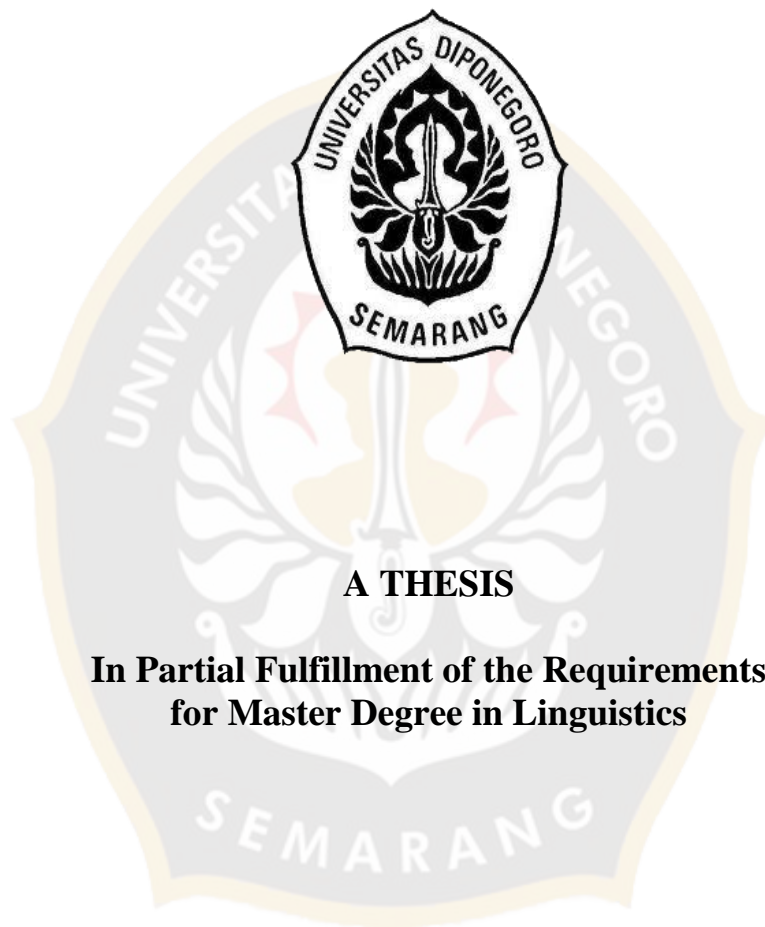


**THE TRANSLATION TECHNIQUES AND IDEOLOGY  
OF THE *JV* LABELLED HEADWORDS  
IN ECHOLS & SHADILY'S INDONESIAN--ENGLISH  
DICTIONARY**



**A THESIS**

**In Partial Fulfillment of the Requirements  
for Master Degree in Linguistics**

**Ika Inayati  
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**FACULTY OF HUMANITIES  
DIPONEGORO UNIVERSITY  
SEMARANG  
2017**

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INDONESIAN--ENGLISH DICTIONARY

Submitted by

Ika Inayati

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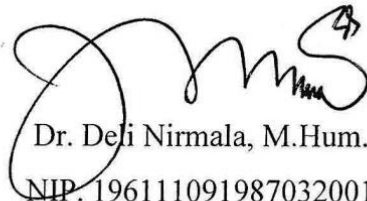
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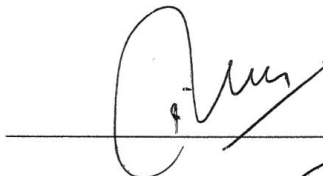
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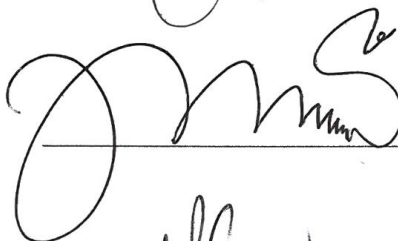
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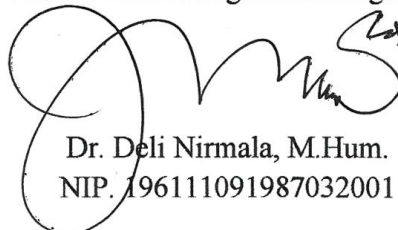
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## CERTIFICATION OF ORIGINALITY

I hereby declare that this study is my own and that, to the best of my knowledge and belief, this study contains no material previously published or written by another or material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institutes of higher learning, except where due acknowledgement is made in the text of the thesis.

Semarang, Desember 2017



Ika Inayati



**The Translation Techniques and Ideology of the Jv Labelled  
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The toughest fighting is against yourself.

For my parents, my husband,  
and my two kids.



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Semarang, December 2017

Ika Inayati



## TABLE OF CONTENTS

|   |      |
|---|------|
| TITLE.....  | i    |
| FORM OF APPROVAL .....  | ii   |
| FORM OF VALIDATION .....  | iii  |
| CERTIFICATION OF ORIGINALITY .....  | iv   |
| MOTTO .....   | vi   |
| DEDICATION .....  | vii  |
| ACKNOWLEDGEMENT .....   | viii |
| TABLE OF CONTENTS .....   | x    |
| ABSTRACT .....  | xiii |
| OPERATIONAL DEFINITIONS OF TERMS .....  | xi   |
| <br>  |      |
| CHAPTER I INTRODUCTION .....  | 1    |
| 1.1 Background of Research .....  | 1    |
| 1.2 Research Questions .....  | 4    |
| 1.3 Objectives of Research.....   | 4    |
| 1.4 Scope and Significance of the Study.....  | 5    |
| 1.5 Identification and A Glance of the Third Edition of Echols and<br>Shadily's Indonesian-English Dictionary ..... | 6    |
| 1.6 Organization of Writing .....   | 7    |
| <br>  |      |
| CHAPTER II REVIEW OF RELATED LITERATURE .....   | 9    |
| 2.1 Previous Studies .....  | 9    |
| 2.2 Theoretical Framework .....   | 12   |
| 2.2.1 Translation .....   | 12   |
| 2.2.1.1 The Dynamics of Translation .....   | 13   |
| 2.2.1.2 Text Analysis .....   | 15   |
| 2.2.2 Translation Techniques .....  | 20   |

|   |        |
|---|--------|
| 2.2.3 Translation Ideologies.....   | 23     |
| 2.2.3.1 Domestication Ideology in Contemporary Anglo-<br>American Culture .....         | 25     |
| 2.2.3.2 Imperialistic Abroad and Xenophobic at Home:<br>Domestication .....             | 27     |
| 2.2.4 Dictionary as the Product of Translation .....                                    | 30     |
| 2.2.4.1 The Purpose of Dictionary Determines the Translation<br>Ideology .....          | 32     |
| <br>CHAPTER III RESEARCH METHOD .....   | <br>34 |
| 3.1 Research Design.....  | 34     |
| 3.2 Data and Source of Data .....   | 35     |
| 3.3 Data Collection Method .....  | 35     |
| 3.4 Data Analysis Method and Procedure.....   | 35     |
| <br>CHAPTER IV FINDINGS AND DISCUSSION .....  | <br>37 |
| 4.1 Translation Techniques .....  | 37     |
| 4.1.1 Literal Translation.....  | 37     |
| 4.1.2 Description Technique .....   | 43     |
| 4.1.3 Generalization Technique .....  | 49     |
| 4.1.4 Amplification Technique .....   | 57     |
| 4.1.5 Modulation Technique .....  | 59     |
| 4.1.6 Particularization Technique .....   | 62     |
| 4.1.7 Adaptation Technique .....  | 64     |
| 4.1.8 Borrowing Technique .....   | 69     |
| 4.2 Translation Ideology .....  | 70     |
| 4.2.1 Dominant Technique.....   | 71     |
| 4.2.2 The Purpose of the Dictionary .....   | 71     |
| 4.2.3 Political Background Issues: Imperialistic Abroad and<br>Xenophobic at Home ..... | 73     |

CHAPTER V CONCLUSION..... 75

REFERENCES..... 78

APPENDIX



## ABSTRACT

Many English words are taken into Indonesian language using borrowing technique. In contrast, Indonesian words are not being introduced to English speakers in the same way. To prove the claim, research on technique and ideology of the translation in Indonesian-English Dictionary's headwords is conducted. Dictionary is judged as reliable records of how people 'should' use language, and it is usually referred for guidance on 'correct' usage. Hence, the translation of headwords in bilingual dictionary could be very useful to introduce one language to another.

The object of this research is Echols and Shadily's *Indonesian-English Dictionary* (2003) since it is the most well-known and the most used dictionary. The research is limited to *Jv* labelled headwords since the Javanese speakers contribute the most to the development of Indonesian language. Using descriptive-qualitative method, it is found that there are 1.039 Javanese origin headwords in the dictionary. Of the analysis, the findings are translated into English through eight techniques. There are literal translation 53%, description 41%, generalization 2%, amplification 0,76%, modulation 0,86%, particularization 0,48%, adaptation 1.3%, and borrowing 0,096%.

Since the technique which shows the tendency to the source language is found only one (borrowing) and found only in one headword, the translation ideology of the Javanese origin headwords in Echols and Shadily's *Indonesian-English Dictionary* is concluded as domestication. The ideology of the translation is also influenced by the aim of the dictionary making and the political ideology of the translation in contemporary Anglo-American culture of 'imperialistic abroad and xenophobic at home'.

Keywords: bilingual dictionary, translation techniques, translation ideology

SEMARANG

## INTISARI

Penutur bahasa Indonesia banyak mengambil kosakata bahasa Inggris dengan teknik menyerap. Sebaliknya, kosakata bahasa Indonesia tidak banyak diperkenalkan kepada penutur bahasa Inggris dengan cara yang sama. Untuk membuktikan klaim tersebut, penelitian pada teknik dan ideologi penerjemahan pada kata kepala kamus Indonesia-Inggris perlu dilakukan. Kamus merupakan kumpulan rekaman kosakata yang dijadikan sebagai acuan standar penggunaan bahasa. Oleh karena itu, teknik penerjemahan pada kata kepala dapat sangat menentukan dalam upaya mengenalkan sebuah kosakata kepada bahasa lain.

Objek penelitian ini adalah *Kamus Indonesia-Inggris* karya Echols and Shadily (2003) yang dipilih karena kamus ini paling populer dan paling banyak digunakan. Karena jumlah data yang banyak, penelitian dibatasi hanya pada kata kepala berlabel *Jv* dengan pertimbangan penutur bahasa Jawa paling banyak menyumbangkan kosakata dalam perkembangan bahasa Indonesia. Dengan metode deskriptif kualitatif, ditemukan 1.039 kata kepala berlabel *Jv* di kamus tersebut. Hasil analisis menunjukkan bahwa kata kepala tersebut diterjemahkan melalui delapan teknik terjemahan, yaitu 53% penerjemahan literal, 41% deskripsi, 2% generalisasi (dengan kata yang lebih umum), 0,76% amplifikasi, 0,86% modulasi, 0,48% partikularisasi (dengan kata yang lebih khusus), 1,3% adaptasi, dan 0,096% penyerapan. Hanya ditemukan satu teknik yang menunjukkan kecenderungan pada bahasa sumber (teknik penyerapan) dan hanya ditemukan pada satu kata kepala. Dengan demikian, dapat disimpulkan bahwa ideologi penerjemahan yang diterapkan pada kata kepala berlabel dalam *Kamus Indonesia-Inggris* Echols dan Shadily adalah pelokalan. Kecenderungan ideologi tersebut dipengaruhi oleh tujuan pembuatan kamus dan ideologi politis penerjemahan pada budaya *Anglo-American* kontemporer, yaitu *'imperialistic abroad and xenophobic at home'*.

Kata kunci: kamus bilingual, teknik penerjemahan, ideologi penerjemahan

### OPERATIONAL DEFINITIONS OF TERMS

| No. | Terms                 | Definition   |
|-----|-----------------------|--|
| 1.  | Translation technique | a strategy in doing translation; translation solution.   |
| 2   | Translation ideology  | a dominant tendency of the community of the readers to the “right”, “accepted”, and “good” translation.  |
| 3   | Domestication         | a translation ideology that has the orientation to target language; The “right”, “accepted”, and “good” translation is the translation which fulfill the taste of the readers who expect the translated text to be suitable with the readers culture (or taste) of the target language..   |
| 4   | Foreignization        | a translation ideology that has the orientation to source language. The “right”, “accepted”, and “good” translation is the translation which fulfill the taste of the readers and publisher who expect the existence of the translated text to be suitable with the target language culture (or taste) or who consider the existence of foreign culture is beneficial for the society. |
| 5   | Headword              | The left side of the entry; the bold words; source language.   |
| 6   | <i>Jv</i> labeled     | Object of this thesis; <i>Jv</i> is the abbreviation of Javanese; Not a label for etymology; Yet it indicates that the usage of the headwords  |

|    |   |  |
|----|---|--|
|    |   | is associated with Javanese speakers.  |
| 7  | Receptive dictionary                        | a type of dictionary (passive) for the purpose of understanding in reading; tends to localize.   |
| 8  | Productive dictionary                       | a type of dictionary (active) for the purpose of producing utterance; tends to foreignize.   |
| 9  | Imperialistic abroad and xenophobic at home | a political ideology of the translation in contemporary Anglo-American culture where they massively export their culture through their enormous publications and translation worldwide but not doing the same in return. Foreign books should be translated using domestication ideology so that it would not harm their home culture. |
| 10 | Text Analysis                               | a preliminary process before doing the translation; considering aspects around the text such as setting, readership, clients, the purposes, etc.   |

## CHAPTER I

### INTRODUCTION

#### 1.1 Background of Research

*Kamus Indonesia-Inggris* by John M. Echols and Hassan Shadily is a bilingual dictionary that has been used by the Indonesian and Indonesian language learners for quite some time. The dictionary was originally named *An Indonesian-English Dictionary* and considered the oldest Indonesian-English dictionary since it is first published on 1961 by Cornell University. Later on 1989, on its third edition, the dictionary was being reproduced by Gramedia Pustaka Utama (Budiyanto on <http://badanbahasa.kemdikbud.go.id/lamanbahasa/artikel/1520>). Before the internet and digital era, this bilingual dictionary is a very helpful and useful reference for Indonesian and Indonesian language learners.

As a reference, this bilingual dictionary is also widely used in translation activities. However, not many people recognize that dictionary is also a product of translation. As the product of translation, the headwords and their meaning in the dictionary could be considered and studied as the object of translation research. In this case, the lexicographer is a translator who has the task to find the equivalence or the nearest meaning of the headwords (as the source language) in the target language. In doing the job, consciously or unconsciously, the lexicographer (in this case, the translator) uses translation techniques.

This research is aimed to describe the techniques in translating headwords in the Echols and Shadily's *Indonesian-English Dictionary* (2003). The techniques

found in this research will reveal the tendency of the translator to the source or target language. The tendency, further, will end up to the conclusion of the translation ideology. The techniques having the tendency to the source language is said to apply the foreignization ideology, while the techniques having the tendency to the target language apply the domestication ideology (Venuti, 1995:20—21).

Related to translation ideology, many English words are taken into Indonesian language by the techniques that have the tendency into the source language. Found either in daily Indonesian language use or in dictionary, many English words are taken using foreignization ideology. For example, the word *publicis* translated into ‘publik’, and *contract* into ‘kontrak’. Both examples use the borrowing technique (one of the techniques having the tendency to the source language) with the change on its orthography adjusted to Indonesian pronunciation. A report published two decades ago even stated that Indonesian language has borrowed 1.610 words from English (Sugono, 1996:80), while the newest online *Kamus Besar Bahasa Indonesia (KBBI Daring)* even directly borrows 214 English words as its headwords without any adjustment (<http://kbbi.kemdikbud.go.id/Cari/Bahasa?masukan=Ing&masukanLengkap=Inggris&page=1>), whereas, Indonesian language is not being introduced to English speaking people through the same ideology. There are not many Indonesian words successfully accepted in English vocabulary such as *orangutan* and *bamboo*. On the other hand, the techniques and ideology of translating Indonesian words to

English that have the tendency into the source language would internationalize and raise the national language dignity.

