similar concept in other culture, but to be safe the term chief can be used as the replacement as long as there is supporting information that supports it as the term that refer to the concept of *orang-kaya* plus able to maintain the meaning of the original concept.

Datum 100: 100/OC/SC/PE

SL: Yang saya ingat dari Said ini, **sedekah kurban**nya di Hari Raya Haji tiap tahun.

TL: What I remember about Said was his contribution on Pilgrims' Holiday. He gave **alms** to Muslims all over Banda.

In this context, Mirah was telling a story about Said, the richest Moslems in Banda in the past. He was said to give lots of *kurban* to the Moslem people in Banda. The concept of *kurban* in Indonesia is commonly known for most of Indonesian because the majority of people who live in Indonesia are Moslems. According to *Kamus Besar Bahasa Indonesia*(KBBI), *Kurban* is a sacrifice to Allah (cows, camels, sheep that were killed in Islamic way). This tem falls within the category of culture-specific items because it is an Islamic ritual that can be found strange to those who know very little about Islam. It belongs to the fourth category of Newmark's culture-specific classification. The strategy employed by the translator in translating this CSI is the cultural substitution strategy. The

translator replaced the term *kurban* with ‘alms’ which is described by *Oxforddictionaries.com* as a ritual that perform the act of giving money or food to poor people. The term alms is usually associated with Christianity or Buddhism. Though the meaning of the concept *kurban* is not completely the same with alms which make it considered as partially equivalent, the translator still used alms probably due to fact that both refer to the act of sacrificing for the sake of religion. The translator may regard alms as the closest concept of *kurban* and seen as the more familiar term for the global target readers.

2. The Strategies and Ideologies in Translating the Culture-Specific Items

This part combines the discussion of the first and second formulated problem. It aims to analyze the strategies and ideologies employed by the translator in translating culture-specific items in the source novel to the target novel. Adopting Pedersen’s classification of ideology, the following elaborations of translation strategies are divided into two groups of ideologies, namely foreignization and domestication ideologies. To identify and investigate them, the researcher employs *Kamus Besar Bahasa Indonesia* (KBBI) and Google. As the attempt in analyzing the translation of culture-specific items, the researcher employed the *Oxforddictionaries.com*.

a. Foreignization Ideology

According to Pedersen, foreignization ideology can be traced through three translation strategies, namely retention, specification and direct translation. Examples and elaborations of each strategy as well as its sub-categories are elaborated below.

1. Retention

Retention strategy consists of two sub-strategies namely complete and TL adjust. The elaborations are as follows.

a. Complete

The complete strategy is done by allowing the element of the SL to enter the TT without changing the CSI of the ST. By applying this strategy, the translator allows the target readers to experience the closest they can get to the ST culture through its unaltered culture-specific items placed in the TT. This strategy is considered as the most foreign strategy. It is fall within the retention strategy along with TL adjust strategy. The foreignization effect is achieved simply by retaining the culture-specific item of the source language into the target language. However, the drawback of this strategy is when there is no single information in the context that can assist the target readers to grasp the intended concept of the culture-specific item implemented by the author.

It is the most frequent strategy under the foreignization ideology employed by the translator in translating culture-specific items in the novel. It was employed by

the translator 13 times (12.04%). The elaborations of some examples are as follows.

(Datum 18: 18/MC/RC/FE)

ST: "Orang Banda panggil ini *ulang-ulang*, Nyonya," Kata Pak Camat yang juga kembali ke meja makan untuk mengambil ayam opor.

TT: "The Bandanese call it *ulang-ulang*," said the *camat*, who had gotten up for helping of the chicken dish.

It is in the part when Jack and Ratna as the party host, held a feast to welcome their foreign guests in Banda. Jack and Ratna had already prepared some Banda's signature dish and other regular food. One of the Banda's signature dishes is *ulang-ulang*, sort of like *urap* in Java but the vegetables are not cooked. The dish consists of the mix of raw vegetables, spices and grated coconut. In this context, Pak Camat offered Matt (the foreign guest) to try the dish.

Ulang-ulang is considered as a culture-specific item by the researcher for the concept that is unlikely to be found in the TT culture. The concept of *ulang-ulang* is not really common in Indonesia since it is Banda's specialty. Thus making it fall under the food criterion which is part of the material culture classification set by Newmark. It is defined by the glossary term in *Mirah dari Banda* as dish that has a similar concept with *urap* in Java. Its main ingredients are raw vegetables mixed with seasoned spiced grated coconut for dressing and usually eaten along with *tongkol* fish. The translator chooses to apply the complete strategy to translate this item. The term *ulang-ulang* is retained in the target text without any additional information nearby.

The foreignization ideology is performed by the translator by using this strategy. The effect of foreignization is obviously achieved through the preservation of the CSI from the source language into the target language. This strategy allows the target readers to recognize a culture-specific item of the source culture and force them to understand the concept of *ulang-ulang* without any additional information attach to the culture-specific item.

(Datum37: 37/OC/RC/FE)

SL: Setiap kampung atau kelompok masyarakat mengangkat seorang pemimpin, mirip kedudukan **lurah** di Jawa.

TL: Every village or community group appointed a chief, similar to the position of **lurah** in Java.

In this context, Jack was telling his guests about Banda's history, of how Bandanese in the past selects their leader. One of ways to select him is through election. It means that in every village of community group, a chief is appointed by the member of the village and the author tried to compare the concept of the election of this chief to the concept of *lurah* at that time in Java.

Lurah is the lowest rank of Indonesia government and his territories cover the area of RT and RW. It belongs to the criterion of organization of Newmark's culture-specific items. *Kamus Besar Bahasa Indonesia* defines this term as the lowest rank of official government. However, in the ST context, this concept of this term means quite different compared to the nowadays *lurah*. *Lurah* in Java during the Dutch colonization time was appointed by a community that he is about to rule. The decision made by the translator to keep this culture-specific item is probably to accentuate a foreign taste in the TT.

For Indonesian, the concept of *lurah* is well common. The foreignization ideology is performed by the translator through this strategy as its effect is achieved through the preservation of the culture-specific item in this data. The preservation may affect the target readers for not all of them know the concept of it like Indonesian does.

b. TL Adjust

In translating CSIs in the novel, this strategy was employed by the translator 8 times (7.41%) in translating culture-specific items. It is the second most frequent strategy under the foreignization ideology employed by the translator in translating the culture-specific items. The foreignization affect is achieved simply by keeping the culture-specific item of the source language into the target language but, unlike the complete one, this strategy adds a little adjustment in the CSI that is brought directly from the source language. This little adjustment is made probably to give the target readers a little familiarity of their language structure (English). The adjustment can be in the form of adding an article such as “a”, “an” and “the” right before the CSI. The elaboration is as follows.

(Datum 91: 91/SC/RT/FE)

ST: Tuan Besar menyediakan hadiah untuk **Lebai** dan teman-temannya.

TT: Tuan Besar provided a gift for **theLebai** and each member of his party.

In this context, Mirah was ill because her idea to hold a feast in Tuan Besar’s house was rejected. When she got better, Tuan Besar was grateful for it and

promised her to arrange *selamatan* or a feast to celebrate her recovery. It is a tradition to summon *lebai* in *selamatan* feast because most of the contract workers in Banda at that time are Moslems.

According to *Kamus Besar Bahasa Indonesia* (KBBI), *lebai* is a man whose job is closely related to Islam in *kampung* or village in Indonesia. *Lebai* is the person who takes care of a mosque and in charge of Islam related events that take place in the area near the mosque (usually mosques in rural area). In the TT, he is described as a man from mosque or the mosque official. In this occasion, his job was to lead the Moslems who attend the fest to pray together at the beginning of the feast. A fest like this was usually held to celebrate a good harvest season but in this occasion, Tuan Besar asked *lebai* and his friends to give thanks to God for he made Mirah better. The concept of *lebai* is not very common in Indonesia and to Indonesian nowadays because it was commonly used in the past.

TL Adjust strategy is employed by the translator in translating this datum. In this datum, the article “the” is added before the tem *lebai*. The article “the” is used before nouns to refer to things or people that have already mentioned or talked before. The foreignization ideology is performed by the translator through this strategy as its effect is achieved through the preservation of the culture-specific item in this data. Through this strategy, the translator may insist in bringing the source culture implemented in the source text closer to the global target readers. They reading will not be smooth but they will gain something new by knowing new alien element. The article “the” that was added right before the

culture-specific item may create a sense of familiarity of the language structure of the target readers.

2. Specification

Specification strategy consists of two sub-strategies namely explicitation and addition. However, in translating culture-specific in the source novel into the target novel, the translator employed only one of the sub-strategies, namely addition strategy.

a. Addition

This strategy is employed with the intention to “give guidance to the TC audience”. This strategy is done by adding the CSI’s sense, connotation meaning or hidden information along with the CSI of the ST in the TT. In translating CSIs in this novel, such strategy was employed 7 times (6.48%). Addition strategy is the fourth most frequent strategy under foreignization ideology performed by the translator in translating the culture-specific items in the data. The foreignization effect is achieved through preserving the CSI and adding its part of sense or its connotation in the target language. This strategy can be said as the kindest strategy under the foreignization ideology because it directly assists the target readers who may not be familiar with the concept of certain CSIs that are preserved in the source language. The elaborations of some examples are as follows.

(Datum 78: 78/OC/SA/FE)

ST: Rajin berlatih wayang atau **gamelan** milik perek. Tidak pernah menolak ajakan meronggeng atau meramaikan acara di perek.

TT: One of the reasons that Ni Sari was so popular was because she was an active member of the plantation's **gamelan orchestra**.

In this context, Mirah remembered Ni Sari as a friendly woman. She mentioned that Ni Sari always participates in the group's activities such as participating in ronggeng dance, *wayang*, and practicing *gamelan*.

According to *Kamus Besar Bahasa Indonesia* (KBBI), *gamelan* is a traditional music ensemble which consist of *saron*, *bonang*, *rebab*, *gendang*, *gong*, and etc. *Gamelan* istypically associated with *wayang* or traditional dance performance that usually originated from Java or Bali, Indonesia. *Gamelan* is a set of instrument and therefore cannot be played by only one person. It needs people to play it. It is considered as a traditional instrument nowadays and not so many people can play it. It belongs to the classification of Newmark's material culture.

The addition strategy is employed by the translator to give guidance for the target readers who may unfamiliar with the concept of *gamelan*. The term "orchestra" is added next to the term *gamelan* to make a clear indication that *gamelan* is a set of traditional musical instruments. The term orchestra is defined by *Oxforddictionaries.com* as a group of instrumentalists, especially one combining string, woodwind, brass and percussion sections and playing classical music.

The concept of *gamelan* is probably alien to the most global target readers. Therefore the translator performs his foreignization ideology by adding additional

information right after the culture-specific item. The foreignization effect is achieved through adding the generic concept of *gamelan* which is a set of instrument that is played by many people in union. The addition strategy allows the global target readers to identify the culture-specific item of the source text and at the same time they can get the big picture of the concept of *gamelan*.

(Datum 95: 95/SC/SA/FE)

ST: Orang Butung mengadakan **pencak silat** ramai-ramai.

TT: Men from Butung performed ***pencak-silat* martial arts** in large groups

In this context, Mirah told a story about the celebration of Haj in Neira, Banda. She remembered that all villages in Neira were invited to participate in the night parade by Said, a rich and kind Moslem who lives in Neira. In the parade, there are people who brought torch, beat the *rebana* and people of Butung who shows off their skills in *pencak silat*.

According to *Kamus Besar Bahasa Indonesia* (KBBI), *pencak silat* is described as Indonesia's martial art; a skill in self-defense and attack with the agility to defend and attack during the match or fight. Though martial arts itself is a common term in Asia regions, the term *pencak silat* is specifically used in Indonesia. It is a term that unifies all styles of fighting exists in Indonesia. It combines the essence of *pencak* as a performance aspect in martial art while *silat* is the essence of fighting and self-defense. To accentuate the cultural element in the term *pencak silat*, the translator chooses to employ the addition strategy. To assist the target readers, he adds additional information which is "martial arts"

right next to the CSI. By doing so, hopefully it can support the term *pencak silat* when it is preserved in the TT.

The concept of *pencak silat* is commonly known in Indonesia. This term refers to the specific material art of self-defence. Though martial arts itself is a common term in Asia regions, the term *pencak silat* is specifically used in Indonesia. The translator performs his foreignization ideology by adding additional information right next to the culture-specific item. The foreignization effect is achieved through adding the general concept of *pencak silat* which is “martial arts” after the word *pencak silat*. The addition strategy allows the global target readers to identify the culture-specific item of the source text and at the same time they can get the big picture of the word *pencak silat*.

3. Direct Translation

Direct Translation strategy consists of two sub-strategies namely, calque and shifted strategy.

a. Calque

It is the third least used strategy under the foreignization ideology employed by the translator in translating the culture-specific items in the data. It was employed 1 time (0.93%). The foreignization effect is achieved through literally translation of the culture-specific items. This strategy creates a foreign word or an exotic concept in the target language. Calque strategy falls under the categorization of Direct Translation strategy. Calque is caused by a literal translation or word for word translation. The result of this translation strategy may

appear exotic to the TT audience (Pedersen 2005: 5). The elaboration of the example is as follows.

(Datum 70: 70/OC/DTC/PE)

ST: Kami tiba waktu jenazah **dimandikan**.

TT: When we got to the barracks the bodies were **being washed**.

In this context, Mirah as a kid experienced the first time going to the Islam funeral. There was an earthquake and typhoon in Banda and many people lost their lives because they were crush by the ruins of *bedeng* and a big kenari tree. When Mirah and Watimah arrived in the barrack, they bodies were in the process of Ghusl or body-washing.

The word *dimandikan* in this context refers to the Islam's ritual of *Ghusl*, body-washing. To wash the deceased's body is obligatory on Muslims. Certain procedures need to be fulfilled before the body is buried. And only the same sex people or family members that are allowed to participate in the ritual with the exception of a child's body and a husband to wife or vice-versa. *Kamus Besar Bahasa Indonesia* (KBBI) defines this term as the act of purifying a body with water. The essence of this ritual is to clean or purify the body as clean as possible for burial. It is considered as a culture-specific item because the term is considered common in Indonesia and the fact that the majority of Indonesian is Moslems, many non-moslem also familiar with this concept. In Java, the dead body is washed by the same sex of its family member (except for the case of husband and wife) watched and surrounded by the neighbors. The preparation of

the burial follows the rules set by Islam and it is considered as a custom for neighbors or close friends to help during the process of the burial preparation, such as washing the body. It belongs to Newmark's fourth classification of culture-specific item.

The strategy employed by the translator in translating this CSI is the calque strategy. The CSI is literally translated into English hoping that the connotation meanings of the word wash will automatically giving a vivid description of what is happening in the datum's context. This is done probably because the translator wants to accentuate a foreign hint in the TL, giving the effect of an exotic situation. However, to translate this term directly can make the target readers left confused or make them completely unaware of the existence of this specific term.

The translator performs his foreignization ideology by translated the culture-specific item literally to the target language. It goes from *dimandikan* into being washed. The implementation of such strategy may result to the confusion of the target readers because they are unlikely to be familiar with the concept of washing the dead body of their family members.

b. Shifted

It is the second least used strategy under the foreignization ideology employed by the translator in translating the culture-specific items in the data. It was employed 1 time (0.93%). The foreignization effect is achieved through literally translation of the culture-specific items, but unlike the calque strategy, the shifted strategy is

adjusting to the target language structure. This strategy creates a foreign word or an exotic concept in the target language. The elaboration of the example is as follows.

(Datum 8: 8/MC/DTS/FE)

ST: Di tangannya siap sebungkus haluwa kenari dan **manisan pala**, dua jenis makanan khas Banda.

TT: She rushed out of the house carrying a packet of kenari-nut halva and some **nutmeg sweets**, two of Banda's specialities.

In this context, Wendy brought *manisan pala* as snacks during their tour around Banda. It was said in the context that it is one of Banda's specialties. The concept of this *manisan pala* is very common in Banda. Until now, it is still regarded as one of the must have gift when people come back from Banda. Its main ingredients are nutmeg and sugar or liquid sugar.

Manisan pala is one of Banda's characteristic foods. It is considered as a culture-specific item that falls under the classification of Newmark's material culture because *pala* (nutmeg) is one of the typical spices of Banda. When people from outside Banda visit Banda, they buy this type of food as presents. The strategy used to translate this CSI is direct translation shifted strategy. One of the reasons, a translator used this kind of strategy is because he wants to maintain a unique or exotic item from the source culture and introduce it to the target readers of different cultures. One of ways to introduce a foreign item is to translate it directly and to keep the semantic load of the ST CSI, nothing is added

or omitted. *Manisan pala* is directly translated into nutmeg sweet and nothing is added or omitted to assist the readers in any way.

The translator performs his foreignization ideology by translating the culture-specific item in this data literally with a little structure adjustment. The word *manisan* is translated into sweet, which is the literal translation of *manisan*, whereas the word *pala* is translated into nutmeg. The term nutmeg sweet is probably uncommon to many people in the source text culture. By applying such strategy, the target readers are forced to recognize the foreign concept of this particular sweet.

4. Mixed Strategy

Mixed strategy is a strategy that combines two different sub-strategies. In translating the culture-specific items in the source novel into the target novel, there are two kinds of mixed strategy employed by the translator and both fall within the foreignization ideology. They are TL adjust and addition and addition and shifted.

a. TL Adjust and Addition

It is the third frequent strategies under the foreignization ideology employed by the translator in translating the culture-specific items in the data. It was employed 8 times (7.41%). The effect of foreignization is achieved through the TL adjust and addition strategy. It is a strategy that combines two main strategies, namely TL adjust and addition. This strategy combines the strategy that adjust the original CSI of the source language into the target language with the intention to

introduce the CSI to the target readers while at the same time attach additional information or the CSI's part of the sense or its connotation. The elaborations of some examples are as follows.

(Datum 26: 26/MC/TLA/FE)

SL: Ia memakai **kain batik** dan kebaya model Jawa serta berkaki telanjang

TL: She was barefoot and wore a Javanese syle **kain-kebaya**, **the traditional wraparound batik cloth** and long-sleeve cotton blouse.

In this context, the person that was referred in the datum was Mirah. Mirah was a cook at Jack and Ratna's house. She was described by Wendy, the western guest, as an old woman who was wearing *kain* and *kebaya* and walking around barefoot. *Kain* at that time was commonly used by native women to cover the down part of their body. Its function is similar to a skirt's. The word *batik* refers to the type of pattern that is used on *kain*. The concept of *kain batik* is still commonly well-known nowadays by most Indonesian especially Javanese.

Kain batik is categorized as culture-specific item under the category of Newmark's material culture due to its unique characteristic as a type of cloth. *Kain* is described by *Kamus Besar Bahasa Indonesia* (KBBI) as a cloth that is specifically woven to be worn as clothing. In Indonesia, the type of cloth that is typically used as *kain* is *batik* type. *Kain batik* is usually worn by Indonesian women with the *kebaya* as the top. They wear *kain* by wrapping it around their waist. It is considered as a traditional cloth now.

Kain batik is translated using the TL Adjust and Addition strategy. It is translated as a *kain*, the traditional wraparound batik cloth. The translator selects

this strategy to give more assistance to the target readers in understanding the CSI while making sure that the target readers notice the CSI of the source culture. The article “a” is probably added to give the target readers a sense of familiarity of their native language structure (English) or just to adjusting to the English structure. It goes from *kain batik* to “a kain, the traditional wraparound batik cloth”. The term *kain batik* is actually a collocation. The word *kain* is commonly collocate with *batik*, but in the source text, these two words are separated and adjusted to meet the structure of addition strategy intended by the translator. The TL adjust strategy can be seen from the addition of the article “a” in front of Javanese and the word *kain* and *batik* were separated. The addition strategy can be seen from the addition of part of the sense of *kain batik*, which is the way to wear it.

The foreignization ideology is performed by the translator in translating the culture-specific item through the combinations of TL adjust strategy and addition strategy. The application of this strategy can give more assistance to the target readers in understanding the CSI while making sure that the target readers notice the CSI of the source culture. The article “a” is probably added to give the target readers a sense of familiarity of their native language structure (English) or just to adjusting to the English structure. The addition of “the wraparound batik cloth” gives an illustration to the target readers of how it was wear and what it looks like.

(Datum 47: 47/MC/TLA/FE)

SL: Seseorang membuat **colo-colo** dari kecap dan perasan Lemong Cina yang mungil-mungil.

TL: ... and prepared with **a colo-colo sauce** made from soy Chinese limes.

It is a part when Ratna, Jack, Wendy, Matt and the others were taking a tour around Banda. They stopped at Jack's friend's house and began to cook for lunch. They prepared Banda's traditional dish and one of them was *colo-colo*. It was eaten with grilled fish.

According to the glossary term in *Mirah dari Banda*, this sauce is made from soy sauce and spices. It actually can be made from various of ingredient but the typical ones are chilly, soy sauce, Chinese lemon and spices. It is considered as culture-specific items because it is said to originate from Banda and the whole concept of *colo-colo* may be hard to be replaced with other concept of food from source culture, thus making the item to fall under the category of Newmark's material culture. This sauce is usually served along with grilled fish. The concept of *colo-colo* is obviously common in Banda. It is similar to the concept of *sambal* which is a very common thing for Indonesia and most them love to add this sauce to their food.

The strategy employed by the translator is the TL Adjust and Addition strategy. The article "a" is probably added before the term *colo-colo* to give the target readers a sense of familiarity of their native language structure (English) or just to adjusting to the English structure. The "sauce" is added to assist the target reader in recognizing that *colo-colo* is a sauce.

The translator performs his foreignization ideology by performing the combination of two strategies under the foreignization ideology namely TL adjust and addition strategy. The foreignization effect is achieved through adjusting the culture-specific item to the English structure by adding an article of “a” and adding additional information related to the culture-specific item which is “sauce”. It goes from *colo-colo* to a *colo-colo* sauce. Sauce is defined by Oxforddictionaried.com as a liquid or semi-liquid substance served with food to add moistness and flavor. The translator’s choice to add the word sauce right after *colo-colo* confirms that this culture-specific item is indeed a type of food and ensures the smooth reading of the target readers who can instantly connect *colo-colo* with the generic concept of sauce in their cultures. This strategy can assist the target readers in identifying the word of *colo-colo* as one of Banda’s traditional food.

b. Addition and Shifted

This is the most infrequent strategy under the foreignization ideology employed by the translator in translating the culture-specific item in the data. It was employed 1 time (0.93%). It is noted the foreignization effect is achieved through the combination of two strategies namely addition and shifted strategy.

(Datum 7: 7/MC/AS/PE)

SL: Di tangannya siap sebungkus **haluwa kenari**.

TL: She rushed out of the house carrying a packet of **kenari-nut halva**.

In this context, Wendy brought *haluwa kenari* as snacks during their tour around Banda. It was said in the context that it is one of Banda's specialties. The concept of this *haluwa kenari* is very common in Banda. Until now, it is still regarded as one of the must have gift when people come back from Banda. Its main ingredients are nutmeg and brown sugar.

Haluwa kenari is considered as a CSI that belongs to the classification of Newmark's material culture because it is considered as one of Banda's specialties. It considered as a snack and it made of brown sugar and *kenari*-nut. It was frozen first then it is ready to be served or eat.

The strategy that the translator chooses to render this CSI is addition and shifted. The term halva is considered as the rough translation of *haluwa*. *Haluwa* is described by *Kamus Besar Bahasa Indonesia* (KBBI) as a snack that is made of cool brown sugar while halva is described by *Oxforddictionaries.com* as a Middle Eastern sweet made of sesame flour and honey. Those two terms are actually can be classified under the same type, but what make them different is the main ingredient. Halva is regarded as the term that can represent the concept of *haluwa* quite well in the target culture. Therefore, the strategy direct translation shifted and addition is applied. The structure is changed a little adjusting the English structure but the translation is considered as literal translation. It goes from *haluwa kenari* to kenari-nut halva. The head noun of *haluwa kenari* is *haluwa* and

it is placed in the front because it follows the structure of Bahasa Indonesia while in English structure, the head noun is placed in the back. Therefore, the word *halva* which is the translation of *haluwa* is placed in the back. The addition strategy is used to assist the target readers in knowing that the *halva* is not a Middle Eastern one, but Indonesia's, with *kenari*-nut as the main ingredient.

The foreignization ideology is performed by the translator through this strategy as its effect is achieved through the addition of the word *nut* right after the word *kenari* and the structure of *haluwa kenari* translation is shifted to adjust to the English structure. Through this strategy, the translator may insist in bringing the source culture implemented in the source text closer to the global target readers. They reading will not be smooth but they will gain something new by knowing new alien element.

b. Domestication Ideology

Adopting Pedersen's classification of translation ideology, domestication ideology can be traced through three translation strategies, namely generalization, substitution and omission. Examples and elaborations of each strategy as well as its sub-categories are elaborated below.

