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Bridging Cultures: Translation of Cultural Terms in Leila S. Chudori's "*Pulang*"

Melintasi Budaya: Terjemahan Istilah Budaya dalam "Pulang" Karya Leila S. Chudori

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Abstract

This research focuses on analyzing the categories of cultural terms, the translation techniques used, and the quality of translation in Leila S. Chudori's novel "*Pulang*" and its English version "*Home.*" This study employs a qualitative descriptive method, which allows the researcher to examine and interpret the meanings of cultural terms within their social and cultural contexts. The qualitative descriptive method is applied through document analysis and supported by investigator and theoretical triangulation to ensure data credibility. The data of this research consist of two types: (1) linguistic data in the form of words, phrases, and clauses containing cultural terms in both the source and target texts; (2) translation data, which include the translation techniques used to transfer cultural meaning as well as the translation quality data, which include assessments of accuracy, acceptability, and readability. The researcher identified 134 data related to cultural terms and their translation. Five categories of cultural terms were found, with material culture appearing as the dominant category (70 data). Eleven translation techniques were identified, among which borrowing was the most frequently used technique (39 data). The dominance of the borrowing technique suggests that many cultural terms in *"Pulang"* have no direct or natural equivalents in English, causing the translator to retain the original terms to preserve cultural meaning. In conclusion, this study emphasizes the significance of understanding cultural categories and translation techniques when translating cultural terms. It suggests that future researchers may expand the analysis by using additional theoretical frameworks or comparing

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various translations in order to gain a better understanding of cultural representation in translated texts.

Keywords

Cultural Words, Translation Techniques, Molina and Albir

Abstrak

Penelitian ini berfokus pada analisis kategori istilah budaya, teknik terjemahan yang digunakan, dan kualitas terjemahan dalam novel "Pulang" karya Leila S. Chudori dan versi Inggrisnya "Home". Penelitian ini menggunakan metode deskriptif kualitatif, yang membantu peneliti menganalisis dan menginterpretasikan makna istilah budaya dalam konteks sosial dan budayanya. Metode deskriptif kualitatif diterapkan melalui analisis dokumen dan didukung oleh triangulasi peneliti dan teoritis untuk memastikan validitas data. Data penelitian ini terdiri dari dua jenis: (1) data linguistik berupa kata, frasa, dan klausa yang mengandung istilah budaya dalam teks sumber dan teks sasaran; (2) data terjemahan, yang mencakup teknik terjemahan yang digunakan untuk menerjemahkan makna budaya serta data kualitas terjemahan yang mencakup penilaian akurasi, keterimaan, dan keterbacaan. Peneliti mengidentifikasi 134 data terkait istilah budaya dan terjemahannya. Ditemukan lima kategori istilah budaya, dengan budaya material muncul sebagai kategori dominan (70 data). Diidentifikasi sebelas teknik terjemahan, di mana teknik peminjaman merupakan teknik yang paling sering digunakan (39 data). Dominasi teknik peminjaman menunjukkan bahwa banyak istilah budaya dalam "Pulang" tidak memiliki padanan langsung atau alami dalam bahasa Inggris, sehingga penerjemah mempertahankan istilah asli untuk menjaga makna budaya. Kesimpulannya, penelitian ini menekankan pentingnya memahami kategori budaya dan teknik terjemahan saat menerjemahkan istilah budaya. Penelitian ini menyarankan agar peneliti masa depan dapat memperluas analisis dengan menggunakan kerangka teoritis tambahan atau membandingkan berbagai terjemahan untuk memperoleh pemahaman yang lebih baik tentang representasi budaya dalam teks terjemahan.

Kata kunci

Kata Budaya, Teknik Penerjemahan, Molina dan Albir

1. INTRODUCTION

This study focuses its analysis on cultural words in Leila S. Chudori's novel *"Pulang"* (2012), a historical work that portrays the life of Indonesian society over three decades and was translated into English by John McGlynn in 2015. *"Pulang"* was selected as the object of study due to its density of cultural references, particularly culinary terminology, and social practices, which demand culturally sensitive translation decisions. Theoretically, the study uses Newmark's cultural category framework to classify these terms and applies Molina & Albir's translation techniques to identify and analyze the techniques employed in the translated version.

The importance of conducting research on cultural terms can be viewed from several perspectives. First, this research may contribute to the efforts of preserving cultural heritage expressed through language. By analyzing and classifying cultural terms, researchers can offer insights that may help maintain the visibility of cultural expressions, particularly in a context where global languages increasingly influence local vocabularies. In addition, studies on cultural words have the potential to enrich discussions in translation studies and support intercultural communication. Cultural terms often pose challenges due to the absence or lack of cultural equivalents in the target language. Without a deep understanding of their meaning, the translation will not be natural and will mislead readers who are unfamiliar with the source language culture. In the context of growing global interaction, misinterpretation of cultural terms can lead to misunderstanding or even conflict. By researching and understanding the meaning of cultural words, readers can be more empathetic towards other cultures and minimize conflicts that arise due to differences in perceptions of cultural values. With these considerations in mind, investigating cultural words in the Indonesian novel "*Pulang"* may offer valuable insights, particularly regarding how cultural meanings are represented and transferred in translation.

