

## FOREIGNIZATION AND DOMESTICATION OF CULTURE SPECIFIC TERMS IN MADASARI'S *ENTROK* AND THEIR TRANSLATED EXPRESSIONS IN MOHAMED'S *THE YEARS OF THE VOICELESS*

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### Abstract

The objectives of this research are to identify: (1) the categories of cultural terms in Madasari's *Entrok*, (2) the domestication and foreignization strategies used in translating the culture specific terms in the short stories, and (3) the degree of meaning equivalence of culture specific terms in Madasari's *Entrok* realized in Mohamed's *The Years of the Voiceless*.

This research used both qualitative and quantitative methods. The data were culture specific terms in Madasari's *Entrok* and their translated expressions in Mohamed's *The Years of the Voiceless* in the form of words and phrases represented through dialogues and narrations. The main instrument of the research was the researcher herself and the second instruments were data sheet and notes. Furthermore, to achieve the trustworthiness, triangulation method was applied.

This research reveal three findings. In terms of cultural terms, there are five categories. They are ecology, material culture, social culture, social organisations and gesture and habit. Material culture terms are most frequently used terms with 72 terms (50.70%). In terms of translation strategies, there are three foreignization strategies: retention, specification, and direct translation. On the other hand, there are also domestication strategies: generalization, substitution and omission. There are two kinds of mixed strategies namely domestication and foreignization. It is reveal that domestication translation strategy is applied in translating 96 terms (67.60%). In terms of the degree of meaning equivalence, there are 130 terms (91.55%) translated in equivalent meaning. Fully equivalent meaning has the higher frequency with the occurrence of 94 out of 130 or 66.20%, followed by partly equivalent meaning with 36 occurrences out of 130 or 25.35%. It can be concluded that in translating culture specific terms in Madasari's *Entrok* into Mohamed's *The Years of the Voiceless* the translator applying both foreignization and domestication techniques.

**Keywords:** culture specifics terms, domestication, foreignization, *Entrok*, *The Years of the Voiceless*

### INTRODUCTION

Translation is a branch of study which has various methods and approaches. However, the cultural aspects of translation are always a major subject in most research

in translation. As a sub-branch of linguistics, nowadays translation becomes a field of study which its main subject is the cultural aspect. This aspect connects language and way of life.

There are a lot of definitions of culture. A lot of concepts and perspectives are delivered to define culture. Culture itself is an English word which is derived from the Latin term “cult” or “cultus” which means tilling, or cultivating or refining and worship.

The main act of translation itself is the act of meaning. In order to make the audiences of a target language (TL) understands, a translator should deliver meaning from a source language (SL) into the target language in which a translator has to deal with two or more different languages. However, there are a lot of languages which make a translator also have to deal with different cultures, since language is a media to represent a traditional culture which is used in a society. The cultural gaps between SL and TL commonly become a problem in the case of cultural translation terms. Cultural translation can be found in translating a literary work. One of the various problems in cultural translation is translating the cultural expressions of SL which do not have equivalent terms in TL. The non-existence of the equivalent terms, usually, causes some problems related to how a translator delivers the messages to the TL audience.

Literature which stands as the reflection of a social reality is also influenced by the regional language, where the author integrates the culture to his/her works toward the setting of the novel, the name of the character, and the dialog which is used in the novel. There are some Indonesian authors who apply Javanese tradition as the setting of their works. However, it causes some obstacles to the readers who have no knowledge about the tradition which is represented in that literary work. In this case, the ability of a translator translating those cultural terms is needed.

*Entrok* is one of the Indonesian novels which are translated into English in order to captivate and inspire global and wide readers. This novel is written by Okky Madasari, the winner of Khatulistiwa Literary Award in 2012 for her work which is entitled *Maryam. Entrok* itself (2010) is her first book which is translated into English by Nurhayat Idriyatno Mohamed under the title *The Years of the Voiceless* (2013).

Javanese culture which stands as the background of the novel *Entrok* gives a lot of tendencies. One of them is about the use of language. Even though the novel has been translated into English; still there are several local terms which are found in the novel.