1. Generalization

It is the second most frequent strategy under the domestication ideology employed by the translator in translating culture-specific items in the data. It was employed 20 times (18.52%). The domestication effect is achieved by translating the culture-specific items in the source language into the more generic term or concept in target language. This strategy is meant to replace the CSI that refer to something specific to something more general. Such strategy is needed to solve a translation problem of translating a complex CSI that is considered by the translator as something that cannot be easily elaborate in the TL. The elaborations of the examples are as follows.

(Datum 15: 15/MC/GR/PE)

ST: "Hahahaha, kami sudah biasa makan dengan tangan di Sumatra. Di sana ada **restoran Padang** juga. Dan saya sudah mencuci tangan," Mat menanggapi ajakan Pak Camat

TT: Matt took up the head's invitation. "We've gotten used to eating with our fingers in Sumatra. That's the way they eat in the **local restaurants**."

In this context, Jack and Ratna held a feast in their house in Banda and they served various of Bandanese dishes including some that are best eaten by using fingers. The concept of eating with fingers may sounds weird to global readers, but not to Matt. When Matt was offered by Pak Camat to eat with native style which is eating with your fingers, Matt told Pak Camat that he already knew how to eat using fingers. He explained to Pak Camat that he learned to eat with fingers during his three years stay in Sumatra. He said that there is a *restoran padang* too.

The reason Matt mentioned *restoran padang* is because this restaurant is identical with eating using fingers.

Restoran Padang is a restaurant that is specializing in Padang cuisine. This restaurant has spread all over Indonesia and any Indonesian perhaps recognizes and knows this type of restaurant. It is considered as culture-specific items due to its iconic image, its food and its characteristic manner (which is known for its manner in eating with fingers) that differentiate it among the other local restaurant in Sumatra, even in Indonesia. Thus, this item can be classified as Newmark's second classification of culture-specific item. In this datum's context, eating with fingers is associated with *restoran Padang*. It indicates that this restaurant is identical to eating with fingers.

The strategy employed by the translator is the generalization strategy. *Restaurant Padang* is generalized into "local restaurant". By replacing *Restaurant Padang* with local restaurant, the translator escapes the obligatory to explain to the target readers about the characteristic of CSI. Local restaurant in this datum's context is located in Sumatra (as written in the TT), therefore, giving the readers information of what it means by the term local.

The concept of *restoran padang* is commonly known by Indonesian. Some of its characteristics are eating with fingers and it is commonly known as the place where you can eat until your belly bloated plus with an affordable price. Another characteristic of it is, you can find this particular type of restaurant in almost any part of Indonesia. Obviously, people can tell from the name of the restaurant that it serves *padang* cuisine. Padang is the name of one of regions located in Sumatra

Island. The translator performs his ideology in translating culture-specific items in this data by generalizing the concept of restaurant that was originated from one of the regions in Sumatra into a local restaurant. Translating *restoran padang* into local restaurant can actually keeping the target readers safe from the intervention of the foreign element in their language. They can have a smoother reading with the term local restaurant rather than with *restoran padang*.

(Datum 20: 20/MC/GR/PE)

ST: , Ratna masih tetap diruang makan. Ia mengawasi petugas emmbersihkan meja dan ruangan, menyiapkan **juadah** serta minuman untuk peserta pesta taman

TT: Now Ratna went to the dining room to supervise the staff as they cleared the table and prepared **snacks** and drinks

In this context, in the feast held by Jack and Ratna, Ratna was the one who was in charge of supervising the preparation of food and after the serving. After all the meals were served, it was the turn of the dessert. Ratna then delivered *juadah* and drinks for her guests. The concept of *juadah* is quite common in Indonesia. It is considered as a traditional food nowadays and can be found in big celebration day, such as Eid.

According to *Kamus Besar Bahasa Indonesia* (KBBI), *Juadah* is described as a snack that is made from *ketan* (sticky rice). *Juadah* is considered as culture-specific items because this item is unlikely to be found in other cultures outside Indonesia's with the same characteristic. The generalization strategy that was employed by the translator replaces *juadah* with its hypernym which is "snacks".

Snack is defined by *Oxforddictionaries.com* as “a small amount of food eaten between meals; a light meal that is eaten in a hurry or in a casual manner”.

The translator performs his domestication ideology by translating *juadah* which belongs to the classification of culture-specific item into the snacks which is the hypernym of *juadah*. The term snack is obviously more common to the global target readers and that ensures the smooth reading without any cultural barrier stand in the way.

(Datum number 57: 57/MC/GR/PE)

ST: Ia membawa sebuah gae-gae yang panjang dan sebuah **bakul** besar yang digendong di punggungnya.

TT: She carried a long, hooked stick and had a large **basket** hanging from her back.

In this context, Mirah remembered that Karsih always brought *bakul* on her back when she went to the plantation. It was used to contain the nutmeg Karsih picked. *Bakul* is classified as culture-specific items due to its specific form that differentiate it with other containers. *Kamus Besar Bahasa Indonesia*(KBBI) defines *bakul* as a container that is made from woven bamboo or rattan with a circular mouth on the top, while its bottom is in the form of rectangular which is smaller than the size of the mouth. The strategy employed by the translator is the generalization strategy. The translator replaces *bakul* with its hypernym which is “basket”. *Oxforddictionaries.com* defines basket as “a container used to hold or carry things, typically made from interwoven strips of cane or wire”.

Bakul is a familiar term for most Indonesian, especially Javanese. It refers to a specific shape of basket and usually used by people who live in villages. Because of the specific concept that carried by the term *bakul*, the translator decided to perform his foreignization ideology through replacing it with its hypernym which is the basket. The term basket is obviously more common to the global target readers and that ensures the smooth reading without any cultural barrier stand in the way.

2. Substitution

Substitution strategy consists of three sub-strategies namely, cultural substitution, sense transfer and situational paraphrase. However, in translating culture-specific items in this novel, the translator employed only two out of three sub-strategies. They are cultural substitution and sense transfer. The elaborations of the two sub-strategies are as follows.

a. Cultural Substitution

It is the most infrequent strategy employed by the translator in translating the culture-specific items in the data. It was employed 6 times (5.22%). The translator performs his domestication ideology by replacing the concept of a culture-specific item of the source language with something similar in the target language which definitely sounds familiar for the target readers. The elaboration of the example is as follows.

(Datum 100: 100/OC/SC/PE)

ST: Yang saya ingat dari Said ini, **sedekah kurbannya** di Hari Raya Haji tiap tahun

TT: What I remember about Said was his contribution on Pilgrims' Holiday. He gave **alms** to Muslims all over Banda.

In this context, Mirah was telling a story about Said, the richest Moslems in Banda in the past. He was said to give lots of *kurban* to the Moslem people in Banda. The concept of *kurban* in Indonesia is commonly known for most of Indonesian because the majority of people who live in Indonesia are Moslems. According to *Kamus Besar Bahasa Indonesia*(KBBI), *Kurban* is a sacrifice to Allah (cows, camels, sheep that were killed in Islamic way). This tem falls within the category of culture-specific items because it is an Islamic ritual that can be found strange to those who know very little about Islam. It belongs to the fourth category of Newmark's culture-specific classification. The strategy employed by the translator in translating this CSI is the cultural substitution strategy. The translator replaced the term *kurban* with 'alms' which is described by *Oxfirddictionaries.com* as a ritual that perform the act of giving money or food to poor people. The term alms is usually associated with Christianity or Buddhism.

The domestication ideology is performed by the translator in translating culture-specific items in this data is by replacing the concept of *kurban* with alms. The concept of "alms" is selected probably due to its close concept with the concept of *kurban* because both terms referred to the act of giving free food or money to the poor and needy people. Thus, since both items have similar concept, the translation of *kurban* is considered as partially equivalent in terms of meaning

and may result in smooth reading performed by the global target readers. In other words, the translator keeps the target readers safe by replacing the alien word into something that they are already familiar with.

b. Sense Transfer

It is the third most frequent strategy under domestication ideology employed by the translator in translating the culture-specific items in the data. It was employed 14 times (12.96%). This strategy means to remove the CSI of the ST in the TT but its sense or relevant connotations are kept by using a paraphrase. The domestication effect is achieved by paraphrasing the sense or relevant connotation of the culture-specific items into the target language. The elaborations of the examples are as follows.

(Datum 15: 15/MC/SPS/PE)

ST: "Ini **sayur manta**, *Bandanese salad*. Bumbunya istimewa, daging *munggae*, kenari dan pala. Agak pedas, tetapi aku yakin kalian berdua dapat menahannya," kata Ratna ramah.

TT: "This is Bandanese salad, **all raw** and with special flavoring: desiccated fish, *kenari* nut and nutmeg. It's quite hot but i'm sure you two can stand it," she said with a bright smile.

In this context, Jack and Ratna were having a feast in their house in Banda. They served lots of food including Banda and western food. It is the time when Ratna offered Matt and Wendy *sayur manta*. Ratna referred it as Bandanese salad. The concept of *sayur manta* is obviously common in Banda.

Sayur manta is considered as a culture-specific item because it is one of the signature dishes of Banda. It is considered as food, thus belongs to the category of Newmark's material culture category. This dish is sometimes called as *ulang-ulang*. It is defined by the glossary term in *Mirah dari Banda* as dish that has a similar concept with *urap* in Java. Its main ingredients are raw vegetables mixed with seasoned spiced grated coconut for dressing and usually eaten along with *tongkol* fish. The translator chooses to apply the sense transfer to render this item. The word 'raw' is sensed by the translator as the right word to describe the basic concept of *sayur manta* to the western target reader.

The domestication ideology is performed by the translator in translating the culture-specific item in this data by transferring the sense of *sayur manta* which is its concept of raw in the target language. The decision to place the word raw as the replacement of *sayur manta* in the target text may be seen by the translator as the right one to deliver the basic concepts of *sayur manta* in the target language though it may not be accurate in terms of the meaning but it delivers the right basic concept of *sayur manta* in the target language. This decision ensures the global target readers' smoothness in reading because this strategy will not let the global target reader to experience alien word.

(Datum 96: 96/OC/SPS/FE)

ST: Bukan sedikit buruh kontrak pulang di waktu **subuh** dengan hati dan dompet kosong.

TT: Plenty of contract workers went home from the party **at dawn** with empty hearts and empty wallets ...

In this context, Mirah told a story about plantation contract workers who lost all of their money which they made by working on a nutmeg plantation in just one night because of gambling. She also remembered that they were all went home when the sun rise. The concept of time that was referred by Mirah in this context is commonly known by most of Indonesian as *subuh*. It is a term that specifically used to refer to morning prayer time for Moslems and since the majority of Indonesian are Moslems, this term are commonly heard used by non-moslem in Indonesia to refer the early morning time.

The term *subuh* is considered as culture-specific items because it is an Islamic term to mark the time of *subuh* prayer. But in Indonesia, people sometimes regard this Islamic tem to mark the time. Even non-muslim sometimes use this term to indicate time too. According to *Kamus Besar Bahasa Indonesia* (KBBI), *subuh* refers to the time between dawn and before sunrise.

The strategy employed by the translator in translating this CSI is the paraphrase by sense transfer strategy. The translator replaced *subuh* with the term “dawn”. Dawn, according to *Oxfirdictionaries.com* refers to the specific time of the “first appearance of light in the sky before sunrise”. The domestication ideology is performed by the translator in translating the culture-specific item in this data by transferring the sense of the concept of *subuh* in the target language. The word “dawn” is selected probably due to its close concept with the concept of *subuh* because both terms referred to the time when the sun rise. The word “dawn” seems pretty accurate in terms of meaning. Thus, since both items have similar concept, the translation of *subuh* is considered as fully equivalent in terms

of meaning and may result in smooth reading performed by the global target readers. In other words, the translator keeps the target readers safe by keeping the sense of the concept of *subuh* with dawn that sounds more common in the target language instead of retaining the foreign word of *subuh*.

3. Omission

It is the most frequent strategies employed by the translator in translating culture-specific items as he employs this strategy 31 times (26.96%). This strategy is that is done simply by replacing the CSI of the ST with nothing. The cause of such strategy is probably due to the fact that the CSI is too complex to be translated therefore there is no term that can replace the CSI of the ST in the TL or the CSI is not vital enough to the development of the story. The elaborations of the examples are as follows.

(Datum 1: 1/MC/OM/UR)

ST: ", apa mereka bisa makan *sonderlalap* dan salad?"

TT: -

In this context, it is a part when Kapten Sutrisno warned the passengers of his plane to not wreck the vegetables they brought from main land. He knows that they cannot buy fresh vegetables like that in Banda. He mocked Wendy, Matt, Ratna and Jack because he thought they cannot eat without salad and *lalap*. The concept of *lalap* is obviously common in Indonesia, *lalap* consists of uncooked vegetables that is served with *sambal* and various main dishes such as grilled fish and fried chicken.

Lalap is a typical Indonesian dish that can found easily in any part of Indonesia regions therefore *lalap* is considered as culture-specific items. It belongs to the food criterion under the classification of material culture. According to *Kamus Besar Bahasa Indonesia* (KBBI), *lalap* consist of cucumber, raw *petai* and other raw vegetables and eat along with *sambal* and rice.

The translator performs his domestication ideology in translating culture-specific items in this data by omitting the item and the concept of it in the target text. The omission of every sense of the concept of *lalap* is probably due to the uncommon concept in the target culture. The act of omitted a culture-specific item in the translation can smooth the reading process conducted by the target readers because the culture barrier is eliminated.

(Datum 9: 9/MC/OM/UR)

ST: *Jadi kosmopolitan sekali, seperti gado-gado.*

TT: -

In this context, Jack was taking her guests around Banda and he was telling a story about the history of Banda. He told his guests that the original Bandaese were massacred and Bandanese today are a blend of many other ethnic groups. There are the lighter-skinned ones that are a mixed of white people and the black ones that are the mixed of all ethnics from all over Indonesia.

The concept of *gado-gado* is obviously common in Indonesia. It is considered as a culture-specific item due its unrecognized concept in the target language and its specific ingredients thus, making this CSI to fall under the category of Newmark's material culture. It is a food that defined by *Kamus Besar Bahasa*

Indonesia as a dish that consist of vegetables, potato, *tempe*, tofu, boiled egg, and pour with *sambal kacang* (crush-nut sauce). The other definition about this dish is the jumble concept of it. Before *gado-gado* is eaten, the consumer usually mixed all the ingredients on plate thus creating a messy look. This messy and jumble look is the one that is used in the context of the datum 8. The messy concept is used to describe the Bandanese. The original Bandaese were massacred and Bandanese today are a blend of many other ethnic groups. There are the lighter-skinned ones that are a mixed of white people and the black ones that are the mixed of all ethnics from all over Indonesia. Thus this combination reminds the speaker of the concept of *gado-gado*. The strategy that the translator used in replacing the concept of *gado-gado* is omission.

The translator performs his domestication ideology in translating culture-specific items in this data by omitting the culture-specific item. The reason this strategy was chosen by the translator is probably due to the uncommon concept of *gado-gado* in the target language. The act of omitted a culture-specific item in the translation can smooth the reading process conducted by the target readers because the culture barrier is eliminated.

3. The Degree of Meaning Equivalence of the Translation of Culture-Specific Items

The last part of this chapter discusses the degree of meaning equivalence of the translation of culture-specific items. Degree of meaning equivalence deals with the accuracy of meaning of the translation of culture-specific items. Each items

will be assess according to the criteria set by framenet.icsi.berkeley.edu and then the result will determine the degree of meaning of the translation. The degree of meaning equivalence of culture-specific items is divided into following categorizations.

a. Equivalent

The translation of culture-specific item is considered equivalent when the following criteria are met. Firstly, the semantic features of each item are all the same. Secondly, they may not all the same but if one semantic feature is considered the same then in can be concluded that the degree of meaning equivalence is considered equivalent. Based on these, criteria, two classifications are made, namely fully and partially equivalent.

1) Fully Equivalent

The translation of culture-specific item is considered fully equivalent when the semantic frames of both items are all the same.

(Datum 10: 10/OC/SST/FE)

SL: Tak jarang Jack dan Ratna mencari hiburan dengan menonton anak-anak main di laut menjelang magrib, tepat di hadapan rumah mereka.

TL: jack and Ratna often watched the kids play in the sea at sunset right in front of their house.

Table 9. The Example of the Semantic Frame Comparison of Fully Equivalent Translation(Magrib)

CODE	ST	TT
10/OC/SPS/FE	<ul style="list-style-type: none"> • Magrib • Keyword: timespan: 	<ul style="list-style-type: none"> • Sunset • Keyword: timespan
	1. <u>Duration</u> : approximately an hour	1. <u>Duration</u> : approximately an hour
	2. <u>State</u> : sunset until the disappearance of the red glow on the western horizon	2. <u>State</u> : when the sun disappears or daylight fades.
	3. <u>Descriptor</u> : If the red glow of the western horizon disappears, it is no longer considered magrib. The term Magrib is Islamic term to mark the time of Magrib prayer. Any Indonesian is familiar with this word and uses it to mark time even though they are not a Moslem.	3. <u>Descriptor</u> : if the sun is completely disappeared then it is no longer considered as sunset. The concept of sunset is used to refer to the time in the datum 10 context.
	4. <u>Whole</u> : Day	4. <u>Whole</u> : Day
Fully Equivalent. 4 out of 4		

The concept of *magrib* as used in this context is used to point a time. Therefore, the semantic frames used to compare the two items consist of 4 features namely duration, state, descriptor and whole. These 4 features will describe the points that make an item a culture-specific item. The duration feature of magrib and sunset are both approximately last for an hour therefore they are considered equal. The state feature refers to the ongoing state that can measure the duration. The concept of time that is referred in this context is shown through the motion of sun. The state of the sun of each concept is measured when the sun

begins to disappear until it completely disappears on the western horizon. The descriptor feature describes things that may not be covered by the previous two features. It describes that the concepts of *magrib* and sunset are used to refer to the same time or period of time. Eventhough the term *magrib* is usually used by Moslems, in this context, it is specifically used to refer to the interval between the beginning of the disappearance of the sun and the complete disappearance of it. Therefore in terms of the concept of time both items are considered equal. The last feature is the whole. It describes the larger moment in time of which the target is a part. The period of time referred by both items happens in one day since the sun is set on the western horizon in every day.

From the descriptions above, it can be concluded that both items tend to have similarity in each feature. The concepts of time of *magrib* and sunset are similar. The translator is able to transfer the full meaning of the concept of time of *magrib* into the target language successfully by using the sense transfer strategy since when the sun set is the basic concept of the concept of *magrib*. Therefore, it is safe to say that the degree of meaning equivalence of the translation of the culture-specific item in the datum 10 is fully equivalent.

(Datum 61: 61/SC/SA/FE)

SL: Di sana sering ada keramaian. Kami menonton wayang *wong* atau **ketoprak**.

TL: there was often some festival going on with **dance dramas or plays** like *wayang wong* or **ketoprak**..

Table 10. The Example of the Semantic Frame Comparison of Fully Equivalent Translation(Ketoprak)

CODE	ST	TT
61/SC/SA/FE	<ul style="list-style-type: none"> • Ketoprak • Keyword: performance-performing art 	<ul style="list-style-type: none"> • Ketoprak • Keyword: performance-performing art
	1. <u>Audience:</u> in the ST, plantation workers are the audience,	1. <u>Audience:</u> in the ST, plantation workers are the audience,
	2. <u>Medium:</u> stage	2. <u>Medium:</u> stage
	3. <u>Performance:</u> Javanese drama depicting historical or pseudo-historical events.	3. <u>Performance:</u> Javanese drama depicting historical or pseudo-historical events.
	4. <u>Performer:</u> the actors/dancers	4. <u>Performer:</u> dancers/actors
	5. <u>Personnel:</u> actors and musicians	5. <u>Personnel:</u> actors and musicians
	6. <u>Score:</u> (the background music): gamelan music	6. <u>Score:</u> (the background music): gamelan music
	7. <u>Script:</u> the script or plot depends on drama or the story that is played	7. <u>Script:</u> the script or plot depends on drama or the story that is played
	8. <u>Type (core):</u> ketoprak can be classified as a dance drama/play	8. <u>Type (core):</u> ketoprak can be classified as a dance drama/play
Fully Equivalent. 8 out of 8		

The semantic frames used to compare the two items consist of 8 features namely audience, medium, performance, performer, personnel, score, scripts and type. These features can be found under the keyword of performing arts in framenet.icsi.berkeley.edu. These 8 features will describe the points that make an item considered as a culture-specific item. Obviously, the translator decides to keep the word *ketoprak* in the target language, despite the fact that the global target readers may feel lost when they encounter an unfamiliar word. The strategy that the translator used to bring the culture-specific item of the source language into the target language is addition strategy. It allows the culture-specific item to stay the same as the original but with the addition of related information.

In terms of the meaning equivalence, both items are considered equal because they are the same item. Therefore, all the features describe in the table 24 are all underlined. It means that both items met the criteria set above. Thus, the translation of the culture-specific item in the datum 61 is considered as fully equivalent.

2) Partially Equivalent

The translation of culture-specific item is considered partially equivalent when the semantic frames of both items have something in common.

(Datum 87: 87/SC/GR/PE)

SL: Jika ada undangan menonton wayang atau ronggeng, harap didatangi, supaya saya punya teman, katanya.

TL: If there was an invitation to a wayang or dance performance, I was expected to attend. He wanted me to have friends, he said.

Table 11. The Example of the Semantic Frame Comparison of Partially Equivalent Translation (Ronggeng)

CODE	ST	TT
87/SC/GR/PE	<ul style="list-style-type: none"> • Ronggeng • Keyword: performance-performing art 	<ul style="list-style-type: none"> • Dance performance • Keyword: performance-performing art
	1. Audience: in this context, plantation workers are the typical audience, but in general anyone can watch it.	1. Audience: anyone can watch it.
	2. Medium: a dance, a seductive one and a long scarf and other dancing equipment.	2. Medium: -
	3. Performance: the dancing-girl dancing following the rhythm and get paid by the audience.	3. Performance: the dancers are dancing
	4. Performer: the dancing-girl	4. Performer: the dancers
	5. Personnel: (presumably) the musicians, the dancing-girls and the director	5. Personnel: (presumably) the musicians, the dancers and the director
	6. Score: (the background music): gamelan music	6. Score: (the background music): unlimited
	7. Script: choreography of <i>ronggeng</i> is not limited to only one version. The director can modify it.	7. Script: unlimited
	8. Type: <i>ronggeng</i> can be classified as a dance performance.	8. Type: it is a dance performance.
	Partially Equivalent. 4 out of 8	

The semantic frames used to compare the two items consist of 8 features namely audience, medium, performance, performer, personnel, score, scripts and type. These features can be found under the keyword of performing arts in

framenet.icsi.berkeley.edu. These 8 features will describe the points that make an item considered as a culture-specific item.

The word *ronggeng* is translated as dance performance in the datum 87 and it is clearly that the translator performs the generalization strategy that fall under the domestication ideology. It can be seen from the comparison of the semantic features of both items. The first one is the audience feature. This feature intends to show the typical audience of the show. *Ronggeng* in this source text context has a specific audience which is the Banda nutmeg contract workers and as in general audience of *ronggeng*, they are unlimited. They can be anyone or any cultural group but the most likely audience is Javanese cultural group. On the contrary, the translation of *ronggeng* in the target language is dance performance. The audience of it is more unlimited than *ronggeng*. It is not as specific as *ronggeng* thus making the typical audience unknown. The second one is the medium feature. It is the physical entity or channel used by the performer of the show to transmit the performance to the audience. In the case of *ronggeng*, the typical mediums worn by the dancer are a long scarf draped in her shoulder and the dance itself. The scarf is used as a medium to interact with the audience, mainly male one. The dance is known to be a seductive one, to get the attention of the male audience and then the dancer is paid directly by them. On the contrary the other medium in the case of dance performance indicated nothing that can be seen as the typical medium but the dance. The dance is probably the normal one. The third one is the performance feature. Both items indicate that they are indeed a show that focuses on dance performance but the translation's feature does not indicate what kind of

the dance that is performed by the dancer. The fourth one is the performer feature. In the case of *ronggeng*, the typical dancers are female while its translation's feature does not indicate a specification of the sex of the dancers. The fifth one is the personnel. It indicates people who contribute to the show. They do not have to be seen directly by the audience. In general, both items do need dancers and musicians to keep the show continue. The sixth one is the score feature. It indicates the music background used by both shows during the performance. In the case of *ronggeng*, it uses gamelan music to accompany the dancers when they are dancing. The other one seems like have no typical music background for the performance because the term is quite general thus making the music background of it unlimited. The seventh one is the script feature. It intends to identify if there is any script used in art performance in general and for this case, *ronggeng* do have typical sequences of choreography but not limited to one version only. It depends on the director while for the case of dance performance, the script is unlimited because the term is quite general thus making script unknown. The last one is the type feature, both items can be specifically classified as a dance performance.