Molina and Albir's translation techniques have been used in many studies, including Zahra's (2023) research, which analyses the categories of cultural words, the translation techniques, and the most frequent translation techniques used in the Indonesian-English novel *Keluarga Cemara 1*,

Martendi et.al.'s (2022) research, which aims to identify and describe the translation of Indonesian cultural terms in the film Battle of Surabaya. Other frameworks are frequently used: for instance, Gustema's (2020) uses Venuti's theory to investigate the cultural words, the translation procedures, and the translation ideology used by three translators in the *Animal Farm* novel. Another example, Nuraini (2018) applies Nida and Taber's theory that aims to identify the translation procedure and meaning equivalence in *The Revenant* novel. Alternatively, Nitisari's (2016) research used Baker-Larson-Newmark combined theories to determine translation strategies by examining two novels: "*Ronggeng Dukuh Paruk*" by Ahmad Tohari and the English translation version "Dancer" by Rene T.A. Lysloff.

2. RESEARCH METHOD

This research employs a qualitative descriptive method to analyze the equivalence of cultural words in the novel *"Pulang"* and its English version, *Home*. According to Strauss and Corbin (1990), qualitative research refers to any inquiry that produces findings not derived from statistical procedures or other forms of quantification. It emphasizes understanding lived experiences, behaviors, emotions, cultural phenomena, and social interactions. The purpose of qualitative research is to gain insight, discover meaning, and uncover the underlying reasons and motivations behind human actions.

The types of data sources in this research consist of documents and informants. The documents include the Indonesian novel "*Pulang"* and its English translation, "Home*"*, while the informants consist of 3 raters who assess the translation quality. The types of data used in this research are: (1) linguistic data, which include words, phrases, and clauses containing cultural terms found in *"Pulang"*, and (2) translation data, which include the translation techniques applied to these cultural terms as well as the translation quality assessments based on three instruments: accuracy, acceptability, and readability.

"Pulang" is a novel written by Leila S. Chudori and published by Kepustakaan Populer Gramedia in 2012, and its English translation, *Home,* by John H. McGlynn, was published by Deep Vellum Publishing. *"Pulang"*,

the first novel in Chudori's historical trilogy, presents a narrative of family, friendship, love, and betrayal set against three pivotal historical moments: the 30 September 1965 tragedy in Indonesia, the May 1968 protests in France, and the May 1998 demonstrations in Indonesia. The novel spans 461 pages in its original version and 494 pages in its English translation and has also been translated into French, Dutch, German, and Italian.

The methods of data collection employed in this study are document analysis and focus group discussion (FGD). Document analysis was used to identify and classify cultural terms and their translations, while FGD was conducted with informants to obtain translation quality assessments and a deeper linguistic insight. FGD is used to evaluate translation products by assessing audience reaction and comprehension, focusing on how effectively the translated text functions. Simultaneously, FGD serves a broader linguistic function by investigating how native speakers naturally use language, discovering semantic shifts, analyzing pragmatic usage in social contexts, and understanding linguistic norms within a target community. This ensures that the translations are not only correct but also linguistically correct and contextually relevant to the target audience. To validate the data, the researchers used two triangulation techniques: investigator triangulation and theoretical triangulation. Two researchers were involved in the data collection and analysis processes to minimize bias and enhance objectivity. Additionally, two theoretical frameworks were used to interpret the findings, ensuring more comprehensive and accurate results. The researcher first classifies cultural words based on Newmark's (1988) five categories. These classifications are then examined through the lens of Molina and Albir's (2002) framework of eighteen translation techniques, which include adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. Rather than offering rigid rules, this framework provides flexible techniques that acknowledge translation as both a linguistic and cultural process. By applying this translation techniques, the study aims to reveal the translator's decision-making process

in transferring cultural meaning and to assess the degree of equivalence achieved in translating *"Pulang"* into Home.

3. DISCUSSION

3.1 Cultural Terms and Translation Techniques

After analyzing the data, the researcher found 134 data of cultural words and translation techniques. The researcher identified that there are 5 categories of cultural words and 11 translation techniques that appeared in the novel *"Pulang"*.

Figure 1. Distribution of Cultural Term Categories Identified in the Novel *"Pulang"*

