THE TRANSLATION PROCEDURE AND ACCURACY OF CULTURAL WORDS IN SHORT STORY ZIARAH LEBARAN

A Thesis
Submitted to Letters and Humanities Faculty
in Partial Fulfillment of The Requirements for
The Degree of Strata One

IIN UTAMA JAYANTI
NIM. 1110026000149

ENGLISH LETTERS DEPARTMENT
LETTERS AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY OF SYARIF HIDAYATULLAH JAKARTA
2015
ABSTRACT


The purpose of this research is to analyze the translation procedure and accuracy of cultural words in short story *Ziarah Lebaran* translated by John McGlynn. In this case, the aims of this research are; (1) to find out what cultural words contained in the short story of Ziarah Lebaran, (2) to identify the translation procedures used by the translator in translating the selected cultural words, (3) to analyze the accuracy of meaning that existed at the translation of cultural words in short story *Ziarah Lebaran*.

The method of this research uses qualitative descriptive method. The research questions will be answered in analytical description. The collected cultural words is picked up randomly then classified based on the same kind. The translation procedure is identified by using Javier F. Aixela’s theory. The translation accuracy is analyzed by using Mildred M. Larson’s theory to see the accuracy on the translation of cultural words.

The result of this research are found thirteen data collected from random sampling. Those collected data resulted seven procedures are used to render the selected Indonesian cultural words into English, they are; one data of repetition, one data of intra-textual gloss, four data of naturalization, one data of naturalization and intra-textual gloss, four data of absolute universalization, one data of absolute universalization and naturalization, and one data of deletion. From 13 data are found; two data inaccurate; lebaran and Turun Gunung, one data unclear; duduk menglesot, and ten data accurate; opor ayam, tepa slira, reriungan, ziarah lebaran, palawija, sambal terasi, amben, mudik, sungkem, and bergenteyongan.

Key Words: Translation, Procedure, Accuracy, Cultural Words, Short Story.
APPROVEMENT

THE TRANSLATION PROCEDURE AND ACCURACY
OF CULTURAL WORDS IN SHORT STORY ZIARAH LEBARAN

A Thesis
Submitted to Letters and Humanities Faculty
in Partial Fulfillment of The Requirements for
The Degree of Strata One

IIN UTAMA JAYANTI
NIM. 1110026000149

Approved by:
Advisor I
Drs. Saefudin, M.Pd.
NIP. 19640710 199303 1 006

Advisor II
Abdurroosvij, S.S., M.E.II

ENGLISH LETTERS DEPARTMENT
LETTERS AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY OF SYARIF HIDAYATULLAH
JAKARTA
2014
LEGALIZATION

Name : Iin Utama Jayanti
NIM : 1110026000149
Title : The Translation Procedure and Accuracy of Cultural Words in Short Story Ziarah Lebaran.

The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on April 7th, 2015. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, April 7th, 2015

Examination Committee

Drs. Saefudin, M.Pd.                        (Chair Person)  
19640710 199303 1 006

Elve Oktafiyani, M.Hum.                     (Secretary) 
19781003 200112 2 002

Drs. Saefudin, M.Pd.                        (Advisor I)   
19640710 199303 1 006

Abdurrosyid, S.S., M.EIL.                    (Advisor II)  

Moh. Supardi, M.Hum.                        (Examiner I)           

M. Agus Suriadi, M.Hum.                     (Examiner II)  

DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.


Iin Utama Jayanti
ACKNOWLEDGEMENT

In the name of Allah, the most Gracious, the most Merciful, and the most Beneficent

All praises be to Allah SWT, the lord of Universe, on the overflow of graces and mercies to mankind, who amazingly guides the writer in the process of making this thesis. Peace and Salutation be upon the greatest prophet Muhammad SAW, his family, companions and adherents, who had changed the world from the darkness into lightness.

On the occasion, the writer wants to say many thanks to his beloved parents (M. Al-fin Musyafak and Darniati), who have kept, taught, advised and prayed for his success. “Thanks, I hope you are proud of my graduation”. The writer also wants to give his gratitude to Mr. Drs. Saefudin, M.Pd and Mr. Abdul Rosyid, S.S., M.EIL. As the writer’s advisor for his time, guidance, patience, kindness, contribution in correcting and helping him in finishing his thesis.

The writer would like to express his appreciation to the following people, namely:

1. Prof. Dr. Syukron Kamil, MA. as the Dean of Adab and Humanities Faculty State Islamic University of Syarif Hidayatullah Jakarta;
2. Dr. H. Muhammad Farkhan, M.Pd, the assistant of Dean of Letters and Humanities Faculty;

3. Drs. Saefudin, M.Pd, as the Head of English Letters Department;

4. Elve Oktafiyani, M.Hum, as the secretary of English Letters Department;

5. All the lecturers of English Letters Department thanks for teaching precious knowledge and wonderful experience during the study;

6. All the staff of Library Center of State Islamic University, American Corner Library, and Library Faculty of Adab and Humanities, and Library of Indonesia University;

7. *SOBATSABIT* (Isma, Angel, Maul, and Rima), Muthi, Asih. Nice to have you all, the wonderful girls. Thanks for support, prayer, and everything. Hopefully we can stick together even though will rarely meet later then;

8. The writer’s friends work “RNJ”: Andre Ilham, Agung, Ichsan, Suci, Abdurrahman, Sumantri, Syehab Buya, Kurniawan Prasetyo and the others that cannot mention, for all experience and happiness;

9. *KKN BETA*: Sahroh, Yanti, Windawati, Faruk, Husni, Riza, Gita, Roziq, Adam, Ozi, for all experience and togetherness;

10. All people who have supported me during the finishing this research, Thanks a lot;
May Allah, the all-Hearer and all-knower, always bless’, protects, and gives them more than they have given to the writer. Hopefully, this thesis will be advantageous for all people who read it.

Jakarta, April, 2015

The Writer
# TABLE OF CONTENTS

ABSTRACT ............................................................................................................. i  
APPROVEMENT .................................................................................................... ii  
LEGALIZATION ..................................................................................................... iii  
DECLARATION ....................................................................................................... iv  
ACKNOWLEDGEMENT .......................................................................................... v  
TABLE OF CONTENTS ........................................................................................ viii  
LIST OF FIGURES ................................................................................................... xi  
LIST OF TABLES ..................................................................................................... xii  

**CHAPTER I INTRODUCTION**  
A. Background of the Study ................................................................. 1  
B. Focus of the Study ........................................................................ 4  
C. Research Question ........................................................................ 4  
D. Significance of the Study ......................................................... 5  
E. Research Methodology .............................................................. 5  
   1. Objectives of the Research ......................................................... 5  
   2. Method of the Research ............................................................. 5  
   3. Instrument of the Research ...................................................... 6  
   4. Unit of Analysis ........................................................................ 6  
   5. Research Design ........................................................................ 8  
   6. Technique of Data Analysis .................................................... 9
CHAPTER II THEORETICAL FRAMEWORK

A. Previous Research ............................................................. 10

B. Theory of Translation ........................................................ 12
   1. Translation .................................................................... 12
   2. Process of Translation .................................................. 13

C. Translation of Short Story ................................................. 16

D. Cultural Words ................................................................. 19
   1. Definition of Cultural Words ...................................... 19
   2. Kinds of Cultural Words ............................................. 20

E. Procedure of Translation ................................................... 22
   1. Definition of Procedure ................................................. 22
   2. Kinds of Translation Procedures ................................... 24

F. The Accuracy of Translation ............................................. 31
   1. Accuracy ..................................................................... 31
   2. Ways of Testing a Translation .................................... 35

CHAPTER III RESEARCH FINDINGS

A. Data Description ............................................................... 39

B. Data Analysis .................................................................... 40

CHAPTER IV CONCLUSION AND SUGGESTION

A. Conclusion ........................................................................ 59

B. Suggestion ......................................................................... 60
LIST OF FIGURES

Figure 1: Data Sources........................................................................................................... 7

Figure 2: Research Design..................................................................................................... 8

Figure 3: The Process of Translation by Nida & Taber......................................................... 14

Figure 4: The Process of Translation by Larson................................................................... 15

Figure 5: The Process of Translation by Machali................................................................. 16
LIST OF TABLES

Table 1 : The Data of Cultural Words, Their Classification, the Procedure of Translation, and The Accuracy of Translation ........................................... 39
CHAPTER I

INTRODUCTION

A. Background of the Study

Translation plays as an important role in human life, because it has made communication between people with different languages that could be done appropriately. It is hard to imagine how the intercultural dialogue is conducted to improve understanding and cooperation among nations. Circulation of ideas, knowledge, information, and the values from one nation to another notion will also get hindered without using translation.

In general, translation is a process to transfer the message, knowledge, information, and culture in source language into target language. Translating is often considered as easy. It is occurred because when someone who understands the source language, which is the main component in translation, not necessarily guarantee that they can translate it properly and accurately.

The translation is not as easy as we think. There are various factors that influence the process of translation, one of them is culture. In a translation task, culture is an important element; when the translator does the translation, he does not only transfer the idea or information, but also culture, the process of transferring the idea or information is influenced by the translator culture, it can be seen from the way of translator in understanding and re-express the message through the target language. For example is translating literary texts, such as translating a short story. At
This context, translator must find direct equivalent for a thing or event that is unknown (foreign) in target language culture. In other words, translators have difficulty in finding an equivalent of cultural words or phrase that contains elements of culture, because there is no direct and exact equivalent in the target language.

The word *buku* in Indonesian has a direct equivalent in English, it is *book*, but the cultural word such as *rendang* (a Sumatra’s specific food from Padang) is unknown in English. In this case, there is non-equivalence in translating. It causes the untranslatability in rendering the message between two languages due to cultural differences like perspective, customs, belief, environment, and others.

Therefore, it is necessary to find a procedure or a certain way to obtain the equivalent in translating the non-equivalence which is cultural words. Thus, the translation is acceptable and easily understood by readers who are not familiar with source language culture. The reader should get the intent of the author as a form of establishment of communication between writer and foreign reader. For example, in short story *Ziarah Lebaran*, which was translated into English to be *Holiday Pilgrimage*, there is written phrase *amben* becomes *a wide bamboo bench*. Of course, the translation is acceptable for the readers, because it is comprehensible, and it can communicate between writer and reader. In the translation, the phrase *amben* is described. This way is one of the translation procedures,
which is mentioned as descriptive equivalent. Descriptive equivalent is used to produce a natural translation.

Meanwhile, a good and accurate translation must still be supported, so that the quality of translation can also be maintained. The combination of words in phrases is a very important first step in the process of translation instead of looking for the equivalent lexical of each word separately. For example, the word Rice in Indonesia have same meaning as beras, padi, gabah. To translate this word, first, A translator must know the cultural context of source language to find the exact equivalent.

Also, in looking for suitable word, translator can find the lexical meaning in dictionaries. To translate the words that contain elements of culture, translators have to be more careful and give special treatment in harmonizing the words because he must consider both language and culture.

There are two devices used in translation, i.e. the intellectual and practical device. Intellectual device include a good capability in the source language and target language. Like as knowledge of the subject matter being translated, the application of knowledge societies, as well as skills. Practical devices include the ability to use the references and sources of knowledge about the context of a text.\(^1\) So, before translating the text a translator had to master it.

From the explanation above, there are two main problems; they are no equivalence and no-universality in translation. No-equivalence is no appropriate word in changing source language word that is bound by culture into target language word that is caused the untranslatability. It is no-universality when there is no uniformity in the term and notion translation procedure. In this study, the writer tries to analyze of cultural words in short story of *Ziarah Lebaran* translated by John Mcglynn to English version, *Holiday Pilgrimage*. The writer would like to know the translation procedures used by the translator in translating the cultural words, as well as the results of the translation accuracy.

**B. Focus of the Study**

Based on the background of the study above, the focus of the research is the procedure of translation and the translation accuracy in the short story of *Ziarah Lebaran* by Umar Kayam.

**C. Research Question**

From the focus of the study above, then the research questions are as follows:

1. What are the cultural words contained in the short story of *Ziarah Lebaran*?

2. What are translation procedures applied by the translator (John McGlynn) in translating the selected cultural words of *Ziarah Lebaran*?

3. How is the accuracy of meaning on translation of cultural words in the short story of *Ziarah Lebaran* by Umar Kayam?
D. Significance of the Study

This study will be advantageous to the writer herself and the readers to understand more about the selected cultural words in short story of *Ziarah Lebaran*. In addition, the result of this study are expected to help translation researchers to perform the analysis of text- based on the study of various types in translation, so the analysis and evaluation of the translation can be generated. And also, this study is expected to give advantages for the translator to analyze text more critically and be able to choose the right procedure that thus able to produce a translation that suits the purpose of translation and accepted by the readers of target language.

E. Research Methodology

1. Objectives of the Research

   Based on the research question above, so the aims of this research are:

   a. To find out what cultural words are contained in the short story of *Ziarah Lebaran*.

   b. To identify the translation procedures used by the translator (John McGlynn) in translating the selected cultural words of *Ziarah Lebaran*.

   c. To analyze the accuracy of meaning that existed at the translation of cultural words in short story *Ziarah Lebaran* by Umar Kayam.

2. Method of the Research

   The writer uses descriptive qualitative method in this research. Qualitative method is research which relies on verbal data and non
numerical in the same manner as the basic of analyze and creative problem solving of the research. The writer will describe the data and the results obtained from this research is a form of verbal data words or phrases containing an unknown concept in the short story *Ziarah Lebaran* by Umar Kayam.

3. **Instrument of the Research**

The writer acts as the instrument of the research to get data in the research by reading, marking, classifying, and selecting the data of the cultural words in *Ziarah Lebaran* and its translation, *Holiday Pilgrimage*.

4. **Unit of Analysis**

   The analysis units of the research are *Ziarah Lebaran* short story by Umar Kayam (Indonesian Literature) and its translation, *Holiday Pilgrimage*, by John McGlynn.