From the descriptions above, it can be concluded that both items tend to differ in many areas or features (1,2,3,4,6,7). The shared features consist of the number 5 and 8. The concept of dance is transferred successfully in general but the specific characteristics that make *ronggeng* a culture-specific item are not fully transferred in the target language. Therefore, it is safe to say that the degree of

meaning equivalence of the translation of the culture-specific item in the datum 87 is partially equivalent.

(Datum 100: 100/OC/CS/PE)

SL: Yang saya ingat dari Said ini, **sedekah kurban**nya di Hari Raya Haji tiap tahun.

TL: What I remember about Said was his contribution on Pilgrims' Holiday. He gave **alms** to Muslims all over Banda.

Table 12. **The Example of the Semantic Frame Comparison of Partially Equivalent Translation (Kurban)**

CODE	ST	TT
100/OC/CS/PE	<ul style="list-style-type: none"> • Kurban • Keyword: rite 	<ul style="list-style-type: none"> • Alms • Keyword: rite
	1. <u>Desired state:</u> (contextually) the purpose of doing and distributed the <i>kurban</i> is to share among the moslem. The general purpose of this rite is sharing with the poor and needy people.	1. <u>Desired state:</u> (contextually) the purpose of doing and distributed the alms is to give money or food to poor and needy people.
	2. <u>Instrument:</u> sharp objects to cut the animal's throat and divides the meat.	2. <u>Instrument:</u> -
	3. <u>Leader:</u> -	3. <u>Leader:</u> -
	4. <u>Member:</u> the cultural group who perform this rite are the moslems, contextually, moslem in Banda and plantation workers	4. <u>Member:</u> -
	5. <u>Object:</u> meat. (Contextually) buffalo, goats, chicken and ducks. In general, Kurban specifiicaly refers to the meat of particular animals such as a sheep, cow, goat, buffalo or	5. <u>Object:</u> money, food.

	camel	
	6. <u>Type</u>: religious rite	6. <u>Type</u>: - religious rite
	7. <u>Means</u>: Cutting the throat of the animals according to Islamic way and donating one-third of the sacrifice meat to friends and neighbors, donating one-third or more of the sacrifice meat to the poor and needy.	7. <u>Means</u>: giving the food or money.
	8. <u>Place</u>: could be anywhere	8. <u>Place</u>: could be anywhere
Partially Equivalent. 4 out of 8		

The semantic frames used to compare the two items consist of 8 features namely desired state, instrument, leader, member, object, type, means and place. These features can be found under the keyword of rite in framenet.icsi.berkeley.edu. These 8 features will describe the points that make an item considered as a culture-specific item. The elaborations are as follows.

The word *kurban* is translated as alms in the datum 100 and the translator performs the cultural substitution strategy that fall under the domestication ideology. It can be seen from the comparison of the semantic features of both items. The first feature is the desired state. It intends to describe the state which the rite is hoped or intended to bring about. The purpose of doing and distributed *kurban* is to share among the Moslems. The translation one is sharing with the poor and needy people. The general purpose of alms is also to share with the poor and needy people. The second one is considered not equal because one of the essential instruments to perform the rite *kurban* is typically sharps objects while the alms' instrument is unidentified because of the huge possibilities. The third

one is the leader feature. Both items' leader features are considered equal because there is no specific leader that must perform the rite. The fourth one is the member feature. The member or group of people who perform *kurban* is Moslem while alms' is not limited to any religions, but the typical religion which used the term alms are Christians and Buddha. The fifth one is the object feature. The object indicated the essential objects used during the rite. Meat from particular animals such as sheep, goat, and cow are the most common ones that are used in *kurban* rite in Indonesia. While the alms, as described by Oxforddictionaries.com. uses money and food as the objects. The sixth one is the type feature. Both features are considered equal because they are classified as a religious rite. The seventh one is the means feature. It describes the action that is taken to perform the rite. *Kurban* is specifically performed by cutting the animals' throat and donating one-third of the sacrifice meat to friends and neighbors, donating one-third or more of the sacrifice meat to the poor and needy. While alms implies that there is no specific action that needs to be performed to continue this rite. The last feature is the place one. It shows the place where the rite is typically performed. Both *Kurban* and alms activities are generally can be performed anywhere. They do not have specific or certain criteria place to be performed. In other words, they can perform the rites anywhere as long as it is possible and appropriate.

From the descriptions above, it can be concluded that both items tend to differ in some areas or features (2, 4, 5 and 7). The shared features consist of the numbers 1, 3, 6 and 8. The concept of sharing with the poor and needy people is transferred successfully in general but the specific characteristics that make

kurban a culture-specific item are not fully transferred in the target language. Therefore, it is safe to say that the degree of meaning equivalence of the translation of the culture-specific item in the datum 100 is partially equivalent.

b. Non-Equivalent

The translation of culture-specific item is considered non-equivalent when the semantic frames of both items have nothing in common.

(Datum 25: 25/MC/SPS/NE)

SL: "Untuk *kabboro* beta su siapkan, Bu Ratna. **Kelapa muda** sudah dijanjikan. Jambu, mangga alur, *tome-tome*, dan nangka matang sudah ada di dapur."

TL: "I've finished the rice cakes and ordered **the fresh coconuts**, ma'am. I've already got guava, mangoes, *tome-tome* and ripe jackfruit in the kitchen."

Table 13. **The Example of the Semantic Frame Comparison of Non-Equivalent Translation (kelapa muda)**

CODE	ST	TT
25/MC/SPS/NE	<ul style="list-style-type: none"> • Kelapa Muda • Keyword: drink-ingestion 	<ul style="list-style-type: none"> • Fresh coconuts • Keyword: drink-ingestion
	1. Ingestibles: coconut water and soft gell-like meat.	1. Ingestibles: fresh coconut is a term closely related to a type of coconut that is used for cooking.
	2. Ingestor: it can be consumed by everyone without the process of cooking,	2. Ingestor: it can be consumed by everyone if it is cooked.
	3. Instrument: basically you need straw and spoon.	3. Instrument: to make a coconut milk, one needs water and cooking equipment.

	4. Means: in order to drink the water and eat the meat, one needs to cut the top of the coconut.	4. Means: to make it as cooking ingredient you simply split it into two equal parts and scrape the meat.
	5. Purpose: it seems that this type of coconut, <i>kelapa muda</i> is intended to serve as a drink. It cannot be used as cooking ingredient.	5. Purpose: this type of coconut, fresh coconut, can be used as a cooking ingredient.
	Non-Equivalent	

The word *kelapa muda* is translated into fresh coconut in the datum 87 and it suggests that the translator performs the sense transfer strategy which is the sub-strategy of substitution strategy that fall under the domestication ideology. It can be seen from the comparison of the semantic features of both items that the degree of meaning equivalent of the translation of the culture-specific items is classified as non-equivalent. However, it needs to be noted first that *kepala muda* is described as a young coconut which has a green color shell that is specifically consumed as a drink while fresh coconut is typically known as mature coconut which has a brown color shell that is commonly used as cooking ingredient.

The semantic frames used to compare the two items consist of 5 features namely ingestibles, ingestor, instrument, means and purpose. These features can be found under the keyword of ingestion in framenet.icsi.berkeley.edu. These 5 features will describe the points that make an item considered as a culture-specific item. The elaborations are as follows.

The first one is the ingestibles feature. It intends to identify the entities that are being consumed by the Ingestor. In *kelapa muda* case, it refers to the young one which has water and soft gell-like meat that can be consumed raw while the fresh coconut can refer to the old one which the meat is already fully formed and can be

eaten only after it is processed or cooked. The second one is the ingestor. It identifies the person who eats or drinks the ingestibles. *Kelapa muda* can be consumed by anyone without the process of cooking while for fresh coconut to be able to be consumed by anyone it needs to be processed first. The third one is the instrument feature. It indicates the tools that need to be there to perform the intentional act. The instruments that are typically used to consume *kelapa muda* in Indonesia are straw and spoon. While the instruments needed for turning the fresh coconut into an edible consumption are presumably cooking equipment such as a grater. The fourth one is the means feature. It intends to identify the action performed by the ingestor to accomplish the whole act of ingestion. In order to consume *kelapa muda* one needs to cut the top of the coconut and then they are able to drink the water and eat the meat. On the other hand, the fresh coconut needs to be cut first into two parts and then the meat can be grated for cooking ingredient. The last one is the purpose feature. It has been mentioned in the previous descriptions that both items are different in terms of its use. *Kelapa muda* is intended to serve as a drink. It cannot be used as cooking ingredient. On the contrary, the fresh coconut is commonly known to be a cooking ingredient because its water and meat are not edible.

From the descriptions above, it can be concluded that both items different in every area or feature. The concept of *kelapa muda* that is intended to be served as a drink is misinterpreted by the translator as one of the cooking ingredient. It can be happen because in the datum's context, Mirah reports to Ratna that she has already prepared everything Ratna ordered. Most of them are fruits that will be

used as cooking ingredient but *kelapa muda* in Indonesia is commonly known to be served as drinks. The translator might think that *kelapa muda* referred in the datum number 25 context refers to the mature coconut that is used as cooking ingredient instead of the young one that is intended to be drink. Therefore, the misinterpretation made by the translator is resulting in the loss of accuracy of the meaning. Thus, it is safe say that the degree of meaning equivalence of the translation of the culture-specific item in the datum 25 is considered as non-equivalent.

c. Unrealized

In some cases the culture-specific items in the source language are not realized in the target language. The translation of culture-specific item is considered as unrealized when it is not translated in the target language.

(Datum 1: 1/MC/OM/UR)

SL: ", apa mereka bisa makan *sonderlalap* dan salad?"

TL: -

Table 14. The Example of the Semantic Frame Comparison of Unrealized(lalap)

CODE	ST	TT
1/MC/O M/UR	• Lalap	-
Unrealized		

The culture-specific item in this datum is clearly omitted by the translator. In other words, the translator performs the omission strategy that fall within the

domestication ideology. In fact, not only the word *lalap* that is unrealized in the target language but also the whole datum 1's context. The reasons are probably because the translator cannot find the substitution for *lalap* in the target language or the translator regards the context of datum 1 as unimportant part for story line. Other possibility is that the translator is just lazy to find a similar concept or the translation wants to protect the global target readers from the alien word or foreign concept of *lalap* and thus resulted in less trouble reading. Another possibility is that the translator simply wants to implement the ideology of domestication in the target text by keeping the global target readers safe from the alien concept of the word *lalap* or reducing the quantity of foreign elements in the target text. In conclusion, it is safe to say that the degree of meaning equivalence of the culture-specific item in the datum 1 belongs to the classification of unrealized.

(Datum 9: 009/MC/OM/UR)

SL: *Jadi kosmopolitan sekali, seperti gado-gado.*

TL: -

Table 15. **The Example of the Semantic Frame Comparison of Unrealized (gado-gado)**

CODE	ST	TT
9/MC/O M/UR	• Gado-gado	-
Unrealized		

The culture-specific item in this datum is clearly omitted by the translator. In other words, the translator performs the omission strategy that fall within the

domestication ideology. Obviously the concept of *gado-gado* is unrealized in the target language. The reason is probably because the translator regards the concept of *gado-gado* is not important to the datum 9's story line therefore adding a concept similar to the *gado-gado* in the target language does not mean anything to the story line. This reason seems acceptable because the context of diverse race in Banda is already translated in the target language but the analogy between the diverse origin race of Bandanese nowadays and the concept of *gado-gado* is omitted. Another possibility is that the translator simply wants to implement the ideology of domestication in the target text by keeping the global target readers safe from the alien concept of the word *gado-gado* or reducing the quantity of foreign elements in the target text. In conclusion, it is safe to say that the degree of meaning equivalence of culture-specific item in the datum 9 belongs to the classification of unrealized.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the research findings and the analyses, the conclusions are formulated as follows.

1. Related to the first formulated problems of this research, there are four types of culture-specific items identifies in the novel *Mirah dari Banda*. They are ecology, material culture, source culture and organization, customs, concepts. Out of 108 total data, organization, customs, concepts category is in the highest rank with 58 data, material culture category is in the second highest rank with 36 data, social culture with 11 data while ecology is in the lowest rank with only 3 data. The fourth category appear as the most frequent type found in the novel is due to the wide range of aspects this category can cover such as religious concept, artistic concept, government rankings, and address terms. The category of ecology is the lowest of all probably due to Mirah's limited knowledge as the first person. She often describes natural phenomena such as wind and storm vaguely therefore the specific term cannot be included in the data.
2. Related to the second formulated problems of this research, there are six strategies employed by the translator in translating the culture-specific items found in the novel entitled *Mirah dari Banda* into *Mirah of Banda*. The six strategies were all employed by the translator in translating 108 data findings

from 308 pages of the source novel, namely retention (complete and TL adjust), specification (addition), direct translation (calque and shifted), generalization, substitution (cultural substitution and sense transfer) and omission. Omission translation is the most frequent strategy employed by the translator with 31 data occurrence or 28.70 % from all of the data findings. Translation by retention is the second most frequent strategy employed by the translator with 21 data occurrence or 19.44 %. Translation by generalization is the third most frequent strategy employed by the translator with 20 data occurrence or 18.52 %. Translation by substitution is the subsequent strategy employed by the translator with 18 data occurrence or 16.67%. Translation by mixed strategy is the subsequent strategy employed by the translator with 9 data occurrence or 8.33%. Translation by specification is the second most infrequent strategy employed by the translator with 7 data occurrences or 6.48%. Translation by direct translation is the most infrequent strategy employed by the translator with 2 data occurrences or 1.85%. One of the possible reasons why omission is the most frequent strategy employed by the translator in translating culture-specific items is that the translator preferred the easiest way to avoid the difficulty of rendering the culture-specific items. The research findings also indicate that there is no tendency from the translator to perform particular strategy for particular types of culture-specific item.

3. In the regard of the third formulated problem of this research, the ideological tendency of the translation of the culture-specific items is the domestication ideology. The ideology is indicated by three strategies consisting of translation using generalization, substitution (cultural substitution and sense transfer) and omission. These three strategies are employed 69 times or 63.89 %, whereas the rest strategies under foreignization ideology – retention (complete and TL adjust), specification (addition), direct translation (calque and shifted), and mixed strategy (TL adjust and addition and addition and shifted) – are employed 39 times or 36.11 %. The fact that domestication is the dominant ideology employed by the translator in translating culture-specific items indicates that the translator inclined to bring the source text closer to the target culture.
4. In respect of the fourth formulated problem assessing the degree of meaning equivalence of the translation of the culture-specific items, it can be concluded that 69.44% of the translation of culture-specific items in the novel of *Mirah dari Banda* is equivalent. Fully equivalent are discovered in 43 data or 39.48%, partially equivalent are in 32 data or 29.63 %, unrealized are in 31 data or 28.70 % and non-equivalent are in 2 data or 1.85 %. This result indicates that almost all the translation of the culture-specific items (75 data or 69.44 %) in the novel of *Mirah dari Banda* into *Mirah of Banda* are able to maintain the meaning in the target language. Though almost half of it (33 data or 30.56 %) are not able to maintain the meaning successfully.

B. Suggestions

Based on the conclusion of the research, some points can be suggested to some parties as the following.

1. To Translators

It is suggested for the translators who want to translate the culture-specific items, especially from Bahasa Indonesia to English, to pay more attention to the ideology of the translation. The ideology that is chosen can affect the whole choices of translation strategies and accuracy in terms of meaning. The foreignization ideology is considered by the researcher as the ideal ideology when it comes in translating the culture-specific items of minority language such as Bahasa Indonesia to majority language such as English because through this ideology the translators are able to contribute in promoting Indonesian culture abroad through the translation of Indonesian literatures. However, the result of this research shows that omission strategy is the most frequent strategy in translating the culture-specific items in the data. given this fact, translator should realized that maintaining the concept and meaning of the culture-specific items in the target language can be problematic, especially in the effort to not confuse the target readers if the foreignization ideology were employed. Therefore, this research suggests four things for translators. Firstly, having a sufficient knowledge about the languages and cultures of both texts is a must for any translator, but in regard to the translation of culture-specific items from Bahasa Indonesia to English, it would be ideal if the translators can accentuate the culture-specific items in the target language. Secondly, since foreignization

ideology is hard to keep up with within the text, the translators may want to use glossary terms to give more vivid descriptions about the culture-specific items kept in the target language, especially when the translators have to deal with big cultural gaps and time (given the possibility that the original text was published in a very long time ago and the translation is conducted and published much years later). Thirdly, make sure that there is no misinterpretation of a concept of the culture-specific item because even a word sometimes has two meanings. Fourth, it would be ideal if the translators who deal with culture-specific items pay more attention to the dominant or particular types of CSI and the strategies to translate them. This is for ensuring the consistency of the translation process.

2. To the Students of English Language and Literature Majoring in Translation

It is suggested that students of translation studies consider the topic of ideology in translating culture-specific items from Bahasa Indonesia to English when they are going to conduct a research on the field of translation. One of the main reasons is due to the lack of research about the ideology of translation that focuses on old Indonesian literature theme or modern Indonesian literature to English that is translated in recent time. It is interesting to discover how a translator is able to face difficulties of cultural gap and time.

3. To other researchers

This research is still far from being perfect. One of the weaknesses of this research is in the limited theories and knowledge of the researcher, especially the comparison of semantic features between the source text culture-specific items and their translations. Therefore, it is suggested to the other researchers to pay more attention to what can cause a culture-specific item and its translation to be different in terms of its degree of meaning equivalence. In addition to that, other researchers may need to find a more diverse and detailed classification of the culture-specific items than the one used in this research. Newmark's is used in this research due to the fact that the novel of *Mirah dari Banda* is an old novel and the setting of the story takes place during the Dutch colonization, Japan's invasion and the era after Indonesia's independence. Therefore the general classification proposed by Newmark is seen as the adequate one.

References

a. Printed Sources

- Aixela, J. F. 1996. "Culture-Specific Items in Translation" in Alvarez and Vidal (Eds.). *Translation, Power, Subversion*. Pg. 56. Great Britain: WBC Book Manufacture Ltd.
- Antonini, R. 2004. "SAT, BLT, Spirit Biscuits, and the Third Amendment: What Italians make of cultural references in dubbed texts" in Gambier, Y, Shlesinger, Y and Stolze, R (Eds.). *Doubts and Directions in Translation Studies*,. Pg. 154. The Netherlands: John Benjamin Publishing.
- Aveling, H. 2010. *Supernova – The Knight, the Princess and the Falling Star*. Jakarta: The Lontar Foundation.
- Baker, M. 2001. *Routledge Encyclopedia of Translation Studies*. New York: Routledge.
- Bassnett, S. 2002. *Translation Studies*, ed. Bassnett, S. London and New York. Routledge.
- Bell, R. 1991. *Translation and Translating: Theory and Practice*. New York: Longman Inc.
- Bumi, I.K. 2011. *Teknik Penerjemahan Istilah-istilah Kebudayaan dalam Novel Ronggeng Dukuh Paruk dan Terjemahannya dalam the Dancer*. Undergraduated Thesis. Bali: Universitas Udayana.
- Caramella, N. 2008. "Linking Theory with Practice: The way to Quality Translation" in Batricevic and Knezevic (Eds.). *Culture-bound Translation and Language in the Global Era*. Pg.7. Newcastle: Cambridge Scholars Pub.
- Fahim, M and Mazaheri, Z. 20013. "A Comparative Study of Translation Strategies Applied in Dealing with Culture-Specific items of Romance Novels before and after the Islamic Revolution of Iran". *Journal of Advances in English Language Teaching*, vol.1, No.3. Pg. 64-75.
- Given, L.M and Saumure, K. 2008. "Trustworthiness" in L.M. Given (Eds.). *The SAGE Encyclopedia of Qualitative Research Methods*. California: Sage
- Hancock, B. 1998. *An Introduction to Qualitative Research*. UK: University of Nottingham
- Haque, M.Z. 2012. "Translating Literary Prose: Problems and Solutions". *International Journal of English Linguistics*, vol.2, no. 6, pg. 108.

- Katan, D. 1999. *Translating Cultures: An Introduction for Translator, Interpreters and Mediators*. United Kingdom: St. Jerome Publishing.
- Kenny, D. 2001. "Equivalence" in *Routledge Encyclopedia of Translation Studies*. Baker, M. (Eds.). New York: Routledge.
- Larson, M.L. 1998. *Meaning-Based Translation: A Guide to Cross-Language Equivalence*. New York: University Press of America.
- Lestari, D. 2012. *Supernova: Kesatria, Putri, dan Bintang Jatuh*. Yogyakarta: Penerbit Bentang.
- Liu, D. 2012. "Subtitling Cultural Specificity from English to Chinese". *American International Journal of Contemporary Research*, vol.2, no.10, pg. 39-46.
- Majhut, S. N. 2012. *Cultural Specificity in the Translation of Popular Fiction from English into Croatian during the Socialist and Transition Periods (1960-2010)*. Doctoral Thesis. Tarragona: Universitat Rovira I Virgili.
- Miyanda, F. 2007. "Total Meaning Equivalence in Translation". *Nawa Journal of Language and Communication*, pg. 45. Botswana: University of Botswana.
- Moleong, L. 2014. *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya.
- Munday, J. 2001. *Introducing Translation Studies*. London and New York: Prentice Hall
- Newmark, P. 1988. *A Textbook of Translation*. London and New York: Prentice Hall.
- Nida and Taber. 1982. *The Theory and Practice of Translation*. The Netherlands: E.J. Brill.
- _____. 2000. "Principles of Correspondence" in Venuti, L (Eds.). *The Translation Studies Reader*. London and New York: Routledge.
- Oltra Ripoll, Maria D. 2005. "The Translation of Cultural References in the Cinema" in *Less Translated Languages*, Branchadell, A and West, L. M (Eds.). The Netherlands: John Benjamin Publishing.
- Paryono. 2012. Woman Emancipation as seen in Abidah El Khlieqy's novel *Perempuan Berkalung Sorban*. *Undergraduate Thesis*. Salatiga: English Department Of Education Faculty, STAIN Salatiga.

- Pollard, T. 2010. *Mirah of Banda*. Jakarta: The Lontar Foundation.
- Prastowo, A. 2012. *Metode Penelitian Kualitatif dalam Perspektif Rancangan Penelitian*. Yogyakarta: Ar-Ruzz Media
- _____. 2011. *Translation Research Project 3*. Tarragona: Universitat Rovira I Virgili
- Rambe, H. 2010. *Mirah dari Banda*. Jakarta: Yayasan Pustaka Obor Indonesia.
- Ramire, N. 2006. "Reaching a Foreign Audience: Cultural Transfer in Audiovisual Translation". *The Journal of Specialised Translation*, Issue 6, pg. 152-166.
- Ranua, M. 2009. *Connotations in Kenneth Grahame's the Wind in the Willows and Its Finnish Translation. A Pro Gradu Thesis*. Finland: University of Jyväskylä.
- Ritchie, J and Lewis, J. 2003. *Qualitative Research Practice: A Guide for Social Science Students and Researchers*. Great Britain: SAGE Publication Ltd
- Robson, S and Wibisono, S. 2002. *Javanese English Dictionary*. Singapore: Periplus Editions (HK) Ltd.
- Rothbauer, P. 2008. "Triangulation". In L.M. Given (Eds.). *The SAGE Encyclopedia of Qualitative Research Methods*. California: Sage
- Schaffne. 2001. "Skopos Theory" in Baker, M (Eds.). *Routledge Encyclopedia of Translation Studies*. New York: Routledge.
- Schreiber, J. 2008. "Data". In L.M. Given (Eds.). *The SAGE Encyclopedia of Qualitative Research Methods*. California: Sage
- Silalahi, R. 2009. *Dampak Teknik, Metode, dan Ideologi Penerjemahan pada Kualitas Terjemahan pada Kualitas Terjemahan Teks Medical-Surgical Nursing dalam Bahasa Indonesia*. Medan: Universitas Sumatra Utara.
- Toury, G. 2000. "The Nature and Role of Norms in Translation" in Venuti, L (Eds.). *The Translation Studies Reader*. London and New York: Routledge.
- Vannini, P. 2008. "Meaning" in L.M. Given (Eds.). *The SAGE Encyclopedia of Qualitative Research Methods*. California: Sage
- Vermeer. 2001. "Didactics of Translation" in Baker, M (Eds.). *Routledge Encyclopedia of Translation Studies*. New York: Routledge.

Welsch, W. 1999. "Transculturality-the Puzzling Form of Cultures Today" in Featherstone, M, and Lash, S (Eds.). *Spaces of Culture: City, Nation, World*. London: Sage.

Kamus Besar Bahasa Indonesia. 2007. Jakarta: PT (Persero)

b. Electronic Sources

As-Safi, A.B. 2011. "Translation Theories, Strategies and Basic Theoretical Issues". Petra University. https://www.uop.edu.jo/download/Research/members/424_2061_A.B..pdf. Retrieved on January 02, 2014.

