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TRANSLATION PROCEDURES OF CULTURE-SPECIFIC TERMS IN INDONESIAN POEMS IN *ON FOREIGN SHORES*

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Abstract

This paper aimed firstly to explore culture-specific terms identified in the anthology of poems *On Foreign Shores: American Images in Indonesian Poetry* and secondly to analyze translation procedures employed to translate the culture-specific terms from Indonesian into English. Data were taken from the anthology entitled *On Foreign Shores* and analysed using Newmark's (1988) and Vinay and Darbelnet's (1958) translation procedures. Results showed 23 culture-specific terms were discovered in 15 poems in the Indonesian language. Of the 23 culture-specific terms, such as *daun ketupat*, *gayam*, and *kupiah*, seven belong to the ecology category, three to the material culture category, nine to the social culture category, one to the organizations, ideas and customs category, and three to the gestures and habits category. Results also showed five of 15 translation procedures were employed to translate the 23 culture-specific terms found in *On Foreign Shores*. The five procedures were functional equivalence or equivalence, cultural equivalence or adaptation, descriptive equivalence, transference, and reduction.

Keywords: culture-specific term, translation procedure, Indonesian poems

Abstrak

Madalah ini bertujuan untuk mengeksplorasi istilah-istilah khusus budaya yang diidentifikasi dalam antologi puisi *On Foreign Shores: American Images in Indonesian Poetry* dan menganalisis prosedur penerjemahan yang digunakan untuk menerjemahkan istilah-istilah khusus budaya dari bahasa Indonesia ke dalam bahasa Inggris. Data diambil dari antologi berjudul *On Foreign Shores* dan dianalisis menggunakan prosedur penerjemahan Newmark (1988) dan Vinay dan Darbelnet (1958). Hasil penelitian menunjukkan 23 istilah khusus budaya ditemukan dalam 15 puisi berbahasa Indonesia. Dari 23 istilah khusus budaya tersebut, seperti *daun ketupat*, *gayam* dan *kupiah*, tujuh termasuk dalam kategori ekologi, tiga dalam kategori budaya material, sembilan dalam kategori sosial budaya, satu dalam kategori organisasi, ide, dan adat, dan tiga dalam kategori gerak tubuh dan kebiasaan. Hasil penelitian juga menunjukkan lima dari 15 prosedur penerjemahan digunakan untuk menerjemahkan 23 istilah khusus budaya yang ditemukan dalam *On Foreign Shores*. Kelima prosedur tersebut adalah kesetaraan atau kesetaraan fungsional, adaptasi atau kesetaraan budaya, kesetaraan deskriptif, transferensi, dan reduksi.

Kata kunci: istilah khusus budaya, prosedur penerjemahan, puisi Indonesia

1 INTRODUCTION

Language and culture cannot be separated from human life. Both of them are integral parts of human life. Hymes (1964, p.21) states that "speech is so fundamental an activity of a man, language is so integral a part of his culture." Witherspoon (1980) believes that language and culture are highly interrelated and proposes that cultures cannot be studied without attention to the native language spoken within them, and language cannot be studied in isolation from the cultures in which they are spoken. Sumarto, Mukarto, Bismoko, and Dewi (2018, p.90) conclude

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1 INTRODUCTION

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that “local languages and cultures contain local wisdom that will eventually be threatened with extinction if not well maintained and preserved.” Language and culture influence one another. Thus, cultural beliefs, values, and norms can also be found in the literary text as a language product. To study the literature as a representation of language or people's culture and tradition, people need to know the meaning and definition of certain cultural words or terms that exist in the literature of the target culture.

Translation plays an essential role in studying the target culture. It enables people to exchange information with others who speak different languages and come from different cultures. Nida and Taber (1982, p.2) state that translation consists of reproducing in the receptor language (target language) the closest natural equivalent of the source language message in terms of meaning and style. It can be concluded that translation should transfer the real meaning of the source language message instead of transferring only the form. However, fulfilling the criteria of the ideal translation is not an easy job. Based on Larson (1984, p.163), cultural differences between the source language and target language pose significant difficulties for translators. In their study, Sukmajati and Angelina (2019, p. 76) reported that “36 poetry translations which are categorized as acceptable and three unacceptable”.

The problem of non-equivalence in translation has become a serious challenge to translators. Based on Nida and Taber (1974), a translation reaches the highest degree of equivalence when the receptors of the target language respond to it in substantially the same manner as the receptors in the source language; it is called dynamic equivalence. The untranslatability itself, based on Catford (1965, p.94), occurs when it is impossible to build features of the situation which are functionally relevant to the contextual meaning of the target language. There are two types of untranslatability, linguistic and cultural translatability. Baker (1992, p.20) reveals non-equivalence in the word level, defined by the absence of direct equivalence concept in the target language.

To analyze how untranslatability and non-equivalence are rooted in the absence of local Indonesian cultural concepts in English, this research focuses on 15 Indonesian poems translated into English. Poetry is chosen as the means of this research because of its likeliness of being untranslatable, which Jakobson (1959) claims as an impact of the form of words that contributes to the construction of the meaning in a text. Thus, the researchers consider that translating poetry is a challenging quest. El-shafey (2012, p.12) states that it “is considered the highest form of translation” as it involves more than simply translating text. Poetry is an extraordinary kind of text; it is the most personal and concentrated of all literary forms, with no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text (Newmark, 1988). Therefore, the research only focuses on words which become the first unit of meaning -- preceding the sentence.

In this paper, the researchers analyzed all poems featured in *On Foreign Shores: American Images in Indonesian Poetry* (which will be referred to as *On Foreign Shores* henceforth). *On Foreign Shores* is an anthology of Indonesian poems telling experience as a poetic record of travels by Indonesian poets through The United States of America, which was published in conjunction with the 1990-1991 Festival of Indonesia in the United States by the Lontar Foundation. This book consists of 69 poems from 21 Indonesian most pioneering poets from several generations. All of the poems are translated into English by McGlynn, who also becomes the book's editor. Damono, in the introduction of the anthology, said that this anthology gives a chance to Indonesian readers through the eyes of fellow Indonesians, who are

poets to view The United States of America; while for American readers, this collection offers insight into foreigner's attitude toward American ways. For all readers, this book presents a study of intercultural exchange between Indonesia and the United States of America.

As the translator of *On Foreign Shores*, McGlynn (1990) states that culture-bound expressions, such as culture-specific terms and onomatopoeic words, are problematic because of the lack of cultural correspondences in English. It can be inferred from his statement that "it is impossible to translate" without explication or "without paragraphs of explanation for each item" (McGlynn, 1990, p.185). Therefore, certain procedures were used to translate the poems in *On Foreign Shores*. Based on the background above, the researchers formulated the following two questions. First, what are the culture-specific terms in Indonesian identified in *On Foreign Shores: American Images in Indonesian Poetry*? Second, what are the procedures adopted by McGlynn in translating the culture-specific terms in Indonesian identified in *On Foreign Shores: American Images in Indonesian Poetry*?

