

DOMESTICATION AND FOREIGNIZATION OF CULTURAL TERMS IN TOHARI'S *SENYUM KARYAMIN* SHORT STORIES AND THEIR TRANSLATED EXPRESSIONS IN KESAULY'S *KARYAMIN'S SMILE* SHORT STORIES

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Abstract

This research was conducted to describe the way the cultural terms found in Tohari's *Senyum Karyamin* short stories have been translated in Kesauly's *Karyamin's Smile* short stories. The objectives of this research are: (1) to describe the categories of cultural terms in the short stories, (2) to describe the domestication and foreignization strategies used in translating the cultural terms found in the short stories, and (3) to describe the degree of meaning equivalence of cultural terms in Ahmad Tohari's *Senyum Karyamin* short stories realized in Rosemary Kesauly's *Karyamin's Smile*. This research applied a descriptive method. The data of this research are cultural terms found in Ahmad Tohari's *Senyum Karyamin* and their translated expressions in Rosemary Kesauly's *Karyamin's Smile* in the form of words and phrases. This research reveals three findings. In terms of cultural terms, material culture is the highest frequency of cultural terms with 45 terms (34.62%). In terms of translation strategies, there are four domestication translation strategies: omission, globalization, localization, and transformation. On the other hand, there are also four foreignization translation strategies: preservation, addition, literal translation, and mixed strategy of foreignization translation strategies. In this research, it was found that there is one more strategy used by the translator, that is mixed strategy of domestication and foreignization translation strategies. It is revealed that domestication translation strategy is applied in translating 89 terms (68.46%). In terms of degree of meaning equivalence, there are 123 terms (94.62%) translated in equivalent meaning.

Keywords: cultural terms, domestication, foreignization, meaning equivalence, *Senyum Karyamin*, *Karyamin's Smile*

INTRODUCTION

A translator plays an important role in the process of translation. House (2009: 3) believes that "translations mediate between languages, societies, and literature, and it is through translations that linguistic and cultural barriers may be overcome". House's definition definitely suggests that

the translation of a source text should consider the languages, societies, and literature to get through linguistic and cultural problems. In addition, House (2009: 11) suggests that translating is "an act of communication across cultures".

In translation, it is not impossible to translate cultural terms since there are many

authors who adopt cultural values in their works. Cultural terms are sometimes difficult to be translated because they usually deal with the characteristics of a nation. Newmark (1988: 94-95), claims that if cultural terms exist in a text, there will be problems in translating the text due to the cultural 'gap' or 'distance' between its source and the target language. Furthermore, Newmark adds that most cultural terms are easily detected due to their association with the particular language, so they cannot be literally translated. Adapting Nida, Newmark (1988: 95-102) categorizes cultural terms into five classifications. They are ecology, material culture, social culture, social organisations, and gestures and habits.

The popular Indonesian author, Ahmad Tohari, is well-known for his literary works which often portray Indonesian rural life. Beside novels, Tohari also wrote many short stories. One of the books is entitled *Senyum Karyamin*, in which the title is taken from one of the thirteen short stories collected there. The compilation of short stories entitled *Senyum Karyamin* has been translated into English lately.

The work was translated by Rosemary Kesaully under the title *Karyamin's Smile*. Kesaully's background

of Indonesian culture possibly makes the meaning of her English translation as faithful as its Bahasa Indonesia.

The cultural terms in *Senyum Karyamin* and *Karyamin's Smile* are translated using some strategies. Since the short stories contain many cultural terms, Kesaully, the translator, tended to use domestication and foreignization strategies. One of the categories of domestication and foreignization comes from Davies' perspectives, which are the domestication strategies consisting of omission, globalization, localization, and transformation; and the foreignization strategies consisting of preservation, addition, and literal translation (Davies, 2003: 72-89). Therefore, to ensure the translation quality of the short stories, the domestication and foreignization strategies applied to translate the cultural terms contained in *Senyum Karyamin* need to be analyzed based on the degree of meaning equivalence.

The degree of meaning equivalence is classified into: equivalent meaning which consists of fully and partly equivalent meaning; and non-equivalent meaning which consists of different meaning and no meaning (Bell, 1991: 6). It is important to ensure that the sense of each term is

meaningfully delivered to target text readers so that it can be understood by them.

