

# THE TRANSLATION OF MADURESE CULTURAL EXPRESSIONS INTO ENGLISH

**Masduki**

Jurusan Sastra Inggris FISIB Universitas Trunojoyo Madura

**Abstract:** This article reports on research project analyzing the specific terms of cultural expressions that exist in Madura Island, the strategies in translating Madurese cultural expressions into English, and how the strategies of transferring messages take place. The sources of data utilized in this study were the translators in the local government, private sectors, educational institutions, and both official and unofficial documents throughout the region containing Madurese cultural expressions. The data were collected using document analysis, questionnaire distribution, and in-depth interviews. The analysis was carried out in view of interactive model. The findings show that categories of specific terms found in the Madurese cultural expressions include: culture of materials (33.06%), ecological terms (19.35%), and socio-culture (47.58%). In addition, the strategies of translation applied to solve the challenge of translation include: adaptation (25.81%), calque (3.22%), modulation (4.84%), borrowing (4.03%), descriptive equivalence (51.61%), and a superordinate-subordinate scope (10.48%). The strategies and the quality of translation have some potential for the development of culture-based translation.

**Keywords:** translation, madurese cultural expressions, translation strategies

**Abstrak:** Artikel ini mendeskripsikan hasil penelitian yang menganalisis penerjemahan ungkapan-ungkapan budaya Madura ke dalam bahasa Inggris. Sumber data yang digunakan dalam penelitian ini adalah para penerjemah di pemerintah daerah, sektor swasta, dan lembaga pendidikan, dan dokumen-dokumen yang resmi dan tak resmi di seluruh wilayah Madura yang mengandung ekspresi budaya Madura. Data penelitian dikumpulkan dengan menggunakan analisis dokumen, distribusi kuesioner, dan wawancara mendalam dengan analisis model interaktif. Temuan dalam penelitian ini menunjukkan bahwa ungkapan-ungkapan khusus budaya Madura meliputi: budaya materi (33,06%), istilah ekologi (19,35%), dan sosial-budaya (47,58%). Strategi penerjemahan yang diterapkan untuk memecahkan masalah penerjemahan pada bentuk-bentuk ekspresi budaya Madura meliputi: adaptasi (25,81%), kalke (3,22%), modulasi (4,84%), pinjaman (4,03%), deskriptif setara (51,61%), dan kata umum-spesifik (10,48%).

**Kata Kunci:** Penerjemahan, ungkapan budaya madura, strategi

Translating, in general, is an activity of copying or transferring text from one language (source language) to another language (the target language). Translating means transferring

the linguistic and cultural parallels in the target language (Machali, 2000; Simatupang, 2000). In transferring the text, a translator needs to have a reliable strategy ensuring that the meaning expressed in the source language text can be delivered in the target language correctly, accurately, and naturally.

Translators are key actors in the process of translation. They work to minimize the communication gap between the writer of the source language text and a target language text reader. The task to bridge the communication is not easy and it is impossible to do without a good competence and experience in the field of translation. Competence is the underlying system of knowledge and skills that make a person could perform certain activities (Saksono, et.al., 2013). Competence refers to the transfer of strategy and tactics to transform the source language text into the target language text with various capabilities, such as knowledge, language and culture.

Translation competence is a system that underlies the knowledge and skills necessary for translator to translate (Nababan, 2004; Sutopo, 2006). This translation competence can be measured qualitatively based on language competence, textual competence, subject competence, and cultural competence (Hatim, 2001; Nababan, 2012). Language competence means that the translators must be competent in both the source language and the target language. They should know the lexical, grammatical, and morphological system of both languages. Later, they must also be aware of the changes in the lexical items in the source language and the target language. Textual competence refers to the notion that the translators must be proficient in compiling the source language and the target language. This is critical because the translators are generally associated with various types of texts and they are unfamiliar with how sentences are combined in the form of paragraphs and paragraphs into text. Subject competence refers to the translator's competence in both linguistic systems and the field issues or subject matter that is being translated. This competence simplifies the process of understanding the source language text that has impacts on production in the target language text. It also gives the translators some solutions to specific terms which shall be submitted. If the source language is covered by elements of culture, cultural competency is required. Translators must understand the cultural forms in the source language and the target language (Yadnya, 2005), which is a form of culture expressed in the form of ideas, behaviors, and objects.