Language, translation and cross-cultural communication

Translation is not merely about transferring meaning between texts from one language to another language. Based on Snell-Hornby (1990), translation studies have moved from translation as text to culture and politics. It is implied that translation has gone beyond the text itself – there are several cultural and political concerns to be taken into account in translation. Munday (2001) also clarifies that comparisons between original texts and the translations do not consider the text in its cultural environment. Munday (2001) adds that translation goes beyond language and focuses on the interaction between translation and culture, on an account where culture impacts and constrains translation, and on the issues of context, history, and conventions. Therefore, culture has a significant role in translation.

In translation, understanding the culture is definitely a serious concern. Therefore, understanding translation is necessary to understand cultures (Maghfiroh, & Andriyanti, 2021; Rini, 2014). Each culture has its specific differentiators. As Katan (1999, p.75) states that the key to cultural reality was in the lexicon, it is implied that words of a language are what differentiate cultures. Language itself could be understood with reference to a context of culture (Malinowski, 1923), who also states that language is essentially rooted in the reality of culture.

In the light of culture, language must be explained with constant reference. A language could only be understood when these two contexts implicit or explicitly clear to the addressee or interlocutors. Note that the target language, or TL is the language into which the original text is to be translated (Hervey, & Higgins, 1992, p.15). According to Malmkjaer (2005, p.10), the relationship between the linguistic form and the referent shows that "language does not put names on things, but on concepts." Jakobson (2004, p.139) explains that the problem of equivalence in meaning between words in a different language, as a differentiator of culture, happens because there is ordinarily no full equivalence between code units. For example, the word *gotong royong*, a tradition to work together within a society in Indonesia, has no equivalent in English.

Based on the purpose of translation, Brislin (1976, pp.3-4) categorizes translation into the following types: *pragmatic* translation, *aesthetic-Poetic* translation, *ethnographic* translation, and *linguistic* translation. In addition, Brislin (as cited in Choliludin, 2005, pp.26-

29) also states that based on the kinds of text being translated, there are two types of translation, namely *factual* translation and *literary* translation.

Nida and Taber (1982, p.33) categorize the translation process into three stages. The first stage is "analysis," in which the surface structure is analyzed in terms of (1) the grammatical relationship and (2) the meaning of the words and the combinations of words. The second stage is "transfer," in which the analyzed material is transferred in the mind of the translator from SL to TL. The third stage is "restructuring," in which the transfer is restructured in order to make the final message entirely acceptable in the TL.

Culture-specific terms

Newmark (1988, p.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." Furthermore, Newmark (1988, p.134) distinguishes languages into 'cultural,' 'universal,' and 'personal' language. However, the more specific a language becomes for natural phenomena (e.g., flora and fauna), the more it becomes embedded in cultural features, and therefore creates translation problems. Those 'cultural' words are later referred to as culture-specific terms. There are five categories of cultural words, namely, "ecology, material culture, social culture, organizations, ideas, customs, and gestures and habits" (Newmark, 1988, pp.95-102). Culture-specific terms or "Culture Specific Items (CSIs) are those that do not exist in the target text or have a different inter-textual status" (Bagheridoust, & Mahabad, 2017, p.46). It is challenging for translators when dealing with culture-specific terms. "Due to the differences between cultures, translating terms that are related to a specific culture is a hard row to hoe" (Ayyad, & Mahadi, 2020, p. 8).

Translation procedure

Translation procedures are crucial matters for translators. Suryawinata and Haryanto (2003, p. 67) define a translation procedure as the way to translate words, phrases, clauses, or even the whole sentence if the translated part cannot be separated into smaller units to be translated. Furthermore, Krings (1986, p. 18) defines it as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task," and Loescher (1991, p. 8) defines translation procedure as "a potentially conscious procedure for solving a problem faced in translating a text, any segment of it."

Furthermore, Benjamin (1923) explains that translation can never be utterly adequate to a foreign text (in Venuti, 2000, p. 20). Translation allows the translator to choose between a *domesticating method*, an ethnocentric reduction of the foreign text to TL cultural value, "bringing the author back home," and a *foreignising method*, an ethno-deviant pressure on those values to register a linguistic and cultural difference of the foreign text, "sending the reader abroad." Venuti (2000) adds some explanations to define foreignisation and domestication. Foreignisation aims to preserve the differences of the source culture, while domestication focuses on replacing the source culture with the target culture (Venuti, 2000, p.468). Translators should also consider their tendency and possibility whether to foreignise or domesticate their translation.

There are many models of procedures proposed by experts to help to translate complex SL texts into the TL. However, Vinay and Darbelnet's models are the most applicable

procedures in modern translation. Therefore, in this paper, the researchers used Vinay and Darbelnet's (1958) and Newmark's (1988) models. Vinay and Darbelnet (1958) elaborate on two procedures to translate from SL to TL. Those procedures are *direct translation*, procedures which are SL-oriented, and procedures which are TL-oriented, *oblique translation*, which are elaborated again into seven procedures, in which the first three are *direct translation*, and the others are oblique translation: *borrowing*, *calque*, *literal translation*, *transposition*, *modulation*, *equivalence*, and *adaptation* (in Venuti, 2000, pp. 84-93). That model is designed to translate from French into English; to translate distant languages, such as Indonesian to English, Javanese to English, or any local language to English, more procedures are needed. Therefore, the researchers took Newmark's models into account to provide more procedures.

2 RESEARCH METHOD

This investigation was qualitative research. Based on Gall, Gall, and Borg (2007), qualitative research presents facts in a narrative form. A description is also given by Hansen (2005), stating that qualitative methods rely on experiences and phenomena that need to be interpreted and explained. The results of the research problems are to be explained and interpreted. Those were the application of descriptive-qualitative research in this study. Merriam *et al* (2002) state that descriptive-qualitative research is used when data collected through interviews, observations, or document analysis are analyzed to identify the data pattern.

The data were collected from *On Foreign Shores: American Images in Indonesian Poetry*, an anthology of Indonesian poems about the United States of America, which was published in conjunction with the 1990-1991 Festival of Indonesia in the United States by the Lontar Foundation. This anthology consists of 69 Indonesian poems from 21 Indonesian poets throughout generations, which are translated into 69 poems written in English. From all poems featured in this anthology, the researchers only selected culture-specific terms which bear Indonesian or Javanese culture to be presented for discussion. This research is content analysis where the researchers learned about the phenomena by studying the documents (Ary, Jacobs, Sorensen, & Razavieh, 2010). The phenomena to be studied were the culture-specific terms in Indonesian poems and procedures used to translate them into English. As stated earlier, this paper has two objectives, namely to explore culture-specific terms in *On Foreign Shores* and analyse the translation procedures in translating the culture-specific terms. To achieve the objectives, the researchers collected data from *On Foreign Shores* and analysed them using Newmark's (1988) theory and Vinay and Darbelnet's (1958) translation procedures.