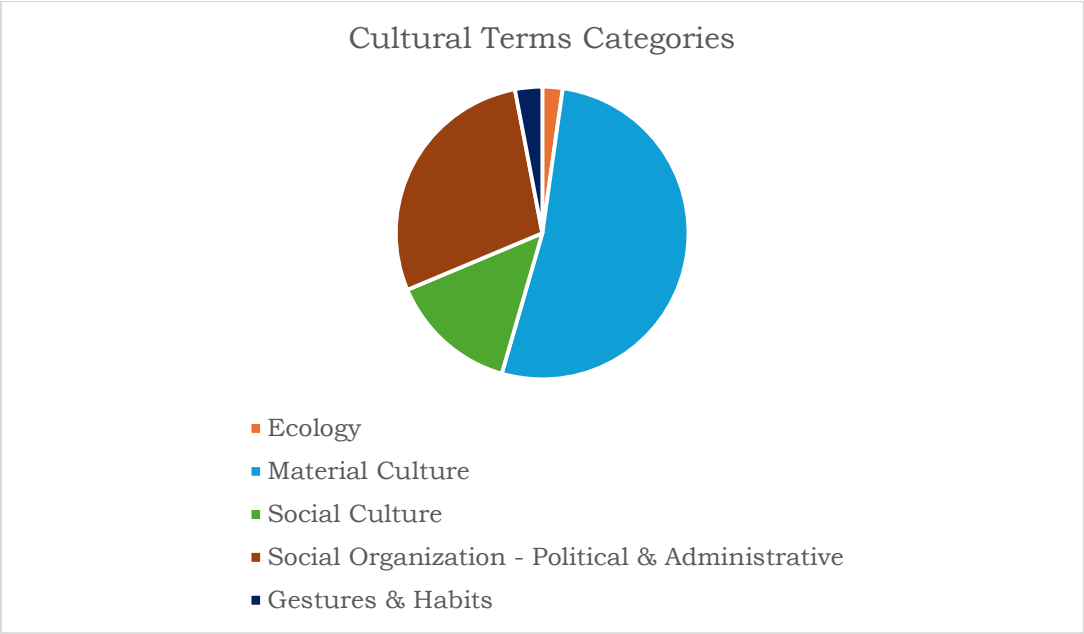

Figure 1 is a pie chart that visually represents the frequency distribution of five types of cultural terms identified in the novel *"Pulang"*. The categories are sorted by the number of terms they contain, from largest to smallest, to highlight the most dominant themes of cultural focus in the text. The cultural terms are classified into five categories, with the data counts and percentages detailed below:

Material Culture, represented by the blue segment, become the largest category, accounting for 70 data, which represents 52% of all identified cultural terms. This significant portion suggests that the novel contains a

substantial number of terms related to tangible aspects of culture, such as food, clothes, houses, and transport. Social Organization - Political & Administrative, represented by the brown segment, become the second-largest category, comprising 38 data, which makes up 28% of the total cultural terms. This indicates that a considerable amount of terminology in the novel is dedicated to describing political structures, administrative roles, or official organizations. As the third-largest category, social culture contains 19 data, which translates to 14% of the overall terms. This segment covers a moderate number of terms related to intangible cultural elements such as customs, traditions, and social practices. Gestures & Habits, represented by the purple segment is a relatively small segment, containing only 4 data, which accounts for 3% of the total terms. This suggests that the novel features comparatively few terms that relate specifically to nonverbal behaviors or common cultural mannerisms. Ecology, represented by the orange segment, become the smallest category, represented by only 3 data, which is a mere 2% of the total. This indicates that the fewest terms in the novel fall into this group, which includes cultural references to flora, fauna, and geographical features.

Ecology

Source Language
Sungai Brantas *di Jawa Timur dan Bengawan Solo di Jawa Tengah langsung berubah warna menjadi merah darah karena banyak mayat yang diceburkan ke sana.*

Analysis:

According to Newmark (1988), ecology can normally be distinguished from other cultural terms by the fact that they have no political or commercial value. These terms related to flora, fauna, winds, plains, hills, and other natural elements specific to a region. The Brantas River can be categorized as ecology based on Newmark's (1988) theory because it refers to geographical features. The Brantas River is a river that flows through the province of East

Java, Indonesia. With a length of 320 km, it is the second longest river on the island of Java after the Bengawan Solo.

Material Culture

Source Language
*Bumbu **gado-gado** dan bumbu sate harus terdiri dari kacang tanah yang digoreng*

Analysis:

According to Newmark (1988), material culture refers to the physical objects and products of a particular culture, such as food, clothing, houses, and transport. *Gado-gado* can be categorized as material culture based on Newmark's (1988) theory because it refers to a type of food. *Gado-gado* is an Indonesian salad served with a peanut sauce. *Gado-gado* is made up of a rich mixture of vegetables, including potatoes, long beans, bean sprouts, spinach, chayote, bitter gourd, and cabbage, along with tofu, tempeh, and hard-boiled eggs. They are all mixed in peanut sauce dressing, sometimes also topped with krupuk and sprinkles of fried shallots. *Gado-gado* comes from the word "*digado*". In the Betawi language, the word "*digado*" means "to not be eaten with rice", which is why rice is not included as one of the key ingredients of *gado-gado*. Rather, a substitute of rice is used, which is known as lontong, otherwise known as Indonesian rice cake.

Social Culture

Source Language
*Atau aku hanya cukup memulai dari obsesiku dengan kisah-kisah **wayang**?*

Analysis:

According to Newmark (1988), social culture includes activities and concepts related to the everyday life, leisure, work, and social behavior of a

particular group. The word *wayang* can be categorized as social culture based on Newmark's (1988) theory because it refers to a type of leisure. *Wayang* is a traditional form of puppet theatre play originating from Java, Indonesian. The word *wayang* in Javanese means shadow. This is related to the tradition of *wayang* kulit performances, where the audience sees the shadows of the *wayang* characters behind a *kelir* (screen). The word *wayang* refers both to the entire theatrical performance (the show as a whole) and the puppet used within it. The performance is usually led and narrated by a person known as *dalang*. In Javanese and Indonesian culture, *wayang* is not simply a form of entertainment, but also a medium for education and the transmission of moral values. Its stories are mostly taken from the Mahabharata and Ramayana epics, as well as local stories such as *Panji*. *Wayang* performances are often staged within religious rituals, traditional ceremonies, and Javanese community events, such as weddings and circumcisions, which serve as a reflection of community life: *wayang* characters symbolize the good and bad natures of humans.

