

## THE TRANSLATION OF CULTURAL TERMS IN THE NOVEL "RONGGENG DUKUH PARUK" BY AHMAD TOHARI

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### **Abstrak**

*Tulisan ini bertujuan mendeskripsikan penerjemahan istilah budaya bahasa Indonesia ke dalam bahasa Inggris. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik analisis isi yang dilakukan dengan menempuh model alir, yaitu reduksi data, penyajian data, dan menarik kesimpulan. Sumber data penelitian adalah novel Ronggeng Dukuh Paruk karya Ahmad Tohari dan terjemahannya dalam bahasa Inggris dengan judul The Dancer, oleh Rene T.A. Lylsloff. Analisis data dilakukan dengan pendekatan semantik dan teori penerjemahan Newmark. Hasil penelitian adalah sebagai berikut. Pertama, istilah budaya dalam novel Ronggeng Dukuh Paruk dapat diklasifikasikan menjadi beberapa kategori yaitu alat musik, pakaian, asesoris, pekerjaan, dan aktivitas. Kedua, ditemukan tiga istilah alat musik, empat pakaian, dua asesoris, empat pekerjaan, dan dua aktivitas.*

*Kata Kunci: istilah budaya, terjemahan, teori Newmark, semantik, novel.*

### **INTRODUCTION**

Culture is the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression (Newmark,1988:94). Hornby (1988 : 39) made a vital connection between language and culture. He stated that language is an expression of both the culture and the individuality of the speaker who perceives the world through language. In other words, culture could be implemented through language.

There are several cultures and sub-cultures within one language. However, dialect words are not cultural words if they designate universal meanings, which are admittedly overloaded with cultural connotation. And when a speech community focuses their attention to a particular topic, it spawns a plethora of words to designate its special language or terminology. Frequently where there is a cultural focus, there is a translation problem due to the cultural gap or distance between the source and target languages (Newmark 1988: 94).

In written language the implemented culture can be recognized in literary works, such as in the novel *Ronggeng Dukuh Paruk*, written by Ahmad Tohari that is translated into “The Dancer” by Rene TA Lysloff. A *Ronggeng* dancer is regarded as a girl who dances and sings for payment along with guests at a party (Stevens & Schmidgall, 2004: 839). There are many misinterpretations about the *Ronggeng* performance. In West Java, especially in Ciamis, the dance is performed by several young women with their special dance clothes and attractive make up. When dancing and singing they are accompanied by traditional musical instruments. Since *Ronggeng* is a unique dance performance, there are many cultural terms that are unknown to the other culture, especially the western culture.

There are many aspects that we can learn from literary works, many people have discovered that language is a large barrier to pass, especially literary works that contain many cultural terms. The problem about culture in terms of translation arises if the translator is faced with some cultural terms or elements in the source language (SL) text which are unknown in the target language (TL) since each culture could have different terms. That is why the translator should be able to understand the culture of the TL as proposed by Vermeer in Hornby (1988: 39-40) that the translator needs not only the proficiency in two languages, he must also be at home in two cultures since language is an integral part of culture.

This study is trying to see how the Indonesian cultural terms are translated into English. Each cultural term is identified based on the categorization of foreign cultural words proposed by Newmark (1988:95). The analysis of translation techniques implemented in the translation of the cultural terms is interesting to be discussed since the eastern culture is different from the western culture. It is also interesting to see how the writer translated the cultural terms related to *Ronggeng* in Java for the target reader who is expected to be the foreigner. There are many unknown terms in the western culture such as *bukak-klambu* as one of the processions that should be done by a *Ronggeng*. There are also many other procedures and traditions regarding the *Ronggeng* itself such as the use of *susuk*, *pekasih*, and many others that are unknown in the target culture.

## **METHOD**

The method used in this research is a qualitative descriptive method, namely collecting data, making interpretation and analyzing to draw a conclusion. All of the collected data will be analyzed through the process of (1) reading the source, (2) identifying all the data found by underlining the Indonesian version as the source language, (3) identifying all the data found by underlining the English version as the target language, (4) selecting all the

data which will be analyzed, (5) classifying all of the data and analyzing them one by one, (6) writing down all the data consisting of Indonesian cultural terms and their translation into English; and (7) presenting all of the data based on the classification of the data. The data of this research are a novel *Ronggeng Dukuh Paruk* written by Ahmad Tohari and the translation in English, "The Dancer" by Rene T.A. Lysloff.

