THE TRANSLATION PROBLEMS OF JAVANESE INTO ENGLISH IN A BOOK ENTITLED 'INTERMEDIATE JAVANESE' BY ELINOR C. HORNE WHICH IS STUDIED FROM THE ASPECT OF CULTURAL APPROACH (A CASE STUDY)

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ABSTRACT

This research is aimed to describe :1) the context aspect; grammatical aspect; and the use of language as effort to see the translation problems in a book entititled 'Intermediate Javanese'; 2) the intenton, purpose, and thought of translator in overcoming the difficulties in translating the texts in a book entitled 'Intermediate Javanese'.

The research used descriptive qualitative method with a single case study form. The data of this research were collected through direct in-depth interviewing, observation, and documentation. To expand the research data validity, this research used triangulation data, information review, and came to the research location. This research used interactive analysis model by Miles and Huberman. The place of research is in the library of Teacher Training and Education Faculty, Slamet Riyadi University Surakarta, library of Sebelas Maret University, library of Gajah Mada University, and Balai Bahasa Semarang. All places are in Central Java, Indonesia.

The result of this research indicates that the translation problems which concerning on cultural is not easy. In this case, a text which must be translated by a translator is Javanese into English. If a translator should tranlsate Javanese, of course, she must also recognize exhaustively about the cultural elements contained in the language. Beside, Javanese culture has level in the use of language which is differ with English. But, the research result indicates that the translator is able to translate Javanese (including Javanese culture in it) well and acceptable well to English. Translation which is done by her are not out of the target from actually meaning.

From the research result, it can be concluded that Elinor's tranlsation form Javanese into English is fair. She is able to understand Javanese culture and its elements well. It can be seen from her translation which can be accepted, although there are still the system interference of Javanese culture which is related to the content of tranlsated material because of course, to find out the equivalent correctly is not an easy thing besides if it is concerning on cultural of a nation (in this case is Javanese culture).

Keywords: The translation problems, Intermediate Javanese, Javanese Culture, A Case Study.

INTRODUCTION:

Translation represents an important process in foreign language teaching and so do in English teaching, the process of translation represents a vital importance thing. In the end, someone who learns a foreign languae is expected to be able to establish or translate the foreign language (referred also as a source language) with the socio culture elements in it to the target language (in this case is English) which represents an important purpose in learning language.

In doing a translation project, someone insufficient only have theoretical knowledge about translation but also he or she must master vocabulary well, structure well, a knowledge about socio cultural of society from source language , idioms, proverbs, and other language usage aspects.

By mastering vocabulary, structure, wide knowledge of socio cultural of society from source language, idioms, proverbs, and language usage aspects then someone will get easiness in the translation process of a source language. Beside that, it is also needed to perform many practices in translating a text from source language into a target language so that it can fluent the translation process.

Translation is the replacement of textual material in one language by equivalent textual material in another language (Catford in Widyamartaya, 1989). A language which is translated referred by source language (SL) while language to translate referred by target language (TL). Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (Nida and Taber in Widyamartaya, 1989)

Generally, the meaning of translation is all human activities in transferring meaning or message, either verbal or non-verbal from a form into the other form. While specifically, translation can be interpreted as a process of the message switching from a source language with the equivalent into target language (Yusuf Suhendra, 1994). It can be also stated that translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language (Newmark, 1980)

Form definition above, it can be concluded that translation is an effort in 'changing' or 'change' the text of source language into target language by equivalent searching correctly in the target language text. In more simple, tranlsation is evacuation of a message from source language into target language by expressing original meaning using language style appropriately.

The equity aspect in translation of source language text must be laboured by the translator in order that the readers of translation text do not realize that they are reading a product of translation text. The equity form of translation, ideally, should give the sense of the original in such a way that the reader is unaware that he is reading a translation (Finlay, 1974)

Beside the equity aspects, a translator also must pay attention to the meaning aspects which will be transferred from source language into target language in order to make it faithful to the original meaning and may not be omitted or added. As Finlay (1974) stated that ....any translation worthly of the name must reproduce the sense of the original, omitting nothing and adding nothing.

Theoretically, in translating a source language text into a target language text well, someone needs to study the translation theory, technical of translation, acquisition of vocabulary in a source language and a target language, the difference of source language structure and target language structure, and training of translation both oral and written.

Translation which is performed by a translator must have faithfulness to the original meaning and the product of the translation text can be read fairly by the readers. The primary purpose of translation is to make a message originally written in one language available in another language to people who have no knowledge of the first language (Taber, 1978).

In translating a text, a translator must go through the process of translation. The process of translation is some steps which is performed by a translator before he or she begins her or his translating activity (Soemarno, 1998). While it can be also stated that the process of translation can be meant as the series of activity which is done by a translator when she or he transfers the messages from source language into target language (Nababan, 1999).

There are 7 (seven) elements, steps, or integral parts from the process of translation, they are: 1) turning; 2) analysis; 3) understanding; 4) terminology; 5) restructuring; 6) checking; and 7) discussion. While Nid and Taber (1969:33) mention that the process of translation consist of 1) the analysis step of source language; 2) the transferring step; and 3) the restructuring step (Bathgate in Widyamartaya, 1989).

There are some translation types which is very important to be known and studied by the beginner translator, they are 1) interlinear translation; 2)literal translation; 3) dynamic translation; 4) adapted translation; 5) cultural translation; and 6) mechanical translation. Catford (in Djatmika, 2003) elaborates that there are 3 types of translation, they are 1) word-for-word translation; 2) free translation; and 3) literal translation. While

Larson (in Simatupang, 2000) divides types of translation into two, they are 1) meaning based translation; and 2) form based translation.

There are some obstacles in the activity of translation from source language into target language. The existence of four difficulties which arise in translation are: 1) the problem of source language and target language acqusition; 2) the cultural background problem of the writer and the tranlsator; 3) the problem of different way of thinking between the author and the tranlstor; 4) the problem of knowledge background which must be owned by the tranlsator (Soemarno, 1983). For being able to translate well then various translation types need to be trained. Translation is a kind of activity which inevitably involves at least two language and two cultural tradition (Toury, 1978). As this statement implies, a translator is permanently faced with the problem of how to treat the cultural aspects implicit in a source language and of finding the most appropriate technique of successfully conveying these aspects in the target language. These problems may vary in scope depending on the cultural and linguistic gap between two (more) languages concerned (Nida, 1964).

