



The English - Indonesian Adaptation of Cultural Terminologies, Vocabularies and Phrases in Webster's *Reflection on Raden Ajeng Kartini*

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Abstract

The aim of the research is to analyze the adaptation of terminologies, vocabularies and phrases from English to Indonesian. The research was descriptive qualitative research in order to answer the research problem definitely. The data of the study were taken from a biography written by Tracy Wright Webster entitled *Reflection on Raden Ajeng Kartini*, while the translation is done by the author itself. The total number of data found was 75 Javanese cultural concepts. Then, the data were grouped into several culture categories before presented in the analysis. The result shows that there are three basic aspects that determine the translator in carrying the adaptation strategy with the Javanese culture. Those aspects are cultural factor, linguistic factor and the translator's preference. The aspects influencing the translation strategy that the translator carries is language and Indonesian modern history. In conclusion, the translation strategy of adaptation that is carried by the translator is actually dynamic. It is because in translating the Javanese cultural concepts are alternated or even hybridized, depending upon the translator's intention whether she wants to introduce the cultural concepts to the TL reader or not. However, apart from the limitation of the biography of *Reflection on Raden Ajeng Kartini* translation, the English version is still important for foreigners to know more about Indonesian history, culture and society.

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INTRODUCTION

People know that translation is the process of transferring text from one language into another (Nida, 2001). A successful translation can convey the explicit and implicit meaning of the source language into the target language as fully and accurately as possible. Generally, Bassnett and McGuire (1998) stated that translation is not an easy work because in making a good translation, translators must be able to understand the author's ideas. According to Bell (1991), translation is the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalence.

As translating not only deals with changing one sentence into another sentence in different language but also with a sense and nuance that translator must catch in every sentence, the main problem in the process of translation is about meaning which will occur when the process is in progress, not translation as a product (Hatim & Munday, 2014). Further, a good translator should be able to translate a lot of text types through the correct methods. Newmark (1988) explores that there are eight types of translation strategies such as word-for-word literal, faithful, semantic, adaptation, free, idiomatic, and communicative.

In translating a specific culture in the historical biography, adaptation is one of the translation strategies corresponding to the empowering the meaning system through the introduction of a Source Text (ST) into Target Text (TT) as Newmark (1988) says that this is the freest form of translation. It is used to translate literary works (comedies, poetry, short story, narrative, etc.) and the ST culture is converted to the TT culture and the text rewritten.

In this case, according to Ashcroft (2017), historical biography as one of a work within a literary system of one specific culture is innovative. The position of this work is located in central positions and influenced by the newly introduced translation product. A biography entitled *Reflections on Raden Ajeng Kartini* written by Tracy Wright Webster and also translated into

Jejak Langkah Raden Ajeng Kartini by the author itself is one of literary work which is rich of cultural terms that the writer's translating strategy is worth analyzing. Therefore, this study aims to explain the adaptations of the terminologies, vocabularies and structures from English to Indonesian in the biography entitled *Reflections on Raden Ajeng Kartini* written by Tracy Wright Webster.

METHOD

Since the research discusses a certain issue on translation, which is the adaptation of cultural concepts in a biographic work, it is part of translation studies. Holmes (2002) claimed that descriptive translation studies deal with comparative studies, focusing on textual phenomena and their translatability, linguistics, literature, or culture. The problems examined in this research are the production and description of literary translation, particularly in the translation of Indonesian and Javanese cultural concepts. The biography in English and its Indonesian translation are the sources the researcher observes.

This research was conducted by using qualitative approach. According to Creswell (2007), qualitative research begins with assumptions, a world view, and the possible use of theoretical lens, and functions to follow up quantitative research and help explain mechanisms or linkages in causal theories or models. The research is characterized by description in the form of words or sentences. The research was done by explaining the Indonesian and Javanese cultural concepts and their translations based on the certain categories proposed by Nord (2017).

