MATERIAL CULTURAL WORDS TRANSLATION
PROCEDURE AND MEANING EQUIVALENCE IN THE
REVENANT NOVEL BY MICHAEL PUNKE

A Thesis
Submitted to Faculty of Adab and Humanities
In Partial Fullfilment of the Requirements for Bachelor Degree (S1)

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2018
ABSTRACT


This research focuses on the translation procedure analysis and the meaning equivalence of material cultural words translation in The Revenant novel and its Indonesian translation. The method applied in this research is qualitative by using Peter Newmark’s translation procedure and Nida and Taber theory of translation equivalence. The researcher collects the data by reading both novels, marking the material cultural words, and classifying the selected data in the source text and target text by using table. There are 19 data of material cultural words found in the novel. The research findings show that the translation procedures used to translate material cultural words are transference, naturalization, cultural equivalent, functional equivalent, synonymy, and notes. The commonly used procedure is cultural equivalent, transference and naturalization. In the matter of meaning equivalence, the result shows that dynamic equivalence is more frequently found than the formal equivalence. In conclusion, this research reveals that both dynamic equivalence and formal equivalence are applied in translating material cultural words in order to achieve natural translation as well as to preserve the originality or cultural elements from the source text into target text.

Keyword: material culture, translation procedure, meaning equivalence, novel translation
APPROVEMENT

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The Revenant Novel by Michael Punke

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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 institutes of higher learning, except where due acknowledgement has been made in the text.

Jakarta, November 2018

Ghesty Nuraini
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Jakarta, November 2018

Ghesty Nuraini
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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Translation is now used as much to transmit knowledge and to create understanding between groups and nations, as to transmit culture (Newmark 10). According to Hatim and Mason (1) translation is another act of communication which attempts to relay across cultural and linguistic boundaries. This means translation plays an important role in multi-culture and nations where people communicate with different languages.

Translation occurs in wide range of different text types whether it is literary or non-literary text. In terms of literary translation, Tymoczko (as cited in Baker and Saldanha 153) argues that the focus on literary translation provides the discipline with high-quality evidence about ‘interfaces’ between cultures and about the linguistic challenges of translating.

In recent years, some publishing houses in Indonesia such as Kepustakaan Populer Gramedia and Mizan offers some foreign books including English novels that have been published and translated into Indonesian. Novel is a kind of a literary works which is produced by human mind and soul. It is a picture of real life and manners, and all of the time which it has written (Wellek and Warrem 30). When it comes to translating novels, a literary translator must also be skilled enough to translate feelings, cultural nuances, humour and other delicate elements
of a piece of work (Haque 97). Therefore, translating literary texts such as novels is not an easy task because it requires a deep understanding about the culture of the source language and target language.

Newmark (94) defines culture as “the way of life and its manifestations that are peculiar to community that uses particular language as its means of expression”. In terms of culture, Newmark (95) classifies areas of culture into five categories as follows: (1) ecology (flora, fauna, season); (2) material culture (food, clothes, transportation, houses); (3) social culture; (4) organisations, customs, activities, procedures, concepts; and (5) gestures and habits.

Material cultural words is one of the cultural word category that a translator usually encounter in doing translation. The word material in material culture refers to a broad, but not unrestricted, range of objects (Prown 2). Each language has certain material cultural words that often makes the translators difficult to find the closest equivalent in the target language. Baker (as cited in Hapsari and Setyaningsih, 76) remarks that source language words may express a concept which is totally unknown in the target language culture. For instance, some Indonesian material cultural terms such as kebaya, serabi, ketoprak and songket are difficult to translate into another language because these material culture only exist in Indonesia.

Translation must aim primarily at “reproducing the message”. The translator must strive for equivalence rather than identity and the best translation does not sound like a translation (Nida and Taber 12). Newmark (48) stated that the overriding purpose of any translation should be to achieve 'equivalent effect'
or to produce the same effect (one as close as possible) on the readership of the translation as has obtained on the readership of the original. From these statements, it can be said that the translator should be able to maintain the SL message in the TL in order to achieve the equivalence in meaning.

In most cases, some cultural words have no equivalence in the target culture which make a translator has to find a way to translate those untranslatable words. Wolf (as stated in Hussain 76) argues that the translator, who is learning to translate a text is considered responsible to produce meanings, which can be perceivable for the readers’ cultural community. Here, translation procedures can be applied by translator to solve problems faced in translating a text. According to Hornby (as cited in Hapsari and Setyaningsih 76) some procedures of translation are needed in order to render meaning in SL into TL properly. A procedure is “a formal or official order or way of doing thing.

Cultural aspects in translation as described above has sparked the writer’s interest in conducting this study. One of the novel containing numerous cultural-bound words is Michael Punke’s historical fiction novel entitled *The Revenant* which originally written in English. It has been translated into many languages including Indonesian that was translated by Reni Indardini and Putro Nugroho. *The Revenant* tells about the story of betrayal, survival and revenge of American frontiersman named Hugh Glass in 1823 Missouri Territory.

Besides the setting of the novel that brings history to life, *The Revenant* carries many cultural aspects which also play a major part in the novel. By finding out the translation procedures as well as the equivalences in translating those
cultural words contained in the novel, the writer hopes to know more about the essence of cultural words translation in literary text. The main focus of this study is material cultural word since it refers to physical objects to define a culture that is potentially become problematic words to translate.

1.2 Focus of the Study

This research is focused on analyzing the procedure in translating material cultural terms found in *The Revenant* novel and its Indonesian version translated by Reni Indardini and Putro Nugroho. This research will also focus on investigating the accuracy of material cultural translation from English into Indonesian.

1.3 Research Questions

Considering the research background, the problems are formulated as follows:

1. What translation procedures that are used to translate material cultural terms in *The Revenant* novel?
2. How are the meaning equivalence of material cultural words translation in the novel?

1.4 Objective of the Research

According to research question above, the objectives of this research are:

1. To describe the translation procedures that are used to translate material cultural words contained in *The Revenant* novel.
2. To identify the meaning equivalence of material cultural words translation in the novel.
1.5 Significance of the Research

It is hoped that this study will give many advantages to the readers especially the student of English Department to acquire more knowledge about translating cultural words. In addition, this study is expected to give a wider perspective of cultural words translation procedure. Theoretically, this study is also expected to be used as a reference for further research about translation of literary work dealing with cultural words.

1.6 Research Methodology

1.6.1 The Method of the Research

This research applies qualitative method to analyze the translation procedure and meaning equivalence of material cultural words translation found in The Revenant novel and its Indonesian translation. According to Endaswara (85), “Generally, the idea of qualitative research is more suitable for the study of humanities science, such as social studies, literature, art, culture, etc.”. From the statement above, qualitative method is applied in this study because the data of this research is English and Indonesian language in the form of words and phrases dealing with culture.

1.6.2 The Instrument of the Research

The instrument of the research is define as a tool or way that is used to obtain the data or any information related to the study (Farkhan, 28). This research uses data card as the main instrument to identify, collect, and classify the data that have been found in the novel.
1.6.3 The Unit of Analysis

The unit of analysis in this study is an historical fiction novel entitled *The Revenant* by Michael Punke which is published in 2015 by The Borough Press. The Indonesian version of *The Revenant* novel was translated by Reni Indardini and Putro Nugroho and published in 2016 by Noura Books (PT. Mizan Publika).