RESEARCH METHOD

This research applies the descriptive method. The data used in this research are cultural terms found in Ahmad Tohari's *Senyum Karyamin*, the 10th reprinted publication by PT Gramedia Pustaka Utama in March 2015, and their translated expressions in Rosemary Kesauly's *Karyamin's Smile* published in 2015 by PT. Gramedia Pustaka Utama. The form of the data is words and phrases and the context of the data is sentences and dialogues.

The instruments of this research are the researcher as the main instrument and data sheet as the secondary instrument used to analyze the data. The researcher applied some techniques in collecting the data: read both of the data sources; collected and recorded the data found in the data sources; sorted out and classified the data found in the data sources. To gain trustworthiness, the researcher conducted data triangulation to check the accuracy of the data.

FINDINGS AND DISCUSSION

A. Findings

From the research, there are 130 cultural terms found in Ahmad Tohari's *Senyum Karyamin*.

Table 1. The Occurrence of Cultural Terms in Ahmad Tohari's *Senyum Karyamin*

No.	Category	F	%
1.	Ecology	19	14.62%
2.	Material culture	45	34.62%
3.	Social culture	35	26.92%
4.	Social organisations	31	23.85%
5.	Gestures and Habits	0	0%
Total		130	100%

The highest frequency of cultural terms found in the source text is material culture with 45 items (34.62%) out of 130 data.

Table 2. The Occurrence of Domestication and Foreignization Strategies Applied in the Translation of Cultural Terms in Ahmad Tohari's *Senyum Karyamin* and their Translated Expressions in Rosemary Kesauly's *Karyamin's Smile*

Translation Strategy	F	%
Omission	4	3.08%
Globalization	18	13.85%
Localization	42	32.31%
Transformation	25	19.23%
Mixed Strategy 1	0	0%
Preservation	9	6.92%
Addition	7	5.39%
Literal Translation	12	9.23%
Mixed Strategy 2	6	4.62%
Mixed Strategy 3	7	5.39%
Total	130	100%

From the table, the more frequently used strategy to translate the cultural terms

is the localization strategy with 42 (32.31%) out of 130 data. From the data, there are some data translated using more than one strategy. This phenomenon causes the application of mixed strategy. The table above shows that there are three types of mixed strategy: mixed strategy 1 indicates the mixed strategy of domestication with 0 (0%) occurrence; mixed strategy 2 indicates the mixed strategy of foreignization with six (4.62%) occurrences; and mixed strategy 3 indicates the mixed strategy of both domestication and foreignization with seven (5.39%) occurrences.

Table 3. The Occurrence of Mixed Strategy Applied in the Translation of Cultural Terms in Ahmad Tohari's *Senyum Karyamin* and their Translated Expressions in Rosemary Kesauly's *Karyamin's Smile*

	Strategy	F	%
Mixed Strategy 2	Preservation-Lit. Translation	5	38.47%
	Preservation-Addition	1	7.70%
Mixed Strategy 3	Transformation-Lit. Translation	3	23.08%
	Localization-Preservation	2	15.39%
	Globalization-Lit. Translation	2	15.39%
Total		13	100%

Based on the table above, it shows that the most applied mixed strategy is

preservation-literal translation with five out of 13 items (38.47%).

Table 4. The Occurrence of Degree of Meaning Equivalence in the Translation of Cultural Terms in Ahmad Tohari's *Senyum Karyamin* and their Translated Expressions in Rosemary Kesauly's *Karyamin's Smile*

Degree of Meaning Equivalence		F	%
Equivalent Meaning	Fully Equivalent Meaning	85	65.39%
	Partly Equivalent Meaning	38	29.23%
Non-Equivalent Meaning	Different Meaning	3	2.31%
	No Meaning	4	3.08%
Total		130	100%

Based on the table above, most of the data have equivalent degree of meaning equivalence. It shows 123 (94.62%) out of 130 items are equivalent in meaning, fully or partly equivalent.

B. Discussion

1. Categories of Cultural Terms

a. Ecology

ST:

Yang membuat Sutabawor selalu kesal adalah **pohon jengkol**, kata sumber berita tadi.

TT:

The source claimed that all this time Sutabawor had been upset about a ***jengkol***¹ tree.

