



CULTURAL EQUIVALENCE IN *BOEMI MANUSIA* AND *THIS EARTH OF MANKIND* NOVEL

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Abstract

This research aims to analyze the translation of words with cultural terms in *Boemi Manusia* into *This Earth of Mankind* novel. In carrying out the research, qualitative method and library research were employed. The data were words classified as nouns with cultural terms in the novel. This is because expressions related to culture are usually in this category. The researchers examined whether the translation has transferred the messages of the data or resulted with different implications. The researchers also used the concept of cultural equivalence from Baker (2008). The finding of this research shows that the translation of *Boemi Manusia* into *This Earth of Mankind* novel contained words and concepts that do not exist in English. The concepts in the target language do not have equivalents in English because those concepts only exist in Indonesia. The researchers found out that a number of equivalent words were used in order to introduce Indonesian cultures to the readers who mostly are not Indonesians.

Keywords: Boemi Manusia, cultural concept, equivalence, translation

INTRODUCTION

Baker (2018) defines linguistics as a discipline which studies language both in its own right and as a tool for generating meanings. This means that translation is a study about function, structure, generating the meaning and part of the language. It is also part of the linguistics study is translation.

According to Catford (1995), translation is the replacement of textual in one language (SL) by equivalent textual material in another language. This definition shows that translation is a process in the sense that is an activity. Performed by people through time, when expressions are translated in to simpler ones in the same language. It can be done also from one language into another different language.

Translation is a product since it provides us with other different culture. According to Spencer-Oatey (2012), culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioral conventions that are shared by a group of people, and that influence (but do not determine) each member's behavior and his/her interpretations of the 'meaning' of other people's behavior. It means that, culture is a part of human activity which is sharing the information spoken and written through language. However, when we translate the text from source into target language not all the words they do not know the meaning or they are getting difficult to understand the meaning brought by people who use their source language to target language because they are using content cultural concept.

Besides, cultural equivalence is usually found in some novels that brought the culture (Kardiansyah & Salam, 2021). Cultural equivalence is also used to make the words and sentences in the novel as the source language to translate into target language. Cultural equivalence is also using translation as a medium to translate the words and sentences from the novel. According to Manser (1996), translation is the activity of changing something spoken or written into another language . It means that, whatever we do in written we change the words and sentences from source to target language. Therefore, language is also a part of culture that happens in society.

This novel is the first book of Buru Quartet which was originally written in 1980 and the first publisher was Hasta Mitra. However, in this study, the novel which was used as the data resource was published in 2005 by another publisher, Lentera Dipantara. As mentioned in the fifth page of the novel, *Boemi Manusia* has been translated into more than three languages in the world(Nurmala, 2014). Many Javanese cultural values are introduced in this novel by many expressions uttered that are difficult to translate because they hold cultural concepts that can only be understood by Javanese society. Many phrases that translated are difficult to translate because they contain cultural concept. Words and phrases it contains cultural concepts, often said to be expressions that are bound by culture that can only understood by speakers of language itself, can be related to beliefs even

type Javanese food, language level, tools and clothing. The Javanese words *kebaya*, *kemben*, and *wayang*, *babah*, cannot be easily translated into English because English has no equivalence for those words. This novel is coming from Indonesia automatically original from Indonesia. That novel *BoemiManusia* also there is Javanese culture. The writers were interested to analyze this novel because has already translated into English version.

Based on some reasons explained in the introduction there are two research questions. First, how are the cultural terms translated from *Boemi Manusia* into *This Earth of Mankind* novel? Second, what are the consequences of the way cultural terms are translated? For the aims of this research are to analyze the translation of words classified as noun with the concepts of cultural terms in *Boemi Manusia* into *This Earth of Mankind* and the consequences that come after translating the novel. For the uses of the study divided into two such as theoretical uses and practical uses. Theoretically, the research finding can enrich the study in linguistics and literature field (Afrianto, 2018; Wirawan & Samanik, 2018). This research also becomes additional acknowledgement to the next relevant types of research and practically, the research finding is useful to give an authentic source of the study in linguistics related to translation of cultural equivalence analysis and to give deeper understanding for the readers.