On the other hand, dictionary is perceived as authoritative records of how people 'ought to' use language, and it is regularly invoked for guidance on 'correct' usage (Atkin and Rundell, 2008: 2). Hence, the translation of headwords in bilingual dictionary could be very useful to introduce one language to another. Strategically, the use of borrowing technique in translating headwords in bilingual dictionary could introduce the source language in target language. For user understanding consideration, the technique might be combined with other technique, such as description or amplification. Research on translation technique and ideology of the headwords in Echols and Shadily's *Indonesian-English Dictionary* is conducted as one of the efforts to prove the claim that Indonesian language is not being introduced to English through foreignization ideology. Not only describing the technique and the ideology of the translation, this research would also answer on why the translator has chosen the ideology in the dictionary. However, there are numerous headwords in the dictionary. To find out the techniques and ideology of the translation, this research begins with the labelled headwords. The data are limited into the headwords with *Jv* labelled. *Jv* in the dictionary is the abbreviation of Javanese. *Jv* label indicates that the usage of the headwords is associated with the Javanese speakers (Echols and Shadily, 2003:xx). Javanese speakers contribute the most to Indonesian language development since the number of the Javanese population is the biggest among other ethnic groups in Indonesia. Their language contributes to *Kamus Besar*

*Bahasa Indonesia* (2008) 30,54% followed by Minangkabau language (25,59%), Sundanese (6,14%), Madurese (6,09%), Balinese (4,21%), Acehese (3,08%), and Banjarnese (2,75%). Other factors are that Javanese is often used by mass media, literatures, public figures, and it has a wide coverage of the new concept that Indonesian language does not have (Budiwiyanto <http://badanbahasakemdikbud.go.id/lamanbahasa/artikel/1285>). Even though the *Jv* label does not necessarily mean that the form is of Javanese origin and there are Javanese origin headwords that not labelled *Jv*, but most often it will be (Echols and Shadily, 2003:xx).

## 1.2 Research Questions

Based on the background above, the research question could be addressed as follows.

1. What techniques are used by Echols and Shadily to translate the *Jv* labelled headwords into English in their *Indonesian-English Dictionary*?
2. What kind of ideology is used by Echols and Shadily to translate the *Jv* labelled headwords into English in their *Indonesian-English Dictionary*?

## 1.3 Objectives of Research

Based on the research questions above, the objectives of the research are stated as follows.

1. To describe the techniques of translating the *Jv* labelled headwords into English in Echols and Shadily's *Indonesian-English Dictionary*.

2. To reveal the translation ideology of the *Jv* labelled headwords in Echols and Shadily's *Indonesian-English Dictionary*.

#### 1.4 Scope and Significance of the Study

Since the headwords are numerous, to find out the translation techniques and ideology of the dictionary, the research begins with the data with labels. Out of the labels or other ethnic group labels of the headwords in Echols and Shadily's *Indonesian-English Dictionary*, this research is only conducted on the *Jv* labelled headwords. The data are all *Jv* labelled headwords in Echols and Shadily's *Indonesian-English Dictionary* from A to Z. The data are taken from the third edition of Echols and Shadily's *Indonesian-English Dictionary* of the eighth printed of February 2003.

Theoretically, this thesis is expected to enrich the research on the translation field, particularly in lexicographic translation. Practically, the analysis result of the research could be useful for the beginner translator and bilingual lexicographer. The ideology which will be revealed in this research could also be useful as an input for related institution (such as Balai Bahasa) in making the policy in language development, particularly in the translation and dictionary making or lexicography field.

### 1.5 Identification and A Glance of the Third Edition of Echols and Shadily's *Indonesian-English Dictionary*.



<http://hazasejahtera.blogspot.co.id/2012/08/kamus-bahasa-indonesia-inggris-hassan.html>

- Title : *Kamus Indonesia—Inggris; An Indonesian-English Dictionary*
- Authors : John M. Echols and Hassan Shadily; revised and edited by John U. Wolff and James T. Collins in collaboration with Hassan Shadily
- Publisher : PT Gramedia Jakarta
- Edition : Third
- Year Published : 2003
- Number of Page : 618
- Dimension : 23,5cm x 15,5cm x 3cm

This *Kamus Indonesia—Inggris* is the eighth printed of the third edition. This third edition is first printed on October 1989, then July 1990, September 1992, March 1994, August 1997, November 1999, June 2000, and this eighth printed on February 2003. This edition is revised and completed from the second edition published and printed on 1980—1987. This edition contains more than 31.000 entries. It is twice from the total entries of the second edition and almost of every entry in the second edition is being reviewed. This dictionary is revised from many inputs from Indonesian people as well as the first and second editions users. This dictionary is completed by additional description of the word's meaning on particular field or knowledge and example of its application in adequate sentences to ease the understanding.

Some of the new features in this *Updated Third Edition* are 1) entry and subentry are labelled by its word class: *n* for noun; *v* for verb, etc., 2) entry and subentry are presented completely with its example of use in the sentence, 3) all abbreviation except *dll.*, *dst.*, and *dsb.*, are also presented, 4) the words are written based on the *Kamus Besar Bahasa Indonesia Edisi Keempat* (2008) (<http://www.gramedia.com/categories/books/reference-dictionary/language-dictionaries-thesaurus/kamus-indonesia-inggris-edisi-ketiga-yang-diperbarui-sc.html>).

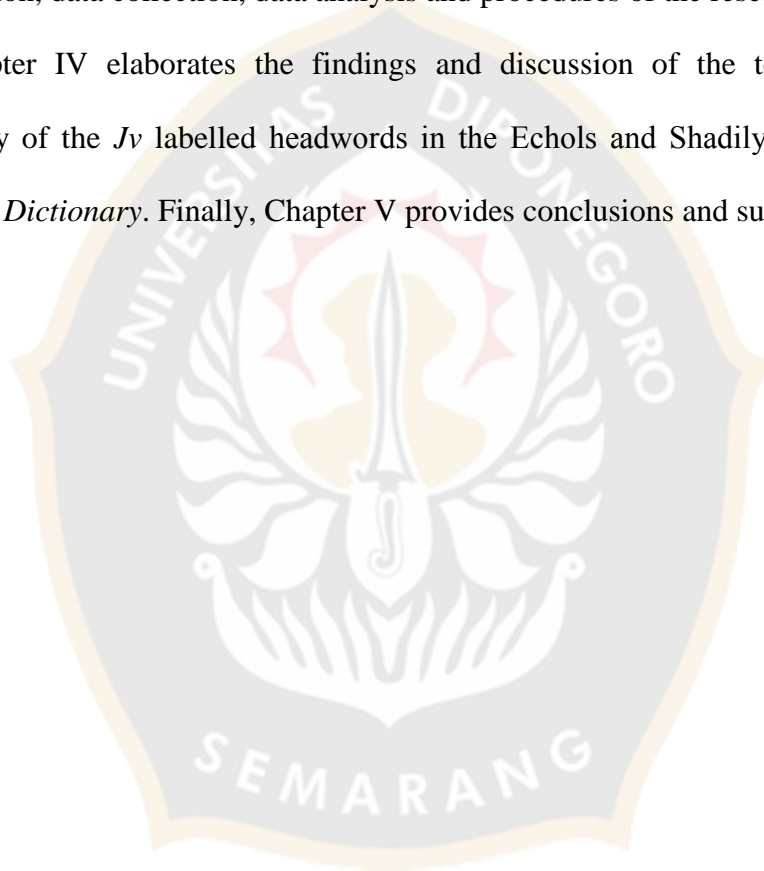
## 1.6 Organization of the Writing

This thesis consists of five chapters comprising introduction, review of related literature, method of research, findings and discussion, and conclusion. Chapter I provides the introduction of the study by briefly elaborating the background of the

study, research questions, purpose of the study, scope and significances of the study, identification of the dictionary, and writing organization.

Chapter II provides the literature reviews on previous studies related to this research, underlying theories and their features employed on the analysis of this study. Chapter III describes the method, research design, unit of analysis data and population, data collection, data analysis and procedures of the research.

Chapter IV elaborates the findings and discussion of the techniques and ideology of the *Jv* labelled headwords in the Echols and Shadily's *Indonesian-English Dictionary*. Finally, Chapter V provides conclusions and suggestions.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### 2.1 Previous Studies

Research on translation ideology has been conducted by researchers to the translated texts from various backgrounds in the form of thesis and journal articles. One of them is Ramiere (2006) who studied the translation ideology in the audiovisual translation of the French dubbing film script to English. The result of this study shows that the translation applies both the foreignization and domestication ideologies equally. Ramiere also stated that beside the translation ideology, the pragmatic approach is needed to study the translation related to the cultural different issues, especially for the literary genre texts.

In the medical texts, Handayani (2009) studies translation ideology of the medical terms for her thesis. Not only identify and describe the ideology in the research, but also the technique, method, level of accuracy, acceptability, and the readability of the translation using the descriptive and qualitative method. Besides using the book of *Notes on Clinical Medicine* as the data, the research also uses affective data given by the respondents on the accuracy, acceptability, and readability of the translated medical terms. The researcher collected the data of the documents, questionnaires, and *Focus Group Discussion* (FGD). Result of the research shows that there are 643 medical terms found in the book. Most of the terms use calque 233 (36,2%), transposition 122 (19%), natural borrowing 115 (17,9%), amplification 47 (7,3%), pure translation 36 (5,6%), English-Latin

borrowing 32 (5%), addition 19 (3%), English-Greek borrowing 5 (0,8%), description 5 (0,8%), literal translation 4 (0,6%), and inversion technique 3(0,5%). Translation technique that contributes the most to the accuracy, acceptability, and readability of the medical terms in the book is calque and borrowing (natural, pure, English-Latin, English-Greek). The accuracy of all techniques is 80,6%, acceptability 90,2% and very easy readability 39,2%, easy 53,2%, and only 4,5% difficult. From FGD, recommendations are given to enhance the accuracy, the acceptability, and the readability of the medical terms in the books. Based on frequency, the dominant technique is literal translation and foreignization ideology.

The similar research is conducted by Anshori (2010) in a book of economics in his thesis. Research result shows that there are 14 types of translation techniques from 593 techniques used by the translator from 165 data. Based on the frequency, literal translation are used 187 (31,53%), pure borrowing 132 (22,26%), equivalent 78 (13,15%), modulation 44 (7,42%), amplification 30 (5,06%), addition 30 (5,06%), natural borrowing 24 (4,05%), calque 21 (3,54%), reduction 18 (3,03 %), explicitation 10 (1,69 %) particularization 8 (1,35%), omission 6 (1,01%), and description 3 (0,51%). Similar to the research result of Handayani's (2009), it also uses literal translation and uses foreignization ideology. The effect of the translation techniques on the translation quality is quite significant with the average score of the accuracy, as follow: 2,53, acceptability 2,73 and readability 2,91. The score indicates that the translation has good quality of accuracy, acceptability, and readability. The translation techniques which result

in positive contribution to the level of translation accuracy, acceptability, and readability are literal translation, pure borrowing, and established equivalence. On the other hand, translation techniques that reduce the level of accuracy and acceptability are modulation, addition, and omission. The implication of the research result is that the translator needs to increase the translation competency and should be more careful in using the translation technique in order to produce a good quality translation. Anshori's research (2010) did not include FGD for the data source. In order to rate the translation, he used the answers of the respondents from the questionnaires and depth-interviews.

Next research on the translation ideology is conducted to Republic Indonesia's president speech text which is translated into English. The translated text is researched by Sutopo (2011). Object of the research is the English translated text of the President's speech in 2006. Data of the research are the Indonesian version of the text as the source language, its English translation as the target language, and answers to the questionnaire as well as depth interview. Result of the research shows that 84% data are translated by using domestication ideology and 16% data are translated by using foreignization ideology. This research neither uses FGD nor discusses any method or translation technique. On the other hand, identification on translation techniques is needed to determine the translation ideology.

Related to translexicography studies, Prihantono (2015) conducts the research on the translated headwords of the electrical engineering in the glossary entries as the data source. Using the descriptive-qualitative method and Newmark (1988)

theory of translation procedure, he found six procedures of translation in the glossary. Those procedures are transfer, naturalization, recognized translation, and transposition. The most used procedure is naturalization. The choice of the procedures affects unit shift and word category.

From the research mentioned above, there is no study on translation ideology with the object of dictionary as a translation product. This research does not only study the translation technique of the dictionary headwords, but also extend to its translation ideology. This research is aimed to enrich the previous studies of the translation ideology and particularly in the field of translation-lexicography or trans-lexicography.

## **2.2 Theoretical Framework**

### **2.2.1 Translation**

In a simple definition, translation is an activity of transferring one language to other language. Not only transferring the language, but also the textual material of the source language (SL) text to the target language (TL). As stated by Catford (1978:20), translation is “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. Of the definition, the translator should also be able to transfer the textual material (grammar, lexis, and graphology) equivalently into TL.

Next definition is from Nida and Taber (1982:12) who define translation as “reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style”.

Similar to Catford's, Nida and Taber's definition also concerns equivalency. Yet, the equivalence of meaning in Nida and Taber's definition is not only on the textual material level, but also on the meaning and style. Thus, meaning or message and style of a text should be transferred to the nearest equivalent and should be as natural as possible in target language.

Related to meaning, a translator should transfer the meaning to target language as the author proposed. It is based on Newmark's definition that translation is "...rendering the meaning of a text into another language in the way that the author intended the text" (1988:5). According to Newmark's definition, translator should pay attention to the author's message or meaning and should be able to transfer it to target language equivalently.

From the etymology, the word *terjemah* for 'translation' in Indonesian language is taken from Arabic *tarjammah* which means the process of transferring one language into another. Based on the aforementioned etymology meaning, Hoed (2006:23) defines translation as the activity of transferring message in written text from one language into another. Of the all definitions above, it could be concluded that translation is transferring meaning or message in source language to target language equivalently.

### **2.2.1.1 The Dynamics of Translation**

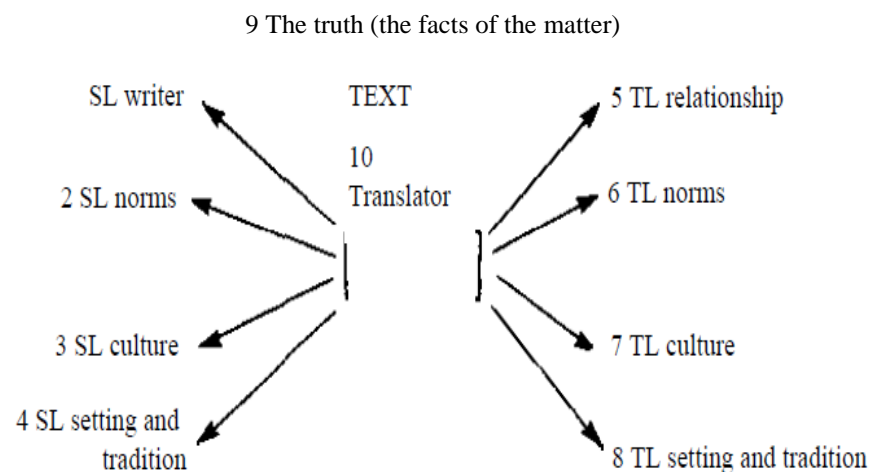
Of the descriptions on translation above, the translation should not be treated as a difficult issue since it is only something that the translator has to be done well in other language. Even though, when applying the target language, the translator

often has to be someone else to be able to produce a good translation. Thus, in various texts (dialect, administrative, local, legal, cultural), the translator always has this temptation of transferring source language words as many as possible to target language. However, according to Mounin (in Newmark, 1988:5), translating a source text into a reproduction or to be original is not that simple.