---

<table>
<thead>
<tr>
<th>Indonesian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
<td>ZiarahLebaran</td>
</tr>
<tr>
<td><strong>Author/Translator</strong></td>
<td>Umar Kayam</td>
</tr>
<tr>
<td><strong>Year of Publication</strong></td>
<td>2010</td>
</tr>
<tr>
<td><strong>Publisher</strong></td>
<td>PT. Pustaka Utama Grafiti</td>
</tr>
<tr>
<td><strong>Number of Pages</strong></td>
<td>82</td>
</tr>
</tbody>
</table>

**Figure I: Data Source**
5. Research Design

ENGLISH SHORT STORY

CULTURAL WORDS

“The Translation Strategy of Cultural Words In Laskar Pelangi”
By: Rizki Gunawan

“Analisis Terjemahan Madogiwa No Tottochan Totto Chan Si Gadis Kecil Di Tepi Jendela”
By: Melliani

“Translating Strategies to Translate Cultural Words & Expressions Which have No Lexical Equivalent In Target Language”.
By: Ahmad

“Inaccuracy in The Indonesian Legal Translation Into English of The 1945 Constitution of The Republic of Indonesia”
By: Tania Fitria

Cultural Words
1. Peter Newmark
2. Nida & Taber
3. Mohammad Noruz

Accuracy
1. Mildred M. Larson
2. Nida
3. Shuttleworth & Cowie
4. Rahimi

Procedures
1. Mona Baker
2. Peter Newmark
3. Mildred M. Larson
4. Javier Franco Aixela

ANALYSIS

RESULT

Figure II: Research Design
6. **Technique of Data Collection and Analysis**

   The writer uses descriptive analysis technique which is supported by the relevant theories. To analyze the data, the researcher uses the following steps:
   
   a. Focused on 3-4 (title), in short story of *Ziarah Lebaran* and its translation;
   
   b. Reading the short story that has focused and its translation;
   
   c. Marking all cultural words in both of versions and making notes about them in a piece of paper. In *Ziarah Lebaran*, one side of the paper consist of the Indonesian cultural word and the other side has the translation;
   
   d. Classifying the data, based on Newmark’s category of cultural words;
   
   e. Selecting the data by considering the most specific cultural words, that is the concept of Indonesian cultural words that are not found in English;
   
   f. Analyzing the selected data, based on four theories by some expert (Aixela’s, Baker’s, Larson’s and Newark’s) that synthesize into one, this concept for translation procedures; while Larson’s for translation accuracy.
CHAPTER II

THEORITICAL FRAMEWORK

A. Previous Research

There are some previous researches which relate to this research, they are:

The first is journal about “The English translation of the ancient Chinese official system culture from Hong Lou Meng”. Its tell about a significant difficulty in cross-culture language interpretation, however, it has not been sufficient to cause the academic attention. Therefore, based on the “culture-specific items” theory proposed by Aixela and combined with the category framework revised by Professor ZHANG Nanfeng in accordance with E-C translation, this paper explores the target language readers and the referential meaning of the source language through descriptive and comparative analysis of their specific translation strategies and effective performance in Hawkes’ and Yangs’ English translated versions, to reflect the unique national cultural characteristics of the Ancient Chinese official system culture. The differences between this research and Xia Qing is in the theory of accuracy.

The second is the research about cultural words analysis with object a novel in title Laskar Pelangi by Rizki Gunawan (2011) from UIN

---

Jakarta University on the title “The Translation Strategy of Cultural Words In Laskar Pelangi”. The result of Rizki Gunawan’s research are: based on research finding, the translator uses 7 procedures in translating cultural words of Laskar Pelangi, and the most frequently translation strategy that used in his research is domesticating. The differences between this research and Rizki Gunawan’s research are on the object and on the theory. This research focus on the procedure and the accuracy of meaning of cultural words, yet Rizki Gunawan’s just focus on finding whether Indonesian cultural words are domesticated, foreignized or neutral.

The third is the research about Cultural Words Analysis in Japan language which is translated into Indonesian, with object a novel in title Modagiwa no Tottochan. This thesis from an Indonesia University Student, Melliani Yachya Abbas entitled “Analisis Terjemahan Madogiwa No Tottochan Totto Chan Si Gadis Kecil Di Tepi Jendela”(2002). In this Melliani research has found 7 translation procedures. The most translation procedure used by the translator is modulation. The difference between this research and Melliani Yachya’s research is only adding about accuracy.

The fourth is thesis still from UIN Jakarta University, Ahmad Suhaimi (2009). His thesis entitled “Translating Strategies to Translate Cultural Words & Expressions Which have No Lexical Equivalent In

---

Target Language”. The purpose of his research is to identify the meaning of the source text and express the same meaning in receptor language with forms which may be very different from those of the source text (cross language equivalent). The differences between this research and Ahmad Suhaimi’s research is on the level of accuracy. Ahmad Suhaimi’s research just focus on the strategy and expressions, no look at the quality of translation.

The fifth is the research about inaccuracy analysis from UIN Jakarta University with object legal translation, by the title “Inaccuracy in The Indonesian Legal Translation Into English of The 1945 Constitution of The Republic of Indonesia” (2012) by Tania Fitria Jayanti. The differences of the research is Tania’s research focused on inaccuracy of legal translation, and this research focuses on accuracy of cultural words.

B. Theory of Translation

1. Translation

Translation is the connection between two different languages. But for the beginning, the translator should be known what translation means are.

---

6 Ahmad Suhaimi, 2009, *Translating Strategies to Translate Cultural Words & Expressions Which have No Lexical Equivalent In Target Language*, (State Islamic University: Jakarta), p. 3.

There are some definitions of translation taken from many sources, such as:

a. Translation is rendering the meaning of a text into another language in the way that the author intended the text.\textsuperscript{8}

b. Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).\textsuperscript{9}

c. Translation is consist in reproducing in the receptor language the closest natural equivalent of the source language message, first in term of meaning and secondly in term of style.\textsuperscript{10}

In this case, the writer conclude the translation is a process to transfer the message, information, and culture in source language into target language. The translation is not easy to do because of the differences between two languages also include cultural differences, so the translator should be master in his field.

2. Process of Translation

Translation is an extremely complex process. In the translation, especially for complex texts, there are steps that must be traversed by the translator to generate a good and accurate translation. Some experts

\begin{itemize}
  \item \textsuperscript{8} Peter Newmark. 1988, \textit{A Textbook of Translation}. (New York: Prentice Hall), p.5.
\end{itemize}
proposed his theory about these measures. Among the opinions, the opinions of Nida and Taber including the most widely referenced.

Nida and Taber said that the translation process takes place in three stages:

![Figure 2: The Process of Translation by Nida & Taber](image)

The translation process stated by Nida and Taber are: (1) Analysis, in this step, a translator explore the meaning and the grammatical relationship of source language word or compound word; and, (2) Transfer, the transfer of the sense which is in the mind of translator from language A to language B; and (3) Restructuring, the sense that has been transferred is restructured in order to make the final message fully acceptable in the receptor language.\(^{11}\)

There is another opinion about that concept, Larson says that translation consist of three steps, He presents the diagram as follow:\(^1\)

\[\textbf{Source Language} \quad \text{Receptor Language}\]

- **Text to be translated**
- **Discover the meaning**
- **Re-express the meaning**

**MEANING**

\textbf{Figure 3: The Process of Translation by Larson}

In this concept Larson suggests: (1) studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text; (2) analyzing the source language text to determine the meaning; and (3) re-constructing the same meaning by using the lexicon and grammatical structures which are suitable in the receptor language and its cultural context.\(^2\)

Basically, both of the theories have the same in the aim and the step. The aim of them is to produce the good translation. The Nida’s steps are begun with analysis, transfer, and re-constructing which is same with the step of discovering the meaning, meaning, and re-expressing the meaning by Larson.

\(^1\) I\textit{bid}. p. 4.
But, the writer thinks that both of models are not clear and not complete. Actually, after translating, we should be back to the first step when the translation is still unnatural. Then, go to the next step. After that, we can back to the first step again and repeated until the translation is good enough. The good process one is like a cycle. Therefore, the writer agrees with Machali concept as she explained in her book as follow: \[^{14}\]

![Figure 4: The Process of Translation by Machali](image)

This stage is to avoid the confusion in analyzing a text. So, if the source text is translated very difficult and involves ambiguous words, the translator can only go back and forth from the analysis into transfer or vice, until convinced that the understanding and analysis are correct.

C. Translation of Short Story

1. Short story as the part of Literary Genres

Literature as the core of artistic writing always becomes the object of analysis or research for those related to the scope of academics. The analysis of the literature can be very wide; then people attempt to analyze it through its genres.

---

Commonly, many people know that literature genres can be divided into three parts, they are: poetry, prose, and drama. But, it is not proper to be a reference in a scientific analysis, since the division does not cover all forms of literary genres universally. According to Edgar V. Roberts: ¹⁵

“Literature may be classified into four categories or genres: (1) prose fiction, (2) poetry, (3) drama, and (4) nonfiction prose. Usually the first three are classed as imaginative literature.”

Based on the quotation above, the literary genres can be divided into four genres, they are: prose fiction, poetry, drama and non fiction prose.

The object of study in this thesis, the prose fiction itself, has some sub genres, just as stated by Edgar V. Roberts; ¹⁶ they are: the folk tale, the epic, the romance, allegory, satire, novel, and short story. Through the quotations above, it is known that the prose fiction is divided into some sub divisions; one of them is the short story.

2. The definition of short story

Short story as the part of the prose fiction genres can be defined as the prose fiction works that may be read in a brief time. This is according to Edgar Allan Poe who states that “the short story has the

---

¹⁶ Ibid.
‘unity of effect or impression’ was of prime importance, and this unity could be obtained only in works that could be read ‘at one sitting’.  

The definition of short story based on the time of reading it, is still not accurate enough to describe the short story. Edgar states that short story;

“A compact, concentrated work of narrative fiction that may also contain description, dialogue, and commentary. Poe used the term ‘brief prose tale’ for the short story, and emphasized that it should create a major, unified impact.”

While Richard Taylor also defines that;

“The short story, on the other hand, is a particularly modern conception and did not gain recognition as an important literary form until the last half of the nineteenth century. It is similar to the novel in all characteristics except that it limits itself to a single, complete episode and makes up in compression and intensity for what it lacks in scope and breadth of vision. The short story is an outgrowth of the modern concern for the examination of artistic materials and forms. In it we see the basic unit or building block of the novel isolated for examination.

From the explanation above, it can be concluded that short story is a form more realistic than the tale and of modern origin and it is more than just a sequence of happenings.

---

D. Cultural Words

1. Definition

Translation is a process which involve two languages, namely source language and target language. It can be said that translation involving two different cultures. Translation is the process of finding meaning and conveys the meaning of a culture into another culture. Therefore, cultural differences between source language and receptor language, it makes translator difficult in producing translation well, because it needs to know and learn the culture of both languages.

Culture consists of shared ideas and concept (belief, values, norms and goal) and material possessions of a society that are passed on from one generation to another. According to Newmark, definition of culture is “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expressions”. Culture is unique to a particular community and not instinctively mastery as well as walking or sleeping, but through a process of habituation and learning from generation to generation.

Newmark says, “most ‘cultural’ words are easy to detect, since they are associated with a particular language and cannot be literally translated, but many cultural customs are described in ordinary

---


21 Peter Newmark, 1988, op.cit. p. 94.
language (‘topping out a building’, ‘time, gentlemen, please’, ‘mud in your eye’), where literal translation would distort the meaning and a translation may include an appropriate descriptive-functional equivalent”. Therefore, it can be concluded that cultural words is a particular words used in a group of people interact or communicate each other in a period time which can not be literally translated. As Nida and Taber said in Xia Qing, the translation of cultural words is “a translation in which the content of the message is change to conform to the target culture in some way, and/or in which information is introduced which is not linguistically implicit in the original.23

2. Kinds of Cultural Words

Newmar states, cultural words can be categorized into five, namely:24


It is a geographical feature that can be normally distinguished from other cultural terms in that they are usually value-free, politically and commercially. It includes flora, fauna, winds, plains, hills, natural condition.

For example: wedus gembel, Pangkalan Punai (recreation place), Randu (plant), etc.

b. Material culture (artefacts).

It is the culture specific element that includes clothing, food, trasportation, tools and equipments, etc.

---

22 Ibid, p. 95.
24 Ibid.
For example:

1. **Food**: bajigur, rendang, sate, etc.

2. **Clothes**: anarok, kanga (Africa), sarong (south-seas), kebaya (Indonesian), dhoti (India).

3. **Houses and towns**: kampong, chalet, tower, low-rise.

4. **Transport**: bike, delman, rickshaw, moulton, cabriolet, tilbury.

c. **Social culture**.

   work and leisure such as the names of music, games or dance that is typical in certain areas.

   For example: keroncong, kuda lumping, kopi darat, malam takbiran, etc.

d. **Organization, customs, ideas**: political, social, legal, religious, artistic.

   The linguistic manifestations of this concept cannot be translated into a language where the audience is unfamiliar with it.

   For example: PAUD (Play Group: Pendidikan Anak Usia Dini) bupati, camat, sumpah pemuda, kartini days, and so on;

e. **Gestures and habits**.

   In this case, there is a distinction between description and function which can be made where necessary in ambiguous cases: if people smile a little when someone dies or give a thumbs-up to signal OK, all of which occur in some cultures and not in others.
These are activities or actions carried out from generation to generation.

For example: *kerja bakti, nujuh bulan, khitan, lamaran*, etc.

E. Procedure of Translation

1. Definition

There are distinction in science of translation. The distinction is in mentioning the certain way of translator to translate words, phrases, clauses, and sentence. Newmark states it as translation procedure. Baker says this concept as translation strategy. Moreover, Molina and Albir mention this notion as translation technique. Which is the right term whether procedure, strategy, or technique is?

To make it clear, it’s better to see each definition in dictionaries. According The Macquarie Dictionari in Machali, “a procedure is the act or manner of proceeding in any action or process”. In Kamus Besar Bahasa Indonesia (KBBI), prosedur as an equivalent of procedure refers to “tahap kegiatan untuk menyelesaikan suatu masalah; metode langkah demi langkah secara pasti dalam memecahkan suatu masalah” (a step of

---

activity to solve the problem or a step by step method exactly in solving the problem).

The word “strategy” means “a plan that is intended to achieve a particular purpose.” The other definition is “rencana yang cermat mengenai kegiatan untuk mencapai sasaran khusus” (a neatly plan of activity to get a certain goal). While, “a particular way of doing something, especially one in which you have to learn special skills” is mentioned as technique. According to KBBI, technique that refers to teknik, is “cara (kepandaian dsb) membuat atau melakukan sesuatu yang berhubungan dengan seni; metode atau sistem menganjurkan sesuatu” (a way or talent in making or doing something which is related to arts; method or system in doing something).