The term cultural expressions refers to values, tradition, beliefs, social life, flora and fauna which exist in Madura. Cultural expressions include expressions of material, ecological, and social culture (Newmark, 1988; Sumarno, 2003). Some expressions which belong to the expressions of material culture include food (food, drinks, and the way they are served), cloth (traditional clothing, national costume, and how to dress, house i.e., the expressions relating to residence of community of people who usually have a place to stay that is unique and has a specific purpose. This material culture can also be a traditional building, the expressions associated with typical buildings in a culture and does not exist in other cultures, and transportation relating to facilities and transportation systems. In some countries, transportation has become a symbol of private property and often connotes a person's dignity.

Ecological terms vary from one culture to another depending on the naming of each region and the degree of uniqueness (Newmark, 1988: 97). Some countries have local terms with very strong the local elements and the naming of local terms have an important function in showing geographic and identity of a nation. Further, a social culture in particular is a specific manifestation in a society that is expressed by using a specific

language, including those of foreign cultural words (Newmark, 1988: 98). Examples of cultural expressions belonging to the social culture are expressions in a job and leisure time activities that are usually carried out by members of a community, naming or designation given to a person, and cultural events. Social cultural expressions that refer to the activities performed during leisure time can be either national games, for example, tennis, card-games, gambling games, and so on. Designation or naming the person is an element of social culture, often manifested or practiced in a particular group or community. Those phrases are often used by the author or authors as associative values. Additionally, designation or naming is also often manifested to represent certain expressions of the physical characters of a person. And cultural events, namely expressions related to activities or events of a country.

Madura Island is very rich in cultural expressions and with all the benefits of both natural and cultural potential. Unfortunately, adequate information about cultural elements in Madura is not available yet multilingually. This situation makes the Island lack of the crucial point pertinent to tourism, for the wholeness of the tourism packet is not available yet. As Weaver (2000) puts, tourism is the whole of the elements involved (tourists, regional tourist destinations, industries and others). This requires some translation of the potential in the Island; however, a number of problems are encountered by the translators and one of them is finding the cultural equivalence (Sumarno, 2001). In translation, cultural differences may give rise to cultural limitations, that is, the inability to find or get to the equivalent word in the target language because of the cultural barriers. Cultural differences may pose limitations of the target language lexical devices. Lexical limitations of the device also constitute a barrier to obtain an appropriate equivalence.

According to Baker (1992: 21), the diversity of cultural differences itself is caused by differences in geography, beliefs, customs, knowledge, type of food, and technological progress of each region. Concepts related to culture that are difficult to translate from the source language into the target language as a result of cultural differences can be divided into two: known and unknown. What is meant by the known concept is that which actually exists in the target language but the target language has no equivalence on the concept. Baker (1992:21) states that a source language word may express a concept known in the target language but in the target of culture it is not lexicalized, that is, there is no allocated word in the target language to express it. Baker further refers to this concept as unknown. This concept includes both concrete and abstract concepts, such as, a religious belief, a social custom, or even a type of a food.

Clearly, then, the equivalence of terms related to issues of habit and socio-cultural understanding, the specific words of the source text, and the strategy in translating the specific culture concept need to be analyzed comprehensively, taking into account not only the translation product itself, but also the translator's competence, and the response of the translation's readers. Such an analysis can help to illuminate the extent of meaning equivalence between the source and target texts, and to determine whether the equivalence is pursued as a means to fulfill the demands of naturalness or is intentionally forced by the translator due to a lack of understanding of both source and target languages. With this in mind, this study is geared to understand comprehensively the specific terms of cultural expressions that exist in Madura Island, to identify strategies in translating Madurese cultural expressions, and to look at how the strategies of transferring messages and the quality of translation can be formulated for the development of cultural based translation.

## **METHOD**

The present research took the form of an “embedded case study” dealing with a single case, in which the problems to be focused on were already determined (Sutopo, 2002). It applied a qualitative approach to the analysis of data from the sources that correspond to factors of analysis outlined above: cultural expressions in Madura, the text itself, and the readers. Firstly, with regard to the cultural expressions, content analysis and an in-depth interviews with a translator was carried out to gather data on how the translator translated the specific cultural expressions in Madura and on the considerations and decision-making processes involved. Secondly, the content analysis was carried out of source text sentences containing specific terms and usages of a literary nature (such as cultural terms, figures of speech, etc), and their translations. Relevant sentences were identified through a detailed reading of the full texts of the cultural documents. If there were two or more similar words or phrases, only one word or phrase was used as data. In total, 124 words or sentences were identified as suitable data. An expert in the field of language and literature was asked to validate the data. Thirdly, the affective factor (reader responses) was studied using a questionnaire survey and an expert in translation was also consulted. The expert was a prolific translator of cultural documents whose works had been published and who had a thorough command of both source and target languages. The main purpose of selecting this experienced expert was to glean information regarding the problems under study.