This research analyzes the translation text in a book entitled 'Intermediate Javanese' by Elinor C. Horne which is published in 1963 by New Haven and London, Yale University Press publisher.The source language text is Javanese language text which is translated into target language text that is English language text. In this research, the focus of the research is seen from the aspect of socio cultural approach. There are 4 (four) titles of Javanese text which are chosen and studied by the use of case study, they are 1) *Wong Amerika Sinau Konversasi Djawi;* 2) *Wadah Awu;* 3) *Dina Pasaran;* and 4) *Ringgit, Beksa, lan Gending.* The study to the result of source language text translation (Javanese) into target language (English) directly addressed to some texts which are contained in a book 'Intermediate Javanese' and studied from the aspect of cultural approach. The study is about the problems which are related to the culture in source language text which might not have the equivalent in target language text then the problem solving is needed to be done by a translator in facing those problems.

RESEARCH METHOD:

The research type is a case study with a single case study. It means that this study points to the problems which have single characteristic. The single characteristic is the translation problems of Javanese into English in a book entitled 'Intermediate Javanese' by Elinor C. Horne which is studied from the aspect of cultural approach. The research strategy is embedded case study because the problems and the focuses have been formulated in the last research proposal before the researchers came to the location of the research.

This research is conducted in Slamet Riyadi University Surakarta, Central Java, at Jalan Sumpah Pemuda No. 18 Kadipiro, Surakarta, Central Java, Indonesia, 57136. This research is done from October 2015 until January 2016, 2015/2016 academic year.
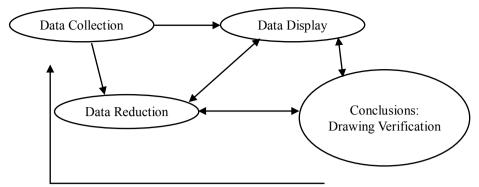
The data sources are obtained from many sources and they can be grouped into four groups of data sources. They are 1) informants: an English lecturer, subject matter, head of English Department, English Department students of the fifth semester (20 students), librarians, and translation readers; 2) events or activities: teaching learning process and students' activity; 3) Documentation and archives: lesson plans of literature, lecturer's agenda, the archieve of socio cultural translation, curriculum, students' score. Besides those data sources, this research also tries to use another data source, it is obtained from internet.

In data collecting, the researchers use: 1) interview (in-depth interviewing); 2) observation; 3) documentation and archives; 4) recording (content analysis); and 5) questionnaire.

The technique of sampling in this research is selective and it uses considerations. The considerations are based on the theoretical concepts, the researchers' eagerness to know, and empirical characteristics. So, in the technique of sampling, the important thing does not represent its population but it tends to represent its information or usually it is called internal sampling. The technique of sampling uses purposive sampling and criterion based selection because this technique tries to choose an informant that knows more about the information and the problems.

Data validity is used to guarantee the research result. There are some ways to develop validity of research data. The ways are: 1) Triangulation, in this research, they are data triangulation and method triangulation; 2) Review informant; 3) Arrange 'data base'; and the presence of the researchers in the location.

Data analysis in this research is qualitative research. There are four main components in qualitative research, they are collecting data; reduction data, display data, and conclusion or verification. The step of interactive data analysis is:

Picture 1. Technique of Data Analysis (Miles & Huberman, 1992).

RESEARCH RESULT AND DISCUSSION:

There are 4 (four) source textswhich have been researched. They are 1) *Wong Amerika Sinau Konversasi Djawi;* 2) *Wadah Awu;* 3) *Dina Pasaran;* and 4) *Ringgit, Beksa, lan Gending.* The research result and discussion are about the problems which have relationship with cultures in a source language and those problems need to be solved by the translator. Here the texts of a source language (Javanese language):

A.The Analysis of Texts 'Wong Amerika Sinau Konversasi Djawi, 'Wadah Awu', 'Dina Pasaran', and 'Ringgit, Beksa, lan Gending'.
Naration of Source Texts and Target texts
Naration of source text 'Wong Amerika Sinau Konversasi Djawi'

Tuan Scott: "Nuwun. Bade tindak pundi?" Sederek Sastro: "Namung mlampah2, lha pandjenengan?" Tuan Scott: "Sadjatosipun kula bade manggihi salah satunggaling kantja Djawi, bade nyuwun katerangan. Nanging mbokmenawi pandjenengan mawon ugi saged maringi." Sederek Sastro: "Katerangan bab punapa ta?" Tuan Scott: "Kula kepingin bade ngladjengaken sinau basa Djawi." Sederek Sastro: "Wong sampun luwes mekaten kok bade sinau malih." Tuan Scott: "Inggih, nanging meksa taksih katah bab alit2 ingkang mboten saged dipun-sinau saking buku2, utawi saking guru2 bangsa Amerika ingkang dereng kulina ngendikan basa Djawi." Sederk Sastro: "O, dados pandjenengan bade sinau konversasi, supados saged langkung luwes." Tuan Scott: "Inggih". Sederek Sastro: "Sadjatosipun menawi konversasi kemawon kula ugi saged mbatu sekedik2." Tuan Scott: "Kaleresan sanget; menawi kersa kula mbokmenawi inggih saged mbantu pandjenengan sinau konversasi basa Inggris."

Pelajaran konversasi Djawi ingkang kaping sepisan, ----- Tuan Scott: "Menawi saweg wonten tamu, ladjeng nilar tamu sekedap bade dateng wingking utawi sanesipun, punapa ingkang kedah dipun cariosaken? Menawi tiyang Inggris kedah carios: 'Excuse me.' Sederek Sastro: "Menawi miturut tata cara Djawi, mboten sisah carios punapa2, uger anggenipun medal sampun dangu2. Sok2 carios: 'dipun sekecakaken lho, ladjeng medal sekedap, inggih saged. Menawi bade medal dangu, temtu wonten sebabipun. Uger sebabipun punika dipun-aturaken dateng tamu, sampun cekap. Nanging punika menawi mboten perlu sanget, saenipun sampun dipun-tindakaken; awit punika sami kaliyan nundung tamu. Kala rumiyin menawi tamunipun priyantun inggil sanget, menawi bade medal kedah nyembah. Nanging sapunika sampun awis-awis sanget wonten priyantun ingkang kersa dipun-sembah." Tuan Scott: "Ladjeng miturut kamus Djawi-Inggeris, 'Nyuwun pangapunten' punika tegesipun 'excuse me'. Nanging ingkang radi angel punika ing kawontenan kados punapa tiyang kedah cariyos 'nyuwun pangapunten'. Pandjenengan punapa saged maringi conto?" Sederek Sastro: "Kadosta: menawi tiyang kangsen kaliyan kancanipun, nanging mboten saged netepi, mangke menawi kepanggih malih kaliyan kanca punika kedah cariyos 'nyuwun pangapunten', ladjeng nerangaken sebabipun kok mboten saged netepi janji." Tuan Scott: "Ladjeng menawi saweg mlampah, ladjeng nubruk utawi nyenggol tiyang lan sapanunggilanipun, punapa inggih kedah cariyos 'nyuwun pangapunten?" Sederek Sastro: "O, punika kedah cariyos 'nyuwun sewu'. Ugi menawi saweg mlampah lan nglangkungi tiyang ingkang saweg linggih wonten ngandap, utawi nglangkungi tiyang celak ing ngadjengipun, kedah cariyos 'nyuwun sewu'. " Tuan Scott: "Kok 'nyuwun sewu', punika sadjatosipun tegesipun punapa?" Sederek Sastro: "Wah, kula kirang terang, nanging mbokmenawi saking 'nyuwun sewu pangapunten." Tuan Scott: "Menawi nubruk tiyang lan sapanunggilanipun, punapa mboten saged cariyos 'nyuwun pangapunten?'" Sederek Sastro: "Mboten, sebab menawi cariyos 'nyuwun pangapunten' ingkang dipun-ngendikani temtu ngadjeng-adjeng katerangan salajengipun. Menawi nubruk utawi nyenggol tiyang temtu mboten sisah nyukani katerangan."