1.6.4 The Technique of Data Collecting and Data Analysis

a. Data Collecting

*The Revenant* novel written by Michael Punke and its Indonesian translation will be used as the source of the data of this research. Bibliographical or document technique is used by the writer in collecting the data. According to Zaim (95), document technique is used to obtain the data from written sources such as magazines, newspapers, literary work, etc. The data can be in the form of morphemes, phrases, and clauses, and discourses which are collected in accordance with the interests and objectives of the study. The data are collected through a few steps, as follows:

1. Reading the original novel and its Indonesian translation
2. Finding the material cultural words and remark them by underlining and write them down in the data card.
3. Grouping the material cultural words based on the source text and target text by using table, the left column of the table consists of material cultural words in SL, and the right column has its translation (TL).
4. Validating the data using appropriate and reliable dictionary and other related references.

b. Data Analysis

To analyze the selected data, descriptive analysis technique will be used to find out the translation procedures applied in translating material cultural words and their meaning equivalence, as follows:

1. Identifying the meaning of both material cultural words in the SL and TL by using dictionaries.
2. Analyzing the translation procedure used in translating material cultural words by using Peter Newmark’s (1988) theory.
3. Identifying the meaning equivalence of the translation result using Nida and Taber’s theory.
4. Drawing conclusion of the research findings and giving some suggestions.
CHAPTER II

THEORETICAL FRAMEWORK

2.1 Previous Research

Based on the literature review that has been done by the researcher, there are some previous researches that are related to the studies about material cultural words translation. The first research was a journal titled “Translation of Balinese Material Cultural Terms from Indonesian into English” written by Made Arya Astina in 2014. This research investigates the semantic frame elements and translation procedure of Balinese material cultural words translation. The data found were analyzed by using frame semantic analysis by Fillmore and further elaborated by using Newmark’s componential analysis. This study also analyzed the procedure applied in the translation of material cultural words using the translation procedures theory proposed by Vinay and Darbelnet. The result of this study proves that the translator mostly applied literal procedure to translate those cultural words, while the borrowing procedure is the least procedure applied in the translation. Moreover, Astina (2014) concluded that not all of the SL cultural terms can be identified with both the frame elements and the componential analysis since there are certain distinctions in the concepts of the terms in the target culture.
Another relevant research is titled “A Translation Analysis of Indonesian Material Cultural Terms in “Tenun Ikat” and in The English Translation “Indonesian Ikats” by Zeni Rimari. This study concerns with the strategy and accuracy of Indonesian material cultural words translation in a bilingual book titled Tenun Ikat. This study consists of 50 data that were analyzed to find out the strategy used in translating material cultural words based on Mona Baker’s theory. The researcher was also identified the accuracy of the data which involves three raters to assess the accuracy of the translation based on the classification determined by the researcher. The result of this research shows that translation using its equivalence in the target language is the most frequently used strategy with the percentage 24% (12 data). Meanwhile, the rest are translation by a more general word or superordinate (9 data or 8%), translation by cultural substitution (8 data or 16%), translation using a loan word (10 data or 20%), and translation by omission (11 data or 22 %). The researcher concluded that the translation using its equivalence in the target language and translation by omission are considered to have an impact on the high level of accuracy.

The last related research was done by Zio Zulkarnein in 2018, titled “Penerjemahan Kesepadanan Kosakata Fisik Bermuatan Budaya Materiil Bahasa Jepang ke Bahasa Indonesia dalam Novel Oda Nubunaga” (Translation Equivalence of Japanese Material Cultural Terms in the Novel Oda Nubunaga). There are 32 data of japanese material cultural terms that were taken from the novel which includes the name of clothes, weapon, foods, houses, and life equipment. This research examines the translation equivalence based on dynamic
equivalence concept by Nida and Taber and identifies the procedure applied in translating those terms using Newmark’s theory and Hoed’s translation technique. The result of this research discovers that 22 data are equivalent in the target language and 10 data are non-equivalent translation. Moreover, the conclusion of this study reveals that the translation results can achieve the equivalence in the target language by using the procedure of transposition and cultural equivalent.

There are some points that make this research different with the previous researches. Firstly, the data of this research are English (native American) material cultural word whereas the data of previous research above are Indonesian and Japanese material cultural words. Additionally, in terms of translation equivalence, this research will further identify the dynamic and formal equivalence based on translation equivalence theory proposed by Nida and Taber. Meanwhile, compared to the previous research written by Zulkarnein (2018), it only focused on the dynamic equivalence concept in translation. This research will also analyzed the translation procedures based on Peter Nermark’s theory.

2.2 Translation

In order to fully understand about the basic concept of translation, firstly, we need to know the definition of translation. Generally, *Oxford Advanced Learner’s Dictionary* defines translation as the process of changing something that is written or spoken into another language. The definition of translation from the prespective of experts are varies. According to Newmark (5) translation is
rendering the meaning of a text into another language in the way that the author intended the text.

Bell (12) provides the definition of translation which focussed on the requirement that the content and style of the original text should be preserved as far as is possible in the translated text. Similarly, Nida and Taber (12) remark that translation consists in reproducing in the receptor language the closest natural equivalent of the source-language message, in terms of meaning and style. Based on these two statements, translation is not only transferring meaning from SL to TL, but translation also preserves semantic and stylistic equivalences.

Catford (1) states that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). He further describes that translation, as a process, is always uni-directional: it is always performed in a given direction, ‘from’ a Source Language ‘into’ a Target Language. Moreover, Catford has preference for a more linguistic-based approach to translation. He is the one who introduces two main types of translation shifts named category shift and level shift (Catford 73).

From the experts’ definition above, it is clear that translation is an act of transferring, rendering, and reproducing message or idea from SL to TL. In addition, the translator should also maintain or preserve the message contained in source language by reproducing the closest equivalent in target language, both semantic and stylistic aspect.
2.3 The Process of Translation

According to Newmark (19), translation process is an operational which begin with choosing a method aproach. He offers two approaches in translating a text, as follows:

1) Start translating sentence by sentence, for say the first paragraph or chapter, to get the feel and the feeling tone of the text, and then you deliberately sit back, review the position, and read the rest of the SL text.

2) Read the whole text two or three times, and find intention, register, tone, mark the difficult words and passages and start translating only whe you have taken your bearings.

Both translation approach may help the translator conveying the message of a text from SL to TL easily and accurately. According to Newmark (21), the first approach is more suitable for a literary and the second for a technical or an institutional text. The minus of the first method is that it may takes too much revision to do on the early part, and it also can be time-consuming. On the other hand, the second method is usually preferable because the translator already read the whole text repeatedly and get the message before the translating it. Newmark argues that translator may perfer the first approach for a relatively easy text and the second approach for a harder one.

Nida and Taber (33) elaborate the process of translation into three stages: (1) analysis; (2) transfer; (3) restructuring as explained in the figure below:
1) **Analysis**, in which translator analyzed the message as given in source language (SL) in terms of grammatical relationships and the meanings of the words and combinations of words;

2) **Transfer**, in which the analyzed material is transferred in the mind of translator from source language (SL) to the target language (TL)

3) **Restructuring**, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language.