To increase the validity of the data, the study employed data triangulation by cross-comparing the findings regarding the content of the translation with the data gathered from the translation experts, and with those gathered from the translator. The technique of data analysis used in the research was the interactive analysis model. After initial gathering of the data in the form of information and process of translating, the data were then selected based on the stated problems (data reduction). Further, the data were served in the form of information. Based on this information, the conclusion of this research was formulated, and then verified. This process was conducted in a continuous cycle.

## **FINDINGS AND DISCUSSION**

The findings indicate that the translator is basically an expert in translation, meaning that he/she has special skills in applying elements of linguistics in translating, is able to manage interference and the time he/she takes to comprehend and create information, and has the tendency to consider the translation at the text level. His/her extensive experience over a long time clearly qualifies him/her as a professional translator, and a proven qualified translator becomes the parameter to measure the quality of translation. According to Nababan (2004:31), a professional translator is one who can produce translation professionally and who considers the activity of translating as a profession. The proven professionalism of the translator can be seen from the works of translation he/she has produced. In the course of his/her professional trajectory, the translator has translated many works, both literary and non-literary.

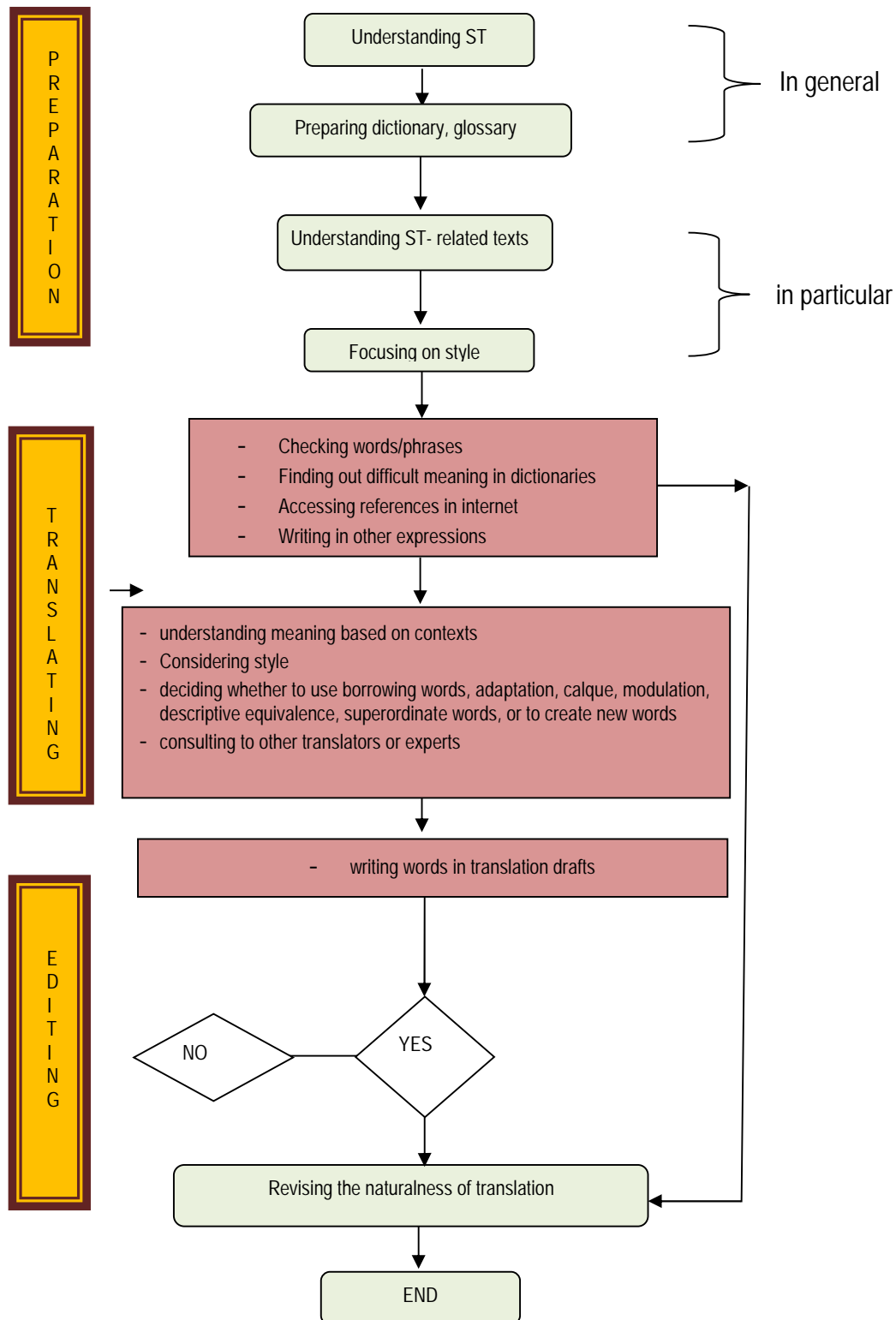
The process of translation of cultural expressions involved three main steps: preparation, translating, and editing. The first stage, preparation, could be divided into two steps, general and specific. The general steps were: (1) reading the overall text of the culture before translating, in order to get a holistic sense of its content and to gauge what might be a suitable style for the target text. To do this, a professional skill was needed. This

