

The reconstruction of the image of Javanese as an old language through an English translation of Javanese cultural terms in Indonesian novel ‘*Gadis Kretek*’

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ABSTRACT

As an old language, Javanese has its uniqueness. The uniqueness of Javanese language is reflected through the use of speech level and the distinctive specification in addressing things and activities. Consequently, Javanese language is rich with vocabularies and it has many specific cultural terms in many aspects and activities. In Indonesian novel ‘*Gadis Kretek*’, many Javanese cultural terms are incorporated to depict and construct Javanese social life, characterization, and issues. Such cultural terms become a challenge for the English translator since they symbolize the oldness of Javanese language. This research unfolds the translation techniques used by translator in translating Javanese cultural terms in novel ‘*Gadis Kretek*’ as well as the translation quality of the English translation. The data of this study were taken based on the certain criteria of cultural terms in Javanese found in the original novel ‘*Gadis Kretek*’ and its English translation ‘*Cigarette Girl*’. The data source was in the form of documents and informants. The documents included the original novel ‘*Gadis Kretek*’ and its English translation ‘*Cigarette Girl*’. The informants were the raters who assessed the quality of translation. This study concludes based on the translation techniques used and the finding of the translation quality, the translator is not very successful in the attempt of reconstructing the image of Javanese as an old language because the translator fails as shown in many analyzed data to deliver the specifics of Javanese cultural terms, at least their concept in the translation.

Keywords: Javanese cultural terms; translation techniques; the image of Javanese as an old language; translation quality

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INTRODUCTION

As an old language, Javanese language is constructed by the old social-cultural concept, such as *andhap-asor* and *tata krama* (Sukarno, 2010). Based on the social-cultural concept, Javanese language has its uniqueness. Its uniqueness is reflected by the concept of speech levels (Sukarno, 2015) and the specification in addressing things and

activities. Firstly, the use of speech levels in Javanese consequences the richness of the vocabularies in Javanese. The use of the speech levels in Javanese is the form of Javanese people’s great concern of politeness in communicating toward each other (Poedjosoedarmo, 1968). Javanese people use different speech levels in communicating with different people. For instance,

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they resort to *krama* (highest speech level; polite and formal) when they speak with people they respect or people of higher social status. They use *madya* (middle speech level; semi polite and semi formal) when they speak with older people or people with whom they are not close. While, in addressing people with whom they are familiar or close, Javanese people employ *ngoko* (lowest speech level; non-formal and non-polite) (Poedjosoedarmo, 1968, p.57). In every speech level, the choice of dictions differs. For instance, the term “go home” is *bali* in *ngoko*, *wangsul* in *madya*, and *kondur* in *krama*. They are not interchangeable. If one uses *bali* in addressing someone to whom he or she must speak in *krama*, he or she will be regarded as being impolite. On the contrary, if he or she uses *kondur* in a *ngoko* conversation, he or she will be regarded ridiculous. This phenomenon builds up Javanese vocabularies.

Secondly, Javanese people are very specific in addressing things and activities. Therefore, Javanese language has many specific cultural terms for naming different things and activities. For instance, in referring to rice, Javanese has some specific terms: rice that is still not harvested called *pari*, one that is harvested but is not yet cooked is *gabah*, one that is cooked is *sego*, and a single cooked rice is called *upo*. In English, the word is just rice. This is also a factor that enlarges the collection of Javanese vocabularies.

The fact that there is a particular term for a specific thing in a language can be a problem in the case of translation. As mentioned previously, while Javanese has several terms for rice, English has only one. Consequently, English translators may find this problematic since they have to find the right equivalence for every Javanese cultural term in a text. The complication that arises from the differences of specific cultures in languages is more distressing than differences in terms of language structure (Nida, 1964, p. 130).