(Datum 86)

Jengkol is a tropical plant. The term *jengkol* means *pohon yang tingginya sampai 25m, daunnya rimbun, buahnya gepeng bundar polong, rumpunnya berbelit, biasanya berisi 5—7 biji yang berbau tidak sedap, dan dapat menyebabkan sakit (bila kencing) jika terlalu banyak dimakan; jering; Pithecellobium lobatum* (KBBI, 2001: 469). This term belongs to the ecology category because it is a kind of plants. The translator translated *pohon jengkol* into *jengkol tree* because *jengkol* does not have an equivalent expression in the target language.

b. Material Culture

ST:

Setiap fajar seakan menjadi milik orang seberang kali karena jago mereka selalu berkokok lebih awal dari jago siapa pun, bahkan lebih awal dari kokok muadzin di **surau** kami.

TT:

They seemed to own the morning because their cocks always crowed earlier than anyone else's, even earlier than the person who was responsible to do the prayer call in our **communal prayer-house**.

(Datum 117)

Surau is defined as *tempat (rumah) umat Islam melakukan ibadatnya (mengerjakan salat, mengaji, dan sebagainya); langgar* (KBBI, 2001: 1109). It is a small house to practice prayers for moslem, therefore it belongs to material culture. The word *surau* is translated into *communal prayer-house* because there is no equivalent expression

referring to *surau*. However, *communal prayer-house* illustrates what *surau* is. The following datum is another example of the material culture category.

c. Social Culture

ST:

Sampir mundur ketika **dukun** datang.

TT:

Sampir stepped back when the **healer** arrived.

(Datum 18)

The term *dukun* is one of the professions in Indonesia. It is an unusual profession defined as *orang yang mengobati, menolong orang sakit, memberi jampi-jampi (mantra, guna-guna, dsb)* (KBBI, 2001: 279). *Dukun* is quite familiar in Indonesia, especially in Java, since it is believed that *dukun* is a person who has magical power. It is widely believed that *dukun* practices some rituals related to inscrutable things. In English, the term *dukun* can be compared to a *shaman*. However, the translator translated it simply into *healer* maybe to make the target readers more familiar and understand this term.

d. Social Organisations

ST:

“Berhenti,” sela Waras. “Bung mau berbicara soal **koperasi!** ...”

TT:

“Hold it right there,” Waras interrupted. “So the gentleman here wants to discuss about the **cooperative enterprise!** ...”

(Datum 30)

KBBI definition of *koperasi* is *perserikatan yang bertujuan memenuhi keperluan para anggotanya dengan cara menjual barang keperluan sehari-hari dengan harga murah (tidak bermaksud mencari untung)* (KBBI, 2001: 593). *Koperasi* usually aims to help poor families to fulfill their needs. Therefore, it belongs to the social organisation category. The translation of *koperasi* in the target text is *cooperative enterprise* which explains *koperasi* into a more specific term.

2. Domestication and Foreignization Strategies Applied to Translate the Cultural Terms

a. Domestication

1) Omission

ST:

“... Dan gusti pangeran..., kalian tadi ramai-ramai mau menentukan harga nyawa **Kang** Sanwiryaya? ...”

TT:

“... And for goodness sake, you were all discussing the worth of Sanwiryaya’s life? ...”

(Datum 34)

The term *Kang* is defined as *kakak* (KBBI, 2001: 501). It refers to an older man (it can be brother, husband, or other male relatives). In this datum, the translator eliminated the term *Kang* in the target text. The translator omitted this term because she found that it was not necessary to translate this term since in the English culture it is not common to

call someone with its title especially to their relatives.

2) Globalization

ST:

Beberapa anak yang lain sedang menggali tanah yang membatu, mencari sisa-sisa **ubi gadung**.

TT:

Several others were digging the hard ground, trying to find the remnants of **cassava**.

(Datum 36)

Gadung is a kind of cassava that is usually known as yam. *Gadung* or *Dioscorea sp.* grows excessively in Java. It can be consumed, but some of them are poisonous. Therefore, it should pass through some particular steps before it can be consumed (<http://paidigadung.blogspot.com/2014/12/pa-itu-gadungkegunaan-gadungkandungan.html>). It belongs to the globalization strategy because the translator generalized the term *ubi gadung* into *cassava*, whereas *ubi gadung* is more specific than cassava.

3) Localization

ST:

Ayah selalu mencari orang lain bila **Emak** menyuruhnya memotong ayam.