Such term is like the word “*entrok*” which stands as the title of the book. The reader who comes from another country, however, will have no idea about the meaning of that title because this word rooted from regional language. Moreover, there are no footnotes or glossaries that are found in the novel to explain to the reader what the meaning or what the context of the words especially the words containing cultural terms. The cultural background of the novel also evokes a question about how a translator will deliver the Javanese culture to the international readers who read the book and have no idea about the Javanese culture or even the Javanese ethnicity, which are found in the novel.

One of the various methods and approaches which are usually used by researchers to analyze cultural aspect is domestication and foreignization.

## RESEARCH METHOD

This research employes a qualitative descriptive method. The source of the data is novel *Entrok* written by Okky Madasari and first published in 2010 by Penerbit PT Gramedia Pustaka Utama Indonesia. The English translation is entitled *The Years of the Voiceless* which is translated by Nurhayat Idriyatno Mohamed. The form of

the data is words and phrases represented through dialogues and narrations.

The instruments of this research are the researcher as the main instrument and the other instruments are data sheets and notes to classify the data. The researcher applied some techniques in collecting the data: the data were organized and prepared for analysis; the source text which is in Indonesian and the target text which is in English carefully was observed; the researcher determined which data were CST; the researcher took notes of the data related to the study; the data were transferred and categorized into the table of the research.

## FINDINGS AND DISCUSSION

### A. Findings

From the research, there are 142 culture specific terms found in Madasari’s *Entrok*.

Table 1. **The Frequencies of Indonesian Culture Specific Terms existing in Okky Madasari’s *Entrok* and their Translated Expression in Mohamed’s *The Years of the Voiceless***

No.	Types of Cultural Terms	Frequency	Percentage
1	Ecology	7	4.93%
2	Material Culture	72	50.70%
3	Social Culture	20	14.09%
4	Social Organization	37	26.06%

5	Gesture and Habits	6	4.22%
<b>Total</b>		<b>142</b>	<b>100%</b>

The highest frequency of culture specific terms found in the source text is material culture with 72 items (50.70%) out of 142 data.

Table 2. **Strategies which Represent Foreignization and Domestication of Culture Specific Terms in Madasari's *Entrok* and their Translated Expressions in Mohamed's *The Years of the Voiceless***

No	Strategies	Fre- quency	Per- centage
<b>Foreignization</b>			
1	Retention		
	a. Complete	21	14.79%
	b. TL Adjust	-	-
2	Specification		
	a. Explici- tation	16	11.28%
	b. Addition	1	0.70%
3	Direct Translation		
	a. Calque	5	3.52%
	b. Shifted	1	0.70%
4	Mixed Foreignization Strategy	-	-
<b>Total of Foreignization Translation Technique</b>		<b>44</b>	<b>30.99</b>
<b>Domestication</b>			
5	Generalization	39	27.46%
6	Substitution		
	a. Cultural Substitutio n	44	30.99%
	b. Paraphrase	9	6.34%
7	Omission	3	2.11%
8	Mixed Domestication Strategy	1	0.70%
<b>Total of Domestication Translation Strategy</b>		<b>96</b>	<b>67.60%</b>
<b>Mixed Foreignization and Domestication Strategy</b>		<b>2</b>	<b>1.41%</b>

<b>Total</b>	<b>142</b>	<b>100%</b>
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From the table, the more frequently used strategy to translate the culture specific terms is the substitution in the sub strategy cultural substitution with 44 (30.99%) out of 142 data. There are some data translated using more than one strategy. This phenomenon causes the application of mixed strategy. There are translation using a mixed strategy in the context of domestication with one expression out of 142 (0.70%), and two expressions (1.41%) translated using mixed strategy of foreignization and domestication.

Table 3. **Degree of Meaning Equivalence of Culture-Specific Terms in Madasari's *Entrok* and their Translated Expressions in Mohamed's *The Years of the Voiceless***

No.	Degree of Meaning Equivalence	Frequency	Percentage
1	Equivalent Meaning	130	91.55%
2	Non-equivalent Meaning	12	8.45%
<b>Total</b>		<b>142</b>	<b>100%</b>

Based on the table above, most of the data have equivalent degree of meaning equivalence. It shows 130 (91.55%) out of 142 items are equivalent in meaning (fully and partly equivalent).