Naration of target language 'An American Studies Javanese Conversation'

Mr. Scott: "Hello! Where are you bound?" Mr. Sastro: "Just taking a walk and you?" Mr. Scott: "Actually, I'm going to see a Javanese friend of mine, to find out something. But maybe you could tell me." Mr. Sastro: "What is it you'd like to know?" Mr. Scott: "I want to keep on with my Javanese language study." Mr. Sastro: "How come you want to study more, when you already speak so fluently." Mr. Scott: "Well, but even so, there are still many little things that you can't find in books, or from American teachers who aren't too well versed in speaking Javanese." Mr. Sastro: "Oh, so you want to study conversation, so as to increase your fluency." Mr. Scott: "That's it." Mr. Sastro: "Actually, if it's just conversation, I might be able to help you a little." Mr. Scott: "Oh, how lucky! And if you'd like, perhaps I could help you with English conversation."

The first Javanese conversation lesson. Mr. Scott: "If you have guests, and you have to leave them for a moment to go to the back of the house or something, what should you say? In English, we'd say 'Excuse me'." Mr. Sastro: "If you're following the Javanese custom, you don't have to say anything, provided you're not going to be gone long. Sometimes you say, 'Make yourself comfortable' and leave for a moment – that's all right. If you're going to be gone long, of course there's a reason for it, and if you tell the guest the reason, that's sufficient. But unless it's absolutely necessary, it would be better not to go since it would be tantamount to driving the guest away. It used to be that when the guest was a very exalted person, if you wanted to step out you had to make a sembah. But nowadays, there are very few people who expect this gesture."

Mr. Scott: "Next, according to my Javanese-English dictionary, Nyuwun pangapunten means 'Excuse me'. But what I'm a little at sea about is, under what circumstances would you say 'nyuwun pangapunten' ?Could you give me an example?"

Mr. Sastro: "Well, for instance, if a person made an appointment with a friend, but was unable to keep it, then the next time he sees the friend, he should say nyuwun pangapunten and explain why he couldn't keep the appointment."

Mr. Scott: "Supposing you're walking along and you bump into someone, or push against him, or something like that – do you still say nyuwun pangapunten?"

Mr. Sastro: "No, in that case you say nyuwun sewu. Also, if you're walking along and you pass someone who seated, or if you pass close in front of someone, you should say nyuwun sewu.

Mr. Scott: "Nyuwun sewu. What does it mean literally?"

Mr. Sastro: " Why, I'm not sure; maybe it's short for nyuwun sewu pangapunten."

Mr. Scott: "If you bump into a person, or something, can't you say nyuwun pangapunten?"

Mr. Sastro: "No, because if you say nyuwun pangapunten the person you say it to expects a further explanation. If you bump into or jostle someone, naturally you don't need to give any explanation.

Naration of source text 'Wadah Awu'

Djono: "E Jack, arep menyang endi?" Jack: "Arep tuku rokok." Djono: "O, aku iya, ayo bareng...." Jack: "Kowe mau ngomong-omong karo Si No, kok mbandjur ngguyu cekakakan iku ana apa?" Djono: "O kae, si No mau ndongeng lelucon." Jack: "Lelucon apa?" Djono: "Ana bocah dikongkon ibune tuku wadah awu." Jack: "Wadah awu iku apa?" Djono: "Ash tray – Sawise bali bocahe kanda 'iki lho, mbok, adah awune'" Jack: "Mbok iku apa ta?" Djono: "Mbok iku ibu, mother, nanging dianggo wong cilik. 'Iki lho, mbok, adah awune, regane limang rupiah.' Ibune banjur kanda: 'nanging iki rak keciliken; balia lan ijolna karo sing luwih gede.' Bocahe bali menyang toko, mbanjur kanda karo sing dodol: 'wadah awu ingkang kula tumbas wau kaliten; punapa wonten ingkang langkung ageng sekedik?' Sing dodol nduduhake wadah awu sing luwih gede." Jack: "Nduduhake iku apa?" Djono: "Nduduhake iku tegese dikon ndelok, ditontonake." Jack: "O ya. Ndjur piye?" Djono: "Sing dodol nduduhake wadah sing luwih gede, mbanjur kanda: 'nek iki piye?' 'Lha inggih, punika sae. Pinten?' 'Nek iki sepuluh rupiyah.' 'Lha yen mekaten cocok. Wau kula rak nyaosi gangsal ta? Barang punika aregi gangsal rupiyah kula wangsulaken. Gangsal lan gangsal dados sedasa.' Wadah awu sing gede mbanjur digawa mulih karo bocahe. – Piye, ngerti ora?" Jack: "Mengko disik, aku durung pati ngerti." Djono: "Ya wis, pikiren disik."

Naration of target language 'The Ash Tray'

Djono: "Hi Jack, where are you going?" Jack: "I'm going to get some cigarettes." Djono: "So am I. Let's go together." Jack: "I saw you talking with No just now and you were laughing your head off. How come?" Djono: "Oh, No had just told me a joke." Jack: "What was the joke?" Djono: "Well, there was this little boy, and his mother told him to go buy a wadah awu for her." Jack: "What's a wadah awu ?" Djono: "An ash tray. – When he got back, the little boy said, 'here's the ash tray, Mbok.'" Jack: What's that word Mbok?" Djono: "It means

'mother', but it's used by lower clas people. –'Here's the ash tray, mother, it cost five rupiah.' His mother said: 'But it's too small; go back and exchange it for a bigger one.' The boy went back to the shop and said to the clerk, 'The ash tray I bought just now too small; have you got one that's a little bigger?' So the clerk showed him a bigger one." Jack: "What does the word nduduhake mean?" Djono: "Nduduhake means to be allowed to look at or see something." Jack: "Oh yes. What happened next?" Djono: "The clerk showed the boy a bigger ash tray and said, 'How about this one?' 'That one is fine; how much is it?' 'This one is ten rupiah.' 'In that case we're just even. I gave you five rupiah before, didn't I? And now I'm returning a five-rupiah ash tray. Five and five make ten.' And he took the bigger ash tray home with him. – Well, do you get it?" Jack: "Just a minute, I don't quite get it." Djono: "Well, think about it."