For the scope of the study in this research will focus on analyzing novel of *Boemi Manusia* into *This Earth of Mankind* by Pramoedya Ananta Toer. The data of this research is focused on words classified as noun with concept of cultural terms in the novel. The consideration lies in the fact that this kind of category is the most often in occurrence in the novel. On the other hands, this kind of category gets a lot of distortion in meaning. Hence, the researchers must be examined if the translation has done in transferring the messages of the data or not because, in fact, the translation still brings effects on the results.

The first previous study is coming from Masri entitled *Translation and Cultural Equivalence: A Study of Translation Losses in Arabic Literary Texts*. The studies on translation and cultural equivalence have been written by Masri (2009) in the form of journal which published on March 22, 2009. This study used a qualitative method. The objective of this study is to investigate the translation strategies that led to cultural losses and to emphasize the important role of the translator as a cultural insider. The analysis has shown that translation of the source text was communicatively successful. However, it failed to represent the culture-bound and emotionally charged words which represent the implicit/emic level of the source text. The translator has failed to complete the cycle of etic-emic-etic, and so remained an outsider to both the source and target texts.

Another study is coming from Bouziane entitled *Cultural Equivalence in the Translations of Paul Bowles the Case of: For Bread Alone* (2006). The writers used qualitative method in the form of Arab World Journal on 04 March, 2015. The objective of this study is to find out the type of cultural equivalence adopted in the Moroccan novels translated by Paul Bowles. The results of this research revealed that formal- form for form- equivalence was rarely used; however, dynamic -sense for sense- equivalence was significantly employed in transferring the Moroccan cultural concepts into English. Generally, the translator resorted to dynamic equivalence to add, explain, replace or omit source linguistic terms at the expense of cultural concepts; this resulted in a significant cultural loss and misrepresentation of the Moroccan culture.

The last previous study is coming from Ardiansyah entitled *The Effects of Using Translation Strategy to Overcome Cultural Problems in Translating Words Related to Tools in Boemi Manusia by Pramoedya Ananta Toer into This Earth of Mankind Translated by Max Lane*. This study used a qualitative method. The aims of this research are to examine the use of translation strategies in translating words related to tools in *This Earth of Mankind* that was the translated version of *Bumi Manusia* that are culturally problematic to translate. There are four kinds of strategies: cultural substitution, superordinate, paraphrase using a related word, and loan word plus explanation. The second result is the finding of the effects after using those translation strategies. These effects are gained after comparing the data through their semantics properties, and the meaning built by contextual influence. Having mentions the studies on cultural equivalence above, the researchers then explains the differences between this study and those related studies. This study only focuses on analyzing the text using translation of cultural equivalence.

On the other hand, regarding to the previous study above, there is similarity and difference from this research. The similarity is from the theory that previous study applying theory from Baker and using the same novel of *Boemi Manusia*. Meanwhile, the difference discussed from the object and scope of the study of this research. From the data that the researchers has analyzed and found 20 data classified as noun in the novel of *Boemi Manusia* because the researchers is only focusing analyzed noun concepts in the novel. Meanwhile, in the previous study comes from Ardiansyah (2008) he was focused and analyzed words related to tools in *Boemi Manusia* novel. It means that, the researchers and Ardiansyah have different data and analysis to be discussed.

METHOD

Hatim and Munday (2004) define translation as the process of transferring a written text from source language (SL) to target language (TL). It means that, when translator translates words and sentences the translator has responsibility to understand the process of translation from source to target language that happens in *Boemi Manusia* into *This Earth of Mankind* novel. Equivalence at word level is gained by exploring the meaning of a

single word in the source language and replacing it with the TL word which expresses the same meaning as the word in the source language.

The concept may be a concrete object such as a type of food, or abstract such as a concept related to religious belief and social custom (Baker, 2018). A single word in the SL which consists of one morpheme can sometimes express a complex set of meanings, for example *pendopo* which express a complex meaning of a part of a house in term of form, usage, and culture.