## B. Discussion

### 1. Categories of Culture Specific Terms

#### a. Ecology

(Datum 6)

**ST:** “Tape? Aku mau tape. Mbok... Simbok... ayo ke pasar, Mbok. Kita cari *telo!*” (Madasari, 2010: 13)

**TT:** “*Tape?* I want to make some *tape*. Mbok... Simbok let’s go to the market, Mbok. We have to get *telo!*” (Madasari, 2013: 11)

The word *telo* is borrowed from the TT. It is a Javanese expression for the word *ketela*. In *Kamus Besar Bahasa Indonesia fourth edition* (2013: 689) *ketela* is *tanaman berumbi, daunnya untuk sayur, umbinya biasanya dapat dimakan, ubi jalar* ( a plant with an edible root, the leaf usually for vegetables, while the root is edible, cassava). This term actually refers to cassava in English. It is included as a group of ecological terms because it is the name of a plant (flora).

#### b. Material Culture

(Datum 1)

**ST:** Setiap hari kelahiranmu, aku memasak *tumpeng* dan panggang. (Madasari, 2010:12)

**TT:** Every year on your name day, I cook a *tumpeng* and grilled meat (Madasari, 2013:10)

The ST expression *tumpeng* is borrowed into TT. *Tumpeng* in *Kamus*

*Besar Bahasa Indonesia* fourth edition (2013: 1500) defined as cooked rice which is served in the form of cone, furnished with side dishes and usually made as a ceremonial meal. It is like a cake in the western culture. Therefore this word can be categorized as material culture, which is included as food.

#### c. Social Culture

(Datum 10)

**ST:** Aku punya dua baju seperti itu. Baju itu didapat dari **juragan** di Pasar Ngranget sebagai upah mengupas kulit singkong selama enam hari. (Madasari, 2010: 16)

**TT:** I had two blouses like that, which Simbok got as payment from one of **the vendors** at Ngranget Market for peeling cassavas for six days. (Madasari, 2013: 14)

Here the word *juragan* refers to a person who gives her mother payment. In Indonesian, it usually used to mention a person who is considered as a master. It can also be refered as a person who has batik factory and ship company. Thus, *juragan* belongs to social culture in terms of work.

#### d. Social Organisations

(Datum 44)

**ST:** Ternyata **priyayi** seperti dia masih makan gapelek juga, bukan beras. (Madasari, 2010: 38)

**TT:** Apparently even someone of her **class** are ate cassava rather than rice. (Madasari, 2013: 34)

*Priyayi* can be defined as the elite social class in Javanese society. In *Kamus Besar Bahasa Indonesia* fourth edition (2013: 1101) *priyayi* or *priayi* is *orang yang termasuk lapisan masyarakat yang kedudukannya dianggap terhormat, misal golongan pegawai negeri* (member of society which is include as elite social class, such as civil servants). The *Priyayi* is administrators of the Dutch and gradually they became civil servants. The term *priyayi* is usually associated with the Javanese elite social class. Therefore, this culture specific term falls in the category of political that is part of social organization category.

#### e. Gesture and Habits

(Datum 7)

**ST:** “*Takgendong*...cucuku...*takgendong*...cucuku,” dia menyanyi sambil menggerak-gerakkan tangan seperti sedang menggendong bayi. (Madasari, 2010: 14)

**TT:** “I’ll carry you... my grandchild... I’ll carry you... my grandchild,” she sings as she rocks her arms from side to side as though cradling a baby. (Madasari, 2013: 12)

*Takgendong* is derived from the word *tak* and *gendong*. It is originated from a Javanese word. *Tak* is an addition to declare an action that the speaker does. Based on *Kamus Besar Bahasa Indonesia* fourth edition (2013: 439) this word means

*bawa dengan selendang* (carrying something with shoulder cloth). In the Javanese tradition there are a lot of ways to express the act of carrying, such as *nyangking*, *manggul*, *nggawa* etc. The differences between each expression are based on how the Javanese carrying something. It is equivalent to “I’ll carry you” in English. Thus, *takgendong* is categorized as culture specific terms term of gesture.