Naration of source language 'Dina Pasaran'
Seminggu ana pitung dina, jaiku Senen, Selasa, Rebo, Kemis, Djemuah, Sabtu, lan Minggu (Ngahad). Lumrahe ing tanah Djawa dina mau nganggo rangkepan, djenenge dina pasaran. Tjatjahe mung lima, jaiku Legi, Paing, Pon, Wage, lan Kliwon. Dadi ana dina Senen Legi, Selasa Paing, Rebo Pon, kemis Wage, Djemuah Kliwon. Sarehne dina pasaran mau tjatjahe mung lima mula sawise Djemuah Kliwon banjur Sabtu Legi, Minggu Paing, Senen Pon, Selasa Wage, Rebo Kliwon, mengkono sakteruse nganti tekan dina Senen legi maneh. Senen Legi pendak Senen Legi tjatjahe ana telung puluh lima dina, diarani selapan dina. Minggu Pon tekan Djemuah Pon utawa Senen Wage tekan Sabtu Wage tjatjahe ana limang dina, diarani sepasar.

Dek bijen-bijene Legi, Paing,Pon,Wage lan Kliwon iku djenenge pasar, mula diarani dina pasaran. Jen ana wong pitakon "Desa A. Pasarane apa?" tegese pendhak dina pasaran apa ing Desa A. ana wong dodolan. Dadi dek bijen ora saben dina pasaran bukak, gentenan, pendak limang dina sepisan.

Meruhi dina pasaran iku prelu banget kanggone wong Djawa, awit miturut pijandele dina iku ana sing ala lan ana sing betjik. Wong desa umume ora nggatekake tanggalan, nganti ora ngreti laire. Nanging dina laire lan pasarane angger wong mesti ngreti. Upamane wong arep mantokake anake lanang sing laire dina Minggu Pon, wong amu sabisa-bisa golek bakal mantu sing laire Selasa Kliwon. Miturut pijandele wong kuna-kuna Minggu Pon karo Selasa Kliwon iku ketemu apik, tegese ora bakal ana sambekalene. Kosok baline ora ana wong Djawa mantokake anake sing lair Wage oleh botjah lair Paing. Wage-Paing utawa umume ditjekak Ge-Ing iku klebu sirikan. Kelairane iku ana gegajutane karo watak. Wong sing laire Rebo Legi Watake mengkene, sing laire Djemuah Pon mengkene sapiturute. Meruhi dina laire sidji-sidji iku prelune supaja wong sing watake brangasan upamane adja nganti oleh wong sing watake uga brangasan.

Dian pasaran, watak-watake, betjik-alane bisa digoleki ing primbon, jaiku buku isi tjatetan warna-warna, jen ing djaman saiki kena dipadakake karo almanak.

Naration of target text 'Market Days'
There are seven days in a week: Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, and Sunday. In Java these are usually combined with the names of the market days. There are only five of these: Legi, Paing, Pon, Wage, dan Kliwon. Thus there are days called Monday Legi, Tuesday Paing, Wednesday Pon, Thursday Wage, and Friday Kliwon. Since there are only five of the market days, after Friday Kliwon comes Saturday Legi, Sunday Paing, Monday Pon, Tuesday Wage, Wednesday Kliwon, and so on until Monday Legi comes around again. From one Monday Legi till the next is thirty five days; this period is called a lapan. From Sunday Pon to Friday Pon or from Monday Wage to Saturday Wage, is five days; this period is called a pasar.

Along time ago, Legi, Paing, Pon, Wage, and Kliwon were the names of markets-hence the name "market days". If someone asks " What is the marketing day in village A?", it means that he wants to know on what day people sell their goods in village A; for in those times the markets weren't open every day, but only once every five days, in turn.

It is quite important for a Javanese to know the market days, because he believes that there are good days and bad days. Village people usually don't pay attention to calendar dates, with the result that they don't even know the date of their birth. But they do know the weekday ans the market day of their birth. Say that a person wants to marry off his son, who was born on Sunday pon, he does his best to find a daughter-in-law who was born on Tuesday Kliwon. It is believed of old fashioned people that Sunday Pon and Tuesday Kliwon is a good combination- this means that they will have no difficulties in their lives. On the other hand, no Javanese will ever marry off a child who was born on Wage to a person who was born on Paing; Wage-paing usually (usually shortened to Ge-Ing) is regarded as a combination that must be avoided. The day of birth has a connection with one's character- a person born on Wednesday Legi has such-and-such a character, one born on Friday Pon has such-and-such a character, one born on Friday Pon has suc-and-such a character, and so on. It is important to

know each other's birthday in order to avoid bringing together people who, for example, are both aggresive.

The market days, the character readings, and the good and bad can be found in a certai handbook-a book containing a variety of information-comparable to what is called an almanac nowadays.

Naration of source text 'Bab Ringgit, Beksa, lan Gendhing'

Njonjah Logan: Kulo mireng katah bab wayang djawi, nanging dereng nate ningali piyambak mila kula kepingin njuwun katerangan warni-warni.

Saderek Warsito: " mangga"

Njonjah Logan: " Wajang-wajang gepeng ingkang dipundamel saking tjutjal punika kados pundi anggenipun nglampahaken?"

Saderek Warsito: " Ringgit-ringgit tjutjal punika dipun lampahaken dening ki Dalang mawi dipun tjepengi wonten nggen gapitipun."

Njonjah Logan: " pandjenengan kok ngendiko ringgit punika menopo to?"

Saderek Warsito: " Tembung ringgit punika namung kramanipun wajang".

Njonjah Logan: " O, mekaten. Ki dalang anggenipun njariosaken dongeng-dongengipun mawi nembang punapa boten?"

Saderek Warsito: " Sok mawi,sok boten, nanging ringgit tjutjal punika temtu mawi dipun-gangsani, dipun-sindeni, lan dipun-gerongi"

Njonjah Logan: " kulo nate dipun dedahi ringgit tjutjal dene kantja. Anggenipun natah lan ngetjet kok telatos sanget."

Saderek Warsito: " Ngetjet ringgit punika sebatanipun njungging. Menawi tatahan telatos punika supados ajang-ajangipun ringgit saget tjeta saking wingking kelir."

Njonjah Logan: " kok wonten keliripun?"

Saderek Warsito: " inggih, ki dalang anggenipun nglampahaken ringgit-ringgit dipun pernahaken kelir pethak. Belentjong ingkang kagantung ing ngadjengipun kelir, murugaken wontenipun ajang-ajanganing ringgit ing kelir."

Njonjah Logan: " o, sakpunika kulo ngertos. Dados ingkang ningali namung sumerep ajang-ajangipun ringgit ing wingking kelir."