## RESULTS AND DISCUSSIONS

The analysis of the cultural terms in *Ronggeng Dukuh Paruk* written by Ahmad Tohari from Indonesia to English will be classified into five categories. They are musical Instrument, clothes, accessories, work and leisure, and activities & procedures.

### Musical Instrument

There are three musical instruments related to *Ronggeng Dukuh Paruk*, namely *gendang*, *calung* and *gong tiup*.

*Gendang* is translated into kettledrum (Steven and Schmidgall 2004:314). It is played to accompany *Ronggeng* performance. It is made of wood with a membrane which will produce sound when it is hit. The form and size of *gendang* is various. In Java, *gendang* has two sides covered with animal skin held by ropes made from rattan or animal skin. The ropes can be tightened or loosened to produce different kinds of sound.

SL : Ketika sinar matahari mulai meredup di langit barat, Srintil menari dan bertembang. *Gendang*, gong dan calung mulut mengiringinya. Rasmus bersila, menepuk-nepuk lutut menirukan gaya seorang penggendang. (Tohari, 2003:6)

TL : And as the sunshine grew hazy in the western sky, Srintil danced and sang, accompanied by the vocalized sounds of drum, blown gong, and xylophone. Rasmus sat on the ground, his legs crossed, slapping his knees to imitate the movements of a drummer. (Lysloff, 2003:7-8)

According to Oxford Advanced Learner's Dictionary (2010:441), drum is a musical instrument made of a hollow round frame with plastic or skin stretched tightly across on one or both ends. Taken from the same reference (2010:818), kettledrum is a large metal drum with a round bottom and thin plastic top that can be made looser or tighter to produce different musical notes.

The translator used functional equivalent procedure to translate the word *gendang* into drum. This procedure includes the translation of the SL into a cultural-free word that can be found in the TL. As we can see in the data above the word *gendang* is translated into drum that is the closest meaning similar to the *gendang* itself. From the afore mentioned meanings taken from different sources, there is a better translation for *gendang* in the

form of kettledrum. Even so, the translator's choice of using the word drum can also represent the meaning of *gendang* both in form and function in the TL.

*Calung* is a musical instrument consisting of pieces of bamboo which are hung and which are beaten by two pieces of wood. *Calung* is played by hitting the bamboo keys. *Calung* is usually played with others such as, trumpet, flute, *gong*, *ketuk*, and *dogdog* (Steven and Schmidgall 2004:177). There are several translations of the word *calung* in the TL as follows.

SL : "Wah, jadi kalau begitu," jawab Rasmus cepat. "Aku akan menirukan bunyi gendang. Warta menirukan calung dan Darsun menirukan gong tiup. Hayo!" (Tohari, 2003: 12)

Lingkaran yang terdiri atas warga Dukuh Paruk segera terbentuk. Tiga penabuh duduk bersila menghadapi perangkat pengiring; sebuah gendang, dua *calung* dan sebuah *gong tiup* yang terbuat dari seruas bambu besar. (Tohari, 2003: 19)

Orang Dukuh Paruk misalnya percaya penuh bahwa calung adalah perkakas yang tiada taranya untuk menampilkan irama denyut jantung yang meriah dan hangat dalam rangsanagan birahi. (Tohari, 2003:128)

Bagi mereka apalah arti seorang ronggeng yang tidak menari, dan apalah arti Dukuh Paruk tanpa suara calung serta lenggang-lenggok seorang ronggeng. (Tohari, 2003: 140)

TL : "Well in that case," answered Rasmus quickly, "I'll be the drum. Warta can be the *calung* xylophone and Darsun the blown gong, Let's go!" (Lysloff, 2003: 7)

They quickly formed a circle around the four musicians who sat crossed-legged facing their instruments: a drum, two xylophones, and a large tube of bamboo which, when blown, sounded like a gong. (Lysloff, 2003: 15)

The people of paruk, for example, fully believed that the bamboo xylophone ensemble calung was a perfect tool for depicting the beating of a joyful heart or one excited passion. (Lysloff, 2003:136)