The data source refers to the data obtained. They are the cultural concepts found in the written documents. The document in this research is in the form of literary texts: biography. As the research is related to translation, there are two languages involved; source language (SL) and target language (TL). The SL text is the English biography entitled *Reflection on Raden Ajeng Kartini* written by Tracy Wright Webster,

while the TL text is the Indonesian translation entitled *Jejak Langkah Raden Ajeng Kartini* translated under the author itself. The Biography entitled *Reflection on Raden Ajeng Kartini* was chosen since it provides many Indonesian cultural dynamics, particularly Javanese cultural concepts. It is because the story mostly took place in Java during the Dutch colonialization to Indonesian New Order era. The main characters are depicted as Javanese, and the author herself holds Javanese culture. The biography is translated by a native speaker of the SL, which is English, an Australian anthropologist who has concern on Javanese culture and has done several researches related to it. It means that the translator is expected to be able to render the Javanese cultural concepts from the SL into TL text.

The data were taken orderly and divided into two; the cultural concepts found in the ST and their translations in the TT. Before anything useful could be done with research data, it was necessary to compile them. Compiling data was done by putting all the data together in one place in such a way that they could be more easily analyzed and interpreted. Fitri, Faridi, and Hartono (2019) stated that in order to do so, there were several procedures offered by Baker (1992) to do this analysis. The first procedure in collecting the data was carefully and thoroughly reading the Indonesian version of the biography to observe and identify the cultural concepts found in it. The second procedure was highlighting each cultural concept in the biography along with the related context by note-taking. This process was followed by comprehending the English version and the English translation of those Javanese cultural concepts. It is also done by highlighting the translation of each concept along with the related context by note-taking. The last procedure was inputting the whole data in the computer.

According to Pahlawanita, Hartono, and Faridi (2018), there were several steps in conducting the data analysis, there were several steps in conducting the data analysis. The first step was the data of Javanese cultural concepts found in both ST and TT were analyzed

descriptively and classified based on the cultural categories proposed by Newmark (1988). The Javanese cultural concepts translations follow as they were analyzed to know the adaptation in accomplishing the translation. The next step was the analysis of the adaptation employed in translating the ST cultural concepts into their translations in the TT. The adaptation implemented in translating those cultural concepts was based on the translation strategy categories proposed by Molina and Albir (2012). The analysis of the adaptation employed by the translator became the answer of the problem formulation. After identifying the adaptation, the next step was to comprehend that adaptation in dealing with the cultural concepts. The comprehension of the adaptation was done by categorizing the data in to groups to show the way the translator used the strategy of adaptation in dealing with the cultural concepts in the analysis.

This study also employed an investigator triangulation to validate and extend the existing findings. The investigators were independently involved in providing the validity and reliability of this study. They were expert in their field, especially in academic writing and Systemic Functional Linguistic (SFL) subject.

RESULTS AND DISCUSSIONS

This section concerns with the analysis of concepts in the form of the words and phrases which are closely related to local (Javanese) culture identified in biography *Reflection on Raden Ajeng Kartini* and their Indonesian translations. The cultural concepts and their translations are classified into categories proposed by Newmark (1988) and explained descriptively. The next analysis is to find the adaptation applied in the translations of those concepts based on what are proposed by Molina and Albir (2012). After identifying and analyzing the adaptation, it can be comprehended the tendency of translation that the translator carries. From the biography, there are some data closely related to Javanese culture. The details of those cultural concepts were

grouped based on the culture categories presented in table 1.

Table 1 Cultural Concept Categories by Newmark (1988) in *Biography Reflection on Raden Ajeng Kartini*