All of three types states the rather same definition, that is a way in doing something, but there are little diverse. The procedure is specialized in “usual or correct way” and “to solve the problem”. The strategy has the particular concept, which are “a plan” and “to achieve the aim”, while, the certain notion in definition of technique are “skills” and “talent”.

Based on the translation of cultural words context, something that is needed is a right way in solving the problem, such as non-equivalence or hard in finding the equivalence. Therefore, “procedure” is the best term of

---

all. In this case, procedure is a correct way to cope the problem which is non-equivalence or hard to find the equivalence between source language and target language both it is caused by “sui generis” (the characteristic language itself) and the distinction in culture as an implementation to get the idiomatic translation or adequate translation.

2. **Kinds of Translation Procedures**

There are so many procedures of some linguist to translate various type of text, both formal text and literary text. Machali declares “pemadanan berkonteks” (contextual conditioning) as one procedure of five procedures which the rest is adapted from Newmark, Newmark mentions nineteen procedures, Baker asserts seven procedures, Larson suggest three procedures and some specific of those procedures, and Aixela assert eleven procedures.

As a solution to translate words or phrase that are bound by culture (cultural-specific items), the translation procedure which is postulated by Aixela is the most appropriate suggestion. He summarized 11 translating procedures of culture-specific items, they are as follows:

---

a. Repetition

The word is retained in its original form and no explanation is given. It is same with Baker as “Using loan Words”\(^\text{40}\) and Newmark asserts it as “Transference”\(^\text{41}\).

For example: lebaran → lebaran

| Akhirnya mereka memutuskan untuk melewatk \(\text{hari-hari Lebaran}\) di suatu hotel berbintang empat di pinggir pantai. (p.38) | In the end they decided to pass the \(\text{Lebaran}\) holidays at a four star hotel on the coast – beautiful place with large, luxurious rooms and picture windows that faced the sea. (p.178) |

b. Orthographic Adaptation

This strategy includes procedures like transcription and transliteration, which are mainly used when the original reference is expressed in a different alphabet from the one readers use. This procedure is conducted by using a loan word that is modified as phonetic and morphological norms of receptor language. It is the same with Newmark mentioned “Naturalization”\(^\text{42}\).

For example: \(\text{Randu} \rightarrow \text{Random}\).
c. Extra-textual Gloss

The translator uses on of the above-mentioned procedures, but considers it necessary to offer some explanation of the meaning or implications of the CSI (culture-specific item), such as using footnote, endnotes, text comment method, etc.

Newmark states this way as the procedure of notes. He classifies notes into various forms, namely: 43

The word is retained in its original form, with either:

1) A literal translation in brackets.
   For example: batak → batak (an ethnic of Indonesian).

2) An explanatory footnote.

3) Notes at the bottom page.

4) Notes at the end of chapter.

5) Notes or glossary at the end book.

d. Intra-textual Gloss

The procedure is interpretation placed in the body. This procedure offers a variation usually due to the need for solving ambiguities, which is also one of the most universal traits of translation.

Machali mentioned this notion as “pemadanan bercatatan” (equivalence by using notes). Meanwhile, Newmark states this way as the procedure of notes. He classifies notes into various forms, namely:

1) Notes within text, includes:

(a) As an alternative to the translated word:

\[ \text{Abon} \rightarrow \text{Abon}, \text{or preserved meat}; \]

(b) As an adjective clause:

\[ \text{Selendang} \rightarrow \text{Selendang}, \text{which was the scarf for the women}; \]

(c) As a noun in apposition:

\[ \text{Ningrat} \rightarrow \text{a nigrat, noble blood}; \]

(d) As a participial group (using present or past participle):

\[ \text{Dukun} \rightarrow \text{dukun}, \text{a man knowing the magic}; \]

(e) In parentheses:

\[ \text{Angklung} \rightarrow \text{an angklung–traditional musical instrument of Indonesian}. \]

---

e. Limited Universalization

Different translations of the same word are used, because the target language differentiates more than the source language. It means the procedure to use the more specific word of original words.

For example: *rice* → *padi, beras, gabah, or nasi.*

This concept is same with “chunking down” Kattan proposed. Chunking down means the reverse operation from the general to specific concept, for instance:

*Kita, kami, and dia* → *He, She.*

f. Absolute Universalization

Translation is using non-culture-specific item to translate culture-specific items. It means the procedure use non-culture word to translate cultural words, for instance:

*Mudik* → *going home*

---

Dipandangnya bis yang masih berdiri dengan teguhnya diguncang-guncang orang yang pada mau *mudik.* (P.2)

And from where she stood, beside a footstall, she stared at the big bus rocking and swaying with the jostling of the people attempting to *go home for the holidays.* (P.196)

---

Newmark differentiates this way into two procedures, namely: 47

1) Functional Equivalent

   It is an equivalent modified by explaining the function of the SL word:

   For example: Gubuk  $\rightarrow$ a place for living

2) Descriptive Equivalent

   It is an equivalent modified by describing the source language word:

   For example: Tukang panjat pohon  $\rightarrow$ the man who climbed the trees to get money.

3) Deletion

   This way is the procedure omitting the culture-specific items in the target language. It means the translator not found the solution to translate the source language word and the meaning is losing or it means "untranslatability".

   For example: duduk menglesot  $\rightarrow$ Sit

| Seluruh keluarga Mulyono senang belaka setiap kali dia dating. Bahkan Kedono dan Kedini selalu rela ikut menemaninya duduk menglesot di halaman masjid. (p.40) | The entire family was pleased when she came, and Kedono and Kedini would go with her to the palace mosque where they would sit in the grounds outside…. (p.179) |

h. Autonomous Creation

This procedure is introduction of culture-specific items which the source language does not have. This is a very little-used strategy in which the translator decides that it could be interesting for their readers to put in some nonexistent cultural reference in the source text.

i. Naturalization

This procedure used for selecting cultural-specific items in the target language to translate the ones in the source language. It means the translator uses another word which is familiar to TL (Target Language) readers’ culture in order to express SL (Source Language) word. This concept is same with Newmark’s states as “cultural equivalent”,48 Larson’s “cultural substitution”,49 and Baker’s also mention “cultural substitution”.50

For example: Tepa Slira – Empathetic manner

| …, tetapi perlakuan yang baik dan penuh tepa slira dari seluruh keluarga itu telah memberinya rasa aman, tenang, dan tentram. (p.38) | …, their good treatment of her and the completely empathetic manner of all family members – tepo seliro as they say in Javanese – had always made her feel safe and calm. (p.178) |

---

48 Ibid. pp. 82-83.
j. Linguistic Translation

This way is preserving referential meaning in the source language text as far as possible. With the support of pre-established translations within the inter-textual corpus of the target language, or making use of the linguistic transparency of the CSI, the translator chooses in many cases a denotatively very close reference to the original, but increases its comprehensibility by offering a target language version which can still be recognized as belonging to the cultural system of the source text.

For example: dollars → dolar (a unit is not used in Indonesia)

k. Synonymy

This procedure is the use of different ways to translate the same cultural-specific items in order to avoid duplication.\(^{51}\)

For example: Tahu → Tofu

F. The Accuracy of Translation

1. Accuracy

According to Shuttleworth and Cowie in Anari and Bouali, accuracy is a term used in translation evaluation to refer to the degree of correspondence between the translated and original text.\(^{52}\) Accuracy is defined by Rahimi in Anari and Bouali as the suitable and detailed explanation of the source message and the transmission of that

---


message as exactly as possible. So, it can be concluded that accuracy occurs when the message in the source language is transferred correctly into the target language.

The problem of accuracy is one of main consequences from fundamental concept of translation which mean a text can be translated into target language if it has equivalence relation. The translator doesn’t make any reductions or additions in target language. If he does, the work will be called inaccuracy. Like Rahimi said that a translation will be considered inaccurate if it inadvertently omits some piece of information, adds some information which is not available in the source text, and makes mistakes in analyzing the meaning of the text. So, as the translators, must have a sufficient knowledge and a full understanding of the text to produce a translation which is both accurate and easy to read.

In his book, Larson attaches some example with their explanations which describe the difference between accurate translation, inaccurate, and unclear ones, there are:

a. Accurate Translation

The message of the source text is totally diverting into the target text, no distorting and no reorder of the sentence in that translation. It means in translating, a translator should find the way how the message of the source text (ST) is delivered appropriately

53 Ibid.
54 Ibid.
into the target text (TT). No omission, no addition, and the meaning is true.

The example, as follows:

ST: I am glad that you have turned your life.

TT: Aku senang Ibu sudah berubah.

The word you in English can be translated into “kamu, engkau, kau, and anda.” The rate might be accurate, inaccurate or unclear based on the context that used. A translator has to know the relation between the speaker and listener. This context is conversation between a son toward his mom, then the word you will be the best accurate if it translated into ibu or mama although it is not the equal meaning of you. In this case, the culture most influenced. Therefore, the translator translates the word you into “Ibu” in this translation.

b. Inaccurate Translation

The message of the source text (ST) is delivered imprecisely. There found some distortions and also differences while translating the text, then it can be sure that inaccuracy is occured in that translation.

Inaccurate translation are caused by multilingual language and culture. Like Indonesian language which has most different culture. In translating the text, the translator must decide carefully in diverting the message, to get an accurate translation.

---

56 Ibid.
There are some ways to testing inaccurate translation: One, additional of some parts which did not exist in the original text. Second, different of meaning between the original and translated texts. Third, omission of some parts which existed in the original text. And the last, Lack of communication Zero Meaning.\textsuperscript{57}

For example: \textbf{ST}: I went to Tibet and I studied Buddhism, and then I read the \textit{Koran}.

\textbf{TT}: Aku pergi ke Tibet, dan belajar tentang Budha, lalu aku membaca \textit{Koran}.

The example above, a translator does not translate the word \textit{Koran} into “al-qur’an” which means the Moslem holly book. But he uses its pure borrowing word. This translation can be claimed as inaccurate one, because the message is diverting imprecisely into the target text. The word \textit{Koran} in Indonesian refers to a newspaper which published in every day, and it absolutely different with message that is purpose in the translation.

c. Unclear Translation

The message of the source text actually is transferring into the target text, but it still not communicates to the people who are to use that translation.\textsuperscript{58} Then it should be checked with someone who is

\textsuperscript{57} Ibid. p. 531
\textsuperscript{58} Ibid.
not familiar with the ST and ask question which will show what he/she understand to find its clarity, like example bellow:

SL: The restaurant makes a killer big cheese burger.

TT: Restoran itu membuat burger keju besar.

The translation of the ST can be understood well, but there found a missing message in the TT. This untranslatable word of killer in the sentence, make the menu in that restaurant seems ordinary. Therefore, a translator should find the word to get its clarity.

According to the example above, it concluded that a translator has to replicate the message of the source text into the target text carefully. Therefore, a checking of the translation is needed.

2. Ways of Testing a Translation

There are several ways to test the translation text in order to get a good translation quality. According to Larson’s there are 5 ways how to testing the translations, they are:

a. Comparison with the source text;

b. Back-translation into the source language;

c. Comprehension check;

d. Naturalness and readability testing and;
e. **Consistency checks.**

a. Comparison with the source text

This is aimed to check for the equivalence meaning of content and dynamics of source text, which is communicated by the translation. This stage is enough checking by the translator himself and it is better to get notes and also draft of the translation. It used to ensure that nothing is different from the SL and also to rethink a part which must be added and left out. He needs to be as possible and look at his own work critically. It is also important to be constantly checking, to be sure that the meaning and the dynamics of the source text are indeed communicated by the translation.

b. Back-translation into the source text

A second way to check a translation is by having someone else, who is bilingual in the source and target languages, make a back-translation of the translated text into the source language. A back-translation is not mean to be polished idiomatic text in the source language but, it is a literal translation to be used for checking purposes.

c. Comprehension checks

Good comprehension testing is the key to a good translation. The purpose of this test is to see whether or not the translation is understood correctly by speakers of the language who

---

59 Ibid. p. 529.
have not see the translation previously. Type of this test involves having people retell the content of the translation and answer question about it and the results of such testing will help the translator improve the translation, so that it is clear and uses natural receptor language form.

d. Naturalness and readability testing

The purpose of naturalness tests is to see the form of the translation that natural and the style appropriate. This testing is done by the reviewers; they need to know enough about translation principles to understand what is mean by an idiomatic translation.

The readability tests is due to by asking someone to read a part of the translation. It shoul be a complete section, or as a unit. Sometimes the reader look confuse and did not understand why it was said that way. Readability may also be affected by formatting maters. The size of type, punctuation, spelling, size of margins and space between lines, may all affect the readability tests.

e. Consistency checks

As the translation almost completes, it is very important that consistency checks of various kinds be made. Some of these have to do with the content of the translation, and others have with the technical details of presentation. Consistency in editing matters requires careful attention. There should be consistency in the spelling of the names of people, places, and any “foreign” words
which are borrowed and occur several times. It should be checked for consistency of spelling.\textsuperscript{60}

\textsuperscript{60} Ibid, pp. 529-547
CHAPTER III
RESEARCH FINDINGS

A. Data Description

In data description, the writer tabulates the data of cultural words which are taken from Ziarah Lebaran and Lebaran in Fireflies in Manhattan short story including the types of cultural words, the procedure of translation, and the accuracy of translation that are used by the translator, John McGlynn. The selected data can be tabulated as follows.