3 FINDINGS AND DISCUSSION

3.1 Culture-specific terms identified in *On Foreign Shores*

The researchers discovered 23 culture-specific terms on the word-level and phrase-level in *On Foreign Shores*. The distribution of those terms is described as follows: seven terms belong to category of ecology, three terms belong to the category of material culture, nine terms belong to the category of social culture, one term belongs to the organization, ideas, and culture category, and three terms belong to the category of gesture and habit. The 23 terms were found in 15 poems (of 69 poems) written by ten poets (of 21 poets) featured in the anthology. In the following, the researchers discussed some of the culture-specific terms found in *On Foreign*

Shores. The discussion is based on Newmark's (1988) categorisation of culture-specific terms. Each datum is presented according to the category.

3.1.1 Ecology

This category refers to geographical and ecological features which can be generally distinguished from another cultural term because they are "usually value-free, politically and commercially" (Newmark, 1988, p.96). Mostly, terms which are categorized into this category are related to flora, fauna, winds, plain, and hills (Newmark, 1988, p.97). In this paper, this category refers to Indonesian ecological terms which have no direct equivalence in English due to their cultural bound. The researchers discovered seven culture-specific terms which belong to the category of ecology in 5 poems.

(1) "*daun ketapang makin lebat berguguran*" (Sastrowardoyo's *Dan Kematian Makin Akrab*, p. 6)

Ketapang is a local Indonesian plant which grows near the beach. The word *ketapang* is defined as a big tree with broad leaves with hard-shelled fruits, barks that can be used to tan skins, and seeds that can be used to produce oil. Similarly, according to Stevens and Schmidgall-Tellings' *A Comprehensive Indonesian-English Dictionary*, *ketapang* is a "Singapore almond" (p. 495). In addition, the scientific name of which is *Terminalia catappa*. In Sastrowardoyo's *Dan Kematian Makin Akrab*, *daun ketapang* refers to the leaves of a tree that fall very thickly in the late hours of the night. The descriptive definition in dictionaries implies that *ketapang* carries a cultural element and does not have direct equivalence in the TL. Thus, *ketapang*, as local flora, belongs to the category of ecology.

(2) "*Ricky, sayang, garudaku sayang*" (Rendra's *Rick dari Corona*, p. 54)

Garuda is a well-known bird in Indonesia; moreover, this bird becomes the country's national symbol as depicted in *Garuda Pancasila* (*The Five Principles*) symbol. In *Kamus Besar Bahasa Indonesia*, *garuda* is defined as (1) "*burung besar pemakan daging yang menyerupai elang dan memiliki kekuatan terbang yang luar biasa*" (p. 295) or literally translated into "a big camivorous bird which looks like an eagle and has tremendous flying power" and (2) "*lambang negara Indonesia*" (p. 295) or "the symbol of Indonesia." This word is also defined as a "griffin," "the mythical bird that transported the god Vishnu through space," and "the eagle in the state coat of arms of the Republic Indonesia" in *A Comprehensive Indonesian-English Dictionary* (p. 298). Yet, in Rendra's *Rick dari Corona*, *garuda* refers to a nickname given to Rick — a character in the poem; that nickname is taken from the name of a strong bird whose definition is close to the first definition stated in *Kamus Besar Bahasa Indonesia*. Since it refers to a kind of bird in the SL culture, the word *garuda* belongs to the category of ecology.

(3) "*Dan, ah, seekor kijang*" (Surachman's *Sajak-Sajak dari Solarium*, p. 58)

In Surachman's *Sajak-Sajak dari Solarium*, the word *kijang* refers to an animal that crosses a street as indicated by the quantifier *seekor*, which in the SL determines quantity for an animal. Furthermore, the word *kijang* itself, in *Kamus Besar Bahasa Indonesia*, is defined as "*binatang seperti rusa, tubuhnya lebih kecil dan tanduknya lebih pendek*" which is scientifically known as *Cervulus muntjac* (p. 500). That definition means that *kijang* is an

animal which looks like a deer with a smaller body and shorter horns. Meanwhile, Stevens and Schmidgall-Tellings define *kijang* as a “barking deer with short antlers” (p. 501). Although there are differences in both dictionary definitions, a conclusion can still be drawn. Literally, *kijang* refers to a kind of deer with a small body. Therefore, *kijang* belongs to the category of ecology.

- (4) “Lembah. **Bengawan**. Lembah. **Bengawan**” (Surachman’s *Sajak-Sajak dari Solarium*, p. 58)

Bengawan is a Javanese term for the river. The most obvious example of this term is the phrase *Bengawan Solo* which refers to a great river in Solo, Central Java. *Kamus Besar Bahasa Indonesia* defines *bengawan* as a big river (originally written as “*sungai besar*,” p. 116). In contrast, Stevens and Schmidgall-Tellings (2004) define it as a “large river” in Javanese (p. 119). In ST, the word *bengawan* refers to the geographical river mentioned along with other objects during a road trip. As a geographical term in the SL, *bengawan* belongs to the category of ecology.

- (5) “seribu burung **belibis**” (Ismail’s *Pantun Terang Bulan di Midwest*, p. 78)

Stevens and Schmidgall-Tellings functionally define *belibis* as a “lesser tree duck, whistling teal” (p. 114). Furthermore, *Kamus Besar Bahasa Indonesia* defines it as a wild bird which looks like a duck (originally written as “*burung liar yang rupanya seperti itik, Dendrocygna javanica*,” p. 111). Based on the context of the ST, the researchers conclude that *belibis* is the kind of bird which looks like a duck moving in a large flock. Based on those definitions and the interpretation from the poem, the word belongs to the category of ecology.

- (6) “dari sekian petani penanam **gayam**” (Yatman’s *Melintasi Atlantik*, p. 128)

Gayam is ¹ Indonesian word which refers to a kind of plant scientifically known as *Inocarpus edulis*. According to *Kamus Besar Bahasa Indonesia*, *gayam* means “*pohon yang daunnya lebat dan dapat dipakai sebagai pembungkus, biasanya tumbuh di daerah yang banyak air*” (p. 297) or a kind of tree with dense leaves that can be used to wrap foods and it usually grows around an area surrounded by water. In Stevens and Schmidgall-Tellings’, *gayam* is defined as a “Tahitian or Polynesian chestnut” (p. 301). In Yatman’s *Melintasi Atlantik*, *gayam* refers to a cropping fruit in Indonesia which is a subject to harvest. Therefore, as a kind of local flora known in the SL culture, this term is categorized as a culture-specific term of ecology.

3.1.2 Material culture

Material culture, which is also called artifacts, is associated with local foods, clothes, houses, and transports which Newmark (1988, pp. 97-98) proposes as four sub-categories of it. This category embraces names of traditional foods, which is “the most sensitive and important expression of national culture” (p. 97), traditional clothes which refer to national costumes which are distinctive (p. 97), traditional and national houses which refer to the typical house of particular language communities (p. 97), and also local transportation referring to names of various carriages to provide local colour and to connote prestige (p. 98). One example of the category of material culture is presented below.