Terminologies		
Cultural Category: Ecology		
Cultural	ST	TT
Sub-Categories		
	Pets of locusts	Wereng
Cultural Category: Social Culture		
Cultural	ST	TT
Sub-Categories		
Profession	Wedana	Wedana
Term of Address	Mas, Mbak	Mas, Mbak
Term of Tribe	Betawi	Betawi
Proper Name	Joko Pring	Joko Pring
Nobility	Raden	Raden
Cultural Category : Organization		
Cultural	ST	TT
Sub-Categories		
Organization	Boedi Oetomo	Boedi Oetomo
Cultural Category: Custom Activity Procedure		
Cultural	ST	TT
Sub-Categories		
Religious	Praise the Lord Alhamdulillah	
Mystical	Exorcised	Diruwat
Mythical	Heaven	Kayangan
Artistic	Wayang	Wayang
Social	Garwo Ampil	Garwo Ampil
Conception	Garwo Padmi	
Vocabularies		
Cultural Category: Material Culture		
Cultural	ST	TT
Sub-Categories		
Clothing	Batik Saroeng	Sarung
Consumption	Champagne	
House	Pavillion	Pendopo
Surrounding		

Weapon	Keris Pusaka	Keris
Pusaka		
Tool	Jugs	Kendi
Place	Town square	Alun-alun
Phrases		
Cultural Category: Gesture		
Cultural	ST	TT
Sub-Categories		
Gesture	Pardon me	Nuwun Sewu
Cultural Category: Habit		
Cultural	ST	TT
Sub-Categories		
Habit	Mooch off	Ngenger
Interjection	Oh my God	Oalah
Idiom	Cooking-	Dapur-
	Cleaning-	Sumur-
	Cuddling	Kasur

The English - Indonesian adaptation of cultural terminologies in Webster's *Reflection on Raden Ajeng Kartini*

After conducting the analysis of ST (English) and TT (Indonesian), some adaptation of cultural terminologies were found. They were classified into some types and some adaptations of terminologies were found in the biography.

The Javanese cultural concept of terminology that belongs to ecology category is *Wereng*. According to Stevens and Tellings (2010), the word refers to a group of particular black insects which attack rice and other plants. The existence of *wereng* is very common in Indonesia that is known as an agricultural country and has rice as the main staple of the majority of its citizens.

The term *wereng* is used in referring those who always disturb and take benefit from the Kartini's main family and those who have similar job as "call-girl". In translating "pest of locust" as *wereng* into Indonesian, the translator renders it as a large insect with wings found in hot areas which flies in large groups and destroys all plants and crops (Cambridge Advanced Dictionary 11th Edition, 2013). The term *wereng* and "pest of locust" share the same idea believed by both TL

and SL readers, in which both terms refer to a group of insects that destroy plants and crops cultivated by farmers. In doing this the translator employs adaptation strategy. According to Nida and Taber (1982) this strategy is used as the SL cultural concept is not known in the TL culture but people in TL culture have their own concept that share nearly similar features and is considered equivalent.

In the biography, *Wedana* refers to a head of an administrative district called *Kawedanan* which is part of East Indies government and several years after Indonesian declaration of independence. Therefore, the translator does not make attempts to translate the terms by explaining the meaning of the terms.

The next social culture is the term of address *Mas* and *Mbak* a shorter form *embak* and *emas*. *Mas* and *Mbak* have two meanings: elderly brother and sister or an address for man, girl or lady older than the speaker (Stuart & Wibisono, 2012). Meanwhile, Steven and Tellings (2010) add other meanings to *mas* and *mbak*, which are the term of address for young man and woman and (in some regions) middle-aged man and woman.

In the context of the story, *Mas* and *Mbak*, which are used in addressing Kartini and Sosrokartono, the female main character and his older brother, may show that they are considered as older than the narrator who tells the story, or obviously a young man and woman who comes from Javanese culture, or lives in the context of Javanese culture, or being addressed politely the narrator who holds Javanese culture. The term to address *Mas* and *Mbak* can be translated into "Brother and Sister" by employing adaptation strategy. The translator may assume that the word "Brother" represents the features of *Mas* while "Sister" refers into *Mbak*, which is used to refer to a young or, usually, unmarried male or female (Merriam Webster's 11th Collegiate Dictionary, 2004).

Another adaptation strategy of terminologies related to tribe or ethnical concept is *Betawi*. Actually, The *Betawis* are one of the most recently formed ethnic groups in Indonesia. They are a creole ethnic group in which their

ancestors came from various parts of Indonesia and abroad. After analyzing the context, the adaptation of the word *Betawi* does not refer to the tribe or an ethnical group, but to the place which is usually called *Batavia*. *Batavia* was the capital of the Dutch East Indies. The area corresponds to present day Jakarta, Indonesia.

