

# TRANSLATION STRATEGIES OF CULTURE-SPECIFIC TERMS IN THE TOURISM TEXTS *SEPOTONG UBUD DI YOGJAKARTA* AND *MENGANTARKAN PULANG SANG PELINGSIR*

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**Abstract:** The study aims to analyze and describe the translation strategies of culture-specific-words in the tourism texts *Mengirim Pulang Sang Pelingsir* and *Sepotong Ubud di Yogyakarta*. It used a descriptive-qualitative. The data were the specific-culture words, terms, or expressions in the tourism texts *Sepotong Ubud di Yogyakarta* and its translation text *A Slice of Ubud in Yogyakarta* (August, 2010: pp. 111-120), and *Mengirim Pulang Sang Pelingsir* and its translation text *Sending Home the Penglingsir* (August, 2008: pp. 89-98) and. The data source included the tourism texts of the GARUDA magazine, published by indomultimedia, Augustus 1<sup>st</sup>, 2010. The data collection applied a content analysis, in-depth interview, and questionnaires. The data validity employed a technique of data or source triangulation and peer debriefing. The data analysis applied an interactive model: data reduction, data display, and conclusion/verification. The results of the study showed that the translation strategies of the culture-specific words, terms, or expressions in the tourism text *Sepotong Ubud di Yogyakarta* are explained as follows: 1) translation by cultural substitution, 2) translation by loanwords with explanation, 3) translation loanwords without explanation, 4) translation by loanwords with definition, 5) translation by loanwords and cultural substitution, and 6) translation by loanwords and transfer. Those of the culture-specific words, terms, or expressions in the tourism text *Mengirim Pulang Sang Pelingsi* can be stated as follows: 1) translation by cultural substitution, 2) translation by loanwords with explanation, and 3) translation by loanword and transfer.

**Keywords:** *specific-culture words, translation strategies, tourism text*

## INTRODUCTION

Transferring a meaning of Indonesian text into English one may often produce a problem of non-equivalence. It may be caused that transmitting a language text into another one generally not only translates it as a tool for communication but also finds a message or meaning that is equivalent to its source or original text's message. It is relevant with the definition of language, stating that language is a tool for conveying information or message. Language can be defined as a system of communication that enables humans to cooperate (*retrieved from en. wikipedia. Org/wiki/ Language*). Therefore, translating a text into another text can mean transferring one culture into another culture. It is line with Nina (in Nababan, 2010: 5), stating that “*translators are*

*permanently faced with the problems of how to treat the cultural aspects implicit in a source text (SL) and finding the most appropriate technique of successfully conveying these aspects in the target language (TL)."* Nida, Dollerup and Lindegard (in Nababan: 2010: 6) states that *"translators should strive to transmit an image of the source culture to the target receptors that corresponds to the image the target culture would claim for itself."*

In reference to the definitions, transmuting one language text into another one should be facilitated more various competencies such as a skill of the two written languages: source or original language as well as target language. It is a major prerequisite or a must for a translator because without that, it will not produce a translation activity.

Text type or text material and translation technique are other competencies that should be mastered by a translator. In relation to the text type, he or she must be able to differentiate one type of text from another, particularly associated with a meaning of word where one word in a language may reflect a meaning that is different from another word due to its text type in use. For instance, the word *morphology* will mean *branch of biology dealing with the form and structure of animals and plants* if it is used in the field of biology; it will reflect a different meaning if it is used in the field of linguistics (in linguistics the term means *study of the morphemes of a language and of how they are combined to make words*) (Hornby: 1984:549).

Likewise, the translator should understand a translation technique. It means that he or she should be fluent or skillful in transferring a language's words, phrases, sentences, clauses, paragraphs, and even larger texts, usually called a discourse, into another language.

Apart from the three competencies above – the two languages (original or source and target languages), text type, and translation technique – he or she should understand translation strategies. Understanding various strategies and using them will be very essential if he or she finds a word, phrase, sentence, and clause that do possibly not have their meaning equivalence in a target language. It is indicated that a culture-specific word, term, or expression in a language does often not have its meaning equivalence in another language. It may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, or social custom, or even a type of food (Baker: 1995: 21). Ordudari states that a culture-bound term is seen as the terms which "refer to concepts, institutions and personnel which are specific to the source language culture ([www . translation directory. com/.../ article1413. php](http://www.translation-directory.com/.../article1413.php)).