It is the case with an Indonesian novel titled ‘*Gadis Kretek*’ (‘Cigarette Girl’) written by Ratih Kumala and its English translation. *Kretek* is cigarette made with a blend of tobacco, cloves, and other flavors. The word “*kretek*” itself is onomatopoeia for the sound of burning clove when the cigarette is lit. The novel tells about the search of three men for a woman whom their dying father who owns a big *kretek* company in the capital city Jakarta wishes to meet before he dies. Later on, in the story, it is revealed that the woman is the old love of his father and also the owner of a local *kretek* company that was a legend in its own time. The setting of the novel is in City M, Kudus, and Jakarta in the era of Dutch colonization in Indonesia until Indonesian independence. The ambience of the story is thickly Javanese as the characters are Javanese and the setting is mostly in Javanese cities. Therefore, the novel contains numerous Javanese

words, especially Javanese cultural terms. Apparently, the author makes use of those terms to construct a nuance of Javanese life in the story of the novel.

On this account, the translation of the Javanese cultural terms into English is quite a challenge for the translator. On the basis of such a notion, this study aims to reveal whether the translation of the Javanese cultural terms in the novel can be as specific, and therefore if the translator can construe the image of the oldness of Javanese language in the translation through the retaining of the specifics of the original Javanese terms.

Many researches on translation of cultural terms have been conducted. Some of them discuss the concept of cultural translation in a theoretical perspective (Durdureanu, 2011; Szal, 2014). In these studies, translation of cultural terms is described and explained in terms of its concept and in terms of its possibility to be carried out. The discussion is rather theoretical and conceptual. In addition to that, the categories of cultural terms are already classified based on the underlying theory. However, these researches have yet to cover the translator’s way or the so-called translation techniques in translating the cultural terms. Furthermore, other researches study the phenomena of cultural term translation by unfolding the translation techniques used by translators (Arifin & Saifuddin, 2015; Geng, 2013; Guera, 2012; Hilman, 2015; Isnaeni, et al., 2018; Khuwaileh & Khwaileh, 2010; Shaheri & Satariyan, 2017; Sudana, et al., 2014). These case studies employ different translation technique theory in addressing the manifestation of translators’ choice of equivalence of the cultural terms. Even though they have covered translation techniques in the discussion, they have not gone so far as assessing the quality of the translation.

Consequently, there are two points of research gap that can be drawn from the studies. First, the previous studies have yet to reveal translation techniques used in translating the cultural terms of the source text. Second, the previous studies have not presented the assessment of the translation quality of the cultural terms produced by the translators.

Hence, this study aims to, first, classify the categories of Javanese cultural terms found in the Indonesian novel ‘*Gadis Kretek*’, then determine the translation techniques used by the translator and its impact on the quality of the translation, and finally reveal whether or not the translator is successful in reconstructing the image of oldness Javanese language through the maintenance of the specifics of the Javanese terms in the translation.

Translation of cultural terms and its quality assessment

One of the goals of translation is to bridge differences in cultures. In other word, translation is

carried out to introduce the culture of a particular language into another (Newmark, 1988). In this sense, it is safe to say that the task of translators is to maintain specific cultural terms from source texts into target texts. In order for translators to notice the specific cultural terms, Newmark identifies five categories of specific cultural terms (1988, p. 95). They are category of ecology; material culture consisting of subcategories such as food, clothes, houses and towns, and transport; social culture; organizations, customs, activities, procedures, concepts (political and administrative, religious, and artistic); and gestures and habits.

Furthermore, Newmark suggests twelve different translation procedures, which later on are referred to as translation techniques (Molina & Albir, 2002), in finding the equivalence of the cultural terms found in a text. Nonetheless, there are some circumstances of cases that cannot be described by the twelve translation techniques proposed by Newmark. When the culture of a source text has a particular cultural term, yet the target text culture does not have any term as specific, only a general equivalence of it, the possibility is that translators resort to its generic term in the target text. In other words, translators may generalize the source text specific term in the translation. For instance, as explained in the previous chapter, Javanese language has a set of vocabularies referring to rice, while English only has one. When faced with one of them, translators may translate it into just 'rice', the generic term of the more specific one. This translation technique is called as generalization. It is included in translation techniques modified and proposed by Molina & Albir (pp. 509-511, 2002). They are compiled from several other concepts proposed by other translation scholars. Therefore, they are the most complete and specific.