- (7) “Amerika mengeluarkan bunyi **kerupuk** kentang kering” (Ismail’s *Trem Berklenengan di Kota San Fransisco*, p. 72)

Kerupuk is an Indonesian term which belongs to the food sub-category of material culture. It refers to a kind of Indonesian chip made of flour. In *Kamus Besar Bahasa Indonesia*, **kerupuk** is a food made of flour dough mixed with crushed shrimp and fish. To cook it, the dough is steamed, cut slightly, molded, and sun-dried (p. 492). In Stevens and Schmidgall-Tellings’ *A Comprehensive Indonesian-English Dictionary*, **kerupuk** is defined as a “generic term for all kinds of chips made from starch base and ground shrimps, fish, or other ingredients” as “they come dried and are fried before eaten” (p. 493). Based on the context in Ismail’s *Trem Berklenengan di Kota San Fransisco*, a consensus can be taken to point out that **kerupuk** refers to dried, fried chips made of flour dough with potatoes. Henceforth, **kerupuk** carries a cultural element that makes it a material culture-specific term.

3.1.3 Social culture

The category of social culture refers to words that indicate particular work and leisure activity or product of cultures (Newmark, 1988, p.98). Based on examples provided by Newmark, it can be concluded that music terms, music instruments, and music genre (e.g., *sithar* and *biwa* -- Indian traditional string instruments, *raga* -- Indian melodic mode, *reggae* -- Jamaican music genre, p. 95) also belong to this category. Furthermore, it also includes terms which denote leisure activity in “national games with their lexical sets” (p. 99). In the following, two examples of the social culture category are presented.

- (8) “**Pantun** Terang Bulan di Midwest” (Ismail’s *Pantun Terang Bulan di Midwest*, p. 78)

Pantun is traditional poetry known in Malay and traditional Jakarta. The word *pantun* is found in the title of Ismail’s poem, referring to the kind of poetry Ismail applies in this poem. In *pantun*, each verse consists of four couplets with specific rhymes. The first two couplets are called “*sampiran*” — not the literal meaning, and the second 2 couplets are called “*isi*” —the content it addresses.

- (9) “dalam **megatruh** blues” (Yatman’s *Melintasi Atlantik*, p. 130)

Megatruh is one of the *macapat* songs—traditional Javanese songs with a specific set of lines and rhymes. The constraint on *macapat*’s specific numbering of syllables is called *guru wilangan*. Meanwhile, the constraint on *macapat*’s final sound of each line is called *guru swara*. According to *Kamus Besar Bahasa Indonesia*, *megatruh* is a form of *macapat* composition which is usually used to express disappointment or deep sadness; it has five lines (*gatra*) in which the first line consists of 12 syllables finalized with **n** sound (p. 641). The word *megatruh* does not have an English equivalence, as indicated by its absence in Stevens and Schmidgall-Tellings’ dictionary. Thus, it is apparent that *megatruh* is a cultural word which belongs to social culture as a music term.

3.1.4 Organizations, ideas, and customs

The category of organizations, ideas, and customs theoretically attains the largest population among all categories of culture-specific terms. Based on Newmark (1988, pp.99-102), this

category embraces political, administrative, historical, international, religious, and artistic terms. Terms within the scope of this category are political and administrative terms of a country which “is reflected in its institutional terms,” i.e., *Sejm*, Polish parliament (p. 99), historical terms which are shown in “historical institutional terms,” i.e., *kulturkampf* in Germany, (p. 101), international terms which refer to international institutional terms “known by their acronyms,” i.e., United Nations or UN, (p. 101), religious terms which refer to terms used by “the other world religions,” i.e., *Pharisees* from Christian Bible, (p. 102), and artistic terms which refer to art “movements, processes, and organizations,” i.e., Amsterdam *Concertgebouw* -- an art movement in Holland (p. 102).

Although it has the largest number of culture-specific terms, the researchers only found one term of this category.

- (10) “...pada pelajaran ilmu bumi di **Sekolah Rakyat** partikelir.” (Ismail’s *Trem Berklenengan* di kota San Fransisco, p. 70)

Sekolah Rakyat is an Indonesian educational term referring to one level of education in the past. *Sekolah Rakyat* levels with primary or elementary school (*Sekolah Dasar*) in the present context. Nowadays, the term *Sekolah Rakyat* is no longer used in Indonesian education since it is replaced by the term *Sekolah Dasar* which refers to a school providing education as a basic knowledge to proceed to a higher school. Based on the context in the poem, *Sekolah Rakyat* refers to an elementary school in the past.

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3.1.5 Gestures and habits

The category of **gestures and habits** refers to those **culture-specific** terms related to particular gestures and habits “which occur in some cultures and not in others” (Newmark, 1988, p.102). Later, Newmark also mentions some gestures and habits from all along with the world, such as smiling a little when someone dies, doing a slow hand-clap to express warm appreciation, spitting as a blessing, nodding to dissent or shake their head to assent, kissing their fingertips to greet or to praise, giving a thumbs-up to signal affirmation, which belongs to this category. This category embraces some movements and postures which exclusively occur in a particular culture.

- (11) “**ongkang-ongkang** dan goyang kaki” (Surachman’s *Hari Tua Mister Gilbert*, p. 66)

Ongkang-ongkang is a kind of movement made by Indonesian people, mostly Javanese when they are sitting. People in Javanese tradition practice this gesture for relaxation. Functionally, this term is defined as a position of sit with legs dangling in *Kamus Besar Bahasa Indonesia* (originally written as “*duduk dengan kaki berjuntai*,” p. 704). In contrast, Stevens and Schmidgall-Tellings’ *A Comprehensive Indonesian-English Dictionary* defines the term *ongkang-ongkang* as an act to “sit with one’s legs dangling” (p. 679). Based on the context, this term literally refers to the movement of one’s feet as followed by another act involving one’s feet. This movement is mostly practiced in Indonesia, especially in Java, and is not practiced in other cultures, especially in Western countries. Because of its reference to a local movement practised in the SL culture, the term then belongs to gestures and habits.

- (12) “*Ia kini duduk bersila*” (Mohamad’s *Potret Taman untuk Allen Ginsberg*, p. 116) and “*Kini bercerita lagi sambil bersila*” (Budianta’s *Instrumentalia*, p. 174)

Bersila is another local term related to a local sitting position in Indonesia. *Bersila* is an act to sit by folding crossing-legs. The word *sila* itself is defined in several ways in Steven and Schmidgall-Tellings’ *A Comprehensive Indonesian-English Dictionary*; if it stands by itself, *sila* means “cross-legged” (p. 936). On the other hand, the term *duduk bersila* is defined as an act to “sit neatly cross-legged” or “sit with one leg placed across the other” (p. 936), which is in line with the posture pictured in both poems.