Social Organization—Political & Administrative

Source Language
*Sudah sejak awal tahun semua yang dianggap terlibat partai komunis Indonesia atau keluarga **PKI** atau rekan-rekan anggota **PKI** atau bahkan tetangga atau sahabat yang dianggap dekat dengan **PKI** diburu-buru, ditahan, dan diinterogasi.*

Analysis:

According to Newmark (1988), this category refers to institutional terms related to political, administrative, legal, religious, and historical systems. PKI can be categorized as social organization—political & administrative based on Newmark's (1988) theory because it refers to political organization. The Communist Party of Indonesia, PKI, was a communist party in the Dutch East Indies and later Indonesia. It was the largest non-ruling communist party in the world before its disbandment in 1965. The party had two million members in the 1955 elections, with 16 percent of the national vote and almost 30 percent of the vote in East Java. At the time, it was the largest communist

party in the world after the Chinese and Soviet communist parties. PKI was accused of responsibility for The September 30 Movement (G30S PKI) or Gestapu, the party was banned by General Suharto in March 1966.

Gestures & Habits

Source Language
"Nasi padang, Om, empat. Minumnya es Nangka ya? Begini" ***Lintang mengacungkan jempolnya.***

Analysis:

According to Newmark (1988), gestures and habits are nonverbal behaviors or routines that may not have a direct equivalent in the target culture. These traditions can be unfamiliar to other cultures, requiring explanation or descriptive translation to convey their meaning in context. *Mengacungkan jempol* can be categorized as gestures and habits based on Newmark's (1988) theory because it refers to a type of gesture. In Indonesian culture, the thumbs-up gesture is a widely recognized and commonly used hand sign that conveys positive meanings. It generally symbolizes approval, agreement, encouragement, or praise, much like in many other cultures.

Figure 2. Frequency of Translation Techniques Found in the Novel *"Pulang"*

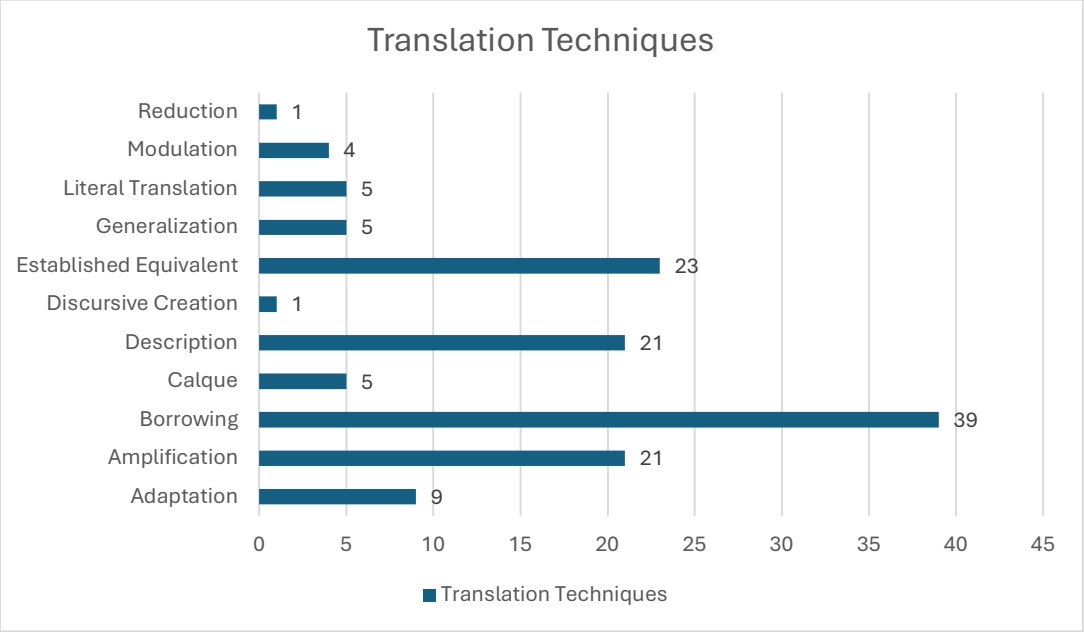

Figure 2 is a bar chart visually representing the frequency of different translation techniques applied in the novel *"Pulang"*. Titled "Translation Techniques," the chart's purpose is to highlight which techniques were most and least frequently employed during the translation process. The techniques are displayed on the y-axis, and their frequencies (counts) are shown on the x-axis. The chart reveals a wide variation in the application of the 11 translation techniques.