The next Javanese social culture concept is sub-categorized as proper name is *Joko Pring*. That proper name is referred to Kartini's older brother, Raden Mas Sosrokartono. According to Salam (1987), literally, *Joko* means a man who are not married yet or bachelor, while *Pring* is another name for bamboo. So that *Joko Pring* can be interpreted simply as young bamboo. The proper name has such a deep philosophy. *Pring* or bamboo is a tree whose all parts can be used by humans. Bamboo trees are included in plants that are easy to reproduce, meanwhile being single for life. Therefore, people called him as *Joko Pring* because he was single and every breath he took was meaningful for others.

Another adaptation concept of Javanese culture related to nobility is *Raden*. According to Mc Glyn (1998), *Raden* is a general title for Javanese aristocrats used to mean rulers of the land who had attained spiritual nobility and moral nobility. This title also previously referred to the obligations of the stakeholders of the country, namely the nobles or princes, especially in the land of Java. Some of the commonly word of *Raden* used by among Javanese Character's nobility in this biography based on Mujiono, Poedjosoedarmo, Subroto and Wiratno, (2013) were: *Raden Mas* (used by male nobility), while *Raden Mas Panji* (used by non-eldest son of the prince or the son of the concubine's wife), *Raden Ayu* (used by married female nobility), *Raden Ajeng* (used by unmarried female nobility), and *Raden Roro* (a title used by unmarried females lower than *Raden Ajeng* and or *Raden Ayu*).

The next concept of adaptation in relation to organization terminologies is *Boedi Oetomo*. That organization was the first place for Kartini's sister to promote local crafts and teaching in which they could express her vision of a unified nationalist youth movement. Hatta (1980) stated that *Boedi Oetomo* was an organization established

to mark the inception of modern nationalism in Indonesia. The membership was upper class elite of natives, government officials and intellectuals, confined very largely in Java and the Javanese. The furtherance of popular education became the main activity. Few branches expanded the activity into native commerce and industry.

The next translation strategy of terminology adaptation as the concept related to religion sub-category is *Alhamdulillah* as Javanese people are considered religious. They tend to remember their Creator and call up its name when they want to express things that are beyond human power. Adaptation can change an unknown SL cultural element with one that is familiar in TL culture (Larson, 2017). In the context implied in the biography, the translator finds out the equivalence of cultural concept in the SL that is familiar in the TL, for example replacing the cultural expression in Indonesia *Alhamdulillah* with a relatively similar expression from the target culture in English, such as "Praise the Lord".

The next terminology adaptation related to mystical conception is *Diruwat*. Literally, the terms *Diruwat* is the verb passive form of the word *Ruwat* which means "to exorcise", while the passive form *Diruwat* can be translated into to be exorcised. According to Koentjaraningrat (2015) the term *ruwat* can be defined as a way to purify humans from their sins or mistakes that have an impact on bad luck in their life. In the biography, the translator translated the word *diruwat* into exorcised based on assumption that Kartini did not want to get married, and it is considered as a mistake. Therefore, the tradition of *ruwat* will be used as means of liberation and purification of humans for her sins or mistakes. Bratawidjaja (1988) stated that in Javanese tradition, women who do not want to get married are considered to be experiencing *Nandang Sukerto* or being in sin, so to purify them, it is necessary to hold the ritual.

Another concept of terminology adaptation of mythical sub-category is *Kayangan*. According to Pope (2002) the word *Kayangan* came from old Javanese *kahyañan* which means "abode of the gods, temple, sacred place, and hermitage" and it can literally be translated as

Paradise or Heaven in English. However, the definition of the term heaven in the biography belongs to an abode of the gods.