Mildred L. Larson in his Meaning- Based Translation states that translation was described as the process of studying the lexicon, the grammatical structure, and the communication situation of the source language text, analyzing it in order to determinate the meaning (1984). Translation by paraphrase using a related word. This strategy is used when the concept expressed by the source item is lexicalized in the TL, but in a different form. It is also used to avoid repetition of certain word that results on unnaturalness of the TT.

There are several results of translation process namely loss of meaning, gain of meaning, wrong translation, and accurate translation. Each of them has their own definition. Their occurrence depends on several conditions related to the state of equivalence. It can be gained implicitly through the theory of translation equivalence by J.C. Catford that SL and TL are equivalent if their items must be relatable to (at last some of) the same features and substance (1965).

In this analysis the writers applied library research and qualitative method (Kuswoyo & Siregar, 2019). In a qualitative research, a researchers produces a narrative or textual description of the phenomena under study (Amelia, 2016; Novi & Gulö, 2021) since the data is concerned with developing explanation that focuses on description and interpretation (Suprayogi & Pranoto, 2020; Samanik & Lianasari, 2016). Library research is applied to conduct a research by collecting the data from books, and journal articles related to the analysis, in this case from *Boemi Manusia* and *This Earth of Mankind* novel by using the theory and concept from Baker (2008).

FINDINGS AND DISCUSSION

In this research, the writers show the analysis of equivalence at word level which means gained by exploring the meaning of a single word in the source language and replacing it with the TL word which expresses the same meaning as the word in the source language. Compared to previous studies and other relevant language works, the findings of this present study are supported (Putra & Qodriani, 2017; Rido, 2020; Sari & Gulö, 2019; Unggul & Gulö, 2017). The results are shown in the data below:

Datum 1

Nyai

SL: *Betul itu? Tanya Nyai padaku.* (p.16)

TL: *Is that so? Nyai asked me.* (p.29)

Nyai in *Kamus Besar Bahasa Indonesia* means a woman who is not or already married and a call for a woman who is older than the person who calls. The meaning of the word *Nyai* is to characterize Ontosoroh as Annelies mother. The concept of *Nyai* is also from the SL or from the original novel. The concept of the word *Nyai* which comes from the SL from the original novel illustrates that *Nyai* has a high economic stratum which has abundant wealth and *Nyai* itself is not married which means only mistress. In the English version of the novel, the word *Nyai* cannot be translated because in TL itself there is no word *Nyai* but only occurs in the SL environment.

Datum 2

Sinyo

SL: *Aku harus panggil? Tuan? Sinyo?* (p.16)

TL: *Shall i call you? Sir? Sinyo?* (p.29)

Sinyo in *Kamus Besar Bahasa Indonesia* defined as an unmarried boy “European or European breed”. In the colonial period the term *Sinyo* was defined as a boy from a European or a European breed and at that time the term *Sinyo* was specifically for boys from the Dutch and Indonesian breed, at that time they were also distinguished from the two Dutch parents who did not want to be generalized with the natives.

Datum 3

Kemben

SL: *Apakah mereka berkemben* (p.23)

TL: *Were they wearing breast-cloths* (p.35)

Kemben or *kemban* in *Kamus Besar Bahasa Indonesia* defined as a bandage and women's breast-cloth. *Kemben* is traditional dress from Java and Bali. The researchers found the word *kemben* when Minke's character and Annelies went to farm and in that farm they were seen some women wearing *kemben*. *Kemben* could be in the form of a piece cloth that warps around the women body, either plain cloth, batik, that covers the chest around woman's body. The concept of *kemben* it becomes problematic because common in SL environment, but the *kemben* word did not exist in TL environment. The concept of *kemben* also is to characterize Nyai Ontosoroh because she is everyday wearing *kemben* as her dress.

Datum 4

Bendi

SL: *Pernah melihat bendi sebgagus itu* (p.27)

TL: *Have you ever seen such a beautiful buggy* (p.38)

Bendi in *Kamus Besar Bahasa Indonesia* defined as a two wheeled carriage drawn by a horse. Meanwhile, *Buggy* in *Merriam Webster* a light one-horse carriage made with two wheels in England with four wheels in the U.S. or a small cart or truck for short transportations of heavy materials. *Bendi* is very common in Java at that time.