For them, there was no meaning in a ronggeng who did not dance, and what was Paruk village without the sound of calung music accompanying the swaying hips of the ronggeng? (Lysloff, 2003:149)

According to Stevens & Schmidgall (2004:177), calung is a musical instrument consisting of pieces of bamboo which are hung and beaten at by two pieces of wood. In the novel translated by Rene T.A Lysloff calung is translated into xylophone. According to Oxford Advanced Learner's Dictionary (2010:1725) xylophone is a musical instrument made of two rows of wooden bars of different length that you hit with two small sticks. In the

first data the translation procedure used is the couplets procedure. This procedure involves the use of two different procedures. In this case, the translator used both the naturalization and the functional equivalent procedures. In the first data, the word *calung* is translated into *calungxylophone*. The TL uses naturalization procedure for the word *calung* and the functional equivalent for the word xylophone. This procedure is used to maintain both the original word and its function so that the reader can comprehend the translation.

In the second data the translation uses the functional equivalent procedures. This procedure involves the use of a cultural-free word in the TL that replaces the actual word in the SL. Provided from the data above, the cultural word *calung* is replaced into *xylophone* as the means of providing a cultural-free word to the TL.

In the third data *calung* is translated into bamboo xylophone ensemble *calung* using both the naturalization and notes procedures. This translation is done by keeping the original spelling of *calung* and adding the additional information "bamboo xylophone ensemble".

In the fourth data *calung* is written in the same spelling in the TL, using the naturalization procedure. This procedure requires the use of the existing word in the SL to be used in the TL

*Gong tiup* is a musical instrument made of a large bamboo tube which will produce a sound similar to *gong* when it is blown. In Javanese culture, *gong tiup* is made of a large tube of bamboo. It is usually known as *gong sebul*. It can produce a sound of *gong* when it is blown (Wahyudi, 2014).

SL : "Wah, jadi kalau begitu," jawab Rasmus cepat. "Aku akan menirukan bunyi gendang. Warta menirukan calung dan Darsun menirukan gong tiup. Hayo!" (Tohari, 2003: 12)

TL : "Well in that case," answered Rasmus quickly, "I'll be the drum. Warta can be the *calung* xylophone and Darsun the blown gong, Let's go!" (Lysloff, 2003: 7)

In this translation the transference procedure is applied to translate the word *gong tiup* into blown gong. The word *gong* itself is recognizable by the TL, but the word *tiup* needed to be translated in the TL into blown.

## CLOTHES

There are four types of clothes related to *Ronggeng Dukuh Paruk*, namely *sampur*, *kain*, *angkin*, and *setagen*.

*Sampur* is a long sash worn as a part of the classical costume of a female dancer. *Sampur* is always used by a *Ronggeng* when she is dancing. It is a part of *Ronggeng* costume. (Steven and Schmidgall. 2004:869)

The translator translated *sampur* into several terms such as scarf, sash, and dance scarf as we can see below:

SL : “Ya. Dan tentu sampean perlu memperhalus tarian Srintil. Cucuku tampaknya belum pintar melempar sampur. Nah, ada lagi yang penting; masalah ‘rangkap’ tentu saja. Itu urusanmu, bukan?” (Tohari, 2003: 16)

Di dalam rumah, Nyai Kartareja sedang merias Srintil. Tubuhnya yang kecil dan masih lurus tertutup kain sampai ke dada. Angkinnya kuning. Di pinggang kiri kanan ada sampur berwarna merah saga. (Tohari, 2003: 18)

Sulam, Lurah Pecikalan atau bahkan Bapak Siten Wedana adalah sebagian kecil deretan nama laki-laki yang runding di bawah kibasan sampur Srintil. (Tohari, 2003: 114)

TL : “Yeah, and of course you’ll need to refine Srintil’s dancing. She seems to be having trouble flipping her scarf properly. And, there’s another thing: the problem of *rangkep*, of course. That’s right up your alley, isn’t it?” (Lysloff, 2003: 12)

In the Kartareja house, Srintil was being adorned in the style of a ronggeng dancer by Mrs. Kartareja. Her small thin body was covered to her chest with a wrap-around batik *kain* held close with a yellow waistband. A bright orange sash hung loosely from each side of her hips. (Lysloff, 2003: 14 )