Molina & Albir defines translation techniques as procedures to analyze and classify how translation equivalence is conducted by translators (p. 509, 2002). In details, the translation techniques comprise of adaptation, amplification (consisting addition, paraphrase, explicitation, and annotation), borrowing (pure and naturalized), calque, compensation, description, discursive creation, established equivalence, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction (partial, total/deletion, implicitation), substitution, transposition (class shift and rank shift), and variation.

These translation techniques have five basic working principles (Molina & Albir, p. 509, 2002). First, they are classified by comparing source text items with target text items. Second, they are by nature discursive and contextual. In other words, translation techniques are fully on the hand of translators to decide. Third, they work in micro

levels, from words to clauses. Fourth, they are functional. By functional, it means that there is no bad techniques or good techniques. They are good ones when they are applied on the right circumstance but they are bad ones when they are applied in the wrong condition. Last, they affect the quality of the translation. Whatever translation techniques a translator employs in translating a text, they will have impact on the quality of the translation produced. Therefore, translation techniques chosen play a great role in determining whether or not the translation has a good quality.

According to Nababan, et al. (2012), translation quality can be deduced from the aspect of the accuracy, the acceptability, and the readability of translation. This notion is rooted from the nature of translation that views translation as a transfer of message, first in terms of meaning, and second in terms of style (Nida, 1982). The meaning of message is about the accuracy of the message transferred in the translation and the style is about the acceptability of the form or the language of the translation. In addition to that, translation at the core is purposed for targets readers. Therefore, whether or not a translation is easy to understand also becomes a consideration in determining the quality of translation (Nababan et al., 2012). Hence, readability is one of the parameters of translation quality assessment.

All in all, in translating cultural terms, certain categories of cultural terms might be translated by certain translation techniques. The translation techniques employed then affect the accuracy, the acceptability, and the readability of the translation.

METHOD

This is descriptive study with case study method. The research data were taken based on certain criteria of cultural terms in Javanese found in the original novel '*Gadis Kretek*' and its English translation 'Cigarette Girl'. The data source was in the form of documents and informants. The documents included the original novel '*Gadis Kretek*' and its English translation 'Cigarette Girl'. The novel was selected since it contains numerous Javanese cultural terms that become the topic of this study. The informants were the raters who assessed the quality of translation. There are two types of raters that were involved in this study: three translation scholars who assessed the level of accuracy and acceptability of the English translation of Javanese cultural terms in the original novel and three target reader raters who assessed the level of readability of the translation. The translation scholar raters were chosen based on the criteria as follows: they master Javanese and English and they have a good working knowledge of translation studies. The target reader raters were chosen based on the target age category of the novel.

Next, the data consist of linguistic and translation data. The linguistic data of this study are the cultural terms found in the original novel in the form of words and phrases. The translation data are translation techniques drawn from the comparison of source text and target text and the assessment of translation quality that are gained from the raters. The linguistic data were collected by applying document analysis and the translation data were

collected by using Focus Group Discussion (FGD). In the FGD, the translation scholar raters were given a questionnaire of assessment of accuracy and acceptability of translation and the target reader raters were given one of assessment of readability of the translation. The instrument of assessment was taken and adapted from Nababan et al. (2012) and is presented in Table 1, Table 2, and Table 3.

Table 1

Instrument of Assessing Accuracy of Translation

| Category of translation | Score | Qualitative Parameter |
|-------------------------|-------|--|
| Accurate | 3 | The meaning of cultural terms is transferred accurately into target text; there is no distortion of meaning at all. |
| Less Accurate | 2 | Most of the meaning cultural terms is transferred accurately into target text; however, there occurs some distortion of meaning, ambiguous meaning, or reduction of meaning, that disrupts the original message. |
| Inaccurate | 1 | The meaning of cultural terms is transferred inaccurately into target text; in other cases, it is deleted. |

The translation scholar raters in FGD assessed the translation and gave the score of the quality of accuracy based on the instrument above. The score

ranges from 3, the highest, into 1, the lowest for every cultural term data.