Hence, translating a text could be pulled into ten directions as pictured in Figure 1.

- (1) The idiolect or the style of the individual of the source language author; should it be preserved or normalized?
- (2) Topic and situation are the dependants of the conventional grammatical and lexical usage for this type of text.
- (3) Content items referring specifically to the source language, or third language (for example, not source language or target language) cultures.
- (4) The tradition at the time influences the type of the text format in a newspaper, periodical, book, etc.
- (5) The expectations of the putative readership, bearing in mind their estimated knowledge of the topic and the style of language they use, expressed in terms of the largest common factor, since one should not translate down (or up) to the readership, (6), (7), (8) As for 2,3 and 4 respectively, but related to the target language.
- (9) It explains on the referential truth on what is being verified or ascertained, described or reported, also on the expectations of the readership and where possible independently of the source language text.

(10) The views and prejudices of the translator, which may be personal and subjective, or may be social and cultural, involving the translator's 'grouployalty factor, which may reflect the national, political, ethnic, religious, social class, sex, etc. assumptions of the translator.



*Figure 1. The dynamics of translation*

### 2.2.1.2 Text Analysis

Since translating a text could be pulled into ten directions in the dynamic translation, before doing the translation, the translator needs to do the text analysis. Newmark (1988:11—18) has proposed text analysis as follows.

#### 1. Reading the text

This point begins with reading the original text for two purposes: first, to understand what is about; second, to analyse it from a 'translator's point of view, which is not the same as a linguist's or a literary critic's. The translator has to determine its intention and the way it is written for the purpose of

selecting a suitable translation method and identifying particular and recurrent problems.

## 2. The Intention of the Text

In reading, the translator searches for the aim of the text, he/she could not separate this from understanding it, they go together and the title might be different from the content as well as the aim. The aim of the text represents the source language writer's attitude to the subject matter.

## 3. The Intention of the Translator

It is often that the translator's aim is identical with that of the author of the source language text. Yet, the translator might translate a notice, an advertisement, or a set of instructions showing the client how such matters are formulated and written in the source language, rather than how to adapt them in order to persuade or instruct a new target language readership. And again, the translator might translate them for a less educated readership, so that the explanation in his translation might be much larger than the 'reproduction'.

## 4. Text Styles

Text styles are the consideration on the type of the text. There are narrative, dialogue, discussion, and description.

## 5. The Readership

On the basis of the variety of language used in the original, the translator attempts to characterise the readership of the original and then of the translation, and decides how much attention he/she has to pay to the target language readers. For the consideration, the translator might try to assess the

level of education, the class, age and sex of the readership. The average text for translation tends to be for an educated, middle-class readership in an informal, not colloquial style. The translator also needs to know the degree of knowledge and interest in the subject and the appropriate culture, for example, on how motivated of the reader are. All of aforementioned will decide on the degree of formality, generality (or specificity) and emotional tone must express when translator works on the text.

#### 6. Stylistic Scales

It relates with the scales of formality, either it is officialese, official, formal, neutral, informal, colloquial, slang, or taboo.

#### 7. Attitude

It is the attitude of the translator toward the language in the source text and how he/she would deal with it in his/her translation.

#### 8. Setting

The translator has to be aware on where the translation would be published and the equivalent of the similar text of the source language in the target language. The translator also needs to be aware on his client and his requirements and also the target language house-style.

The translator should make some assumptions about the source language readership. It includes the setting of the source language text, the text itself, and whether the readership would be motivated (enjoy reading the text), the topic and culture are familiar to them, and comfortable with the variety of language used. There are three types of reader, the expert, the educated, and the

uninformed. The translator then has to consider whether he/she would translate for the same or a different type of target language readership, for example, with less knowledge of the topic or the culture, or a lower standard of linguistic education.

#### 9. The Quality of the Writing

The translator has to consider the quality of the writing and the authority of the text. They are two critical factors in the choice of translation method. The quality of the writing has to be judged in relation to the aim of the author and/or the conditions of the subject-matter. If the text is well written, the manner is as important as the matter, the right words are in the right places, with a minimum of redundancy, the translator has to consider every nuance of the author's meaning (especially if it was subtle and difficult) *as* having precedence over the reader's response - assuming they are not required to act or react promptly; on the contrary, assuming hopefully that they will read the translation at least twice. Deciding what is good writing is sometimes criticised as 'subjective' but it is a decision, such as many others, not subjective but with a subjective element ('the area of taste) which the translator has to make, using any experience of literary criticism he/she might have had but bearing in mind that the criterion here is meaning: to what extent does the web of words of the source language text correspond to a clear representation of facts or images? If a text is well written, the syntax will reflect the writer's personality - complex syntax will reflect subtlety- plain syntax, simplicity. Words will be freshly used with unusual connotations. A badly written text will be cluttered with

stereotyped phrases, recently fashionable general words and probably poorly structured. Note that language rules and prescriptions have nothing much to do with good writing. What matters is a fresh reflection of the reality outside language or of the writer's mind.

The authority of the text is derived from good writing; but also independently, unconnectedly, from the status of the source language writer. If the source language writer is recognised as important in his field, and he is making an ex-cathedra or official statement, the text is also authoritative. The point is that 'expressive' texts, for example, serious imaginative literature and authoritative and personal statements, have to be translated closely, matching the writing, good or bad, of the original. Informative texts, statements that relate primarily to the truth, to the real facts of the matter, have to be translated in the best style that the translator can reconcile with the style of the original.

#### 10. Connotations and Denotations

The translator has to take the connotation and denotation words carefully in target language. From a translator's point of *view* this is the only theoretical distinction between a non-literary and a literary text. In fact, the greater the quantity of a language's resources (e.g. polysemy, word-play, sound-effect, metre, rhyme) expended on a text, the more difficult it is likely to be to translate, and the more worthwhile. A satisfactory restricted translation of any poem is always possible, though it may work as an introduction to and an interpretation of rather than as a recreation of the original.

## 11. The Last Reading

In the last reading, the translator has to take a note on the cultural aspect of the source language text; he/she should mark all neologisms, metaphors, cultural words and institutional terms peculiar to the source language or third language, proper names, technical terms and untranslatable words. The untranslatable words are the ones that have no ready one-to-one equivalent in the target language; It is usually in the form of qualities or actions-descriptive verbs, or mental words -words relating to the mind, that have no cognates in the target language.

While the meaning of a completely context-determined word might appear to be different from its non-contextual (core) meaning there must be some link between the two meanings. The translator only underlines the items where he/she sees translation problem, and remember that it is often helpful to find out such an item first in context, then in isolation, as though it were a dictionary or an encyclopaedia entry only, and finally in context again.

### 2.2.2 Translation Techniques

To end up with the conclusion of translation ideology, the research begins with describing the techniques of the translation. Molina and Albir (2002:509) define translation techniques as procedures to analyse and classify how translated equivalence works. It describes the result obtained and can be used to classify different types of translation solutions (Molina and Albir, 2002:507). It allows us to describe the actual steps taken by the translators in each textual micro-unit and

to obtain clear data about the general methodological option chosen (Molina and Albir, 2002:499). Newmark (1998:81) labelled the term as a procedure that used for sentence and the smaller units of language. The term ‘technique’ itself is labelled differently among translation scholars. There is even lack of consensus as to what name to give to call the categories, different labels are used (procedures, techniques, strategies). Different classifications have been proposed and the terms often overlap (Molina and Albir: 2002:499). However, Molina and Albir (2002:501) have composed it and proposed the following.

1. Adaptation: to replace a source text (ST) cultural element with one from the target culture, e.g., to change *baseball*, for *fútbol* in a translation into Spanish.
2. Amplification: to introduce details that are not formulated in the ST; information, explicative paraphrasing, e.g., when translating from Arabic (to Spanish) to add the *Muslim month of fasting* to the noun *Ramadan*.
3. Borrowing: to take a word or expression straight from another language. It can be pure (without any change), e.g. to use English word *lobby* in a Spanish text, or it can be naturalized (to fit the spelling rules in target language (TL)), e.g., *fútbol*, and *líder*.
4. Calque: literal translation of a foreign word or phrase; it can be lexical or structural, e.g., the English translation *Normal School* for the French *École normale*.

5. Compensation: to introduce a ST element of information or stylistic effect in another place in the target text (TT) because it cannot be reflected in the same place as in the ST.
6. Description: to replace a term or expression with a description of its form or/and function, e.g., to translate the Italian *panettone* as *traditional Italian cake eaten on New Year's Eve*.
7. Discursive creation: to establish a temporary equivalence that is totally unpredictable out of context, e.g., the Spanish translation of the film *Rumble fish* as *La ley de la calle*.
8. Established equivalent: to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL
9. Generalization: to use a more general or neutral term.
10. Linguistic amplification: to add linguistic elements. This is often used in consecutive interpreting and dubbing.
11. Linguistic compression: to synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling.
12. Literal translation: to translate a word or an expression word for word.
13. Modulation: to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural, e.g., to translate *سبتصيرأبا* as *you are going to have a child*, instead of, *you are going to be a father*.
14. Particularization: to use a more precise or concrete term, e.g., to translate *window* in English as *guichet* in French.

15. Reduction: to suppress a ST information item in the TT, e.g., *the month of fasting* in opposition to *Ramadan* when translating into Arabic.
16. Substitution: to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of putting your hand on your heart as *Thank you*. It is used above all in interpreting.
17. Transposition: to change a grammatical category, e.g., *He will soon be back* translated into Spanish as *No tardará en venir*, changing the adverb *soon* for the verb *tardar* instead of keeping the adverb and writing: *Estará de vuelta pronto*.
18. Variation: to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc.

### 2.2.3 Translation Ideology

According to Hatim and Mason (1997:144), ideology is an assumption, a belief, and a value system own by a certain community or a social group collectively. While, Hoed (2006:83) defines ideology as a principle that is believed in a group of community. Yet, translation ideology, according to Hoed (2006:83), is a principle or a belief of “right or wrong” or “good or bad” in a translation; a principle or a belief of what is best or suitable translation for the

readers or what is the readers preferred. It aligns with the translation ideology defined by Venuti (as cited in Hoed, 2006:84), that is, a dominant tendency of the community of the readers to the “right” or “wrong” in translation. It is a dominant tendency or taste of the readers of “right”, “accepted”, and “good” translation.

There are two translation ideologies according to Venuti (1995:20—21), domestication and foreignization. Domestication is translation ideology that has the orientation to target language. The “right”, “accepted”, and “good” translation is the translation which fulfill the taste of the readers who expect the translated text to be suitable with the readers culture (or taste) of the target language. The translated text should not taste like translated text and should be tasted as part of writing tradition in target language as possible. This ideology usually applies to the cultural nuance text, such as literary texts (Hoed, 2006:84).

On the other hand, foreignization ideology has the orientation to source language. The “right”, “accepted”, and “good” translation is the translation which fulfill the taste of the readers and publisher who expect the existence of the translated text to be suitable with the target language culture (or taste) or who consider the existence of foreign culture is beneficial for the society (Hoed, 2006:87).

In the translation study, the translation ideology could be concluded from the most dominant techniques applied. However, points in the dynamics of translation and the text analysis are also influenced the translator’s tendency in doing the translation. Readership, setting, the intention of the text are the important factors that would determine the technique and ideology of the translation.

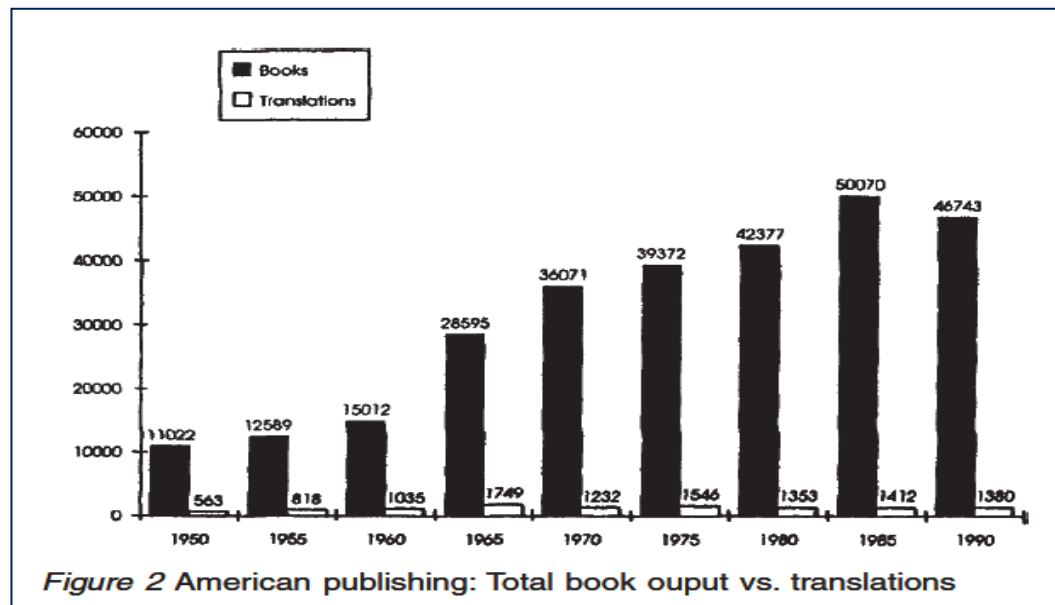
### 2.2.3.1 Domestication Ideology in Contemporary Anglo-American Culture

Of the two ideologies, Venuti (1995:1) stated that domestication ideology is dominant in contemporary Anglo-American culture. There are three important terms in this ideology: fluency, transparency, and domestication. A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality orientation or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the “original”.

Domestication in Anglo-American culture is related to an economic issue supported by the political framing of the reader's taste. The transparency makes most non-English words translated as a part of Anglo-American culture. Using the politics of transparency (through the economic power of the giant publishers), foreign culture is domesticated and assimilated, so that cultural values in source language are faded. Domesticating is an effort of assimilating foreign cultures that enter through translation, so that it does not harm the English local works and culture which are very well marketed nationally and internationally.

As Figure 2 indicates, American book production increased fourfold since the 1950s, but the number of translations remained roughly between 2 and 4 percent of the total—notwithstanding a marked surge during the early 1960s, when the number of translations ranged between 4 and 7 percent of the total. In 1990, American publishers brought out 46,743 books, including 1380 translations (2.96

percent). Publishing practices in other countries have generally run in the opposite direction (Venuti, 1995:12).



Western European publishing also burgeoned over the past several decades, but translations have always amounted to a significant percentage of total book production, and this percentage has consistently been dominated by translations from English. The translation rate in France has varied between 8 and 12 percent of the total. In 1985, French publishers brought out 29,068 books, of which 2867 were translations (9.9 percent), 2051 from English (Frémy 1992). The translation rate in Italy has been higher. In 1989, Italian publishers brought out 3,893 books, of which 8602 were translations (25.4 percent), more than half from English (Lottman (1991:S5) in Venuti (1995:14)). The German publishing industry is somewhat larger than its British and American counterparts, and here too the translation rate is considerably higher. In 1990, German publishers brought out 61,015 books, of which 8716 were translations (14.4 percent), including about 5650 from English (Flad (1992:40) in Venuti 1995:14)).

### 2.2.3.2 Imperialistic Abroad and Xenophobic at Home: Domestication

Since World War II, English has been the most translated language worldwide, but it is not much translated into, given the number of English-language books published annually (Table 1 provides the most recent data). These translation patterns point to a trade imbalance with serious cultural ramifications. British and American publishers travel every year to international markets such as the American Book sellers Convention and the Frankfurt Book Fair, where they sell translation rights for many English-language books, including the global bestsellers, but rarely buy the rights to publish English-language translations of foreign books.