Sulam, the chief of Pecikalan Village, and even Mr. Assistant District Administrator were just two of a long line of men who had succumbed to the flick of Srintil’s dance scarf. (Lysloff, 2003: 120)

According to Stevens & Schmidgall (2004 : 869), *sampur* is a long sash worn as part of the classical costume of a female dancer. But in the translated novel, *sampur* is translated into three different translations (scarf, sash, and dance scarf ). According to Oxford Advanced Learner’s Dictionary (2010:1309), sash means a long strip of cloth worn around the waist or over ones shoulder, especially as a part of a uniform. And scarf (2010:1317) is a piece of cloth that is worn around the neck. Scarf is mainly used for warmth and worn to cover the neck or shoulder. Sash has similar function to *sampur* because both *sampur* and sash can be classified as part of the uniform and worn on the waist

In all of the provided data, the procedure used in the translations is the functional equivalent procedure. It can be seen in the data above that the translator translated the word *sampur* into scarf, sash, and dance scarf. This proves that the translator adapted the SL into a cultural-free word in the TL, but the translator still preserved the both the context and function from the original novel.

It can be concluded that besides the unavailable translation of the word *sampur*, the translator also wanted to show the variety of words used within the translated novel equal to the storyline. The translations themselves have similar functions to *sampur*. The translator translated *sampur* into scarf by adding the word "dance" to emphasize that dance scarf is sort of decorative elements of dancer costume.

*Kain* is a traditional skirt made of a kind of garment. In the story it is usually made of *batik* since *Ronggeng* is a kind of traditional dancer from Javanese culture and *kain* is a part of her costume. *Kain* is the general terms to describe garment or clothes material, but Steven and Schmidgall (2004:436) describes *kain* in Java as a length of cloth measuring approximately 2 ½ yards x 1 ½ yards made of cambric-based *batik*, *lurik*.

In this translated novel, the translator translated the word *kain* into a wrap-around batik kain.

SL : Di dalam rumah, Nyai Kartareja sedang merias Srintil. Tubuhnya yang kecil dan masih lurus tertutup kain sampai ke dada. Angkinnya kuning. Di pinggang kiri kanan ada sampur berwarna merah saga. (Tohari, 2003: 18)

TL : In the Kartareja house, Srintil was being adorned in the style of a ronggeng dancer by Mrs. Kartareja. Her small thin body was covered to her chest with a wrap-around batik *kain* held close with a yellow waistband. A bright orange sash hung loosely from each side of her hips. (Lysloff, 2003: 14)

The translator used the descriptive equivalent procedures to translate the word *kain* into a wrap-around batik kain. This procedure is used in the TL as a means to elaborate some aspect to the reader in term of the SL including form and function. The form is *batik kain* and the function is a wrap-around batik kain.

*Angkin* is part of female dancer costume in *Ronggeng* costume. It is usually used to cover the brassiere or *setagen*. *Angkin* is worn by wrapping around the body from breast to waist. The color of *angkin* usually matches with the wrap-around garment which is used by the dancer. *Angkin* as sash made of cloth with a money pocket, worn by women market sellers. (Steven and Schmidgall, 2004:42)

SL : Tubuhnya yang kecil dan masih lurus tertutup kain sampai ke dada. Angkinnya kuning. Di pinggang kiri kanan ada sampur berwarna merah saga. (Tohari, 2003: 18)

TL : Her small thin body was covered to her chest with a wrap-around batik *kain* held close with a yellow waistband. A bright orange sash hung loosely from each side of her hips. (Lysloff, 2003: 14)

According to Stevens & Schmidgall (2004: 42), *angkin* is sash made of cloth with a money pocket, worn by women market sellers. According to Oxford Advanced Learner's Dictionary (2010: 1668) waistband is a strip of cloth that forms the waist of a piece of clothing, especially at the top of a skirt or trousers/pants.

The functional equivalent is the procedure used to translate this word. This equivalent needs a cultural free-word applied in the TL as the means of translations of the SL. The word *angkin* is translated into waistband because the TL has the same function as the SL.

Due to the context of the novel this kind of *angkin* is not worn by the character. But instead the character wears a simpler *angkin* that is used by dancers in this story. That is why it can be concluded that the translation of *angkin* into waistband is the best choice to represent both the SL and TL compatibility and the context within the story.