Borrowing technique is the most frequently used, with a high count of 39 instances. This suggests the translator often kept the source language term directly in the target text. **Established Equivalent**: This is the second most frequent technique, appearing 23 times. This indicates that the translator often used a term or expression that is already commonly accepted or standard in the target language. **Amplification** and **Description** technique were used 21 times. This implies the translator frequently added details or paraphrased for clarity alongside using descriptive explanations. **Adaptation** technique was used 9 times, involving replacing a source culture element with a culturally relevant target culture equivalent. **Generalization** and **Literal Translation**: Both of these techniques were used 5 times each, indicating a

low but equal use of making the term more general or translating it word-for-word. **Calque**: This technique was used 5 times, same as Generalization and Literal Translation, meaning the translator occasionally translated an expression or compound term element by element. **Modulation** technique was only used 4 times. This technique is rarely used, involving a change in point of view without altering the meaning. Both **Reduction** and **Discursive Creation** were used only 1 time each, making them the least frequently employed techniques. Their minimal use suggests these specific structural or semantic shifts were rarely necessary in the translation of cultural terms.

The following is a sample analysis of cultural terms translation in *"Pulang"*, illustrating how translators employ techniques such as **modulation, discursive creation,** and **borrowing** to maintain meaning, preserve cultural nuance, and enhance intelligibility for target readers. These sample are selected for analysis due to their distinctive capacity in addressing the complexities of translating cultural terms from Indonesian into English. **Modulation** enables a shift in perspective, allowing culturally specific meanings that may appear obscure or awkward in literal form to be conveyed more naturally and comprehensibly in the target language. **Discursive** *creation* provides the translator with the flexibility to construct inventive equivalents that, while not literal, successfully transmit the cultural essence of the source text. **Borrowing** translation technique involves directly taking a word or expression from the source language and inserting it into the target language without any translation, modification, or adaptation. Collectively, these techniques illustrate the translator's ability to negotiate cultural and linguistic asymmetries while safeguarding textual coherence, semantic fidelity, and reader accessibility, thereby ensuring that the cultural resonance of the source text remains perceptible within the target text.

Adaptation Tech*niques*

Source Language	Target Language
O My God, *ibumu akan bawa* ***parang****, kau akan dikejar dan dicincang cincang*	God, I can see your mother running after you with a

	machete and hacking you to pieces

Analysis:

The translator uses adaptation techniques by adapting cultural elements in the source text into the target text. According to Molina and Albir (2002), adaptation is a translation technique that replaces cultural environment to express the message using a different situation. The term "machete" is more appropriate for the cultural elements in the target language. *parang* was changed to a term more familiar to English readers, machete, to maintain the idea of 'blade knife'.

Amplification Techniques

Source Language	Target Language
Aku menggerutu kekurangan bahan untuk membuat bumbu-bumbu dasar, seperti kunyit, jahe, cabe merah, bawang merah, bawang putih, ***daun salam****, dan daun jeruk*	I had been grumbling about how low we were on many of the basic Indonesian spices: turmeric, ginger, red chilies, shallots, garlic, **Javanese bay leaf**, and citrus leaf

Analysis:

The translator uses amplification techniques to provide more detailed information. According to Molina and Albir (2002), amplification is a translation technique that clarifies or paraphrases information that is implicit in the source language. The translator adds the word "Javanese" to clarify that this bay leaf is different from the western bay leaf. Javanese bay leaf comes from the Syzygium polyanthum plant, while western bay leaf comes from the Laurus nobilis plant. This detailed information makes it easier for readers who are unfamiliar with the culinary culture of the source language to understand.

Borrowing Techniques

Source Language	Target Language
*Syukurlah Pakde No, kakak Ibu, adalah seorang **kiai** yang cukup dihormati di Solo*	By good fortune, my uncle, my mother's brother, was a **kiai**, a respected religious leader in Solo

Analysis:

According to Molina and Albir (2002), borrowing is a translation technique that borrow words or expressions from the source language. Borrowing can be divided into two types; it can be pure borrowing or naturalized borrowing. The translator used pure borrowing techniques in translating the word *kiai* because there is no equivalent word in the target language. Thus, it can be classified as borrowing techniques, where the translator borrowed words from the source language without making any changes in the target language. *Kiai* is a term or title in Javanese culture for a religious leader or person who leads an Islamic boarding school. A *kiai* is not a cleric in the same way as a priest in Christianity or Buddhism. There is no governing body that ordains or authorizes a *kiai*. Likewise, no organization can defrock a *kiai* or remove him from his position. The reason a *kiai* has his position and authority is because people will listen to what he says.

Calque Techniques

Source Language	Target Language
*Kenanga ingat sekali daerah ini karena pernah diajak berjalan-jalan melihat pembangunan **Monumen Nasional** yang belum juga selesai itu, Om.*	I knew that because one time when my parents took us to see the **National Monument** where it was being constructed, we passed that way.

Analysis:

According to Molina and Albir (2002), calque is a translation technique in which a foreign word or phrase is translated and integrated into another language. According to Molina and Albir (2002), calque is a translation

technique that consists of literally translating a phrase or compound word form from the source language. This technique operates by preserving the source language's structure while translating its constituent elements word-for-word. The translator used the calque technique in translating the phrase "*Monumen Nasional*" into "National Monument" because it preserves the original meaning and is a standard way to express the concept in the target language. Thus, it can be classified as a calque technique, where the translator translated each component of the phrase and adjusted the word order to comply with English grammatical rules. *Monumen Nasional* is the national monument of the Republic of Indonesia, built to commemorate the struggle for Indonesian independence.