In Javanese, for instance, *Warung Hik*, a melting pot with lots of food has no equivalence in another language; also, as a type of Javanese traditional food, the *serabi*, cake made of which is made from rice flour, does not have its meaning equivalence in another language (say in English). To face a non-equivalence of word's meaning in particular, therefore, a translator should understand various translation strategies for transferring a message of written text in language into another language.

Widyamartaya (1989: 62-83) stated that there are three possible translation strategies that can be used by a translator for replacing a text into another text: 1) translation by loanword, 2) translation by loanword with spelling change, and 3) translation by substitution. According to Baker (1995:26-42), translation strategies used by professional translators can be described as follows: 1) Translation by a more general word (superordinate), 2) translation by a more neutral/less expressive word, 3) translation by cultural substitution, 4) translation by or loanword plus explanation, 5) translation by paraphrase using a related word, 6) translation by paraphrase using unrelated word, 7) translation by omission, and 8) translation by illustration.

## **RESEARCH METHOD**

The study aims to analyze and describe the translation strategies of culture-specific-words in the tourism texts *Mengirim Pulang Sang Pelingsir* and *Seotong Ubud di Yogyakarta*. It used a descriptive-qualitative. The data were the specific-culture words, terms, or expressions in the tourism texts *Seotong Ubud di Yogyakarta* and its translation text *A Slice of Ubud in Yogyakarta* (August, 2010: pp. 111-120), and *Mengirim Pulang Sang Pelingsir* and its translation text *Sending Home the Penglingsir* (August, 2008: pp. 89-98) and. The data source included the tourism texts of the GARUDA magazine, published by indomultimedia, Augustus 1<sup>st</sup>, 2010. The data collection applied a content analysis, in-depth interview, and questionnaires. The data validity employed a technique of data or source triangulation and peer debriefing. The data analysis applied an interactive model: data reduction, data display, and conclusion/verification.

## **RESULT ANALYSIS**

### **1. Strategies of Culture-Specific Terms Translation in the Tourism Text *Seotong Ubud di Yogyakarta***

In reference to the data analysis, the strategies used for transferring the culture-specific words, terms, and expressions in the tourism text can be describe as follows.

a. Cultural substitution

In a strategy of cultural substitution, the translator replaces the Indonesia and Javanese cultural terms or expressions with the English ones. It is done by the translator since their equivalents of meaning are found in English. The results of the data analysis can be described as follows.

The word *desa* is replaced with *village* in English. The term *sawah*, a place where the farmers in an urban area, make a living in an agricultural sector) is equivalent to *rice field*. As an adjective, the word *mendesa* is transmuted into *rustic*. The term *simbah* (*kakek-nenek* in Indonesian) is replaced with *grandparents*. The terms *senjata* and *naskah* are translated into *weapons* and *manuscripts*.

The word *raksasa* is transmuted into *giants*.

A change occurs at a lingual unit in which the Indonesian singular noun becomes the plural noun in English. *Lukisan-lukisan* and *upacara-upacara* are equivalent to *paintings* and *ceremonies*. There is no change in lingual unit from Indonesian to English; they are a plural noun. The meaning of the word *kecohan*, a can for saliva commonly known as a Javanese language, is translated into *spittoon*; and *pengrajin* is transmuted into *craft persons*.

The meanings of the terms *panganan*, *kuliner* and *jahe* are respectively replaced with *snacks*, *cuisine* and ginger. The word *palawija* is translated into *staple foods*. The words *pari*, *beras* are replaced with *rice (hulled-unhulled)*. Initially, the translator replaces the word *pari*, *beras* with *rice*; but, for a high readability of translation, he distinguishes *pari* from *beras*, respectively translated into *hulled* and *unhulled* in English.

The Indonesian verbs *bertani*, *berternak* and *berolah seni* are respectively translated into *farming*, *raising animals* and *creating art works*. The meanings of the phrases *dinding kayu*, *tradisi Jawa*, *hutan yang sanget angker*, *asal-usul Tembi*, and *rumah tangga* are respectively to *wood walls*, *Javanese tradition*, *haunted forest*, *origin of Tembi*, and *household goods*.