*Table 1* World translation publications: from selected languages, 1982-1984

|                           | 1982          | 1983          | 1984          |
|---------------------------|---------------|---------------|---------------|
| English                   | 22,208        | 24,468        | 22,724        |
| French                    | 6,205         | 6,084         | 4,422         |
| German                    | 4,501         | 4,818         | 5,311         |
| Russian                   | 6,238         | 6,370         | 6,230         |
| Italian                   | 1,433         | 1,645         | 1,544         |
| Scandinavian <sup>a</sup> | 1,957         | 2,176         | 2,192         |
| Spanish                   | 715           | 847           | 839           |
| Classical, Greek, Latin   | 839           | 1,116         | 1,035         |
| Hungarian                 | 703           | 665           | 679           |
| Arabic                    | 298           | 322           | 536           |
| Japanese                  | 208           | 222           | 204           |
| Chinese                   | 159           | 148           | 163           |
| <b>World totals</b>       | <b>52,198</b> | <b>55,618</b> | <b>52,405</b> |

<sup>a</sup>Swedish, Danish, Norwegian, Icelandic

*Source:* Grannis 1991, p.24

British and American publishers have devoted more attention to acquiring bestsellers, and the formation of multinational publishing conglomerates has brought more capital to support this editorial policy (an advance for a predicted

bestseller is now in the millions of dollars) while limiting the number of financially risky books, such as translations (Whiteside 1981; Feldman 1986 in Venuti 1995). The sale of English language books abroad has also been profitable: in 1990, American book exports amounted to more than \$1.43 billion, with the export—import ratio at 61 to 39.

The consequences of this trade imbalance are diverse and farreaching. By routinely translating large numbers of the most varied English-language books, foreign publishers have exploited the global drift toward American political and economic hegemony in the postwar period, actively supporting the international expansion of Anglo-American culture. This trend has been reinforced by English-language book imports: the range of foreign countries receiving these books and the various categories into which the books fall show not only the worldwide reach of English, but the depth of its presence in foreign cultures, circulating through the school, the library, the bookstore, determining diverse areas, disciplines, and constituencies—academic and religious, literary and technical, elite and popular, adult and child (see Table 2).

British and American publishing, in turn, has reaped the financial benefits of successfully imposing Anglo-American cultural values on a vast foreign readership, while producing cultures in the United Kingdom and the United States that are aggressively monolingual, unreceptive to the foreign, accustomed to fluent translations that invisibly inscribe foreign texts with English-language values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other. The prevalence of fluent domestication has

supported these developments because of its economic value: enforced by editors, publishers, and reviewers, fluency results in translations that are eminently readable and therefore consumable on the book market, assisting in their commodification and insuring the neglect of foreign texts and English-language translation discourses that are more resistant to easy readability.

**Table 2 US book exports to major countries, 1990: shipments valued at \$ 2500 or more**

| <i>Country</i> | <i>(\$)</i> | <i>Type of book</i>    | <i>(\$)</i> |
|----------------|-------------|------------------------|-------------|
| Canada         | 664,448     | Dictionaries           | 4,659       |
| United Kingdom | 171,391     | Encyclopedias          | 39,369      |
| Australia      | 106,274     | Atlases                | 6,725       |
| Japan          | 87,562      | Textbooks              | 128,431     |
| Germany, West  | 42,244      | Bibles & other         |             |
| Netherlands    | 33,715      | religious              | 55,341      |
| Mexico         | 32,337      | Technical, scientific, |             |
| Singapore      | 31,321      | professional           | 322,647     |
| France         | 20,144      | Art & pictorial        | 12,242      |
| India          | 17,576      | Music                  | 17,502      |
| Taiwan         | 15,304      | Children's picture,    |             |
| Hong Kong      | 12,853      | coloring, drawing      | 12,875      |
| Brazil         | 12,451      | Other hardbound        | 42,194      |
| South Africa   | 11,378      | Rack-size              |             |
| Philippines    | 10,560      | paperbound             | 49,956      |
| Switzerland    | 9,854       | Other                  | 736,063     |
| Italy          | 9,799       |                        |             |
| Spain          | 9,687       | Total                  | 1,428,004   |
| New Zealand    | 9,600       |                        |             |
| Korea, South   | 8,245       |                        |             |
| Ireland        | 7,946       |                        |             |
| Sweden         | 6,597       |                        |             |
| Argentina      | 5,746       |                        |             |
| Finland        | 5,095       |                        |             |
| Venezuela      | 4,772       |                        |             |
| Israel         | 4,321       |                        |             |
| Denmark        | 4,012       |                        |             |
| Malaysia       | 3,998       |                        |             |
| Portugal       | 3,881       |                        |             |

*Source: Grannis 1991, pp. 21 and 22*

According to Venuti (1995: 16), the translator's invisibility can now be seen as a mystification of troubling proportions, an amazingly successful concealment of the multiple determinants and effects of English-language translation, the multiple hierarchies and exclusions in which it is implicated. An illusionism produced by fluent translating, the translator's invisibility at once enacts and masks an insidious domestication of foreign texts, rewriting them in the

transparent discourse that prevails in English and that selects precisely those foreign texts amenable to fluent translating.

Insofar as the effect of transparency effaces the work of translation, it contributes to the cultural marginality and economic exploitation that English-language translators have long suffered, their status as seldom recognized, poorly paid writers whose work nonetheless remains indispensable because of the global domination of Anglo-American culture, of English. Behind the translator's invisibility is a trade imbalance that underwrites this domination, but also decreases the cultural capital of foreign values in English by limiting the number of foreign texts translated and submitting them to domesticating revision. The translator's invisibility is symptomatic of a complacency in Anglo-American relations with cultural others, a complacency that can be described—without too much exaggeration—as imperialistic abroad and xenophobic at home (Venuti, 1995:17).

#### **2.2.4 Dictionary as a Product of Translation**

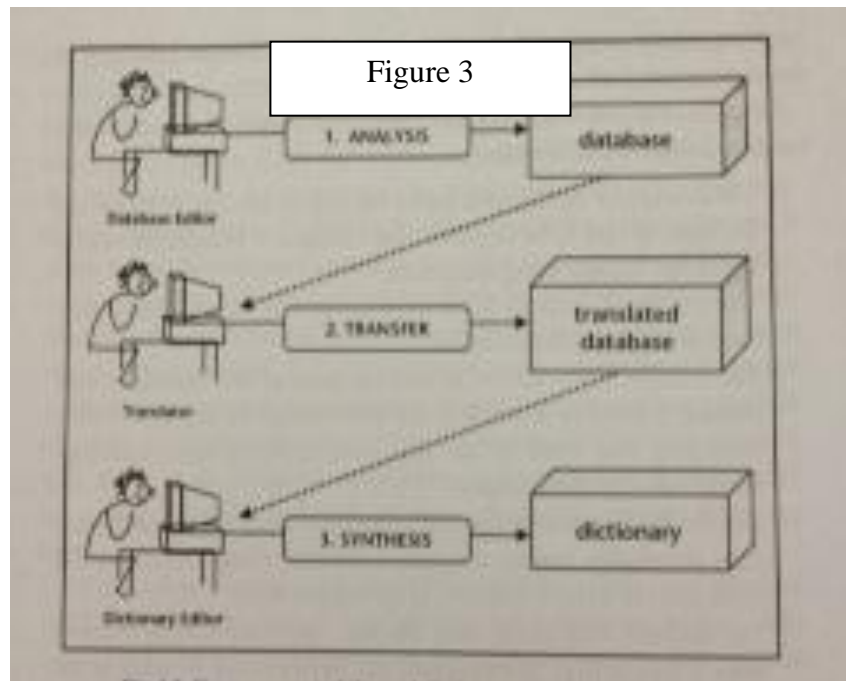
Dictionary is a description of the vocabulary used by members of a speech community (for example, by speakers of English) (Atkins and Rundell, (2008:2). Not only being used as a reference in translation process, dictionary is also a product of translation. There are three stages in bilingual dictionary-writing process: analysis, transfer, and synthesis. The headwords are translated into target language in the stage of transfer. In this stage, the lexicographers work through each language unit (both in word senses and multiword expressions), adding

target language (TL) translations, going forward and back over the entry, and seeing which TL word seems to fit best as first, or ‘direct’ translation—in essence, the word that suits most of the contexts before them. Then they decide which of the remaining contexts (those which the direct translation doesn’t fit) are important enough to be kept in the entry, and translate the headword in these contexts (Atkins and Rundell, 2008:465). The three stages are labelled as the threefold process illustrated in Fig.3 (Atkins and Rundell, 2008:99).

However, there is an important difference between translating for dictionaries and the more familiar discourse- or text-translating (Atkins and Rundell, 2008:466). Translating text should always relate to context, yet translating in lexicographic process should be context-free. The lexicographer starts by producing a great number of translations of the headword in context, finally distilling from these translations the most suitable equivalent to appear as the ‘direct translation’ of the headword in the entry. The direct translation must be as near context-free as possible since dictionary will be used by people who have no idea of the meaning of any foreign words offered to them as a translation of the headwords. Indeed, research (cf. Atkins and Varantola 1998) has shown that many dictionary users simply reach for the first TL word in the entry and use that in whatever context they have in front of them (Atkins and Rundell, 2008:467).

Thus, based on the above description of the lexicographic process, dictionary officially could be said as a product of translation. However, this research will not discuss translation in the lexicographic field. It will focus on the study of the headwords in dictionary as a product of translation; on how

lexicographer executed the transfer process and acted as translator who has to choose ideal techniques to translate for dictionary needs.



#### 2.2.4.1 The Purpose of Dictionary Determines the Translation Ideology

According to Landau (2001: 153), the value of a work must be estimated by its use, and the most important single piece of advice we can give to anyone embarking on a dictionary project is: know your user. In bilingual dictionary, based on the user's need, there are two types of dictionary, passive or receptive dictionary and active or productive dictionary. Based on the purpose, receptive dictionary is a dictionary for decoding, which is for understanding the meaning of a word and translating from a foreign language text into their own language, while productive dictionary is a dictionary for encoding, which is for using a word correctly, translating a text in their own language into a foreign language (Atkins and Rundell, 2008: 25).

The purpose of productive dictionary is to push users to produce utterances based on the headwords definition presented in the bilingual dictionary. Therefore, the translation of the headwords in the dictionary for this purpose tends into source language (foreignize). In contrast, the purpose of receptive dictionary is to explain, so that readers achieve their best understanding of the headwords in the dictionary. Thus, the translation of the headwords in receptive dictionary tends to target language (localize).



## CHAPTER III

### RESEARCH METHOD

This chapter describes the research design and the research method of this thesis, as well as data for analysis. This chapter also describes the data collection and method of analysis.

#### 3.1 Research Design

The purpose of this study is to describe the techniques that are adopted by the translator in dealing with the *J*-labelled headwords and to identify the translation ideology. Based on the purpose, the design for this thesis is a descriptive qualitative research. It examines people's words and action in narrative or descriptive ways more closely representing the situation as experienced by the participants (Maykut and Morehouse, 1994:3). Accordingly, the finding would be presented in informal method. It would be described in explanation. Further, this research is library research since the data are taken from the printed version of Indonesian-English Dictionary by Echols and Shadily.

Holmes in Sorvali (1996:21) explained that pure translation studies have two main characteristics: decriptive and theoretical. Descriptive translation studies' goal is to describe the phenomena of translating and translation(s) as they manifest themselves in the world of experience. Further, he classified descriptive translation studies into three types: 1) product oriented, 2) process oriented, and 3) function oriented. Product-oriented research focuses on the translation product,

instead of translation process. This view is based on the fact that, from translation products, the data are easily obtained and that the lingual units to be studied range from word level to textual level. Based on the theory, this research is a product oriented study since the focus of this study is on the translated *Jv* labelled headwords in the dictionary as a product of translation.

### **3.2 Data and Source of Data**

Data of this research are all *Jv* labelled headwords and their translation. Source of the data is the third edition of printed version of *Kamus Indonesia—Inggris; An Indonesian-English Dictionary* (2003) of Echols and Shadily published by PT Gramedia Jakarta.

### **3.3 Data Collection Methods**

Data were collected by observing the *Jv* labelled headwords as the source language and their English translations as the target language. The *Jv* labelled headwords and their English translation are inventoried by note-taking techniques.

### **3.4 Data Analysis Methods and Procedures**

Since the aim of the study is describing the translation techniques and identifying the translation ideology of the *Jv* labelled headwords, the data were analyzed by using identity method (*metode padan*). In identity method, the nature or the identity of the research object is determined by the level of its suitability, conformity, parity, sameness, and equivalency to its standard reference

(Sudrayanto, 2015:15). The inventoried *Jv* labelled headwords are analyzed by comparing the meaning of the headword in Javanese monolingual dictionary with the meaning of its English translation in English monolingual dictionary. Some headwords and their translations are also being checked into Indonesian monolingual dictionary and related references from encyclopaedia, and internet sources. Determining technique depends on the comparison result. For example: if the meaning of the headword in Javanese dictionary is already equivalent with the meaning of the translation in English dictionary, then it is said to use direct or literal translation technique. In contrast, if the meaning of translation in English dictionary is more general than the meaning of headword in the Javanese dictionary, than it is said to use the generalization technique. The determination of technique is based on the theory of techniques proposed by Molina and Albir (2002). The most dominant techniques would lead to the conclusion of the translation ideology in line with the theory of translation ideology by Venutti (1995). As stated earlier, result of the analysis would be presented in informal method and it would be described in explanations.

## CHAPTER IV

### FINDINGS AND DISCUSSION

In this chapter, the findings of the research are elaborated and discussed. The findings and the discussion in this chapter answer the research questions: what techniques and ideology are used by Echols and Shadily to translate the *Jv* labelled headwords into English in their *Indonesian-English Dictionary*?

#### 4.1 Translation Techniques

To end up with the conclusion of the translation ideology, the research begins with identifying and describing the techniques of the translation. After doing the identification and inventorization; it is found that there are 1.039 *Jv* labelled headwords in the dictionary. Each headword is analysed by using Molina and Albir's theory of translation techniques. In the process of analysing, the Javanese and Indonesian language dictionaries are used to check the equivalency of each headword and its translation. The finding of each technique is presented in tables, but the discussion of each headword will not be presented one by one. Since the data are numerous, they would be discussed randomly.

##### 4.1.1 Literal Translation

Of the 1.039 headwords, 556 or 53% are translated directly. The headwords are translated using literal translation techniques or word by word translation (ex: no.1 Table 1) and, in certain cases, related words are added to support the

understanding (ex: no.5 and no. 7 in Table 1). Direct translation is applied when the same concept or meaning is available in the target language. Based on the findings, more than half of the data could be transferred directly into the target language. Below is some of the data that are translated using the literal translation.