FrameNet at 8 a.m. The observer online 02. 04. 14. <<https://framenet2.icsi.berkeley.edu/fnReports/data/lu/lu2935.xml?mode=annotation>>.

Gawron, J.M. 2008. "Frame Semantics", <http://www.cs.rochester.edu/u/james/Papers/029-FrameSemantics-Gawron-final.pdf>. Retrieved on March 02, 2014.

Heidary, J. 2009. "Translation Quality Assessment". Fars Science and Research University. <http://www.translationdirectory.com/articles/article2027.php>. Retrieved on January 06, 2013.

Humanika, E. S. 2011. "Ideologi Penerjemahan Wordplay dalam Alice's Adventures in Wonderland ke Dalam Bahasa Indonesia". *Balaibahasa Yogyakarta journal (serial online)*. Volume 39, Nomor 2. http://www.balaibahasa.org/file/3IDEOLOGI_PENERJEMAHAN_WORDPLAY.pdf. Retrieved on February 8, 2014.

Judickaite, L. 2009. "The Notion of Foreignization and Domestication Applied to Film Translation: Analysis of Subtitles in Cartoon Ratatouille". *Jaunuju mokslininku darbai. Siauliai: Siauliu universiteto leidykla*. Nr (2) 23, 2009. p 36 – 43. http://vddb.library.lt/fedora/get/LT-eLABa-0001:J.04~2009~ISSN_1648-8776.N_2_23.PG_36_43/DS.002.1.01.ARTIC. retrieved on February 23, 2014.

Manfredi, M. 2008. "Translating Text and Context: Translation Studies and Systematic Functional Linguistics", <http://amsacta.unibo.it/2441/3/Manfredi.pdf>. Retrieved on January 13, 2014.

- Nugroho, A.B and Prasetyo, J. 2009. "Domestikasi dan Foreinisasi dan Dampaknya terhadap Penejemahan". *International Conference on SFL and Its Contributions to Translation Studies*. <http://staff.uny.ac.id/sites/default/files/132310009/Domestikasi%20danForeinisasi.pdf>. Retrieved on January 16, 2014
- _____. 2012. "Meaning and Translation". *Journal of English and Education*. <http://eprints.uny.ac.id/4494/1/Meaning%20and%20translation.pdf>. Retrieved on January 16, 2014.
- Ololube and Kpolovie. 2012. "Approaches to Conducting Scientific Research in Education, Arts and the Social Sciences". *Online Journal of Education Research*. Vol 1. Issue 3, pg 44-56. <http://www.onlineresearchjournals.org/IJER>. Retrieved on February 12, 2014.
- Pavlovic and Poslek. 1999. "British and Croatian Culture-Specific Concepts in Translation". *British Cultural Studies, Cross-Cultural Challenges*, pg. 158. <http://www.pfri.uniri.hr/~bopri/documents/pavbac.pdf>. Retrieved on January 12, 2014.
- Pedersen, J. 2005. "How is Culture Rendered in Subtitles?" *MuTra 2005- Challenges of Multidimensional Translation: Conference Proceedings*, pg. 1-18. http://euroconferences.info/proceedings/2005_Proceedings/2005_Pedersen_Jan.pdf. Retrieved on March 03, 2014.
- Pym, A. 1995. "Schleiermacher and the Problem of Blendlinge". *Translation and Literature*, pg. 1. <http://usuaris.tinet.cat/apym/online/intercultures/blendlinge.pdf>. Retrieved on February 20, 2014.
- Rosamondgiffordzoo at 9 a.m. The observer online 20. 12. 13. <<http://rosamondgiffordzoo.org/assets/uploads/animals/pdf/PiedImperialPigeon.pdf>>.
- Lea, Richard. "Lost: Translation". *The Guardian*. <http://www.theguardian.com/books/2007/nov/16/fiction.richardlea>. Retrieved on February 4, 2014.
- The Jakarta Globe. "Editorial: A New Chapter for Indonesian Literature". <http://www.thejakartaglobe.com/opinion/editorial-a-new-chapter-for-indonesian-literature/>. Retrieved on February 02, 2014.

APPENDICES

A. Data Sheet

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence			
								Foreignization					Domestication								
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E
1/MC/O M/UR	", apa mereka bisa makan sonder <u>lalap</u> dan salad?" (9)	-		✓													✓				✓
2/MC/RT /FE	Di kamar tidurnya pun ia memakai <u>kainsarung</u> dari batik. Kimono, sperei, tirai di rumahnya semua dari batik. (12)	At night he even wore <u>a</u> batik <u>sarong</u> and his bathrobe, sheets and the curtains throughout his house were all made of batik. (8)		✓					✓									✓			
3/OC/RC /FE	Di kamar tidurnya pun ia memakai kain sarung dari batik. Kimono, sperei, tirai di rumahnya semua dari <u>batik</u> . (12)	At night he even wore a batik sarong and his bathrobe, sheets and the curtains throughout his house were all made of <u>batik</u> . (8)				✓		✓										✓			
4/OC/TL A/FE	Yang pertama kali menyalam Jack di atas tanah Banda, ialah Pak <u>Camat</u> . (27)	The first to welcome Jack to Banda was <u>the camat, the local headman</u> , followed by his wife and a number of other excited faces. (14)				✓			✓		✓							✓			
5/OC/O M/UR	"Betul, <u>Om</u> Jack," jawab Pak Camat. (28)	-				✓											✓				✓
6/MC/RC /FE	Sejumlah <u>kole-kole</u> lalu lalang di halaman muka. Isinya, wanita yang mendayung dengan muatan anak bayi serta pisang; anak-anak pulang sekolah, penumpang yang menjinjing ikan segar dan sebagainya. <i>Kole-kole</i> menjadi taksi air bagi penduduk yang hilir mudik dari Pulau Banda Besar ke Bandaneira dan kampung di lereng serta kaki gunung api, atau kebalikannya. (32)	Water taxis, or <u>kole-kole</u> , passed to and fro in the seas beyond the garden, carrying women, babies, bananas, fresh fish and children on their way home from school, traveling between Banda Besar, Bandaneira and the vilages at the foot of Gunung Api. (16)		✓				✓										✓			

EC	: 3	RC	: 13	GR	: 20	FE	: 43
MC	: 36	RT	: 8	SC	: 5	PE	: 32
SC	: 11	SE	: -	SPS	: 13	NE	: 2
OC	: 58	SA	: 7	SPT	: -	OR	: 31
GH	: -	DTC	: 1	OM	: 31		
		DTS	: 1	Mixed Strategy	: 9		

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence				
								Foreignization					Domestication									
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E	U R
7/MC/AS /PE	Di tangannya siap sebungkus <u>haluwa kenari</u> dan manisan pala, dua jenis makanan khas Banda. (34)	She rushed out of the house carrying a packet of <u>kenari-nut halva</u> and some nutmeg sweets, two of Banda's specialities. (17)		✓						✓		✓							✓			
8/MC/DT S/FE	Di tangannya siap sebungkus haluwa kenari dan manisan pala , dua jenis makanan khas Banda. (34)	She rushed out of the house carrying a packet of kenari-nut halva and some nutmeg sweets , two of Banda's specialities. (17)		✓								✓						✓				
9/MC/O M/UR	Jadi kosmopolitan sekali, seperti <u>gado-gado</u> . (37)	-		✓													✓					✓
10/OC/S PS/FE	Tak jarang Jack dan Ratna mencari hiburan dengan menonton anak-anak main di laut menjelang <u>magrib</u> , tepat di hadapan rumah mereka. (47)	jack and Ratna often watched the kids play in the sea <u>at sunset</u> right in front of their house. (22)				✓									✓			✓				
11/MC/R C/FE	Didekat ketiga piring terletak tiga mangkok putih dari porselin, berisi tiga jenis saus teman ikan bakar. "Ini saus kecap, disebut <u>colo-colo</u> . Mereka yang tidak menyukai pedas, dapat mengambil <u>colo-colo</u> khusus tanpa <i>rica</i> ," (50)	Next to them, white porcelain bowls displayed three sauces, including Banda's renowned <u>colo-colo</u> . (23)		✓				✓										✓				
12/MC/O M/UR	"Ini pengaruh Jawa dan Madura, <u>colo-colo</u> dari kacang tanah." (50)	-		✓													✓					✓
13/MC/O M/UR	"Dan ini <u>saus bekasang</u> . Ikan yang dibusukkan, di campur rempah Banda." (50)	-		✓													✓					✓
14/GR/P E	"Orang Banda panggil ini <u>ulang-ulang</u> , Nyonya," Kata Pak Camat yang juga kembali ke meja makan untuk mengambil ayam opor . (53)	"The Bandanese call it <u>ulang-ulang</u> ," said the <i>camat</i> , who had gotten up for helping ofthe <u>chicken dish</u> . (24)		✓									✓						✓			

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence			
								Foreignization					Domestication								
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E
15/MC/G R/PE	"Hahahaha, kami sudah biasa makan dengan tangan di Sumatra. Di sana ada <u>restoran Padang</u> juga. Dan saya sudah mencuci tangan," Mat menanggapi ajakan Pak Camat. (53)	Matt took up the head's invitation. "We've gotten used to eating with our fingers in Sumatra. That's the way they eat in the <u>local restaurants</u> ." (24)		✓									✓						✓		
16/ MC/SPS/ PE	"Ini <u>sayur manta</u> , <i>Bandanese salad</i> . Bumbunya istimewa, daging <i>munggae</i> , kenari dan pala. Agak pedas, tetapi aku yakin kalian berdua dapat menahannya," kata Ratna ramah. (53)	"This is Bandanese salad, <u>all raw</u> and with special flavoring: desiccated fish, <i>kenari</i> nut and nutmeg. It's quite hot but i'm sure you two can stand it," she said with a bright smile. (24)		✓											✓				✓		
17/ MC/OM/ UR	" <i>Tuan Morgan makang ikan den sayurmantakah?</i> " <i>Tara makang ubi kayu bakar?</i> " Tanya Pak Camat penuh perhatian. (53)	-		✓													✓				✓
18/MC/R C/FE	"Orang Banda panggil ini <u>ulang-ulang</u> , Nyonya," Kata Pak Camat yang juga kembali ke meja makan untuk mengambil ayam opor. (53)	"The Bandanese call it <u>ulang-ulang</u> ," said the <i>camat</i> , who had gotten up for helping of the chicken dish. (24)		✓					✓									✓			
19/ MC/GR/ PE	, Ratna masih tetap diruang makan. Ia mengawasi petugas emmbersihkan meja dan ruangan, menyiapkan <u>juadah</u> serta minuman untuk peserta pesta taman. (58)	Now Ratna went to the dining room to supervise the staff as they cleared the table and prepared <u>snacks</u> and drinks. (26)		✓										✓					✓		
20/ OC/OM/ UR	Kebalikan dengan para muda mudi yang bermain gitar, <u>keroncong</u> , dan gendang. Mereka pandai menyanyi dan dikaruniai suara baik. (58)	They were all hopeless but sang with gusto anyway. Not so the young people on Guitar and srums, who sang in pure, natural voices. (26)				✓											✓				✓

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence			
								Foreignization					Domestication								
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E
21/ OC/GR/P E	Kebalikan dengan para muda mudi yang bermain gitar, keroncong, dan <u>gendang</u> . Mereka pandai menyanyi dan dikaruniai suara baik. (58)	Not so young people on guitar and <u>drums</u> , who sang in pure, natural voices. (26)				✓							✓						✓		
22/ MC/GR/ PE	"Untuk <u>kabboro</u> beta su siapkan, Bu Ratna. Kelapa muda sudah dijanjikan. Jambu, mangga alur, <i>tome-tome</i> , dan nangka matang sudah ada di dapur." (59)	"I've finished <u>the rice cakes</u> and ordered the fresh coconuts, ma'am. I've already got guava, mangoes, <i>tome-tome</i> and ripe jackfruit in the kitchen." (26)		✓									✓						✓		
23/OC/O M/UR	"Asal dimasak berbeda ya? Masak <u>bretang</u> , pakai buah kenari yang sudah ada di dapur.” (59)	“Well, as long as you cook it a different way. Make that dish with the <i>kenari</i> nuts you’ve already got.” (27)				✓											✓				✓
24/ MC/OM/ UR	"Hah, sederhana saja. <u>Sambal pala</u> , semua orang menyukainya." (59)	-		✓													✓				✓
25/ MC/GR/ NE	"Untuk <i>kabboro</i> beta su siapkan, Bu Ratna. Kelapa muda sudah dijanjikan. Jambu, mangga alur, <i>tome-tome</i> , dan nangka matang sudah ada di dapur." (59)	"I've finished the rice cakes and ordered the fresh coconuts , ma'am. I've already got guava, mangoes, <i>tome-tome</i> and ripe jackfruit in the kitchen." (26)		✓									✓							✓	
26 MC/TLA /FE	Ia memakai <u>kain batik</u> dan kebaya model Jawa serta berkaki telanjang. (64)	She was barefoot and wore <u>a</u> Javanese syle <u>kain-kebaya</u> , <u>the traditional wrapround batik cloth</u> and long-sleeve cotton blouse. (29)		✓					✓		✓							✓			
27/ MC/TLA /FE	Ia memakai kain batik dan <u>kebaya</u> model Jawa serta berkaki telanjang. (64)	She was barefoot and wore <u>a</u> Javanese syle kain- <u>kebaya</u> , the traditional wrapround batik cloth and <u>long-sleeve cotton blouse</u> . (29)		✓					✓		✓							✓			

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence			
								Foreignization					Domestication								
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E
28/ MC/RC/ FE	GambarKartika dan teman-teman gadis Banda, berkain sarung dan kebaya renda putih. (66-67)	One was a picture of Ratna's daughter and her Banda friends, in sarongs and white lace kebaya , flowers behind their ears. (30)		✓				✓										✓			
29/OC/R T/FE	"Bu Mirah dulu seorang nyai , <i>mistress</i> , perempuan yang dipelihara oleh seorang <i>perkeneir</i> di Bandaneira. Katanya, ia dulu kuli kontrak berasal dari Jawa. (68)	"They say she used to be anyai , the mistress of a Dutch estate holder in Bandaneira. Apparently she was a contract worker from Java. (31)				✓			✓									✓			
30/ OC/OM/ UR	"Bahasa Indonesia pasar yang kuketahui rasanya sudah cukup. Bu Mirah juga menggunakan bahasa pasar ." (70)	-				✓											✓				✓
31/ OC/SPS/ PE	Tiap subuh mereka sudah pergi ke kebun memetik buah yang mereka. (75)	The nutmeg pickers used to leave for work early every morning like we're doing now. (34)				✓									✓				✓		
32/ OC/OM/ UR	"Di jawa kita mendengar asal usul padi dari Dewi Sri yang kehilangan selendang waktu turun mandi ke bumi." (82)	-				✓											✓				✓
33/EC/O M/UR	"Peninggalannya itulah padi , tanaman yang teramat manja," (82)	-	✓														✓				✓
34/OC/O M/UR	Suara bermacam-macam burung meramaikan suasana pagi. Siulan panjang, bunyi nyaring atau lembut, kicau yang mirip suling atau petikan kecapi menjadi sebuah paduan yang harmonis. (83)	Birdsong brightened the party’s climb with longs whistling sounds, strident and soft, like flutes united in harmony.				✓											✓				✓

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence				
								Foreignization					Domestication									
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E	U R
35/MC/G R/PE	Barang yang diperdagangkan cengkeh dan pala, sutra dan pecah belah serta beras. Khusus beras , didatangkan dari tanah Jawa. (83)	...bartering in cloves and nutmeg, silk, all sorts of things, especially rice , imported from Java. (38)		✓									✓						✓			
36/OC/S PS/PE	Pada tanggal 23 Mei 1602 Orang Belanda secara licik membuat kontrak dengan orang-kaya . Banda yang memberikan hak monopoli pembelian pala dan <i>fuli</i> kepada pedagang Belanda. (85)	"On May 23, 1902,: Jack recalled with precision, "the Dutch cunningly signed a contract with Bandanese Chief giving them a monopoly over the purchase of nitmeg and mace. (39)				✓									✓				✓			
37/OC/R C/FE	Setiap kampung atau kelompok masyarakat mengangkat seorang pemimpin, mirip kedudukan lurah di Jawa. (86)	Every village or community group appointed a chief, similar to the position of lurah in Java. (39)				✓		✓											✓			
38/OC/T LA/FE	Pemimpin ini sangat dihormati, sebab mengetahui seluk-beluk adat dan kepentingan rakyat. Pemegang kedaulatan tersebut disebut orang-kaya , karena ia kaya lahir dan batin. <i>orang-kaya</i> pasti mempunyai kebun pala yang luas dan sejumlah sahaya untuk mengurusnya. (86)	The chiefs were highly respected, as they had to be well versed in the customary laws to protect the interests of their people. the holder of such position was called an orang kaya - a rich man - because he was wealthy both materially and spiritually. An <i>orang kaya</i> was sure to have aan extensive nutmeg plantation and a number of slaves to run it. (39-40)				✓		✓		✓									✓			

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence						
								Foreignization					Domestication											
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E	U R		
39/OC/R T/FE	Pemimpin ini sangat dihormati, sebab mengetahui seluk-beluk adat dan kepentingan rakyat. Pemegang kedaulatan tersebut disebut <i>orang-kaya</i> , karena ia kaya lahir dan batin. <u>Orang-kaya</u> pasti mempunyai kebun pala yang luas dan sejumlah sahaya untuk mengurusnya. (86)	The chiefs were highly respected, as they had to be well versed in the customary laws to protect the interests of their people. the holder of such position was called an <i>orang kaya</i> - a rich man - because he was wealthy both materially and spiritually. <u>An orang kaya</u> was sure to have an extensive nutmeg plantation and a number of slaves to run it. (39-40)																						
40/OC/G R/PE	<u>Orang-kaya</u> mengatur pula petani pala yang bukan sahayanya. Jika terjadi perselisihan, ia menjadi penengah. (86)	" <u>The chiefs</u> also regulated those nutmeg farmers who were not slaves and for all disputes they acted as mediators." (40)																						
41/MC/S PS/FE	"Pemetik pala dulu menggunakan <u>gae-gae</u> , penjolok dari buluh, yang dibelah dan dianyam ujungnya." (91)	"The pickers used <u>a bamboo pole</u> , split at the end and woven into a little hook," (43)																						
42/ OC/GR/P E	Di kiri kanan tangga banyak bunga-bunga, tampaknya sengaja ditaburkan orang. "Jangan mengucapapun terhadap bunga ini. Ini kebiasaan penduduk untuk mengirimkan <u>sesaji</u> bagi nenek moyang mereka." (93)	The party continued their climb up the narrow path, walking between rows of flowers arranged neatly on either side of the earthen steps. :Don't touch the flower," Ratna warned her visitors. "This is a local custom: people are sending <u>offering</u> to their ancestors." (43)																						
43/ OC/OM/ UR	Andaikata Putri Ceilo Bintang tahu nasib yang menimpa ayahnya karena <u>mas kawin</u> yang ditinggalkannya, bagaimana perasaan hatinya? (100)	-																						

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence				
								Foreignization					Domestication									
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E	U R
44/EC/R C/FE	Keduanya hendak menembak burung <u>walor</u> , sejenis merpati putih, di kebun pala. (107)	Captain Sustrisno wanted to shoot <u>walorbird</u> , a type of white pigeon on the nutmeg plantations, (50)	✓						✓										✓			
45/OC/O M/UR	Panggilan Tante dan Om pada pasangan ini merubah ketika adik bungsu ayah Jack jadi <u>makcik</u> Jack. (121)	-					✓										✓					✓
46/MC/T LA/FE	Di rumah itu ada rumah lain yang halamannya dipakai sebagai garasi sebuah <u>kora-kora</u> sejati, sepanjang lima belas meter. Kora-kora ialah sejenis perahu yang sekarang tak digunakan lagi. Dulu kendaraan perang di Maluku. (126)	In the yard next door there sat <u>a</u> fifteen-meter-long <u>teakwood kora-kora</u> , a type of boat once used as a Moluccan war canoe. (58)		✓						✓		✓							✓			
47/MC/T LA/FE	Seseorang membuat <u>colo-colo</u> dari kecap dan perasan Lemong Cina yang mungil-mungil. (130)	... and prepared with <u>a colo-colo sauce</u> made from soy Chinese limes. (60)		✓						✓		✓							✓			
48/OC/G R/PE	Padahal <u>Om</u> Jack baru saja berangkat. (130)	... and <u>you</u> haven't been gone that long. (60)					✓							✓						✓		
49/MC/G R/PE	Selesai semuanya, panganan dan kelapa muda siap disantapkan di halaman muka rumah tua itu, tepat di tepi pantai. (130)	When everything was ready, snacks, and coconut drinks were set out in the front yard of the old house, right on the beach. (60)		✓										✓						✓		
50/MC/R C/FE	"Saya rasa mereka lari naik <u>kora-kora</u> dalam keadaan terjepit" ujar Wendy berteori. (135)	"Or <u>kora-kora</u> ," Wendy said. (62)		✓					✓										✓			
51/OC/O M/UR	Menurut taksiran <u>Bapak</u> Camat, dulu waktu menulis umur saya pertama kali, saya umur enam puluh. (137)	I don't know my real age but according to the <i>camat</i> , when he first wrote down my age for a census here in Bandaneira, he put it down as sixty.					✓										✓					✓

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence			
								Foreignization					Domestication								
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E
52/OC/R T/FE	Menurut taksiran Bapak Camat , dulu waktu menulis umur saya pertama kali, saya umur enam puluh. (137)	Accoding to the camat , when he first wrote down my age for a census here in Bandaneira, he put down as sixty. (63)					✓											✓			
53/OC/O M/UR	Saya menyebutnya Yu Karsih. (137)	When I was a girl, young woman by the name of Karsih lived at our home in Semarang. (63)					✓										✓				✓
54/MC/S C/PE	Tempat kami disebut bedeng , dari papan dan bambu. (139)	The room we were in was made of wooden planks and bamboo; they called it a barracks . (64)		✓										✓					✓		
55/OC/O M/UR	Ini saya ketahui lama sekali setelah saya tinggal disini dan menjadi nyai atau piaraan Tuan Belanda pemilik kebun pala. (141)	-					✓										✓				✓
56/MC/S PS/FE	Ia membawa sebuah gae-gae yang panjang dan sebuahbakulbesar yang digendong di punggungnya. (142)	She carried a long, hooked stick and had a large basket hanging from her back. (66)		✓											✓			✓			
57/MC/G R/PE	Ia membawa sebuah gae-gae yang panjang dan sebuah bakul besar yang digendong di punggungnya. (142)	She carried a long, hooked stick and had a large basket hanging from her back. (66)		✓									✓						✓		
58/MC/R T/FE	Pakaian kerjanya? Kain yang dilipat setinggi lutut, kebaya lurus, dan kaki telanjang. (142)	For work clothes she wore a knee-lenght sarong, a faded kebaya and bare feet. (66)		✓					✓									✓			
59/OC/O M/UR	Jika saya sering ditinggalkan sendiri, di pesan jangan keluar dari kamar karena di sana banyak culik, setan, jin, genderuwo , dan Tuan Belanda yang galak-galak. (142)	If I left by myself I was told not to go outside because there were lots of kidnappers about: devils and evil spirits and wild Dutchmen. (66)					✓										✓				✓

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence			
								Foreignization					Domestication								
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E
60/OC/S A/FE	Di sana sering ada keramaian. Kami menonton <u>wayang wong</u> atau ketoprak. (143)	there was often some festival going on with <u>dance dramas or plays</u> like <u>wayang wong</u> or <u>ketoprak</u> .(66-67)				✓				✓								✓			
61/OC/S A/FE	Di sana sering ada keramaian. Kami menonton wayang <i>wong</i> atau <u>ketoprak</u> . (143)	there was often some festival going on with <u>dance dramas or plays</u> like <i>wayang wong</i> or <u>ketoprak</u> . (66-67)				✓				✓								✓			
62/ OC/GR/P E	Pernah juga ditangkap <u>ronggeng</u> , dimainkan oleh pria atau wanita yang amat ramai. Sayangnya timbul perkelahian besar dalam perebutan penari, sehingga akhirnya tuan kebun kami melarang pesta tayub seperti itu sampai bertahun-tahun.(143)	Once when <u>a dance troupe</u> of men and women were putting on a performance a fight broke out among the dancers. (67)				✓							✓						✓		
63/ SC/GR/P E	Pernah juga ditangkap ronggeng , dimainkan oleh pria atau wanita yang amat ramai. Sayang sekali tibul perkelahian besar dalam perebutan penari, sehingga akhirnya tuan kebun kami melarang <u>pestatayub</u> seperti itu sampai bertahun-tahun. (143)	Once when a dance troupe of men and women were putting on a performance a fight broke out among the dancers. After this the plantation boss banned <u>dance parties</u> for years afterwards. (67)				✓							✓						✓		
64/OC/G R/PE	" <u>kowe</u> datang dari mana?" (146)	"Where do <u>you</u> come from?" (68)				✓							✓						✓		
65/MC/O M/UR	" <i>kalu su basar musti bantu angka pala. Nanti kowe dapa banya <u>ringgi</u>, he.</i> " (146)	-		✓													✓				✓
66/OC/R C/FE	Saya menyebut yang laki-laki <u>Sinyo</u> dan yang perempuan Noni. (150)	I addressed the boy as <u>Sinyo</u> and the girl as Noni. (72)				✓		✓										✓			
67/OC/R C/FE	Saya menyebut yang laki-laki Sinyo dan yang perempuan <u>Noni</u> . (150)	I addressed the boy as Sinyo and the girl as <u>Noni</u> . (72)				✓		✓										✓			