Likewise, the translator replaces these terms by using a cultural substitution strategy. The expression *rumah berbentuk limasan* is replaced with *(pyramid-shaped) roof*. In

translating it, the modifier *pyramid-shaped* - written in the brackets - goes before the head *roof*. The phrase *kamar mandi tanpa atap* is replaced with *roofless bathroom*. The suffix *-less* in the word *roofless* bears a negative content. The phrases *kerajinan rakyat*, *senjata tradisional*, *perlengkapan dapur*, and *desa tertinggal* are respectively equivalent to *local handicrafts*, *traditional weapons*, *kitchen equipment* and *backward village*.

The words *pertapaan* as a ‘silent’ place for Javanese people’s mediation and prayer and *punakawan* in a story of Javanese leather puppets are transmuted into *hermit retreat* and *comical servants*. In Javanese, the word *bilik* and *pengrajin* are respectively translated into *room or bedroom*, *part of the main house* and *handicrafts*. The expressions *Sang Khalik*, *bahasa Jawa halus* and *abdi* are respectively equivalent to *the Creator*, *refined Javanese* and *royal servant*.

The phrases *peralatan pertanian dan perikanan* and *dolanan anak* are respectively translated into *agricultural and fishing equipments* and *children’s games and toys* in English. The word *bapak dan ibu kepala rumah tangga atau pemilik rumah* is replaced with *parents – the heads of the household and/or owners of the house*. The culture-specific words *patung sepasang pengantin*, *ruang meditasi dan berdoa*, and *area yang sangat disakralkan* are respectively equivalent to *statues of newlyweds*, *space for meditation and prayer* and *sacred area*. The phrase *budaya Jawa* is replaced with *Javanese culture* in English; the expression *masyarakat Tembi* is equivalent to *local people*.

b. Translation by loanword without explanation

The following is describing the data of culture-specific words translation by loanword without expression. In the strategy, the translator does not replace the source language’s terms with English ones. For examples, the terms *Rumah Budaya Tembi*, *Loro Blonyo*, *Rumah Ngadirojo*, *Museum Madyosuro*, *Bapak Dawud*, *Perang Begal*, *Buta Cakil*, *panggih manten*, *wayang kulit*, *macapatan* and *Waroeng Dahar Pulo Segaran* remain or does not change in English at all. Similarly, the words *gending*, *batik* and *macapatan* do not change in the target language.

c. Translation by loanword with explanation

In the strategy strategy by loanword with explanation, it means that the translator borrows a word as well as explains it for a high readability of translation. In the Javanese language, for example, a question sentence *Nembe mawon rawuh nggeh?* does not only

transfer it into the target text but the translator also explains it in English: (*Oh, have you just arrived?*).

The word *midodareni* is not transferred into English but the translator explains it into English: *midadareni (the vigil for the bride on the night before the wedding)*. Likewise, the culture-specific term *pelaminan atau dhampar kencana* is not translated into English, but the translator explains it in English: *dhampar kencana, the golden thrones for the newlyweds*. The term *sagon* – a kind of Javanese traditional cake Istilah – is adopted in English; however, the translator explains it in English: ‘*sagon,*’ *a cake made from rice flour, coconut and sugar*. The phrases *berpuasa ngrowot* and *puasa mutih* are respectively *abstaining from rice (puasa ngrowot)* dan *subsisting only on small amounts of unsalted white rice and sips of plain water (mutih)*; but, the translator adopts the words *puasa ngrowot* and *mutih* in English.

d. Translation by loanword and definition

A translation strategy by loanword and definition means that the translator transfers a culture-specific word by adopting loanword and defining it simply in a target language in reference to an original or source text. For example, the Javanese term *sentong, bilik atau kamar yang merupakan bagian dari rumah induk*, is transferred into ‘*senthong*’ *refers to a room or bedroom, part of the main house*. The word *senthong* is adopted in English text in *italic*. Similarly, the term ‘*Pendhopo Yudonegaran,*’ *sebuah panggung pertunjukan seni di mana pagelaran ‘wayang kulit,’ ‘macapatan’ dan acara-acara seni lainnya sering diadakan* is transmuted into ‘*Pendhopo Yudonegaran,*’ *an open pavilion regularly used for performance of ‘wayang kulit,’ ‘macapatan,’ and other traditional performing arts*.