TT:

For example, everytime my **mother** asked him to kill a chicken, he would ask somebody else to do it.

(Datum 55)

The term *emak* or *mak* is defined as *orang tua perempuan; ibu* or *sebutan kepada*

orang perempuan yang patut disebut ibu atau dianggap sepadan dengan ibu (KBBI, 2001: 700). *Emak* or *mak* is usually used by Javanese people to refer to their mothers or older women. The translator translated it into *mother* is maybe because it shares the same meaning as *emak*. Mother is the English term referring to a female parent, therefore it is categorized as localization.

4) Transformation

ST:

Tasbih di tangan ayah yang selalu berdecik tiba-tiba berhenti.

TT:

He stopped moving his finger along the **prayer beads**.

(Datum 99)

The term *tasbih* means *untaian butir manik-manik yang dipakai untuk menghitung ucapan tahlil, tasbih, dan sebagainya, ada yang 33 dan ada yang 100 butir* (KBBI, 2001: 1147). The translator transformed this term by describing the material used to make a *tasbih*. Therefore, the phrase *prayer beads* is chosen to replace *tasbih* maybe because *tasbih* is made from chains of beads.

b. Foreignization

1) Preservation

ST:

“Wah, **Kang**. Kau menjadi seorang kakek, dan aku menjadi nenek.”

TT:

“Wow, **Kang**. You’re going to be a grandfather, and I, a grandmother.”

(Datum 45)

KBBI defines the term *kang* simply as *kakak* (KBBI, 2001: 501). It is a Javanese term which refers to an older brother or sometimes used to call a man (it can be brother, husband, or other male relatives). The translator chose to preserve this term maybe because she wanted to keep the originality of the expression since it is considered as a Javanese term which is the atmosphere of the short stories. In addition, the translator maybe wanted to introduce Javanese terms and brought the readers to feel the strong atmosphere of the short stories.

2) Addition

ST:

Mereka mengatakan ayahku memelihara **tuyul**.

TT:

They said that my father was keeping a **tuyul**³.

Footnote:

³Tuyul: a demon which took a form of a baldy midget and obtains wealth for its human master through stealing from the neighbours (Javanese Mysticism).

(Datum 98)

Tuyul is defined as *makhluk halus yang konon berupa bocah berkepala gundul, dapat diperintah oleh orang yang memeliharanya untuk mencuri uang dan sebagainya* (KBBI, 2001: 1231). *Tuyul* is considered as one of the mystical things in Indonesia. Since the source text expression

tuyul is not global, the translator decided to provide a footnote in the translation of *tuyul* to describe what *tuyul* is. She explained that *tuyul* was Javanese mysticism that constituted a baldy midget who worked for its master through stealing.

3) Literal Translation

ST:

Ronda malam dan hansip kena marah karena mereka menjaga kampung hanya menggunakan korek api, bukan lampu baterai.

TT:

All the guys who did the **night rounds** including the security guy were scolded because they guarded the village by only using the light from their matches, not a flashlight.

(Datum 75)

Ronda malam is a term referring to an activity which is done at night. According to KBBI, *ronda* is *berjalan keliling untuk menjaga keamanan, berpatroli* (KBBI, 2001: 962). This expression is translated literally. The term *ronda* is translated into *rounds*; and *malam* into *night*. Actually, this term can be translated into patrolling since the KBBI definition also mentions *berpatroli* as the definition of *ronda malam*. However, the translator chose the literal translation strategy to transfer the term *ronda malam* into *night rounds* instead of patrolling maybe because she wanted to emphasize that the patrolling activity is done at night.

4) Preservation-Literal Translation

ST:

Di bawah **pohon waru**, Saidah sedang menggelar dagangannya, nasi pecel.

TT:

Under the **waru tree**, Saidah was preparing the food she was selling, rice and peanut salad.

(Datum 7)

KBBI defines *waru* as *pohon yang tumbuh di tempat yang lembap, warnanya biru keabu-abuan, ukurannya tidak besar, dipakai sebagai pohon peneduh, kulit bagian dalam sangat ulet, baik dipakai untuk bahan tali; Hibiscus tiliaceus* (KBBI, 2001: 1269). It is a plant that grows mostly in Indonesia. *Waru (Hibiscus tiliaceus)* can grow 5-15 meters tall, has many branches and brown color. There are numerous *pohon waru* planted in the road sides (<http://ccrc.farmasi.ugm.ac.id>). Therefore, the term *waru* is preserved maybe because the translator wanted to give new information about a tree that grows in Indonesia. Meanwhile, the term *pohon* is translated into *tree* using the literal translation strategy. It is correct because *pohon* and *tree* are the same term and they are equivalent in meaning.