Based on Newmark and Nida and Taber’s approach, the process of translation is helpful for the translator to be able to solve problems when translating a text in order to produce a good translation.
2.4 The Procedure of Translation

According to Newmark (81), translation procedures are used for sentences and the smaller units of language. Translation procedures are related to the mechanism used by the translator that might be very essential if he or she find some difficulties in translating a word, phrase, or sentence throughout the translation process. Newmark suggests sixteen procedures of translation depends on many contextual factors to attain equivalence.

a) **Literal** translation is the basic translation procedure. It is range from one word to one word, clause to clause, and even sentence to sentence. Literal translation goes beyond one-to-one translation, it is particularly applicable to languages that do not have definite and/or indefinite articles.

b) **Transference** is the process of transferring a SL word to a TL text as a translation procedure. It includes transliteration, which relates to the conversation of different alphabets. For example:

   **SL:** He was eating pizza last night

   **TL:** Kemarin malam ia makan pizza

The example above shows that the word pizza is not changed in TL. According to Oxford Advanced Learner’s Dictionary, “pizza means an Itlaian dish consisting of a flat round bread, cheese, tomatoes, vegetables, meat, etc.” The word pizza is transferred using Italic form to tell target readers that this food is a loan word because there is no equivalent word in TL.
c) **Naturalisation** adapts the SL word first to the normal pronunciation, the to the normal morphology (word-forms) of the TL. For example:

**SL:** London is a beautiful city with plenty history and amazing architecture.

**TL:** London merupakan kota bersejarah yang indah dengan arsitektur yang mengagumkan.

The example shows that the word *architecture* already has equivalent in TL that is *arsitektur*. This word adapted from SL word then to the normal morphology in TL.

d) **Cultural Equivalent** is a translation procedure where SL cultural word is translated by a TL cultural word. Functional cultural equivalents are even more restricted in translation, but they may occasionally be used if the term is of little importance in a popular article or popular fiction. The main purpose of this procedure is to support or supplement another translation procedure in a couplet. For example: *prince of unkown* is translated into *pangeran dari negeri antah berantah*.

e) **Functional Equivalent** is a common procedure applied to cultural words which requires the use of culture-free word, sometimes with a new specific term; it therefore neutralises or generalises the SL word. This procedure occupies the middle, sometimes the universal, area between the SL language or culture and the TL language or
culture. For instance *samurai* is translated into *Japanese traditional weapon to fight*.

f) **Descriptive Equivalent.** In translation, description sometimes has to be weighed against function. This procedure is quite similar with functional equivalent. The difference is that descriptive equivalent describes the SL word in the TL without explaining the function of the SL word. Hoed (74) states that descriptive equivalent is the translation techniques with matching of terms in the source language by using a clearer description of the target language. This is done because the translator could not find the equivalent translation in TL. For instance: *samurai* is translated into *Japanese aristocracy from the elevent to the nineteenth century*. The translation of the word *samurai* is to explain or describe what the meaning of *samurai* is.

g) **Synonymy** is used for a SL word where there is no clear one-to-one equivalent, and the word is not important in the text. A synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis.

h) **Through-translation** is the literal translation of common collocations, names of organisations, the components of compounds and perhaps phrases. This procedure also known as calque or loan translation. The most obvious examples of through-translations are the names of international organisations which often consist of universal words which may be transparent for English and Romance language.
For instance, UNESCO, UNRRA, FAO are the names of international organisations which are known by their acronyms and remain English and internationalisms. Normally, through-translation should be used only when they are already recognised terms.

i) **Shifts or Transpositions**, a ‘shift’ (Catford’s term) or ‘transposition’ (Vinay and Darbelnet) is a translation procedure involving a change in the grammar from SL to TL. The first type os the change from singular to plural, the change in the position of adjective, etc. For instance, ‘many books’ translated into Bahasa Indonesia becomes *banyak buku*, ‘a pair of glasses’ becomes *sebuah kacamata*. A second type of shift is required when an SL grammatical structure does not exist in the TL.

j) **Modulation** is a variation through change of viewpoint of perspectives. For example:

**SL**: She does the laundry

**TL**: Ia adalah tukang cuci kami

The example above shows that modulations are used by the translator when the TL reject literal translation. The verb phrase in SL ‘*she does the laundry*’ is translated into noun phrase in TL ‘*ia adalah tukang cuci kami*’ in order to make the target reader understand the meaning and the context.
k) **Recognised translation.** This procedure occurs when the translator normally uses the official or the generally accepted translation of any institutional term. For example:

**SL:** Bursa Saham/Efek  
**TL:** Stock Exchange

l) **Translation Label** is a provisional translation, usually of a new institutional term, which should be made in inverted commas, which can later be discreetly withdrawn. It could be done through literal translation (newmark 90). For example:

**SL:** “Ordinary Wizarding Levels,” George explained, looking at Harry’s bewildered face.  
**TL:** “*Ordinary Wizarding Levels, Level Sihir Umum*,” George menjelaskan, melihat wajah kebingungan Harry.

m) **Compensation** is occur when translation loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence (Newmark 90).

n) **Reduction and Expansion.** These are rather imprecise translation procedures, which practice intuitively in some cases. However, for each there is at least one shift which the translator may like to bear in mind, particularly in poorly written texts:

- **SL** adjective of substance plus general noun, **TL** noun
- For expansion, a not uncommon shift, often neglected, is SL adjective, English TL adverb plus past participle, or present participle plus object.

o) **Paraphrase** is an amplification or explanation of the meaning of a segment of the text. It is used in an ‘anonymous’ text when it is poorly written, or has important implications and omissions. For example:

SL: I often sit on the floor with my laptop.

TL: Aku sering duduk di lantai dengan komputer jinjingku.

p) **Couplets** is particulary common for cultural words. It is used by combining two procedures for dealing with a single problem. For instance:

SL: I learned about vellum

TL: Aku belajar tentang tentang vellum – perkamen dari kulit binatang.

As shown in the example above, couplet procedure is used by the translator to translate the word vellum. The translator used transference procedure and descriptive equivalent to explain the vellum’s meaning.

q) **Notes, Addition, Glosses** these are some suggestions when translator supply additional information in a translation. Additional information in the translation may take various forms;

1) Within the text, for example:
SL: They explained that the book came with a green octavo shell (a protective box that’s a common accessory for rare books).

TL: Mereka menjelaskan bahwa buku itu dilengkapi dengan kotak kulit kerang octavo (kotak pelindung yang merupakan aksesori standar untuk buku langka) bewarna hijau.

1) Notes at the bottom of page;
2) Notes at the end of chapter;
3) Notes or glossary at the end of book.

2.5 Cultural Words

Translation is not merely about transferring message from source language into target language, but translation also acts as the mediator between two different cultures. Sapir and Whorf states that “no language can exist which unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language.” (Bassnett 23). From the statements above, we can observe that language plays an important role in culture and the study of translation goes along with cultural studies.

Different cultures have different characteristics which can defined by many elements such as language, traditions, custom and religion, lifestyle, art, and etc. Newmark (94) defines culture as the way of life and its manifestations that are peculiar to community that uses a particular language as its means of expression. Here, culture is produced by certain community or people that uses particular language as a tool to express things.
In connection with translation, there are thousands of cultural bound terms that translator has to deal with. Newmark (94) further states that where there is cultural focus, there is a translation problem due to the cultural gap or distance between the source and target language. This means that translator need to learn and understand the target’s culture in order to deliver those cultural words in a way that makes sense to the audience.

2.5.1 Category of Cultural Words

Adapting Nida, Newmark (96) offers five cultural words categories, namely:

a. Ecology
Ecology relates to geographical features that can be normally distinguished from other cultural form and they are usually value-free, politically and commercially. It also depends on the importance of their country of origin as well as their degree of specificity. It involves ecological features such as flora, fauna, mountains, winds, plains, hills, etc. For example: burung cendrawasih (the bird of paradise), etc;

b. Material Culture
Material culture includes specific objects such as clothes, foods, housing, transportation, tools and equipment. For example: soju (a Korean alcoholic drink typically made from rice or sweet potatoes), croissant (French pastry), sarong (a large tube or long fabric, often wrapped around the waist), etc. According to Thomas (as cited in Grassby, 594), material
culture sheds light on how people understood themselves. Objects and their combinations can evoke the atmosphere of a house or room. Artifacts can convey a sensory perception of the past through sight, smell, touch, and texture.

c. **Social Culture**

Social culture relates to some activities and leisure such as national games, dance, and the name of music. For example: *pencak silat* (traditional martial art that originated from Indonesia), etc;

d. **Social organization – political and administrative**

The political and social life of a country is reflected in its institutional terms such as the title of a head of state (‘President’, ‘Prime Minister’, ‘King’) or the name of parliament. This categories includes institutional terms, historical terms, religious terms, artistic terms, etc.

e. **Gestures and Habit**

This category often describes in non-cultural language which are an activities or actions carried out from generation to generation. For instance, Koreans do not wave to say hello or bye to the seniors, however when they greet people who are older than them, they should bow. In Korea, bowing has always been a gesture of respect.