**Table 1**

| No. | Indonesia        | English                     | Page |
|-----|------------------|-----------------------------|------|
| 1   | Adreng           | Eager                       | 4    |
| 2   | Alas             | Forest                      | 11   |
| 3   | Alon-alon        | Slow, slowly                | 13   |
| 4   | Badek            | A guess                     | 39   |
| 5   | Bajul            | Crocodile                   | 43   |
| 6   | Balapecah        | Crockery                    | 45   |
| 7   | Cacadan          | Whiffketree                 | 100  |
| 8   | Cacak            | Elder brother               | 100  |
| 9   | Cakup            | Scoop, ladle out            | 102  |
| 10  | Camilan          | Snacks                      | 103  |
| 11  | Dadak (an)       | All of sudden               | 127  |
| 12  | Dadung           | Hawser                      | 127  |
| 13  | Dahyang          | Guardian spirit             | 128  |
| 14  | éco              | Tasty, delicious            | 152  |
| 15  | éling            | Remember                    | 155  |
| 16  | Emplék           | Sheet, layer                | 157  |
| 17  | Gamblang         | Clear, understandable       | 169  |
| 18  | Gancaran         | Prose                       | 169  |
| 19  | Gandes           | Graceful, charming, elegant | 170  |
| 20  | Iga              | Floating rib                | 217  |
| 21  | Inggih           | Yes                         | 223  |
| 22  | Isin             | Shy, embarrassed, ashamed   | 227  |
| 23  | Jabang bayi      | Newborn baby                | 229  |
| 24  | Jaka             | Bachelor                    | 231  |
| 25  | Jalma            | Creature                    | 233  |
| 26  | Kalelep          | Be submerged                | 256  |
| 27  | Kamso            | Rustic, provincial          | 258  |
| 28  | Kangen           | Long for, miss              | 259  |
| 29  | Lali             | Forget                      | 325  |
| 30  | Lambang Sari     | Sexual intercourse          | 325  |
| 31  | Lanang           | Male                        | 326  |
| 32  | Mabur            | Flee, run away              | 353  |
| 33  | Macak            | Dress up                    | 353  |
| 34  | Macan            | Tiger                       | 353  |
| 35  | Ndableg, ndablek | Stubborn, thick-skinned     | 386  |
| 36  | Nduk             | Girl                        | 386  |

|    |               |  |     |
|----|---------------|--|-----|
| 37 | Ngambul       | Sulk   | 387 |
| 38 | Ogah          | Be averse to   | 395 |
| 39 | Ojo           | Do not   | 395 |
| 40 | Oncek         | Peel, shell  | 397 |
| 41 | Payuguban     | Association  | 403 |
| 42 | Paidon        | Cuspidor   | 403 |
| 43 | Palagan       | Battleground   | 404 |
| 44 | Ragil         | Youngest (child)                                       | 445 |
| 45 | Rai gedék     | Shameless  | 445 |
| 46 | Rampung       | Finished   | 448 |
| 47 | Srempeng      | Enthusiastic   | 526 |
| 48 | Sripah        | The deceased   | 526 |
| 49 | Sugih         | Wealthy  | 530 |
| 50 | Tokolan       | Bean sprouts.  | 582 |
| 51 | Tole          | 1 boy. 2 term of address for boys, esp. as <i>le</i> . | 583 |
| 52 | Trengginas    | Swift, quick-moving.                                   | 586 |
| 53 | Unggah-ungguh | Etiquette  | 604 |
| 54 | Upet          | Wick, fuse.  | 606 |
| 55 | Uret          | Larva, white grub.                                     | 606 |
| 56 | Wungkul       | Whole, unbroken.                                       | 615 |
| 57 | Wungu         | purple   | 615 |
| 58 | Wuwung        | top, ridge   | 615 |
| 59 | Yayi          | Younger brother or sister.                             | 617 |

The discussion begins with the headword *resik* that is translated into 'pure, clean' in English. In *Bausastra Jawa* (Atmodjo, 1998: 348), *resik* means *ora reged; suci, murni, tulen* or 'not dirty; pure, genuine' in English. Since the concept or meaning of *resik* is available in direct translation, the headword is said to be translated through literal translation technique. Next discussion is *lanang* that is translated into 'male' in the dictionary. *Lanang* means *kosok baline wadon* or 'the opposite of female' in the same Javanese dictionary (Atmodjo, 1998: 186). It is suitable with the given translation in Echols and Shadily's dictionary, 'male', so that, the headword is also concluded being translated through literal translation technique.

Next headword is *wungu* in page 615. It is translated into 'purple' in the dictionary. The headword means *warna abang tjampoer biroe* or 'colour of mix red and blue' in *Baoesastra Djawa* (Poerwadarminta, 1939: 668), while in offline *Merriam Webster's 11th Collegiate Dictionary*, 'purple' means 'any of various colours that fall about midway between red and blue in hue'. Thus, the headword is translated using direct translation technique or literal translation technique. The same case is applied in translating *sugih* (page 530). In *Baoesastra Djawa* (Poerwadarminta, 1939:570), *soegih* means *1 doewe banda akeh; 2 kadoenoengan apa-apa sing akeh*, whilst 'wealthy' in offline *Merriam Webster's 11th Collegiate Dictionary* means '1 having wealth; very affluent; 2 characterized by abundant'. The meaning of *soegih* in the Javanese dictionary and the meaning of 'wealthy' in the English dictionary are equivalent. Therefore, the headword is translated using the literal technique.

Next discussion is *ragil* in page 445. In *Baoesastra Djawa* (Poerwadarminta, 1939:516), the word *ragil* refers to *wragil* that means *anak kang enom déwé*. Since there is an equivalent term for *ragil* in target language, the headword therefore translated directly using the literal technique into 'the youngest (child)'. The technique is also applied to the word *sripah* in page 526. The meaning of it in Javanese dictionary is *wong mati; ke- -an kepaten* (Poerwadarminta, 1939: 582), while its translation's meaning in offline *Merriam Webster's 11th Collegiate Dictionary* is 'a dead person'. Of the two references, the meaning of *sripah* and 'the deceased' is equivalent. Therefore, it could be concluded that the headword is translated using the literal technique.

Next headword is *rampung* in page 448 that means *wis dadi (toemerap garapan, pegawéan), wis entèk (toemerep tandang-tandoek, prakara lan sak panunggalane)* in *Baoesastra Djawa* (Poerwadarminta, 1939:518). While, in offline *Merriam Webster's 11th Collegiate Dictionary*, its translation 'finished' means '(intransitive verb) **1 a**: to come to an end ; **b**: end, **2a**: to come to the end of a course, task, or undertaking; **b**: to end relations—used with with, **3**: to end a competition in a specified manner or position,(transitive verb) **1 a**: to bring to an end; **b**: to use or dispose of entirely, **2 a**: to bring to completion or issue; **b**: to provide with a finish; especially: to put a final coat or surface on, **3 a**: to defeat or ruin utterly and finally; **b**: to bring about the death of'. Of the meaning of *rampung* in Javanese dictionary and finished in English dictionary, it could be concluded that both are equivalent. Thus, the translation of the headword is concluded using literal technique.

However, some headwords are not translated quite equivalence. For example, *buk* in page 92 that is translated into 'mother'. The word *buk* in that dictionary is the short form of the word *Ibu*. When it is used as a 'vocative', its pronunciation becomes *buk* [bu'] in Javanese. Therefore, instead of 'mother', it would be more equivalence if it was translated into 'mom' (since 'mom' is also well-known as the short form of the word 'mother').

Another headword is *trengginas* in page 586. The headword means *tjoekat sarta trampil* in *Baoesastra Djawa* (Poerwadarminta, 1939:620). The similar meaning is stated by Purwadi (2007:560), *trengginas* means the ability of working in good manner and the capability of facing and avoiding the obstacle and

problems. He specifically stated that a leader should have this *trengginas* character. The English translation is not quite equivalent with the meaning in the two references mentioned. The translator has translated directly into 'swift, quick-moving'.

The translator also waives another meaning of *jabang bayi* in page 229. Besides 'newborn baby', the headword is also an expression of exclamation. He also does not give pronunciation mark to every headwords. Its spelling is also found not accurate in some headwords. However, to conduct further critics and analysis on the issues, the research have to be completed with triangular data collection where the data is being crosschecked to the Javanese native speakers.

The researcher also finds Indonesian inflections such as *meng-* in additional information of some headwords (ex: *angon (mengangon)* in page 23, *atur (mengaturkan)* in page 34. According to the explanation in *Introduction* part of the dictionary, headwords in the dictionary are taken from the usage of their informants (Echols and Shadily, 2003: xx). The *Jv* labelled headwords are taken from the Javanese speaker's usage. When Indonesian inflections are recorded in the appearing of the headwords in the dictionary, it means that the headwords are commonly used with the inflection. On the other hand, the not so-called Javanese origin headwords such as *orang* (page 399) and *belun* (page 67) are also labelled *Jv* with the same reason: it is being used by the informants that are closely associated with Javanese speakers, even though they are not of the Javanese etymology.

### 4.1.2 Description Technique

Next technique found in the data is description. The technique is one of the options used when the translator could not find the equivalent word in target language. There are 426 headwords or 41% data translated using description technique. This technique is the second most applied in the data. Most of the data in Table 2 are cultural words that are untranslatable due to the different culture between the source and the target language. Some of those cultural words are *wiyaga*, *waranggana*, and *tirakat*. Below is some of the data that are translated using the description technique.

**Table 2**

| No. | Indonesia   | English  | Page |
|-----|-------------|--|------|
| 1   | Adiguna     | Rely too much on o.'s own abilities  | 4    |
| 2   | Aji gineng  | Science of sexual knowledge  | 8    |
| 3   | Ampiran     | Stopping-off place   | 17   |
| 4   | Baduk       | Low wall near gate or doorway where o. can sit                                     | 39   |
| 5   | Baja        | Mixture of oil and burnt coconut shell for blackening teeth                        | 42   |
| 6   | Bakda       | The celebration at the end of the fasting month                                    | 44   |
| 7   | Cedal       | Suffer from speech defect characterized by pronunciation of /r/ as a tap or as /l/ | 108  |
| 8   | Celupak     | Oil lamp without a chimney   | 110  |
| 9   | Cureng (ny) | Put on serious face, frown   | 126  |
| 10  | Dal         | 5 <sup>th</sup> in series of eight years   | 128  |
| 11  | Dalem       | Residence of high official, palace of king   | 129  |
| 12  | Dedek       | Mixture of rice and bran, by product of milling used as animal feed                | 135  |
| 13  | Embah       | Term of address and reference for grandparent                                      | 156  |
| 14  | Empal       | Spiced and fried chunks of beef  | 157  |

|    |       |  |     |
|----|-------|--|-----|
| 15 | Endon | Stay for a considerable length of time | 158 |
|----|-------|--|-----|

The discussion begins with *bawon* that is translated into ‘share of rice harvest received for o.’s service during harvesting’ in page 59. The headword means *pari opahan buruh derep* in *Bausastra Jawa* (Atmodjo, 1998:31). The specific number of the share is 1/6 of the harvest (Puwadi, 2007: 52). However, the meaning of the headword in the Javanese dictionary is already suitable with its English translation given in the dictionary. There is no one to one translation for the headword in English since the concept of *bawon* is not available in the target language culture. Based on the translation, the translator is said to use the description technique.

The same case is executed in *bakda* that is translated into ‘the celebration at the end of the fasting month’ in page 44. The translation is suitable with its meaning in *Bausastra Jawa* (Atmodjo, 1998:31) *riyaya Sawalan/lebaran lan sak panunggalene*. Instead of translating it into more general word or adapt the translation into the word(s) that is common in the target language culture, the translator prefers to use description technique to translate the headword.

Another headword is *embah* in page 156. In *Baoesastra Djawa* (Poerwadarminta, 1939: 119), *embah* means *éjang; wong toewane bapa oetawa bijoeng*. English actually has its equivalent for the word *embah*, ‘grandparent’ (Echols and Shadily, 2008: 278). However, instead using the literal technique, the translator chooses the description technique by translating it into ‘term of address and reference for grandparent’. If the translator had the intention to introduce the headword and to prioritize the understanding of the users at the same time, he

could use the amplification technique which maintaining the headword while giving the additional information to the word. This is how the translation of the headword using the amplification technique:

**embah** embah (term of address and reference for grandparent).

The following table is another data of *Jv* labelled headwords translated using description technique.

| No. | Indonesian            | English   | Page |
|-----|-----------------------|---|------|
| 16  | Gudeg                 | Young jackfruit cooked in coconut milk with spices  | 196  |
| 17  | Gus                   | Respectful term of address by adults to boys or youth   | 199  |
| 18  | Jangan                | Vegetables cooked with soup or gravy  | 235  |
| 19  | Jangkrik              | Exclamation used as a euphemism for <i>diancuk</i>  | 235  |
| 20  | Kulo nuwun            | What is called out to announce arrival at house, ask to be come in  | 316  |
| c   | Kuluk                 | A man's court headdress shaped like a fez   | 316  |
| 22  | Kuntianak, kuntilanak | A malicious supernatural being that is the spirit of a woman who died in childbirth and that appears as a beautiful young woman with a hole in the dark | 318  |
| 23  | Lédék                 | Dance performed at feasts by hired dancers joined by honored spectators   | 334  |
| 24  | Lulur                 | Herbal cosmetic used to lighten complexion  | 351  |
| 25  | Madon                 | Chase after women   | 353  |
| 26  | Mangir                | Powder to lighten the skin  | 360  |
| 27  | Maro, maron           | System of renting rice fields sharing the crop 50-50  | 363  |
| 28  | Ngéngér               | Live with s.o (esp, relatives) and do chores in return for breath and board   | 388  |
| 29  | Ngeres                | Unpleasant or irritating sensation due to sand or dut   | 388  |
| 30  | Ontong                | The whole banana flower including petals  | 397  |

The description technique is applied in the translation of *gudeg* in page 196. In *Baoesastra Djawa* (Poerwadarminta, 1939: 153), the headword means *arane olah-olahan sing digawé gori oetw boeng*. Since the headword is the name of Javanese traditional food that is not existed in the target language, the translator uses the description technique into 'young jackfruit cooked in coconut milk with spices'.

Next discussion is *kuluk* in page 316. According to Purwadi (2007:81), *kuluk* means 'head cover' decorated with *garuda* motive in gold yellow colour based, and white, green, and yellow jewels. In *Bausastra Jawa* (Atmodjo, 1998: 180), *kuluk* means *makutha/panunggul: kethu ageme para priyayi kraton ing pasowananan*. The translator could translate *kuluk* into man's court head dress in target language culture using adaptation technique or generalization technique. Instead, he uses the description technique and translates it into 'a man's court headdress shaped like a fez'.

In page 388, there is a headword which also translated using description technique. The headword is *ngèngèr* which means *ngabdi; mèloe marang wong lija dadi batoerin* *Baoesastra Djawa* (Poerwadarminta, 1939: 384). The concept of following or staying in someone's place and doing the domestic works in return in Javanese culture does not exist in target language culture. Thus, the translator uses description technique to translate the headword into 'live with s.o (esp, relatives) and do chores in return for breath and board'.

Another headword is *ontong* in page 397 that means *djantoeng (kembang gedang)* in *Baoesastra Djawa* (Poerwadarminta, 1939: 452). The target language

does not have specific name for banana flower and its petal. Therefore, the translator uses description technique to translate it into 'the whole banana flower including petals'. The following table is another data of *Jv* labelled headwords translated using the description technique.

| No. | Indonesian        | English  | Page |
|-----|-------------------|--|------|
| 31  | Orak-arik         | Stir fried cabbage with eggs   | 398  |
| 32  | Oyék              | Dish made from cassava   | 400  |
| 33  | Paing             | 2d day of java week  | 403  |
| 34  | Panembrama        | Song welcoming a celebrity opening an important event  | 407  |
| 35  | Panggih           | Ritual meeting at the wedding of a couple being married  | 407  |
| 36  | Selak             | Have to do s.t. immediately without delay  | 492  |
| 37  | Sengkelit         | The wearing of a kris stuck in a belt at the back of waist                                       | 501  |
| 38  | Sentong           | Small inner room of a house (traditionally used for family ceremonies or as a storage room)      | 502  |
| 39  | Takir             | Water container made of banana palm leaves, palm fronts, etc                                     | 543  |
| 40  | Tal               | Fan palm, the leaves of which were formerly used for writing on                                  | 544  |
| 41  | Tampah            | Winnowing tray   | 547  |
| 42  | Ulap-ulap         | k.o. hand gesture in traditional dances. <b>meng-kan</b> perform such a gesture with (the hand). | 601  |
| 43  | Wewe, wewe gombel | k.o. ugly female ghost with sagging breasts.   | 614  |
| 44  | Wiron             | Pleats in a batik wraparound. <b>Ber-</b> pleated.   | 615  |
| 45  | Wuku              | o. of the 30 seven-day periods which make up the 210-day calendar cycle.                         | 615  |

Of the table above, the discussion is on *wuku* in page 615. In *Baoesastra Djawa* (Poerwadarminta, 1939: 667), *woekoe* means *wektoe lawase 7 dina (kèhé*

*ana 30*). There is no equivalent term in the target language that refers to the same concept. Instead of using the borrowing technique or other source language oriented technique, the translator uses the description technique to translate the headword into 'o. of the 30 seven-day periods which make up the 210-day calendar cycle'.