The phrase *wedang uwuh* in the sentence *Selama di sini saya juga mencoba Wedang uwuh, yang secara harafiah berarti “minuman sampah”, namun minuman ini sangat menyehatkan yang komposisinya terdiri dari tujuh macam antara lain, daun cengkeh kering yang jatuh ke tanah, jahe, gula batu, gula jawa, kayu manis dan sebagainya* is transferred into *I also tried ‘wedang uwuh’, which literally means ‘garbage drink’, but is actually very wholesome, consisting of seven ingredients, including dry leaves that have fallen to the ground from clove trees, ginger, rock sugar, palm sugar and cinnamon*.

e. Translation by loanword and cultural substitution

A translation strategy by loanword and cultural substitution means that the translator adopts as well as translates a culture-specific term. The Javanese terms *senthong kiwo*, *senthong tengah* and *sentong tengen (pasren)* are respectively replaced with *senthong (left)*, *senthong (middle)* and *senthong (right)*. The phrase *dewi Sri* is transmuted into *goddess of Sri*. The phrase *ketua yayasan Rumah Budaya Tembi* is equivalent to *chairman of the 'Rumah Budaya Tembi' Foundation*. The meaning of the terms *seperangkat wayang kulit lengkap dengan layar dan perangkat lainnya* and *lakon Perang Begal* are respectively equivalent to *masing-masing adalah full set of 'wayang kulit,' complete with screen and other equipment* and *episode of 'Perang Begal.'*

f. Translation by transfer and loanword

A translation strategy by transfer and loanword means that the translator transfers as well as adopts a culture-specific term. For example, the phrases *jejeran wayang* is transferred into *'wayang' on display*. The word *wayang* is adopted in English text; the term *jejeran* is replaced with *on display*.

**Table 1: Data of the Culture-Specific, Words, Terms, and Expressions in the Tourism Text *Sepotong Ubud di Yogyakarta***

No	Indonesian and Javanese (Source Languages)	English (Target Language)
1.	desa	Village
2.	budaya Jawa	Javanese culture
3.	masyarakat Tembi	local people
4.	Rumah Budaya Tembi	Rumah Budaya Tembi
5.	Sawah	rice field
6.	suasana pedesaan	rural atmosphere
7.	Waroeng Dahar Pulo Segaran	Waroeng Dahar Pulo Segaran
8.	Secang	<i>secang</i>
9.	suaran gending yang mengalun merdu	Dulcet tones of <i>gending</i>
10.	“men-desa”	rustic
11.	Rumah Ngadirojo	Rumah Ngadirojo
12.	simbah (nenek-kakek)	grandparents
13.	rumah berbentuk limas an	(pyramid-shaped) roof
14.	dinding kayu	wood walls
15.	kamar mandi tanpa atap	roofless bathroom
16.	Pendhopo Yudonegaran, sebuah panggung pertunjukan seni di mana pagelaran wayang kulit, macapatan dan acara-acara seni lainnya sering diadakan	Pendhopo Yudonegaran, an open pavilion reguarly used for performance of <i>wayang kulit</i> , <i>macapatan</i> , and other traditional performing arts
17.	Museum Madyosuro	Museum Madyosuro
18.	ketua yayasan Rumah Budaya Tembi	chairman of the Rumah Budaya Tembi Foundation
19.	peralatan pertanian, perikanan,	agricultural and fishing equipments
20.	dolanan anak, rumah tangga, senjata	chlidren’s games and toys
21.	rumah tangga	household goods
22.	Senjata	weapons
23.	Naskah	manuscripts