## 2. Foreignization and Domestication Strategies Applied to Translate the Culture Specific Terms

### a. Foreignization

#### 1) Retention

##### a) Complete

(Datum 5)

**ST:** “Tape? Aku mau tape. **Mbok**... Simbok... ayo ke pasar, Mbok. Kita cari telo!” (Madasari, 2010:13)

**TT:** “*Tape?* I want to make some *tape*. **Mbok**...Simbok let’s go to the market, Mbok. We have to get telo!” (Madasari, 2013: 11)

According to *Kamus Besar Bahasa Indonesia* fourth edition (2013: 892) there are several definitions of the term *Mbok*. The first definition is the term to address a woman who is older than the caller. Another definition is originated from Javanese culture, defines *Mbok* as mother. This term

is commonly used by rural Javanese to address their mother.

## 2) Specification

### a) Explication

(Datum 15)

**ST:** Di gubuk reyot yang hanya berisi *pawon* dan **tikar pandan** ini kami menghabiskan hari. (Madasari, 2010: 18)

**TT:** Since then it was just the two of us, spending our days in ramshackle hut with only a wood-burning stove and a **palm-frond mat**. (Madasari, 2013: 16)

*Tikar* is a plaited mat, made from palm frond. It is commonly used by poor family in the rural area to substitute furniture. They use it as a mat for sitting or even sleeping. The translator used the foreignization strategy in translating the culture-specific term literally to the target language. *Tikar pandan* was translated into *palm-frond mat*.

### b) Addition

(Datum 17)

**ST:** Di depan kami, di belakang, juga di samping, perempuan-perempuan menggondong **tenggok** menuju Pasar Ngranget. (Madasari, 2010: 22)

**TT:** Ahead of us, behind us, and all around us, women were carrying their **baskets of goods** to Ngranget. (Madasari, 2013: 19-20)

*Tenggok* is a container made from woven bamboo with a circular mouth on the

top, and its bottom is rectangular which is smaller than the size of the mouth. This term is originated from the Javanese culture. Commonly, Javanese use it as a container to keep food like rice, peanut, and bean. In addition, some Javanese also use it as a container to bring goods such as, vegetables, fruits, spices and etc. The global target readers may feel odd with the term *tenggok*, hence the translator helps the target readers through this strategy. The translator added the term “goods” in the term *tenggok* to make additional information.

## 3) Direct Translation

### a) Calque

(Datum 94)

**ST:** Padahal, waktu kecil dia akan menangis-nangis kalau diajak pulang dari tempat **pesta buka giling**. (Madasari, 2010: 104)

**TT:** Yet when she was a little, she would cry whenever we headed home from the **milling party**. (Madasari, 2013: 97)

*Pesta Buka Giling* is one of Javanese's folk events. It is considered as a social-culture term that falls under Newmark's classification because *Pesta Buka Giling* (milling party) is one of the folk events of Javanese. The strategy employed by the translator in translating this culture specific term is the calque strategy. To maintain a unique term from the source

culture and introduce it to the global target reader, the translator used this kind of strategy.

b) Shifted

(Datum 19)

**ST:** Seperti biasa, sejak bertahun-tahun lalu, di bawah **pohon asem** kusampaikan keinginanku pada yang membuat hidup. (Madasari, 2010: 180)

**TT:** Beneath the **tamarind tree**, as I had done for so many years, I poured out all my wishes to the powers that gave life. (Madasari, 2013: 171)

*Pohon asem* also known as *pohon asam Jawa* is a huge plant that can grow up to 30 meters, it also produces fruit with sour flavor. The word *asem* refers to its flavor that is sour. The word *pohon* is translated into tree, which is the literal translation of *pohon*, whereas the word *asem* is translated into tamarind. Even the term exists in western dictionaries, this term is probably still uncommon to many people in the target text culture, since it only grows in particular area such as in Indonesia, India or Africa.

**b. Domestication**

**1) Generalization**

(Datum 2)

**ST:** Tumpeng dan panggang itu kubuat untuk **sesajen** dewamu. (Madasari, 2010: 12)

**TT:** I make the food as an **offering** to your god. (Madasari, 2013: 10)

*Sesajen* is one of Javanese's folk events. It is considered as a material culture term that falls under Newmark's classification. *Sesajen* or *sajen* is originated from a Javanese tradition term. *Kamus Besar Bahasa Indonesia* fourth edition (2013: 1203), defines that *sajen* is food serving which contains food, fruits and flowers served to nature and ancestor spirits. The concept of *sesajen* is commonly known by Indonesian especially Javanese. Replacing the term *sesajen* into *offering* may help the readers to understand the exotic concept represented in the novel. In that way it is easier to understand.