step involved consideration not only of linguistic characteristics but also of certain other factors, including the time of completion, plotting, and way of expression; (2) searching or browsing the internet before translating; and (3) preparing suitable dictionaries. The specific steps conducted were familiarizing himself with terms in indexes, reading past and recent references related to specific terms of the Madurese culture, and considering style. What the translator meant by style here was how to consider the length of sentences or paragraphs, width or size of pages, font types and lines distance, size of paper, type of column, and contextual relation of cultural expressions and readers. This step is in accordance with that proposed by Nababan (2003:24-25), who states that in general, what the translator does first, before any further analysis, is to read and understand the content of the source text, a task which requires an understanding both of its linguistic aspects and of extralinguistic aspects relating to the source text's socio-cultural context.

The next step conducted by the translator was production and input of the translation. This step involves a range of inter-related tasks, including checking words or phrases; finding difficult meanings in dictionaries; understanding meaning based on contexts; accessing references on the internet; writing in other expressions; deciding whether to use borrowing words, adaptation, calque, modulation, descriptive equivalence, superordinate words, or to create new words; consulting other translators or experts; and writing words in translation drafts. These actions and decisions were conducted repeatedly as needed.

In this step, the translator had to seek equivalence for all words, phrases, clauses and sentences. To do this, he/she needed to consider that certain words had certain characteristics or traits, and that some words could not be translated literally merely by copying from dictionaries or glossaries of two languages. Such words may easily create problems in translation. These problems, as noted by Baker (1992), may include: culturally specific concepts, semantic complexity of the source text, source and target texts differently realising particular meanings, target language lacking superordinates or hyponyms, different concepts of source language and target language physically, difference in expressing meaning and style, difference in frequency and purpose of using specific forms, and use of loan words in the source text. Meanwhile, according to the translator, problems in the translation of specific terms include source text terms which are not available or equivalent in the target text, cultural terms, and figures of speech. The final step was editing the translation. The focus of revision was the linguistic quality and naturalness of the translated text. After some improvement, final revision was conducted and let the work of translation for few weeks to get the naturalness of the result.

The overall process of translation can be illustrated below:



Categories of specific terms found in the Madurese cultural expressions show the following percentage of occurrence: culture of materials (33.06%), ecological terms (19.35%), and socio-culture (47.58%). The following examples provide an illustration of each category:

#### a) Culture of Materials

The culture of materials exist in Madura include: the expressions relating to terms of food, drinks, and the way they are served; the expressions relating to terms of traditional clothing, national costume, and how to dress; the expressions relating to residence of community of people who usually have a place to stay that is unique and has a specific purpose including the traditional building, the expressions associated with typical buildings; the expressions relating to facilities and transportation systems.