Saderek Warsito: "Inggih nanging boten sedaja tijang ingkang ningali sami lenggah ing wingking kelir. Ugi kathah ingkang mrisani saking ngadjeng kelir."

Njonjah Logan: " Dados tamu-tamu ing ngadjeng kelir sami lenggah wingkingipun Ki dalang."

Saderek Warsito: " Mila mekaten"

Njonjah Logan: " Lha panggenanipun gamelan wonten pundi?"

Saderek Warsito: " Sedaja ugi wonten wingkingipun ki dalang.Pandjenengan kagungan kertas punopo boten, mangke kulo gambaraken"

Njonjah Logan: "Tjariosipun kantja kulo ringgit ingkang kados boneka dipun damel samking kadjeng, ugi wonten."

Saderek Warsito: "Mila wonten kalih warni. Ringgit ingkang kados boneka menika naminipun ringgit golek, lan dipun-angge nglampahaken dongeng-dongeng saking Serat Menak. Wonten ugi ringgit kadjeng ingkang gepeng. Punika naminipun ringgit kerutjil"

Njonjah Logan: "Lha menawi ringgit tjutjal gepeng punika naminipun punapa?"

Saderek Warsito: "Ringgit tjutjal punika dipun namekaken ringgit purwa lan ringgit gedog; lan dipun angge nglampahaken dogeng-dongeng purwa lan dongeng-dongeng gedog."

Njonjah Logan: "Sedaja punika punapa tegesipun?"

Saderek Warsito: "Ringgit purwa punika nglampahaken dongeng-dongeng ingkang kapethik saking Serat Bratajuda, utawi Serat Rama.Menawi ringgit gedog mendhet dongeng-dongeng saking Serat Pandji."

Njonjah Logan: "Serat Rama punika menopo buku ingkang sami kalijan buku Hindu Ramayana?"

Saderek Warsito:"Leres nanging Serat Rama Djawi sampun beda sanget isinipun kalijan Serat Ramayana.Punapa malih Serat Bratajuda ingkang saking serat Hindu Mahabharata langkung katah bedanipun saking aslinipun,"

Njonjah Logan: "Lha buku djawi ingkang katah mawi nami nami Arab, lan kapendet saking Serat Amir Hamzah punika ingkang pundi?"

Saderek Warsito: "Punika Serat Menak. Dene Serat Pandji njariosaken babadipun negari negari ing tanah Djawi. Nanging tijang Djawi sampun boten rumaos wonten bedanipun dongeng Hindu, Arab, utawi Djawi baku;sedaja lampahan ringgit punika dipun wastani babadipun tijang Djawi pijambak, lan sedaja prijagung

prijagungipun ugi dipun wastani leluhuripun pijambak.”

Njonjah Logan: “ Kulo kok boten mangertos kados pundi kotjapan kotjapan lan tembang-tembangipun ki dalang saget gatuk kalijan gending. Awit tjariosipun, gending djawi punika boten wonten ingkang njukani aba aba kados conductor ing orchestra Amerika”

Saderek Warsito: “ Sadjatosipun gending djawi punika ugi wonten conductor-ipun inggih punika pangendang.Pangendang saged njukani sasmita kendang kangge mbukani, njesekaken, ngantalaken,nglirihaken, njerokaken lan njuwuk gending. Pangendang punika ingkang tansah migatosaken ki dalang lan ingkang mangertos sedaja pikadjeng ki dalang”

Njonjah Logan: “ Sasampunipun mireng katerangan pandjenengan kula saja kepingin ningali ringgit,”

Saderek Warsito: “ Nanging pandjenengan boten sisah mirsani sedalu. Prajogi rawuh menawi kapinudjon rame kemawon, inggih punika kinten kinten djam kalihwelas dalu wantji gara-gara.”

Njonjah Logan: “ Inggih kula mireng menawi ringgitan punika wiwitipun djam wolu dalu, lan bibaripun saweg djam nem indjing.Menawi djam kalihwelas dalu punika, wonten punapa?”

Saderek Warsito: “O, wantji punika suraosipun lelampahan ewah gending ugi ewah patetipun lan para punakawan medal sarwa gegudjengan.Punika ingkang naminipun gara-gara.”

Njonjah Logan: “ Kula mireng menawi ugi wonten ringgit ingkang dipun lampahaken tijang kados stage-plays ing Amerika”

Saderek Warsito: “ Leres nanging ringgit tijang punika ugi wonten warni-warninipun. Wonten ringgit tijang, ringgit topeng, lan langendrijan.”

Njonjah Logan: “Bedanipun sedaja punika punapa?”

Saderek Warsito: “ Ringgit tijang punika ingkang dados tijang djaler lan estri, panganggenipun tanpa topeng, kadjawi ingkang dados wanara utawi danawa, lan kotjapanipun kados tijang lugu”

Njonjah Logan: “ Lha menawi ringgit topeng?

Saderek Warsito: “ Menawi ringgit topeng, ingkang dados prijagung djaler lan estri namung tijang djaler, panganggenipun sedaja mawi topeng, lan lampahan tanpa kotjapan. Temtu wonten dalangipun ingkang njariosaken sedaja djedjeran,adeg adegan lan tandangtanduking para ringgit.”

Njonjah Logan: “ Kados pundi menawi langendrijan?”

Saderek Warsito: “ Langendrijan punika ingkang nindakaken namung tijang estri”

Njonjah Logan: “Lampahan-lampahanipun mawi prijagung djaler lan esrti?”

Saderek Warsito: “Inggih mila ingkang dados prijagung djaler tijang estri ingkang dados pridjagung estri ugi tijang estri. Penganggenipun para ringgit tanpa topeng lan kotjapanipun mawi tembang.”

Njonjah Logan: “Nanging sedaja menapa mawi beksa?”

Saderek Warsito: “Oh inggih punika malah dados pokokipun.”

Njonjah Logan: “Kula gumun, kados pundi ing langendrijan punika tijang saged beksa mawi nembang. Punika kangge wiraga rak awrat sanget.”

Saderek Warsito: “Mila langendrijan punika klebet kagunan ingkang angel pijambak. Ingkang dados ugi kedah sampun klebet ahli sadaja.”

Njonjah Logan: “Kula nate mireng gending Djawi saking tip; swantenipun mila beda sanget kalijan musik Amerika.”

Saderek Warsito: “Punika sebab dasaripun gending djawi, titi laras gangsal. Meh sedaja gangsa dipun tutuk kados ta: saron, gambang, gender,kempul,gong, lan sapanunggilanipun. Dene rebab, tjelempungan, lan suling namung kangge pengisen isen kemawon. Dene pengagengipun para nijaga inggih punika pengendang ingkang nutuk kendang sekawan warninipun.”

Njonjah Logan: “Ringgit punika namung wonten ing kedhaton utawi ugi dipun remeni tijang dusun?”