Table 2

Instrument of Assessing Acceptability of Translation

| Category of translation | Score | Qualitative Parameter |
|-------------------------|-------|--|
| Acceptable | 3 | Translation feels natural; translation of cultural terms is common for the target readers. |
| Less Acceptable | 2 | In general, translation feels natural; however, translation of cultural terms is less common for the target readers. |
| Unacceptable | 1 | Translation is not natural; translation of cultural terms is not known or not common at all for the target readers. |

In this part, translation scholars did as in the previous instrument. They read the English translation of Javanese cultural terms and then

decided if it is acceptable, less acceptable, or unacceptable and gave the score based on their judgment.

Table 3

Instrument of Assessing Readability of Translation

| Category of translation | Score | Qualitative Parameter |
|-------------------------|-------|---|
| High Readability | 3 | Translation of cultural terms is easily and immediately understood by the target readers. |
| Medium Readability | 2 | Translation of cultural terms is understood but not easily but by deep reading the context. |
| Low Readability | 1 | Translation of cultural terms is not understood by the target readers. |

The instrument Table 3 above is for the target reader raters. The raters of this instrument read the translation of Javanese cultural terms and then gave the score based on the given parameter in the table.

Next, in terms of trustworthiness, this study employs triangulation of method (method of collecting data) and triangulation of source (data source). As described previously, the method of collecting data are document analysis and Focus Group Discussion and the source data are documents and informants.

The technique of analyzing data in this study incorporates the nature of ethnography method. There are four stages of analysis in ethnography namely domain analysis, taxonomic analysis, componential analysis, and finally cultural values finding (Spradley, 1980). In domain analysis, the domain of the study was determined. The domain of this research was Javanese cultural terms used in an Indonesian novel to portray Javanese nuance. The categories of the domain were also identified in this stage. They are categories of cultural terms based on

Newmark's theory (1988). In the next stage, the taxonomy of every variable or aspect in the study was discussed such as 18 translation techniques by Molina & Albir (2002) and the aspects of translation quality comprising accuracy, acceptability, and readability proposed by Nababan et al. (2012). Then, all the components or aspects in the study were all related. This is the componential analysis stage. After drawing the relation of all components of the study, the final job was to unfold how and why all components are related in a certain way. In this study, the cultural values to unfold are why certain categories of cultural terms are translated by using certain translation techniques; why certain

translation techniques affect the level of accuracy, acceptability, and readability in ascertain manner; finally how the relation of those aspects affect the reconstruction of the image of Javanese language as an old language in the translation.

FINDING AND DISCUSSION

From the document analysis of the original novel 'Gadis Kretek', there were found as many as 266 Javanese cultural terms. They were further identified into eight categories of cultural terms. The detail of the categorization is given in Table 4.

Table 4
Javanese Cultural Term Categories Found in Novel 'Gadis Kretek'

| No | Categories | Number | Percentage |
|--------------|------------------|------------|----------------|
| 1 | Social Culture | 158 | 59.39% |
| 2 | Material Culture | 39 | 14.66% |
| 3 | Activity | 27 | 10.15% |
| 4 | Concept | 27 | 10.15% |
| 5 | Custom | 5 | 1.88% |
| 6 | Religion | 5 | 1.88% |
| 7 | Onomatopoeia | 3 | 1.13% |
| 8 | Ecology | 2 | 0.75% |
| Total | | 266 | 100.00% |

From the Table 4, it can be deduced that the highest numbers of data belong to social culture category. The number is more than half of total data. The second is material culture and on until the lowest in number, which is ecology. This finding is different from the previous researches. In previous researches on the identifying the category of Javanese cultural terms, material culture is the category that is mostly found in the text (Maharani, et al., 2016; Nishfullayli, 2017; Sudana, et al., 2014). The different in this study is because the novel 'Gadis Kretek' depicts more of Javanese social nuance in the story than portraying material aspects and others. Most of data that belong to social culture are in the form of Javanese addressing

terms in society, for instance, the addressing term *mas* or *mbak*. *Mas* is an addressing term for a man who is usually older, a male stranger, or it can refer to any male people generally that the speaker either respects or with whom the speaker is not close. *Mbak* is a similar term but for female. However, *mbak* is also sometimes used to refer to a housemaid. Therefore, context of their occurrence determines the meaning.