Description Techniques

Source Language	Target Language
Penjual ***kue putu*** *langganan kami yang senantiasa berhenti di depan Tjahaja Foto*	Our regular vendor of **steamed putu – a favorite treat of mine, those steamed rice-flour ball with their grated coconut on the outside and melted cane sugar inside** – pulled up outside the photo studio

Analysis:

The translator uses the description technique to replace terms with a description of their form or function. According to Molina and Albir (2002), description is a translation technique that replace a term or expression with a description of its form or function. The translator describes the main ingredients and form of *putu* cake with the phrase "Steamed rice-flour ball with grated coconut on the outside and melted cane sugar inside". This description makes it easier for foreign readers to understand the form and function of a term.

Discursive creation Techniques

Source Language	Target Language
*"**Mbuh**." Retno berdiri menghindar mumpung suaminya sudah menurun kemarahannya*	"**Hush**…" with her husband's anger now in abatement, Retno stood to return to kitchen

Analysis:

Newmark (1988) stated social culture includes activities and concepts related to the everyday life, leisure, work, and social behavior of a particular group. *Mbuh* can be categorized as social culture because it refers to a type of social behavior of a particular group. *Mbuh* is a word from the Javanese language, commonly used in daily conversation across Java, especially in Central and East Java. In Javanese, *mbuh* is an expression that can mean "I don't know" or "whatever," and its meaning shifts depending on tone, context, and body language. *Mbuh* reflects the Javanese style of communication, which tends to be indirect, subtle, and nuanced. This word can be a "solution" to avoid providing a definitive answer. This aligns with the value of manners (*unggah-ungguh*): it is better to be ambiguous than to be blunt if the latter risks causing offense or discord. Thus, *mbuh* is a concise manifestation of the Javanese cultural pattern that often prioritizes social harmony and peace.

According to Molina and Albir (2002), discursive creation is a translation technique that establishes a temporary equivalence that is totally unpredictable out of context. The translation of *mbuh* into hush exemplifies discursive creation because the translator produces a temporary equivalence that does not derive directly from the source language but is instead invented to fit the context. A literal translation would fail to capture the pragmatic force of the word in this particular situation. By choosing *hush*, the translator creates a new equivalence that conveys the atmosphere of silence, avoidance, and emotional restraint in the given context. This solution cannot be predicted outside of the specific situation, which is why it belongs to discursive creation.

Established Equivalent Techniques

Source Language	Target Language
Risjaf mahir meniup harmonika dan ***suling***	Risjaf was preety good on the harmonica and **flute**

Analysis:

The translator uses established equivalent techniques to translate the word *suling* into flute. According to Molina and Albir (2002), established equivalent is a translation technique that use a term or expression recognized (by dictionaries or language in use) as an equivalent in the target language. The word *suling* means a musical instrument that has four holes and played by blowing into it. Furthermore, the word flute is the equivalent translation in the target language for the word *suling*. Therefore, it can be categorized as established equivalent.

Generalization Techniques

Source Language	Target Language
Matahari meluncur begitu lekas hingga tiba tiba saja sudah ***Asar***	The sun crossed the sky so quickly that it was **early evening** when Rama awoke

Analysis:

According to Molina and Albir (2002), generalization is a translation technique that involves using a more general or neutral term in the target text. This approach is frequently utilized when a source text term is highly culture-specific, requiring a shift from a specific concept to a general one to ensure comprehension by the target audience. The translator used the generalization technique in translating the word *asar* into early evening because the specific religious term is replaced by a more general term. Thus, it can be classified as a generalization technique, where the translator substitutes the culturally loaded term for the afternoon ritual prayer with a common, non-religious time designation. *Asar* specifically refers to the *salat* (ritual prayer) performed in the late afternoon, which is the third of the five daily obligatory prayers in Islam. By using this technique, the translator

making the context clear to a reader unfamiliar with the specific times of *salat*.

Literal Translation Techniques

Source Language	Target Language
Dia tak perlu berurusan dengan pemerintah yang pada satu periode begitu giat memberlakukan kebijakan ***Bersih Lingkungan*** *dan Bersih Diri*	He didn't have to deal with the government, for instance, which, beginning in the 1980s, had been doing its best to implement its policy of **"Environmental Cleanliness"** and "Personal Hygiene"

Analysis:

According to Molina and Albir (2002), literal translation is a translation technique that refers to translating a word or an expression word for word, resulting in a text that is grammatically correct and idiomatic in the target language. The translator used the literal translation technique in translating the phrase *Bersih Lingkungan* into Environmental Cleanliness because the phrase can be directly rendered into English while maintaining both its meaning and its natural grammatical structure. Thus, it can be classified as a literal translation technique, where the translator translated *Bersih* as Cleanliness and *Lingkungan* as Environmental resulting in an equivalent phrase that is conventionally used in the target language. Environmental cleanliness was a policy signed by the Indonesian government in the 1980s aimed at purging social and institutional spaces of communist influence, networks, or sympathizers. It was a structural process to ensure that schools, government offices, social organizations, cultural institutions, and local communities did not become places where banned ideologies could grow or operate. This policy was a direct consequence of the G30S PKI incident, a coup attempt that resulted in the deaths of six generals and one military officer.