Saderek Warsito: “Menawi ringgit purwa, gedog, lan golek ing kedaton lan ing dusun wonten. Namung ringgit kedaton temtu langkung sae lan langkung inggil kagunanipun. Menawi ringgit tijang rumijin namung wonten ingkedaton, nanging dangu-dangu ugi dados barangan wonten ing kita kita lan ing dusun-dusun. Dene ringgit topeng, malah aslinipun saking dusun, ladjeng dipun besut ing kedaton menawi langendrijan wontenipun namung ning nglebet kedaton.”

Njonjah Logan: “Punapa tijang dusun kadjawi wajang topeng ugi gadah kagunan sanesipun?”

Saderek Warsito: “Gadah, inggih punika djaran kepang. Ingkang dados sami ndjoged numpak kapal ingkang dipun damel saking kepang. Gamelanipun angklung lan anggenipun ndjoged mawi ndados lan mawi kesurupan.”

Njonjah Logan: “Menawi tijang mantja kados kula bade ningali ringgit kedah wonten pundi?”

Saderek Warsito: “Ringgit tjutjal asring dipun tanggap tijang ingkang gadah damel tetakan utawi mantu.

Nanging ing ngajogja lan Surakarta, RRI saben minggu temtu ngawontenaken siaran ringgit tjutjal ingkang saget dipun pirsani dening umum. Menawi ringgit tijang ingkang kathah wonten ing Ngajogja lan ing Surakarta. Ing kita-kita punika wonten sekolah-sekolah beksa ingkan adjeg ngawontenaken pasemuan pasemuan kangge njemokaken para siswanipun. Menawi pakempalan barangan ringgit tijang ingkang sae, wonteipun ing kita Semarang; inggih punika pakempalan Ngesti Pandawa."

Naration of target text 'Drama, Dance, and Music'

Mrs. Logan: " I've heard a lot about Javanese wajang, but I've never seen a performance; so I'd like to find out some things about them."

Warsito: " Of course."

Mrs. Logan: " How are those two-dimensional leather puppets manipulated?"

Warsito: " They are manipulated by the story-teller who holds them by their stics."

Mrs. Logan: " You are talking about ringgit-what does the word mean?"

Warsito: " Ringgit is just the krama word for wajang."

Mrs. Logan: " Oh I see. Does the story teller narate the stories in song?"

Warsito: " Sometimes he sings, sometimes he just recites. But a wajang performance is always accompanied by gamelan music., by a soloist, and by a chorus."

Mrs. Logan: " A friend once showed me a leather wajang puppet. It was very minutely carved and painted."

Warsito: " The term for painting a wajang puppet is njungging.The intricate carving is done so that the shadow of the puppets will show clearly from behind the screen."

Mrs. Logan: " What is there a screen for?"

Warsito: " Well the puppetter operates the puppets against a white screen. There is an oil lamp suspended in front of the screen that throw shadows of the puppets on it."

Mrs. Logan: " I see; the audience will see only the shadows of the puppets from behind the screen,"

Warsito: " Yes but not all of the audience sits behind the screen. Many of them watch from in front of the screen."

Mrs. Logan: " In front of the screen-that means they sit behind the story teller."

Warsito: " That is right."

Mrs. Logan: " Then where is the gamelan orchestra placed?"

Warsito: " They are behind the story teller too. If you have a piece of paper, I'II draw a schetch of the arrangement."

Mrs. Logan: " My friend said that there were also doll-like puppets made of wood."

Warsito: " Yes, there are two kinds. The three-dimensional ones are called wajang golek and they are used to perform stories from the Menak literature. The other kind two-dimensional wooden puppets called wajang krutjil."

Mrs. Logan: " What are the two-dimensional leather puppets called?"

Warsito: " They are called wajang Purwa and Wajang Gedog, and they are used to depict the purwa and gedog stories."

Mrs. Logan: " What do all those terms mean?"

Warsito: " The wajang purwa performs stories taken from the Baratajuda and from the Rama literature. The wajang gedog take their stories from the pandji writings."

Mrs. Logan: " Is the rama literature the same as Indian ramayana?"

Warsito: " Yes, but the Javanese rama literature differs vastly from the Ramayana-especially the Baratajuda which is derived from the Indian mahabaratha; it differs even more from the original sorce."

Mrs. Logan: " What is that Javanese book with all the Arabic names, taken from the 'Amir Hamzah'?"

Warsito: " That is Menak literature. Now the Pandji writings contain stories about the mythical history of Java. The javanese,however, are no longer aware that there is a difference between Indian, Arabic, and original Javanese stories; all of these wajang stories are assumed to be the history of the Javanese themselves, and all the heroes are considered to be their own ancestors."

Mrs. Logan: " I still don't understand how the recitations and songs of the story-teller can possibly match with the gamelan accompaniment; because from what I hear, a javanese orchestra has no leader corresponding to the conductor of an American orchestra."

Warsito: " Actually the Javanese orchestra also has a leader; the drummer. He can give signals with his drum to start the music, to play allegro, to play andante, to play dolce,to play forte, and to stop the music. It is the drummer who constantly follows the story-teller and who knows everything that the story-teller is going to do."

Mrs. Logan: " After hearing your explanation, I'm more eager than ever to see a wajang performance."

Warsito: " That's right but there are also several kinds of wajang wong. There are wajang wong, wajang topeng, and langendrijan."

Mrs. Logan: " What are the differences among them?"

Warsito: " Wajang wong are performed by males and females; they don't wear mask except for the ones who plays the roles of monkeys and giants; and they converse in ordinary speech"

Mrs. Logan: " And how about wajang topeng?"

Warsito: " The male and female heroes' roles in wajang topeng are all played by male performers; they all wear masks and there is no dialogue there is always a store-teller who describe all the acts and scenes and the action of the performers."

Mrs. Logan: " And the langendrijan?"

Warsito: " These are performed exclusively by females."

Mrs. Logan: " Do the stories have both male and female heroes?"

Warsito: " Yes, they have; the male heroes are played by females, and so are the female heroes.They don't wear masks, and the dialogue is sung."

Mrs. Logan: " And do they all dance?"

Warsito: " Yes, indeed; the dance is in fact the most important aspect."

Mrs. Logan: " That is amazing! How can they possibly dance and sing at the same time? It must be awfully difficult."

Warsito: " Oh, it is langendrijan is one of the most difficult arts form. All the performers must be top experts."

Mrs. Logan: " I once heard some Javanese music on tape recorder. It certainly sounds different from American music."

Warsito: " That's because the Javanese music is based on a five tone scale. Most of the instrument are of the percusion type. There is the saron, the gambang, the gender, and the kempul and the gong and so on. the violin, siter, and flute are used only as fillers.The leader of the musician is the drummer; he has four different kinds of drums to beat."