After identifying the categories of the Javanese cultural terms, the working translation techniques in each category were discerned. Table 5 shows the configuration of translation techniques implemented by the translator in each category of the Javanese cultural term category.

Table 5
Translation Techniques of Javanese Cultural Terms

| Category | Numbers of Translation technique | | | | | | | | | | | | | | | | |
|------------------|----------------------------------|----------------|-----------|-------------|-------------|---------------------|------------|---------------------------|------------|-----------------------|----------|---------------|---------------------------|-------------|-----------------------------|-----------------------------|--------------------------|
| | Generalization | Pure Borrowing | Deletion | Description | Implication | Discursive Creation | Adaptation | Pure Borrowing + Addition | Modulation | Establish Equivalence | Literal | Transposition | Pure Borrowing + Addition | Explication | Pure Borrowing + Adaptation | Pure Borrowing + Modulation | Transposition + Addition |
| Social Culture | 49 | 49 | 18 | 1 | 16 | 5 | 4 | 3 | 5 | 5 | 1 | - | 2 | - | - | - | - |
| Material Culture | 8 | 9 | 1 | 6 | - | 2 | 5 | 6 | 1 | - | - | - | - | - | 1 | - | - |
| Activity | 13 | 1 | 4 | 5 | - | 2 | 1 | - | 1 | - | - | - | - | - | - | - | - |
| Concept | 9 | 2 | 1 | 4 | - | 5 | 2 | - | - | - | - | 2 | - | - | - | 1 | 1 |
| Custom | 1 | - | - | 2 | - | - | - | 1 | - | - | 1 | - | - | - | - | - | - |
| Religion | - | 3 | - | 2 | - | - | - | - | - | - | - | - | - | - | - | - | - |
| Onomatopoeia | - | 1 | - | - | - | 1 | - | - | - | - | - | - | 1 | - | - | - | - |
| Ecology | - | 1 | - | - | - | - | - | 1 | - | - | - | - | - | - | - | - | - |
| TOTAL | 80 | 66 | 24 | 20 | 16 | 15 | 12 | 11 | 7 | 5 | 2 | 2 | 2 | 1 | 1 | 1 | 1 |

Table 5 shows that there are 17 patterns of translation techniques found in translating the Javanese cultural terms into English. From the most often used to the least often used techniques, they are generalization, pure borrowing, deletion, description, implicitation, discursive creation, adaptation, pure borrowing + addition, modulation, established equivalence, literal translation, transposition, pure borrowing + established equivalence, explicitation, pure borrowing + adaptation, pure borrowing + modulation, and transposition + addition. In addition to that, the table shows the tendency of translation techniques that are used in each category of cultural terms. For example, in the category of activity, the techniques employed are generalization, pure borrowing, deletion, description, discursive creation, adaptation, and modulation. The most frequently used technique in this case is generalization. Apparently, English does not have enough equivalences for Javanese specific term of activities. Therefore, translators tend to generalize it into a more generic expression in the translation. Therefore, translators tend to generalize it into a more generic expression in the translation. For example, the specific term of ghost 'dedemit' which is translated into more general term 'ghost'. 'Dedemit' is more specific than ghost, since for Javanese, this is the term for the spirit who is dwelling in big trees. The activity of cooking rice, 'meliwet' (prefix 'me' is indicating a verb) is translated into just 'cook rice'. Rice is staple food for Javanese, therefore they have many ways to cook rice, and the activity of 'meliwet' is just one of the various techniques of cooking rice.

Also, from the table, it can be noticed that in some patterns, there are two translation techniques that are implemented at the same time. This is normal in translation practice because sometimes a cultural term is manifested in the form of two-word term. In that case, when it is not a unity of meaning, translators tend to use different translation techniques on every word.

Of all translation techniques utilized by translator, there are two mainstreams of translating the Javanese cultural terms: one that retains them, or at least retain the complete meaning of them in the translation, and another that omits them or produce a translation that is the generic term or even that is entirely different in meaning. The first group includes pure borrowing, description, pure borrowing + addition, established equivalence, transposition, pure borrowing + adaptation, and pure borrowing + modulation, and transposition + addition. The second group covers generalization, deletion, implicitation, discursive creation, adaptation, modulation, literal translation, and explicitation.