### 2.6 Translation Equivalence

The purpose of any translation should be to achieve ‘equivalent effect’ which means to produce the same effect as close as possible on the readership of
the translation as has obtained on the readership of the original (Newmark 48). Equivalence usually defined as the relationship between a source text (ST) and a target text (TT) that allows the TT to be considered as a translation of the ST in the first place. Equivalence relationship are also said to hold between parts of STs and TTs. Theorists concentrated on developing typologies of equivalence, focusing on the rank (word, sentence, or text level) at which equivalene is said to obtain, or on the type of meaning (denotative, connotative, pragmatic, etc) (Baker 77). For instance, Nida and Taber divide equivalence in translation into two types namely formal and dynamic equivalence as explained bellow:

a. Nida (159) states that formal equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentences to sentences, and concept to concept. Viewed form this formal orientation, one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language. This means, for example, that the message in the receptor culture is constantly compared with the message in the source culture to determine standards of accuracy and correctness.

b. Dynamic equivalence is defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This response can never be identical, for cultural and historical settings are too different, but there should be a high degree of equivalence of response, or
the translation will have failed to accomplish its purpose (Nida and Taber 24).

According to Catford (27) translation equivalence is an empirical phenomenon, discovered by comparing SL and TL texts. Catford distinguish equivalence into two categories which are textual equivalence and formal correspondence. Textual equivalence is any TL form (text or portion of text) which is observed to be the equivalent of a given SL form (text or portion of text). On the other hand, formal correspondence is any TL category (unit, class, structure, element of structure, etc.) which can be said to occupy, as nearly as possible, the ‘same’ place in TL as the given SL category occupies in the SL.
3.1 Data Description

In this chapter, the data analysis is presented and discussed. The collected data is taken from *The Revenant* novel and its Indonesian translation by reading the novel, underlining the material cultural words and write them down in the data card, validating the data using dictionaries, and classifying them in the table which consists of SL word and TL word. There are 19 data of material cultural words found in *The Revenant* novel. The data of material cultural word is based on Peter Newmark’s cultural words category which includes the name of clothes, foods, buildings, transportation and life equipment, as shown in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Material Cultural Words</th>
<th>Translation Procedure</th>
<th>Meaning Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pemmican</td>
<td>Transference</td>
<td>Formal equivalence</td>
</tr>
<tr>
<td>2</td>
<td>Teepee</td>
<td>Transference</td>
<td>Formal equivalence</td>
</tr>
<tr>
<td>3</td>
<td>Pub</td>
<td>Transference</td>
<td>Formal</td>
</tr>
</tbody>
</table>

Table 3.1: The data of material cultural words in *The Revenant* novel, their translation procedure, and translation accuracy.
<table>
<thead>
<tr>
<th></th>
<th>English</th>
<th>Indonesian</th>
<th>Type</th>
<th>Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Capote</td>
<td>Capote</td>
<td>Transference</td>
<td>Formal equivalence</td>
</tr>
<tr>
<td>5</td>
<td>Canoe</td>
<td>Kano</td>
<td>Naturalization</td>
<td>Formal equivalence</td>
</tr>
<tr>
<td>6</td>
<td>Moccasin</td>
<td>Mokasin</td>
<td>Naturalization</td>
<td>Formal equivalence</td>
</tr>
<tr>
<td>7</td>
<td>Tunic</td>
<td>Tunik</td>
<td>Naturalization</td>
<td>Formal equivalence</td>
</tr>
<tr>
<td>8</td>
<td>Whiskey</td>
<td>Wiski</td>
<td>Naturalization</td>
<td>Formal equivalence</td>
</tr>
<tr>
<td>9</td>
<td>Keelboat</td>
<td>Kapal tongkang</td>
<td>Cultural equivalent</td>
<td>Dynamic Equivalence</td>
</tr>
<tr>
<td>10</td>
<td>Jerky</td>
<td>Dendeng</td>
<td>Cultural equivalent</td>
<td>Dynamic Equivalence</td>
</tr>
<tr>
<td>11</td>
<td>Loincloth</td>
<td>Cawat</td>
<td>Cultural equivalent</td>
<td>Dynamic Equivalence</td>
</tr>
<tr>
<td>12</td>
<td>Sundry shop</td>
<td>Toko kelontong</td>
<td>Cultural equivalent</td>
<td>Dynamic Equivalence</td>
</tr>
<tr>
<td>13</td>
<td>Vest</td>
<td>Rompi</td>
<td>Cultural equivalent</td>
<td>Dynamic Equivalence</td>
</tr>
<tr>
<td>14</td>
<td>Possibles bag</td>
<td>Tas serbaguna</td>
<td>Functional equivalent</td>
<td>Dynamic Equivalence</td>
</tr>
<tr>
<td>15</td>
<td>Travois</td>
<td>Kereta tarik</td>
<td>Functional equivalent</td>
<td>Dynamic Equivalence</td>
</tr>
<tr>
<td>16</td>
<td>Ale</td>
<td>Bir</td>
<td>Synonymy</td>
<td>Dynamic Equivalence</td>
</tr>
<tr>
<td>17</td>
<td>Molasses</td>
<td>Sirup gula</td>
<td>Synonymy</td>
<td>Dynamic Equivalence</td>
</tr>
<tr>
<td>18</td>
<td>Saloon</td>
<td>Kedai minum</td>
<td>Synonymy</td>
<td>Dynamic Equivalence</td>
</tr>
<tr>
<td>19</td>
<td>Parfleche</td>
<td>Parfleche kantong dari kulit kerbau yang dikeringkan.</td>
<td>Notes</td>
<td>Dynamic Equivalence</td>
</tr>
</tbody>
</table>
3.2 Data Analysis

The table above consists of 19 data of material culture words taken from the novel *The Revenant* and its translation which has been selected for the purpose of the research. The researcher tries to analyze the data by using relevant theories. Additionally, the researcher also uses some dictionaries such as *Oxford Advanced Learner’s Dictionary*, *Oxford Dictionary of English app*, *Kamus Besar Bahasa Indonesia (KBBI)* fifth edition app offered by *Badan Bahasa Kemendikbud*, www.dictionary.cambridge.org, and online sources to find out the meaning of selected material cultural words. This data analysis presents the translation procedures based on Newmark’s theory as well as the meaning equivalence theory proposed by Nida and Taber.

A. Transference

There are 4 data in *The Revenant* novel belong to this procedure which discussed below:

Data 1

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>They could grind <em>pemmican</em> from combined fruit and meat. (p. 23)</td>
<td>TL: Mereka bisa membuat <em>pemmican</em> dari kombinasi buah-buahan dan daging yang dikeringkan. (p. 29)</td>
</tr>
</tbody>
</table>

The context of the story from the data above illustrates the main character named Hugh Glass who was taking a rest in a campsite where he noticed some plum trees scattered among the willows. Then, he and his team intended to make a
pemmican from the combination of plum fruit and meat. This means that the word ‘pemmican’ is material culture word that refers to food name. As stated in Oxford Dictionary of English, *pemmican* is a pressed cake of pounded dried meat mixed to a paste with melted fat and other ingredients, originally made by North American Indians and later adapted by Arctic explorers.

The word ‘pemmican’ is translated using *the procedure of transference*. In translating the material culture word ‘pemmican’ into TL text, the translator still preserves this word and gives a mark using Italic form because *pemmican* is not common in the target language. Moreover, the translator does not give an additional explanation or description about the meaning of *pemmican*. It can be said that this manner is done because the word of *pemmican* has no equivalent in the target culture.