24.	gamelan, wayang	gamelan, wayang
25.	tradisi Jawa	Javanese traditions
26.	senjata traditional	traditional weapons
27.	keris, tombak, pedang	keris, spears, and swords
28.	seperangkat wayang kulit lengkap dengan layar dan perangkat lainnya	full set of wayang kulit, complete with screen and othe equipment
29.	lakon Peang Begal	episode Perang Begal
30.	Pertapaan	hermit retreat
31.	<i>Punakawan</i>	comical servants
32.	hutan yang sangat angker	haunted forest
33.	Raksasa	giants
34.	Buta Cakil	Buta Cakil
35.	Godaan	obstacles and temptations
36.	Batik	batik
37.	Senthong	senthong
38.	Senthong	<i>senthong</i> refers to a room or bedroom, part of the main house
39.	Bilik	room or bedroom, part of the main house
40.	senthong kiri	senthong (left)
41.	senthong tengah	senthong (middle)
42.	senthong kanan	senthong (right)
43.	area yang sangat disakralkan	sacred area
44.	bapak dan ibu kepala rumah tangga atau pemilik rumah	parents – the heads of the household and/or owners of the house
45.	senthong tengen (Pasren)	senthong tengen ( <i>pasren</i> )
46.	dewi padi	goddess of rice
47.	Dewi Sri	Dewi Sri
48.	kesuburan dan kemakmuran	fertility and prosperity
49.	cerita Loro Blonyo	tale of Loro Blonyo
50.	patung sepasang pengantin	statues of newlyweds
51.	Kecohan	spittoon
52.	Kastok	hat – and coat-stand
53.	ruang meditasi dan berdoa	space for meditation and prayer
54.	Sang Khalik	Creator
55.	berpuasa ngrowot	abstaining from rice ( <i>puasa ngrowot</i> )
56.	puasa mutih	subsisting only on small amounts of unsalted white rice and sips of plain water ( <i>mutih</i> )
57.	bahan-bahan pokok	basic goods
58.	padi, beras	rice (hulled or huddled)
59.	Palawija	staple foods
60.	kacang, delai, jagung	beans, soybeans, corn
61.	perlengkapan dapur	kitchen equipment
62.	masyarakt Jawa	Javanese
63.	upacara-upacara	ceremonies
64.	panggih manten	<i>panggih manten</i> , when the bride and groom first meet face to face
65.	Midodareni	<i>midadareni</i> (the vigil for the bride on the night before the wedding)
66.	pelaminan atau dhampar kaca	<i>dhampar kaca</i> , the golden thrones for the newlyweds.
67.	lukisan-lukisan	paintings
68.	seniman-seniman	artists
69.	ruang Purworejo	Purworejo room
70.	asal-usul Desa Tembi	origin of Tembi Village



71.	Abdi Dalem	royal servant
72.	Bahasa Jawa halus	refined Javanese
73.	<i>Nembe mawon rawuh nggeh?</i>	<i>Nembe mawon rawuh nggeh?</i> (Oh, have you just arrived?)
74.	<i>Nembe</i>	<i>nembe</i>
75.	Pengrajin	craftpersons
76.	Bertani	farming
77.	Beternak	raising animals
78.	berolah seni	creating art works
79.	Pengrajin	handicraft producers
80.	Bapak Dawud	Bapak Dawud
81.	Kuliner	cuisine
82.	Panganan	snacks
83.	Sagon	<i>sagon</i> , a cake made from rice flour, coconut and sugar
84.	Wedang Uwuh	<i>wedang uwuh</i>
85.	“minuman sampah”	garbage drink
86.	daun cengkeh kering	dry leaves that have fallen to the ground from clove trees
87.	Jahe	ginger
88.	gula batu	rock sugar
89.	gula jawa	palm sugar
90.	kayu manis	Cinnamon
91.	kerajinan rakyat	local handicrafts
92.	desa tertinggal	backward village
93.	pusat produksi kerajinan	center of handicraft production
94.	sawah hijau	green rice fields
95.	Jejeran wayang	Wayang on display

## 2. Strategy of Cultural Terms Translation in the Tourism Text *Mengantar Pulang Sang Penglingsir*

### a. Cultural substitution

The results of data analysis with a cultural substitution strategy can be described as follows. The cultural term *upacara kremasi* is replaced with *cremation ceremony*. The meaning of phrase *Puri Saren Kauh* is equivalent to *palace of Ubud*. The cultural expression *kepala puri* is transmuted into *head of royal household*. The local term of Bali community *bandesa* (*kepala desa*) is translated into *head of the traditional village of Ubud from 1976*. The expression *penasehat utama di dalam hal adat, agama dan budaya Bali* is replaced with *chief advisor on matters of tradition, religion and Balinese culture*.