**Table 1. Example of Material Cultural Expressions**

<b>Food</b>	<i>Sate Madura, Soto Madura, Tajhin, Tajhin Sora, Tajhin Sappar, Tajhin Somson, Ponar, Sekhol, Nase' Kembhang Nyamplong</i>
<b>Cloth</b>	<i>Burgu, On-so'on</i>
<b>House</b>	<i>Taneyan Lanjhang, Roma Bangsal, Jhanggar, Roma Peghun, Bulabu, Addhep ka lao', Mojhur Are, Malang Are, Kampong Mejhi, Lencak</i>
<b>Transportation and Tools</b>	<i>Jikar, Dokar, Eppir, Bhirang, Cakkong, Calo', Calo' Kodhi, Are', Karanjhang, Renjhing, Peltong, Cobbbhu', Cetteng, Bhudhah, Tenong, Cepo, Pe'toh, Bu-ambu, Pangare'</i>

#### b) Ecological Terms

Some expressions of ecological terms in Madura include the naming and events. The expressions have the local elements which are very strong, and the naming of local terms have an important function in showing geographic and identity.

**Table 2. Example of Ecological Terms**

<b>Names and Events of Ecology</b>	<i>Konyi' Ghunong, Dhurin Raja, Nemor, Nemor Kara, Nembhara, Bato Egghung, Bato Kennong, Tetemasa, Padang, Ra-ara, Ombhut, Alas, Alas Raja, Ka'bhungka'an, Dhara Pontang, Biring Konyar, Pakarangan, Kebbhun, Talon, Tegghal, Lorjhu, Alur, Tekkay, Pe-api</i>
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#### c) Socio-culture

Some expressions of socio-culture exist in Madura include: the expressions in a job, leisure time activities, naming or designation given to a person, and cultural events. The expressions are listed below:

**Table 3. Example of Socio-Cultural Terms**

<b>Works</b>	<i>Tokang Tegghes, Tanda', Pangada', Pangaddhang, Pangamba'</i>
<b>Leisure Time Activities</b>	-
<b>Events of Culture</b>	<i>Aduan Sape, Tellasan Aghung, Toron, Tellasan Reraja, Tellasan Topa', Arasol, Rokat Dhisa, Rokat Pandhaba, Nyadar, Lalongedan, Tayubban, Pelet Kandung, Kekah, Toron Tana, Sembha Songkem</i>
<b>Addressing</b>	<i>Ma'na, Bu'na, Pancer Lanang, Reng Towa, Embu', Eppa', Embha, Bhuju', Gharubbek, Bangatowa, Ana', Kompoy, Peyo', Kareppek, Karoppok, Taretan, Sapopo, Dupopo, Tello Popo, Mattowa, Majhadi, Kacong, Cebbhing, Bhala, Bhala Sabbarundhut, Taretan Sabedhal, Taretan Kaballun, Taretan Sadulur, Taretan Sabaddha, Mbhoq, Bayah, Ajeh, Jhujhu', Emma', Ngha', Enneng, Ennyek, Oneng</i>

Culture is often defined as everything cultivated by human beings, but the definition is too broad if it is used in translation. Because the translation is associated with a language, it would be more practical if the definition of the translation is also associated with the language. Newmark (1988: 94) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression." This definition clearly focuses on aspects of the translation. He sees culture as a way of life whose form is typical for each person who uses a particular language as a means of expression. Similar definition is also given by Hoed (2006: 79). He also describes culture as a way of life seen in the form of behavior, and the results are visible materials (called artifacts), acquired through habituation and learning in a society and passed on from generation to generation. It is also a cultural difference with the control or behavior that appears instinctively without the learning process. According to Newmark (1988: 95), the cultural aspects include or related to ecology (environmental geography), material culture (artifacts) including food, social customs (work and play), organizations, cities, customs, procedures, concepts, and body language (gesture). As mentioned by Newmark, the cultural aspects that exist in a language do not necessarily exist in other languages so that the translator often gets difficulties in finding the corresponding counterpart.

To overcome these differences, translators usually do certain strategies that seen in the translation strategy. Some experts (e.g., Venuti, 1995; Newmark, 1988) reveal that the strategies of translation of culture include: (1) borrowing, (2) calque, (3) modulation, (4) the adaptation, and descriptive equivalence. Borrowing is the strategy of translation in carrying lexical items from the source language to the target language without modifying the forms and semantics. This strategy is the simplest equivalence. Borrowing is widely used and even no longer regarded as lexical borrowing but as part of the lexicon of the target language. Related to borrowing is calque. It is a kind of particular borrowing strategy where a language borrows a form of expression of other languages and then translates literally respectively resulting in a lexical calque (to maintain the structure of the target



language while introducing mode of new expression) and a structure calque (introducing new construction into the target language).