Another adaptation of terminology related to social conception of artistic is *Wayang Kulit*. The term *wayang* is the Javanese word for "shadow" or "imagination". Its equivalence in Indonesian is *bayangan*. In modern daily Javanese and Indonesian vocabulary, *wayang* refers to the puppet itself or the whole puppet theatre performance. While *Kulit* means "hides", the material from which the figures are carved (Korsovitis, 2011). In the previous context, it represented a certain cultural concept about a traditional *wayang kulit* performance. Usually, the performance begins after dark. The first of the three phases, in which the characters are introduced and the conflict is launched, lasts until midnight. The battles intrigue of the second phase. The third phase of reconciliation and friendship is finished by sticking the wooden stick in the banana tree trunk at dawn.

The last terminology adaptations related to social conception are *Garwa Padmi* and *Garwa Ampil*. *Garwo* comes from Javanese word which means husband for male and wife for female. While *Padmi* is a Javanese word which can be translated into *Permaisuri* or a queen consort or the wife of a reigning king. The Javanese word *Ampil* can be translated into concubine or mistress Poedjosoedarmo (2017). According to Poedjosoedarmo (2017), in the past, the king of Java could have four official wives or *Garwa Padmi*. It is also normal for the king to have a number of unofficial wives, namely concubines or *Garwa Ampil*.

The English - Indonesian adaptation of vocabularies in Webster's Reflection on Raden Ajeng Kartini

After analyzing the translation of the biography, apparently there were some categories found. Some adaptations of cultural vocabularies were also employed and classified into some types.

The first concept is categorized as material culture and sub-categorized as dress and clothing,

Batik Saroeng. It refers to a sarong that has particular motif, which is *Batik*. *Batik* is an ancient art made from cloth painted with wax resistant dye on fabrics made in Java island that has a history of acculturation, a mixture of native and foreign cultures (Steven & Tellings, 2010). The word *Saroeng* itself comes from Malayan language which means “covering”.

From the context implied in the biography, *Batik Saroeng* is used to refer to a certain cloth to cover the lower part of the character’s body from the waist to the calf tied. The terms *saroeng* in *batik* in the SL text is used to translate the term *sarung batik* that has already existed in Indonesian. The term is borrowed from Malayan word *sarung*. In *Cambridge Advanced Learner’s Dictionary* 2013, *saroeng* has a definition a long piece of tiny cloth which is worn wrapped around the waist. In addition, to illustrate the motif of batik sarong, the translator adapts an initial description “Indonesian ancient art cloth made in Java Island”. The translation into “Batik sarong” is based on consideration of the SL readers’ knowledge limitation on terms “Batik Saroeng” and by doing this, the translator used adaptation strategy.

The next adaptation terminology of material culture is the food and consumption concept, such as *Champagne*. *Champagne* referred to a sparkling wine produced in the *Champagne* wine region of France under the rules of the appellation that demand specific vineyard practices, sourcing of grapes exclusively from designated places within it, specific grape-pressing methods and secondary fermentation of the wine in the bottle to cause carbonation (Merriam-Webster’s Collegiate 11th Dictionary, 2004).

In the context of the story, the author wants to tell that having champagne tradition is usually done to celebrate a happy moment such as celebration of the child birth. The translator translates without replacing the word champagne into TL. This is done because the word champagne referred to wine that is fermented using special ingredients including yeast and mixed with alcohol that has been familiar in the TL culture. Therefore, to have an equivalent

concept in SL culture, the translator still adapts the word champagne as it is something familiar to the TL readers.

The next material cultural concept sub-categorized as house surrounding is, *Pendopo* or *Pendapa*. According to Poedjosoedarmo (2010), it refers to a large square pavilion or hall which forms part of the front of a traditional Javanese house of a person of rank (or of an institution), featuring a raised floor, open sides and an elaborate roof, and used for receptionist of performance. Meanwhile, Steven and Tellings (2010) define *pendapa* as lame or open pavilion-like veranda at the front of a big house where guests are entertained. In the context implied in the biography, *pendapa* is told to be in the front part of a house, so, the word *pendapa* can be translated into “reception hall” meaning a hall to receive guests. The translator employed adaptation by not replacing Javanese word *pendapa* with a phrase familiar to SL readers, but, translation gave description about *pendapa* using word “pavillion”. *Pendapa* and “pavillion” may share some differences, but the translator’s intention was to focus on its main function.