The description technique is also applied in the translation of *wiron* in page 615. In *Baoesastra Djawa* (Poerwadarminta, 1939: 665), *wiron* means *lempitan tetoempoekan toemrap ing djarit, iket lan sak panunggalane*. In offline *Merriam Webster's 11th Collegiate Dictionary*, there is an equivalent word to *wiron* called 'pleat' which means (transitive verb) 1 fold; especially to arrange in pleats; 2 pleat a skirt and (noun) 'a fold in cloth made by doubling material over on itself; also something resembling such a fold'. However, instead of using the equivalent word, the translator prefers to use the description technique to translate the headword into 'pleats in a batik wraparound. **ber**-pleated'. Even though there is no information in the previous definitions in what kind of fabric/cloth the pleats are applied, the translator gives additional word *batik* to describe the kind of cloth (*jarik*) that is usually being pleated in the source language culture.

The technique is also applied in the translation of the headword *sentong* in page 502. *Sentong* means *goetekan ing sadjroning omah (dianggo papan toeroe lan sak panunggalane* (Poerwadarminta, 1939: 557). The headword is also already borrowed into *Kamus Besar Bahasa Indonesia*. It means *kamar; bilik* (KBBI Offline 1.3). According to Aditya in [http://krjogja.com/web/news/read/1517/Membedah\\_Bagian\\_Dalam\\_Rumah\\_Joglo](http://krjogja.com/web/news/read/1517/Membedah_Bagian_Dalam_Rumah_Joglo), *sentong* is a bedroom for the member of the family. The number of *sentong* in a house depends on the amount of the

person in a family. Of the references on the meaning of *sentong* mentioned, the headword is actually could be translated using direct technique into 'bedroom'. Yet, the translator chooses the description technique and translates it into 'a small inner room of a house (traditionally used for family ceremonies or as a storage room)' in the dictionary. However, referring to the meaning in the Javanese dictionary, Indonesian dictionary, and the article above, the description of *sentong* in its translation is not quite equivalent. The translation of *sentong* in the dictionary is related into ceremony and more into the description of storeroom in a house. On the other hand, Purwadi (2007:49) defines *sentong* as 'one special room that no one can not enter except the elder where offerings being placed for honouring the ancestor'. The meaning of *sentong* in this definition is more specific than the other three references. Yet, it is still not quite equivalent with its English translation. Eventhough it mentions about 'the place for storing the offering for the ancestor' which has the similar functions for storeroom in the English translation, but the definition also does not have the ceremonial nuance mentioned in the English translation.

#### **4.1.3 Generalization Technique**

Of the findings, there are 20 or 2% *Jv*headwords translated using the generalization technique. The headwords are translated using more general or neutral term in the target language. The following are some data that are translated through generalization technique.

Table 3

| No. | Indonesian          | English               | Page |
|-----|---------------------|-----------------------|------|
| 1   | Aji saka            | An ancient java ruler | 8    |
| 2   | Belet               | Have the need         | 65   |
| 3   | Bongkrek            | Inedible              | 87   |
| 4   | Destar              | Head cloth            | 142  |
| 5   | Geplak              | Sweet cake            | 185  |
| 6   | Kelasa              | Mat                   | 273  |
| 7   | Paés                | Makeup                | 402  |
| 8   | Rawuh               | Come                  | 452  |
| 9   | Sampéan             | You                   | 478  |
| 10  | Selingkuh           | Dishonest, corrupt    | 494  |
| 11  | Sentrap sentrup     | Nasal                 | 503  |
| 12  | Sowan               | Visit                 | 525  |
| 13  | Suwar-suwir         | k.o. Sweetmeat        | 537  |
| 14  | Telédék             | Dancing girl          | 562  |
| 15  | Téyol               | Exhausted             | 574  |
| 16  | Topong <sub>2</sub> | k.o. rimless hat      | 585  |
| 17  | Trembesi            | k.o. tree.            | 586  |
| 18  | Udeng               | Headcloth (for men)   | 600  |
| 19  | Widuri              | k.o. shrub.           | 614  |
| 20  | Wisik               | Inspiration.          | 615  |

There are 20 or 2% *Jv* labelled headwords translated using the generalization technique. Generalization technique is a technique of translation using more general or neutral term in the target language. For the discussion, *Aji Saka* is translated into ‘an ancient Java ruler’ in page 8. Instead of maintaining the name when giving the description on its translation, the translator as if gives the translation of the name (or ‘term’ for the non-expert reader who does not have any idea that *Aji Saka* is a name) as ‘an ancient Java ruler’. On the other hand, the ‘ancient Java ruler’ is not only *Aji Saka* (Rahardjo, 2011:55), so that not all the ancient Java ruler could be called as *Aji Saka*. Thus, besides giving the description, the translator could use the borrowing technique by maintaining the term and giving its description: ‘*Aji Saka*; an ancient Java ruler’. Thus, the readers

not only would get the information that there is one ancient Java ruler named Aji Saka, but also they would not generalize that all of the Java ruler are called Aji Saka.

Next discussion is *bongkrek* that is being translated into ‘inedible’ in page 87. In *Bausastra Jawa* (Atmodjo, 1998:46), *bongkrek* means *bungkil*. In the same dictionary (Atmodjo, 1998:51), *bungkil* means *emplengan ampas kacang*. The definition is not suitable for its translation in the bilingual dictionary: ‘inedible’. The translator has generalized *bongkrek* as something that are not suitable to eat although the translation is not related to the meaning of *bongkrek* in *Bausastra Jawa*.

The following headword is *belet* in page 65. The word (*ke-*) *belet* in *Bausastra Jawa* (Atmodjo, 1998:36) means *selak arep (bebuwang lsp)*. The same word is already borrowed in Indonesian language and became a headword in 1.3 offline version of *Kamus Besar Bahasa Indonesia*. In the dictionary, the headword means ‘*ingin sekali; tidak tertahan lagi untuk melaksanakan keinginan*’. The headword is translated into *have the need* in Echols and Shadily’s Dictionary. It does not represent the strong urge and its emergency nuance of meaning in the source language. Therefore, *belet* in Echols and Shadily’s dictionary is said to used generalization technique since its English translation of *have the need* or ‘*memiliki kebutuhan*’ in Indonesian language is still too general.

Next discussion is *geplak* in page 185. *Geplak* in *Baoesastra Djawa* (Poerwadarminta, 1939:144) means *aran panganan* or ‘name of food’ in English. The definition is more general than its translation in Echols and Shadily’s

dictionary ‘sweet cake’. However, the translation is more general than the definition of *geplak* in <http://www.negerikuindonesia.com/2015/06/geplak-makanan-khas-dari-bantul.html>. According to the site, *geplak* is a traditional food from Bantul, Yogyakarta, which is made from desiccated coconut and palm sugar or cane sugar. The food tastes sweet and each of it is made in different color.

Instead of translating it using description technique, the translator chooses the generalization technique. By translating it into ‘sweet cake’, the translator is said to translate it into more general concept. However, the translation could lead the user to the illustration of any sweet cake in target language. Below is the picture of *geplak* as illustration.



Next discussion is *sampéan* in page 478. In *Baoesastra Djawa* (Poerwadarminta, 1939:542), *sampéjan* means *kowé*. The headword is translated into ‘you’ in the dictionary. The translation seems already equivalent and seem so nly need literal technique or direct translation to translate it. Yet, there are different addressees of ‘you’ according to the level of politeness in Javanese. ‘You’ could be translated

into *kowe*, *sampeyan*, and *panjenengan* in the Javanese culture depends on the situation on whom the speaker addressed to. English only has one word to address second person singular pronoun, thus, the headword is generalized into ‘you’.

Next headword is *paés* in page 402 that means *1 rerenggan; 2 rerenggan gambaran ing batoek (toemrap pangantèn lan sak panunggalane); 3 matjak (ramboet ouetawa rai)* in *Baoesastra Djawa* (Poerwadarminta, 1939:456). Even though there are three meanings available in the dictionary, *paés* is identical to the second meaning that is the make-up drawing in the forehead of the Javanese bride. The drawing in *paes* is philosophical. Each of the curves has its own deep meaning. Below is the illustration of *paes* in Solo.



[www.swantinadyas.blogspot.com](http://www.swantinadyas.blogspot.com)

Since there is no equivalent term on the philosophical forehead drawing for the bride in the target language, the translator has generalized the headword into ‘make-up’.

The same technique is applied in the translation of *sowan* in page 525. In *Bausastra Jawa* (Atmodjo, 1998:369), *sowan* means *seba, mara menyang dhedhuwuran* or ‘visiting higher position people’. The headword is translated only into ‘visit’ in the dictionary. Since the translator uses more neutral and general word, it could be concluded that he uses generalization technique to translate the headword.

The following headword is *sentrap-sentrup* in page 503. The headword means *tansah njerot oembelin Baoesastra Djawa* (Poerwadarminta, 1939:542), while ‘nasal’ means ‘(noun) a nasal part; a nasal consonant’, (adjective) of or relating the nose’ in offline *Merriam Webster’s 11<sup>th</sup> Collegiate Dictionary*. The meaning of the headword in Javanese dictionary is more specific: the sound of the act of frequently inhaling the nasal mucus. Of the definition of ‘nasal’ in the English dictionary, the headword is translated using more neutral or more general word and could be concluded as being translated using generalization technique.

Another discussion is *kelasa* in page 273. The headword means *nam-naman pandhan lan sak panunggale kanggo lungguh/turu* in *Bausastra Jawa* (Atmodjo, 1998:395). It also has the specific meaning as the cover for the place where a group of *pesinden* (traditional singer) and *pengrawit* (traditional music player) sit in a performance (Purwadi, 2007:254). On the other hand, in offline *Merriam Webster’s 11th Collegiate Dictionary*, ‘mat’ means ‘**1 a** :(1) a piece of coarse, woven, plaited, or felted fabric used especially as a floor covering or a support; (2) a piece of material placed at a door for wiping soiled shoe soles, **b** : a decorative piece of material used under a small item (as a dish) especially for

support or protection, **1** : a large thick pad or cushion used as a surface for wrestling, tumbling, and gymnastics; **2** something made up of densely tangled or adhering filaments or strands especially of organic matter ex. an algal mat; a mat of unkempt hair, **3** : a large slab usually of reinforced concrete. After checking the meaning of *mat* in English dictionary, it could be concluded that the translator has translated the headword into generalization technique. *Kelasa* in Javanese concept is identical with *pandan* woven. Even though in one of the definitions of *mat* mentions about the organic material, it does not specifically states that it is from *pandan*. Therefore, the translation is concluded using the generalization technique.

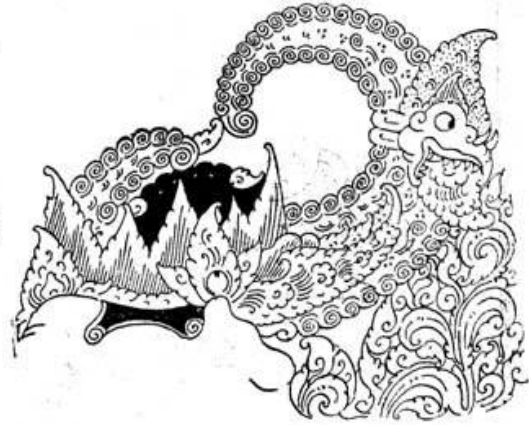
The following discussion is on *wisik* in page 665. The headword means *pitoedoe* (*wewarah*) *gaib* in *Baoesastra Djawa* (Poerwadarminta, 1939:665), while its translation ‘inspiration’ in offline *Cambridge Advance Learner’s Dictionary 4<sup>th</sup> Edition* means ‘1 someone or something that gives you idea of doing something; 2 sudden good idea; 3 someone that people admire and want to be like’. Of the references, the headword meaning is more specific into ‘divine guidance’, while the translation is more general into the idea or someone that make someone to do something. Therefore, it could be concluded that the headword is translated using the generalization technique.

Next headword is *topong* in page 585. In *Bausastra Jawa* (Atmodjo, 1998:395), *topong* means *pepethan makuthane wayang*. The headword is translated into more neutral or more general definition ‘kind of rimless hat’. The definition would lead the dictionary’s users to random rimless hat image in their

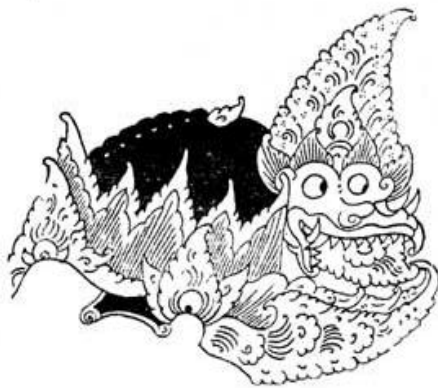
language. To have a picture of it in Javanese language, below is the illustration of *topong*.



1. Djangkang polos.



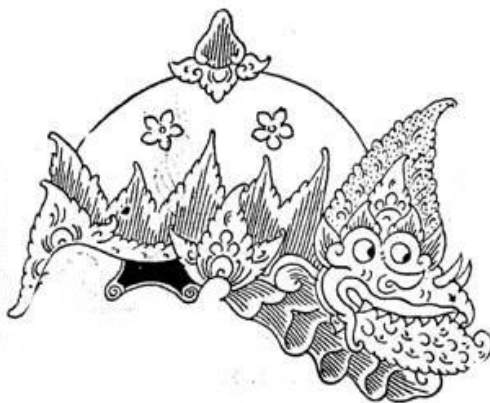
2. Djangkang lungsèn.



3. Djangkang praba.



4. Makuta.



5. Topong.



6. Topong makuta.

[http://www.pitoyo.com/duniawayang/gallery/details.php?image\\_id=466](http://www.pitoyo.com/duniawayang/gallery/details.php?image_id=466)

#### 4.1.4 Amplification Technique

Amplification is a technique of introducing details that are not formulated in the source text; information, explicative paraphrasing. There are eight or 0.76% data that are translated using amplification technique.

**Table 4**

| No. | Indonesian      | English   | Page |
|-----|-----------------|---|------|
| 1   | Lho             | My! (Exclamation of surprise at learning)         | 342  |
| 2   | Momot           | Carry (a load, passengers)                        | 376  |
| 3   | Ngarsa dalem    | The sultan (of yogya)                             | 387  |
| 4   | Pinisepuh       | Elders (of a village or any organization)         | 429  |
| 5   | Taék            | Bullshit! Exclamation of surprise or disagreement | 540  |
| 6   | Témbong         | Spot, esp facial birthmark                        | 564  |
| 7   | To <sub>1</sub> | Right? (particle eliciting agreement).            | 581  |
| 8   | Waduh           | Ouch! Ow! (expression of pain)                    | 610  |

Four headwords (no. 1, 3, 4, and 5) in the table are expressions used usually in oral communication. The headwords are translated into interjection words in target language. Since the nuance of meaning and the culture of the target language are different, the headwords are translated into the nearest expressions and added by details using the amplification technique.

The discussion is on *lho* in page 342. In *Bausastra Jawa* (Atmodjo, 1998:197), the headword means *tembung sabawane gumun, kaget (ngantepake surasa)* or ‘the expression of astonishment, surprise (for emphasizing the meaning). The headword is translated into the nearest expression in the target language culture by giving the detail using the amplification technique.