**2) Substitution**

a) Cultural Substitution

(Datum 12)

**ST:** "Ini **entrok**," kata Tinah. Di kali Singget, saat kami mandi, Tinah menunjukkan *entrok*-nya. (Madasari, 2010: 17)

**TT:** "This is a **bra**," Tinah said. We were in the Singget River, bathing, when she showed it to me. . (Madasari, 2013: 15)

*Entrok* is originated from the Javanese term. This term is only used in some Javanese regions. Not all the Javanese know the meaning of the word *Entrok*. They commonly use the word *kutang* instead of *Entrok* in daily conversation. The



domestication strategy is employed by the translator in translating the culture-specific term by replacing the concept of *entrok* with *bra*.

b) Paraphrase

(Datum 114)

**ST:** “Salah dia apa to, Ndan? Nggak ada bedanya sama kita yang bikin gambyong di *punden*.” (Madasari, 2010: 182)

**TT:** “ What did he do wrong, chief? It’s no different than when we hold a traditional dance at a **sacred grave**.” (Madasari, 2013: 173)

According to *Kamus Besar Bahasa Indonesia* Fourth edition (2013: 1116) *punden* is a place where there is a grave from the founders of a region. This paraphrase gives more information, because the word *punden* can only be translated as grave, but in order to make the target reader understand the context the translator paraphrases it into a *sacred grave*.

3) Ommision

(Datum 37)

**ST:** Biasa itu. Makanya nanti bikin **jamu kunir**,” kata Simbok waktu aku cerita nyeri di perutku. (Madasari, 2010: 32)

**TT:** -

Kunir is a Javanese term, which is in Bahasa Indonesia known as *kunyit* and translated into English as turmeric. It is the

main ingredient that is found in almost every *jamu* formula. Ancient medicine uses turmeric as an anti-inflammatory agent, and to treat a wide variety of conditions, such as jaundice, menstrual problems, blood in the urine, hemorrhaging, toothaches, bruises, chest pain, flatulence, and colic. The omission of this term is probably due to the uncommon concept of the source culture in the target culture.

4) Mixed Domestication Strategy

(Datum 123)

**ST:** Aku melihat perempuan sedang menangis di pinggir **blumbang**. (Madasari, 2010: 209)

**TT:** I saw a woman crying by the **bank of a river**. (Madasari, 2013: 197)

*Blumbang* is originated from a Sanskrit term. It is defined as river, fish pond (*Kamus Sansekerta Indonesia*, Dr. Purwadi: 2008). In this culture specific term, the translator generalizes the term *blumbang* into *river*. Then, to make it clearer the translator substitutes the culture strategy, and the term *blumbang* is transferred into the bank of a river which is more specific.

## 5) Mixed Foreignization and Domestication Strategy

(Datum 95)

**ST:** Paling depan terlihat seorang laki-laki berpakaian seperti **pemain ketoprak** dengan baju warna hijau mencolok dan hiasan kepala warna emas. (Madasari, 2010: 104)

**TT:** Leading it was a man dressed as a **ketoprak performer**, in a bright green costume with a golden headdress. (Madasari, 2013: 98)

*Pemain* in *Kamus Besar Bahasa Indonesia* fourth edition is defined as *seseorang yang memainkan tokoh cerita* (2013: 1042). It also can be defined as someone who plays a certain role in a story. Meanwhile, *ketoprak* is a Javanese traditional theatre (2013: 691). Ketoprak usually performs humour and jokes along the story. It is held to celebrate a big event or just to entertain the people.