5) Preservation-Addition

ST:

“Ngawur! Jangan ngomong yang macam-macam. Lebih baik siapkan kopi dan siapkan **Gudang Garam.**”

TT:

“What are you talking about? Stop that silly talk. Just get me coffee and **Gudang Garam cigarettes.**”

(Datum 106)

Gudang Garam is one of cigarette brands in Indonesia. It is a well-known cigarette manufacturing company since 1958 located in Kediri, East Java (http://www.gudanggaramtbk.com/tentang_kami). The term *gudang garam* is preserved because it is a proper name, so that it cannot be translated. However, the translator added the term *cigarettes* in the target expression maybe because she expected that many target readers do not know what *gudang garam* is; hence, an information related to it is needed.

c. Mixed Strategy of Domestication and Foreignization

1) Transformation-Literal Translation

ST:

Dia melihat sebuah **sepeda jengki** diparkir di halaman rumahnya.

TT:

He saw two **large bicycles** on his front yard.

(Datum 11)

KBBI defines *sepeda jengki* as *sepeda yang tidak mempunyai palang di antara roda depan dan roda belakang, biasanya sadelnya lebih tinggi daripada setangnya* (KBBI, 2001: 1043). The translator replaced the term *sepeda jengki* into *large bicycles*. The term *sepeda* was translated

literally into *bicycles*, while the term *jengki* was translated using the transformation strategy into *large*.

2) Localization-Preservation

ST:

Angin didengarnya bersenandung **tembang mangayubaya**.

TT:

The wind seemed to be softly singing the **mangayubaya song**.

(Datum 103)

Tembang mangayubaya is derived from two words: *tembang* and *mangayubaya*. *Tembang* means *syair yang diberi berlagu (untuk dinyanyikan); nyanyian* (KBBI, 2001: 1165). While, *mangayubaya* or *mangayubagya* is a Javanese term which means *menyambut (kedatangan tamu, pengangkatan seseorang menjadi pejabat, dan sebagainya)* (KBBI, 2001: 711). From the two definitions of *tembang* and *mangayubaya*, it can be concluded that the translation of the term *tembang mangayubaya* into *mangayubaya song* applies localization-preservation strategy. The term *tembang* is translated using the localization strategy into *song*, while *mangayubaya* is preserved as *mangayubaya*. The localization strategy is applied maybe because *tembang* and *song* share the same definition, so *song* can be easily understood by target language readers. Furthermore, the preservation strategy is used to translate

mangayubaya because it definitely does not have an equivalent expression in the target language.

3) Globalization-Literal Translation

ST:

Istriku keluar membawa kopi dan **rebus pisang ambon nangka**.

TT:

My wife came out, serving coffee and **boiled bananas**.

(Datum 64)

Pisang ambon nangka or *pisang nangka* is one of the banana types in Indonesia which is originated from Malang, East Java. The color of the flesh of this banana is reddish-yellow and the taste is a mix of sour and sweet. The ripe *pisang ambon nangka* usually processed into chips or cooked as fried banana

(<http://www.masakanpraktisrumahan.com/2016/02/6-jenis-buah-pisang-dan-cara-memasaknya.html>). In addition, this banana can also be boiled since Indonesian people like to do so. In the short story, this kind of banana is also boiled as mentioned in the term *rebus pisang ambon nangka*. Then, this term was translated by the translator simply into *boiled bananas*. The banana type, *ambon nangka*, is translated generally using globalization strategy, because this type of banana does not exist in the English culture. Meanwhile, the term *rebus* was translated literally into *boiled*. Another

example of this strategy is shown in the following datum.

3. The Degree of Equivalence

a. Equivalent Meaning

1) Fully Equivalent Meaning

ST:

Aku mendengarkan baik-baik **shalawatnya**.

TT:

I paid attention to his *shalawat*.