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence			
								Foreignization					Domestication								
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E
68/OC/O M/UR	orang-orang tabuang atau <u>orangbembang</u> yang suka menculik anak-anak untuk tumbal jembatan atau gedung baru. (154)	-				✓											✓				✓
69/EC/R T/FE	Jika duduk di beranda makang angin, harum bunga <u>menur</u> yang diselipkannya di sanggul memancar ke seluruh beranda. (155)	When she sat on the veranda relaxing in the fresh air, the perfume of <u>the menur</u> flower in her hair would fill the whole veranda. (75)	✓															✓			
70/OC/D TC/PE	Kami tiba waktu jenazah <u>dimandikan</u> . (164)	When we got to the barracks the bodies were <u>being washed</u> . (81)				✓				✓									✓		
71/OC/S PS/PE	Yu Karsih dan beberapa wanita tua lainnya menerangkan, kelak akan ada hari kiamat. Setelah itu semua orang akan diadili. Tempat itu disebut <u>padang mashyar</u> . Sudah tentu luas, bisa memuat orang yang sangat banyak. (166)	Karsih and some othe old women explained that when they died people would see the angles coming for them. Finnaly Judgement Day would come. Everyone who had died will be resurrected and face judgment at <u>the gathering place</u> . It would be vast space, enough for many people. (82)				✓									✓				✓		
72/OC/O M/UR	Watimah sudah berpesan agar saya menginap saja di rumah <u>Mak</u> Ijah, orang kontrak tua di bedeng itu. (173)	She had already arranged for me to stay with Ijah, an old contract worker. (87)				✓											✓				✓
73/MC/G R/PE	Saya menjadi sangat tergantung kepada kehadiran Lawao, sebagaimana seorang pengisap madat sangat bergantung kepada persediaan <u>madat</u> di dekatnya. Lawao telah menjadi madat di kehidupan saya. (178)	I came to depend on him just like an addict on his <u>drugs</u> . Lawao had become my drug. (90)		✓										✓					✓		

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence			
								Foreignization					Domestication								
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E
74/OC/O M/UR	Waktu itu saya sedang lewat pulang dari Neira menemui Babah Kim yang mengutangkan perhiasan emas kepada Yu Karsih dan saya. (183)	-				✓										✓				✓	
75/OC/R C/FE	Ia memelihara seorang <i>nyai</i> di bedeng kami, namanya Ni Sari, ia berasal dari Bali. (185)	Ratiman was involved with a woman in our barrack called Ni Sari who came from Bali. (94)				✓		✓										✓			
76/SC/G R/PE	Ni Sari sering menjadi penari ronggeng yang diperebutkan. (186)	Ni Sari was often took the part of the dancer . (95)			✓							✓							✓		
77/OC/O M/UR	Ni Sari disukai di kalangan kami karena ia ramah terhadap semua sahaya. Rajin berlatih wayang atau gamelan milik <i>perek</i> . (186)	One reason that Ni Sari was so popular was because she was an active member of the plantation’s gamelan orchestra.				✓										✓				✓	
78/OC/S A/FE	Rajin berlatih wayang atau gamelan milik <i>perek</i> . Tidak pernah menolak ajakan meronggeng atau meramaikan acara di perek. (186)	One of the reasons that Ni Sari was so popular was because she was an active member of the plantation's gamelan orchestra .				✓				✓								✓			
79/OC/O M/UR	Tiap ada permainan wayang atau ronggeng di Sabtu malam, pasti orang sibuk main kartu. (198)	-				✓										✓				✓	
80/OC/R T/FE	Buruh laki-laki senang melihat tubuhnya meliuk-liuk selaras dengan irama gamelan dan gendang. (191)	The men loved watching her body undulating to the rhytm of the gamelan and drums. (98)				✓		✓										✓			
81/SC/O M/UR	Pada suatu hari di perek kami diadakan acara kasi-makang-orang-kabung . (191)	-			✓												✓				✓
82/MC/O M/UR	Di kepulauan Banda ada perahu yang disebut beilang atau <i>kora-kora</i> zaman dulu. (193)	In the Banda islands they have boats called <i>kora-kora</i> from the old days. (99)		✓												✓				✓	

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence			
								Foreignization					Domestication								
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E
83/SC/O M/UR	Sering diantaranya kalah bertaruh dalam peristiwa <u>manggaraibo beilang</u> . (193)	-			✓												✓				✓
84/SC/O M/UR	Mereka selalu pinjam uang dari Hamid, orang Arab yang tinggal di Neira, atau dari Babah Kong, <u>tukang kelontong</u> dekat mesjid. (198)	-			✓												✓				✓
85/OC/R T/FE	Jika ada undangan menonton <u>wayang</u> atau ronggeng, harap didatangi, supaya saya punya teman, katanya. (209)	If there was an invitation to <u>a wayang</u> or dance performance, I was expected to attend. He wanted me to have friends, he said. (108)				✓			✓									✓			
86/SC/S C/PE	Pada suatu hari seseorang di <i>perek</i> membisikkan kepada Watimah dan saya, agar meminta kepada Tuan Besar mengadakan <u>kenduri syukuran</u> karena panen baik. 213	One day someone on the plantation told Watimah and me that we shoud ask Tuan Besar to hold <u>a Thanksgiving feast</u> to celebrate the good harvest. 110			✓									✓					✓		
87/OC/G R/PE	Jika ada undangan menonton wayangatau <u>runggeng</u> , harap didatangi, supaya saya punya teman, katanya. (209)	If there was an invitation to a wayang or <u>dance performance</u> , I was expected to attend. He wanted me to have friends, he said. (108)				✓							✓						✓		
88/OC/G R/PE	Alasannya, kalau orang perek mau bikin syukuran bisa ikut dalam pesta kasi makan orang kebung itu jauh lebih meriah dan akan ditanggap <u>wayang orang</u> serta ronggeng. (215)	He said that if the plantation folk wanted to give thanks, they could do so at the time of the annual plantation party, which was to be held next month, what's more that party would be a lot more festive with its <u>wayang</u> and dance. (112)				✓							✓						✓		

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence					
								Foreignization					Domestication										
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E	U R	
89/OC/G R/PE	Alasannya, kalau orang perek mau bikin syukuran bisa ikut dalam pesta kasi makan orang kebung itu jauh lebih meriah dan akan ditanggap wayang orang serta ronggeng . (215)	He said that if the plantation folk wanted to give thanks, they could do so at the time of the annual plantation party, which was to be held next month, what's more that party would be a lot more festive with its wayang and dance . (112)																					
90/SC/S A/FE	Bahkan Tuan Besar menunggu kedatangan Lebai dan pengiringnya dan bercakap-cakap sebentar. (217)	He even waited for the lebai, the mosque official , to come and hace a chat. (113)																					
91/SC/R C/FE	Tuan Besar menyediakan hadiah untuk Lebai dan teman-temannya. (217)	Tuan Besar provided a gift for the Lebai and each member of his party. (113)																					
92/SC/S A/FE	Setiap hari Raya Haji orang di perek mengadakan selamatan . (218)	EvenHari Raya Haji, the pilgrims' Holiday,the plantation folk held a selamatan, a ritual feast . (114)																					
93/OC/S A/FE	Setiap hari Raya Haji orang di perek mengadakan selamatan. (218)	Even Hari Raya Haji, the pilgrims' Holiday , the plantation folk held a selametan , a ritual feast. (114)																					
94/OC/S PS/NE	Yang saya ingat dari Said ini, sedekahkurbannya di Hari Raya Hajitiap tahun. (221)	What I remember about Said was his contribution on Pilgrims' Holiday . He gave alms to Muslims all over Banda. (116)																					
95/SC/S A/FE	Orang Butung mengadakan pencak silat ramai-ramai. (222)	Men from Butung performed pencak-silat martial arts in large groups. (116)																					
96/OC/S PS/FE	Bukan sedikit buruh kontrak pulang di waktusubuh dengan hati dan dompet kosong. (220)	Plenty of contract workers went home from the party at dawn with empty hearts and empty wallets ... (115)																					

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence			
								Foreignization					Domestication								
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E
97/OC/R C/FE	Babah Cia atau Nio setiap saat memberi pinjaman lengkap dengan bunga utang. (220)	Babah Cio or Nio were ready to give loans with interest. (115)				✓		✓										✓			
98/OC/T LA/FE	Bukanlah Belanda hendak menanam budi jika mengadakan pesta kasi makang orang kebun di akhir tahun panen yang baik. Selain libur sehari dan gaji tetap dibayar, kami disuguhi wayang , gamelan dan ronggeng. (220)	The Dutch tried to build up favor by holding feasts for the plantation at the end of a good harvest season. As I mentioned before, workers were not just given a day's paid holiday but also a wayang puppet show , ganelan and dances. (115)				✓			✓		✓							✓			
99/MC/T LA/PE	Rumah bola saya dengar juga semacam rumah judi untuk orang-orang berpangkat di Neira. 220	In Neira there was a globe-shaped Rumah Bola , a gambling den for high-ranking people. 115		✓					✓		✓								✓		
100/OC/ SC/PE	Yang saya ingat dari Said ini, sedekah kurbannya di Hari Raya Haji tiap tahun. (221)	What I remember about Said was his contribution on Pilgrims' Holiday. He gave alms to Muslims all over Banda. (116)				✓								✓					✓		
101/OC/ OM/UR	Kata Lawao yang pernah ikut, di rumah Said juga diadakan zikir .. (222)	-				✓											✓				
102/OC/ SPS/FE	Anak-anak Said semua pandai mengaji . Anak perempuannya cantik-cantik. (222)	Said's children were all good at reciting the Quran . His girls were very pretty. (116)				✓									✓			✓			
103/OC/ SPS/PE	Anak-anak Said semua pandaimengaji. .. Diam-diam saya menginginkan pandai mengaji seperti mereka. Saya ingin turut berzikir bersama orang lain, di tengah orang Islam. (222)	Said's children were all good at reciting the Quran. ... Secretly I wanted to be good at reciting like they were and to join in the chanting with other Muslims. (116)				✓										✓			✓		

Code	ST	TT	Types					Strategies										Degree of Meaning Equivalence			
								Foreignization					Domestication								
			E C	M C	S C	O C	G H	R C	R T	S E	S A	D T C	D T S	G R	S C	S P S	S P T	O M	F E	P E	N E
104/OC/OM/UR	<i>Om</i> artinya <u>pakde</u> dalam bahasa Jawa. (263)	-				✓											✓				✓
105/MC/SC/PE	Untuk pertama kali itulah saya naik <u>kole-kole</u> dan turut mendayung perahu ke pantai Banda Besar. (263)	For the first time I got into <u>a canoe</u> and helped row over to Banda Besar. (142)		✓										✓					✓		
106/OC/SPS/FE	Lepas <u>lohor</u> ini saya turun ke Lonthoir mencari keterangan bagaimana kabar yang sesungguhnya. (267)	After <u>midday prayers</u> I'll go down to Lonthoir and try to find out what is really going on. (144)				✓									✓			✓			
107/OC/SPS/FE	Kepala kampung berangkat selepas <u>lohor</u> . (267)	After <u>noon prayes</u> the headman left. (144)				✓									✓			✓			
108/OC/SPS/PE	Tuhanku bila aku telah tiba di <u>padang mahsyar</u> kelak, apakah semua orang-orang yang pernah ku kenal, masih dapat mengenalku? (370)	My Lord, when I arrive at <u>the place of Resurrection</u> , will all the people I've known still be able to recognize me? (194)				✓										✓			✓		

B. The Comparison Table of Semantic Frames

CODE	ST	TT
1/MC/OM/UR	<ul style="list-style-type: none"> • Lalap 	-
	Unrealized	

CODE	ST	TT
2/MC/RT/FE	<ul style="list-style-type: none"> • Kain sarung • Keyword: wearing 	<ul style="list-style-type: none"> • Kain sarung • Keyword: wearing
	1. Body part : covering the down part of the body.	1. Body part : covering the down part of the body.
	2. Clothing C: identifies the Clothing that the Wearer wears: long skirt-like	2. Clothing C: identifies the Clothing that the Wearer wears: long skirt-like
	3. Wearer : men and women	3. Wearer : men and women
	4. Degree : sarung is identic to Islam pray, but men usually wore them occasionally and women can use it too.	4. Degree : sarung is identic to Islam pray, but men usually wore them occasionally and women can use it too.
	5. Goal : the location that the Wearer arrives at or enters while wearing the Clothing: (contextually) at house, relax situation	5. Goal : the location that the Wearer arrives at or enters while wearing the Clothing: (contextually) at house, relax situation
	6. Manner : a characterization of the impression given by the Wearer's clothing status: humble, relax, non formal,	6. Manner : a characterization of the impression given by the Wearer's clothing status: humble, relax, non formal,
	7. Purpose : the state-of-affairs that the Wearer wishes to bring about: (contextually) relaxing time at house	7. Purpose : the state-of-affairs that the Wearer wishes to bring about: (contextually) relaxing time at house
	8. Relative location : the location to the body of the Wearer that the Clothing occupies.in many cases, the location is defines relative to other clothing: -	8. Relative location : the location to the body of the Wearer that the Clothing occupies.in many cases, the location is defines relative to other clothing: -
	9. Source : the location that the Wearer exists while wearing the Clothing: Moslem (men) wear it in masque or during prayer, can also be wear at the house or other places which do not require formal attire.	9. Source : the location that the Wearer exists while wearing the Clothing: Moslem (men) wear it in masque or during prayer, can also be wear at the house or other places which do not require formal attire.
Fully Equivalent		

CODE	ST	TT
3/OC/RC/FE	<ul style="list-style-type: none"> • Batik: batik • Keyword: Clothing: 	<ul style="list-style-type: none"> • Batik • Keyword: Clothing
	1. Garment: <i>Batik</i> could be in any type of form, shirt, sarung, etc.	1. Garment: <i>Batik</i> could be in any type of form, shirt, sarung, etc.
	2. Body location: <i>Batik</i> could be worn any part of the body, it depends on its form.	2. Body location: <i>Batik</i> could be worn any part of the body, it depends on its form.
	3. Descriptor: <i>Batik</i> has many patterns and each represent particular symbol or things. It is known as a traditional cloth. And to make it traditionally requires many times and patient, therefore it is expensive.	3. Descriptor: <i>Batik</i> has many patterns and each represent particular symbol or things. It is known as a traditional cloth. And to make it traditionally requires many times and patient, therefore it is expensive.
	4. Material: it could be made from any kind of material but linen, cotton and silk are the most common material.	4. Material: it could be made from any kind of material but linen, cotton and silk are the most common material.
	5. Style: <i>Batik</i> has a lot of pattern, depends on the origin of the batik itself.	5. Style: <i>Batik</i> has a lot of pattern, depends on the origin of the batik itself.
	6. Subregion: identifies a part of the clothing. batik is known for its unique traditional fixed pattern that set it apart from the rest of the other clothing including modern one.	6. Subregion: identifies a part of the clothing. batik is known for its unique traditional fixed pattern that set it apart from the rest of the other clothing including modern one.
	7. Time of creation: <i>Batik</i> is an old technique, in Indonesia, it was estimated popular in the time of Majapahit kingdom around the XVIII century.	7. Time of creation: <i>Batik</i> is an old technique, in Indonesia, it was estimated popular in the time of Majapahit kingdom around the XVIII century.
	8. Use: it could be for any kind of use. Depends on its form.	8. Use: it could be for any kind of use. Depends on its form.
	9. Wearer: in the ST, <i>batik</i> that is turn into a cloth is worn by Jack (men).	9. Wearer: in the ST, <i>batik</i> that is turn into a cloth is worn by Jack (men).
Fully Equivalent		

CODE	ST	TT
4/OC/TLA/FE	<ul style="list-style-type: none"> • Camat • Keyword: leadership 	<ul style="list-style-type: none"> • Camat • Keyword: leadership
	1. Activity: <i>Camat</i> governs a small area, in the ST, <i>pak camat</i> governs the Banda island. In the ST, he welcomes important people who come to Banda and he mediates and solves problems for people who live in Banda.	1. Activity: <i>Camat</i> governs a small area, in the ST, <i>pak camat</i> governs the Banda island. In the ST, he welcomes important people who come to Banda and he mediates and solves problems for people who live in Banda.
	2. Governed: <i>Camat</i> governs a small area, in the ST, he governs the Banda Island.	2. Governed: <i>Camat</i> governs a small area, in the ST, he governs the Banda Island.
	3. Role: <i>Camat</i> is the official government, so he controls the society and the system in the area he governs.	3. Role: <i>Camat</i> is the official government, so he controls the society and the system in the area he governs.
	4. Depictive: refers to that which describes one of the participants in the leadership: -	4. Depictive: refers to that which describes one of the participants in the leadership: -
	5. Descriptor: is a temporary condition of the Leader: -	5. Descriptor: is a temporary condition of the Leader: -
	6. Domain: the relevant Domain within which the Leader rules: -	6. Domain: the relevant Domain within which the Leader rules: -
	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: -	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: -
	8. Manner: refer to the style/way in which the leadership is asserted. : -	8. Manner: refer to the style/way in which the leadership is asserted. : -
	9. Means: identifies acts performed by the Leader through which leadership is maintained.: he was the first one who welcomes Jack and his group after they get off of the plane.	9. Means: identifies acts performed by the Leader through which leadership is maintained.: he was the first one who welcomes Jack and his group after they get off of the plane.
	10. Place: the locale from which the Leader leads the Governed or the Activity.: from Banda	10. Place: the locale from which the Leader leads the Governed or the Activity.: from Banda
	11. Type: indicated what subtype of the general category the Leader belongs to: official Indonesian government.	11. Type: indicated what subtype of the general category the Leader belongs to: official Indonesian government.
Fully Equivalent		

CODE	ST	TT
5/OC/OM/UR	<ul style="list-style-type: none"> • Om 	
	Unrealized	

CODE	ST	TT
6/MC/RC/FE	<ul style="list-style-type: none"> • Kole-kole: sejenis perahu atau biduk. • Keyword: Vehicle 	<ul style="list-style-type: none"> • Kole-kole: sejenis perahu atau biduk. • Keyword: Vehicle
	1. Descriptor: small boat, made from wood, the term kole-kole is specifically used in Banda or in Maluku. In this context, it used as a transportation for Banda people. Similar to taxi but operates on water instead of on road.	1. Descriptor: small boat, made from wood, the term kole-kole is specifically used in Banda or in Maluku. In this context, it used as a transportation for Banda people. Similar to taxi but operates on water instead of on road.
	2. Itinerary: <i>Kole-kole</i> used in this context has a route is between between Banda Besar, Bandaneira and the vilages at the foot of Gunung Api	2. Itinerary: <i>Kole-kole</i> used in this context has a route is between between Banda Besar, Bandaneira and the vilages at the foot of Gunung Api
	3. Means of propulsion: propelled with paddles.	3. Means of propulsion: propelled with paddles.
	4. Possessor: -	4. Possessor: -
	5. Use: In this context, this <i>kole-kole</i> is used for mass transportation, it carries people and goods. Some people call it water taxis	5. Use: In this context, this <i>kole-kole</i> is used for mass transportation, it carries people and goods. Some people call it water taxis
Fully Equivalent		

CODE	ST	TT
7/MC/AS/PE	<ul style="list-style-type: none"> Haluwa kenari: Keyword: food 	<ul style="list-style-type: none"> Kenari-nut halva: Keyword: food
	1. Consitituent parts: brown sugar and walnut	1. Consitituent parts: sesame flour, honey and walnut
	2. Descriptor: sweet	2. Descriptor: sweet
	3. Type: considered as a snack	3. Type: considered as a snack
	Partially Equivalent 2 out of 3	

CODE	ST	TT
8/MC/DTS/FE	<ul style="list-style-type: none"> Manisan pala Keyword: food 	<ul style="list-style-type: none"> Nutmeg sweet Keyword: food
	1. Consitituent parts: sugar and nutmeg	1. Consitituent parts: sugar and nutmeg
	2. Descriptor: sweet	2. Descriptor: sweet
	3. Type: considered as a snack	3. Type: considered as a snack
	Fully Equivalent	

CODE	ST	TT
9/MC/OM/UR	<ul style="list-style-type: none"> Gado-gado Keyword: food 	-
	Unrealized	

CODE	ST	TT
10/OC/SPS/FE	<ul style="list-style-type: none"> Magrib Keyword: timespan: 	<ul style="list-style-type: none"> Sunset Keyword: timespan:
	5. Duration: approximately an hour	5. Duration: approximately an hour
	6. State: menjelang sunset until the disappearance of the red glow on the western horizon	6. State: when the sun disappears or daylight fades.
	7. Descriptor: If the red glow of the western horizon disappears, it is no longer considered magrib. The term Magrib is Islamic term to mark the time of Magrib prayer. Any Indonesian is familiar with this word and uses it to mark time even though they are not a moslem.	7. Descriptor: if the sun is completely disappeared then it is no longer considred as sunset. The concept of sunset is used to refer to the time in the datum 10 context.
	8. Whole: Day	8. Whole: Day
	Fully Equivalent	

CODE	ST	TT
11/MC/RC/FE	<ul style="list-style-type: none"> • Colo-colo • Keyword: food 	<ul style="list-style-type: none"> • Colo-colo • Keyword: food
	1. Constituent parts: nutmeg, probably lots of other spices and soy sauce	1. Constituent parts: nutmeg, probably lots of other spices and soy sauce
	2. Descriptor: in the form of sauce, sweet and spicy	2. Descriptor: in the form of sauce, sweet and spicy
	3. Type: considered as sauce, complementary food	3. Type: considered as sauce, complementary food
	Fully Equivalent	

CODE	ST	TT
12/MC/OM/UR	<ul style="list-style-type: none"> • Colo-colo: • Keyword: food 	-
	Unrealized	

CODE	ST	TT
13/MC/OM/UR	<ul style="list-style-type: none"> • Saus Bekasang • Keyword: food 	-
	Unrealized	

CODE	ST	TT
14/MC/GR/PE	<ul style="list-style-type: none"> • Opor ayam • Keyword: food 	<ul style="list-style-type: none"> • Chicken dish • Keyword: food
	1. Constituent parts: boiled chicken, coconut milk broth,	1. Constituent parts: chicken
	2. Descriptor: it usually taste sweet	2. Descriptor: -
	Type: : considered as a main dish	3. Type: : it can be considered as the main dish
	Partially Equivalent 1 out of 3	

CODE	ST	TT
15/MC/GR/PE	<ul style="list-style-type: none"> • Restoran Padang: • Keyword: restaurant 	<ul style="list-style-type: none"> • Local restaurant • Keyword: restaurant
	1. Locale: Sumatra Barat	1. Locale: Sumatra
	2. Use: People come here to eat	2. Use: People come here to eat
	3. Constituent parts: It is a restaurant that has a significant part that set it apart from the other local restaurant in Indonesia, which usually has a picture of pointed roof or padang's traditional house.	3. Constituent parts: no important parts can be interpreted from the term local, since the term is too general.
	4. Container possessor: Indonesia	4. Container possessor: Indonesia
	5. Descriptor: It's food is famous for their coconut milk ingredient in almost every dish. And eating with fingers is one of the Indonesian customs, it is considered as a signature in this restaurant.	5. Descriptor: in the ST it was told that the restaurant is where people eat with their fingers.
	6. Relative location: -	6. Relative location: -
	Partially Equivalent 6 out of 8	

ODE	ST	TT
16/MC/SPS/PE	<ul style="list-style-type: none"> • Sayur manta: mantan • Keyword: food 	<ul style="list-style-type: none"> • Raw
	1. Consitituent parts: raw vegetables, munggae, kenari-nut, and nutmeg.	1. Consitituent parts: -
	2. Descriptor: It is similar to salad, one of the reason is both have raw vegetables as the main ingredient.	2. Descriptor: The word raw indicates that the dish has raw ingredient
	3. Type: considered as a side dish	3. Type: -
	Partially Equivalent 1 out of 3	