Similarly, the translation strategy of cultural substitution is used to translate the culture-specific words, terms, or expressions. The expression *Keyakinan Hindu Bali* is replaced with *Hindu Bali belief*. The phrase *penyucian jiwa* is equivalent to *cleansing of the soul*. Because of English grammatical rules, the word *of* is used to relate the word

*cleansing to the soul*. In Indonesian language, the meaning of the phrase *upacara duka* is equivalent to *mournful ceremony*. *Sang Pencipta* (the God) is translated into *the Creator*. The meanings of the phrases *gotong royong* and *acara puncak kremasi* are respectively replaced with *volunteered collective efforts* and *main cremation event*. The meanings of the phrases *wadah bagi jiwa* and *anggota keluarga kerajaan* are respectively transmitted into *vessel for the soul* and *royal family and relatives*.

The Balinese local culture *sumanggan* is translated into *place for offering the final respects*. The phrase *air suci* is equivalent to *holy water*; *almarhum* is transmitted into *remains of the departed*; *lampion* is equivalent to *paper lanterns*; *hari istimewa* is a Indonesian term translated into *special event* in English; and *kesakralan* is transmuted into *sacredness*.

Also, a cultural substitution strategy is used for transferring the culture-specific terms into English. The word *atap* means *roofs*. The expressions *roh jahat*, *keluarga almarhum* and *tempat kremasi* are respectively transmitted into *evil spirits*, *family of the deceased* and *cremation venue*. The specific words *pengusung*, *rukun warga*, *lonceng* and *dilarung* are respectively equivalent to *pallbearer*, *community units*, *bell*, and *set a rift*. The terms *leluhur*, *persembahan* and *budaya lestari* are respectively transmitted into *ancestors*, *offering* and *living culture* in English. The meaning of the word *jenazah* means *remains*. The phrases *ikatan jiwa* is equivalent to *worldly bonds* and *jiwa almarhum* and *keturunan* are respectively equivalent to *soul of the departed* and *clan association*.

b. Translation by loanword with explanation

The results of data analysis with a translation strategy by loanword with explanation can be described as follows. The Balinese cultural terms *pelebon* and *banjar* are adopted in English text without a change in spellings but the translator explains it in English: *pelebon – a cremation ceremony especially for a Balinese royal dan banjar, or traditional villages*. The term “*Perayaan Kehidupan*” is not only adopted in English text but also the translator translates it into English: *Perayaan Kehidupan (Celebration of Life)*.

The term *atman* is adopted in English text; the translation is easy to understand since the term is preceded with *soul* and or ‘*atman*.’ The translator adopts the word *pedanda* (*pendeta*) as well as translates it into *pedanda (priest)*. The local-culture expression

*Penglingsir Puri Ubud* atau seseorang yang sangat dihormati seperti raja is adopted as well as translated into English: *Penglingsir Puri Ubud, one deeply honored as a king*.

The term *bade* is translated into English as well as adopted in English text: *tower (bade)*. The expression *dunia bagian bawah* is replaced with *lower part of the world (bhur)* and the translator adopts the word (*bhur*) in English text. Also, the term *kura-kura (badawang naga)* is translated into *turtle (badawang naga)* where the translator also adopts the word *badawang naga* in English text; *dunia manusia (bwah)* is transmuted into *world of humans (bwah)*; *surga* is replaced with *heaven (swah)*; *kuil (meru)* is transmitted into *temple (meru)*; *bhoma (topeng bermuka seram)* is adopted as well as translated into English text: *bhoma (frightening mask)*; and *topeng garuda* is translated as well as adopted in English text: *garuda mask*.

The Balinese cultural terms *pemakaman (setra)*, *tempat suci keluarga (merajan)*, *kesatuan dengan Tuhan (Moksa)* and *berinkarnasi (samsara)* are respectively translated as well as adopted in English text: *cemetery (setra)*, *family's holy places (merajan)*, *unity with God (Moksa)* and *reincarnated (samsara)*.

c. Translation by loanword without explanation

The result of the data analysis with the strategy is found in the expressions *Dalem Sukawati se-Bali* and *nyekah*. They are adopted in English text and the translator does not translate them into English.

d. Translation by transfer and loanword

The result of the data analysis with the strategy is found in the word *prosesi ngening* that is adopted as well as translated into *ngening procession*.