(Datum 128)

KBBI defines *shalawat* or *selawat* as (*jamak dari salat*), *permohonan kepada Tuhan; doa; doa kepada Allah untuk Nabi Muhammad SAW, beserta keluarga dan sahabatnya* (KBBI, 2001: 1018). This term is translated using the preservation strategy because this term does not have an equivalent expression in the target language. Moreover, *shalawat* is considered as Moslem concept. While, in Western country, Moslem is the minority group, so it can be concluded that the preservation strategy is used to maintain the originality of the source text.

2) Partly Equivalent Meaning

ST:

Hari ini sebuah sumber berita yang amat terpercaya mengatakan bahwa Sutabawor sedang mengadakan **syukuran**.

TT:

This morning a reliable source spread the news that Sutabawor would hold a **feast**.

(Datum 85)

The Indonesian term *syukuran* means *ucapan syukur* or *mengadakan selamatan untuk bersyukur kepada Tuhan (karena terhindar dari maut, sembuh dari penyakit, dan sebagainya)* (KBBI, 2001: 1115). Meanwhile, the English term *feast* means “a large or special meal, especially for a lot of people and to celebrate something” (Hornby, 2000: 486). These definitions seem to share a relevant meaning since both definitions explain that this activity is held to celebrate something. Although KBBI does not mention that in *syukuran* also serves some food, it is common that an activity in Indonesia is often equipped with some food. Therefore, these terms are equivalent in terms of the way to treat the invited guests. However, in terms of the activity, these terms are quite different because in the Indonesian culture *syukuran* is usually done by reading some prayers. While, *feast* in Western culture tends to refer to a party.

b. Non-Equivalent Meaning

1) Different Meaning

ST:

“... Seperti bebek menunggu **gabah**, ya? Hi-hi.”

TT:

“... They’re like a bunch of ducks waiting for **rice**. He-he.”

(Datum 111)

According to KBBI, *gabah* is *butir padi yang sudah lepas dari tangkainya dan masih*

berkulit (KBBI, 2001: 324). On the other hand, the English translation of *gabah*, *rice*, means “short, narrow white or brown grain grown on wet land in hot countries as food” (Hornby, 2000: 1143). In Indonesia, the English term *rice* is divided into three forms: *gabah*, *beras*, and *nasi*. *Gabah* is the first form of the rice plant; *beras* is the form of husked *gabah*; and *nasi* is the form of cooked *beras*. Meanwhile, in the English culture, these forms are classified into only one form: *rice*. There is only one form of the term *rice* whether it is raw or cooked. Therefore, the translator’s decision to translate *gabah* into *rice* is considered as the globalization strategy since *rice* is a general term. This globalization strategy causes different meaning because the target readers may refer to the term *rice* as raw or cooked rice.

2) No Meaning

ST:

“... Merdu mana dengan **gamelan degung** kedengarannya?”

TT:

“... Ain’t that grand?”

(Datum 33)

Gamelan degung is *Sundanese* ensemble originated from West Java. Considering that it is specific to the Indonesian country, the translator chose to omit this expression. In this datum, the translator regarded that this

term is less necessary to realize. Therefore, this term is omitted and the whole sentence changes into a different expression. It is categorized as no meaning because this term loses its meaning in the target text expression.

CONCLUSION

There are three conclusions of this research. The first conclusion is about the first research objective related to the categories of cultural terms found in Ahmad Tohari's *Senyum Karyamin*. The highest number of the occurrences of cultural terms is the material culture category (45 out of 130 or 34.62%). The second conclusion explains the second research objective related to the domestication and foreignization strategies employed by the translator in translating the cultural terms in Ahmad Tohari's *Senyum Karyamin* in this study. There are 89 out of 130 cultural terms are domesticated (68.46%), 34 out of 130 cultural terms are foreignized (26.15%), and seven out of 130 cultural terms are both domesticated and foreignized (5.39%). It can be concluded that most of the cultural terms in Ahmad Tohari's *Senyum Karyamin* and Rosemary Kesaully's *Karyamin's Smile* are translated using the domestication strategy. The third conclusion is related to the degree

of meaning equivalence of the domestication and foreignization of the cultural terms in Ahmad Tohari's *Senyum Karyamin* and Rosemary Kesaully's *Karyamin's Smile*. From the whole of 130 data, 123 data (94.62%) are equivalent in meaning.

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