The first technique of the first group that is often utilized as seen in the Table 5 is pure borrowing. Pure borrowing is a translation technique

that borrows a term of source text and brings it onto the target text without any change at all. For instance, the Javanese term 'tingwe' is translated as 'tingwe' in English. 'Tingwe' is shortened form of 'linting dewe' which literally means self-rolled. It refers to a cigarette that is rolled by the buyers or the smokers themselves. As English does not have equivalence for this term, the translator opts to borrow it in the translation. The second most frequently used technique in the first group is description technique, that is a technique that gives a description of the cultural term in the translation. For instance, the term 'ngelombrot' is translated as 'dressed like a slob'. The cultural term refers to the look of someone with too big and dirty clothes. There is no one to one equivalence for this term in English and therefore the translator resorts to describing it in the translation. Next technique in line is the combination of pure borrowing and addition. The use of pure borrowing is good to retain the original meaning of the cultural term but is difficult to understand by target readers since it is a foreign term to them. The use of addition technique in combination with pure borrowing solves this problem. Addition gives an extra information of the borrowed term. For instance, the term 'soto kudus' is translated by retaining the original word and adding information next to it as 'soto kudus, the local take of chicken soup'. Sometimes, there are certain cultural terms of which concept exist in two languages. If a term of this type comes up, established equivalence is the right choice to make. For instance, the term 'rias manten' refers to someone whose job is do make up for bride and groom in a wedding. This is translated as a wedding make-up specialist in English. This case shows that two languages may sometimes share the same culture as well. Next, transposition is a translation technique that shifts the word class or the grammatical structure of the source text item in the translation. For instance, the term 'kembang' in sentence 'Roemaisa kembali menjadi **kembang**' means a woman who is very beautiful in a village. The translation of the sentence is 'Roemaisa **blossomed** once again'. The noun word 'kembang' is translated into verb 'blossomed'. It has the same connotation. In English, when a girl blossoms, it means that she is reaching her beauty. The translation is done by changing noun word of source text into verb word of target text.

First of all, the first technique in the second mainstream is generalization. It is the most frequently used technique in the whole data and also in almost every category of cultural terms. On the contrary, this finding is different from a previous study researching on the translation techniques of cultural terms from Chinese into Indonesian. The result of the study shows that pure borrowing is the most used technique (Maharani et al., 2016). The difference of the result may root from many factors.

First, the languages involved in the translation are different. Different languages might have different closeness in culture. Therefore, the translators' choice of techniques might be different, too. In addition to that, translators' ideology might play a role in the case as well.

In this study, the translator utilizing generalization the most could be in response to the inadequacy of Javanese cultural term equivalence in English. Therefore, the term is then translated by finding a more generic expression of it. For instance, the term 'simbok' is translated into 'mother'. 'Simbok' is used to refer to a female parent who comes from a low-class family. English does not have such a concept and therefore the translation is the generic term 'mother' which has no specific meaning as in the Javanese. The second translation technique in the second mainstream is deletion. It totally omits the Javanese cultural terms as in addressing term 'Mas' in 'Mas Tegar'. As explained previously, English does not have this kind of address. Translator decides to omit that and instead just retain the name 'Tegar'. After deletion, it is implicitation. Implicitation makes the cultural term implicit in target language. The Javanese term 'Romo' is an addressing term that refers to a male parent or father who usually comes from a high social status. In the translation, it is changed into the pronoun 'he' since English has no equivalence for that addressee. Next, discursive creation, as the name suggests, creates a discursive meaning in the translation. The message of the translation produced is far different from the intended. The cultural expression 'kembang setaman' means several different flowers that are usually used for offerings in prayers. In the English translation, it is translated as 'one plant'. Of course, the meaning is far different from the original. This technique is