The next material concept sub-categorized as weapon is *Keris*. It refers to a wavy-bladed ceremonial dagger that is also known as *kris* or *creese* (Steven & Tellings, 2010). *Keris* is a traditional weapon that also becomes part of Javanese traditional male costume. For some people some *Keris* are cult objects believed to have mystical and mythical powers. From the context of the story, it is told that Ken Arok the owner of *Keris pusaka*, which actually belonged to Empu Gandring, a famous master craftman in the ancient age.

The term *keris pusaka* means a particular *keris* that has been handed down from one generation to the next, or inheritance in a form of *keris* that received from the *saka* of one’s ancestors that has magic power (Steven & Tellings, 2010). Actually the translator can render *Keris pusaka* into “potent dagger”. A dagger is a short pointed knife which is sharp in both sides used especially in the past a weapon (Cambridge Advanced Learner’s Dictionary, 2013). Therefore, “potent dagger” means a particular knife that is very

powerful. In this case, the translator can employ adaptation strategy in giving the Javanese cultural phrase *keris pusaka* with description “potent dagger” so that it will be familiar to SL readers.

The next Javanese social culture concept is sub-categorized as tool is *Kendi*. The term *kendi* is commonly known throughout Southeast Asia. The word *kendi* comes from the Sanskrit (from India) which is *kundika* which means 'pot of drinking water'. It can be simply understood that *kendi* is a pot to store water. It is shaped like a teapot made of clay or earthenware water carafe with or without a nozzle (Steven & Tellings, 2010). From the context implied in the biography, it can be assumed that the word *kendi* referred to a place to store water. The container is shaped like a round teapot made of clay whose functions is to store drinking water to make it keep fresh and cool all day long like a long-stemmed jug in Java.

The next cultural concept is sub-categorized as place, *Alun-Alun*. It refers to an extensive, square, and grassy area in front of the house of regents or district heads, and used for parades, sports, and other events (Steven and Tellings, 2010). Since then, almost every city in central Java has *alun-alun* in its center. The biography shows that *alun-alun* is the place near Kartini's house. The translator replaces *alun-alun* with a concept “town square” that SL readers can easily comprehend. It is based on the consideration of their similar function of becoming a public place where public events are hold. However, in the application of adaptation strategy the features of *alun-alun* are extensive, square, and grassy, are not covered.

The English - Indonesian adaptation of phrases in Webster's Reflection on Raden Ajeng Kartini

After conducting the analysis of ST and TT, some Javanese cultural concept phrases were found. They were classified into some types as the following description.

The adaptation strategy occurred in the concept of sub-category of gesture represented by the structure of a phrase is *Nuwun Sewu*. *Nuwun*

sewu is a politeness marker in Javanese language (Winarti, Wijana, Poedjosoedarmo, & Ahimsa-putra, 2015). It expresses the speaker's respect towards the addressee. The meaning of *nuwun sewu* is close to “pardon me”. This phrase is also commonly used to politely reject a request as the speaker realizes that her position is lower than the request maker. In addition, this phrase represents Javanese people's tendency to conceal their true intention and try to convey their thought through an indirect manner in order to avoid being rude (Nurpermadi, Hartono & Sutopo, 2020). However, the politeness marker is replaced in the TL since the translation rendered the indirectness conveyed by the phrase “pardon me” or presented an equivalence that has similar meaning in Javanese that is *nuwun sewu*. Therefore, there is an adaptation phrase of expressive meaning which is fully rendered in the TL.

The next cultural adaptation phrase which belongs to habit category is *Ngenger*. In Javanese society, especially in Central Java and the Special Region of Yogyakarta, there is a culture named *Ngenger*. According to Sztompka (2014), *Ngenger* is living and working devotedly, not paying to a household of someone whose position is much higher in dignity, degree, and education. In the story written in the biography, in TT the translator used the phrase *ngenger* to replace the translation of the phrase “mooch off” in Javanese. Actually, the translation of the word “mooch off” into *ngenger* is definitely not accurate, because the word *ngenger* means a person who was joining people who are richer, more powerful, more respectable or smarter than their own family (Santoso, 2015).