Modulation Techniques

Source Language	Target Language
Misalnya Pembangunan ***Taman Mini Indonesia Indah***	Commenced work on an immense theme park called **"Beautiful Indonesia in Miniature"**

Analysis:

Newmark (1988) stated that social culture includes activities and concepts related to the everyday life, leisure, work, and social behavior of a particular group. *Taman Mini Indonesia Indah*, or TMII can be categorized as social culture because it refers to a type of leisure. *Taman Mini Indonesia Indah*, or TMII is a culture-based recreational and educational area designed to capture the vast diversity of the Indonesian archipelago in one easily navigable park, located in East Jakarta, Indonesia. It brings together the vernacular architectures, traditional arts, religious heritage, and natural elements of 33 Indonesian provinces into one.

According to Molina and Albir (2002), modulation is a translation technique that changes the point of view, focus, or cognitive category in relation to the source text; it can be lexical or structural. The translation of *Taman Mini Indonesia Indah* into *beautiful Indonesia in miniature* exemplifies the use of modulation because the translator shifts the perspective of expression to make it more natural and acceptable in English. In the source language, the phrase follows Indonesian syntactic and semantic conventions, placing *taman mini* (mini park) before *Indonesia indah* (beautiful Indonesia). However, a literal translation, such as *mini park beautiful Indonesia* would sound unnatural and unclear in English. To avoid awkwardness and ensure fluency, the translator reformulates the expression into *beautiful Indonesia in miniature*, which preserves the intended meaning but reorganizes the structure to align with English norms. This transformation reflects modulation technique since it involves a change in the point of view—adapting the original phrase from a local linguistic pattern into an idiomatic and comprehensible form for target readers.

Reduction Techniques

Source Language	Target Language
Makan malam yang mereka sediakan di atas meja panjang itu sungguh fantastis: ikan besar—Lintang tak tahu itu ikan apa—bumbu kuning, ayam balado, daging steak gulung, capcay, ***cah asparagus hijau****, sambal tiga rupa, nasi dua warna (nasi putih dan nasi goreng), kerupuk empat macam (keriting, Panjang, berwarna cokelat, dan warna-warni), bebek goreng mentega, sate kambing saus kecap, cumi isi, udang bumbu bakar, sambal goreng petai…. Astaga, berapa asisten koki yang mengerjakan ini semua?*	The dining table was immense and the array of dishes fantastic: in addition to two kinds of rice (steamed and fried). Four kinds of shrimp cracker (curled, long, brown, and multi colored), and three different kinds of sambal, there were, for the main course, a huge fish—a kind that Lintang didn't recognize—in a turmeric sauce; braised chicken in chili and shrimp-paste sauce; beef roulade; fried duck in butter sauce; goat satay with soy sauce dressing, stuffed calamari; grilled spiced prawns; and stir fried mixed vegetables, **simmered asparagus**, and stink beans….. My god, how many cooks and assistants did this family have to prepare all these things?

Analysis:

According to Molina and Albir (2002), reduction is a translation technique that consists of suppressing a source text information item in the target text. This technique is often used to omit the redundant information. The translator uses reduction techniques to simplify the information in the source language into the target language. The translator reduces the word *hijau*, which means green, because asparagus is commonly known as a green

vegetable. The translator simplifies the information without changing its original meaning. *Cah asparagus hijau* is a common Indonesian-Chinese dish referring to green asparagus cooked quickly, typically by stir-frying. By reducing the phrase to simmered asparagus, the translator prioritizes conciseness and target reader comprehension over full cultural and descriptive detail, ensuring the dish remains identifiable without unnecessary complexity.

3.2 Translation Quality Assessment

Assessment on the quality of cultural terms translation in Leila S. Chudori's novel *"Pulang"* and its English version shows an interesting dynamic regarding how cultural elements from the source language are transferred into the target language. The assessment was conducted using the model developed by Nababan, Nuraeni, and Sumardiono (2012), which evaluates translation quality through three main aspects: accuracy, acceptability, and readability. These three aspects are interrelated and form a complete picture of the success of cultural word translation. The assessment was carried out by three independent raters: one general reader representing the educated layperson, and two translation experts with backgrounds in linguistics and literary translation. The evaluation covered 50 selected segments from the novel, chosen for their cultural, historical, and linguistic density.

An analysis of the translation quality of Leila S. Chudori's novel *"Pulang"* shows that the overall average translation quality score is 2.73. This score reflects the high scores for accuracy, acceptability, and readability, which are interpreted further. Accordingly, the translation of *"Pulang"* is categorized as a translation of good to high quality based on Nababan's (2012) assessment scheme, proving that the translator has successfully preserved the original message while presenting it in a target language that is natural and acceptable.

The translation quality assessment results show that the translation product is close to perfect. Specifically, the accuracy aspect achieved a score of 2.79, indicating that almost all of the information and meaning from the

source text has been transferred accurately and without significant distortion into the target text. The acceptability score of 2.72 confirms that the translation is highly consistent with the language and cultural norms of the target audience, making it familiar and natural to readers. The readability score is the lowest of the three aspects. This is because the translator retained many cultural terms, such as *kiai*, *dalang*, and *wayang*. Retaining cultural terms precisely can be considered a strategy to ensure that there is no shifting of meaning. However, in terms of readability, this strategy actually reduces quality because English readers who are unfamiliar with Indonesian cultural terms may have difficulty understanding their meaning. Despite this, readability is still classified as good because it received a score of 2.68, indicating that the target text is easy to understand and can be read fluently by the target audience. Overall, these assessment results show that most cultural terms in the novel *"Pulang"* are translated accurately, but not all of them are acceptable and easily readable by English readers. Based on Nababan's (2012) theory, these detailed scores collectively classify the translation as high quality, confirming that the translation is suitable and effective for use without requiring substantial revision.