Modulation is the strategy of translation which is also often referred to as a shift in meaning. This strategy is carried out because the elements in the source language are not equivalent to those in the target language. Adaptation is the insistence on the cultural equivalence between two specific situations. This strategy is used in cases where the situations referring to the messages of the source language are not known in the target culture so that the translator must create a situation that is worth it. Equivalence is often referred to the concept of cultural equivalence. And descriptive equivalence is the strategy of translation conducted by providing a description, explication, and functionality.

The data analysis has resulted in six types of translation strategies applied to solve the problem on forms of Madurese cultural expressions. The strategies used include: 1) adaptation (25.81%), 2) calque (3.22%), 3) modulation (4.84%), 4) borrowing (4.03%), 5) descriptive equivalence (51.61%), and 6) using a common-specific words (10.48%).

#### d) Adaptation

Of the six strategies identified, as many as 25.81% data were translated by using adaptation strategy. This strategy is a strategy of replacement of cultural elements in the source language with similar cultural elements in the culture of the target language. The use of this strategy is intended to produce the same response from readers, although the literal meaning is not exactly the same. Cultural replacement strategy is also often used by translators to handle the word or phrase that is not recognized in the target language. Here is an example of its application in the data:

The source text : *lorjhu'*

The target text : bamboo clam

The term in the source language *lorjhu'* is a kind of marine life that has a small white shell, has long brown strip and a small body shape. Generally, the elongated shape of *lorjhu'* resembles bamboo, and the English equivalence of this situation which resembles *lorjhu'* is bamboo clam. Translator using bamboo clam as the synonymy for the word in which bamboo clam has a similar meaning in English culture. Another example is the translation of the following text.

The source text:

*Asta Tinggi adalah komplek pemakaman raja-raja Sumenep yang berdiri pada tahun 1644 M, makam ini berada di desa Kebun Agung sekitar 2,5 km arah barat Kota Sumenep. Terletak di dataran tinggi sehingga disebut Asta Tinggi. Saat itu Kadipaten Sumenep mengalami masa transisi kepemimpinan dari Raden Cakranegara I ke Raden Cakranegara II. Bangunan asta ini terdiri dari satu gapura utama dan gapura dalam yang memiliki corak arsitektur Jawa, Cina, dan Timur Tengah.*

The target text:

*Asta Tinggi is a complex of Sumenep Kings and their family cemetery, built in 1644AD. This cemetery is located in Kebun Agung village about 2,5 kilometers north west of Sumenep. This Royal Cemetery stands on a breezy hilltop, that is why it is called as "Asta Tinggi" because the word "Tinggi" means high.*

*Asta Tinggi* in the source language is actually the cemetery of the kings of Sumenep located in highlands. The lexical meaning of *Asta Tinggi* is High Tomb, and the English

equivalence is the Royal Cemetery. The translator uses Royal Cemetery as a synonym since the semantic meaning of the Royal Cemetery is similar.

#### e) Calque

As noted earlier, 3.22% of the data are translated using calque, either lexical or structural. This strategy is similar to the literal translation. The difference is seen in the structure of the source language which also emerges in the target language or lexical item which is available in the target language but uses the structure of the source language, as the following examples show.

The source text : *Roma Bangsal*

The target text : *Bangsals* House

The calque strategy in the data is applied to translate the expression of *Roma Bangsal*. The expression is translated to be *Bangsals* House. This translation is made in view of the structure of source language, but lexically uses or borrows the lexical item of the source language.

#### f) Modulation

Modulation is a strategy to replace the point of view or focus of translation from the source text. Modulation can be applied structurally or lexically (Hoed, 2006; Newmark, 1988). Of the six strategies identified, as many as 4.03% of the data were translated by using the modulation strategy. Here is an example of its application in the data:

The source text : *Burgu'*

The target text : Veil

The modulation strategy in the data is applied to translate the expression of *Burgu'*. The expression is translated into veil. The term *Burgu'* is something used to hide everything. It is also intended to cover some parts of head or face, or an object of some significance. It is especially associated with women. This cultural word is preserved and translated to the target language which has the focus as a thing that is used to cover head. It has an equal meaning with veil or scarf in the target language.