CODE	ST	TT
17/MC/OM/UR	<ul style="list-style-type: none"> • Sayur manta • Keyword: food 	-
	Unrealized	

CODE	ST	TT
18/MC/RT/FE	<ul style="list-style-type: none"> • ulang-ulang • keyword: food 	<ul style="list-style-type: none"> • ulang-ulang • keyword: food
	1. Consitituent parts: uncooked vegetables munggae, kenari-nut, and nutmeg.	1. Consitituent parts: uncooked vegetables, munggae, kenari-nut, and nutmeg.
	2. Descriptor: spicy	2. Descriptor: spicy
	3. Type: considered as a side dish	3. Type: considered as a side dish
	Fully Equivalent	

CODE	ST	TT
19/MC/GR/PE	<ul style="list-style-type: none"> • Juadah • Keyword: food 	<ul style="list-style-type: none"> • Snack • Keyword: food
	1. Consitituent parts: sticky rice/ketan,	1. Consitituent parts: -
	2. Descriptor: -	2. Descriptor: -
	3. Type: snack, in the ST it is served as dessert	3. Type: in the context, it is served as snacks,
	Partially Equivalent 2 out of 3	

CODE	ST	TT
20/MC/OM/UR	<ul style="list-style-type: none"> • Keroncong • Keyword: noise maker 	
	Unrealized	

CODE	ST	TT
21/MC/GR/PE	<ul style="list-style-type: none"> • Gendang • Keyword: noise maker 	<ul style="list-style-type: none"> • Drums • Keyword: noise maker
	1. Noise maker: the membrane	1. Noise maker: the membrane or sticks
	2. Material: wood, animal (cow) skin membrane,	2. Material: wood, taut membrane
	3. Type: percussion instrument	3. Type: percussion instrument
	4. Use: to produce sound, especially for musical effect.	4. Use: to produce sound, especially for musical effect.
	Partially Equivalent 2 out of 4	

CODE	ST	TT
22/MC/GR/PE	<ul style="list-style-type: none"> • Kabboro • Keyword: food: 	<ul style="list-style-type: none"> • Rice cakes • Keyword: food
	1. Consituent parts: rice, kenari-nut, kacang hijau	1. Consituent parts: rice
	2. Descriptor: it tastes sweet (probably, from kacang hijau)	2. Descriptor: rice cake usually taste sweet
	3. Type: considered as a main dish	3. Type: considered as a snack
	Partially Equivalent 1 out of 3	

CODE	ST	TT
23/OC/OM/UR	<ul style="list-style-type: none"> • Bretang • Keyword: food 	-
	Unrealized	

CODE	ST	TT
24/MC/OM/UR	<ul style="list-style-type: none"> • Sambal pala • Keyword: food 	-
	Unrealized	

CODE	ST	TT
25/MC/GR/NE	<ul style="list-style-type: none"> Kelapa Muda Keyword: drink-ingestion 	<ul style="list-style-type: none"> Fresh coconuts Keyword: drink-ingestion
	6. Ingestibles: coconut water and soft gell-like meat.	6. Ingestibles: fresh coconut is a term for a type of coconut that is used for cooking.
	7. Ingestor: it can be consumed by everyone without the process of cooking, but in the ST – <i>kelapa muda</i> were served for Ratna's guests.	7. Ingestor: it can be consumed by everyone if it were cooked.
	8. Instrument: the instrument with which an intentional act is performed. : basically you need straw and spoon.	8. Instrument: the instrument with which an intentional act is performed. : to make a coconut milk, one needs water and cooking equipment.
	9. Means: an act performed by the Ingestor that enables them to accomplishes the whole act of ingestion.: order to drink the water and eat the meat, one needs to cut the top of the coconut.	9. Means: an act performed by the Ingestor that enables them to accomplishes the whole act of ingestion.: - you need to cut the coconut into two parts and then grate the meat for cooking ingredient.
	10. Purpose: the action that the Ingestor hopes to bring about by ingesting. : (contextually) it seems that this type of coconut, <i>kelapa muda</i> is intended to serve as a drink. It cannot be used as cooking ingridient.	10. Purpose: the action that the Ingestor hopes to bring about by ingesting. : this type of coconut, fresh coconut, can be used as a cooking ingredient.
	Non-Equivalent	

CODE	ST	TT
26 MC/TLA/FE	<ul style="list-style-type: none"> Kain batik: Keyword: wearing 	<ul style="list-style-type: none"> kain-kebaya, the traditional wrapround batik cloth Keyword: wearing
	1. Body part C : covering the down part of the body.	1. Body part C : covering the down part of the body.
	2. Clothing C: identifies the Clothing that the Wearer wears: long skirt-like	2. Clothing C: identifies the Clothing that the Wearer wears: long skirt-like
	3. Wearer: women	3. Wearer: women
	4. Degree: low caste people,	4. Degree: low caste people,
	5. Goal: at house,	5. Goal: at house,
	6. Manner: a characterization of the impression given by the Wearer's clothing status: humble, low caste people	6. Manner: a characterization of the impression given by the Wearer's clothing status: humble, low caste people
	7. Purpose: -	7. Purpose: -
	8. Relative location: in many cases, the location is defines relative to other clothing: on the down part of the body, wear under kebaya.	8. Relative location: in many cases, the location is defines relative to other clothing: on the down part of the body, wear under kebaya.
	9. Source: (contextually) Mirah wear it in the kitchen	9. Source: (contextually) Mirah wear it in the kitchen
	Fully Equivalent	

CODE	ST	TT
MC/TLA/FE	<ul style="list-style-type: none"> • Kebaya • Keyword: wearing 	<ul style="list-style-type: none"> • Kebaya, long-sleeve cotton blouse • Keyword: wearing
	1. Body part : covering the upper part of the body.	1. Body part : covering the upper part of the body.
	2. Clothing : Traditional blouse-like	2. Clothing : Traditional blouse-like
	3. Wearer : women	3. Wearer : women
	4. Degree : she was a helper at Jack's house, low caste people,	4. Degree : she was a helper at Jack's house, low caste people,
	5. Goal : -	5. Goal : -
	6. Manner : humble, low caste people	6. Manner : humble, low caste people
	7. Purpose : -	7. Purpose : -
	8. Relative location : worn above the kain batik (top)	8. Relative location : worn above the kain batik (top)
	9. Source : in this Mirah wore it in the kitchen	10. Source : in this context, Mirah wore it in the kitchen
Fully Equivalent		

CODE	ST	TT
28/ MC/RC/FE	<ul style="list-style-type: none"> • Kebaya • Keyword: wearing 	<ul style="list-style-type: none"> • Kebaya • Keyword: wearing
	1. Body part : covering the upper part of the body.	1. Body part : covering the upper part of the body.
	2. Clothing : Traditional blouse-like	2. Clothing : Traditional blouse-like
	3. Wearer : women	3. Wearer : women
	4. Degree : she was a helper at Jack's house, low caste people,	4. Degree : she was a helper at Jack's house, low caste people,
	5. Goal : -	5. Goal : -
	6. Manner : humble, low caste people	6. Manner : humble, low caste people
	7. Purpose : -	7. Purpose : -
	8. Relative location : worn above the kain batik (top)	8. Relative location : worn above the kain batik (top)
	9. Source : in this context, Mirah wore it in the kitchen	9. Source : in this context, Mirah wore it in the kitchen
Fully Equivalent		

CODE	ST	TT
29/OC/RT/FE	<ul style="list-style-type: none"> • Nyai • Keyword: address 	<ul style="list-style-type: none"> • Nyai • Keyword: address
	1. Entity (C): Mirah	1. Entity (C): Mirah
	2. Speaker : Ratna, Mirah's employer	2. Speaker : Ratna, Mirah's employer
	3. Descriptor (NC): Nyai is a term that refers to a specific mistress in the Dutch colonization time. They are the mistresses of the Dutch or European men. These mistresses are indigenous women.	3. Descriptor (NC): Nyai is a term that refers to a specific mistress in the Dutch colonization time. They are the mistresses of the Dutch or European men. These mistresses are indigenous women
Fully Equivalent		

CODE	ST	TT
30/ OC/OM/UR	<ul style="list-style-type: none"> Bahasa pasar 	
	Unrealized	

CODE	ST	TT
31/ OC/SPS/PE	<ul style="list-style-type: none"> Subuh Keyword: timespan 	<ul style="list-style-type: none"> Early Morning Keyword: timespan
	1. Duration: approximately two hours	1. Duration: the duration can last hours
	2. State: antara terbit fajar dan menjelang terbit matahari	2. State: the period of time between midnight and noon, especially from sunrise to noon.
	3. Descriptor: It is no longer considered <i>subuh</i> if the sun fully rise. The term <i>subuh</i> is an Islamic term to mark the time of <i>subuh</i> prayer. Any Indonesian is familiar with this word and uses it to mark time eventhough they are not a moslem.	3. Descriptor: in this context, there is an adverb of ‘early’ that maybe indicates the pickers are gone before the sun fully rises.
	4. Whole: Day	4. Whole: Day
	Partially Equivalent. 2 out of 4	

CODE	ST	TT
32/ OC/OM/UR	<ul style="list-style-type: none"> Dewi Sri: the Goddess of Rice in Java 	
	Unrealized	

CODE	ST	TT
33/EC/OM/UR	<ul style="list-style-type: none"> Padi: plant that produces rice seeds. tumbuhan yang menghasilkan beras. Butir dan buah padi 	
	Unrealized	

CODE	ST	TT
34/OC/OM/UR	<ul style="list-style-type: none"> Kecapi: traditional music instrument that has strings (three, four, five, six and ect.) played by fingers 	
	Unrealized	

CODE	ST	TT
35/MC/GR/PE	<ul style="list-style-type: none"> • beras: rice seeds which have been peeled off and used to be cooked and become rice (to eat). • Keyword: biological entity 	<ul style="list-style-type: none"> • rice: the small seeds of a particular type of grass, cooked and eaten as food or a grass that produces these seeds and grows in warm wet places • Keyword: biological entity
	1. Organism: Rice in this context are the small seeds of a <i>padi</i> . In Asian countries, the seeds are cooked and eaten as food.	1. Organism: the small seeds of a particular type of grass, cooked and eaten as food or or a grass that produces these seeds and grows in warm wet places. It is not clear whether the rice intended by the translator is the seeds or the grass.
	2. Descriptor (noncore): in this context, the rice becomes a commodity.	2. Descriptor (noncore): in this context, the rice becomes a commodity.
	3. Origin: Asia	3. Origin: -
	Partially Equivalent 1 out of 3	

CODE	ST	TT
36/OC/SPS/PE	<ul style="list-style-type: none"> • Orang-kaya: orang-orang kaya in the ST refers to the people who were respected by the local people of Banda and they were all rich and they own vast pala plantation, their families ruling the Banda for generation. They are consist of 40 families. They are depicted to have an arrogant attitude and incredibly cunning. • Keyword: leadership 	<ul style="list-style-type: none"> • Bandanese chief: a leader or ruler of a people or clan. The head of an organization. • Keyword: leadership
	1. Activity: governs, make rules in Banda.	1. Activity: governs, make rules in Banda.
	2. Governed: the entity whose actions or beliefs the Leader directs in the context of a joint activity or movement. This entity can be political body, a person, or a group of people: Bandanese	2. Governed: the entity whose actions or beliefs the Leader directs in the context of a joint activity or movement. This entity can be political body, a person, or a group of people: Bandanese
	3. Role: the role played by the Leader in a given situation, often an official title; incorporated in most noun. : a mediator	3. Role: the role played by the Leader in a given situation, often an official title; incorporated in most noun. : a mediator
	4. Depictive: refers to that which describes one of the participants in the leadership: Bandanese people were wiped out by foreigners (Dutch) because of what these rulers done.	4. Depictive: refers to that which describes one of the participants in the leadership: Bandanese people were wiped out by foreigners (Dutch) because of what these rulers done.
	5. Descriptor: is a temporary condition of the Leader: -	5. Descriptor: is a temporary condition of the Leader: -
	6. Domain: the relevant Domain within which the Leader rules: Banda island	6. Domain: the relevant Domain within which the Leader rules: Banda island
	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: these rulers were said to had ruled in a very long time.	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: -
	8. Manner: refer to the style/way in which the leadership is asserted: depicted by foreign merchants as greedy, cunning, sly rulers but describes as a respected rulers and wise by local people.	8. Manner: refer to the style/way in which the leadership is asserted: -
	9. Place: the locale from which the Leader leads the Governed or the Activity.: Banda island	9. Place: the locale from which the Leader leads the Governed or the Activity.: Banda island
	10. Type: indicated what subtype of the general category the Leader belongs to: traditional rulers	10. Type: indicated what subtype of the general category the Leader belongs to: traditional rulers
	Partially Equivalent 7 out of 10	

CODE	ST	TT
37/OC/RC/FE	<ul style="list-style-type: none"> • Lurah • Keyword: leadership 	<ul style="list-style-type: none"> • Lurah • Keyword: leadership
	1. Activity: govern a small area	1. Activity: govern a small area
	2. Governed: the entity whose actions or beliefs the Leader directs in the context of a joint activity or movement. This entity can be political body, a person, or a group of people: -	2. Governed: the entity whose actions or beliefs the Leader directs in the context of a joint activity or movement. This entity can be political body, a person, or a group of people: -
	3. Role: the role played by the Leader in a given situation, often an official title; incorporated in most noun. : -	3. Role: the role played by the Leader in a given situation, often an official title; incorporated in most noun. : -
	4. Depictive: refers to that which describes one of the participants in the leadership: -	4. Depictive: refers to that which describes one of the participants in the leadership: -
	5. Descriptor: is a temporary condition of the Leader: <i>lurah</i> in the ST is describe as a leader thatis appointed by a community group or village.	5. Descriptor: is a temporary condition of the Leader: <i>lurah</i> in the ST is describe as a leader thatis appointed by a community group or village.
	6. Domain: the relevant Domain within which the Leader rules: the typical domain where this <i>lurah</i> exist is in Java	6. Domain: the relevant Domain within which the Leader rules: the typical domain where this <i>lurah</i> exist is in Java
	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: -	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: -
	8. Manner: refer to the style/way in which the leadership is asserted: -	8. Manner: refer to the style/way in which the leadership is asserted: -
	9. Means: identifies acts performed by the Leader through which leadership is maintained.: he is a nice man, I guess	9. Means: identifies acts performed by the Leader through which leadership is maintained.: he is a nice man, I guess
	10. Place: the locale from which the Leader leads the Governed or the Activity.: -	10. Place: the locale from which the Leader leads the Governed or the Activity.: -
	11. Type: indicated what subtype of the general category the Leader belongs to: official Indonesian government.	11. Type: indicated what subtype of the general category the Leader belongs to: official Indonesian government.
Fully Equivalent		

CODE	ST	TT
38/OC/TLA/FE	<ul style="list-style-type: none"> • Orang-kaya • Keyword: leadership 	<ul style="list-style-type: none"> • An orang-kaya, rich man • Keyword: leadership
	1. Activity: governs, make rules in Banda.	1. Activity: governs, make rules in Banda.
	2. Governed: the entity whose actions or beliefs the Leader directs in the context of a joint activity or movement. This entity can be political body, a person, or a group of people: Bandanese	2. Governed: the entity whose actions or beliefs the Leader directs in the context of a joint activity or movement. This entity can be political body, a person, or a group of people: Bandanese
	3. Role: the role played by the Leader in a given situation, often an official title; incorporated in most noun. : a mediator	3. Role: the role played by the Leader in a given situation, often an official title; incorporated in most noun. : a mediator
	4. Depictive: refers to that which describes one of the participants in the leadership: Bandanese people were wiped out by foreigners (Dutch) because of what these rulers done.	4. Depictive: refers to that which describes one of the participants in the leadership: Bandanese people were wiped out by foreigners (Dutch) because of what these rulers done.
	5. Descriptor: is a temporary condition of the Leader: -	5. Descriptor: is a temporary condition of the Leader: -
	6. Domain: the relevant Domain within which the Leader rules: Banda island	6. Domain: the relevant Domain within which the Leader rules: Banda island
	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: these rulers were said to had ruled in a very long time.	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: these rulers were said to had ruled in a very long time.
	8. Manner: refer to the style/way in which the leadership is asserted: depicted by foreign merchants as greedy, cunning, sly rulers but describes as a respected rulers and wise by local people.	8. Manner: refer to the style/way in which the leadership is asserted: depicted by foreign merchants as greedy, cunning, sly rulers but describes as a respected rulers and wise by local people.
	9. Means: identifies acts performed by the Leader through which leadership is maintained.: become a mediator when there are problems, manage nutmeg pickers in Banda, broke the agreements with the foreign merchants many times, lead their people to a genocide,	9. Means: identifies acts performed by the Leader through which leadership is maintained.: become a mediator when there are problems, manage nutmeg pickers in Banda, broke the agreements with the foreign merchants many times, lead their people to a genocide,
	10. Place: the locale from which the Leader leads the Governed or the Activity.: Banda island	10. Place: the locale from which the Leader leads the Governed or the Activity.: Banda island
	11. Type: indicated what subtype of the general category the Leader belongs to: traditional rulers	11. Type: indicated what subtype of the general category the Leader belongs to: traditional rulers
Fully Equivalent		

CODE	ST	TT
39/OC/RT/FE	<ul style="list-style-type: none"> • Orang-kaya • Keyword: leadership 	<ul style="list-style-type: none"> • An orang-kaya • Keyword: leadership
	1. Activity: governs, make rules in Banda.	1. Activity: governs, make rules in Banda.
	2. Governed: the entity whose actions or beliefs the Leader directs in the context of a joint activity or movement. This entity can be political body, a person, or a group of people: Bandanese	2. Governed: the entity whose actions or beliefs the Leader directs in the context of a joint activity or movement. This entity can be political body, a person, or a group of people: Bandanese
	3. Role: the role played by the Leader in a given situation, often an official title; incorporated in most noun. : a mediator	3. Role: the role played by the Leader in a given situation, often an official title; incorporated in most noun. : a mediator
	4. Depictive: refers to that which describes one of the participants in the leadership: Bandanese people were wiped out by foreigners (Dutch) because of what these rulers done.	4. Depictive: refers to that which describes one of the participants in the leadership: Bandanese people were wiped out by foreigners (Dutch) because of what these rulers done.
	5. Descriptor: is a temporary condition of the Leader: -	5. Descriptor: is a temporary condition of the Leader: -
	6. Domain: the relevant Domain within which the Leader rules: Banda island	6. Domain: the relevant Domain within which the Leader rules: Banda island
	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: these rulers were said to had ruled in a very long time.	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: these rulers were said to had ruled in a very long time.
	8. Manner: refer to the style/way in which the leadership is asserted: depicted by foreign merchants as greedy, cunning, sly rulers but describes as a respected rulers and wise by local people.	8. Manner: refer to the style/way in which the leadership is asserted: depicted by foreign merchants as greedy, cunning, sly rulers but describes as a respected rulers and wise by local people.
	9. Means: identifies acts performed by the Leader through which leadership is maintained.: become a mediator when there are problems, manage nutmeg pickers in Banda, broke the agreements with the foreign merchants many times, lead their people to a genocide,	9. Means: identifies acts performed by the Leader through which leadership is maintained.: become a mediator when there are problems, manage nutmeg pickers in Banda, broke the agreements with the foreign merchants many times, lead their people to a genocide,
	10. Place: the locale from which the Leader leads the Governed or the Activity.: Banda island	10. Place: the locale from which the Leader leads the Governed or the Activity.: Banda island
	11. Type: indicated what subtype of the general category the Leader belongs to: traditional rulers	11. Type: indicated what subtype of the general category the Leader belongs to: traditional rulers
Fully Equivalent		

CODE	ST	TT
40/OC/GR/PE	<ul style="list-style-type: none"> Orang-kaya Keyword: leadership 	<ul style="list-style-type: none"> The chief: Keyword: leadership
	1. Activity: governs, make rules in Banda.	1. Activity: -
	2. Governed: the entity whose actions or beliefs the Leader directs in the context of a joint activity or movement. This entity can be political body, a person, or a group of people: Bandanese (clan)	2. Governed: the entity whose actions or beliefs the Leader directs in the context of a joint activity or movement. This entity can be political body, a person, or a group of people: can be people, clan or organization
	3. Role: the role played by the Leader in a given situation, often an official title; incorporated in most noun. : a mediator	3. Role: the role played by the Leader in a given situation, often an official title; incorporated in most noun. : -
	4. Depictive: refers to that which describes one of the participants in the leadership: Bandanese people were wiped out by foreigners (Dutch) because of what these rulers done.	4. Depictive: refers to that which describes one of the participants in the leadership: -
	5. Descriptor: is a temporary condition of the Leader: -	5. Descriptor: is a temporary condition of the Leader: -
	6. Domain: the relevant Domain within which the Leader rules: Banda island	6. Domain: the relevant Domain within which the Leader rules: -
	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: these rulers were said to had ruled in a very long time.	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: -
	8. Manner: refer to the style/way in which the leadership is asserted: depicted by foreign merchants as greedy, cunning, sly rulers but describes as a respected rulers and wise by local people.	8. Manner: refer to the style/way in which the leadership is asserted: a leader should have a strong leadership to be able to govern his subjects.
	9. Means: identifies acts performed by the Leader through which leadership is maintained.: become a mediator when there are problems, manage nutmeg pickers in Banda, broke the agreements with the foreign merchants many times, lead their people to a genocide,	9. Means: identifies acts performed by the Leader through which leadership is maintained.: -
	10. Place: the locale from which the Leader leads the Governed or the Activity.: Banda island	10. Place: the locale from which the Leader leads the Governed or the Activity.: -
	11. Type: indicated what subtype of the general category the Leader belongs to: traditional rulers	11. Type: indicated what subtype of the general category the Leader belongs to: traditional rulers
Partially Equivalent 2 out of 11		

CODE	ST	TT
41/MC/SPS/FE	<ul style="list-style-type: none"> Gae-gae Keyword: tool-gizmo 	<ul style="list-style-type: none"> Bamboo pole Keyword: tool-gizmo
	1. Descriptor (non-core): a characteristic of the Gizmo. : a long stick which has a hook/curve iron at one of its edge.	1. Descriptor (non-core): pole is a long slender, rounded piece of wood or metal and typically used with one end placed in the ground as a support for something.
	2. Power source: marks expressions that indicate how a device is powered. : it is a long pole that is recognized as a traditional tool for harvesting fruits. So, it has no special power but human's hands.	2. Power source: there is no special power source to turn it on, just simply used by human as it is.
	3. Use: identifies the prototypical Use of a tool or device.: In the ST, <i>gae-gae</i> is used for harvesting nutmeg, which is the biggest commodity in Banda at that time.	3. Use: it is typically used as a ground support for something.
	4. User: identifies the person who (typically) uses a particular tool. : in the ST, people who typically use <i>gae-gae</i> are the plantation laborer/the nutmeg pickers.	4. User: identifies the person who (typically) uses a particular tool. : people or any plantation worker whose job is to pick up fruits form tree
Partially Equivalent 2 out of 4		

CODE	ST	TT
42/ OC/GR/PE	<ul style="list-style-type: none"> • Sesaji • Keyword: rite 	<ul style="list-style-type: none"> • Offering • Keyword: rite
	1. Desired state: identifies the state which the rite is hoped or intended to bring about: to offer something to their ancestors.	1. Desired state: it is usually done to offer something to their ancestors.
	2. Instrument: identifies the Instrument used to perform a particular rite.:	2. Instrument:-
	3. Leader: this is the religious or culture leader who performs and/or leads the rite: the community leader, the religious leader	3. Leader: the community leader, the religious leader
	4. Member: describes the member of the religious or cultural group who participates in/undergoes the rite: Bandanese-Indonesian-cultural group. People who are bound to the same belief.	4. Member: people who love in a group or community, or religious group. People who are bound to the same belief.
	5. Object: indicates an object on which a rite is performed. : fruits and/or flowers	5. Object: could be flowers, fruits, harvest, human and/or animal sacrifice and etc.
	6. Type: the type of ritual or ceremony being performed. : traditional ritual/custom	6. Type: can be considered as traditional rite or
	7. Means: the action that is taken to perform the ritual: the flowers or fruits are placed in certain places and left there undisrupted.	7. Means: it depends on the ritual performed by a group or a community.
	8. Place: where the rite takes place: it could be take place anywhere sacred according to the member. (contextually) the flowers are sown on the either side of the path uphill in Banda island.	8. Place: it could be take place anywhere sacred according to the member. it depends on the ritual performed by a group or a community.
Partially Equivalent 7 out of 8		

CODE	ST	TT
43/ OC/OM/UR	<ul style="list-style-type: none"> • mas kawin=mahar: pemberian wajib berupa uang atau barang dr mempelai lelaki kpd mmpelai perempuan ketika dilangsungkan akad nikah; mas kawin 	
	Unrealized	