Considering the equivalence aspect as mentioned in Nida and Taber’s theory, this translation result refers to formal equivalence because the translator borrows the word ‘pemmican’ in order to preserve the cultural elements contained within the word. The researcher assumes it is done because the word ‘pemmican’ has no equivalent in the target language. Consequently, the translator only borrows the word to keep its original meaning. The writer suggests that it will be more accurate if the translator gives additional notes to clarify the meaning of *pemmican* as well as to introduce the culture to target readers. As an alternative translation, it can be translated into ‘*pemmican*- campuran daging dan buah yang dikeringkan’.
The material culture word ‘teepee’ based on the context of the story is described as a tent camp that is used natively by the Indians. According to Oxford Dictionary of English, ‘teepee’ (also known tepee or tipi) is a conical tent made of skins, cloth, or canvas on a frame of poles, used by American Indians of the Plains and Great Lakes regions. The word of ‘teepee’ has been adapted into TL vocabulary which becomes tipi. In KBBI (Kamus Besar Bahasa Indonesia), tipi is tenda besar suku bangsa Indian, Amerika yang terbuat dari kulit bison, berfungsi sebagai tempat perlindungan. Based on the definition, the word teepee belongs to material culture (physical object which defines culture).

Although the word ‘teepee’ has been adapted into TL, the translator still preserves the word of teepee without any change by using Italic writing form. The procedure occurs in this translation is called transference. Here, the translator does not provide additional explanation to describe this cultural word ‘teepee’. It can be confusing for the target reader who does not familiar with the word teepee since the it is uncommon in the target culture. From the translation result, it can be said that the translator prefer to use formal equivalence to preserve the cultural elements contained in the word ‘teepee’. However, in order to clarify the meaning...
of the word ‘teepee’, the translator needs to add a brief explanation or notes since the ‘teepee’ is not well known in the target culture.

Data 3

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>After a month in the new city, Fitzgerald learned that two men had been asking at pub about the whereabouts of a “gambler with a scar on his face.” (p.52)</td>
<td>Setelah satu bulan di kota yang baru, Fitzgerald mengetahui ada dua orang yang bertanya-tanya di berbagai pub mengenai keberadaan “seorang penjudi dengan bekas luka di wajahnya”. (p. 66)</td>
</tr>
</tbody>
</table>

The English noun ‘pub’ means a building where people go to drink and meet their friends. Pubs serve alcoholic and other drinks, and often also food (Oxford Advanced Learner’s Dictionary, 1183). In translating the word ‘pub’ in the SL text, the translator purely borrows the word ‘pub’ into target text. It is done because there is no equivalence word that can substitute the word ‘pub’ in TL. Regarding this, the word ‘pub’ itself has become TL vocabulary, as stated in KBBI, pub is tempat hiburan untuk mendengarkan musik sambil minum-minum yang dibuka pada waktu malam.

The translation of ‘pub’ is considered common word nowadays in TL because most of the target audience are probably familiar and know the meaning of ‘pub’. In short, pub is a place where people can have drinks, especially alcoholic beverages, while they spend their time with friends. It is clear that the word pub can be classified into material culture.
In terms of meaning equivalence, this translation applies formal equivalence in order to keep the word ‘pub’ without distortion of meaning in the target text. In addition, the word ‘pub’ is familiar and well recognized by the target reader.

Data 4

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>The resulting garment wasn’t big enough to call a <strong>capote</strong>.</td>
<td>Sisa selimutnya tidak cukup besar untuk disebut sebuah <strong>capote</strong>. (p. 125)</td>
</tr>
</tbody>
</table>

From the table above, it can be seen that the translator retains material culture word ‘capote’ into the target text without the addition of some explanations. It occurs because word ‘capote’ does not has the same concept and meaning to the TL reader. Based on the context of the story, Hugh Glass was cutting a long strip of a blanket to make a piece of cloth, but turned out that the garment was not big enough to be made into a capote, however, at least it could cover Glass’ shoulders. According to Oxford Dictionary of English, ‘capote’ is a North American a long coat with a hood, worn especially as part of an army or company uniform. In addition, Quoted from en.m.wiktionary.org the word ‘capote’ is originally borrowed from the French which means a long coat or cloak with a hood.

This translation result refers to formal equivalence since the translator completely transferred the SL word ‘capote’ into TL to can reproduce foreign
elements in the TL text. Despite the TL does not have the equivalence of the word ‘capote’, the choice to preserve the word into SL will be more appropriate if the translator add a brief explanation in order to convey the message more clearly and introduce this SL culture word to the target reader.

**B. Naturalization**

Naturalization means that the SL word is adapted into the normal pronunciation, to the normal morphology (word-forms) of the TL. The are 4 data that belong to *procedure of naturalization* which are discussed below:

<table>
<thead>
<tr>
<th>Data 5</th>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I’ll send a courier downstream tomorrow by <strong>canoe</strong>. He can carry a dispatch from you to your syndicate. You can reassure them before rumors about Colonel Leaven’sworth’s debacle take root.” (p. 8)</td>
<td>“Saya akan kirimkan kurir ke hilir sungai besok dengan <strong>kano</strong>. Dia bisa membawa pesan dari Anda untuk rekan-rekan bisnis anda. Anda bisa menenangkan mereka sebelum rumor mengenai bencana Kolonel Leavenworth menyebar.” (p.7)</td>
<td></td>
</tr>
</tbody>
</table>

From the text above, the translator decides to naturalize the word ‘canoe’ into *kano* in TL. *Canoe* itself depicts a light narrow boat which you move along in the water with a paddle (Oxford Advanced Learner’s Dictionary, 207). Although it bears some resemblance to *sampan* in the TL, the nuance it gives is truly different. *Sampan* is a small boat with a flat bottom natively used in Asian Country such as China and Japan. Therefore, it can be assumed that the translator
prefers to render the word ‘canoe’ into *kano* by only modifying the spelling system. The adjustment occurs by changing the consonant ‘c’ into ‘k’ and remove the ending element ‘-e’ in the TL. *Kano* itself has become TL vocabulary as defined in KBBI *kano* is *perahu panjang serta sempit, ujung haluan dan buritannya tajam (untuk memudahkan mengubah haluan), biasanya digerakan dengan dayung, dulu idbuat dari batang pohon yang dilubangi seperti lesung.*

Based on its definition, *canoe* is classified into material culture which refers to the name of transportation. Considering translation result, it is classified as formal equivalence since the translator tries to preserve the word ‘canoe’ in the target text. In addition, the word *kano* in TL text has the same concept as ‘canoe’ in SL text.

**Data 6**

<table>
<thead>
<tr>
<th><strong>SL</strong></th>
<th><strong>TL</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Most of the men used the last hour of daylight to clean rifles, repair <em>moccasins</em>, or eat. (p. 12)</td>
<td>sebagian besar anggota kelompok menghabiskan sisa-sisa cahaya hari itu untuk membersihkan senapan, memperbaiki mokasin, atau makan. (p.14)</td>
</tr>
</tbody>
</table>

In the above example, it can be identified that the noun ‘moccasin’ is rendered into mokasin in thr TL. The word ‘*moccasin*’ is cultural word that refers to the name of shoes (material culture). Based on Oxford Advanced Learner’s Dictionary, *moccasin* is a flat shoe that is made from soft leather and has a large stitches around the front, or a type originally worn by Native Americans. Whereas, according to KBBI, *mokasin* means *sepatu datar, terbuat dari bahan*
kulit yang lembut, dengan jahitan menonjol, ciri khasnya sehelai penutup yang dijahit di bagian depan sesuai dengan bentuk kaki. From the definition above, moccasin is a footwear resembling such a slipper made of soft leather, traditionally worn by Native Americans.