Table 3.1: The Data of Cultural Words, Their Classification, the Procedure of Translation, and The Accuracy of Translation

<table>
<thead>
<tr>
<th>No</th>
<th>Data of Ziarah Lebaran</th>
<th>Data of Holiday Pilgrimage</th>
<th>Types of Cultural Words</th>
<th>The Translation Procedure</th>
<th>The Translation Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lebaran</td>
<td>Lebaran</td>
<td>Social Culture; leisure</td>
<td>Repetition</td>
<td>Inaccuracy</td>
</tr>
<tr>
<td>2</td>
<td>Opor Ayam</td>
<td>Opor Ayam; Chicken cooked in coconut milk</td>
<td>Material Culture; food</td>
<td>Intra-textual Gloss</td>
<td>Accurate</td>
</tr>
<tr>
<td>3</td>
<td>Tepa Sira</td>
<td>Empathetic manner</td>
<td>Idea; manner</td>
<td>Naturalization</td>
<td>Accurate</td>
</tr>
<tr>
<td>4</td>
<td>Reriung-an</td>
<td>To be together</td>
<td>Social Culture</td>
<td>Naturalization</td>
<td>Accurate</td>
</tr>
<tr>
<td>5</td>
<td>Ziarah Lebaran</td>
<td>Holiday Pilgrimage</td>
<td>Social Culture; Leisure</td>
<td>Naturalization</td>
<td>Accurate</td>
</tr>
<tr>
<td>6</td>
<td>Palawija</td>
<td>Crops</td>
<td>Ecology; plant</td>
<td>Naturalization</td>
<td>Accurate</td>
</tr>
<tr>
<td>7</td>
<td>Sambal Terasi</td>
<td>Hot Sauce; made primarily from</td>
<td>Material Culture</td>
<td>Naturalization with Intra-textual gloss</td>
<td>Accurate</td>
</tr>
<tr>
<td>No</td>
<td>Cultural Word</td>
<td>Description</td>
<td>Property</td>
<td>Universalization</td>
<td>Accuracy</td>
</tr>
<tr>
<td>----</td>
<td>---------------</td>
<td>-------------</td>
<td>----------</td>
<td>------------------</td>
<td>----------</td>
</tr>
<tr>
<td>8</td>
<td>Amben</td>
<td>A wide bamboo bench</td>
<td>Material Culture; property</td>
<td>Absolute universalization (descriptive)</td>
<td>Accurate</td>
</tr>
<tr>
<td>9</td>
<td>Mudik</td>
<td>Go home for the holidays</td>
<td>Habits: activity</td>
<td>Absolute universalization (descriptive)</td>
<td>Accurate</td>
</tr>
<tr>
<td>10</td>
<td>Turun Gunung</td>
<td>Come down from the mountain</td>
<td>Gesture &amp; Habits; activity</td>
<td>Absolute universalization (descriptive)</td>
<td>Inaccurate</td>
</tr>
<tr>
<td>11</td>
<td>Sungkem</td>
<td>Saying sorry</td>
<td>Gesture;</td>
<td>Absolute Universalization (descriptive)</td>
<td>Accurate</td>
</tr>
<tr>
<td>12</td>
<td>Ber-genteyong-an</td>
<td>With bags perched on her shoulders and clutched under one arm</td>
<td>Gesture &amp; Habits; activity</td>
<td>Absolute universalization + Naturalization</td>
<td>Accurate</td>
</tr>
<tr>
<td>13</td>
<td>Duduk menglesot (italic)</td>
<td>Sit</td>
<td>Gesture; activity</td>
<td>Deletion</td>
<td>Unclear</td>
</tr>
</tbody>
</table>

**B. Data Analysis**

From the tabulated data above that contains 13 cultural words which are chosen by consideration whether it is culture-specific item or not, the writer tries to classify and analyze the selected cultural words by using the relevant theories.

The data can be analyzed as follows:
1. Repetition/Pure Borrowing

a. Lebaran (without italic)

<table>
<thead>
<tr>
<th>Lebaran (without italic)</th>
<th>In the end they decided to pass the Lebaran holidays at a four star hotel on the coast – beautiful place with large, luxurious rooms and picture windows that faced the sea. (p.178)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akhirnya mereka memutuskan untuk melewatkkan hari-hari <strong>Lebaran</strong> di suatu hotel berbintang empat di pinggir pantai. (p.38)</td>
<td></td>
</tr>
</tbody>
</table>

According to data (1.a.) above, the cultural word *Lebaran* is translated into Lebaran. Which is cultural word refers to leisure (social culture), as Newmark says, cultural words consist of ecology, material culture, social culture, organization-custom-idea, and gesture-habits.  

Aixela mentions cultural words as “culture-specific items”, while He Sanning declares it as “cultural specific elements”.  

This word is preserved in the translation without any change, therefore it can be said that translator uses the procedure of repetition, which is the translator just borrow the word in source language without any change or any note. However, a translator adds word “*holidays*” after the word “*lebaran*”, even though this word not make clear for the reader in

---

target language. The word is translated become “lebaran holidays”. It can be said that the translator just adapt the culture in source language, which the moment of lebaran is happen in holidays. So, it is clear that translators just add explanation, and translate lebaran with repetition procedure.

The data above, it can be claimed as inaccurate one. According to Larson, the word that untranslated is lack of communication or zero meaning. A translator does not translate the word “lebaran” into target language, which means “the feast day at the end of the fasting month”. He just borrow the original words and untranslated. It can be causes the reader in target language confuses.

2. Intra-textual Gloss

a. Opor Ayam

<table>
<thead>
<tr>
<th>KBBI</th>
<th>Opor Ayam</th>
</tr>
</thead>
<tbody>
<tr>
<td>n. gulai ayam (itik dsb) berkuah santan kental, dimasak dengan rempah-rempah, biasanya berwarna putih atau kekuning-kuningan. (p.985)</td>
<td></td>
</tr>
</tbody>
</table>

Data (2.a.) shows, Opor Ayam as the cultural words that refers to food (material culture) is rendered into opor ayam: chicken cooked in coconut milk. The word opor ayam is preserved in the translation without any change and it is added by an explanation after the separated mark (comma). It can be said

---

that the translator uses repetition procedure with intra-textual gloss, as Newmark says “notes”. The translator not found the equivalent of the word “opor ayam”, so he adds the explanation of that word to make the TL readers understand what it means. Also, the translator keep the word “opor ayam” in target language is to introduce the culture language in source language.

According to the dictionary, opor ayam actually means “gulai ayam (itik dsb) berkuah santan kental, dimasak dengan rempah-rempah, biasanya berwarna putih atau kekuning-kuningan”. The translator explain the word ”opor ayam” become chicken cooked in coconut milk. It can be categorized as accurate translation, because considering the fact that the result of translation by using repetition with intra-textual gloss procedure can understood in target languages. A message presented from the source language is delivered appropriately in the target language. As Larson said, the message of the source text is totally diverting into target text, no distortion and no reorder of the sentence in that translation.

3. Naturalization/Cultural Equivalent

a. Tepa Slira

\begin{tabular}{|l|}
\hline
..., tetapi perlakuan yang baik dan penuh tepa slira dari seluruh keluarga itu telah memberinya rasa aman, tenang, dan tentram. (p.38) \\
\hline
..., their good treatment of her and the completely empathetic manner of all family members – tepo seliro as they say in Javanese – had always made her feel safe and calm. (p.178) \\
\hline
\end{tabular}

\footnotesize {65 Peter Newmark, 1988, op.cit.p.92. \\
66 Mildred L. Larson, 1948. op.cit. p.487}
As data (3.a.) above, it can be identified that the adjective phrase *tepa slira* is rendered into *a behavior*. This word is a cultural word that refers to the *manner* (idea). *Tepa slira* is only partially translated by naturalization procedure, as Newmark says “cultural equivalent”. The translator uses the procedure of naturalization in which he renders *tepa slira* into *empathetic manner*. He uses for a word TL (*empathetic manner*) which seems similar to or has the same relevant as the SL term (*tepa slira*).

According to KBBI, *tepa slira* is “*bisa merasakan atau menjaga perasaan atau beban pikiran orang lain; bisa meringankan beban orang lain*” (to be able to understand/keep how someone else feels). Although, empathetic manner is means “*to be able to understand how someone else feels*”. According to the definition above, the translator chooses the word *empathetic manner* in TL is because the form of the concept with *tepa slira* is similar. The similarity between *tepa slira* and *empathetic manner* are wants to lighten the burdens of others.

---

67 Ibid. pp. 82-83.
Considering the fact that the result of translation by using naturalization procedure seems close to target language. Also, the translator translates this word with no addition and no omission.\textsuperscript{68} It can be said that the translation result done by the translator is accurate. The appropriate translation will send the right message to the viewers, so that they can understand what the message is.

b. Reriungan (Riung)

<table>
<thead>
<tr>
<th>Reriungan</th>
<th>To be together</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pada saat ini pasti sedang ramainya mereka <strong>reriungan</strong>, bermaaf-maafan sambil makan enak,… (p.34)</td>
<td>At that moment they were certain to be together, laughing and eating and asking forgiveness from one another. (p. 192)</td>
</tr>
</tbody>
</table>

Here is the case that the translator uses the procedure of naturalization in which he renders *reriungan* into *to be together*. *Riung* is cultural word that refers to habits (social culture). The translator uses word in TL (*to be together*) which seems similar to or has the same relevant as the SL term (*reriungan*).

The concept of *reriungan* is similar with *to be together*. According to KBBI, *ruing* is “*duduk berkumpul*” usually when eating with blather or in a certain moment especially *idul firi* moment (Indonesia culture). In

\textsuperscript{68} Ibid.
Indonesian culture, when idul fitri, all family come to the grand house to catch together with the hole families for asking forgiveness, eating together, laughing, or more precisely to establish a relationship. Although to be together is means “with or near each other”. According to definition above, the translator chooses the word “to be together” in the TL is because the form of the concept with reriungan is similar. The similarities between reriungan and to be together are “catch together”.

Considering the fact that the result of translation by using naturalization procedure seems close to target language. It can be said that the translation result done by the translator is accurate. The appropriate translation will send the right message to the viewers, so that they can understand what the message is.

c. Ziarah Lebaran

<table>
<thead>
<tr>
<th>KBBI</th>
<th>(Ziarah) Lebaran</th>
<th>Holiday pilgrimage (P.185)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n. kunjungan ke tempat yang keramat atau mulia, seperti makam, dan sebagainnya. (p.1731)</td>
<td>n. 1 a journey to holy place for religious reasons; to go on/ make a pilgrimage 2 a journey to a place that is connected with sb/sth that you admire or respect: his grave has become a place of pilgrimage. (p.994)</td>
</tr>
</tbody>
</table>

Here is the case that the translator uses the procedure of naturalization (cultural equivalent) in which he renders ziarah lebaran into
holiday pilgrimage. Ziarah lebaran is cultural word that refers to leisure (social culture). The translator using the word “holiday pilgrimage”, which seems similar to or has the same relevant as the SL term “ziarah lebaran”.

The concept of ziarah lebaran is different with holiday pilgrimage. The former refers to the activity that usually doing after Participation in Ied (idul fitri); while the letter is the activity that doing before idul adha (pilgrimage month).

According to KBBI, ziarah means “kunjungan ke tempat yang keramat atau mulia: makam”. And according to Oxford, pilgrimage is “a journey to a place that is connected with sb/sth that you admire or respect: his grave has become a place of pilgrimage. Look at the definition above, between the word ziarah and pilgrimage has similar meaning is ‘going to the grave’. Also the translator choose the word holidays to translate lebaran is to similarly that lebaran is usually occur when holidays.

In this case, the translator chooses the word holiday pilgrimage since the English people know this word. The other reason that makes translator chooses this word is the form of the concept of ziarah lebaran is not found in English, but there is the word that has the similar function with ziarah lebaran that is holiday pilgrimage. The similarity of the function between ziarah lebaran and holiday pilgrimage are going to the grave or going to precious places.
Considering the fact that the result of translation by using naturalization procedure seems close to target language by presenting the English activity “holiday pilgrimage”. The context between source and target language is similar. Also, the translator translating this word with no addition and no omission. It can be said that the translation result done by the translator is accurate. The appropriate translation will send the right message to the viewers, so that they can understand what the message is.

d. Palawija

<table>
<thead>
<tr>
<th>KBBI</th>
<th>Palawija</th>
<th>n. tanaman selain padi yang biasa ditanam di sawah atau lading. (p.1080)</th>
</tr>
</thead>
<tbody>
<tr>
<td>OXFORD Dictioary</td>
<td>Crops</td>
<td>n. a plant that is grown in large quantities, especially as food. (p.315)</td>
</tr>
</tbody>
</table>

As data (3.d.) above, it can be identified that the noun phrase palawija is rendered into crops. This word is a cultural word that refers to a plant (ecology). The word “crops” is identified as naturalization procedure. The translator uses for a word TL (crops) which seems similar to or has the same relevant as the SL term (palawija).

According to the meaning in dictionary, between the word palawija and crops has similar meaning, it is the plant that uses as a food produced in one season. In this case, the translator chooses the word crops
in target language since the English people know about this word. The other reason that makes the translator choose this word is the form of the concept of *palawija* is not found in English, but there is the word that has the similar function with *palawija* that is *crops*. The similarity of the function between *palawija* and *crops* are as a plant that uses as a food.

Considering the fact that the result of translation by using naturalization procedure seems close to the target language. It can be claimed that the translation result doing by the translator is accurate.

4. **Naturalization + Intra-textual Gloss**

   a. **Sambal Terasi**

   Data (4.a.) shows that the translator uses the naturalization procedure with intra-textual gloss in which he renders *sambal terasi* into *hot sauce, made primarily from ground chilies and dried shrimp paste*. *Sambal terasi* is cultural word that refers to condiment (material culture). The translator uses word in TL *hot sauce* which seems similar to or has
same relevant as the SL term (sambal), and the translator explain it with intra-textual gloss; *made primarily from ground chilies and dried shrimp paste.*

The first way, the translator uses the naturalization procedure which is looking for the equivalent and then giving an explanation (intra-textual gloss). The concept of *sambal (terasi)* is different with *hot sauce*. According to The Free Dictionary, *sambal* is “*A spicy condiment used especially in Indonesia and Malaysia, made with chili peppers and other ingredients, such as sugar or coconut*,” while the *hot sauce* is “*flavorful relish or dressing or topping served as an accompaniment to food – a pungent peppery sauce*”. In this case, the translator chooses the word *hot sauce* since the English people know this word. The other reason that makes the translator chooses that word is the word that has the similar function with *sambal* that is *hot sauce*. The similarity of the function between *sambal* and *hot sauce* are the spicy condiment served as an accompaniment to food. Also, the translator gives explanation (*made primarily from ground chilies and dried shrimp paste*), because the content of *sambal terasi* is different so he adds an explanation after translating it to avoid ambiguity.