CODE	ST	TT
44/EC/RC/FE	<ul style="list-style-type: none"> • Walor: lebih besar dari merpati, biasa di kebun pala. • Keyword: biological entity 	<ul style="list-style-type: none"> • Walor: lebih besar dari merpati, biasa di kebun pala. • Keyword: biological entity
	1. Organism: an organic that has naturally occurring biological processes and functions: Walor, it is a bird, living thing	1. Organism: an organic that has naturally occurring biological processes and functions: Walor, it is a bird, living thing
	2. Descriptor (noncore): any characterization of the Organism not covered by other FEs: in this datum's context, it was informed that this type of bird is bigger than pigeon	2. Descriptor (noncore): any characterization of the Organism not covered by other FEs: in this datum's context, it was informed that this type of bird is bigger than pigeon
	3. Origin: the location from which the Organism originated: in the ST, this type of bird can be found only in the nutmeg plantation	3. Origin: the location from which the Organism originated: in the ST, this type of bird can be found only in the nutmeg plantation
	Fully Equivalent	

CODE	ST	TT
45/OC/OM/UR	<ul style="list-style-type: none"> • Makcik:aunt 	
	Unrealized	

CODE	ST	TT
46/MC/TLA/FE	<ul style="list-style-type: none"> • Kora-kora: a huge ship war originated from Maluku • Keyword: Vehicle 	<ul style="list-style-type: none"> • Teakwood Kora-kora: a huge ship war originated from Maluku • Keyword: Vehicle
	1. Descriptor: a ship made from wood, the term kora-kora is specifically used in Banda or in Maluku	1. Descriptor: a ship made from wood, the term kora-kora is specifically used in Banda or in Maluku
	2. Itinerary: tell about the time and route of the service of the transportation device: -	2. Itinerary: tell about the time and route of the service of the transportation device:
	3. Means of propulsion: designates how the vehicle is moved: -	3. Means of propulsion: designates how the vehicle is moved: -
	4. Possessor: -	4. Possessor: -
	5. Use: it was used to war and in the present day is used to ceremonial event and welcoming the important people.	5. Use: it was used to war and in the present day is used to ceremonial event and welcoming the important people.
	Fully Equivalent	

CODE	ST	TT
47/MC/TLA/FE	<ul style="list-style-type: none"> • Colo-colo • Keyword: food 	<ul style="list-style-type: none"> • A colo-colo sauce • Keyword: food
	1. Constituent parts: Chinese limes and soy sauce	1. Constituent parts: soy and Chinese limes
	2. Descriptor: it is in the form of sauce	2. Descriptor: it is in the form of sauce
	3. Type: considered as sauce, food/dish complement	3. Type: considered as sauce, complementary food
	Fully Equivalent	

CODE	ST	TT
48/OC/GR/PE	<ul style="list-style-type: none"> • Om • Keyword: address 	<ul style="list-style-type: none"> • You • Keyword: address
	1. Entity: Jack	1. Entity: Jack
	2. Speaker: Diah, younger than Jack.	2. Speaker: Diah
	3. Descriptor: The address term of om in this case is used to show some respect.	3. Descriptor: ‘You’ shows the equality between the addresser and the addressee, but can also be used to address someone older.
	Fully Equivalent 2 out of 3	

CODE	ST	TT
49/MC/GR/PE	<ul style="list-style-type: none"> Kelapa Muda Keyword: drink-ingestion: 	<ul style="list-style-type: none"> Coconut drink Keyword: drink-ingestion
	1. Ingestibles: <i>kelapa muda</i> , coconut water and soft gell-like meat.	1. Ingestibles: coconut water
	2. Ingestor: it can be consumed by everyone without the process of cooking, but in the ST – consumed by matt, wendy, sutrisno, jack, ratna,	2. Ingestor: it can be consumed by everyone without the process of cooking
	3. Instrument: basically you need straw and spoon to enjoy the ingestibles	3. Instrument: basically you need straw to enjoy the ingestibles
	4. Means: in order to drink the water and eat the meat, one needs to cut the top of the coconut.	4. Means: in order to drink the water and eat the meat, one needs to cut the top of the coconut,
	Partially Equivalent 1 out of 4	

CODE	ST	TT
50/MC/RC/FE	<ul style="list-style-type: none"> Kora-kora Keyword: Vehicle 	<ul style="list-style-type: none"> Kora-kora Keyword: Vehicle
	1. Descriptor: a ship made from wood, the term kora-kora is specifically used in Banda or in Maluku	1. Descriptor: a ship made from wood, the term kora-kora is specifically used in Banda or in Maluku
	2. Itinerary: -	2. Itinerary: -
	3. Means of propulsion: -	3. Means of propulsion: -
	4. Possessor: -	4. Possessor: -
	5. Use: it was used to war and in the present day is used to ceremonial event and welcoming the important people.	5. Use: it was used to war and in the present day is used to ceremonial event and welcoming the important people.
	Fully Equivalent	

CODE	ST	TT
51/OC/OM/UR	<ul style="list-style-type: none"> BapakCamat: an address term for an older man 	-
	Unrealized	

CODE	ST	TT
52/OC/RT/FE	<ul style="list-style-type: none"> Camat Keyword: leadership 	<ul style="list-style-type: none"> Camat Keyword: leadership
	1. Activity: the Leader directs the Activity: govern the small area, in the ST, pak camat governs the Banda island	1. Activity: the Leader directs the Activity: govern the small area, in the ST, pak camat governs the Banda island
	2. Governed: the entity whose actions or beliefs the Leader directs in the context of a joint activity or movement. This entity can be political body, a person, or a group of people: camat in the ST governs the Banda island.	2. Governed: the entity whose actions or beliefs the Leader directs in the context of a joint activity or movement. This entity can be political body, a person, or a group of people: camat in the ST governs the Banda island.
	3. Role: the role played by the Leader in a given situation, often an official title; incorporated in most noun. : camat is the official government, so he controls the society and the system in the area he governed.	3. Role: the role played by the Leader in a given situation, often an official title; incorporated in most noun. : camat is the official government, so he controls the society and the system in the area he governed.
	4. Depictive: refers to that which describes one of the participants in the leadership: -	4. Depictive: refers to that which describes one of the participants in the leadership: -
	5. Descriptor: is a temporary condition of the Leader: In the ST, he has an impression of a nice man.	5. Descriptor: is a temporary condition of the Leader: In the ST, he has an impression of a nice man.
	6. Domain: the relevant Domain within which the Leader rules: Banda island, presumably	6. Domain: the relevant Domain within which the Leader rules: Banda island, presumably
	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: camat governs for 5 years.	7. Duration: leadership by any particular individual is frequently limited in time, which is noted here as Duration.: camat governs for 5 years.
	8. Manner: refer to the style/way in which the leadership is asserted. : -	8. Manner: refer to the style/way in which the leadership is asserted. : -
	9. Means: identifies acts performed by the Leader through which leadership is maintained.: he was the first one who welcomes Jack and his group after they get off of the plane.	9. Means: identifies acts performed by the Leader through which leadership is maintained.: he was the first one who welcomes Jack and his group after they get off of the plane.
	10. Place: the locale from which the Leader leads the Governed or the Activity.: from Banda	10. Place: the locale from which the Leader leads the Governed or the Activity.: from Banda
	11. Type: indicated what subtype of the general category the Leader belongs to: official Indonesian government.	11. Type: indicated what subtype of the general category the Leader belongs to: official Indonesian government. Type: indicated what subtype of the general category the Leader belongs to: traditional rulers.
Fully Equivalent		

CODE	ST	TT
53/OC/OM/UR	<ul style="list-style-type: none"> Yu:mbakyu: an address term for an older woman in Java. 	-
	Unrealized	

CODE	ST	TT
54/MC/SC/PE	<ul style="list-style-type: none"> Bedeng Keyword: bulding 	<ul style="list-style-type: none"> Barrack Keyword: bulding:
	1. Descriptor: A characterization of some property of the Building.: It have many rooms to accommodate many people. Made as simple as possible and can be made from board and bamboo.	1. Descriptor: A characterization of some property of the Building.: (contextually) it have many rooms to accommodate many people.
	2. Function: the use which the Building is intended: the building is used to accommodate people temporary. In the ST it is functioned as the house for plantation workers.	2. Function: the use which the Building is intended: to provide soldiers with accomodation in a bulding or set of buildings.
	Partially Equivalent	

CODE	ST	TT
55/OC/OM/UR	<ul style="list-style-type: none"> • Nyai: European's mistress (Javanese women) 	-
	Unrealized	

CODE	ST	TT
56/MC/SPS/FE	<ul style="list-style-type: none"> • Gae-gae • Keyword: tool-gizmo: 	<ul style="list-style-type: none"> • Hooked stick • Keyword: tool-gizmo
	1. Descriptor (non-core): a characteristic of the Gizmo. : a long stick which has a hook/curve iron at one of its edge.	1. Descriptor (non-core): (contextually) as described in the ST, it refers to a long stick which has a hook.
	2. Power source : marks expressions that indicate how a device is powered. : it is a long pole that is recognized as a traditional tool for harvesting fruits. So, it has no special power but human's hands.	2. Power source : it was described as a tool for harvesting fruits. So, it has no special power but human's hands to set it in motion .
	3. Use : identifies the prototypical Use of a tool or device.: In the ST, <i>gae-gae</i> is used for harvesting nutmeg, which is the biggest commodity in Banda at that time.	3. Use : The term indicates that it can be used as a tool that can reach fruits from tree.
	4. User : identifies the person who (typically) uses a particular tool. (Contextually) it is used by Karsih (a plantation worker).	5. User : The typical people who use it is plantation workers.
	Fully Equivalent	

CODE	ST	TT
57/MC/GR/PE	<ul style="list-style-type: none"> • bakul • Keyword: containers 	<ul style="list-style-type: none"> • Basket • Keyword: containers:
	1. Construction : indicates the action (or causer) which creates the Container: woven bamboo or rotan	1. Construction : typically made from interwoven strips of cane or wire.
	2. Contents : is the objects/stuff contained in the Container: it could be anything but in this context, <i>bakul</i> is used to carry nutmeg.	2. Contents : it could be anything as long as the items fit in.
	3. Descriptor : describes some aspect of the Container: it is big	3. Descriptor : it is large
	4. Material : identifies the material of which the Container is made: it can be made from bamboo or rotan	4. Material : typically made from cane or wire
	5. Part : identifies a Part of the Container: what differentiate <i>bakul</i> from the rest of the container is, it has a circle mouth on the top while the bottom of it has a rectangular size that is smaller than the size of the mouth.	5. Part : a basket has many form, square, round, it is not limited on one form only.
	6. Relative location : is the location of the Container: it is carried on Karsih back. <i>Bakul</i> can be carried on people's back.	6. Relative location : -
	7. Type : container	7. Type : container
	8. Use : identifies the purpose for which an artifact is constructed and the activity with which it is associated or the Contents prototypically contained in the Container.: <i>bakul</i> is used to carry or keep things. But it is typically used to carry harvest and in the ST (datum 73) it is specifically used to carry the harvest of nutmeg.	8. Use : Basket is used to carry or keep things.
	Partially Equivalent 4 out of 8	

CODE	ST	TT
58/MC/RT/FE	<ul style="list-style-type: none"> • Kebaya • Keyword: wearing 	<ul style="list-style-type: none"> • Kebaya • Keyword: wearing
	1. Body part: covering the upper part of the body.	1 Body part: covering the upper part of the body.
	2. Clothing: Traditional blouse-like	2 Clothing: Traditional blouse-like
	3. Wearer: women	3. Wearer: women
	4. Degree: she was a helper at Jack's house, low caste people,	4. Degree: she was a helper at Jack's house, low caste people,
	5. Goal: -	5. Goal: -
	6. Manner: humble, low caste people	6. Manner: humble, low caste people
	7. Purpose: -	7. Purpose: -
	8. Relative location: usually worn above the kain batik (top)	8. Relative location: usually worn above the kain batik (top)
	9. Source: in this context, Mirah wore it in the kitchen	9. Source: in this context, Mirah wore it in the kitchen
Fully Equivalent		

CODE	ST	TT
59/OC/OM/UR	<ul style="list-style-type: none"> • Genderuwo: a big tall hairy human-like ghost. 	-
	Unrealized	

CODE	ST	TT
60/OC/SA/FE	<ul style="list-style-type: none"> • wayang wong: wayang yang diperankan oleh orang. • Keyword: performance-performing art: 	<ul style="list-style-type: none"> • wayang wong: wayang yang diperankan oleh orang. • Keyword: performance-performing art
	1. Medium: stage, masks,	1. Medium: stage, masks,
	2. Performance: traditional stories or legend or play performed by actors	2. Performance: traditional stories or legend or play performed by actors
	3. Performer: the actors/dancers	3. Performer: actors/dancers
	4. Personnel: actors/dancers and musicians	4. Personnel: actors/dancers and musicians
	5. Score: (the background music): gamelan music	5. Score: (the background music): gamelan music
	6. Script: depends on the drama that is played	6. Script: depends on the drama that is played
	7. Type (core): wayang can be classified as a dance drama/play	7. Type (core): wayang can be classified as a dance drama/play
Fully Equivalent		

CODE	ST	TT
61/OC/SA/FE	<ul style="list-style-type: none"> • Ketoprak • Keyword: performance-performing art: 	<ul style="list-style-type: none"> • Ketoprak • Keyword: performance-performing art
	9. Medium: stage	9. Medium: stage
	10. Performance: Javanese drama depicting historical or pseudo-historical events.	10. Performance: Javanese drama depicting historical or pseudo-historical events.
	11. Performer: the actors/dancers	11. Performer: dancers/actors
	12. Personnel: actors and musicians	12. Personnel: actors and musicians
	13. Score: (the background music): gamelan music	13. Score: (the background music): gamelan music
	14. Script: the script or plot depends on drama or the story that is played	14. Script: the script or plot depends on drama or the story that is played
	15. Type (core): ketoprak can be classified as a dance drama/ play	15. Type (core): ketoprak can be classified as a dance drama/ play
Fully Equivalent		

CODE	ST	TT
62/ OC/GR/PE	<ul style="list-style-type: none"> • ronggeng • Keyword: performance-performing art 	<ul style="list-style-type: none"> • A dance troupe • Keyword: performance-performing art
	1. Medium: a long scarf and other dancing equipment.	1. Medium: -
	2. Performance: a dance, a seductive one and the dancing-girl dancing following the rhythm and get paid directly by the audience (mostly male).	2. Performance: dance
	3. Performer: the dancer-girl	3. Performer: the dancers
	4. Personnel: the musicians, the dancers	4. Personnel: (presumably), the dancers and the musicians
	5. Score: (the background music): gamelan music	5. Score: (the background music): -
	6. Script: no script for such an event	6. Script: no script for such an event
	7. Type (core): ronggeng can be classified as a dance performance.	7. Type (core): it can be classified as a dance performance.
Partially Equivalent 3 out of 7		

CODE	ST	TT
63/ SC/GR/PE	<ul style="list-style-type: none"> • Pesta <u>tayub</u> • Keyword: social event 	<ul style="list-style-type: none"> • Dance parties • Keyword: social event
	1. <u>Social event</u> : a dance party	1. <u>Social event</u> : a dance party
	2. <u>Descriptor</u> : it is party where there are dancers (ronggeng dancer) perform and lead the attendee to dance.	2. <u>Descriptor</u> : the party involves dancing activity
	3. <u>Duration</u> : identifies the Duration of time for which the Social event: unknown in the ST, it probably last from midnight to dawn.	3. <u>Duration</u> : -
	4. <u>Frequency</u> : it was held by the boss of plantation when the harvest was good.	4. <u>Frequency</u> : -
	5. <u>Honoree</u> : in the ST, it was held for the plantation workers for their source of entertainment.	5. <u>Honoree</u> :-
	6. <u>Host</u> : the boss of nutmeg plantation or the parkernier	6. <u>Host</u> :-
	7. <u>Occasion</u> :celebrating good harvest	7. <u>Occasion</u> : -
	8. <u>Purpose</u> : for entertainment	8. <u>Purpose</u> : for entertainment
	9. <u>Refreshment</u> : -	9. <u>Refreshment</u> : -
	10. <u>Style</u> : it is informal dance party and it have a hired dancer who lead the dance.	10. <u>Style</u> :-
	Partially Equivalent 3 out of 10	

CODE	ST	TT
64/OC/GR/PE	<ul style="list-style-type: none"> • Kowe • Keyword: address 	<ul style="list-style-type: none"> • you • Keyword: address
	1. <u>Entity</u> : Mirah	1. <u>Entity</u> : Mirah
	2. <u>Speaker</u> : Tuan Besar, Mirah's employer	2. <u>Speaker</u> : Tuan Besar, Mirah's employer
	3. <u>Descriptor</u> : <i>kowe</i> in the datum 80 situation, is a term that shows a hierarchy status between the addresser and the addressee. Little Mirah knows that Tuan Besar is someone she should be afraid of, because he controls the life of every contract workers there.	3. <u>Descriptor</u> : the term you alone indicates the equality between the addresser and the addressee.
	Partially Equivalent 2 out of 3	

CODE	ST	TT
65/MC/OM/UR	<ul style="list-style-type: none"> • Ringgi:mata uang perak yg harganya Rp2,50. 	-
	Unrealized	

CODE	ST	TT
66/OC/RC/FE	<ul style="list-style-type: none"> • Sinyo • Keyword: address. 	<ul style="list-style-type: none"> • Sinyo • Keyword: address
	1. Entity: Tuan Besar's first son	1. Entity: Tuan Besar's first son
	2. Speaker: Mirah	2. Speaker: Mirah
	3. Descriptor: the term Sinyo is the address term for the Dutch/European boy. This term is used in the time of Dutch colonization. When Mirah used this term, it indicates her inferiority over her master.	3. Descriptor: the term Sinyo is the address term for the Dutch/European boy. This term is used in the time of Dutch colonization. When Mirah used this term,
	Fully Equivalent	

CODE	ST	TT
67/OC/RC/FE	<ul style="list-style-type: none"> • Noni • Keyword: address 	<ul style="list-style-type: none"> • Noni • Keyword: address
	1. Entity: Tuan Besar's first daughter	1. Entity: Tuan Besar's first daughter
	2. Speaker: Mirah	2. Speaker: Mirah
	3. Descriptor: the term Noni is the address term for the Dutch/European girl. This term is used in the time of Dutch colonization. When Mirah used this term, it indicates her inferiority over her master.	3. Descriptor: the term Noni is the address term for the Dutch/European girl. This term is used in the time of Dutch colonization. When Mirah used this term, it indicates her inferiority over her master.
	Fully Equivalent	

CODE	ST	TT
68/OC/OM/UR	<ul style="list-style-type: none"> • Orang Bembang: similar to criminal and outcast people 	-
	Unrealized	

CODE	ST	TT
69/EC/RT/FE	<ul style="list-style-type: none"> • Bunga <u>menur</u> • Keyword: biological entity 	<ul style="list-style-type: none"> • The <u>menur</u> flower • Keyword: biological entity
	1. Organism: Menur (melati susun), a flower	1. Organism: Menur (melati susun), a flower
	2. Descriptor: this flower has more fragrant than the usual jasmine. This flower shape is a little bit different than the usual jasmine. It has many layered of corolla. The layered petals cause more fragrant on the flower compared to the usual jasmine.	2. Descriptor: in the datum's context, there is information that a person can smell the fragrant smell of this flower in a whole veranda.
	3. Origin: Asia	3. Origin: Asia
	Fully Equivalent	

CODE	ST	TT
70/OC/DTC/PE	<ul style="list-style-type: none"> Dimandikan Keyword: rite 	<ul style="list-style-type: none"> Being washed Keyword: rite
	1. Desired state: the purpose of doing this rite is to clean the body in Islamic way.	1. Desired state: to wash/ clean the body
	2. Guardian: the family member or close friends.	2. Guardian: -
	3. Instrument: there is no particular instrument mentioned in the ST, but to perform the rite, a long table the size of a body is needed as the platform to lay down the body and then washed with water and soap.	3. Instrument: -
	4. Member: the cultural group who perform this rite are the moslems, contextually, moslem in Banda.	4. Member: -
	5. Object: the body, moslem	5. Object: -
	6. Organization: -	6. Organization: -
	7. Type: religious rite (Islam)	7. Type: -
	8. Means: the action that is taken to perform the ritual is washing the body as clean as possible by following the Islamic rules of washing the body.	8. Means: by washing
Partially Equivalent 2 out of 8		

CODE	ST	TT
71/OC/SPS/PE	<ul style="list-style-type: none"> Padang mashyar: Keyword: place-locale 	<ul style="list-style-type: none"> The gathering place Keyword: place-locale:
	1. Locale: A stable bounded area. It is typically the designation of the nouns of Locale-derived frames. : a vast area that can accommodate all human being.	1. Locale: a place that can accommodate many people.
	2. Constituent part: salient part that make up a Locale: -	2. Constituent part: salient part that make up a Locale: -
	3. Container possessor: afterlife	3. Container possessor: -
	4. Descriptor: is a temporary condition of the Locale: in Islam, it was said the condition in <i>padang mashyar</i> is different to each human. It depends on the human's deed during their life on the earth. In the datum's context, it was describe as a vast area/field that can accommodate the entire human beings that ever lived on earth.	4. Descriptor: -
	5. Formational cause: every human beings needs to die first and then they can be resurrected on this <i>padang mashyar</i>	5. Formational cause: -
	6. Related event: doomsday, the end of the world, Judgment Day	6. Related event: -
	7. Use: it was said that every human will be judged according to their deeds when they were live on earth.	7. Use: -
Partially Equivalent 1 out of 7		

CODE	ST	TT
72/OC/OM/UR	<ul style="list-style-type: none"> Mak Ijah: an address term for an old women 	-
	Unrealized	

CODE	ST	TT
73/MC/GR/PE	<ul style="list-style-type: none"> • Madat: a cooked opium • Keyword: entity 	<ul style="list-style-type: none"> • Drug: a substance for its narcotic or stimulant effects, often illegally. • Keyword: entity
	1. Entity: addictive liquid	1. Entity: addictive substance
	2. Constituent parts: it needs to be in the form of gas.	2. Constituent parts: the substance indicates that the drug is in the form of a solid matter.
	3. Formational cause: It is the result of the opium being cooked.	3. Formational cause: -
	4. Type: opium/drug	5. Type: addictive substance/drugs
Partially Equivalent 1 out of 4		

CODE	ST	TT
74/OC/OM/UR	<ul style="list-style-type: none"> • Babah: an address term for an old Chinese men 	-
	Unrealized	

CODE	ST	TT
75/OC/RC/FE	<ul style="list-style-type: none"> • NiSari • Keyword: address 	<ul style="list-style-type: none"> • NiSari • Keyword: address
	1. Entity: Sari	1. Entity: Sari
	2. Speaker: Mirah, younger than the entity.	2. Speaker: Mirah, younger than the entity.
	3. Descriptor: Ni is the address term originated from Bali to refer to an older women	3. Descriptor: Mirah used this term to refer to Sari.
	Fully Equivalent	

CODE	ST	TT
76/SC/GR/PE	<ul style="list-style-type: none"> • Penari ronggeng • Keyword: intentionally act 	<ul style="list-style-type: none"> • The dancer • Keyword: intentionally act
	1. Agent: female dancer	1. Agent: dancer
	2. Act: dancing	2. Act: dancing
	3. Event description: (female) ronggeng dancer usually perform their dance to entertain the (male) audience and then get paid directly by them.	3. Event description: -
	4. Explanation: while dancing the ronggeng dance, Ni Sari always becomes the center of the attention of the male audience. She always conrested among the male audience.	4. Explanation: -
	5. Frequency: (contextually) every saturday night	5. Frequency: -
	6. Means: the dancer dance to entertain the guests, usually male guests	6. Means: the dancer are dancing
	7. Place: in the ST, it was held near the <i>bedeng</i>	7. Place: -
	8. Purpose: to participate in a social event.	8. Purpose: to participate in a social event.