3.3 Research Findings

The findings of this research reveal five categories of cultural words and twelve translation techniques from 134 data points in *"Pulang"* and Home, offering insights into how culturally specific expressions are translated within a historically rich Indonesian context. When compared with previous studies, such as Zahra (2022), which similarly found material culture and borrowing as the dominant but identified fewer techniques; Gustema (2020), whose focus on Animal Farm and use of Venuti's ideology-based framework produced different dominant categories; Nuraini (2018), which examined only material culture using Nida and Taber; Martendi (2022), which employed a mixed-method approach and found social culture dominant in The Battle of Surabaya; and Nitisari (2016), which used Baker, Larson, and Newmark and showed inconsistent renderings of terms like *terasi* and *mas*—this study stands out through its use of the more systematic Molina & Albir framework,

its broader categorization, its focus on *"Pulang"*, and its integration of translation quality assessment.

In addition to identifying cultural word categories and translation techniques, this research also incorporates a Translation Quality Assessment (TQA) based on Nababan's framework, which evaluates translation accuracy, acceptability, and readability. The inclusion of this assessment provides a more holistic understanding of how effectively the translator rendered culturally loaded expressions from *"Pulang"* into Home. The results show that the translation falls within a high-quality category, with accuracy rated at 2.79, acceptability at 2.72, and readability at 2.68. From the perspective of accuracy, the score of 2.79 suggests that most cultural terms are translated with minimal distortion of meaning, even when the translator employs strategies such as borrowing or adaptation. This reflects a careful effort to preserve cultural specificity while maintaining clarity. The acceptability score of 2.72 is a strong indicator of successful translation, demonstrating that even with the dominant use of the borrowing technique, the majority of cultural terms are well-integrated and understandable within the target text. This suggests that the borrowed terms were either clearly contextualized or that the terms themselves were considered acceptable to the English-speaking reader, thereby allowing the cultural elements to be retained without significantly compromising the narrative's coherence. Meanwhile, the readability score of 2.68 indicates that the translation is generally easy for readers to follow, although certain culturally dense expressions may require additional cognitive effort due to the retention of Indonesian terms or the use of explanatory techniques. Nevertheless, the overall readability remains strong, as the translator balances cultural authenticity with textual coherence. When viewed together, these three components of Nababan's TQA framework highlight how translation techniques directly influence translation quality. For instance, borrowing—one of the dominant techniques in this study—tends to preserve cultural nuance but can slightly challenge readability. Conversely, techniques like adaptation and amplification help maintain acceptability and clarify meaning for English readers. The incorporation of TQA also strengthens the novelty of this research. Whereas

previous studies largely focused on cultural word categories or translation strategies, this research extends the analysis by evaluating the effectiveness of those strategies through a systematic quality assessment. This allows the study not only to describe what techniques are used, but also to assess how well those techniques function in practice, particularly within a historically and culturally layered narrative like *"Pulang"*.

This study on cultural terms contributes to the field of translation by demonstrating how different cultural categories and translation techniques operate in culturally dense narratives such as *"Pulang"*. By applying Molina and Albir's framework, the research provides a clearer understanding of the translator's decision-making process. It shows how specific techniques, particularly borrowing, literal translation, and modulation, shape the accuracy, acceptability, and readability of the final text. The findings highlight how historical context and cultural complexity influence the range of techniques required, offering insights that previous studies with a narrower scope were unable to provide. This study's implications include raising translators' awareness of cultural nuance, recommending the choice of methods that find a balance between cultural preservation and reader comprehension, and encouraging thorough assessments of translation quality.

4. CONCLUSION AND RECOMMENDATIONS

The researcher found that in the novel *"Pulang"*, there are 134 data that consist of 5 categories of cultural words. There are 3 data for ecology, 70 data for material culture, 19 data for social culture, 38 data for social organization - political and administrative, and 4 data for gestures & habits. There are 11 out of 18 translation techniques used by the translator, 9 data for adaptation, 21 data for amplification, 39 data for borrowing, 5 data for calque, 21 data for description, 1 data for discursive creation, 23 data for established equivalent, 5 data for generalization, 5 data for literal translation, 4 data for modulation and 1 data for reduction.

The frequent use of borrowing indicates that many cultural items in the source text either lack their direct equivalents in the target language or carry

cultural specificity that would be diminished through substitution. By adopting borrowing, the translator maintains the cultural authenticity and linguistic identity carried in the source text and preserves the cultural nuance intact for the target readers. This finding further demonstrates the translator's tendency to maintain cultural resonance rather than imposing domestication when it comes to culture-bound expressions.

The researchers hope that this study will serve as a reference and inspire future researchers to conduct further research on the same topic. The researchers suggest that future researchers study cultural word theory and various translation theories before conducting research in order to gain a deeper understanding.

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