The equation of the equivalence and the explanation of situational contents show that translation result done by the translator is accurate. The appropriate translation will send the right message to the viewers, so that they can understand what the message is.
5. Absolute Universalization / (Functional/Descriptive Equivalent)

a. Amben

<table>
<thead>
<tr>
<th>KBBI</th>
<th>Amben</th>
<th>balai-balai yang terbuat dari kayu. (P.50)</th>
</tr>
</thead>
</table>

According to data (5.a.) above, *amben* is rendered into a *wide bamboo bench*. *Amben* is classified into cultural word that refers to furniture (material culture). The translator uses absolute universalization procedure (descriptive equivalent) which is the translator describes the meaning of the word in SL to introduce that’s word. It is due to because in TL is not found the exact equivalent of this word, so to make the readers in TL understand the meaning of this word, the translator describes that word become “a wide bamboo bench”.

In this case, the translator tri to show the word “amben” with explain the word meaning become a *wide bamboo bench*. Therefore, it can be concluded that the translation done by the translator is accurate.
b. Mudik

<table>
<thead>
<tr>
<th>KBBI</th>
<th>Mudik</th>
<th>vi. pulang ke kampung halamannya. (P.1001)</th>
</tr>
</thead>
</table>

Dipandangnya bis yang masih berdiri dengan teguhnya diguncang-guncang orang yang pada mau mudik. (P.2) And from where she stood, beside a footstall, she stared at the big bus rocking and swaying with the jostling of the people attempting to go home for the holidays. (P.196)

As data (5.b.) shows, mudik is translated into go home for the holidays. It is classified into cultural word that refers to activity (habits). Hence, there is no similar name for mudik in English; the translator applies the procedure of absolute universalization (descriptive equivalent) by chooses a neutral reference for their readers in TL.

In this case, the translators do not find a better known of cultural specific items (CSI) in target language, so the translators translate the word mudik by using the component of source language word meaning. According to KBBI, mudik is “pulang ke kampung halamannya” (returning to hometown). According to the translation above, the translator chooses the word “go home for the holidays” in the TL is because the form of the concept with mudik is similar. The similarities between mudik and go home for the holidays are “returning to hometown”.

---

69 P.1001
Considering the fact that the result of the procedure of absolute universalization appears to tend on target language that is the translation which is comprehensible for TL readers by employing the component of source language word meaning, thus, it can be concluded that the translation done by the translator is accurate.

**c. Turun Gunung**

Here, the word “turun gunung” in source language text (SL) is rendered into “come down from the mountain”. That word can be categorized into cultural word that refers to activity (gesture & habits). Hence, there is no similar name for the cultural word of turun gunung in English. The translator applies the procedure of absolute universalization (descriptive) by describing this word into come down from the mountain.

According to the explanation above, the description meaning of the word “turun gunung” is inaccurate. Look at the context of the sentences, the meaning of turun gunung that means by the writer in the source language is not like that. The description of the word turun gunung (come down from the mountain) that translated by the translator is denotative meaning. The connotative meaning of the word “turun gunung” that means by the writer in the source language is “returning home”. As Larson
said, Inaccurate translation is different of meaning between the original and translated text.\(^{70}\) So, this translation can be claimed as inaccurate one. Therefore, a checking of the translation is needed.

d. Sungkem

<table>
<thead>
<tr>
<th>Repot, rebyek, sungkem sini, sungkem sana, makan, makan dan makan, untuk kemudian jatuh K.O. (\ldots) (P.30)</th>
<th>It’s a nuisance: rushing here and there, saying sorry to everybody, eating, eating, and eating some more until you finally fall on your face(\ldots) (P.189)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KBBI</td>
<td>Sungkem</td>
</tr>
<tr>
<td>OXFORD Dictionary</td>
<td>Saying (Sorry)</td>
</tr>
</tbody>
</table>

According to data (5.d.) above, sungkem is rendered into saying sorry. Sungkem is classified into cultural word that refers to action (gesture). The translator uses absolute universalization procedure, means the translation procedure use non-culture word to translate cultural words. As Larson suggest, descriptive equivalent can be divided into two types, namely:\(^{71}\) modifying a generic word and modifying a loan word.

In this case, the translator attempts to express the word sungkem by explaining the component of meaning of this word that is saying sorry. The word sungkem is an Indonesian culture means prostration in one’s feet or lap done as a sign of devotion and respect, which is usually done at the moment of Eid. The translator uses absolute universalization procedure

\(^{70}\) Ibid.

because in the TL did not find the exact equivalent of this word, so the translator translates the word using non-cultural word but has the same meaning/context.

Considering the fact that the result of the procedure of absolute universalization appears to tend on target language that is the translation which is comprehensible for TL readers by employing the description, it can be concluded that the translation done by the translator is accurate.

6. Absolute Universalization + Naturalization

a. Bergenteyongan (ber-genteyong-an)

| Bawaannya ber-genteyong-an di pundak dan punggungnya, belum lagi tangannya yang mesti menggandeng kedua anak-anaknya yang masih kecil. (P.1) | With bags perched on her shoulders and clutched under one arm, she had only one free arm to carry her two young children. (P.195) |

The descriptive above shows that the cultural word (activities) ber-genteyong-an is rendered into perched on her shoulders and clutched under one arm. Perch is naturalization (cultural equivalent) of genteyong, that means “elevated position; measure of length”; while “ber-genteyong-an” can be defined as people who carry luggage too much. Also the word “ber-genteyong-an” is described to be “perched on her shoulders and clutched under one arm”. This procedure is to avoid ambiguity to the readers in target language, so the translator translates it with descriptive equivalent procedure.
Hence, there are no English equivalent for the word ber-genteyong-an, the translator applied naturalization and absolute universalization (descriptive) procedure. In this case, the word “perched on” that the translator uses in the translation is his struggle to give the accepted thought in receptor language readers mind, because that word has been already known for them. As see from the meaning, the component of them almost same, therefore the translator chooses *perched on* as the naturalization of *genteyong*. And then, the translator also attempts to describe that word to make easy understanding for the reader by showing the component meaning of the word “ber-genteyong-an” and to ovoid ambiguity.

Based on the analysis above, looking at the combination of the two procedures and the tendency between SL and TL of the result of that translation. It can be said that the translation done by the translator is accurate.

7. **Deletion / Reduction**

a. **Duduk Menglesot**

| Seluruh keluarga Mulyono senang belaka setiap kali dia dating. Bahkan Kedono dan Kedini selalu rela ikut menemaninya *duduk menglesot* di halaman masjid kraton…. (p.40) | The entire family was pleased when she came, and Kedono and Kedini would go with her to the palace mosque where they would *sit* in the grounds outside…. (p.179) |
According to data (7.a.) above, the verb phrase *duduk menglesot* as cultural word that refers to activity (gesture) is translated into *sit*. *Menglesot* as the explanation of the word “sit” is not rendered. The translator does not present that word. It is identified that the translator uses the procedure of deletion. This procedure is focused on receptor language in which the translator does not present the foreign word. It can be assumed that the translator doesn’t want to make the reader confuse when they understand the meaning, therefore he cuts the foreign word *menglesot*. Moreover, the word *sit* is enough to express the word *duduk menglesot* and may convey the information of SL words.

According to the explanation above, it can be said that the translation result by the translator is unclear translation. According to Larson, unclear translation is the source text actually transferring into the target text, but it still communicates to the people who are to use that translation. In this data, the translation of the source language can be understood well, but there found a missing information in the target language. This untranslatable word of *melengsot* in the (TL), make the readers in target language missing the message.

---

72 Ibid.
CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

According to research findings, it can be concluded that there are some points which can answer this research questions.

The cultural words contains in ziarah lebaran is thirteen data; lebaran, opor ayam, tepa slira, reruangan, ziarah lebaran, palawija, sambal terasi, amben, mudik, turun gunung, sungkem, bergenteyongan, and duduk menglesot. To render the Indonesian cultural words into target language (English), the translator applied seven procedure, are: repetition, intratextual gloss, naturalization, naturalization with intratextual gloss, absolute universalization, absolute universalization with naturalization, and deletion. The procedure that mostly used by the translator are naturalization and absolute universalization. Naturalization is the procedure that used for selecting cultural-specific items in the target language to translate the ones in the source language. And absolute universalization is the procedure that used for translating the non-culture-specific item to culture-specific items. Translating cultural terms is not as easy as translating other terms. When the translator translates the books that include a cultural words, he/she should have deep understanding about two languages (source language and target language) because there is not
same culture in every language. So that, inaccurate translation mostly happen.

In this research, inaccurate translation happen in the word “turun gunung” and “lebaran”. The translator just translate the word turun gunung as literally. Meanwhile the context between two languages are different. And the word lebaran not translating. Unclear translation also happen in the word “duduk menglesot”. The translator render that word into “sit”. Menglesot as the explanation of the word “sit” is not rendered. It makes the reader in target language missing the message.

From the thirteen data, it can be concluded that the result of translation done by the translator is accurate. And also, it can be said that the translating of cultural words that done by the translator is a good translation.

B. Suggestions

According to the conclusions above, the researcher would give some suggestions, there are:

1. The translator. Every translator should have a comprehensible knowledge of both source language and target language. They need it to produce a good translation result. One of the ways to get it is by reading or translating many kinds of genres with different level of difficulties. Secondly, translator should be careful in translating
cultural words. Thus there must be able to use appropriate translation procedure for each cultural words.

2. For the next researcher, the researcher hopes that they are can broaden the research with using different objects. Like Sundanese culture, Sumatra’s culture, Bali’s culture and others.

3. For the government, the researcher hopes that they will be well known about the javanese culture, the translation studies, and accuracy in translation. And so for the readers.
BIBLIOGRAPHY

Books:


Suhaimi, Ahmad. 2009. *Translating Strategies to Translate Cultural Words & Expressions Which have No Lexical Equivalent In Target Language*. State Islamic University: Jakarta.


**Journals:**


A. Synopsis

Ziarah Lebaran is a short story that written by Umar Kayam. The book Ziarah Lebaran that translated by John H. McGlynn is consists of four title of short stories; Mbok Jah, Ziarah Lebaran, Marti, and Ke Solo, Ke Njati.

The book describe about Indonesian culture “lebaran culture”. Each story tells about celebration of Eid, likes idul fitri, sekaten, mudik, sungkem, etc.

In the translation book “Fireflies in Manhattan”, it is combination from three short story are New York, Bawuk, and Lebaran.
B. Biography

1. Umar Kayam (The Author)

Umar Kayam was born in Ngawi, East Java, on April 30, 1932. After finishing his undergraduate studies at Gadjah Mada University in 1955, he obtained his masters degree from New York University (1963) and his doctoral degree from Cornell University (1965) in the United States.

In 1965, following his return to Indonesia from his studies abroad, he was appointed Director General for Radio, Television and Film in the Department of Information, which position he held until 1969 in which same year he began to serve as Chairman of the Jakarta Arts Council (1969-1972). He served as Director for the Social Studies Training Center at Hasanuddin University in Makassar (1975-1976) and as a member of the People’s Consultative Assembly (MPRS). He was a lecturer at the University of Indonesia and a senior fellow at the East-West Center in Honolulu (1973); Chairman of the National Film Council (1978-1979); senior professor in the Faculty of Letters at the University of Gadjah Mada (1978-1997); emeritus professor at that same university until his death; a member of the advisory board of Horizon magazine; Chairman of the Jakarta Arts Institute (1981-…..); and a member of the Jakarta Academy, a lifetime position since his appointment in 1988.

The author of a large number of books of different style and genres, including short stories, essays, novels, and children’s stories, through his literary career Umar Kayam gained a much deserved national reputation as the voice of the common man.

His short story “A Thousand Fireflies in Manhattan” won the Horizon Literary Prize in 1967 and he was named recipient of the SEA Write Award in 1987.

He died on March 16, 2002.
2. John H. McGlynn (The Translator)

John H. McGlynn, originally from Wisconsin, USA, is a long-term resident of Indonesia, having lived in Jakarta almost continually since 1976. A graduate of the University of Michigan Ann Arbor, with a masters degree in Indonesian language and literature, he is the translator of several dozen publications, both under his own name and his penname, Willem Samuels. His translations of works by Indonesia’s most famous author, Pramoedya Ananta Toer – which John translated under his penname – have garnered much international prise.

Through the Lontar Foundation, which he established with four Indonesian authors in 1987, he has edited, overseen the translation of, and published more than one hundred books on Indonesian literature and culture. Also through the Lontar Foundation, he initiated the “On the Record” film documentation program which has thus far produced twenty-four films on Indonesian writers and more than thirty films on Indonesian performance traditions. As a film subtitles, he has subtitled more than 100 Indonesian Films.
Ke Solo, ke Njati...


untuk menyisihkan dia dan anak-anaknya terlempar ke pinggir. Kalau kernet bis yang berdiri di dekatnya tidak sigap menahan tubuhnya, pastilah dia dan anak-anaknya sudah tercampak di tanah.


"Bu, kita jadi mudik ke Njati, ya, Bu?" anaknya yang besar, yang berumur enam tahun, bertanya.

"Wah, nampaknya susah, Ti. Lihat tuh penuhnya orang."

"Kita ngak jadi mudik, ya, Bu."

"Besok kita coba lagi, ya?"

Itulah keputusannya kemarin. Anak-anaknya pada menggerutu dan mau menangis.

"Sekarang kita mau ke mana, Bu?"

"Ya, pulang, Ti."


Pagi-pagi, sebelum mereka bersiap untuk pergi ke terminal pada sore hari, dibawanya anak-anaknya ke makam suaminya, di kuburan yang terletak tidak jauh dari kampung tempat dia tinggal. Suaminya, yang semasa hidup adalah buruh bangunan pada sebuah perusahaan pemborong, meninggal kira-kira tiga tahun yang lalu. Dia meninggal tertimpas dinding yang robob. Untunglah perusahaan cukup baik hati dan mau mengurus pemakamannya dan memberi santunan sekadaranya.

Tetapi, sesudah itu, hidup terasa lebih berat dan getir. Pendapatannya sebagai pembantu di rumah kompleks perumahan itu mepet sekali untuk mengungkosi hidup mereka. Apalagi Ti, anak sulungnya itu, sudah harus sekolah.

"Mboke kamu jangan pulang Lebaran. Tahun ini, anak-anak saya pada kumpul di sini. Banyak kerjaan."

"Wah, mawun sewu, Bu. Saya sudah telanjur janji anak-anak."

"Kalau kamu tidak mudik dan tetap masuk pasti dapat banyak persen dari tamu-tamu. Ya, tidak usah pulang."

"Wah, mawun sewu, Bu. Saya sudah telanjur janji anak-anak."


"Waduh, kota-kota mana saja itu, Bu?"