3.2 Procedures to translate culture-specific terms in On Foreign Shores

In this section, the researchers analyzed the procedures applied by McGlynn to translate the 23 culture-specific terms in *On Foreign Shores*. In the analysis, the researchers devised procedures proposed by Vinay & Darbelnet (1958) and Newmark (1988). We discovered that five translation procedures were used to translate culture-specific terms. The procedures are functional equivalence (Newmark, 1988, p.83) or equivalence (Vinay & Darbelnet 1958, in Venuti 2000: 90), cultural equivalence (Newmark, 1988, pp.82-83), or adaptation (Vinay and Darbelnet 1958, as cited in Venuti, 2000, p.86), descriptive equivalence (Newmark, 1988, pp.83-84), transference (Newmark, 1988, p.82), and reduction (Newmark, 1988, p. 90).

3.2.1 Functional equivalence

Based on Newmark (1988, p.83), functional equivalence neutralises and generalises the SL word; and sometimes adds a particular explanation. Functional equivalence is a cultural componential analysis considered the most effective way of translating because it “deculturalises” a cultural word. In Vinay and Darbelnet’s model, this procedure is called ‘equivalence’ (1958, in Venuti, 2000, p.90).

The researchers found that functional equivalence is used 17 times to translate Indonesian culture-specific terms in *On Foreign Shores* into English. This procedure translates Indonesian culture-specific terms from five different categories. There are six ecology terms; two material culture terms; seven social culture terms; one organisation, idea, custom term; and one gesture and habit term translated using this procedure.

3.2.1.1 Procedure to translate *daun ketapang* in Sastrowardoyo’s *Dan Kematian Makin Akrab*
Sastrowardoyo’s *Dan Kematian Makin Akrab* is translated into *Death Grows More Intimately* in its English version. The term *daun ketapang* is found in the ST, as seen in the following fragment.

ST: *Di jam larut
daun ketapang makin lebat berguguran
di luar rencana.*

(Sastrowardoyo’s *Dan Kematian Makin Akrab*, *On Foreign Shores*, p. 6)

The term *daun ketapang* refers to the leaves of *Terminalia catappa* tree that heavily fall in the night. However, the TT version tends to neutralise the cultural element in the word *daun ketapang*, as seen in the following fragment.

TT: ...
In the late hours of the night
leaves fall more thickly
unplanned.
(*And Death Grows More Intimately, On Foreign Shores*, p. 7)

McGlynn strips off the cultural element in *daun ketapang* by generalising the kind of leaves in the poem — leaves of *ketapang* tree into the leaves in general. Instead of explaining the word *ketapang* as the origin of the leaves, he drops the word *ketapang*. By so doing, McGlynn applies a ‘functional equivalence’ procedure which neutralises and generalises the SL word (Newmark, 1988, p. 83) to help the TL readers to understand the original meaning in ST using TL words which functionally relevant and equivalent to the SL word.

3.2.1.2 Procedure to translate *garuda* in Rendra’s *Rick dari Corona*

Rendra’s *Rick dari Corona* is translated into *Rick from Corona*. The poem itself tells about Rick, a man from Corona, and his relationship with a girl named Betsy in New York City. The occurrence of the word *garuda* in the ST can be seen in the following fragment.

ST: ...
+ *Dari Queens. Dari Brooklyn. Dan dari Manhattan –*
- Ricky, sayang, garudaku sayang.
...
(Rendra’s *Rick dari Corona, On Foreign Shores*, p. 54)

The word *garuda* in the poem whose fragment is shown above refers to a nickname given to Rick by Betsy. That nickname points out that Rick is a strong man—possibly in bed—as strong as a *garuda*, a carnivorous bird which in *Kamus Besar Bahasa Indonesia* is defined as a bird which looks like an eagle. McGlynn translated the word *garuda* in the TT differently, as seen in the following fragment.

TT: ...
+ From Queens. From Brooklyn. And from Manhattan –
- Ricky, honey, my loving eagle.
...
(*Rick from Corona, On Foreign Shores*, p. 55)

In that translation, McGlynn once again drops the cultural element in the SL, yet, instead of generalizing the word *garuda*, he uses a culture-free word *eagle*, which has a close relation to the word *garuda* as a replacement. To bring the word *eagle* out, a translation procedure taken into account is a functional equivalence (Newmark, 1988, p.83); as it deculturalises the word in the TT and uses a culture-free term in the TT TL, which fits the context and original meaning.

The use of functional equivalence is essential since there is no word-to-word or cultural equivalence for the word *garuda* in the TL environment. However, the word *eagle* in the TL is functionally acceptable to replace the word *garuda*, since both *eagle* and *garuda* refers to kinds of strong carnivorous bird. Besides, the word *garuda* in the TT refers to a nickname given by Betsy to Rick for his impressive act; thus, replacing the word *garuda* with *eagle* in the TT is acceptable.

3.2.1.3 Procedure to translate *kijang* in Surachman's *Sajak-Sajak dari Solarium*

Surachman's *Sajak-Sajak dari Solarium* is translated into *Poems from the Solarium*. The poem originally consists of 5 segments with a respective story. The word *kijang* is found in the fifth segment, which tells about the natural scenery of a road trip. The occurrence in the ST can be seen in the following fragments.

ST: ...
Dan, ah seekor **kijang**
Melintas jalan
dalam gerimis hujan Lalu menghilang
(Surachman's *Sajak-Sajak dari Solarium*, *On Foreign Shores*, p. 58)

In the ST, a *kijang* is seen crossing the street when rain falls, only to disappear eventually. The word *kijang* in the ST refers to a kind of antelope, which looks like a deer with a smaller body. The animal it refers is familiar in the SL culture, not only literally but also non-literally since it is also depicted as a brand symbol of a commercial car. After that, McGlynn employs Newmark's functional equivalence (1988, p. 83) to translate that word into *deer* in the TT, which has a close relation to *kijang* as seen in this fragment.

TT: ...
And, yes, a **deer**, too
flitting across the road
to disappear
in the drizzling rain
(*Poems from the Solarium*, *On Foreign Shores*, p. 59)

The functional equivalence procedure is applied to neutralize the word *kijang* from its endemic cultural element based on its previously-discussed definition and finally replace it with a near TL equivalent, which the readers universally and functionally know of the TT. The translator chooses the neutral word *deer* in the TT, which refers to "a hoofed grazing or browsing animal with branched bony antlers that are shed annually and typically borne only by the male" (www.oxforddictionaries.com/definition/english/deer) to replace it.

3.2.1.4 Procedure to translate *belibis* in Ismail's *Pantun Terang Bulan di Midwest*

The word *belibis* is found in Ismail's *Pantun Terang Bulan di Midwest*, which is translated into *Full Moon in the Midwest*. The original poem consists of five verses in the form of five *pantun* with unique rhyme patterns. The word *belibis* refers to the birds found in this poem's fifth verse, as seen in this fragment.