#### g) Borrowing

Borrowing is the direct translation strategy using the source language or other foreign languages in target text. Of the six strategies identified, as many as 4.03% of the data are translated by using a borrowing strategy. The example of its application is as follows:

The source text : *Taneyan Lanjhang*

The target text : *Taneyan Lanjhang* (A Group of Family House)

The borrowing strategy is applied to translate the expression of *Taneyan Lanjhang*. It can be seen that "*Taneyan Lanjhang*" (a group of family house) is maintained in the source language and it is also given the natural equivalent meaning or information in the target language and put in bracket. This strategy has the function to make the expression easy to understand.

### h) Descriptive Equivalence

Descriptive equivalence is the translation strategy that provides information in the target text. This strategy describes or explains information to be understood in the target text. Of the six strategies identified, as many as 51.61% data are translated by using the modulation strategy. Here is an example of its application in the data:

The source text : *Ponar Asekhoh*

The target text : *Ponar Asekhoh* (rice with yellow colour and formed as amountain served in an event in Madura)

The descriptive equivalence is applied to translate the expression of *Ponar Asekhoh*. It is used to give the description or information to the target readers of the ease or naturalness of the translated expression. The expression of *Ponar Asekhoh* originates from the cone that has been minced accompanied with vegetables, crisp, thin chip made of flour and peanuts, shrimp, or small fish. This kind of food is served in a traditional event in Madura.

### i) Superordinate-Subordinate Scope

Superordinate-subordinate translation is the strategy applied in translating cultural expressions by offering information or using terminology in broader sense, neutral, or specific sense. Of the six strategies identified, as many as 10.48 % data were translated by using common-specific words strategy. Here is an example of its application in the data.

The source text : *Tajhin Somsom*

The target text : Porridge

The superordinate-subordinate strategy is applied to translate the expression of *Tajhin Somsom*. This strategy is used for more general or specific terms. The term *Tajhin Somsom* is translated into a broader or more general term of porridge in the target language. This is with the consideration that *tajhin somsom* is the Madurese traditional food because of its soft texture like a marrow with pulverized rice and milk squeezed from coconut, usually added with coconut sugar sauce and the characteristics of *tajhin somsom* has fragrant smell from *pandan* plant. This strategy produces translation loss as in the word *somsom*.

Other important issues to consider, according to the translation expert, are consistency and accuracy in translating the cultural expressions, as shown in the following examples.

Source Text:

*Keraton Sumenep dibangun tahun 1780 di Desa Pajagalan pada Era Pemerintahan Panembahan Sumolo. Arsitek yang merancang bangunan Keraton adalah seorang etnis China bernama Lauw Piango, cucu Lauw Khunting, salah satu dari enam orang Cina yang datang dan menetap di Sumenep. Keraton yang memiliki ciri arsitektur Eropa, Arab, dan Cina ini masih berdiri kokoh hingga sekarang.*

Target Text:

Established in 1780 by Panembahan Sumolo as a leader at that time, Sumenep Royal Palace is one of historical relics of the Sumenep Regency which still exists till now. It was designed by Lauw Piango from Cina.

Source Text:

*Pantai yang berjarak 21 km arah utara dari Kota Sumenep ini sangat mudah dijangkau baik dengan kendaraan pribadi maupun kendaraan umum. Hamparan pasir putih membentang*

*luas nan indah dihiasi oleh bukit-bukit pasir yang nampak mempesona membuat pengunjung merasa betah dan nyaman. Pantai ini mempunyai ciri khas tersendiri yaitu jajaran pohon kelapa dan pohon siwalan (Ta'al dalam bahasa Madura) di sepanjang bibir pantai, serta gunung-gunung pasir yang putih di sepanjang bibir pantai.*

Target Text:

Sited in Dasuk district, 21 kilometers north of Sumenep town, this beach offers an exciting view with the sand dune as the icon of it. Coconut and Siwalan (Ta'al in Madura) trees that grow around this beach make it more interesting.

## CONCLUSION

Based on the research findings and discussion, it can be concluded that the specific terms found in the Madurese cultural expressions include culture of materials, ecological terms, and socio-culture. In addition, the strategies of translation applied to solve the challenge of translation include adaptation, calque, modulation, borrowing, descriptive equivalence, and a superordinate-subordinate scope. The process of translation of Madurese cultural expressions involved three main steps: preparation, translating, and editing. The first stage, preparation, could be divided into two steps, general and specific. The next step was production and input of the translation. In this step, the translator had to seek equivalence for all words, phrases, clauses, and sentences. The final step was editing the translation. The focus of revision was the linguistic quality and naturalness of the translated text. The strategies and the quality of translation have some potential for the development of cultural-based translation.

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