"Wah, banyak. Mungkin Cirebon, mungkin Purwokerto, mungkin lewat Semarang, pasti Magelang, pasti Yogya, Solo, terus menuju Njati dan Wonogiri."

"Waduh! Yang paling bagus kota mana, ya, Bu."

"Wah, embuh. Mestinya, ya, Solo."

"Waa, kita mau lihat Soli, Dik. Solo, Solo, Solo."

"Solo, Solo, Solo..."


"Ya, kita nggak jadi betul ke Njati, ya, Bu.”

Ibunya melihat anak-anaknya dengan senyum yang dipaksakan.

"Iya, Nak. Nggak apa, ya? Tahun depan kita coba lagi.”

"Yaa.”

"Yaa.”

"Iya, dong. Ibunya harus kumpul uang lagi, kan?”

"Memangnya sekarang sudah habis, Bu?”

Ibunya menggigit bibirnya. Tersenyum lagi.
"Masih, masih. Tapi, hanya bisa ke Kebon Binatang besok. Ke Njati tahun depan saja, ya?"


"Yuk, yuk, kita lari keluar cari bajaj, yuk."

Anak-anak itu mengangguk, kemudian mengikuti ibunya digandeng sambil berlari-lari kecil. Di dalam bajaj anak-anak mulai bernyanyi ciptaan mereka yang terbaru.

"Solo, Solo, Solo. Solo, Solo, Solo."

Mereka tertawa.

"Njati, Njati, Njati. Njati, Njati, Njati."


"Lekas tidur. Besok kita ke Kebon Binatang."

"Asyik, asyik, asyik."

"Ibu pergi sebentar ke gedong, ya? Baik-baik di rumah, ya? Tidur."

"Gajah, gajah, gajah. Jrapah, jrapah, jrapah..."

"Ssst, tidur."

Ibunya dengan tersenyum menutup pintu. Tetapi, waktu di luar, dia dengar anak-anaknya menyanyi yang lain lagi.

"Solo, Solo, Solo. Njati, Njati, Njati,..."

Ibunya menggigit lagi bibirnya sejenak. Kemudian dengan pasti melangkahkan kakinya.

Di gedong, nyonya rumah berteriak waktu melihat dia masuk rumah lewat pintu samping.


Jakarta, 19-4-1991
Ziarah Lebaran


"Eko mau paha sepotong lagi? Dan kau Sup, sambel goreng dan dendeng ragi lagi?"

"Tentu, Yang, pahanya satu lagi. Eko, kan, kesukaannya paha."

Yusuf melihat anaknya menyanggap paha ayam yang ditawarkan eyangnya. Karena sergapan itu kuah opor itu muncrat ke sana kemari. Kalau Siti masih ada, pikirnya, pasti akan ditegurnya anaknya itu. Tetapi eyang putri ...


"Lho, kok sudah, Sup. Tambah."

Sambil menggelengkan kepalanya, Yusuf berpikir apakah betul dia menolak itu karena memang sudah kenyang atau karena beban pikiran lain. Segera saja dia memutuskan pasti karena beban pikiran lain.


"Yat, kau suka anak kecil enggak?"

"Tergantung anaknya bagaimana dan anak siapa."

"Wah."

Pelan-pelan, bertahap, Yusuf menyatakan cintanya kepada Yati. Diyakinkannya perempuan itu bahwa dia tidak mau hit and run dalam hubungan cinta mereka.
Dia ingin mengawini Yati. Dia ingin Yati menjadi ibu Eko. Dan waktu Yati akhirnya menjawab: mau, mau, ... Yusuf memutuskan untuk mengakhiri masa dudanya dan menggendong kembali Eko ke rumahnya.


"Wah, setiap tahun kok semakin banyak saja kere-kere berderet di kuburan," gumam ibu mertuanya.


"Kok kere-kere yang di makam semuanya cacat, Yang?"

Yusuf tersenyum bangga. Pikirnya, anaknya untuk usianya sangat tajam pengamatannya.

"Kalau tidak cacat tentu mereka bisa bekerja, tidak mengemis, Ko."


"Karena Eko sudah bisa Al-Fatihah, Eko akan berdoa keras, Eyang Putri dan Bapak mengikut."

"Boleh, boleh, Ko."

"Iyo, Le."


Dalam perjalanan pulang ke Jakarta, di kereta api yang penuh sesak orang-orang yang baru pulang dari mudik, Yusuf mendesah. Udara pengap, gerah, keringat di

Waktu dia menatap jendela kereta, dia berharap dapat menatap senyum Yati sekelas-sekelas yang dia harap juga akan merangsang birahinya. Tetapi tidak. Yang terlihat sawah-sawah kebanjiran, jembatan-jembatan putus, dan jalan-jalan yang semerawut oleh bus dan mobil. **
akhirnya mereka memutuskan untuk melewati hari-hari Lebaran di suatu hotel berbintang empat di pingir pantai. Hotel itu indah, mewah, kamar-kamarinya luas, jendela-jendelanya lebar menghadap ke laut. Tetapi keputusan untuk akhirnya memilih menginap di hotel itu bukan hanya berjalan mulus.

"Ini ide yang absurd, Pa. Masak Lebaran kok di hotel?"

"Why not?"

"Ya aneh. Lebaran itu untuk kumpul-kumpul sama sanak saudara. Bermaaf-maafan, sungkem dan kangen-kangenan sama ibu, keluarga Yu Lies, makan enak, jalan-jalan sama kemenakan. Ini kita malah mau berdua-duaan, nyepi di pingir laut."

"Kamu itu belum bosan to dengan kumpul-kumpul Lebaran. Repot, rebyek, sungkem sini, sungkem sana, makan, makan dan makan, untuk kemudian jatuh K.O. karena terlalu capek dan terlalu banyak makan makanan yang enggak-enggak. Sekali-sekali kita berdua saja Lebaran kenapa sih?"


"Kok dalam undangan-undangan cocktail, resepsi pernikahan, kau bisa basabasi. Sama keluarga sendiri tidak."


Ah, pasti rekanan ini juga yang membiayai liburan di hotel ini, simpul Marti.

“Lho Mam, kamu kok sudah siap tempur untuk menaklukkan pantai.”

Suaminya melihat Marti sudah berganti pakaian dengan slack, kaos merek Crocodile, topi dan sepatu Reebok.


Berkata begitu, Marti sambil berjalan keluar dan pintu yang otomatis dapat mengunci sendiri itu mengeluarkan suara der.


Pantai itu tidak terlalu bagus seperti pantai-pantai yang dilihatnya dalam kartu pos gambar. Pantai di sini berwarna hitam dan kotor, pikir Marti. Tapi apakah pantai yang indah dalam gambar itu juga benar indah, gumamnya.
Kemudian Marti sampai pada bagian pantai yang ramai dikunjungi orang. Di bagian pantai itu orang pada berkerumun untuk naik perahu layar yang akan membawa mereka agak ke tengah laut menyusuri pantai. Kebanyakan dari orang-orang yang hendak naik perahu itu, menilai dari pakaian mereka, potongannya, kombinasi warnanya yang norak, kualitasnya, menurut Marti pasti dari kalangan rakyat banyak. Dan warung-warung sederhana yang berderet di dekat pangkalan perahu-perahu itu menunjang kesimpulan Marti.


Dia tidak habis mengerti bagaimana rasa senang dan hangat berlebaran tidak menembus hati suaminya. Tahun lalu waktu giliran rumah mereka yang harus menampung ibunya, buliknya, Lies dan keluarganya menginap untuk berlebaran, suaminya nampak benar diringin. Semua pertanyaan saudara-saudaranya dijawab sepeleunnya dengan sedikit sekali senyum.

Tiba-tiba melihat perahu-perahu yang penuh dengan penumpang itu Marti datang inginnya untuk ikut naik perahu itu.

"Mau naik perahu, Bu?" tanya kenek perahu itu.


Marti heran terhadap dirinya sendiri melihat dia bisa begitu cepat membangun hubungan dengan anak-anak itu. Tanpa mempedulikan orang-orang sesama penum-

Sederhana dan keringat mereka tajam baunya. Tetapi Marti dengan nikmat duduk di situ menghirup kopinya yang dipesannya sesudah dia makan.


Mbojk Jah


Pokoknya keluarga majikan tidak mau ditinggalkan oleh mbok Jah. Tetapi keputusan mbok Jah sudah mantap. Tidak mau menjadi beban sebagai kuda tua.


"Kok suaranya aneh ya, Mboh. Tidak seperti gamelan kelenengan biasanya."

"Ya, tidak Gus, Den Rara. Ini gending keramatnya Kajeng Nabi Mohammad." "Lha, Kanjeng Nabi apa tidak mengantuk mendengarkan ini, Mboh."


Mereka menurut. Dan betul saja, lama-lama suara gamelan Sekaten itu enak juga didengar.

Selain Sekaten dan Idul Fitri itu peristiwa menyenangkan karena kedatangan Mboh Jah, sudah tentu juga oleh-oleh Mboh Jah dari desa. Terutama juadah yang halus, bersih dan gurih, dan kehebatan Mboh Jah menyambal terasi yang tidak kunjung surut. Sambal itu ditaruhnya dalam satu toples dan kalau habis, setiap


"Inggih, ndoro-ndoro saya dan gus-den rara yang baik. Saya pasti akan datang."

Tetapi begitulah. Sudah dua Sekaten dan dua Lebaran terakhir Mboh Jah tidak muncul. Keluarga Mulyono bertanya-tanya jangan-jangan mboh Jah mulai sakit-sakitan atau jangan-jangan malah....

"Ayo, sehabis Lebaran kedua kita kunjungi Mboh Jah ke desanya," putus ndoro kakung.

"Apa Bapak tahu desanya"


"Kula nunun. Mbrook Jah, Mbrook Jah."  

Waktu akhirnya pintu dibuka mereka terkecut lagi melihat Mbrook Jah yang tua itu semakin tua lagi. Jalannya tenggop tetapi juga tertatih-tatih menyambut bekas majikannya.

"Walah, walah, ndoro-ndoro saya yang baik, kok bersusah-susah mau datang ke desa saya yang buruk ini. Mangga, mangga, ndoro, silakan masak dan duduk di dalam."  


"Ndoro-ndoro, sugeng rijadi, nggih, minal aidin wal fajin. Semua dosa-dosa saya supaya diampuni, nggih, ndoro-ndoro, gus-den rara."

"Iya, iya, Mbrook. Sama-sama saling memaafkan."  

"Lho, ini tadi belum pasti makan semua to? Tunggu, semua duduk yang enak, si Mbrook masakkan, nggih?"

"Jangan repot-repot, Mbrook. Kita tidak lapar, kok. Betul!"

"Aah, pasti lapar. Lagi ini sudah hampir asar. Saya masakkan nasi tiwul, nasi dicampur tepung gaplek, nggih."


"Silakan Ndoro, makan seadanya. Tiwul Gunung Kidul dan sambel-nya Mbrook Jah tidak pakai terasi karena kehabisan terasi dan temannya cuma daun singkong yang direbus."

Mereka pun makan pelan-pelan. Mbrook Jah yang di rumah mereka kadang-kadang masak spagetti atau sup makaroni di rumahnya hanya mampu masak tiwul dengan singkong rebus dan sambal tanpa terasi. Dan

"Sanak saudara saya itu miskin semua kok, Ndoro. Jadi uang sangu saya dari kota lama-lama ya habis buat bantu ini dan itu."

"Lha, lebaran begini apa mereka tidak datang to, Mbok?" Mbok Jah tertawa.

"Lha, yang dicari di sini itu apa to, Ndoro. Ketupat sama opor ayam?"

"Anakmu?"

Mbok Jah menggelengkan kepala tertawa kecut.

"Saya itu punya anak to, Ndoro?"

Kedono dan Kedini tidak tahan lagi. Diletakkan piring mereka dan langsung memegang bahu embok mereka.

"Kau ikut kami ke kota ya? Harus! Sekarang bersama kami!"

Mbok Jah tersenyum tapi menggelengkan kepalanya.


Mereka pun tahu itu keputusan yang tidak bisa ditawar lagi. Lalu mereka pamit mau pulang. Tetapi

Mbok Jah

It had been two years since Mbok Jah left her village in the Tepus area of Gunung Kidul during the holidays of Sekaten and Lebaran, two years since she had “come down from the mountain” to visit the home of her former employers, the Mulyono family, in the city. She may have retired as their servant because of old age and weary bones, but Mbok Jah still maintained good relations with the family. Twenty years she had spent working as a servant for this ordinary family whose financial status was no more than just OK. Although her salary had never been high, sometimes just enough to get by, their good treatment of her and the completely empathetic manner of all family members—tepo seliro as they say in Javanese—had always made her feel safe and calm. For an older woman such as herself, what more did she need than a roof over her head and sufficient food and clothing? What’s more, her only child, a son who lived in Surabaya, was now a person of sufficient means—or at least that’s what she had heard since she never heard from him directly. He was so attached to his wife and children, it seemed, that he had forgotten his mother altogether. But that was alright, she consoled herself. In the Mulyono family household, she felt that she had everything. But when she had begun to feel frail and not as strong as she had been, she also began to feel that she had become a burden on the family, that she was extra and unnecessary help, living in the family’s house for free, which was a situation her sense of self-respect would not permit.

That was when she had decided to return home to her village. She had a small house there which was old and run down but, nonetheless, a place where she could live out her final years. She owned a couple of small plots of land as well. She was sure that with the help of her relatives who still lived there, all would be taken care of. She was sure they would be glad to help her through the coming years. Village people were honest, sincere folk, not like most city people, she thought, for whom even a little bit of money was enough to cause a rift in family relations.

So it was that Mbok Jah had put forward this idea to her employers who, along with their twin children, had protested her decision to return home in no uncertain terms. Mbok Jah was an integral part of this household, Mrs Mulyono had said. And with Kedono and Kedini now approaching adulthood and ready to leave the nest, who were they, the parents, going to have for company. Mr Mulyono had mumbled. It will be so quiet here without you. And your sambal trasi... Who can make a chili sauce as delicious as yours, Kedini and Kedono had asked. In short, the family was not willing to let Mbok Jah go. But Mbok Jah’s mind was made up. She was not going to be a burden, an old work horse with no strength left to do its job.

They had discussed the matter far into the night until, finally, a compromise was reached: Mbok Jah would come down from the mountains twice a year, at Sekaten, the time of the feast at the royal palace held to commemorate the birth of Mohammed, and at Idul Fitri, the feast day at the end of the fasting month. All had agreed to this solution.