Another headword is *momot* in page 376. According to *Baoesastra Djawa* (Poerwadarminta, 1939:330), *momot* means *1 bisa amot akèh; 2 ngemot (isi) barang-barang lan sak panunggalane (toemrap grobag, praoe lan sak panunggalane)*. On the other hand, one of the meanings of ‘carry’ in offline *Merriam Webster’s 11th Collegiate Dictionary* is ‘to contain and direct the course of’. However, the translator does not only translate the headword into ‘carry’, but also gives additional information using amplification technique into ‘carry (a load, passenger). The information would be useful for the user to achieve better understanding of the headword’s meaning.

Next discussion is *pinisepuh* in page 429. In *Bausastra Jawa* (Atmodjo, 1998:330), the headword means *wongkang dianggep tuwa/juru rembug*. The ‘elder’ is actually already equivalent with the headword’s meaning. Yet, the translator does not only use the direct technique to translate the headword but also giving the information to the translation using amplification technique. The technique is used to increase the user’s understanding.

The same technique is used to translate the headword *to* in page 581. The headword means *tembung sabawa kanggo ngantebake pitakon, pakon, nyatane gagasan (pira ta, gelis ta, rak iya ta lan sak panunggalane)* (Atmodjo, 1998: 377). The headword is translated into the nearest expression in the target language culture, yet also giving the explanation of the expression using the amplification technique into ‘right? (particle eliciting agreement).

Another headword is *témbong* in page 564. The headword means *blentong ireng ning rai* in *Bausastra Jawa* (Atmodjo, 1998: 384). The translator could use

the description technique to translate the headword like the definition in the Javanese dictionary or direct technique by translated into ‘black spot in the face’. Instead, the translator uses amplification technique by giving the direct translation ‘spot’ then giving it additional information for user’s better understanding into ‘spot, especially facial birthmark’.

#### 4.1.5 Modulation Technique

As stated earlier, modulation is a translation technique of changing the point of view, focus, or cognitive category in relation to the source text. For example, ‘tea bag’ is translated into *teh celup* in Indonesian. The English version emphasizes on “the package” of the tea, while the Indonesian version focuses on “how to make” the tea. Even though translated in different point of view, the result of the translation has the same nuance of meaning. The following data are translated through modulation technique.

**Table 5**

| No. | Indonesian  | English  | Page |
|-----|-------------|--|------|
| 1   | Abu blarak  | Cleansing powder   | 2    |
| 2   | Clola clolo | Act stupid   | 120  |
| 3   | Dempal      | Physically strong  | 137  |
| 4   | Kemrungsung | Uncomfortable  | 279  |
| 5   | Nerimo      | Passive  | 387  |
| 6   | Nyunyut     | Be soggy   | 393  |
| 7   | Oblak       | Spacious   | 394  |
| 8   | Paga        | Basket   | 402  |
| 9   | Wanti-wanti | Repeatedly, time after time.<br><b>Me-</b> tell s.o. repeatedly, warn. | 612  |

As presented in Table 5, there are nine *Jv* labelled headwords or 0,86% data that are translated using the modulation technique. The discussion on the data is the first headword *abu blarak* in page 2 that is translated into ‘cleansing powder’. According to *Bausastra Jawa* (Atmojo, 1998:41), *blarak* means *godhong krambil* or ‘coconut leaves’, so that *abu blarak* means ‘ashes from coconut leaves’. *Abu blarak* is used as *abu gosok* which functions as cleaner powder. It helps to clean the stain and crust in the cooking and eating utensils. Back then, when cooking still uses traditional stove, *abu blarak* is used to clean the back part of the wok, pan, and other cooking utensils that are difficult to clean with soap.

On the other hand, there is no such kind of cleaning preparation in the target language culture that is made from the same material. The cleaning powders in the target language culture are usually detergent or soap-based. Hence, the translator does not translate it based on its material but he focuses on its use as cleansing powder.

Next headword is *clola-clolo*. It is translated into *act stupid* in page 120. In *Bausastra Jawa* (Atmodjo, 1998:68), *clolo* (*clola --*) means *clula-clulu*, *kesasar mrana-mrana* or ‘kesasar ke mana-mana’ in Indonesian language. On the other hand, in offline version of *Merriam-Webster 11<sup>th</sup> Collegiate Dictionary*, *act* means ‘the doing of a thing’, while *stupid* means ‘acting in an unintelligent or careless manner’ so that *act stupid* means ‘doing an afcting in an unintelligent or careless manner’. Acting stupid is the effect of *clula-clulu* (being lost), so that the translation of *clola-clolo* into ‘act stupid’ is not based on its literal meaning but based on the effect of it.

The same case is on *kemrungsung* in page 279. In *Bausastra Jawa* (Atmodjo, 1998:164), the headword means *ora tenterem atine*. On the other hand, ‘uncomfortable’ means ‘1 causing discomfort or annoyance, 2 feeling discomfort’ in offline version of *Merriam-Webster 11<sup>th</sup> Collegiate Dictionary*. The state of being *kemrungsung* indeed causes the uncomfortable feeling. Instead of translating the headword into the description technique for instance, he prefers to use the modulation technique by taking the effect of being *kemrusung* as the translation.

The following discussion is on *nerimo* in page 387. The headword means *nampa kalawan panuwun, wis marem/trima* (Atmodjo, 1998: 241), while its translation ‘passive’ in offline *Cambridge Advance Learner’s Dictionary 4<sup>th</sup> Edition* means ‘no acting to influence or change a situation; allowing other people to be in control’. The effect of applying *nerimo* or accepting your destiny could be being passive or not doing anything. Since it is translated by giving the effect of it not by its definition, the headword is said being translated using modulation technique.

Another headword is *paga* in page 402. In *Bausastra Jawa* (Atmodjo, 1998: 305), *paga* means *lincak susun kanggo wadah abrag pawon* or ‘wooden stacks used for storing kitchen utensils’. On the other hand, *basket* means ‘any of various lightweight usually wood containers’ in offline *Merriam-Webster 11<sup>th</sup> Collegiate Dictionary*. Of the references, the headword is translated using the modulation technique. The translation only focuses on its use of storing not translating the headword based on its meaning.

#### 4.1.6 Particularization Technique

There are only five or 0,48% headwords found in the data that are translated using the particularization technique. Using the technique, as stated earlier, translator uses more precise or concrete term to translate the headwords. Particularization technique is found in the following data in Table 6.

**Table 6**

| No. | Indonesian           | English             | Page |
|-----|----------------------|---------------------|------|
| 1   | Bancakan             | Ritual feast        | 47   |
| 2   | Nyamikan             | Sweet snacks, candy | 392  |
| 3   | Ocak-ocak<br>(meng-) | Choke               | 395  |
| 4   | Sato                 | Wild animal         | 484  |
| 5   | Sunan                | Ruler of Surakarta  | 533  |

First discussion is the *J<sub>v</sub>* labelled headword *bancaan* that is translated into ‘ritual feast’ in page 47. *Ritual* in Merriam-Webster’s 11<sup>th</sup> Collegiate Dictionary offline version means ‘of or relating to rites or a ritual’, while *feast* means ‘an elaborate and usually abundant meal often accompanied by a ceremony or entertainment’. Consequently, *ritual feast* could be described as ‘an elaborate and usually abundant meal often accompanied by a ceremony that is related to a ritual. On the other hand, *bancaan* in *Bausastra Jawa* (1998:27) means *slametan* ‘*syukuran; biasanya dilakukan dengan jamuan makan dan minum*’. The meaning of *bancaan* in Javanese dictionary is more general than its English translation. The feast in the Javanese version does not always have to do with ritual. Its English translation is specifically stated that the feast is related to a ritual. Thus, the translation of *bancaan* in the dictionary is being particularized.

Next discussion is *nyamikan* in page 392 which is translated into ‘sweet snacks, candy’. *Nyamikan* in *Bausastra Jawa* (1998:285) means *panganan pacitan nalika ngombe teh lan sak panunggalane* or ‘tea time snack, etc.’ The meaning in Javanese dictionary is more general. It does not specify the kind of the snack. On the other hand, *nyamikan* is translated into more specific kind of snack as ‘sweet snacks, candy’ in the dictionary. Therefore, the headword is particularized.

The following discussion is *ocak-ocak* in page 395. According to *Bausastra Jawa* (1998:299), *ocak-ocak* means ‘*diobah-obahake bola-bali (gendul isi banyu lsp)*’. The headword is translated into *choke*. In offline version of *Merriam-Webster 11<sup>th</sup> Collegiate Dictionary* of, *choke* means ‘to check or block normal breathing of by compressing or obstructing the trachea or by poisoning or adulterating available air’. The action of choking might include the shaking movement described in the meaning of *ocak-ocak*. Therefore, the headword is said translated using particularization technique.

The fourth discussion is *sato* in page 484. *Sato* means *kewan* in *Bausastra Jawa* (1998:354) or ‘animal’ in English. The headword is translated into ‘wild animal’ in the dictionary. Thus, the headword is translated using the particularization technique.

Next headword is *sunan* in page 533. According to *Bausastra Jawa* (Atmodjo, 1998:374), *sunan* means *sesebutane para wali; sesebutane panjenengane nata ing Surakarta*. The headword is translated using particularization technique into *Ruler*

of Surakarta; waiving that the headword could also have the meaning as an addressee for *wali* (a religious leader or a holy person in Islam).

#### 4.1.7 Adaptation Technique

Table 7 is a collection of data that are translated using adaptation technique. There are fourteen or 1.3% of the data. It is mentioned in the previous chapter that adaptation technique replaces a source text (ST) cultural element with one from the target culture. Below is all the data in the Table 7 that are translated using the adaptation technique.

**Table 7**

| No. | Indonesian      | English                      | Page |
|-----|-----------------|------------------------------|------|
| 1   | Bapak gede      | Uncle                        | 52   |
| 2   | Betet           | Parrot, long tailed parakeet | 76   |
| 3   | Biyuh           | Oh no!                       | 83   |
| 4   | Bobok           | Soothing powder              | 84   |
| 5   | Delikan         | Game of hide and seek        | 136  |
| 6   | éntog           | Manila duck                  | 160  |
| 7   | Lha             | Well, yes, of course         | 342  |
| 8   | Liwet           | Boiled rice                  | 346  |
| 9   | Pakdé           | Uncle                        | 404  |
| 10  | Primbon         | Divining manual              | 437  |
| 11  | Réog, réok      | Cackle, masked dance         | 459  |
| 12  | Ruat            | Exorcism ritual              | 467  |
| 13  | Srimpi          | Court dance                  | 526  |
| 14  | We <sub>1</sub> | Gosh!                        | 614  |

The discussion is started from the two headwords that are translated the same. The two headwords are *bapak gede* in page 52 and *pakde* in page 404. Both headwords are translated into ‘uncle’. The two headwords are translated the same since *pakde* is a short form of *bapak gede*. It means ‘father’s/mother’s older brother’. In the Javanese culture, there are addressees for the hierarchy of age in

the family. Beside *bapak gede* or *pakde*, there are also *ibu gede* or *bude* for father's/mother's older sister', *bapak cilik* or *paklik* for father's/mother's younger brother' and *ibu cilikor bulik* for father's/mother's younger sister'. English language culture does not have the same kinship concept. Since the headwords are translated into uncle, it could be said that the translator has adapted the concept into the target language culture.

Next headword is *bobok* in page 84 which is translated into *soothing powder*. In *Bausastra Jawa* (1998:45), *bobok* means *bangsane paremor 'sejenis parem'*. *Parem* in the same dictionary (1998:316) means *bobok saka beras, kencur lsp.* The word is also borrowed in Indonesian language and became the headword in 1.3 offline version of *Kamus Besar Bahasa Indonesia* which means 'daun, umbi-umbian, dsb. yang dilumatkan (dengan batu penggiling, dsb.) dipakai sebagai obat luar dengan cara menempelkannya pada bagian yang sakit'.

Since the same concept of *bobok* is not available in the target language, it is adapted to the nearest concept of medication treatment that has the same function. The different of it is on the physical form of the material. Soothing powder is in the form of powder, while *bobok* is in the form of pounded or crushed leaves or spices.

The same technique is used to translate the headword *lha* in page 342. In *Baoesastra Djawa* (Poerwadarminta, 1939: 254), *lha* is described as *wangsoelané jèn dioendang*. The translator could translate the headword using the same technique (description), but he translates it into 'well, yes, of course' the equivalent

expressions in the target language culture. Thus, the translator has used the adaptation technique to translate the headword.

Another headword is *ruat* in page 467 that is translated into ‘exorcism ritual’. In *Baoesastra Djawa* (Poerwadarminta, 1939: 534), *ruat* is spelled *roewat* means 1 *loewar saka ing panenoeng (pangesot, wewoedjudan sing salah kedaden; 2 loewar saka ing bebandan paoekoemaning dewa*. It aligns with the definition in *Bausastra Jawa* (Atmodjo, 1998: 349), *ruwat* means *luwar saka ing tenung/esot, bebandan/ukuming Dewa*. The similar meaning is stated by Purwadi (2007:441) that *ruwat* is held for the purpose of shunning a person from Betarakala (in Javanese credence) and waiving the catastrophe to live in peace, happy, and blessed. The translator adapts the translation of the headword into the similar practice in the target language culture, ‘exorcism ritual’. The definition of ‘exorcism’ in <http://www.dictionary.com/browse/exorcism?s=t> is ‘1 the act of exorcising; 2 the ceremony or the formula used in exorcising’. It also aligns with the definition in offline *Merriam Webster’s 11<sup>th</sup> Collegiate Dictionary*, exorcism is ‘1 the act of exorcising; 2 a spell or formula used in exorcising’. In the same offline dictionary, ‘exorcise’ means 1 to expel (an evil spirit) by adjuration; 2 to free of an evil spirits. In the Catholic Church, ‘exorcism’ is the use of exorcism in the Roman Catholic faith for those who are believed to be the victims of demonic possession ([https://en.wikipedia.org/wiki/Exorcism\\_in\\_the\\_Catholic\\_Church](https://en.wikipedia.org/wiki/Exorcism_in_the_Catholic_Church)). Of the references, it is clear that the translator has adapted the headword into the nearest equivalent practice of *ruwat* in the target language culture: exorcism ritual.

Another discussion is *betet* that is translated into *parrot* and *long tailed parakeet* in page 76. *Parrot* in offline *Cambridge Advanced Learner's Dictionary-4<sup>th</sup> Edition* means 'a tropical bird with a curve beak, often kept as a pet and trained to copy human voice'. In Echols and Shadily's *English-Indonesian Dictionary* (2005:419), *parrot* means 'burung beo'. While in offline V.1.3 *Kamus Besar Bahasa Indonesia*, *beo* means 'burung berbulu hitam berkilau yang dapat dilatih menirukan bunyi (kata-kata, nyanyian, dan sebagainya)'. Referring to the two dictionaries, in this case, *betet* is adapted into 'burung beo'.

Other translation of *betet* is *long tailed parakeet*. In offline *Cambridge Advanced Learner's Dictionary-4<sup>th</sup> Edition*, *parakeet* means a *small parrot with a long tail*. This option translates *betet* with another type of 'parrot'. For illustration, the picture of *betet*, parrot, and parakeet are given below. Of the pictures, it could be concluded that the translation of *betet* is adapted to the same kind of birds in the target language. The translator has compared it to the birds with the curve beak (*parrot and long-tailed parakeet*).



Betet

Parrot

Parakeet

Next discussion is *srimpi* in page 526 which is translated into ‘court dance’ in the dictionary. The headword means *lelangen djoget sing djoget wong wadon tjajahe 4 oetawa 5* in *Baoesastra Djawa* (Poerwadarminta, 1939: 582). In *Bausastra Jawa* (Atmodjo, 1998: 370), *srimpi* means *arane joged ing kraton (sing njoged wong 4—5 para putri)*. On the other hand, ‘court dance’ means ‘a dignified dance for performance at a court’ in <http://www.dictionary.com/browse/court-dance>. The definition of *srimpi* in Atmodjo’s dictionary and the definition of ‘court dance’ seem already equivalent. However, the dance is actually different in performance, its players, and could also be different in philosophy. Yet, the translator has translated the headword by adapting it into the dance in the target language culture which also held in court, ‘court dance’. Below is the illustration of *srimpi* and court dance to see their differences.