**Table 2: Data of Culture-Specific, Words, Terms, and Expressions in the Tourism Text *Mengantar Pulang Sang Penglingsir***

No	Indonesian (Source Language)	English (Target Language)
1.	upacara kremasi	cremation ceremony
2.	Puri Saren Kauh	palace of Ubud
3.	kepala puri	head of royal household
4.	<i>bandesa</i> (kepala desa)	head of the traditional village of Ubud from 1976)
5.	Penasehat utama di dalam hal adat, agama dan budaya Bali	chief advisor on matters of tradition, religion and Balinese culture
6.	Keturunan Dalem Sukawati se-Bali	clan association, Keturunan Dalem Sukawati se-Bali
7.	Penglingsir Puri Ubud atau seseorang yang sangat dihormati seperti raja	<i>Penglingsir Puri Ubud, one deeply honored as a king</i>
8.	Pelebon	<i>pelebon</i> – a cremation ceremony especially for a Balinese royal
9.	Banjar	<i>banjar</i> , or traditional villages
10.	“Perayaan Kehidupan”	“Perayaan Kehidupan” (Celebration of Life)

11.	Keyakinan Hindu Bali	Hindu Bali belief
12.	penyucian jiwa	cleansing of the soul
13.	upacara duka	mournful ceremony
14.	soul, or atman	<i>atman</i>
15.	Sang Pencipta	Creator
16.	prosesi Mendak (menjemput) Naga Banda	<i>Mendak (Meeting) Naga Banda</i>
17.	Jenazah	remains
18.	Ikatan duniawai	Worldly bonds
19.	jiwa almarhum	soul of the departed
20.	gotong royong	volunteered collective efforts
21.	acara puncak kremasi	main cremation event
22.	wadah bagi jiwa	vessel for the soul
23.	anggota keluarga kerajaan	royal family and relatives
24.	( <i>Sumanggan</i> )	place for offering the final respects
25.	prosesi ngening	<i>Ngening</i> procession
26.	air suci	holy water
27.	Almarhum	remains of the departed
28.	Lampion	paper lanterns
29.	hari istimewa	special event
30.	Kesakralan	Sacredness
31.	<i>Bade</i>	tower ( <i>bade</i> )
32.	Atap	Roofs
33.	dunia bagian bawah	lower part of the world ( <i>bhur</i> )
34.	kura-kura ( <i>badawang naga</i> )	turtle ( <i>badawang naga</i> )
35.	dunia manusia ( <i>bwah</i> )	world of humans ( <i>bwah</i> )
36.	surga ( <i>swah</i> )	heaven ( <i>swah</i> )
37.	kuil ( <i>meru</i> )	temple ( <i>meru</i> )
38.	<i>bhoma</i> (topeng bermuka seram)	<i>bhoma</i> (frightening mask)
39.	roh jahat	evil spirits
40.	topeng garuda	<i>garuda</i> mask
41.	keluarga almarhum	family of the deceased
42.	tempat kremasi	cremation venue
43.	pemukaman ( <i>setra</i> )	cemetery ( <i>setra</i> )
44.	Pengusung	Pallbearer
45.	rukun warga	community units
46.	<i>pedanda</i> (pendeta)	<i>pedanda</i> (priest)
47.	Lonceng	Bell
48.	Dilarung	set adrift
49.	<i>Nyekah</i>	<i>Nyekah</i>
50.	Leluhur	Ancestors
51.	tempat suci keluarga ( <i>merajan</i> )	family's holy places ( <i>merajan</i> )
52.	Persembahan	offerring
53.	kesatuan dengan Tuhan ( <i>Moksa</i> )	unity with God ( <i>Moksa</i> )
54.	berinkarnasi ( <i>samsara</i> )	reincarnated ( <i>samsara</i> )
55.	budaya yang lestari	living culture

## CONCLUSION

Transmuting culture-specific words, terms, or expressions into target language items - for example from Indonesian to English - frequently displays any problem of non-equivalence. As

regards the problems, therefore, a translator is essential to employ translation strategies for producing equivalent, readable, and acceptable translations.

Based on the data analysis of the culture-specific terms, the results of the study show that translating the culture-specific words, terms, and expressions in the tourism texts into English uses translation strategies such as translation by cultural substitution, translation by loanword with explanation, and translation by loanword with definition. Likewise, it is found that the translator does not translate some terms but adopts them with explanation or definition. It indicates that the translator wants to introduce some local-culture terms to foreign tourist as well as preserve these local terms from being extinct.

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