*Setagen* is a strip of corded cotton measuring approximately 13 yards by 5 inches wound around the waist to secure the *kain* or *sarung* at one's waist. (Stevens & Schmidgall, 2004: 928)

In this novel the translator translated *setagen* into sash, scarf, and dance scarf  
SL :Megap-megap, mulutnya terbuka seperti ikan mujair.Dan terbelalak karena setagen dan kutangnya sudah terbuka. (Tohari, 2003:194)

TL : Gasping for air, she opened her mouth like a fish. She stared wide-eyed seeing that her sash and camisole had been opened. (Lysloff, 2003:210)

According to Stevens & Schmidgall (2004 : 928), *setagen* is a strip of corded cotton measuring approximately 13 yards by 5 inches wound around the waist to secure the *kain* or *sarung* at one's waist. According to Oxford Advanced Learner's Dictionary (2010: 1309) sash means a long strip of cloth worn around the waist or over ones shoulder, especially as a part of a uniform. This translation uses the functional equivalent procedures, because the TL uses the cultural free-word to replace the cultural word in the TL. The use of the word sash in the translated novel can well complement the word *setagen* because of its similarities in function. But *setagen* is usually worn inside the blouse or *kebaya* while sash is worn outside the clothes and can be functional as decorative elements of clothes.

## ACCESSORIES

There are two types of accessories related to *Ronggeng Dukuh Paruk*, namely *konde* and *susuk*.

*Konde* is a hairstyle that is usually used by Javanese women. It is done by piled up the hair so it will form a hair bun. A hair clip or small hair



stick is used to keep the hair piled. Steven and Schmidgall (2004:515) describe *konde* as hair bun, knot of hair, or chignon.

In this novel the translator translated *konde* into hair is tied up.

SL : "Lihat, kondanya terlalu tinggi, kan?" (Tohari, 2003:186)

TL : "Don't you think that her hair is tied up too high?" (Lysloff, 2003:201)

According to Stevens & Schmidgall (2004 : 515), *konde* is hair bun, knot of hair, chignon. In the translated novel translator generalized the term *konde* into hair is tied up. This procedures is called descriptive equivalent. This equivalent can be analyzed from the form of *konde* itself. It resembles the form of hair that is tied up tidily into place to make the look beautiful. Such is the way a dancer is dressed generally in java.

*Susuk* is a gold pin inserted into the lip or forehead (with the aid of magic formulas) to enhance one's beauty (Stevens & Schmidgall, 2004: 975). Based on the novel it is believed that some *Ronggeng* use some sort of magic to make herself more beautiful.

SL : ...yang dimaksud oleh Sakarya tentulah soal guna-guna, pekasih, susuk... (Tohari, 2003:16)

Beberapa susuk emas dipasang oleh Nyai Sakarya di tubuh Srintil (Tohari, 2003:19)

TL : Sakarya was referring to the black magic, love charms, body piercing with talismans...(Lysloff, 2003:12)

Mrs. Katareja had also inserted several gold talisman's under Srintil's skin (Lysloff, 2003: 15)

The translator translated *susuk* into body piercing with talismans. According to Stevens & Schmidgall (2004:976), gold pin inserted into the lip or forehead (with the aid of magic formulas) to enhance one's beauty. According to Oxford Advanced Learner's Dictionary (2010: 152) body piercing is the making of holes in parts of the body as a decoration. According to Oxford Advanced Learner's Dictionary (2010: 1523) talisman is an object that is told to have magic powers and to bring good luck.

*Susuk* is related to magic, but body piercing is related to body accessories or decoration. Both terms are different, but the combination of the two terms has resulted into a phrase that well describes both function and usage, even though *susuk* and body piercing is different. In the first data used the descriptive equivalent procedures and in the second data *susuk* is translated into talisman using the functional equivalent procedure.

*Susuk* is implanted within the user's skin. It is believed that by implanting *susuk*, which is made of small pieces of gold, in particular areas of the body will enhance the beauty of a person. It is not the same with body piercing since the main function of body piercing is as body accessory that

can be seen by others. The translator translated *susuk* into body piercing with talismans and talisman. It is to emphasize that the function of body piercing in the story is to enhance beauty with sort of magic or talismans.