commonly used to translate titles of novels, films, etc., in which the meaning is overshadowed by the attractiveness of the language. It is not suitable to be used to translate cultural terms. Next, adaptation finds an equivalence of which concept is similar but not exactly the same with the item of original text, yet it is familiar to target readers. 'Dedemit' is a local Javanese term for a ghost who looks terrifying and ugly. In translation, it is transferred to be 'ghouls.' The basic concept of both terms is similar. Both have semantic feature of being ugly and terrifying. However, they are different in size (dedemit is described to be a rather giant creature). Also, it is a local Javanese ghost. Such an equivalence is an adaptation. Then, a translation technique that uses a literal or out of context equivalence is named literal translation. The term 'pemandian romo' means a process of cleansing a dead body before being buried. It is translated literally word by word into 'bathing father' in English. The message of the original shifts in the translation. Last, explicitation technique is a translation technique that uses the explicit meaning of the original term. There is only one data found to be implemented by explicitation in the study. The word 'jeng-jeng' is basically a sound like 'boo' used to express surprises which are often rather negative. The translator opts to use the explicit contextual meaning of this term in the translation. It is 'cheesy'.

Both translation techniques that retain the original and those who lose it in the translation affect the accuracy, acceptability, and readability in a certain manner. The relation between translation techniques utilized in translating Javanese cultural terms into English and the accuracy, acceptability, and readability of the translation produced is depicted in Table 6 below.

Table 6
The Relation of Translation Techniques and Translation Quality of Javanese Cultural Terms

| No | Translation Techniques | Number | Translation Quality | | | | | | | | |
|--------------|--|------------|---------------------|------------|-----------|---------------|-----------|-----------|-------------|-----------|-----------|
| | | | Accuracy | | | Acceptability | | | Readability | | |
| | | | (3) | (2) | (1) | (3) | (2) | (1) | (3) | (2) | (1) |
| 1 | Generalization | 80 | - | 80 | - | 80 | - | - | 80 | - | - |
| 2 | Pure Borrowing | 66 | 66 | - | - | - | - | 66 | - | 66 | - |
| 3 | Deletion | 24 | - | - | 24 | - | - | 24 | - | - | 24 |
| 4 | Description | 20 | 15 | 5 | - | 19 | 1 | - | 19 | 1 | - |
| 5 | Implicitation | 16 | - | 16 | - | 16 | - | - | 16 | - | - |
| 6 | Discursive Creation | 15 | - | - | 15 | 14 | 1 | - | 14 | 1 | - |
| 7 | Adaptation | 12 | - | 12 | - | 12 | - | - | 12 | - | - |
| 8 | Pure Borrowing + Addition | 11 | 11 | - | - | - | 11 | - | 8 | 3 | - |
| 9 | Modulation | 7 | 3 | 4 | - | 7 | - | - | 7 | - | - |
| 10 | Established Equivalence | 5 | 5 | - | - | 5 | - | - | 5 | - | - |
| 11 | Literal | 2 | - | - | 2 | - | 2 | - | 2 | - | - |
| 12 | Transposition | 2 | 2 | - | - | 2 | - | - | 2 | - | - |
| 13 | Pure Borrowing + Established Equivalence | 2 | 2 | - | - | - | 2 | - | - | 2 | - |
| 14 | Explicitation | 1 | - | 1 | - | 1 | - | - | 1 | - | - |
| 15 | Pure Borrowing + Adaptation | 1 | 1 | - | - | 1 | - | - | 1 | - | - |
| 16 | Pure Borrowing + Modulation | 1 | 1 | - | - | - | 1 | - | - | 1 | - |
| 17 | Transposition + Addition | 1 | 1 | - | - | - | 1 | - | 1 | - | - |
| Total | | 266 | 107 | 118 | 41 | 157 | 19 | 90 | 168 | 74 | 24 |

In Table 6 above, the level of accuracy, acceptability, and readability of every technique is given. The score (3), (2), (1) represent the level category of each quality aspect. For instance, in accuracy, (3) means accurate, (2) means less accurate, (1) means inaccurate, and so does in other aspects as described in the instrument of assessment in research methodology. Generalization, as the most frequently used technique, contributes to the result of a translation that is less accurate, acceptable and easily understood (high readability). This is due to the fact that generalization seeks a generic form of a cultural term. In the process of generalizing, there are specifics of a cultural term that is lost in translation. As generalization, other techniques that produce a translation of medium accuracy are implicitation, adaptation, and explicitation. Implicitation contributes to such a level of accuracy since it neutralizes the cultural term by making it implicit. This is on the contrary with explicitation that explicates the intended meaning of an expression of cultural term, which also nullifies the cultural aspect of the term. While, adaptation finds a similar cultural equivalence of a Javanese cultural term in the translation but is certainly not exactly the same in concept. In contrast to the result of accuracy level they produce, these techniques make a high score of acceptability and readability for their tendency to lean more into target language than source language.