Mrs. Logan: " Does wajang exist only in the courts or is it also popular in the village?"

Warsito: " The wajang purwa, wajang gedog, and wajang golek are played both in the courts and in the village. The court wajang are of course a much higher and more polished art form. As for wajang wong, it used to be that these were restricted to the courts, but they are gradually coming to be performed in towns and village too. The wajang topeng, on the other hand, originated in the village but was refined at the courts. The langendrijan alone exist only in the courts "

Mrs. Logan: " Do the village have other kinds of arts in addition to the wajang topeng?"

Warsito: " They have the jaran kepang. The actors dance holding hobby-horses made of plaited bamboo and are accompanied by the music of angklung, instrument made of bamboo tubes. The dancers work themselves into a renzy and believe horses spirit have entered their bodies."

Mrs. Logan: " If a foreigners want to see a wajang performance, where should we go?"

Warsito: " Wajang performers are often hired by people who are giving cricumsion party or wedding party. But in jogjakarta and Surakarta, the RRI broadcast a puppet play performance once a week that is open to the public. Most wajang wong performance are given in jogjakarta and Surakarta. In these cities there are dance institute, which regularly give performance to train their students and in the city of Semarang there is an educated professional wajang wong group, the Ngestipandawa."

The Process of Translation in Source Texts entitled 'Wong Amerika Sinau Konversasi Djawi', 'Wadah Awu', Dina Pasaran', and 'Bab Ringgit, Beksa, lan Gendhing' into Target Language

The notion of culture is essential to considering the implications for translation and despite the differences in opinion as to whether language is part of culture or not, the two notions appear to be inseparable. The differences between cultures may cause more severe complications for the translator than do differences in language structure (Nida, 1964). Then it can be also underlined that the importance of the language that is the heart within the body of culture (Bassnett, 1980). Further points out that the translator must tacke the SL (Source Language) text in such a way that the TL (Target Language) version will correspond to the SL version....To attempt to impose the value system of the SL culture onto then TL culture is dangerous ground. Thus, when translating, it is important to consider not only the lexical impact on the TL reader but also the manner in which cultural aspects may be perceived and make translating decisions accordingly (Bassnett, 1980).

Translation measures up to interdisipliner. It means that the science of translation requires other science which supports each other, such as semantics, sociolinguistics, cultural, literature, common knowledge, and others. When doing a translation, the translator should have knowledge about the process of translation which includes the steps of translation and those steps should be obeyed by the translator. One of translation process which often be followed by many practitioners or theorists of translation is the process of translation by Nida. He divides the process of translation into three phases, they are 1) analyzing; 2) transferring; and 3) restructuring.

In the translation of source language (Javanese language) into target language (English language), Elinor as the author of the book entitled 'Intermediate Javanese' is more inclines to follow the process of translation by Nida. In the first phase, before the translator analyzed the text to be translated, she would be faced to the source language that is Javanese language. In that time, she faced that source language (Javanese language), she must have background knowledge about the text which would be translated. If she does not have the knowledge, then of course she would get serious difficulties in comprehending the content of the text. Whereas, the process of translation very depends on the capability of the translator in comprehending the text to be translated. If there were a failure in comprehending the content of the text then it would cause the result of the translation is out of the target language. In this phase, Elinor has a very good ability in comprehending source language text so she did not get any difficulties in comprehending the content of source language texts and then translates them.

Beside that, Elinor also masters the main problems from the translated material as well as mastering the source language (Javanese language) excellently. Even she is almost perfect in mastering Javanese. Besides, she also masters or at least cultural knowledgeable of Java which is involved in source language because the source language text above is very tightly its relation with culture as Toury (in Soemarno, 2003) stated that *translation is akind of activity which inevitably involves at least two languages and two cultural traditions*. Then, Nida (1964:130) said that *as this statement implies, translators are permanently faced with the problem of how to treat the cultural aspects implicit in a source text (SL) and of finding the most appropriate technique of successfully conveying these aspects in the target language (TL). These problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned.*

In the second phase, a translator must follow the transffering process which he or she must be able to find the equivalent for all words, phrases, clauses, sentences, and even search the equivalent for all discourse. Seeking of this equivalent happened in the mind of a translator. In this research, it can be seen that Elinor is very capable in searching the equivalent in target language. This work is not easy because sometimes there is a very difficult expression to be translated or to be searched the equivalent in target language.

One of case example is when a translator is given on to the text which full of cultural terms which includes mantifact (related to local trust), sociofact (habit which is practiced in local culture), and artifact (local cultural object or product). Thereby, a translator only tries to find the nearest equivalent because every language has disclosure system and meaning system and they are different with disclosure system and meaning system from other language or have the characteristics of sui generis. In this phase, a translator especially Elinor, of course, is often to ask for help to others (read: Javanese people) though we can say that she has been very good in mastering source language because to search the nearest equivalent is not an easy work, particularly if the source language text is full of Javanese culture for the shake of producing translation which is not even accurate but also acceptable.

Then, in the third phase is done the restructuring process which is after a translator searches all equivalents in target language, she or he must write down all the equivalents into a draft of translation plan. Because it is still in the form of draft or translation planning, then it needs refinement in everywhere beside s if the translated text contains of certain cultural elements. A translator must consider also about language style of source language which is used by the original writer therefore the result of translation can be restructured and easy to be received by the target language text readers. In this case, Elinor is able to translate source language text well to target language although possibly the equivalent which is used by her is unegual precisely in meaning for the purpose of the phrased in source language. For example in source language text entitled 'Wong Amerika Sinau Konversasi Djawi' which Mr. Scott said "Kaleresan sanget; menawi kersa kula mbokmenawi inggih saged mbantu pandjenengan sinau konversasi basa Inggris." This sentence is translated by Elinor into target language (English language): "Oh, how lucky! And if you'd like, perhaps I could help you with English conversation." So, it can also be found in source language text entitled 'Wadah Awu' which mention when Jack says 'kowe mau ngomong-omong karo si No, kok mbanjur cekakakan iku ana apa?" which is translated by Elinor into English: 'I saw you talking with No just now and you were laughing your head off. How come?" Whereas, *'cekakakan'* or 'laughing your head off' has different meaning with just simply laughing or even laughing like a drain. But Elinor searches the equivalent with 'laughing your head off'. Those concevutive words itself

included in the term of idiom. Meanwhile, in source language entitled 'Dina Pasaran', the sentence 'wong sing watake brangasan....' in Javanese culture, it means a man who is easy to be angry, mischievous and it is translated to be 'aggressive' and assumed to become the nearest equivalent. Basically, there is differences between the characteristics of *'brangasan'* and 'aggressive'. *Brangasan'* means someone who is easy to be angry, mischievous, while on the other side someone who is 'aggressive' tends to have desire to perform a negative behavior, harshness to hurt others or damage of the object performed in physical or verbal (Fainal Nizbah, 2013). Likely, a translator has a difficulty in searching equivalent correctly to translate a word 'brangasan' therefore the final decision is using 'aggressive'. Elinor's translation is very easy to be understood but the load of Javanese culture is so viscid, the 'unggah-ungguh' or the rule of behaving in society cannot be found in target language text.