### 3. The Degree of Equivalence

#### a. Equivalent Meaning

##### 1) Fully Equivalent Meaning

(Datum 21)

**ST:** Perempuan itu memakai **giwang** besar berwarna kuning di telinganya yang agak kendor. (Madasari, 2010: 23)

**TT:** The vendor had large yellow **earrings** hanging off her rather elongated earlobes. (Madasari, 2013: 21)

Based on *Kamus Besar Bahasa Indonesia* Fourth Edition *giwang* is *kerabu, subang kecil*. In the target text *giwang* is translated into *earrings*. Furthermore, according to Hornby (1995:173) earring is “a piece of jewellery worn on the lobe or edge of the ear”. Both terms in the source text and target text refer to accessory worn on the ear. Therefore, it is classified into fully equivalent meaning. The following discussion is another example of fully equivalent meaning.

##### 2) Partly Equivalent Meaning

(Datum 61)

**ST:**Kata Ibu itu namanya berdo’a, **tirakat**. (Madasari, 2010: 55)

**TT:** She called it praying, **worship**. (Madasari, 2013: 51)

Based on *Kamus Besar Bahasa Indonesia* Fourth Edition(2013: 1472)., *tirakat* is *Menahan hawa nafsu (berpuasa, berpantang) atau mengasingkan diri ke tempat yang sunyi* (activity to restrain the lust). The term *tirakat* is translated into *worship* in the TT. Meanwhile, according to *Oxford Advanced Learner’s Dictionary* (1995: 1379) *worship* itself is “the practice of showing respect to God or a god. By using the term *worship*, the translator made the target readers understand the notion of *tirakat*.”

## b. Non-Equivalent Meaning

### 1) Different Meaning

(Datum 120)

**ST:** Di meja sudah kusiapkan secangkir kopi kental dan sekaleng **emping mlinjo**. (Madasari, 2010: 201)

**TT:** I had placed a cup of strong coffee on the table before him and a can of **crackers**. (Madasari, 2013: 190)

*Emping mlinjo* is a snack that is made from *melinjo* or *mlinjo*. It is made by pounded *mlinjo* and then dried it. It is usually served as a snack crackers (KBBI, 2013: 370). In *Oxford Advanced Learner's Dictionary* (1995: 270) cracker is a thin dry biscuit, typically eaten with cheese. The translator translated the term *emping mlinjo* with the term *crackers*. From both definitions it is clear that the two terms have different meaning, since *emping mlinjo* is not a kind of biscuit. Rather than biscuit the term *emping mlinjo* is closer to the term *chip*. Therefore, this term is categorized in different meaning in terms of non equivalent meaning.

### 2) No Meaning

(Datum 101)

**ST:** Pemilik bengkel itu Koh Sanjaya, teman Koh Cayadi yang ikut dalam rombongan tirakat ke **petirahan** Gunung kawi. (Madasari, 2010: 120)

**TT:** The garage owner was Koh Sanjaya, one of Koh Cayadi's friends who had come on the pilgrimage to mount Kawi. (Madasari, 2013: 113)

According to *Kamus Besar Bahasa Indonesia* fourth edition (2013: 1471), *petirahan* is derived from the term *tirah* which has meaning *tempat beristirahat untuk berobat atau untuk memulihkan kesehatan* (a place to take a rest or to recover). In this case, the term *petirahan* is unrealized, because the translator omits it. Therefore, this expression is categorized into no meaning.

## CONCLUSION

Based on the findings and discussions, three conclusions can be drawn related to the objectives of the research. The first conclusion is about the first research objective related to the categories of culture specific terms found in Madasari's *Entrok*. The highest number of the occurrences of cultural terms is the material culture category (72 out of 142 or 50.70%). The second conclusion explains the second research objective regarding the domestication and foreignization strategies employed by the translator in translating the culture specific terms in Madasari's *Entrok* in this study. There are 96 expressions (67.60%) translated using domestication translation strategy, 44 expressions

(30.99%) using foreignization translation strategy and two expressions (1.41%) translated using a mixed strategy of foreignization and domestication. It can be concluded that most of the cultural terms in Madasari's *Entrok* and Mohamed's *The Years of the Voiceless* are translated using the domestication strategy. The third conclusion is related to the degree of meaning equivalence of the domestication and foreignization of the culture specific terms in Madasari's *Entrok* and Mohamed's *The Years of the Voiceless*. From the whole of 142 data, 130 data (91.55%) are equivalent in meaning.

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