## WORK AND LEISURE

There are four types of work and leisure related to *Ronggeng Dukuh Paruk*, namely *ronggeng*, *dukun ronggeng*, *gendak*, and *gowok*.

*Ronggeng* is a traditional female dancer from West Java. Steven and Schmidgall (2004:838), describe *Ronggeng* as a girl who dances and sings for payment along with guests at a party. In this novel the translator translated *ronggeng* into *ronggengdancer*. He also translated *ronggeng* into *The Dancer* in the title of his translated novel.

SL : “Dukuh Paruk tanpa ronggeng, bukanlah Dukuh Paruk. Srintil, cucuku sendiri, akan mengembalikan citra sebenarnya pedukuhan ini,” (Tohari, 2003:15)

TL : “Paruk Village without a ronggeng dancer isn’t Paruk Village. Srintil, my own granddaughter, will bring back the true greatness of this village,” (Lysloff, 2003:11)

According to Stevens & Schmidgall (2004:838), *ronggeng* is a girl who dances and sings for payment along with guests at a party. According to Oxford Advanced Learner’s Dictionary (2010: 367), dancer is a person who dances or whose job is dancing. In the title of the novel, the translator translated it into general term, *Ronggeng Dukuh Paruk* into *The Dancer*. The translator wanted to emphasize the content of the book which is about a dancer without giving the setting in his title of the tittle. But in the contents of the book itself, the translator used the term *ronggeng dancer*, this is done to emphasize the type of dance the dancer performs. And from that explanation, this translation uses the functional equivalent procedure.

*Dukun Ronggeng* in this context is a person who is an expert in dealing with *Ronggeng* world. His duty is to train a new *Ronggeng* to dance and sing. He is also responsible for taking care of the *Ronggeng*, arranging the *Ronggeng* group, and arranging the performance. <http://salihara.org/kalam/back-issues/detail/tragedi-1965-dalam-novel-ronggeng-dukun-paruk> (December,15 2015)

In this novel the translator translated *Dukun Ronggeng* into *dukun* for *ronggeng* and *ronggeng* trainer.

SL : Keesokan harinya Sakarya menemui Kartareja. Laki-laki yang hampir sebaya ini secara turun-temurun menjadi dukun ronggeng di Dukuh Paruk. (Tohari, 2003:16)

Sekarang jawab pertanyaanku; bisakah kalian membawa Srintil kemari sekarang juga? Kalau tidak, mampus saja. Jangan coba-coba menjadi dukun ronggeng!" (Tohari, 2003:121)

TL : The following day, Sakarya went to visit Kartareja, a man his own age who, through inheritance, had become the village *dukun* for *ronggeng*.(Lysloff,2003:11)

Just answer my question: Are you going to bring Srintil here or not? If not, to hell with you. Just don't pretend to be *ronggeng* trainer!" (Lysloff: 2003:128)

According to Steven & Schmidgall (2004:253), *dukun* is traditional healer, medicine man. *Dukun Ronggeng* in this context is a person who is an expert in dealing with the *Ronggeng* world. His duty is to train a new *Ronggeng* to dance and sing. He is also responsible for taking care of the *Ronggeng*, arranging the *Ronggeng* group, and arranging the performance. In the first data, the translator did not change the word *dukun*. This mainly has something to do with preserving the actual context of the story. And in the second data, the translator used the term *ronggeng* trainer to substitute the word *dukun ronggeng*. The translator used the procedures of naturalization and functional equivalent in the first and second data respectively.

*Gendak* is lover (of either sex); mistress. (Steven and Schmidgall 2004:313) Based on the story, because of her beauty, the *Ronggeng* is adored by many men and some of them are the government officers or rich men. As long as they can pay a sum of money or give jewelry to the *Ronggeng*, she can be their *gendak*.

In this novel the translator translated *gendak* into lovers.

SL : Kemudian menyusul celoteh spekulasi; *gendak* Srintil kali ini adalah si Anu atau Bapak Anu, pangkatnya ini atau kerbaunya sekian belas. (Tohari, 2003:125)

TL : And then, afterwards, they would gossip about who her current lovers might be and how rich they were. (Lysloff, 2003:132)

According to Stevens & Schmidgall (2004: 313), *gendak* is lover (of either sex); mistress. According to Oxford Advanced Learner's Dictionary (2010: 885) lovers are a partner in a sexual relationship outside marriage. In the story, a *ronggeng* can get a lot of money and jewelry from a man who slept with her. The kind of relationship of term *gendak* seems to orient toward money. But in translating *gendak* into lovers, the translator wanted to describe that the kind of relationship is done outside marriage as a sexual partner. This kind of translation procedure is called cultural equivalent, because the cultures of the TL could be the closest meaning to the SL.