3.Culture

Language represents one of cultural component and becomes the part of culture itself. Lotman's theory states that "no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language (Lotman, 1978). Thus, when translating, it is important to consider not only the lexical impact on the target language reader but also the manner in which cultural aspects may be perceived and make translating decisions accordingly. The word 'house' in English is often befited with the word 'rumah' in Indonesian but both of the equivalents is not the same in meaning. Beside that, if the word 'house' is befited with the word 'griya' in Javanese language then its meaning also will not equal precisely. It is caused by the American people who has had 'mental set' which is different with Inonesian people's 'mental set' especially Javanese people. Language, too, has its mental set: it is through them that we 'picture' reality in words. These mental sets may overlap between one language and another, but they rarely match exactly' and it is the translator's difficult task to bring them as close as possible together (Duff, 1981).

In source language text, there is word 'konversasi' which is translated into target language text becomes 'conversation'. According to Elinor's assumption, the word 'conversation' is selected as an equivalent of the word 'konversasi' because Javanese language is considered as a study object than as a social activity. So, the selection of word 'conversation' is right which refers to the learning activity. In source language text, there is also the word 'Tuan' or 'Sederek' which refers to the naming of foreigners who never meet before. As foreigners, American people has the naming 'Tuan (Sir)'or for married woman 'Nyonya (Mrs)'. For Javanese people, this naming is seldom used than the Western. In impersonal narrative style of Javanese language, the use of the word 'Tuan' or 'Nyonya' or given the additional word 'sederek' both for man or woman is a choice alternative which is acceptable.

It is important to know that there is an affinity system in Javanese society which is very complicated because there is level in naming. For example above *'Bapak/Ibu'* is *'Pakdhe/Budhe', 'Mbah/Eyang, 'Mbah/Eyang Buyut', 'Mbah/Eyang Canggah', 'Mbah/Eyang Wareng', 'Mbah/Eyang Udheg-Udheg Siwor',* and so on. Under *Bapak/Ibu* is *Pak/Ibu Cilik.* There is still another naming, such as *'Ipe'* and *'Pripean'*. While in English language is only recognized the words such as 'father', 'mother', 'aunt', 'uncle', 'brother', 'sister', 'grandfather/mother', 'grandparent', 'grandson/daughter', 'great-grandfather/mother', 'great-great-grandfather/mother', great-grandson/daughter', 'great-great grandson/daughter' and so on. Of course, the affinity system between two countries are not the same. So, to anticipate the difference naming then Elinor uses the word 'Mr' as the equivalent of 'Tuan' and 'Sederek'. Although the meaning of the word 'Mr' is different from the word 'Sederek' but it is still acceptable.

In source language text entitled 'Wong Amerika Sinau Konversasi Djawi', it is also found the word 'Nuwun' which is translated by Elinor become 'salam' or 'greeting'. The word 'nuwun' in Javanese language becomes one of stereotype expression such as 'good morning', 'good afternoon', 'good evening', 'good night', et cetera because in these words contain of 'salam' meaning and not a thank utterance. The equivalent of these expression look like easy and simple. For example the word 'good morning'which is usually translated to be 'selamat pagi'. But actually, the concept of 'morning' in English is not the same as the concept of 'pagi' in Indonesian language. So, it is also with the word 'nuwun' in Javanese language. It is not the same with the concept of 'Hello' in English.

In source language text entitled 'Wadah Awu', it can be found the word 'si No' as Djono said *"O kae, si No mau ndongeng lelucon."* 'No' is the abbreviation of name for Javanese man who has a long name such as Parno, Sarno, Warno, or Djono. For Javanese society, it is very common to call someone's short name and it is acceptable. While forAmerican people, they do not recognize this abbreviation of name. The word 'No' does not mean 'refuse' but it is the name abbreviation of 'ParNo' or 'WarNo'.

As the explanation above, it can be said that there is social strata of naming in Javanese culture such as to call 'father' in Javanese we can call 'Rama', 'Bapak', 'Pa'e'. Then for calling mother we can call 'Ibu', 'Sibu', 'Biyung', 'Simbok', and 'Mbok'. Those calling is accomodated with someone's sosial status. In 'Wadah Awu', it can be found that the word 'Mbok' refers to mother. In Javanese culture, the call of 'Mbok' is reffered to a woman from lower social status, a village woman, a servant. As Koentjaraningrat (in Soemarno, 1997:89) states that *Di dalam masyarakat Jawa, panggilan 'Mbok' ditujukan bagi para perempuan dari kelas sosial rendah, orang desa, pembantu, atau dengan kata lain ditujukan pada 'Wong Cilik'*. Here, Elinor translates the word 'Mbok' to be 'Mother' because American society do not recognize the difference naming based on social status.

In source language text entitled 'Dina Pasaran', there is the word 'sepasar'. It looks like that Elinor has a problem in translating it. 'Sepasar' refers to the time range of five days in Javanese culture. Finally, she does *borrowing* and still use the term 'a pasar' to translate the word 'sepasar'.

In source language text entitled 'Bab Ringgit, Beksa, lan Gendhing', the original writer uses *Krama Inggil* in Javanese language (there is speech level in Javanese language and the highest is *Krama Inggil*). Then, the words 'Bab Ringgit, Beksa lan Gendhing' are translated to be 'Drama, Dance' and Music'. If the text is read wholly, the context of 'Ringgit' represents *krama inggil*. Puppets tend to predominated by the shadow puppet though it is discussed also about people puppet, golek puppet, and other puppet types at end of the text. Here, a tranlsator chooses the word 'Drama' to translate 'Ringgit' and it looks like that it is meant to get the whole context. Ardi Wasila Chandra (2014) states that *dalam arti luas drama adalah semua bentuk tontonan yang mengandung cerita yang dipertunjukkan di depan orang banyak. Berdasarkan sarana pementasannya salah satu jenis pembagian drama adalah drama wayang*. In other words, a translator's decision chooses 'Drama' to translate 'Ringgit' is still accurate and acceptable.

CONCLUSION:

Based on the analysis above, it can be concluded that Elinor's translation from source language text (Javanese language) into target language text (English) is good enough. She is able to understand the Javanese culture and its elements very well. It can be seen from her translation products which can be acceptable although, of course, is still interferred by Javanese culture system. It is not an easy work to search an appropriate equivalent for a sentence, a word, a phrase, a clause which has relationship with a nation culture (in this research is Javanese culture) from source language text into target language text.

ACKNOWLEDGEMENT:

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