A person who conducted *ngenger* has to perform various tasks ordered by the host in exchange for which, generally, are not money but are foods, livestock or school fees (Sztompka, 2014). While based on *Merriam Webster's 11th Collegiate Dictionary* 2004, the word “mooch off” here described a person who was loitering in a bored or listless manner. Therefore, it can be concluded that the adaptation of the phrase “mooch off” into *ngenger* is not equivalent.

The next phrases of cultural concepts that are translated by using adaptation are the interjections *Oallah* translated into “Oh My God” in English. Living in religious society, Javanese people often use expression of surprise, anger, or sadness that connects to their religion, directly pray to God or cite the holy verses (Poedjosoedarmo, 2017). In the biography, the interjection *oallah* is used to show the elements of surprise and anger when the Kartini was telling how her childhood was gone, the school door closed behind her and she was warmly welcomed into secluded home of marriageable girl, a house which is an enclosed square space was from then on to be her world and her universe.

The next adaptation of phrase related to sub-categorized phrase refers to idiom *Dapur-Sumur-Kasur*. Poedjosoedarmo (2010) stated that, literally, the phrase comes from Javanese language which can be translated into “Kitchen – Well–Bed”. It comes from the Javanese conception on the responsibilities an ‘ideal’ woman should hold within the patriarchal society. Those responsibilities are cooking, washing and love-making.

In the context of the biography, the author wanted to tell the breakthrough to the main character as a woman. She could prove that woman is not just a slave in kitchen, well and bed. She could do task that man could do in the old times. The translator renders *dapur*, *sumur* and *kasur* into “cooking, cleaning and cuddling”. The translator adapted the TL words that share similar ideas to the originals in the SL. More than that, the translator also tried to find words in rhyme, those begin with [c] and end with [ng], considering that the originals are also in rhyme, ending with [ur] sound.

CONCLUSIONS

There are some conclusions that can be drawn. Dealing with the first problem formulation, it shows that the adaptation concept can be categorized into adaptation of terminologies, vocabularies and phrases, and each category is sub-categorized.

Based on the findings, the most dominant translation strategy is the adaptation of cultural terminology. It can be seen from the number of adaptation of terminology oriented to TL which is higher than those that are oriented toward adaptation of vocabularies and phrases. From the analysis, there are three basic aspects that determine the translator in carrying the adaptation strategy; they are cultural factor, linguistics factor and the translator's preference (Catford, 1965). Those aspects are connected to the main issues in biography *Reflection on Raden Ajeng Kartini* that become the focus of the translator. The main issues are Javanese language, and Indonesian modern history.

However, the naturalness and accuracy of the translation from English to Indonesian are very subjective to decide. Some readers may be satisfied with the translation, while the others may not. However, the translation is very important to become a bridge of the foreign readers to get access of knowledge about the Indonesian culture, history, and society (Wicaksono & Wahyuni 2018). The findings of this study indicate that cultural awareness is critical in the process of translation. Therefore, translators should be aware of the cultural implication of the translation. Learning about both the SL culture and TL culture is incredibly important, along with raising awareness to treat the texts properly according to the intention of translation (Venuti, 2018). Even though loss is inevitable in any translation, it is important to make conscious efforts in order to compensate the loss based on the understanding of both SL and TL cultures. It is also important for other researchers who are interested in conducting translation studies to have cultural awareness and critical perspective in order to analyze translation works in a deeper and wider point of view. There are other possibilities for research related to ideological implication in translation of culture-specific items from other perspectives such as gender studies and social studies. Other researchers may also explore significance of culture-specific items in translation of other types of text beside literary texts. It is also possible to employ critical-discourse analysis to reveal other

aspects of ideology in translation of culture-specific items.

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