In the years that followed, Mbok Jah had kept her promise, always appearing at the Mulyono household during those two holiday seasons. The entire family was pleased when she came, and Kedono and Kedini would go with her to the palace mosque where they would sit in the grounds outside to listen to the almost hypnotic sounds emanating from the special Sekaten gamelan. Over
time, the two had come to appreciate the atmosphere of Sekaten at the mosque.

"Such a strange sound," Kedono commented. "Not at all like the chiming sound of a normal gamelan."

"It's not so strange, children. It's a sacred melody dedicated to the Prophet Mohammed."

"If the Prophet were listening, he'd probably fall asleep!"

"Hush now. If you really want to enjoy it, just shut your eyes and the spirit will enter."

Following Mbob Jah's instructions, Kedono and Kedini found that what she said was true, and after a while the sound of the Sekaten gamelan became sweet to their ears.

The Sekaten and Idul Fitri holidays were also happy times for the family because Mbob Jah always brought with her little gifts from the village. Especially appetizing was her juaabah, the sweets she made from glutinous rice, and her famous sambal of which they could never get enough. Her hot sauce, made primarily from ground chilies and dried shrimp paste, was stored in a small jar and whenever the bottom was reached—which was almost every day—she'd make some more.

When she was at the Mulyono house for the holidays, Mbob Jah also helped prepare all the traditional foods that normally accompany a Lebaran feast. As old as she was, she would still spend all night cooking to make sure the meal was complete and perfectly prepared. Opor ayam, sambel goreng ati, ladeh, srendeng, dendeng ragi, ketupat, lontong, abon bubuk kedelai, bubuk udang; chicken cooked in coconut milk; spicy minced liver with cubed and fried potatoes; vegetable stew in coconut cream; grated coconut mixed with sugar, spices, and bite-size pieces of beef; dried jerked meat with seasoned grated coconut; rice cakes steamed in woven palm leaves; rolled rice bars cooked in banana leaves; powdered soy beans; powdered shrimp... Mbob Jah made them all. Where she found the energy in a body as old as hers left everyone wondering.

Whenever she returned to her village at the end of her visit, Mbob Jah found it difficult to break free from the twins' embrace. Even though Kedono and Kedini were now in college, they spent as much time as possible with the old woman when she was there, at their home, for the holidays. And the Mulyono themselves, both mistress and master, would always tuck a few ten-thousand rupiah notes into her hand and always reminded her to be sure to come back to the city for the next Sekaten or Idul Fitri.

"Of course," she told them, "I'll be sure to come back."

But that was then. Now, two Sekaten and two Idul Fitri had come and gone, and Mbob Jah had not appeared. The Mulyono family grew anxious, asking themselves whether she might be ill or, God forbid, possibly....

"After the second day of Lebaran, we'll go to see Mbob Jah in her village," Mr Mulyono decided.

"But do you even know where her village is?"

"I think I do. I mean, it's in Gunung Kidul. We can ask people when we get there...."
When the door finally opened, the family was shocked again, this time to see their old Mbok Jah even older and more frail than they had remembered. She struggled, unsteady on her feet, as she greeted her former employers.

“Oh my, oh my, you’re so kind to come all this way to this run-down village of mine. *Mangga, mangga*—please come in and sit down.”

Inside was just a table, a few rickety chairs, and a wide bamboo bench which appeared to double as Mbok Jah’s bed. Again the Mulyono family were invited to sit down. All were astonished by the state of their former servant’s home.

The traditional holiday greeting was automatic: “Ndoro-ndoro, sugeng riwadi, nggih, minad aidin wul fajin,” Mbok Jah intoned. “I hope that you will please forgive me for all my mistakes and shortcomings.”

“Of course, Mbok, and I hope you will forgive us too.”

“Have you eaten? I bet you haven’t eaten. Sit and make yourself comfortable while I fix you something to eat.”

“No need to make a fuss, Mbok. We’re not hungry at all. Really!”

“I’m sure you are. It must be about three by now, almost time for afternoon prayer. I made some *nasi tiuwul*. Have you ever had that? Rice cooked with dried cassava flour?”

Without waiting for their response, Mbok Jah immediately busied herself preparing food. Because she had refused the twins’ offer to help, they were left to witness Mbok Jah huff and puff on a tinder of coconut fiber which, being too damp, seemed to take forever to light, whereas in the city, with just a flick of the wrist, she would have been able to turn on the stove and, with its steady supply of gas, cook wonders.

In the end, as if by some minor miracle, their meal was prepared and ready for them on the table: rice mixed with ground cassava, boiled cassava leaves, and ground red chilies flavored only with salt which served as a hot sauce. Glasses of water were filled from an earthenware carafe.

“Please help yourselves. This is all we have—*nasi tiuwul*, boiled cassava leaves, and chilies. I’m sorry there was no shrimp paste to make a sauce.”

They are slowly. In the Mulyono home, Mbok Jah sometimes cooked spaghetti or macaroni soup. Here, in her own home, all she had was *tiuwul*, boiled cassava leaves, and plain *sambal* without shrimp paste. And the condition of her home? Where had her savings gone? Hadn’t she insisted on returning to her village because she had relatives here who could help? The Mulyono family members, as if collectively contemplating an inward question, each imagined different possibilities.

And as if guessing what the family was thinking, Mbok Jah quickly offered an explanation: “All the relatives I have here are poor. And so, over time, the money I’d saved from working in the city was used up on this or that.”

“But where are they? On holidays like this, don’t they come to pay their respects?”

Mbok Jah laughed. “And what would I give them if they did come? Chicken in coconut milk with rice cakes?”

“But what about your son? Where’s he?”

Mbok Jah shook her head and laughed bitterly. “Sometimes I wonder if I even have a son.”

Kedono and Kedini could no longer hold back their feelings. They put their plates aside and held Mbok Jah by her shoulders.

“You’re coming back with us to the city! You must! You’ll come with us today!”

Mbok Jah smiled but shook her head. “I knew, my children, that you would make such an offer. You’ll always be my sweet children. But no, home for me in my old age is here. Next *Sekaten* and *Lebaran*, I will come. I promise I will.”

The family knew there would be no changing Mbok Jah’s mind. They said their good-byes but by that time it had begun to rain, heavy and hard. Mbok Jah warned Mr Mulyono that it would be
difficult to drive in such weather. In such a downpour, the roadway would be impossible to see.

Outside, the entire landscape was grey and white. Sitting together on the bamboo bench on the stoop of Mbok Jah's house, they stared outward, towards Mbok Jah's fields, but all they could see was grey and white.

Holiday Pilgrimage

On that Lebaran morning, as on the same feast day in years past, they ate all the special dishes that Grandmother always prepared: chicken in coconut milk, spicy minced liver with cubed potatoes, dried jerked meat with grated coconut and spices, rolled rice bars cooked in banana leaves, and powdered soy beans. They ate heartily because Grandmother's cooking was always delicious.

Yusuf always enjoyed visits to Grandmother's. (Ever since the birth of his son, his mother-in-law's home had been referred to as "Grandmother's"). At Grandmother's he not only sated his longing to be with his son Eko, he also basked in the special treatment the older woman showed him, savoring the special foods and treats that she prepared for him. It was as if she lived only to spoil him, her son-in-law, and her only grandchild. But that was reasonable, Yusuf supposed. Her own husband, Yusuf's father-in-law, had died some time ago. And ever since the death of his wife, her daughter Siti, three years previously, what would naturally be the older woman's primary concern if not taking care of her only grandchild and widowed son-in-law?

"Eko, would you like another thigh? And you, Yusuf, have some more of that jerked beef and sambal."

"Sure, Grandma. I'll have another thigh. That's my favorite part."

Yusuf watched his son attack the thigh his grandmother had put on his plate. Eko's haziness caused the coconut sauce to spatter.
Siti were here, Yusuf thought, she would be sure to reprimand her son. But not so his grandmother.

"Enough, I've had enough," Yusuf protested. "You've outdone yourself again— as usual. Everything is delicious. Thank you so much!"

"What, you're finished? You can't be!"

Shaking his head, Yusuf wondered if he had declined more food because he was full or because of something else altogether. He quickly concluded that it was because of something else that was on his mind.

He had first felt a warm tingling when he exhaled through his nose. And then, gathering his courage, he had kissed Yati, a woman who worked in the same office. When she did not turn away from him but just closed her eyes, his daring grew. He kissed her cheeks and lips again and again. As a widower now for three years, Yusuf's instincts—or, more basically, his sexual desire—could no longer, it seems, be put on hold. Ever since that first time, the two of them had met frequently to see a film or eat in a restaurant; they even stayed overnight at a hotel a couple of times.

"Do you like kids, Yati?"

"Depends on the kid and whose it is."

"Hmm...."

Slowly, over time, Yusuf had professed his love for Yati. He strove to convince her that he wanted no hit-and-run sort of relationship in their affair. He wanted to marry her. He wanted her to be Eko's mother. And when Yati had finally said, "I want that, too," Yusuf had decided to end his days as a widower and bring back Eko from Grandmother's to his own home.

Lebaran activities were always the same: participation in led, the mass prayer that was held in the housing complex; paying respects to and asking the forgiveness of his mother-in-law for transgressions during the past year; and a pilgrimage to the graves of his father-in-law and Siti. He hardly ever visited his own parents' graves anymore. Why was that, he wondered. Was it because they had died so long ago or because his younger siblings were forever chastising him for not tending to their parents' graves more often? Maybe it was because he found the grave of his wife, beautiful Siti with the incredibly long hair, a more pleasant place to visit. Or maybe it was because his son Eko, whom he desperately missed, was being cared for by his mother-in-law, whose home he could afford to visit but once a year, and only after a tiring and bone-wracking train ride. Wasn't that important too?

"Every year there seems to be more and more beggars here in the cemetery," his mother-in-law grumbled.

Yusuf silently agreed. Why, he wondered, were there so many beggars in such a small town? And what could one do about it?

"Grandma, why are all the beggars in the cemetery crippled?"

Yusuf smiled proudly. For such a young age, his son possessed acute powers of observation.

"Well, Eko, if they weren't crippled, I suppose they'd have jobs and would not be forced to beg."

At Siti's grave, the trio pulled out the weeds growing around it and then scattered flower petals over the site.

Eko took charge of the ceremony that ensued. "I know the confession of faith," he announced. "I will pray it out loud. Grandma and Daddy, you can follow."

"Alright, Eko."

"That's a good boy. You can do it."

Without stumbling and with a bit of flair as well, Eko recited the Al-fatihah, and was followed by his grandmother and father. When the prayer was finished, Eko put his arms around his grandmother's waist as she kissed his cheeks. Again Yusuf felt proud but also took note of how much his son had grown during the past year.

With no prompting from his elders, Eko then bowed his head and spoke to his mother's grave: "Mother in heaven. This is Eko. I'm big now. I can take care of Grandma. Mom. Daddy takes care of Grandma and me from Jakarta. Mom. Oh, and Daddy bought me a Nintendo. It's really nice, Mom..."
Rising from his squatting position, Yusuf he felt his bones creak even more than before. He stared at his son, still squatting by the gravesite, his head being stroked by his grandmother who was sobbing silently.

On the journey back to Jakarta, in the train packed with other people returning from their own trips home, Yusuf released a long sigh. The air was close and still, and he could feel sweat making his clothes stick to his body. There was a stale and rancid smell.

Maybe next year at Lebaran he would have more nerve, he thought. Maybe next year he would have the guts, the courage to speak to his mother-in-law and Eko, to tell them that he was going to marry Yati and bring Eko back to live with him in Jakarta. Yes, maybe next year. Next year for sure, he swore.

When he looked at the train window, he hoped he would see Yati’s smile, which aroused such desire in him. But all he could see was flood-drenched rice fields, broken bridges, and roadways with a chaos of buses and cars.

In the end they decided to pass the Lebaran holidays at a four-star hotel on the coast—a beautiful place with large, luxurious rooms and picture windows that faced the sea. But they had not come to the decision easily.

“What an absurd idea—spending Lebaran at a hotel!”

“Why not?”

“It’s weird. Lebaran is for getting together with families. Lebaran is paying respects, asking forgiveness, catching up with Mom and with Lies’s family, good food, going on outings with the nieces and nephews... But you want to be alone at the beach, just the two of us.”

“Don’t you ever get tired of those gatherings? It’s a nuisance: rushing here and there, saying sorry to everybody, eating, eating, and eating some more until you finally fall on your face from exhaustion and too much bad food. So what if this one time it’s just the two of us for Lebaran?”

“So, what you really mean is that you don’t like spending time with family—mine or yours. I guess that explains your reluctance to talk to them when we do get together. And whenever you are forced to say something, you get this really bored look on your face.”

“When did you start being such a master of observation? Your family, my family—they’re OK. Maybe I’m just not patient enough. Sometimes, I just can’t put up with all the visiting and small talk. Personally, I don’t have a problem with anyone in our families.”
“So why is it that at a cocktail party or a wedding reception, you can chit-chat and go on about this and that, but not with our families?”

“Enough already, OK? I don’t want to talk about our families. All I’m saying is that this year, I can’t bear the idea of having to go out of the city for the holidays. You know what the doctor said. I’m suffering from stress, he said. Stress! What with the workload at my office, for once I’d like to just relax, with you. That’s what the doctor advised, wasn’t it? Come on... We’ll spend Lebaran at a hotel. Just you and I. We have a room reserved already. We wouldn’t have to spend any money at all. Everything has been taken care of. Please, say yes...”

Marti did not want to continue the discussion that night and broke off their conversation with the comment, “OK, whatever, it’s up to you.” But in bed later, she found it difficult to sleep—though beside her, her husband slept like a log and snored.

Marti was irritated with her husband. What was it with men, she wondered. When they want something, there’s no bargaining with them. He always wants me to go along with whatever he says. Shouldn’t her own views be taken into consideration? And then she thought again about what her husband had said about not wanting to spend Lebaran with the family. And the wisecracks he made about their families....

What was his real problem, with getting together with family on the holidays? Before they were married, that never seemed to be an issue; he always seemed happy and comfortable when they spent time with their nieces and nephews. Was it because that they, in their ten years of marriage, had not produced a child of their own? Had this made him bitter and cynical about family celebrations? Marti kept asking questions and arguing in her heart until, finally, she fell asleep.