The word ‘moccasin’ in the SL text is translated into the word mokasin in TL text. In this case, the translator translated the word by only modifying the spelling system. Consequently, the double consonant ‘cc’ is modified into spelling system of TL which becomes ‘k’. Nevertheless, the word mokasin is not quite familiar in the target culture. In order to clarify the meaning of ‘moccasin’, it is necessary for the translator to add additional explanation or note about the word.

The translation of the word ‘moccasin’ is called formal equivalence because the form and content is preserved in the target text. The word ‘moccasin’ in SL text has its historical and cultural value, the procedure of naturalization applied since the word has the same concept in TL.

Data 7

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>The band of leather fringe on his deerskin tunic cut a swatch across his broad shoulders and chest. (p. 16)</td>
<td>Pita kulit yang merupakan pinggiran tunik kulit rusanya meninggalkan bekas goresan di bahu dan dadanya yang bidang. (p.20)</td>
</tr>
</tbody>
</table>

The word ‘tunic’ in the SL text is translated into tunik in TL text. In this case, the translator translated the word by naturalizing the spelling system. The adjustment occurs by changing the final consonant ‘-c’ into ‘-k’ in the TL. The
word ‘tunic’ according to Oxford Advanced Learner’s Dictionary (1604), is a loose piece of clothing covering the body down to the knees, usually without sleeves, as worn in ancient Greece and Rome. While in KBBI, tunik defined as jubah gaun pendek.

Considering the equivalence, this belongs to formal equivalence since the translator is able to preserve the meaning of the word ‘tunic’. In addition, the existence of tunik, which refers to the name of clothes, is well known in the target culture.

Data 8

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Somebody get me a clean strip of cloth and some water—and whiskey in case he wakes up.” (p. 31)</td>
<td>“Tolong beri aku sehelai kain bersih dan air—dan wiski, seandainya dia sadar.”. (p.39)</td>
</tr>
</tbody>
</table>

The data shows that the word whiskey in the SL text is translated into wiski in the TL text. ‘Whiskey’ is a strong alcoholic drink made from malted grain (Oxford Advanced Learner’s Dictionary). The word of ‘whiskey’ is absorbed in TL text by changing the final element ‘-ey’ into vowel ‘i’ and deleting the consonant ‘h’. In KBBI, wiski means minuman keras dengan alkohol berkadar tinggi. Based on the definition, it can be concluded that the word of ‘whiskey’ is refers to material culture.

The procedure applied is naturalization because the translator modifies the SL word in the TL by giving adjustment in the spelling system. Regarding this,
the translation result is considered as formal equivalence since the content and message of the word ‘whiskey’ is preserved in the target text.

C. Cultural Equivalent

There are 5 data translated using *the procedure of cultural equivalent* which discussed below:

Data 9

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>“My keelboat from St. Louis is due here any day, Monsieur Ashley.” (p. 7)</td>
<td>“Kapal tongkang saya dari St. Louis belum diketahui pasti jadwal tibanya, Monsieur Ashley.” (p. 6)</td>
</tr>
</tbody>
</table>

In the data above the translator replaces the word ‘keelboat’ into *kapal tongkang* in TL text. ‘Keelboat’ is a cultural word that refers to the name of transportation (material culture). The English word ‘keelboat’ in SL text means a large, flat freight boat used on American rivers (Oxford Dictionary of English). While in TL, the definition of *tongkang* according to KBBI is *perahu yang agak besar (untuk mengangkut barang dan sebagainya)*. It can be concluded that the word ‘keelboat’ means a large riverboat that used for carrying freight.

The translator applies *the procedure of cultural equivalent* to translate the SL noun ‘keelboat’ because it has the same meaning as *kapal tongkang*. The researcher assumes that it is better to add a brief functional description about *kapal tongkang* in the TL text since the reader may not familiar with the word. However, this translation belongs to dynamic equivalence because the translator
tries to substitute the word ‘keelboat’ into *kapal tongkang* to achieve the natural translation in the target text.

Data 10

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>So they ate <strong>jerky</strong> along with fried mush, cooked in an iron skillet over a low fire. (p180)</td>
<td>Jadi mereka memakan <strong>dendeng</strong> dengan tepung goreng, yang dimasak di wajan besi dengan api kecil. (p 227)</td>
</tr>
</tbody>
</table>

In the context of the story, Glass told his friend that he didn’t go for animal hunting that day, so they only had jerky for dinner instead of fresh meat. According to Oxford Advanced Learner’s Dictionary (803), ‘jerky’ means a meat that has been cut into long strips and smoked or dried. Based on its meaning this cultural word refers to the name of food (material culture). In the TL text, the word ‘jerky’ is translated into **dendeng** because it has the same meaning and concept as the word ‘jerky’ in the source text. As defined in KBBI, **dendeng** is *daging sayatan yang dibumbui dan dikeringkan*.

In translating the English noun ‘jerky’ into TL, the translator applies *the procedure of cultural equivalent*. The translator replaces ‘jerky’ with **dendeng** which can be considered a good cultural substitution. Additionally, this manner is done because the word **dendeng** has been familiar in target culture. To conclude, it can be said that this translation can be classified into dynamic equivalence since
the word *dendeng* is the closest equivalent of the word ‘jerky’ and the translator attempts to gain naturalness in the target text.

Data 11

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>He was naked from the chest up despite the chill of the October day, and below the waist he wore only a <em>loincloth</em></td>
<td>Dia bertelanjang dada, meskipun udara dingin saat Oktober. Dan di bawah pinggang, dia hanya memakai <em>cawat</em>.</td>
</tr>
</tbody>
</table>

From the table above, it can be seen that the translator changes the cultural item ‘loincloth’ in the SL text into an equivalent cultural item *cawat* in the TL text. Based on Oxford Dictionary of English ‘loincloth’ means a piece of cloth worn around the body at the hips by men in some hot countries, sometimes as the only piece of clothing worn. The translator replaces it with *cawat* which has the same meaning as *loincloth*. In KBBI, the definition of *cawat* is *kain dan sebagainya penutup kemaluan yang bagian atasnya bertali untuk diikatkan dipinggang*. From its definition, ‘loincloth’ and *cawat* which is a single piece of cloth worn around the hips, refers to material culture.

Considering the translation equivalence, this data refers to dynamic equivalence that the content and cultural aspect contained within the word in the source text is accordance with the TL text. Therefore, it can be said that the translator attempts to maintain the message and produce a natural translation.
Inside, the cabin was part **sundry shop** and part saloon. (p.150)  

Di dalam, pondok itu setengah berfungsi sebagai **toko kelontong** dan setengah kedai minum. (p. 190)

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inside, the cabin was part <em>sundry shop</em> and part saloon. (p.150)</td>
<td>Di dalam, pondok itu setengah berfungsi sebagai <em>toko kelontong</em> dan setengah kedai minum. (p. 190)</td>
</tr>
</tbody>
</table>

The context of story illustrates a place called ‘Fort Brazeau which consists of a single cabin with a sundry shop inside it. The phrase ‘sundry shop’ according to [http://collinsdictionary.com](http://collinsdictionary.com) defined as a shop, similar to a delicatessen, that sells predominantly Chinese foodstuffs. From its definition, ‘sundry shop’ is a physical object which refers to material culture and deeply relates to the name of store. In translating ‘sundry shop’, the translator replaces it with *toko kelontong* which has a close resemblance to ‘sundry shop’. *Toko kelontong* itself in TL culture depicts a convenient store that usually sells daily necessities such as food, drinks, toiletries, etc.