Steven & Schmidgall (2004:330) describe *gowok* as a woman who teaches a young man about sex. Based on the story, *gowok* is a female,

usually a widow woman or prostitute who is expert in treating a man in everyday life or in sexual relationship. The duty of the *gowok* is to prepare an unmarried man for his marriage life. A *gowok* should train the man how to treat their wife and being a good husband, and the most important duty of *gowok* is to prepare the man for his first night after marriage. *Gowok* will stay with the man for at least one week.

In this novel the translator kept the term *gowok* in his translation.

SL : "Lha iya. Ini uang untuk panjer meronggeng. Dan ini buat panjer menjadi *gowok*. Ambil semua, tetapi nyatakan dulu kesanggupan sampean." (Tohari, 2003: 201)

TL : "This money here is an advance for a performance and for your work as a *gowok*. You can have it all if you're willing to do both." (Lysloff, 2003:220)

This translation uses a procedure called naturalization because the translator kept the SL term and adopted it for the TL.

## ACTIVITIES AND PROCEDURES

There are two activities and procedures related to *Ronggeng Dukuh Paruk*, namely *tayub* and *bukak-klambu*.

In Central and East Java, *Tayub* is a dance performance by young women in which men in the audience are invited to join in (Stevens & Schmidgall, 2004: 1005). In *Ronggeng* performance, a *Ronggeng* can dance with the male audience. She will get a payment by the man who dances with her.

In this novel the translator translated *tayub* into social dancing

SL : "Aku akan menyelenggarakan *tayub*, Kang," kata Sentika mengawali bicaranya. (Tohari, 2003:209)

TL : "I'd like to organize social dancing with the *ronggeng*," said Sentika, opening up the discussion. (Lysloff, 2003:228)

In this translation the translator described *tayub* as social dancing. The procedure which is used in this translation is the cultural equivalent procedure. This is based on the data above, where the translator uses the cultural equivalent from the TL to translate the *tayub* event itself.

Social dance is a kind of dance that involves many people dancing together on the same time. Everyone can dance with other people they like. It is different from *tayub* where the dancer dances with the person she chooses who usually the most respectable guest on the occasion. Other guests also can dance with the dancer one by one by giving payment to the dancer during the show. But both of the terms show that the kind of dance is held to celebrate some occasion and involved many people.

Based on the story, *bukak-klambu* is the procedures or the requirement that should be undergone by the new *Ronggeng* before she can get payment for her dance performance. *Bukak-klambu* is a kind of competition for any man. If the man can give some amount of money that is required by the *dukun ronggeng*, he can take the virginity of the new *Ronggeng* since *Ronggeng* is usually a virgin girl. (Setya, 2011)

In this novel the translator explained *Bukak-Klambu* into "opening the mosquito net".

SL : syarat terakhir yang harus dipenuhi oleh Srintil bernama *bukak-klambu*. (Tohari, 2003:51)

TL : The last ritual was called *bukak klambu* – "opening of the mosquito net." (Lysloff, 2003: 51)

The translator added additional information to describe *bukak-klambu*, that is "opening the mosquito net". This translation involves the use of two procedures (couplet), the procedures are called naturalization and notes procedures. It involves the use of the original work in the SL to be used in the TL with an additional explanation of the meaning also in the TL. This allows the translator to describe the SL in his own words as opposed to the original readership.

## CONCLUSION

The main aims of this research are to describe the equivalents of cultural terms in *Ronggeng Dukuh Paruk* and "The Dancer" and then to find out if there are inappropriate equivalents in translating the cultural terms from Indonesia into English.

After analyzing the data, it is found out that there are several cultural terms within the novel. Each of the terms consists of three musical instruments, four clothes, two accessories, four work and leisure, and two activities and procedures respectively. Each of the categories belongs to the original categories from Peter Newmark, with specifications from other resources to compliment the Newmark's theory.

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