The hotel was indeed very nice and their room just as large and well-appointed as her husband had promised it would be. The air felt cool and fresh, with the air conditioner set at exactly the right temperature. Marti always liked coming into a hotel room where the air was cool but not too cold. Waiting for them in their hotel room was a large plate of fruit. A welcome gift from the hotel manager, Marti assumed. But also in the room was a large holiday parcel, full of fresh fruit, canned foods, and bottles of flavored syrups. The card on the basket indicated that it had come from a company her husband did business with.

“Happy Idul Fitri! Let all transgressions be set aside. Enjoy your stay at the hotel!”

So that was it. Her husband’s business associate was picking up the tab for the hotel, Marti guessed.

Marti changed into slacks and a polo shirt. She put on her Reeboks and a sun hat.

“Well, Mom, you look ready to attack the beach!” her husband said.

“Yeah, Pop. I’d like to walk along the shore.”

“But it’s so hot outside.”

“You can wait here in the room. When I get back, we can have lunch at the coffee-shop.”

“You’ll get sunstroke out there. Come on, stay here with me,” her husband said, “You should relax.”

“No, I want to go out even if it is hot. I need to take a walk, OK? Bye!”

Marti went out the door which closed automatically behind her with a muffled thud.

It was very hot outside, but there was a fair and steady breeze and a long line of coconut palms lining the shore that offered some protection from the sun. Marti didn’t feel overly hot as she began to walk along the shore.

The beach was not particularly attractive, not like the picture-perfect beaches of postcards. In fact, the sand looked dark and dirty, Marti thought. Were the picture-perfect beaches in postcards actually beautiful, she wondered.
Marti came to a part of the beach that was particularly crowded with visitors. People were milling around, waiting to board a sailboat that would take them out to the open sea and along the coast. Judging from their clothes—their fit, their mismatched colors, and the quality of cloth—Marti guessed the people to be mostly poor. The simple food stalls that lined the shore where the boats were anchored supported her assumption. Even so, she felt happy to see their evident holiday cheer. They crowded together, vied with one another to board the sailboat. Children shrieked with glee.

Marti looked at the children. If only she had a child, she sighed, recalling the time her doctor had informed them that they were unable to have children, that her husband was infertile. They had resigned themselves to a childless life but, for some reason, ever since the doctor had given them this news, they had stopped calling each other by their given names and started addressing each other as “Mom” and “Pop” instead.

Seeing the crowd of happy people, Marti thought of her own family who would now be gathered in another city at the home of her sister Lies. At that moment they were certain to be together, laughing and eating and asking forgiveness from one another. Marti felt a pang of jealousy. She imagined her older siblings and their children lining up to kneel before her mother and kiss her hands. How festive and happy the atmosphere would be.

Marti could not understand how that warm, happy feeling that comes with Lebaran was unable to penetrate her husband’s heart. The previous year, when it was their turn to host the annual celebrations—and to put up her mother and aunt as well as Lies and her family for the duration—her husband had seemed absolutely cold. He replied to all her family’s questions, but perfunctorily and with barely a smile.

Suddenly, seeing the sailboat full with passengers and ready to go, Marti was tempted to join them.

“Would you like to come along, Ma’am?” the boat hand asked.

When Marti nodded, the boat hand quickly grabbed her hand and pulled her on board. On the boat, Marti sat crushed among the rest of the passengers. The woman beside her, who reeked of mentholated balsam oil, had her hands full trying to take care of her children. The youngest was whining for a sweet but then refused to accept the red lozenge that her mother offered. Without thinking, Marti stuck out her arms towards the little girl and then, when she lifted up the girl and set her down on her lap, as if by miracle, the child suddenly fell silent.

“There, there, you can sit her on my lap. Don’t cry. When we get back to shore, I’ll buy you a snack. Now let’s look at the big blue sea.” She turned to look at the other children on the boat. “Now you’re all going to sing with me, OK?”

Marti was surprised at herself, at how easily she established a rapport with the children. Unconcerned with the other passengers who crowed together, Marti suddenly began to sing “To the Sea” which she made up there on the spot: “To the sea, to the sea, to see the fish…”

The young mother and the other people on the boat all laughed to see Marti singing and playing with the children. The sailboat made its way to the open sea. Seen from the boat, the hotel, the houses, and buildings on the shore looked like they belonged in a playhouse: very small but beautiful. And the ocean breeze felt so fresh! When Marti stopped playing with the children and returned the young girl to her mother, she stuck her arm outside the boat. The spray of sea water felt cool and fresh. Oh, what a nice time this is, Marti cheered in her heart. She had completely forgotten her husband at their room in the hotel.

When Marti finally stepped on shore again, she felt very hungry. It was two o’clock. She went into a food stall already filled with customers. She sat down and ordered nasi raiwon. The rice and the spicy stewed beef had never tasted so good.

Marti had no idea that a food stall so simple as this one could offer such savory food. Her husband spoiled her, treating her to
meals only at expensive hotels. Food stalls were nasty, not the place for a proper meal. And in fact, the food stall where she was now eating was dirty and full of flies—as unkempt as the people around her: all simple-looking folk with a sharp body odor. But Marti enjoyed sitting there, sipping the coffee she ordered after her meal.

Only when she finished her coffee did Marti remember her husband. Slowly, she left the food stall. She had promised to have lunch with her husband in the coffee shop! Her watch showed it to be after three. He was sure to be confused and angry—perhaps explosively so.

She stopped again to look at the shore and then walked toward the hotel. She didn’t hurry, but walked in a slow and leisurely way instead, as if enchanted by the coastal scene. Slowly, and from a distance, came the sound of a muezzin announcing the time for the mid-afternoon prayer.

Home for the Holidays

The bus for Wonogiri began to move out of the station and any chance of boarding it was gone. With such a crowd of people struggling to get on, what hope did she have? None, not even the slimmest chance of squeezing through the dozens of other people trying to board. With bags perched on her shoulders and clutched under one arm, she had only one free arm to carry her two young children.

The day before, the first day of the two-day Lebaran holiday, she had almost made it. With her one hand holding her children fast beside her, her other hand had almost touched the edge of the door. But then, suddenly, the children had screamed—their toy had fallen—and, at almost the same instant, she noticed out of the corner of her eye an unknown hand starting to pull on her bag. She quickly brushed the thief’s hand aside even as she lowered the children for them to pick up their fallen toy. But when she did that, the people behind her found their chance to move ahead of her. She and her children were roughly shoved aside. Supposing the bus conductor hadn’t been there to steady her, she and her children might very well have been knocked to the ground.

With her children now in tears she hastily searched for a less crowded spot where they could rest. And only after the purchase of cartons of sweet tea and a bag of Chiki chips did they finally stop crying. Then she paused to take a deep breath. And from where
she stood, beside a food stall, she stared at the big bus rocking and swaying with the jostling of the people attempting to go home for the holidays.

"Aren't we going to Njati, Mama?" her older child asked.

"I don't know, Ti. It might be hard," she advised her six-year-old daughter, "just look at how full the bus is."

"We can try again tomorrow, can't we?"

So that is what she had decided to do yesterday. And yesterday, just yesterday it had been that she had had to deal with the children's whines and wails.

"Where to now, Mama?"

"Home..."

Home: a rented room tucked away in the middle of a squalid swarm of a neighborhood in the Kali Malang area. So tired her children had been they had let her carry them away from the terminal without protest, and let themselves be stuffed into a bajaj whose driver was charging, on that holiday evening, a fare many times greater than normal. The younger child was asleep the instant the bajaj began to move. What the older child in her silence had been thinking, she could only imagine.

Very early in the morning, prior to preparations for their evening departure to the bus terminal, she had taken the children to her husband's grave, located in a cemetery not far from where they lived. Her husband had been a construction worker, a day laborer, but had died three years ago, crushed beneath a falling wall. Fortunately for her the construction company that employed him had sufficient sympathy to make the necessary arrangements and to pay for her husband's funeral in addition to giving her a little compensation.

But after that, life had become a more difficult and more bitter passage. Her earnings as a servant were barely enough to meet the family's expenses. And now Ti, her older child, would soon be going to school.

Day after day had come and gone, passed by with unrelentless monotony, and, not even quite knowing herself how she had done it, she had somehow managed to get by. And almost as if by a miracle, the few coins she saved from her salary and tips had grown over the course of three years into a not insubstantial sum—which is how the idea of going home to Njati that year had come to mind. Her children had never been there. They didn't know their grandparents, had never met their relatives. It was time they did, she thought. And besides, she reasoned, the village might provide a pleasant change of environment. At the very least, it would be different from their meager lodgings in Jakarta. So, she had resolved that, come what may, she would make it home for Lebaran holidays this year.

"Why bother to go home for Lebaran," her employer had warned her. "You know that my kids are coming home this year. There's going to be a lot of work to do..."

"I'm very sorry, Ma'am, but I've already promised the children."

"If you don't go home, and you work the holidays, our guests are sure to give you extra money. Really now, what's the use of going home?"

"I'm sorry, Ma'am, but I've promised the children..." Now, having decided to go home, she would not be swayed from her choice. And after having made that choice, she began to tell her two children about Njati: its rice fields, buffalo and cattle, and the way in which homes in the village are constructed. And also about their white-haired grandparents, the cities that they would pass through; and what they would see when looking out the windows of the bus that would carry them home.

"How many cities altogether, Mama?"

"Oh, very many! Let's see... Probably Cirebon and Purwokerto, and maybe Semarang. And Magelang and Yogya and Solo for sure if you're going on to Njati or Wonogiri."

"Geez... And which city's the prettiest?" Ti had asked.

"Hmmm, I'd have to think... Solo, I suppose."

"Solo, we're going to Solo!" Ti announced to her brother. "Solo, Solo, Solo..."
"Solo, Solo, Solo..."
She awoke from her musings. The younger child was fast asleep on the bed and his sister was making a place for herself beside him. She stared at their faces as she, too, stretched our body and slid alongside her children.
"Don’t be too disappointed," she whispered to her daughter. "We’ll try again tomorrow. We’ll get to Njati for sure. Don’t you worry; you’ll get to see Solo."

She watched as her daughter nodded her head and, in a half yawn, mumbled, "Solo, Solo, Solo..."
That had been yesterday, the first day of Lebaran. And now, on the second day, they had failed again. And there had been even less of a chance of making it on the bus than there had been the day before. Like the day before, she had held tickets from a scalper in her hand. But there had been even more people hoping to get out of Jakarta, and a lot more rowdy ones besides. And also like the day before, she and her children, with their luggage bobbing and waving, had been pushed and shoved, had their feet stepped on, and had finally been flung far to the side.
She had tried to board first one bus and then the next, but each time she had failed. There were too many people bigger and stronger than she was for her to squeeze through. And finally, standing in a stupor beside the foodstall, sheltered from the rain by the stalls’s tarpaulin roof, she and her two children had watched the final bus for Wonogiri leave.
"Then we really aren’t going to make it to Njati, are we, Mama?"

She forced herself to smile as she answered her daughter’s question: "I guess not, but that’s all right, isn’t it? We can go next year."
"Sure..."
"Sure..."
"Of course we can! I’ll just have to save more money is all."
"Is all your money gone, Mama?"

"No, there’s still a little, about just enough to go to the zoo tomorrow. We’ll go to Njati next year, OK?"
Her children said nothing, and as the rain began to abate the children’s demeanour brightened.
"Come on, let’s go. Let’s find a bautaj and go home."
The children nodded, then followed their mother, who had to half-prod-half-carry them as they scampered towards a waiting bautaj. Once inside, the children began to sing their newest creation.
"Solo, Solo, Solo, Solo... Solo, Solo..." They laughed.
"Njati, Njati, Njati, Njati, Njati, Njati..." They laughed again, pleased with their musical creativity. And she, their mother, felt happy and relieved to see they were not crying or whining. She then remembered her promise to take them to the zoo. But with what? Most of her savings was gone, spent on scalpers’ tickets, bautaj fares, food, and all the battered little gifts she had purchased to take home to Njati. Money—she had enough left for just a few days. Well, no matter, she thought, it was enough to go to the zoo.

I’ll go to my boss’s house tonight, she thought. Her employer would have plenty of work for her to do. And, if she were lucky, some of the guests might grant her a holiday bonus.
Inside her rented room while putting the children to bed she repeated to them her promise. "Go to sleep. Tomorrow we’re going to the zoo."
"Wow, wow, wow..."
"I have to go to the big house. You’ll be good here, by yourselves, won’t you? And get some sleep?"
"Elephants, elephants, elephants... Giraffes, giraffes, giraffes..."
"Shhh, try to sleep."
She smiled as she closed the door, but once outside, she heard the children begin to sing a more familiar refrain: "Solo, Solo, Solo... Njati, Njati, Njati..."

Momentarily she pressed her teeth against her lower lip before striding away.
At the big house, her employer screamed when she came in the side door. "You see, I told you so. What did I tell you? Serves you right, not getting a bus. Now get in here and help me. Come on, get moving. Just look at that stack of dirty dishes piled up in the kitchen."

The Author

Umar Kayam was born Ngawi, East Java, on April 30, 1932. After finishing his undergraduate studies at Gadjah Mada University in 1955, he obtained his masters degree from New York University (1963) and his doctoral degree from Cornell University (1965) in the United States.

In 1965, following his return to Indonesia from his studies abroad, he was appointed Director General for Radio, Television and Film in the Department of Information, which position he held until 1969 in which same year he began to serve as Chairman of the Jakarta Arts Council (1969-1972). He served as Director for the Social Studies Training Center at Hasanuddin University in Makassar (1975-1976) and as a member of the People's Consultative Assembly (MPRS). He was a lecturer at the University of Indonesia and a senior fellow at the East-West Center in Honolulu (1973); Chairman of the National Film Council (1978-1979); senior professor in the Faculty of Letters at the University of Gadjah Mada (1978-1997); emeritus professor at that same university until his death; a member of the advisory board of Horizon magazine; Chairman of the Jakarta Arts Institute (1981-....); and a member of the Jakarta Academy, a lifetime position since his appointment in 1988.

The author of a large number of books of different styles and genres, including short stories, essays, novels, and children's stories, through his literary career Umar Kayam gained a much deserved national reputation as the voice of the common man.

His short story "A Thousand Fireflies in Manhattan" won the Horizon Literary Prize in 1967 and he was named recipient of the SEA Write Award in 1987.

He died on March 16, 2002.