It can be assumed that the translator prefers to render the cultural item in the target text by translating it using related words in TL culture. Accordingly, the translation result gives the target reader an actual perspective on the situation delivered in the SL text. This translation applies dynamic equivalence since ‘sundry shop’ and *toko kelontong* has similar concept in the receptor language, so translator tries to convey the contextual meaning of the SL word and makes the translation clear to the target audience.
Kiowa handed him a big 53 ball and a greased patch from his vest pocket. (p. 161)

The word ‘vest’ in the SL text refresh to material culture which is related to the name of clothes. As defined in Oxford Advanced Learner’s Dictionary, ‘vest’ is a short piece of clothing with buttons down the front but no sleeves, usually worn over a shirt and under a jacket, often forming part of a man’s suit. In the TL text, ‘vest’ is translated into rompi which has been well known in TL culture. In KBBI, rompi means baju luar yang tidak berlengan.

From the result of the translation above, it refers to dynamic equivalence since the words ‘vest’ has the same meaning and concept in the TL. Therefore, the researcher concludes that this translation is natural and recognizable by the target reader.

D. Functional Equivalent

The researcher found 2 data translated using the procedure of functional equivalent which discussed below:

Data 14

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>He strode quickly from the boy to the wounded man, who lay next to the meager pile of his possessions: a</td>
<td>Dia berjalan cepat dari si bocah ke pria yang terluka, yang terbaring di samping setumpukan kecil barang-</td>
</tr>
</tbody>
</table>
**possible bag**, a knife in a beaded scabbard, a hatchet, a rifle, and a powder horn. (p. 2)

barang miliknya: sebuah *tas serbaguna*, sebilah belati, dengan sarung berhias manik-manik sebuah kapak, sebuah senapan, dan sebuah kantong mesiu. (p. 3)

As can be seen in the source text above, the translator changes the phrase ‘possible bag’ into *tas serbaguna* in the target text. According to Conn (as outlined in http://www.matoska.com) ‘possible bag’ was the name given by early nineteenth-century traders to these rectangular soft-skin bags. The term is a direct translation from Indian word meaning ‘a bag for every possible thing’. The ‘possible bag’ seem to be the most prevalent among the Northern Plains tribes. The procedure occurs in this translation is considered as *functional equivalent* since the phrase *tas serbaguna* in the TL text, conveys the functional aspect of ‘possible bag’ which is a versatile bag that can used to carry everything that could possibly be needed for the day. The word *serbaguna* itself, in KBBI defined as *dapat digunakan untuk segala hal atau untuk berbagai maksud*.

The researcher argues that the cultural aspect contained in the word ‘possible bag’ is not fully preserved in the target text. As a result, this translation belongs to dynamic equivalence since the meaning of ‘tas serbaguba’ could give the same impact to the target audience. In addition, the translator tries to produce a more effective translation. However, this approach is probably based on the consideration that the phrase *tas serbaguna* represents similar function as the the phrase ‘possible bag’ in the SL.
Based on the context in the story, a man named Captain Henry asked two mens to make a littler by cutting saplings and using Glass’ bedroll. Meanwhile, a guy named Harris suggested to make a travois instead of a litter. Travois’ is a type of sledge formerly used by North American Indians to carry goods, consisting of two joined poles pulled by a horse (Oxford Dictionary of English). It is quite difficult to equate this cultural word, which strongly relates to the name of transportation used natively by North American Indians.

In order to transfer the word ‘travois’ as well as to achieve a natural translation for the target audiences, the translator only takes a small portion of the actual meaning contained in the word ‘travois’ and translate it by providing the function of the word ‘travois’, kereta tarik. Despite the word kereta tarik does not define the whole concept of ‘travois’ it is quite adequate to instill the similar concept as the word in the SL, which is a sledge that is ‘pulled’ by a horse to carry goods. However, according to Nida and Taber’s theory, this translation is classified into dynamic equivalence where the target audience respond to it in substantially the same manner as the receptors in the source language. It is also done to make the translation sounds natural.
However, due to the actual meaning contained in the word ‘travois’ is not completely transferred into TL, it is better to preserve the word ‘travois’ and give a brief explanation or notes to clarify its meaning in the target text.

E. Synonymy

Synonymy is used in translating a SL word or expression into TL where there is no clear one-to-one equivalent. There are 3 data that belong to this procedure.

Data 16

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ashley sighed deeply and took a long sip of the sour ale, resigned, through lack of alternative, to endure this latest delay. (p. 8)</td>
<td>Ashley menghela napas panjang dan meneguk lama-lama bir asamnya. Sepertinya, dia tampak pasrah untuk menerima penundaan ini, meskipun tidak banyak alternatif yang dia miliki.</td>
</tr>
</tbody>
</table>

The word ‘ale’ in the SL text is classified into material culture because it refers to the name of drink. According to Ocford Advanced Learner’s Dictionary (34), ‘ale’ means a type of beer, usually sold in bottles or cans. More specifically, based on https://www.merriam-webster.com/dictionary/, ‘ale’ is an alcoholic beverage brewed especially by rapid fermentation from an infusion of malt with the addition of hops.

Considering the translation result, the translator uses the procedure of synonymy to translate the word ‘ale’ into a more general term, bir. This manner is done because there is no other specific word which seems equivalent to ‘ale’ in
the target culture. Meanwhile, the word *bir* in the TL according to KBBI means *minuman mengandung alkohol yang dibuat dengan peragian lambat*. It can be assumed that ‘ale’ and *bir* has similar meaning which are linked to alcoholic beverage. However, the target readers may be clear with the word *bir* because it is well known and already existed in Indonesia.

According to Nida and Taber’s meaning equivalence concept, this translation is considered as dynamic equivalence. This is due to the original meaning of SL word ‘ale’ is eliminated by replacing it into *bir* in TL. However, the translator tries to make the target audience understand about the message of source language. The *procedure of synonymy* is possibly used by the translator since there is no lexical item in TL that has the same meaning as ‘ale’, so the word *bir* was chosen because it has a close resemblance to ‘ale’.

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>he found what he was looking for, a pine tree with its sticky gum oozing like molasses. (p. 59)</td>
<td>dia menemukan apa yang dia cari. Sebuah pohon pinus dengan getah lengket menetes seperti sirup gula. (p. 74)</td>
</tr>
</tbody>
</table>

Based on the context in the story, one of the character named Bridger whose mother could make a healing herb from anything that grew, wanted to make something to cure Glass’s wounded skin with a sticky gums of a pine tree which illustrated as a molasses. According to Oxford Advanced Learner’s Dictionary (953), ‘molasses’ is a thick black sweet sticky liquid produced when
sugar is refined. Quoted from The Codex Alimentarius Food and Agriculture Organization of the United Nations on Wikipedia, molasses is a viscous product resulting from refining sugarcane or sugar beets into sugar. Molasses varies by amount of sugar, method of extraction, and age of plant. Sugarcane molasses is primarily used for sweetening and flavoring foods in the United States, Canada, and elsewhere. The word molasses is actually has been adapted into TL by adjusting the double consonant ‘-ss’ into ‘-s’ which becomes *molases*. In KBJI, *molases* means *cairan lengket, berwarna coklat, gelap, sampai keemasan, merupakan sisa proses kristalisasi gula yang terjadi berulang-ulang*.

Instead of rendering the word ‘molasses’ into *molases* in the target text, the translator attempts to transfer it using another approach by replacing the SL cultural word ‘molasses’ into *sirup gula* which has a close meaning in TL. This application is called *the procedure of synonymy*. It can be assumed that the translator chooses the phrase *sirup gula* since it is preferably more efficient for the target reader to understand the clear meaning of ‘molasses’. The word *molase* itself in the TL culture is less recognizable. Therefore, changing ‘molasses’ into *sirup gula* can produce a natural and understandable translation.