ST: 2
 Danau yang di sana
 Seribu burung **belibis**
 Lereng pohon pina
 Angin pun gerimis
 (Ismail's *Pantun Terang Bulan di Midwest, On Foreign Shores*, p. 78)

The word *belibis* in this poem refers to a kind of bird which flies in a large flock. In the ST, the poem is in the form of *pantun*, but in the TT, the poem is in a free form that still accommodates each verse's meaning in the ST. Therefore, the translation of the poem is not limited to the stylistic form of *pantun*. The translation of the word *belibis* in the TT *Full Moon in the Midwest* can be seen in the following fragment.

TT: 2
 On the lake beyond
 A thousand **ducks**
 The hillside pines
 Even the wind is wet
 (*Full Moon in the Midwest, On Foreign Shores*, p.79)

The word *belibis* is translated into *ducks* in the TT. The omission of the *pantun* form in *Full Moon in the Midwest* makes this translation possible. The word *belibis* in the ST carries a cultural element; while the word *ducks* in the TT does not carry a cultural element since it bears a universal element. Therefore, the possible procedure used in that translation is Newmark's functional equivalence (1988: 83), which deculturalises the word *belibis* and replaces it with a culture-free term. This procedure is possibly used considering that *belibis* is defined as a bird that looks like a duck. In addition, *belibis* is not familiar with the TL culture; therefore, *duck* which is more recognized in the TL is possibly taken into account to replace it functionally.

3.2.1.5 Procedure to translate *gayam* in Yatman's *Melintasi Atlantik*

The word *gayam* is found in Yatman's *Melintasi Atlantik*, which tells about the experience of Yatman's uncle, a character in this poem when he was in The United States; the characters tell it humorously by making a comparison between the view of The United States with the view of his hometown in Bantul, Yogyakarta. The word *gayam* can be seen in this fragment.

ST: ...
 (Setidak-tidaknya
 Aku tidak merasa seperti Columbus
 Sekalipun mungkin sekali
 Akulah orang pertama
 Dari sekian petani penanam **gayam**
 Dari sekian yang berincome 150 U.S. Dollar per capita
 Per annum
 Yang menyeberangi samudera!)

(Yatman's *Melintasi Atlantik, On Foreign Shores*, p. 128)

The word *gayam* in the ST refers to Indonesian local cultivated fruit which is edible. Thus, *gayam* belongs to a culture-specific term. However, *gayam* is translated differently in the TT, as seen in the fragment below.

TT: ...
 (Leastways
 I didn't feel like Columbus
 Though very likely
 I was the first
 Of the many **fruit** farmers
 From a country with an income
 Of US\$ 150 per capita
 Per year
 To have crossed this very ocean!)
 (*Crossing the Atlantic, On Foreign Shores*, p. 129)

In the TT, *gayam* is replaced by a general word *fruit* instead of being replaced by a more specific word or an adaptation of the word *gayam*. The character is still a farmer and still cultivates fruit, yet, McGlynn does not specify what fruit he cultivates. Thus, the original meaning remains the same on the TT.

³² In translating the word *gayam*, McGlynn employs a functional equivalence procedure (Newmark, 1988, p.83). Based on Newmark (1988, p.83), this procedure is “neutralizing” the word *gayam* from its cultural element and “generalizing” it. This procedure is possibly employed considering that the word *gayam* literally refers to a kind of fruit growing in Indonesia, which is not recognized in the TL. Therefore, a word which is cultural-neutral and able to accommodate the meaning of *gayam* in the TL environment is needed.

Based on the analysis, the researchers discovered 17 uses of functional equivalence procedures to translate culture-specific terms in *On Foreign Shores*. Functional equivalence is used to translate six terms that belong to the category of ecology; two terms that belong to the category of material culture; seven terms that belong to the category of social culture; one term that belongs to the category of organisation, idea, custom; and one term of gestures and habits category.

The distribution of how functional equivalence was used to translate culture-specific terms in *On Foreign Shores* can be seen in Table 1.

Table 1. The use of functional equivalence procedure

No	ST	TT	Category
1	<i>Daun ketapang</i> (Sastrowardoyo's <i>Dan Kematian Makin Akrab</i> , p. 6)	Leaves (<i>And Death Grows More Intimately</i> , p. 7)	Ecology
2	<i>Garuda</i> (Rendra's <i>Rick dari Corona</i> , p. 54)	Eagle (<i>Rick from Corona</i> , p. 55)	Ecology
3	<i>Kijang</i> (Surachman's <i>Sajak-Sajak dari Solarium</i> , p. 58)	Deer (<i>Poems from the Solarium</i> , p. 59)	Ecology
4	² <i>Belibis</i> (Ismail's <i>Pantun Terang Bulan di</i>	Ducks (<i>Full Moon in the Midwest</i> , p.	Ecology

No	ST	TT	Category
	<i>Midwest</i> , p. 78)	79)	
5	<i>Gayam</i> (Yatman's <i>Melintasi Atlantik</i> , p. 128)	Fruit (<i>Crossing the Atlantic</i> , p. 129)	Ecology
6	Kangkung (Yatman's <i>Melintasi Atlantik</i> , p. 130)	Spinach (<i>Crossing the Atlantic</i> , p. 131)	Ecology
7	<i>Kerupuk</i> (Ismail's <i>Trem Berklenengan di Kota San Fransisco</i> , p. 72)	Chips (<i>The Clatter of Cable Cars in San Fransisco</i> , p. 73)	Material Culture
8	<i>Getek</i> (Yatman's <i>Melintasi Atlantik</i> , p. 132)	Raft (<i>Crossing the Atlantic</i> , p. 133)	Material Culture
9	<i>Megatruh</i> (Yatman's <i>Melintasi Atlantik</i> , p. 130)	Traditional Javanese (<i>Crossing the Atlantic</i> , p. 131)	Social Culture
10	<i>Bapak pocung</i> (Yatman's <i>Melintasi Atlantik</i> , p. 130)	My ancient verses (<i>Crossing the Atlantic</i> , p. 131)	Social Culture
11	<i>dandanggula</i> (Yatman's <i>Melintasi Atlantik</i> , p. 132)	My ancient songs (<i>Crossing the Atlantic</i> , p. 133)	Social Culture
12	<i>Nina bobo</i> (Yatman's <i>Impresi Honolulu</i> , p. 134)	Lullaby (<i>Honolulu Impression</i> , p. 135)	Social Culture
13	<i>Ninabobo</i> (Hadi's <i>Dini Hari Musim Semi</i> , p. 160)	Lullaby (<i>Early Spring Morning</i> , p. 161)	Social Culture
14	<i>Gender</i> (Hadi's <i>Kidung Putih</i> , p. 154)	Gamelan (<i>White Ballad</i> , p. 155)	Social Culture
15	<i>Kendang</i> (Hadi's <i>Landskap 1971 untuk Angela Davis</i> , p. 162)	Drums (<i>Landscape for Angela Davis</i> , 1971, p. 162)	Social Culture
16	<i>Sekolah Rakyat</i> (Ismail's <i>Trem Berklenengan di Kota San Fransisco</i> , p. 70)	Primary school (<i>The Clatter of Cable Cars in San Fransisco</i> , p. 71)	Organisations, Ideas, Customs
17	<i>Bersila</i> (Budianta's <i>Instrumentalia</i> , p. 174)	Cross-legged (<i>American Instrument</i> , p. 175)	Gestures and Habits

3.2.2 Cultural equivalence

Based on the analysis, the researchers found out that cultural equivalence or adaptation is used three times. This procedure is used to translate one material culture term, one social culture term, and one gesture and habits term.