Court Dance



<http://www.thatwomanisme.com/2015/11/a-court-dance-in-elizabeth.html>

### Srimpi Dance



<http://www.negerikuindonesia.com/2015/06/tari-serimpi-tarian-tradisional-dari.html>

The following discussion is on *primbon* in 437. In *Baoesastra Djawa* (Poerwadarminta, 1939: 513), *primbon* means *lajang kang ngemot pétoengan, petèk lan sak panunggalane*. It is usually used to calculate the date of marriage, appropriate or good day of doing big important occasion, to interpret the meaning of one's dream, and so on. In the target language, there is a book related to the insight and conjecture called *divining manual*. It is identical to *dowsing manual* that is used as a guidance to practice the divination and prophesy. The translator has translated the headword into *divining manual*. Thus, he uses adaptation technique by translating it into the similar term in the target language culture.

#### 4.1.8 Borrowing Technique

The translator is said using the borrowing technique when he takes a word or expression straight from another language. It can be pure (without any change) or it can be naturalized (to fit the spelling rules in target language (TL)). Out of 1.039 *Jv* labelled headwords, there is only one datum or 0,096% data which is

translated using this technique. Below is the headword that is translated using the borrowing technique.

**Table 8**

| No. | Indonesian | English               | Page |
|-----|------------|-----------------------|------|
| 1   | Durén      | Durian fruit and tree | 151  |

*Durén* in *Bausastra Jawa* (Atmodjo, 1998:45) means *arane wit lan wohe* or ‘name of a fruit and tree’ in English. The word *duren* also exists in Indonesian language and become a headword in KBBI V online with the same meaning. On the other hand, the word *durian* is already borrowed into English vocabulary from Indonesian language (Echols and Shadily, 2003:151; Echols and Shadily, 2005:203). Therefore, the translation of *duren* in Echols and Shadily’s dictionary uses borrowing technique. Of the table above, it is seen that the headword is being naturalized. It fits and follows the spelling rules in target language.

There are also headwords from Javanese origin that are found being translated into English using the borrowing technique such as *batik* (page 56) and *keris* (page 287). However, since they are not labelled *Jv*, the headwords are not included into the result and analysis.

#### 4.2 Translation Ideology

The ideology of translation is the translator’s tendency on how he/she would do the translation: whether he/she would have a dominant tendency to the source language or target language. As mentioned in the previous chapter, there are two translation ideologies: domestication and foreignization. Domestication is

translation ideology that has the orientation to target language, while foreignization is translation ideology that has the orientation to source language. The ideology is concluded from the dominant technique, influenced by the purpose of the dictionary, and the political background issues around the dictionary making which affect the preference in the dynamics translation factors and the decision on text analysis.

#### 4.2.1 Dominant Technique

Of the analysis, the findings are translated into English using eight techniques. There are literal translation 53%, description 41%, generalization 2%, amplification 0,76%, modulation 0,86%, particularization 0,48%, adaptation 1.3%, and borrowing 0,096%. Of the 1039 data, 99,9% or almost all of the *Jv* labelled headwords are translated using the techniques that have the orientation to target language. Only 0,096% data or one headword found being translated using the technique that has the orientation to source language (borrowing technique). Since the dominant techniques are into the target language, the translation ideology of the *Jv* labelled headwords in Echols and Shadily's *Indonesian-English Dictionary* is domestication.

#### 4.2.2 The Purpose of the Dictionary

As mentioned earlier in the theoretical framework, the purpose of a dictionary also influences the translation ideology. Dictionary for productive purpose tends to use the translation techniques with the orientation to source language, while

dictionary for receptive purpose tends to use the translation technique with the orientation to target language. According to Echols and Shadily (2003: xv), the aim of the dictionary is to give comprehensive coverage to forms a foreigner might run across in Indonesian readings, from this era or from the past, but excluding classical Malay literature. The dictionary should also be useful to Indonesians who wish to learn English equivalents of Indonesian words, but it has not been developed primarily for that purpose, since many English words can be defined only by a sequence of Indonesian words. The target users of the dictionary are English speakers who need to know Indonesian and who deal with Indonesian writing. Of the explanation of the aim and target user, it is clear that the dictionary is a passive or receptive type dictionary which concerns more into the users understanding. It explains on why the translator uses the techniques that have the tendency to the target language. Of the data, it is seen that when the translator does not find the one-to-one translation of a headwords, he prefers to use the description, amplification, finding the more general or particular words, or even modulate it to explain the headwords in the target language. As stated in the previous chapter that the receptive dictionary tends to localize, based on the dictionary purpose, the translation of the *Jv* labelled headwords in Echols and Shadily's Indonesian-English Dictionary is also proved using domestication.

### 4.2.3 The Political Background Issues: Imperialistic Abroad and Xenophobic at Home

As stated in the previous chapter, the translation is influenced by the target language writer, norm, culture, setting and tradition. Those factors mentioned in the dynamics translation diagram will pull the translation into the tendency of ideology. The dictionary was originally named *An Indonesian-English Dictionary* and first published on 1961 by Cornell University in America. On the other hand, there is a political ideology of translation in contemporary Anglo-American culture called ‘imperialistic abroad and xenophobic at home’. Based on the political issue, foreign text should be translated or assimilated into target language or must be localized (translated into domestication).

On the other hand, Hasan Shadily, the dictionary’s lexicographer from Indonesia, is a scholarship awardee of the USIS (United States International Scholarship) who went to Cornell University where he met Prof. Dr. John M. Echols (the South East Asian linguistics and literature expert) (<http://kebudayaan.kemdikbud.go.id/ditwdb/2015/12/17/hassan-shadily-penyusun-kamus-indonesia-inggris-dan-inggris-indonesia/>). Funded by United States of Ministry of Education and Cornell University, Echols and Shadily composed the bilingual dictionary of Indonesian-English.

As mentioned earlier in the theory of text analysis, the translator also has to be aware of the setting (where the translation would be published and his clients as well as the client’s requirement on the translation). Since the one who give the translator’s job to make the dictionary is the publisher, in this case, the

translator's client is the publisher. It is reasonable if the dominant techniques found in this research are into the target language and therefore concluded as applying the domestication ideology since the client is of the American origin, its financial support is of Ministry of Education of America, the translation is held in America, and the translator is also an awardee of the American scholarship, where at the same time, there is a political ideology of translation called 'imperialistic abroad' in the contemporary Anglo-American culture, which pushes the translation of the headwords in the Echols and Shadily' *Indonesian-English Dictionary* into the domestication ideology.

Another supported finding related to tendency of ideology of 'imperialistic abroad and xenophobic at home', even though there is no study on *Echols and Shadily's English-Indonesian Dictionary* yet, the researcher found that they (the translators, publishers and related institution) do produce the dictionaries in different purpose. *The Indonesian-English Dictionary* is produced for passive or receptive type dictionary, while the *English-Indonesian Dictionary* is produced in contrary. One of the findings is that they do not provide the pronunciation of the headwords in *Indonesian-English Dictionary*, but they provide it in *English-Indonesian Dictionary*.

## CHAPTER V

### CONCLUSION

Research on *Jv* labelled headwords in Echols and Shadily's *Indonesian-English Dictionary* has been conducted. There are 1.039 data found. Of the analysis, the findings are translated into English using eight techniques. There are literal translation 53%, description 41%, generalization 2%, amplification 0,76%, modulation 0,86%, particularization 0,48%, adaptation 1.3%, and borrowing 0,096%. 0,096%. Of the 1039 data, 99,9% or almost all of the *Jv* labelled headwords are translated using the techniques that have the orientation to target language. Only 0,096% data or one headword found being translated using the technique that has the orientation to source language (borrowing technique).

Since the technique which shows the tendency to the source language is only found one (borrowing) and only found in one headword, the translation ideology of the *Jv* labelled headwords in Echols and Shadily's *Indonesian Dictionary* (2003) is concluded as domestication. The ideology is also influenced by the aim of the dictionary making and the political ideology of translation of 'imperialistic abroad and xenophobic at home' in contemporary Anglo-American culture. The aim and the target user of the dictionary show that the dictionary is a passive or receptive dictionary, which has the tendency to translate the headwords using the domestication theory. The publisher, the funding institution, and the setting of the dictionary making is American nuance where a theory of 'imperialistic aboard' of

contemporary Anglo-American culture of foreign translation transparency leads to domestication ideology.

The translation of *Jv* labelled headwords in Echols and Shadily's *Indonesian-English Dictionary* is dominant to target language. The translators do not maintain the headword in almost all of their translation and almost do not use the technique that could introduce the source language to target language.

This study is a preliminary research. *Jv* labelled headwords are only a part of the dictionary. Further research is needed to find out the translation technique and ideology of the whole headwords in the dictionary.

Even though the dictionary claims that it does not provide etymologies (Echols and Shadily: 2003:xx), it gives labels to headwords with ethnic group to which a certain usage is associated. For example the *Jv* label for (*Jv*) which indicates that the usage is associated with Javanese speakers. However, it does not necessarily mean that the form is of Javanese origin (although it most often will be). Thus, in inventorizing and studying the *Jv* labelled headwords, the researcher found that there are headwords with *Jv* label that are not Javanese origin. Yet, there are also headwords from Javanese origin which are not labelled *Jv*.

The lack of this thesis is that the data is not validated or veriflicated to the Javanese speakers. The headwords in the dictionary are only analysed by comparing the meaning from source language dictionary into target language dictionary and other references such as encyclopaedia and internet sources. However, this research is indeed limited as a library research. Therefore, the data

and the references in the process of the analysis are taken from the printed documents/sources.

To prove the claim that English words are taken into Indonesian language using foreignization ideology and in contrary, Indonesian language is taken into English using domestication ideology, further research should also be conducted to headwords in Echols and Shadily's English-Indonesian Dictionary.



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## **APPENDIX**



**Table of Meaning Comparison**

| No. | Headwords | Javanese Dictionary  | English Translation                          | English Dictionary  | Technique                |
|-----|-----------|--|--|---|--------------------------|
| 1   | Resik     | <i>ora reged; suci, murni, tulen</i> or 'not dirty; pure, genuine'   | 'pure, clean'                                | free from dust, dirt or taint   | literal translation      |
| 2   | Lanang    | <i>kosok baline wadon</i> or 'the opposite of female'  | male   | a man or a boy; a male person   | literal translation      |
| 3   | Wungu     | <i>warna abang tjampoer biroe</i> or 'colour of mix red and blue'  | purple                                       | 'any of various colours that fall about midway between red and blue in hue'                             | literal translation      |
| 4   | Soegih    | <i>1 doewe banda akeh; 2 kadoenoengan apa-apa sing akeh</i>  | 'wealthy'                                    | having wealth; very affluent;<br>2 characterized by abundant  | literal translation      |
| 5   | Bongkrek  | <i>bungkil; emplengan amplas kacang</i>  | inedible                                     | not suitable or sage to eat   | generalization technique |
| 6   | Belet     | <i>selak arep (bebuwang lsp)</i>   | have the need                                | have a condition requiring supply or relief   | generalization technique |
| 7   | Geplak    | <i>aran panganan:</i>  | sweet cake                                   | a sweet baked food made from a mixture of flour, sugar, and other ingredients (such as eggs and butter) | generalization technique |
| 8   | Sampeyan  | <i>kowe</i>  | you  | used to refer to any person or to people in general   | generalization technique |
| 9   | Lho       | <i>tembung sabawane gumun, kaget (ngantepake surasa)</i>   | My!<br>(Exclamation of surprise at learning) | used by itself and in phrases to express surprise, excitement, or fear                                  | amplification technique  |
| 10  | Momot     | <i>1 bisa amot akèh; 2 ngemot (isi) barang-barang lan sak panunggalane (toemrap grobag, praoe lan sak panunggalane).</i> | 'carry (a load, passenger)                   | to contain and direct the course of'  | amplification technique  |

|    |                    |  |   |  |                             |
|----|--------------------|--|---|--|-----------------------------|
| 11 | Pinisepuh          | <i>wongkang dianggep tuwa/juru rembug</i>  | Elders (of a village or any organization) | of earlier birth or greater age  | amplification technique     |
| 12 | To                 | <i>tembung sabawa kanggo ngantebake pitakon, pakon, nyatane gagasan (pira ta, gelis ta, rak iya ta lan sak panunggalane)</i> | Right? (particle eliciting agreement).    | to a great degree  | amplification technique     |
| 13 | abu blarak         | <i>godhong krambil; ashes from coconut leafs</i>   | cleansing powder                          | powder to make (someone or something) clean  | modulation technique        |
| 14 | <i>clola-clolo</i> | means <i>clula-clulu, kesasar mrana-mrana</i>  | act stupid                                | act not intelligent  | modulation technique        |
| 15 | kemrungsung        | <i>ora tenterem atine</i>  | uncomfortable                             | 1 causing discomfort or annoyance, 2 feeling discomfort'   | modulation technique        |
| 16 | nerimo             | <i>nampa kalawan panuwun, wis marem/trima</i>  | passive                                   | no acting to influence or change a situation; allowing other people to be in control   | modulation technique        |
| 17 | bancaan            | <i>slametan 'syukuran; biasanya dilakukan dengan jamuan makan dan minum</i>  | ritual feast                              | an elaborate and usually abundant meal often accompanied by a ceremony that is related to a ritual                             | particularization technique |
| 18 | nyamikan           | <i>panganan pacitan nalika ngombe teh lan sak panunggalane</i>   | sweet snacks, candy                       | sweet small amount of food eaten between meals; a sweet food made with sugar or chocolate                                      | particularization technique |
| 19 | ocak-ocak          | <i>'diobah-obahake bola-bali (gendul isi banyu lsp)</i>  | choke                                     | to check or block normal breathing of by compressing or obstructing the trachea or by poisoning or adulterating available air' | particularization technique |
| 20 | sato               | <i>kewan</i>   | wild animal                               | an animal living in nature without human control or care   | particularization technique |
| 21 | bapak gede         | <i>kangne bapak utawa ibu</i>  | uncle                                     | 'father's/mother's   | adaptation                  |

|    |             |  |   |   |                       |
|----|-------------|--|---|---|-----------------------|
|    |             |  |   | older brother   | technique             |
| 22 | bobok       | <i>bangsane parem; saka beras, kencur lsp</i>  | soothing powder   | powder producing feelings of comfort or relief                              | adaptation technique  |
| 23 | <i>ruat</i> | <i>1 loewar saka ing panenoeng (pangesot, wewoedjudan sing salah kedaden; 2 loewar saka ing bebandan paoekoemaning dewa.</i> | exorcism ritual   | '1 the act of exorcising; 2 the ceremony or the formula used in exorcising' | adaptation technique  |
| 24 | srimpi      | <i>lelangen djoget sing djoget wong wadon tjajahe 4 oetawa 5; arane joged ing kraton (sing njoged wong 4—5 para putri</i>    | court dance   | a dignified dance for performance at a court                                | adaptation technique  |
| 25 | duren       | <i>arane wit lanwohe</i>   | Durian fruit and tree   | durian  | borrowing technique   |
| 26 | bawon       | <i>pari opahan buruh derep</i>   | share of rice harvest received for o.'s service during harvesting | -   | description technique |
| 27 | bakda       | <i>riyaya Sawalan/lebaran lan sak panunggalene</i>   | the celebration at the end of the fasting month                   | -   | description technique |
| 28 | embah       | <i>éjang; wong toewane bapa oetawa bijoeng</i>   | 'term of address and reference for grandparent                    | grandparent   | description technique |
| 29 | gudeg       | <i>arane olah-olahan sing digawé gori oetw boeng</i>   | young jackfruit cooked in coconut milk with spices'               | -   | description technique |