In addition to that, techniques such as deletion, literal, and discursive creation even produce totally inaccurate translation since deletion totally omits the cultural term in the translation and literal and discursive creation creates a whole new different concept of term in the translation. Even so, as previously described techniques, these technique except literal translation also correspond to a good score of acceptability and readability for the same reason. The translation resulted from literal translation is also not recognized by target readers since it is literally transferred.

In contrast with the translation quality of the translation techniques that tend to neutralize or even omit Javanese cultural terms in the translation, translation techniques that retains the cultural terms or their concept in the translation affect the level of accuracy in a good way. Pure borrowing, established equivalence, description, and transposition produce a translation with a high score of accuracy level. Some data show that description correspond to a medium level of accuracy. This happens because the description given to a cultural term is conceptually wrong. The mistake is not associated with the technique but in the wrong information given by the translator. Of all these techniques, only pure borrowing produces a bad score of acceptability and readability since it maintains the Javanese cultural terms in the translation without any change at all. It

makes the translation foreign to target readers so they cannot understand it easily. The use of addition after pure borrowing helps gain better score of readability. It helps target readers comprehend the meaning of the cultural terms borrowed. Differently, translation products of established equivalence, description, and transposition have a good score on both acceptability and readability since they lean more into target text while retaining the concept of the Javanese cultural terms in the translation.

All in all, on the basis of the given result in the Table 5, it can be clearly seen now that more than half of the data (157) are translated using translation techniques that distort the message and meaning of Javanese cultural terms. This alone can be a reflection of how the translator fails in many data to reconstruct the specifics of the Javanese cultural terms, as the embodiment of the oldness of Javanese language. Hence, the translator is not very successful in reconstructing that the image of Javanese as an old language in the translation. In addition to that, from Table 6, it can also be deduced that more than half of translation data of Javanese cultural terms have a bad score of accuracy, some considerable number of data also have bad score of acceptability and readability. This also adds up to translator's failure in delivering the message of original, in this case the specifics of Javanese cultural terms, in English.

CONCLUSION

'Gadis Kretek' contains eight cultural categories of Javanese cultural terms. In respective order they are social culture, material culture, activity, concept, custom, religion, onomatopoeia, and ecology. In the translation of the Javanese cultural terms, every category employs several translation techniques. From the most often used to the least often used techniques, they are generalization, pure borrowing, deletion, description, implicitation, discursive creation, adaptation, pure borrowing + addition, modulation, established equivalence, literal translation, transposition, pure borrowing + established equivalence, explicitation, pure borrowing + adaptation, pure borrowing + modulation, and transposition + addition. However, they do not greatly vary from one category to another. In fact, generalization is used almost in all categories and is also the most frequently used technique globally (almost in half of total data). Then, more than half of the data have a bad score of accuracy and some considerable data have a bad score of acceptability and readability. However, some other data have a good accuracy, a good acceptability, and a good readability. Translation techniques that contribute to a good accuracy are pure borrowing, established equivalence, description and transposition. In contrast, those which

contribute to a bad score of accuracy are generalization, adaptation, modulation, implicitation, discursive creation, literal translation, and explicitation. Translation techniques that contribute to a good score of acceptability and readability are adaptation, generalization, modulation, implicitation, explicitation, established equivalence, discursive creation and description. On the other hand, literal translation and pure borrowing contribute to a bad score of acceptability and readability. Based on the translation techniques used and the finding of the translation quality, the translator is not very successful in the attempt of reconstructing the image of Javanese language as an old language because the translator fails in many data to deliver the specifics of Javanese cultural terms of at least their concept in the translation.

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