3.2.2.1 Procedure to translate *kopiah* in Suryadi's *Central Park*

The word *kopiah* is a culture-specific term which belongs to the clothes sub-category of the category of material culture. This word is found in Suryadi's *Central Park*, which is eventually translated into *Central Park*. The occurrence of this word in the ST is illustrated in the following fragment taken from Suryadi's *Central Park*.

ST: *Dan seorang bishop menawarkan ice juice Lengkap dengan pakaian kebesarannya Perutnya gendut kebanyakan keju dan anggur **Kopiahnya** bertengger di atas kepalanya*
(Suryadi's *Central Park, On Foreign Shores*, p. 164)

In the ST, the word *kopiah* refers to a headdress worn by the bishop. Meanwhile, in the previous discussion, *kopiah* refers to a headdress worn by Muslim men as a national identity (See page 57). Thus, it may also mean that Suryadi, the poet, sees the headdress worn by the bishop the way he sees the hat as the identity of Muslim men. However, the word *kopiah* is translated differently in the TT, as illustrated in the following fragment.

TT: Complete in holy vestments A
bishop plies sno-cone
His stomach massive from excess wine and cheese His
miter askew on top of his head
(*Central Park*, p. 165)

In the TT, the bishop wears a miter rather than a *kopiah* as depicted in the ST. Thus, the word *kopiah* is translated into *miter* in the TT. This translation is considered acceptable since *miter* also refers to a headdress. The word *miter* literally means "a tall headdress worn by bishops and senior abbots as a symbol of office, tapering to a point at the front and back with a deep cleft between" (<http://www.oxforddictionaries.com/definition/english/mitre>).

The procedure employed to translate the word *kopiah* into *miter* is known as cultural equivalence (Newmark, 1988, p.83) or adaptation (Vinay, & Darbelnet, 1958). In this procedure, a translator translates an SL cultural word with a TL cultural word.

3.2.2.2 Procedure to translate *sabung ayam* in Nadjira's *Sepasang Turis*

Sabung ayam refers to a traditional game in Indonesia in which people are engaging two roosters in a fight. As a kind of leisure activity, it belongs to the category of social culture. The occurrence of *sabung ayam* can be seen in the following fragment.

ST: Kita tak menemukan yang beda, ternyata
Bunga-bunga seperti ini juga ada di Vietnam (ketika bersin, jahitan
di lambung terasa nyeri) Apa? Permainan nyawa?
Dewa-dewa di pulau ini tidak membenci **sabung ayam**.
(Nadjira's *Sepasang Turis, On Foreign Shores*, p. 138)

In the ST, this word also refers to a traditional betting game allowed by gods of a particular tropical area. Although this term does not have direct word-for-word equivalence to the TL culture, the translation for this term is possible because there is a cultural concept in the TL that can accommodate the SL's original meaning of *sabung ayam*. The translation of the term *sabung ayam* in the TT is as follows.

TT: We cannot tell the difference, in fact
 There are flowers like this in Viet Nam, too (sneezing, he winces from
 the stitches in his side) What is this? A fight to the finish?
 The gods on this island are not averse to **cockfights**
 (*A Tourist Couple, On Foreign Shores*, p. 139)

In the TT, the term *sabung ayam* in the ST is translated into *cockfights*. Based on the dictionary, the term *cockfight* or *cockfighting* is defined as a kind of “sport (illegal in the UK and some other countries) of setting two cocks to fight each other” (<http://www.oxforddictionaries.com/definition/english/cockfighting>).

3.2.2.3 Procedure to translate *bersila* in Mohamad’s *Potret Taman untuk Allen Ginsberg*

The word *bersila* occurs twice in *On Foreign Shores*; each occurs in different poems. One of those words can be found in Mohamad’s *Potret Taman untuk Allen Ginsberg*. It is an Indonesian culture-specific term of gestures and habits. In the ST, the occurrence of this word can be seen in this fragment.

ST: ³⁰ *Ia kini duduk bersila*
di bangku taman kotapraja mungkin
semadi
mungkin aku tak mengerti karena
ia berkata:
“Di Vietnam tak ada orang mati
Tak ada Vietnam dan orang tak mati.”
 (Mohamad’s *Potret Taman untuk Allen Ginsberg, On Foreign Shores*, p. 116)

In the ST, the word *bersila* refers to a sitting posture acted by someone on a bench in the city park. In the previous discussion, *bersila* is defined as an act of sit with legs crossed (See page 68). In the TT, the cultural word *bersila* is translated into another cultural world, as seen in the following fragment.

TT: Now he sits in **lotus position**
 on a bench in the city park in
 meditation, maybe maybe I
 don’t know because he said
 “In Viet Nam there are no dead There is
 no Nam, there are no dead”
 (*Picture of A City Park for Allen Ginsberg, On Foreign Shores*, p. 117)

In the TT, McGlynn translates the word *bersila* into a TL term in a *lotus position*. Both terms indicate a sitting posture acted by the character in the poem. The term *lotus position*, also known as lotus posture, refers to “a cross-legged position for meditation, with the feet resting on the thighs” (<http://www.oxforddictionaries.com/definition/english/lotus-position>). This word accommodates TL readers to understand the original meaning of which. By using TL cultural word to replace the cultural word, McGlynn has already employed cultural equivalence

(Newmark, 1988, pp.82-83) or adaptation in Vinay and Darbelnet's model (1958, as cited in Machali, 2000, p.6).

3.2.3 Descriptive equivalence

The researchers found that descriptive equivalence procedure is used once to translate culture-specific terms in *On Foreign Shores*. Descriptive equivalence itself describes finding an equivalence of SL words to TL (Newmark, 1988, p.84). This procedure is used to translate a culture-specific term which belongs to the category of gestures and habits.

3.2.3.1 Procedures to translate *ongkang-ongkang* in Surachman's *Hari Tua Mister Gilbert*

The term *ongkang-ongkang* refers to a local body movement in Indonesia associated with a relaxing position. This movement involves an act of dangling legs while sitting (See pages 67-68). In the ST, the occurrence of the term *ongkang-ongkang* can be seen in the following fragment.

ST: ...
Dan kau sendiri
Gilbert! Kau cuma
ongkang-ongkang dan goyang kaki dan
tak pernah mau
punya istri.
(Surachman's *Hari Tua Mister Gilbert*, *On Foreign Shores*, p. 66)

In the ST, it can be concluded that Gilbert only loves to relax and to have no burdens in his life. The reference of *ongkang-ongkang* can be seen in what activities Gilbert always does—*ongkang-ongkang*, dangling his legs and rocking them as well as persisting on having no wife. This gesture is not known and practiced in the TL culture, yet it can be described. Therefore, McGlynn describes finding its equivalence in the TL as seen in this fragment.