The researcher found that this translation is belong to dynamic equivalence since the translator attempts to describe the concept of ‘molasses’ by translating it into *sirup gula* in order to make the target reader able to capture its meaning. Accordingly, it can be said that this translation is well conveyed since the phrase *sirup gula* represents similar meaning to ‘molases’.
From the result of the translation above, ‘saloon’ is replaced with the TL phrase *kedai minum*. Although the idea ‘saloon’ conveys a fairly similar to the word *kedai minum*, it has a specific meaning that closely connected to cultural value. The word *saloon* delivered in the story pictures the name of a place which is associated with a lounge bar where people can have alcoholic drink. As stated in Oxford Dictionary of English, *saloon* is North American historical or humorous a place where alcoholic drinks may be bought and drunk.

Concerning the cultural value contained in the word ‘saloon’, the translator prefers to render it using related words and replacing them into a more general term *kedai minum* which considered nearly equivalent to ‘saloon’. This refers to dynamic equivalence because the translator tries to neutralize the cultural aspect contained in the word *saloon*. While the word ‘saloon’ describes a place where people can have alcoholic drinks, the word *kedai minum* in TL text still lack of specificity. However, the researcher assumes that this approach is done by the translator in order to achieve an acceptable and natural translation.

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
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<tbody>
<tr>
<td>At the age of twenty, Fitzgerald fell in love with a young whore at a F dockside <em>saloon</em>, a French girl named Dominique Perreau. (p. 50)</td>
<td>Pada usia dua puluh, Fitzgerald jatuh cinta pada seorang pelacur muda di <em>kedai minum</em> tepi dermaga. Seorang gadis perancis bernama Dominique Perreau. (p. 64)</td>
</tr>
</tbody>
</table>
F. Notes

The researcher found 3 data translated using the procedure of couplets which discussed below:

Data 19

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
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<tr>
<td>The man in the wolf skin stooped hurriedly by the small meat rack near the fire, stuffing strips of partially dried venison into his parfleche. (p.2)</td>
<td>Pria yang memakai topi kulit serigala berhenyi tiba-tiba di rak kecil, tempat menggantung daging, dekat api unggun. Dia menjelakan daging rusa yang baru setengah kering ke parfleche—kantong dari kulit kerbau yang dikeringkan.</td>
</tr>
</tbody>
</table>

From the result of the translation above, it can be seen that the translator preserves the word ‘parfleche’ into target text with the addition of explanation. Based on Oxford Living Dictionaries, ‘parfleche’ means a hide, especially a buffalo's hide, with the hair removed, dried by being stretched on a frame in a manner traditional among some North American Indian peoples. In an article appeared on Encyclopaedia Britannica (2018), ‘parfleche’ describes as tough, folded rawhide carrying bag made by the Plains Indians of North America. Parfleche, or rawhide, was prepared by cleaning and dehairing the skin and then by stretching it and allowing it to dry in the sun. This process created a stiff but durable leather that was used for many items, including bags, thongs, and war shields.
Despite the TL does not provide any lexical item to express the word ‘parfleche’, the additional explanation or description is enough to define the concept that contained within. The translator applies the procedure of notes within the text. This procedure is possibly used to preserves the word ‘parfleche’ along with its brief explanation ‘kantong dari kulit kerbau yang dikeringkan’. The researcher assumes that the choice of this procedure is considerably done in order to keep the word ‘parfleche’ intact within the target text by preserving the word and providing additional notes to inform the target reader. This translation can be considered as dynamic equivalence since the translator tries to maintain the cultural element in the ‘parfleche’ by adding notes. Therefore, the target audience can easily understand about the meaning of the SL word.
CHAPTER IV
CONCLUSION AND SUGGESTION

4.1 Conclusions

Translating literary work containing cultural words requires a good knowledge about the culture of the source language and target language. The translator must be able to find the closest equivalent of the cultural words in the SL to be delivered in the target language. In the previous chapter, the researcher has analyzed the data using translation procedure theory offered by Peter Newmark and Nida and Taber’s meaning equivalence. As a result, there are six procedures used in translating 19 data of material culture words, which includes four material cultural words are translated using transference, four words translated using naturalization, cultural equivalent applied to translate five material cultural words, functional equivalent is used to translate two material culture words, synonymy is found in translating three material culture words, and one cultural word is translated using the procedure of notes.

Based on the research findings, it can be concluded that the procedure of cultural equivalent is the most frequently used to translate material culture words into target language with total occurrence 5 times from the total 19 data. This indicates that the translator is capable to transfer the those words into target language with good cultural substitution. The other procedures such as functional equivalent, synonymy, and notes are probably applied due to the target language does not provide same lexical items as in the source language.
Furthermore, the procedure of *transference* and *naturalization* are considerably occur due to translator’s decision to maintain the value contained within the word by preserving or using loan word.

In terms of meaning equivalence, the result shows that there are eight data of material culture words refers to formal equivalence and eleven data belongs to dynamic equivalence. To conclude, the dynamic equivalent is mostly applied in the translation of material cultural words in order to produce a more natural effect and make the translation acceptable in the target text. Meanwhile, the formal equivalence occurs to preserve the originality or cultural elements contained in the word.

**4.2 Suggestions**

Based on the research findings, the researcher suggests further development of this research for the student of English Department, more specifically the translation major, who are concerned and interested in cultural words translation. There are many issues of literary work translation dealing with cultural terms that might have not been identified in this research and should be explored more by the next researcher using deeper analysis.

In addition, considering the cultural dissimilarities, the researcher would like to give some suggestions for translators who often deal with cultural words to pay more attention in translating cultural terms in order to avoid misinterpretation. The translators must looking for more references in doing his or her translation work to conveyed the meaning contained in the cultural words accurately. Therefore, the translation result can be easily understood by the target audience.
BIBLIOGRAPHY

Books and journals


Online sources


App


### APPENDICES

#### A. Data of Material Culture Words in The Revenant Novel

<table>
<thead>
<tr>
<th>No</th>
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<tr>
<td>4</td>
<td>Capote</td>
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<tr>
<td></td>
<td><strong>Target Language</strong></td>
<td></td>
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<tr>
<td>1</td>
<td>Pemmican</td>
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<tr>
<td>2</td>
<td>Teepee</td>
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<tr>
<td>3</td>
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<tr>
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<td>12</td>
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<td>15</td>
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<tr>
<td>16</td>
<td>Molasses</td>
<td>Sirup gula</td>
</tr>
<tr>
<td>17</td>
<td>Saloon</td>
<td>Kedai minum</td>
</tr>
</tbody>
</table>
Parfleche—kantong dari kulit kerbau yang dikeringkan.
B. The Synopsis of The Revenant Novel by Michael Punke

The Revenant is a novel written by American Author, Michael Punke, that was first published in 2002. It tells a story about the survival of a mountain man and trapper named Hugh Glass who is working for the newly formed American Fur Company. Hugh Glass is an experienced frontiersman and one of the most respected men in the company. One day, when a scouting mission puts Glass face-to-face with a grizzly bear, he is terribly wounded and not expected to survive. Two men from the company were asked to take care of Glass until his inevitable death. But, fearing an imminent attack, they abandon Glass, stripping him of his prized rifle and hatchet. To survive, Glass has to fight hostile Indians, starvation and extreme weather. He even fights a ravenous wolf pack for a share of a buffalo.

This novel was translated into Indonesian by Reni Indardini and Putro Nugroho and published in 2016 by Noura Books (PT. Mizan Publika).
C. The Author’s Biography

Michael Punke lives with his family in Montana. He is a novelist and best known for writing The Revenant: A Novel of Revenge (2002), which was adapted into film as The Revenant (2015), directed by Alejandro González Iñárritu and starring Leonardo DiCaprio and Tom Hardy. He is also known as professor in University of Montana, policy analyst, policy consultant, attorney and currently the Deputy United States Trade Representative and US Ambassador to the World Trade Organization in Geneva, Switzerland. He has other professional experience working at the White House National Security Council and Capitol Hill.