	9. Result: the male audience sometimes gone wild and sometime Ni Sari get contested	9. Result: -
	10. Time: (contextually) at night	10. Time: -
	Partially Equivalent 1 out of 10	

CODE	ST	TT
77/OC/OM/UR	<ul style="list-style-type: none"> Wayang: a traditional Javanese puppet show 	-
	Unrealized	

CODE	ST	TT
78/OC/SA/FE	<ul style="list-style-type: none"> Gamelan: a traditional set of instrument commonly used in Java and Bali Keyword: noise maker 	<ul style="list-style-type: none"> Gamelan orchestra Keyword: noise maker
	1. Noise maker: This FE identifies the entity or substance that is designed to produce sound: gamelan is a traditional musical ensemble featuring a variety of instrument (metallophones, xylophones, gendang, goongs, bamboo flutes, plucked string and etc).	1. Noise maker: This FE identifies the entity or substance that is designed to produce sound: gamelan is a traditional musical ensemble featuring a variety of instrument (metallophones, xylophones, gendang, goongs, bamboo flutes, plucked string and etc).
	2. Material: any indication of what makes up the Noise maker, including components, etc. :	2. Material: any indication of what makes up the Noise maker, including components, etc. :
	3. Type: an indication of subtype of Noise maker: orchestra	3. Type: an indication of subtype of Noise maker: orchestra
	4. Use: the use for which an Noise maker is intended.: to produce sound for musical effect for the plantation workers' entertainment	4. Use: the use for which an Noise maker is intended.: to produce sound for musical effect for the plantation workers' entertainment
	Fully Equivalent	

CODE	ST	TT
79/OC/OM/UR	<ul style="list-style-type: none"> Ronggeng: a traditional dance usually danced by a girl 	-
	Unrealized	

CODE	ST	TT
80/OC/RT/FE	<ul style="list-style-type: none"> Gamelan Keyword: noise maker 	<ul style="list-style-type: none"> Gamelan Keyword: noise maker
	1. Noise maker: This FE identifies the entity or substance that is designed to produce sound: gamelan is a traditional musical ensemble featuring a variety of instrument (metallophones, xylophones, gendang, goongs, bamboo flutes, plucked string and etc).	1. Noise maker: This FE identifies the entity or substance that is designed to produce sound: gamelan is a traditional musical ensemble featuring a variety of instrument (metallophones, xylophones, gendang, goongs, bamboo flutes, plucked string and etc).
	2. Material: any indication of what makes up the Noise maker, including components, etc. :	2. Material: any indication of what makes up the Noise maker, including components, etc. :
	3. Type: an indication of subtype of Noise maker: orchestra	3. Type: an indication of subtype of Noise maker: orchestra
	4. Use: the use for which an Noise maker is intended.: to produce sound for musical effect for the plantation workers' entertainment	4. Use: the use for which an Noise maker is intended.: to produce sound for musical effect for the plantation workers' entertainment
	Fully Equivalent	

CODE	ST	TT
81/SC/OM/UR	<ul style="list-style-type: none"> • kasi-makang-orang-kabung: a fest held by the owner of a plantation for his contract workers to celebrate a good harvest. 	-
	Unrealized	

CODE	ST	TT
82/MC/OM/UR	<ul style="list-style-type: none"> • Beilang: a big was ship originated from Maluku 	-
	Unrealized	

CODE	ST	TT
83/SC/OM/UR	<ul style="list-style-type: none"> • manggaraibo beilang: a race boat joined by people from all around Banda island 	-
	Unrealized	

CODE	ST	TT
84/SC/OM/UR	<ul style="list-style-type: none"> • Tukangelontong: a merchant who sell daily stuff. 	-
	Unrealized	

CODE	ST	TT
85/OC/RT/FE	<ul style="list-style-type: none"> • Wayang:a traditional Javanese puppet show • Keyword: performance-performing art 	<ul style="list-style-type: none"> • Wayang:a traditional Javanese puppet show • Keyword: performance-performing art
	1. Medium: a puppet made from skin or wood that is shaped to copy human appearance, a little stage for the puppets.	1. Medium: a puppet made from skin or wood that is shaped to copy human appearance, a little stage for the puppets.
	2. Performance: the puppets are played to generate a traditional drama or stories.	2. Performance: the puppets are played to generate a traditional drama or stories.
	3. Performer: in <i>wayang</i> , the performer is called as <i>dalang</i>	3. Performer: in <i>wayang</i> , the performer is called as <i>dalang</i>
	4. Personnel: -	4. Personnel: -
	5. Score: (the background music), usually it is <i>dalang</i> himself that made the background sound to enliven the shows.	5. Score: (the background music), usually it is <i>dalang</i> himself that made the background sound to enliven the shows.
	6. Script: the script in <i>wayang</i> usually follows the traditional stories that already have its own plot or script.	6. Script: the script in <i>wayang</i> usually follows the traditional stories that already have its own plot or script.
	7. Type: <i>wayang</i> can be classified as a puppet show	7. Type: <i>wayang</i> can be classified as a puppet show
Fully Equivalent		

CODE	ST	TT
86/SC/SC/PE	<ul style="list-style-type: none"> Kenduri syukuran Keyword: social event 	<ul style="list-style-type: none"> Thanksgiving Keyword: social event
	1. Social event: feast	1. Social event: feast
	2. Descriptor: a characteristic of the social event: kenduri is a feast that is usually held to ask for a blessing, especially for a good harvest. Kenduri is commonly held by moslem.	2. Descriptor: a characteristic of the social event: Thanksgiving is the expression of gratitude, especially to God while feast is a large meal, typically a celebratory one
	3. Frequency: there is no specific schedule for this occasion. A celebration like this one can only be held if there is a good harvest season.	3. Frequency: -
	4. Honoree: this celebration is not celebrated for a specific person.	4. Honoree: -
	5. Host: Tuan Besar, he is the boss of nutmeg plantation /the parkernier	5. Host: -
	6. Manner: it usually loud, crowded and festal.	6. Manner: -
	7. Occasion: this celebration is held if there was a good harvest season.	7. Occasion: -
	8. Purpose: to celebrate a good nutmeg harvest.	8. Purpose: -
	9. Refreshment: a lot of food	9. Refreshment: a lot of food
	10. Style: festive and loud.	10. Style: -
	Partially Equivalent 2 out of 10	

CODE	ST	TT
87/OC/GR/PE	<ul style="list-style-type: none"> Ronggeng Keyword: performance-performing art 	<ul style="list-style-type: none"> Dance performance Keyword: performance-performing art
	9. Medium: a dance, a seductive one and a long scarf and other dancing equipment.	9. Medium: the dance
	10. Performance: the dancing-girl dancing following the rhythm and get paid by the audience.	10. Performance: the dancers are dancing
	11. Performer: the dancing-girl	11. Performer: the dancers
	12. Personnel: (presumably) the musicians, the dancing-girls and the director.	12. Personnel: (presumably) the musicians, the dancers and the director.
	13. Score: (the background music): gamelan music	13. Score: (the background music): unlimited
	14. Script: choreography of <i>ronggeng</i> is not limited to only one version. The director can modify it.	14. Script: unlimited, unknown
	15. Type: <i>ronggeng</i> can be classified as a dance performance.	15. Type: it is a dance performance.
	Partially Equivalent 3 out of 7	

CODE	ST	TT
88/OC/GR/PE	<ul style="list-style-type: none"> • Wayang orang: traditional theatrical performance • Keyword: performance-performing art 	<ul style="list-style-type: none"> • Wayang: A traditional Javanese puppet show • Keyword: performance-performing art
	1. Medium: the actors,	1. Medium: puppets, the voice of the <i>dalang</i>
	2. Performance: the play is taken from traditional drama or stories.	2. Performance: the puppets are played
	3. Performer: people, actors	3. Performer: in <i>wayang</i> , the performer is called as <i>dalang</i>
	4. Personnel: probably the actors, and <i>dalang</i>	4. Personnel: -
	5. Score: (the background music), the voice of the actors,	5. Score: (the background music), usually it is <i>dalang</i> himself that made the background sound to enliven the shows.
	6. Script: the script in wayang orang usually follows the traditional stories that already have its own plot or script.	6. Script: the script in wayang usually follows the traditional stories that already have its own plot or script
	7. Type: wayang orang can be classified as a theatrical performance.	7. Type: wayang can be classified as a puppet show
	Partially Equivalent 2 out of 7	

CODE	ST	TT
89/OC/GR/PE	<ul style="list-style-type: none"> • Ronggeng • Keyword: performance-performing art 	<ul style="list-style-type: none"> • Dance • Keyword: performance-performing art
	1. Medium: a dance, a seductive one and a long scarf and other dancing equipment.	1. Medium: the dance
	2. Performance: the dancing-girl dancing following the rhythm and get paid by the audience.	2. Performance: the dancer perform dances
	3. Performer: the dancing-girl	3. Performer: the dancer
	4. Personnel: (presumably) the musicians, the dancing-girls.	4. Personnel: (presumably) the musicians, the dancers
	5. Score: (the background music): gamelan music	5. Score: (the background music): -
	6. Script: no script for such an event	6. Script: no script for such an event
	7. Type: wayang can be classified as a dance performance.	7. Type: it can be classified as a dance performance.
	Partially Equivalence 2 out of 7	

CODE	ST	TT
90/SC/SA/FE	<ul style="list-style-type: none"> • Lebai • Keyword: job-being obligated 	<ul style="list-style-type: none"> • The lebai, the mosque official, • Keyword: job-being obligated
	1. Duty: in this context, it was explained that one of the jobs/duty of Lebai is to traditionally start a <i>kenduri</i> party with prayers, Islam prayer.	1. Duty: in this context, it was explained that one of the jobs/duty of Lebai is to traditionally star a <i>kenduri</i> party with prayers, Islam prayer.
	2. Responsible party: <i>Lebai</i>	2. Responsible party: <i>Lebai</i>
	3. Condition: the condition in this context describes that the Lebai is responsible for performing (Islamic) prayers before the <i>Kenduri</i> starts.	3. Condition: the condition in this context describes that the Lebai is responsible for performing (Islamic) prayers before the <i>Kenduri</i> starts.
	4. Consequence: there is no information regarding the consequence when the <i>Lebai</i> cannot perform his duty.	4. Consequence: there is no information regarding the consequence when the <i>Lebai</i> cannot perform his duty.
	5. Frequency: in this context, the <i>lebai</i> did the ritual only in the beginning of the event.	5. Frequency: in this context, the <i>lebai</i> did the ritual only in the beginning of the event
	Fully Equivalent	

CODE	ST	TT
91/SC/RC/FE	<ul style="list-style-type: none"> • Lebai • Keyword: job-being obligated 	<ul style="list-style-type: none"> • Lebai • Keyword: job-being obligated
	1. Duty: in this context, it was explained that one of the jobs/duty of Lebai is to traditionally start a <i>kenduri</i> party with prayers, Islam prayer.	1. Duty: it was explained that one of the jobs/duty of Lebai is to traditionally start a <i>kenduri</i> party with prayers, Islam prayer.
	2. Responsible party: the person who must perform the Duty: <i>Lebai</i>	2. Responsible party: the person who must perform the Duty: <i>Lebai</i>
	3. Condition: the condition in this context describes that the Lebai is responsible for performing (Islamic) prayers before the <i>Kenduri</i> starts.	3. Condition: the condition in this context describes that the Lebai is responsible for performing (Islamic) prayers before the <i>Kenduri</i> starts.
	4. Consequence: there is no information regarding the consequence when the Lebai cannot perform his duty.	4. Consequence: there is no information regarding the consequence when the Lebai cannot perform his duty.
	5. Frequency: in this context, the <i>lebai</i> did the ritual only in the beginning of the event.	5. Frequency: in this context, the <i>lebai</i> did the ritual only in the beginning of the event.
	Fully Equivalent	

CODE	ST	TT
92/SC/SA/FE	<ul style="list-style-type: none"> Selamatan Keyword: social event 	<ul style="list-style-type: none"> Selamatan, a ritual feast Keyword: social event
	1. Social event: <i>selamatan</i>	1. Social event: <i>selamatan</i>
	2. Descriptor: selamatan is more specific than the kenduri because its dictionary meaning is to ask for a safety. They are basically the same feast, but selamatan in this datum's context, it describes that this event is held to celebrate the Hari Raya Haji (Islamic holiday)	2. Descriptor: selamatan is more specific than the kenduri because its dictionary meaning is to ask for a safety. They are basically the same feast, but selamatan in this datum's context, it describes that this event is held to celebrate the Hari Raya Haji (Islamic holiday)
	3. Frequency: once in a year	3. Frequency: once in a year
	4. Honoree: this celebration is not celebrated for a specific person but it can be said that this event is held for all moslem in Banda who celebrate the Hari Raya Haji.	4. Honoree: this celebration is not celebrated for a specific person but it can be said that this event is held for all moslem in Banda who celebrate the Hari Raya Haji.
	5. Host: Tuan Besar, he is the boss of nutmeg plantation /the parkernier	5. Host: Tuan Besar, he is the boss of nutmeg plantation /the parkernier
	6. Manner: it supposed to be laud, crowded and festal.	6. Manner: it supposed to be laud, crowded and festal.
	7. Occasion: Hari Raya Haji	7. Occasion: Hari Raya Haji, pilgrims' holiday
	8. Purpose: to celebrate the Hari Raya Haji.	8. Purpose: to celebrate the Hari Raya Haji.
	9. Refreshment: the food is coming from the <i>kurban</i> from certain moslem in Banda (contextually)	9. Refreshment: the food is coming from the <i>kurban</i> from certain moslem in Banda (contextually)
	10. Style: festive and laud.	10. Style: festive and laud.
Fully Equivalent		

CODE	ST	TT
93/OC/SA/FE	<ul style="list-style-type: none"> Hari raya haji Keyword: commemorative 	<ul style="list-style-type: none"> Hari Raya Haji, the pilgrims' Holiday Keyword: commemorative
	1. Dedicated entity: This day is dedicated to mark the end of the Hajj ritual.	1. Dedicated entity: This day is dedicated for the pilgrims who have done the Hajj ritual or to mark the end of the Hajj ritual.
	2. Dedicated type: religion (Islam)	2. Dedicated type: religion (Islam)
	3. Honored entity: Hari Raya Haji	3. Honored entity: Hari Raya Haji, the pilgrims' Holiday
Fully Equivalent		

CODE	ST	TT
94/OC/SPS/NE	<ul style="list-style-type: none"> Hari raya haji Keyword: commemorative 	<ul style="list-style-type: none"> Pilgrim's holiday Keyword: commemorative
	1. Dedicated entity: This day is dedicated to mark the end of the Hajj ritual.	1. Dedicated entity: This day dedicated for the pilgrims who have done certain ritual.
	2. Dedicated type: religious (Islam)	2. Dedicated type: can be a religious or the usual travelling
	3. Honored entity: Hari Raya Haji	3. Honored entity: -
Non-equivalent		

CODE	ST	TT
95/SC/SA/FE	<ul style="list-style-type: none"> • Pencak silat • Keyword: skill-expertise 	<ul style="list-style-type: none"> • <i>Pencak-silat martial arts</i> • Keyword: skill-expertise
	1. <u>Focal participant</u> : the focal instrument I this martial art are the bare hands of the protagonist	1. <u>Focal participant</u> : the focal instrument I this martial art are the bare hands of the protagonist
	2. <u>Knowledge</u> : the opposite of the practical skill:-	2. <u>Knowledge</u> : the opposite of the practical skill:-
	3. <u>Protagonist</u> : (contextually given) men from Butung	3. <u>Protagonist</u> : (contextually given) men from Butung
	4. <u>Skill</u> : skilled or expert in defend skill and attack skill using bare hands	4. <u>Skill</u> : skilled or expert in defend skill and attack skill using bare hands
	Fully Equivalent	

CODE	ST	TT
96/OC/SPS/FE	<ul style="list-style-type: none"> • Subuh • Keyword: timespan: 	<ul style="list-style-type: none"> • Dawn • Keyword: timespan
	1. <u>Duration</u> : approximately an hour	1. <u>Duration</u> : approximately an hour
	2. <u>State</u> : antara terbit fajar dan menjelang terbit matahari	2. <u>State</u> : the first appearance of light in the sky before sunrise
	4. <u>Descriptor</u> : It is no longer considered <i>subuh</i> if the sun fully rise. The term <i>subuh</i> is Islamic term to mark the time of <i>subuh</i> prayer. Any Indonesian is familiar with this word and uses it to mark time eventhough they are not a moslem.	3. <u>Descriptor</u> : it is no longer considered as dawnif the sun fully rises.
	4. <u>Whole</u> : The whole is the larger moment in time of which the target is a part: a day	4. <u>Whole</u> : The whole is the larger moment in time of which the target is a part: a day
	Fully Equivalent	

CODE	ST	TT
97/OC/RC/FE	<ul style="list-style-type: none"> • babah • Keyword: address 	<ul style="list-style-type: none"> • babah: • Keyword: address
	1. <u>Entity</u> : Cia	1. <u>Entity</u> : Cia
	2. <u>Speaker</u> : (contextually) the person who uses the Name to refer to the entity: Mirah, younger than the entity.	2. <u>Speaker</u> : (contextually)Mirah, younger than the entity.
	3. <u>Descriptor</u> : Babah is the address term for a Chinese man.	3. <u>Descriptor</u> : Mirah used this term to refer to a Chinese man.
	Fully Equivalent	

CODE	ST	TT
98/OC/TLA/FE	<ul style="list-style-type: none"> • Wayang • Keyword: performance-performing art 	<ul style="list-style-type: none"> • Wayang • Keyword: performance-performing art
	1. Medium: a puppet made from skin or wood that is shaped to copy human appearance, a little stage for the puppets.	1. Medium: a puppet made from skin or wood that is shaped to copy human appearance, a little stage for the puppets.
	2. Performance: the puppets are played to generate a traditional drama or stories.	2. Performance: the puppets are played to generate a traditional drama or stories.
	3. Performer: in <i>wayang</i> , the performer is called as <i>dalang</i>	3. Performer: in <i>wayang</i> , the performer is called as <i>dalang</i>
	4. Personnel: <i>dalang</i> and the gamelan musicians	4. Personnel: <i>dalang</i> and the gamelan musicians
	5. Score: (the background music), usually it is <i>dalang</i> himself that made the background sound to enliven the shows.	5. Score: (the background music), usually it is <i>dalang</i> himself that made the background sound to enliven the shows.
	6. Script: the script in <i>wayang</i> usually follows the traditional stories that already have its own plot or script.	6. Script: the script in <i>wayang</i> usually follows the traditional stories that already have its own plot or script
	7. Type: <i>wayang</i> can be classified as a puppet show	7. Type: <i>wayang</i> can be classified as a puppet show
Fully Equivalent		

CODE	ST	TT
99/MC/TLA/PE	<ul style="list-style-type: none"> • Rumah bola • Keyword: building 	<ul style="list-style-type: none"> • A globe-shaped Rumah Bola • Keyword: building
	1. Building: a gambling house	1. Building: a gambling house
	2. Descriptor: -	2. Descriptor: in this context in the TT, it is describes as a building that has a globe shape.
	3. Function: in the ST, it implied that the building is famous for gambling and Dutch man usually gets drunk in there.	3. Function: in the ST, it implied that the building is famous for gambling
Partially Equivalent 2 out of 3		

CODE	ST	TT
100/OC/SC/PE	<ul style="list-style-type: none"> Kurban Keyword: rite 	<ul style="list-style-type: none"> Alms Keyword: rite
	9. Desired state: the purpose of doing and distributed the <i>kurban</i> is to share among the moslem. The general purpose of this rite is sharing with the poor and needy people.	9. Desired state: (contextually) the purpose of doing and distributed the alms is to give money or food to poor and needy people.
	10. Instrument: sharp objects to cut the animal's throat and to divide the meat.	10. Instrument: -
	11. Leader: -	11. Leader: -
	12. Member: the cultural group who perform this rite are the moslems, contextually, moslem in Banda and plantation workers	12. Member: -
	13. Object: meat. (Contextually) buffalo, goats, chicken and ducks. In general Kurban specifically refer to the meat of particular animals such as a sheep, cow, goat, buffalo or camel	13. Object: money, food, basically a charity.
	14. Type: religious rite	14. Type: - religious rite
	15. Means: cutting the animals' throat and donating one-third of the sacrifice meat to friends and neighbors, donating one-third or more of the sacrifice meat to the poor and needy.	15. Means: giving the food or money
	16. Place: this rite can be performed anywhere	16. Place: this rite can be performed anywhere
	Partially Equivalent 4 out of 8	

CODE	ST	TT
101/OC/OM/UR	<ul style="list-style-type: none"> Zikir 	-
	Unrealized	

CODE	ST	TT
102/OC/SPS/FE	<ul style="list-style-type: none"> mengaji Keyword: intentionally act: 	<ul style="list-style-type: none"> Recite the Quran Keyword: intentionally act
	1. Agent: Said's children (Moslems)	1. Agent: Moslem
	2. Act: reciting the Quran.	2. Act: reciting the Quran.
	3. Domain: the Domain within which the Agent acts: religious activity	3. Domain: the Domain within which the Agent acts: religious activity
	4. Event description: it is performed by moslem. It was done by reciting quran words	4. Event description: it is performed by moslem. It was done by reciting quran words
	5. Explanation: -	5. Explanation: -
	6. Frequency: -	6. Frequency: -
	7. Means: this action is done by reciting the Quran	7. Means: this action is done by reciting the Quran
	8. Purpose: to perform a religious activity	8. Purpose: to perform a religious activity
	9. Result: -	9. Result: -
	10. Time: -	10. Time: -
	Fully Equivalent	

CODE	ST	TT
103/OC/SPS/PE	<ul style="list-style-type: none"> Berzikir Keyword: intentionally act 	<ul style="list-style-type: none"> Chanting Keyword: intentionally act
	1. Agent: Mirah (AMoslem)	1. Agent: -
	2. Act: praises to Allah SWT, repeated over and over.	2. Act: chanting a sacred text
	3. Domain: religious activity	3. Domain: religious activity
	4. Event description: this act of <i>zikir</i> is done by chanting the names of Allah or certain portions of the Quran	4. Event description: -
	5. Frequency: -	5. Frequency: -
	6. Means: chanting	6. Means: chanting
	7. Purpose: to perform a religious activity	7. Purpose: to perform a religious activity
	8. Result: -	8. Result: -
	9. Time: -	9. Time: -
	Partially Equivalent 6 out of 9	

CODE	ST	TT
104/OC/OM/UR	<ul style="list-style-type: none"> • Pakde: an address term for parents' older brothers. 	-
	Unrealized	

CODE	ST	TT
105/MC/SC/PE	<ul style="list-style-type: none"> • Kole-kole • Keyword: vehicle 	<ul style="list-style-type: none"> • Canoe • Keyword: vehicle
	1. Descriptor: small boat, made from wood, the term kole-kole is specifically used in Banda or in Maluku	1. Descriptor: small boat, a light, narrow boat with pointed ends, made from wood, no keel.
	2. Itinerary: no information regarding the route, but in this context, Mirah and Lawao used it to escape from Banda at night.	2. Itinerary: no information regarding the route, but in this context, Mirah and Lawao used it to escape from Banda at night.
	3. Means of propulsion: designates how the vehicle is moved: propelled with a paddle or paddles.	3. Means of propulsion: designates how the vehicle is moved: propelled with a paddle or paddles.
	4. Possessor: -	4. Possessor: -
	5. Use: it can be used to carry people and goods	5. Use: it can be used to carry people and goods
	Partially Equivalent 4 out of 5	

CODE	ST	TT
106/OC/SPS/FE	<ul style="list-style-type: none"> • Lohor • Keyword: timespan 	<ul style="list-style-type: none"> • Midday prayer • Keyword: timespan
	1. Duration: approximately 3 hours	1. Duration: approximately 3 hours
	2. State: the noon until ashar	2. State: midday
	3. Descriptor: Lohor refers to the time where moslem is supposed to do the midday prayer (shalat) and can also be used to indicate time	3. Descriptor: it can be used to indicate time.
	4. Whole: a day	4. Whole: a day
	Fully Equivalent	

CODE	ST	TT
107/OC/SPS/FE	<ul style="list-style-type: none"> • Lohor • Keyword: timespan 	<ul style="list-style-type: none"> • Noon prayer: the middle of the day; noon. • Keyword: timespan
	1. Duration: approximately 3 hours	1. Duration: approximately 3 hours
	2. State: the noon until ashar	2. State: noon/midday
	3. Descriptor: Lohor refers to the time where moslem is supposed to do the midday prayer (shalat) and can also be used to indicate time	3. Descriptor: it can be used to indicate time.
	4. Whole: a day	4. Whole: a day
	Fully Equivalent	

CODE	ST	TT
108/OC/SPS/PE	<ul style="list-style-type: none"> • Padang mashyar • Keyword: place-locale 	<ul style="list-style-type: none"> • The place of resurrection • Keyword: place-locale
	1. Locale: a vast area that can accommodate all human being.	1. Locale: an area, enough for many people to be resurrected.
	2. Constituent part: -	2. Constituent part: -
	3. Container possessor: the location that the Locale is a part of the afterlife	3. Container possessor: the location that the Locale is a part of the afterlife
	4. Descriptor: in Islam, it was said the the condition in padang mashyar is different to each human. It depends on the human's deed during their life on the earth. In the datum's context, it was describe as a vast area/field that can accommodate the whole human beings	4. Descriptor: -
	5. Formational cause: every human beings needs to die first and then they can be resurrected in this padang mashyar	5. Formational cause: every human beings needs to die first and then they can be resurrected in this padang mashyar
	6. Related event: doomsday, the end of the world, Judgment Day	6. Related event: Judgment Day
	7. Use: it was said that every human will be judged according to their deeds when they were live on earth.	7. Use: -
Partially Equivalent 5 out of 7		