TT: ...
And you yourself Mr.
Gilbert? **dangling your**
legs
and twiddling your thumbs
a man who never wanted a wife.
(*The Last Days of Old Man Gilbert*, *On Foreign Shores*, p. 67)

In the TT, the term *ongkang-ongkang* is translated by describing it as an act of dangling legs in the clause *dangling your legs*. By giving a description of a term and sometimes providing additional information about it to find an equivalence of SL words to TL, a descriptive equivalence procedure is conducted (Newmark, 1988, pp.102-103). Thus, the act of giving descriptions done by McGlynn has already employed this procedure.

3.2.4 Transference

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Transference is commonly known as a loan word. Based on Newmark (1988, p.82), it is the process of transferring an SL word to a TL text as a translation procedure. In this research, the researchers discovered one employment of transference to translate a culture-specific term which belongs to the ecology term.

3.2.4.1 Procedure to translate *bengawan* in Surachman's *Sajak-Sajak dari Solarium*

Like the word *kijang*, the word *bengawan* is also found in the fifth segment of Surachman's *Sajak-Sajak dari Solarium*. This word refers to one of the sceneries seen in a nature trip along with other geographical objects. The term *bengawan* in the ST can be seen in the fragment below.

ST: *Ladang. Kota. Ladang. Kota Bukit.*
Hutan buatan dan pina.
*Lembah. **Bengawan**. Lembah. **Bengawan**. Tunnel.*
Kanal dan pelabuhan.
 (Surachman's *Sajak-Sajak dari Solarium*, *On Foreign Shores*, p. 58)

The word *bengawan* in that fragment refers to a geographical object which in the previous discussion is defined as a kind of great river in the SL culture. In *Poems from the Solarium*, the translation of Surachman's *Sajak-Sajak dari Solarium*, *bengawan* is partially altered, as seen in the following fragment.

TT: *Fields. City. Fields. City.*
Hills. Man-made forests, pines.
*A Valley. **The Bengawan River**. A Valley. **The Bengawan**.*
A tunnel. A canal. The port. (Poems from the Solarium, p. 59)

The first *bengawan* word in the ST is translated into The Bengawan River, while the second *bengawan* word is translated into The Bengawan in the TT. Hence, McGlynn translates both *bengawan* words by directly transferring them to the TT; therefore, he has applied transference proposed by Newmark (1988, p.81).

The use of transference, in this case, is considered appropriate. According to Newmark (1988: 82), transference normally transfers "geographical and topographical" terms known in a particular culture. Since *bengawan* is both a geographical and cultural term in Indonesian culture, to transfer it the way it appears in the TT is appropriate.

3.2.5 Reduction

Reduction deals with the omission of a particular word from the translation. It is "practiced intuitively in some cases and ad hoc in others" (Newmark, 1988, p.90). This procedure is used for SL text which is impossible to be literally translated into TL. In this analysis, the researcher discovered that reduction is used once to translate a social culture term.

3.2.5.1 Procedure to translate *pantun* in Ismail's *Pantun Terang Bulan di Midwest*

Pantun is a culture-specific term found in the title of Ismail's *Pantun Terang Bulan di Midwest*, which is translated into *Full Moon in the Midwest*. In the ST, the word *pantun* represents the form of the whole poem itself. The comparison between the word *pantun* in the ST and the TT can be seen in the following fragment.

ST: *Pantun Terang Bulan di Midwest*
(Ismail's *Pantun Terang Bulan di Midwest*, p. 78)

TT: *Full Moon in the Midwest*
(*Full Moon in the Midwest*, p. 79)

The word *pantun* in the title of the ST refers to a kind of traditional Indonesian poetry with unique rhyming patterns (See pages 58-59). This word refers to what kind of poem Ismail's *Pantun Terang Bulan di Midwest* is. However, the word *pantun* is not translated in the TT; it is removed from the title, and no meaning of it is transferred into the TT. Therefore, the procedure which allows this act is called reduction. The reduction of the equivalence for *pantun* is permitted. Consequently, the procedure takes its toll on the form of a poem in the TT, which does not resemble the concept of *pantun* as depicted in the ST.

Table 2. The distribution of translation procedures in *On Foreign Shores*

Translation procedure	The occurrence of translation procedures in category of culture-specific term					Total occurrence
	ECO	MCT	SCT	OIC	GAH	
Transference	1	-	-	-	-	1
Cultural equivalence	-	1	1	-	1	3
Functional equivalence	6	2	7	1	1	17
Descriptive equivalence	-	-	-	-	1	1
Reduction	-	-	1	-	-	1
Total	7	3	9	1	3	23

Of 15 translation procedures proposed by Newmark (1988, pp. 81-91) and Vinay and Darbelnet (1958, as cited in Venuti, 2000, pp. 84-93), only five procedures were employed to translate the 23 culture-specific terms found in *On Foreign Shores*. The five procedures are transference (Newmark, 1988, p. 82), cultural equivalence (Newmark, 1988, pp. 82-83) or adaptation (Vinay and Darbelnet 1958, as cited in Venuti, 2000: 86), functional equivalence (Newmark, 1988, p. 83) or equivalence (Vinay & Darbelnet 1958, in Venuti, 2000, p. 90), descriptive equivalence (Newmark, 1988, pp. 83-84), and reduction (Newmark 1988, p. 90). Of those procedures, functional equivalence is the most frequent procedure to employ; it is employed 17 times in all five categories of the culture-specific term (Newmark, 1988, pp. 95-102). Furthermore, the procedures which were not employed were borrowing, calque, literal translation, transposition, modulation, naturalisation, synonymy, expansion, couplets, and notes.

The procedures¹ employed to translate the culture-specific terms in *On Foreign Shores* in accordance with the categories are presented in Table 2.

4 CONCLUSION

There were 23 culture-specific terms found in *On Foreign Shores*. From the 23 culture-specific terms, seven terms belong to the category of ecology. Therefore, the discovery of 23 culture-specific terms in *On Foreign Shores* solved the first research problem regarding culture-specific terms which existed in the anthology. It can also be concluded that McGlynn, the translator of the anthology, employed five procedures to translate the 23 culture-specific terms. The finding, thus, resolved the second research problem regarding what procedures were used to translate culture-specific terms in *On Foreign Shores*. Of the 23 culture-specific terms, seven of them belonged to ecology, three to material culture, nine to social culture, one to organisations, ideas, and customs, and three to gestures and habits. Five out of the 15 translation procedures³² were employed to translate the 23 culture-specific terms found in *On Foreign Shores*, namely transference, cultural equivalence, functional equivalence, descriptive equivalence, and reduction. Based on the analysis, functional equivalence was the most frequently employed translation procedure, which was used 17 times in all five categories of culture-specific terms.

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