Datum 5

Wayang

SL: *Dalam cerita wayang* (p.34)

TL: *Priest in a wayang performance* (p.44)

Wayang in *Kamus Besar Bahasa Indonesia* defined as an imitation puppet made of leather or wood carvings which can be used to portray a character in traditional drama performances such as *Balinese*, *Javanese* and *Sundanese* usually played by someone called a *Dalang* or a person who played. Meanwhile, in *Javanese Dictionary* the word *Wayang* means shadow.

Datum 6

Ambin

SL: *Diatas ambin kayu tanpa spre* (p.47)

TL: *On a wooden divan, without a sheet* (p.57)

Ambin or *amben* in *Kamus Besar Bahasa Indonesia* defined as long low stool for sitting or lying down and the bed is made of boards without mosquito nets. In *Javanese Dictionary* the word of *Ambin* or *amben* comes from the Javanese language which means halls. Namely a small bed which is usually made of wood or bamboo, at that time some people from the village has *ambin* or *amben*. The concept of *ambin* or *ambin* here different with a wooden divan meanwhile divan is for lying down or sleep and accommodate two people but *ambin* or *amben* in source language environment only accommodate one person and *ambin* or *amben* at that time the owner of *ambin* put the *ambin* or *amben* in the outside of the house or in the front of the house to take a rest or to sit down by people who come to the house.

Datum 7

Guna-guna

SL: *Aku tak percaya pada guna-guna* (p.48)

TL: *I dont believe in black magic* (p.58)

Guna-guna in *Kamus Besar Bahasa Indonesia* means a spell love to attract someone heart through black magic. On the other hand, there is the similar word "mantra". *Mantra* in *Cambridge Dictionary* a word or sound that is believed to have a special spiritual power and a personal mantra is sometimes repeated as an aid to meditation or prayer. Meanwhile, black magic in *Cambridge Dictionary* is a type of magic that is believed to use evil spirits (people who cannot be seen) to do harmful things.

Datum 8

Tjoet

SL: *Seorang panglima Aceh Tjoet Ali* (p.52)

TL: *An Acehnese commander Tjoet Ali* (p.61)

Tjoet or *Cut* (read: *chuut*) in *Kamus Besar Bahasa Indonesia* defined as a nobility or princess from Aceh. The concept of *Tjoet* can only be carried by woman who has purely noble lines or descendants of the queen and

king from Aceh. This title will usually continue to be passed down to the children and grandchildren on the condition that woman who has *Tjoet* marry with *Teuku* (a man who has a noble line) if not the title will stop on her and cannot be passed on to the next generation. This title of cut describes a woman who is elegant, charming, firm, and can build household well.

Datum 9

Mas

SL: *Apa mas lebih suka kalo aku berbahasa jawa* (p.57)

TL: *Does mas prefer i speak Javanese?* (p.65)

The concept of *mas* become problematic because it deals with habit in Indonesian society or source language environment some of people in Indonesia call *mas* who are older or younger and initially this happened in Javanese but developed in almost areas in Indonesia because the Javanese are widely spread in almost in this country (Indonesia). Different with another country like U.S. if someone wants to ask for help they just say *sir* or *mam* but in source language environment they usually call *mas* to ask for help even they do not know with that someone.

Datum 10

Raden

SL: *Aku seorang Raden mas* (p.111)

TL: *I am a Raden Mas* (p.116)

According to *Salihara.org* (2012), the word “*raden*” comes from the word *rahadian* or *roh* means spirit of *sukma* or great, noble. The word *raden* is also equal to *radin* or *rasa* (feeling). The word *raden* also refers to the word *radya* which means country and palace. This royal noble referred to the aristocrats of princess in Java. From the concept *raden* above the researchers cannot find the equal meaning because is absent in target language environment they just know for royal noble in the target language is only princess and prince.

Datum 11

Pendopo

SL: *Mari sahaya antarkan ke pendopo* (p.115)

TL: *Allow your servant to escort you to the visitor's gallery* (p.121)

Pendopo in *Kamus Besar Bahasa Indonesia* defined as a large building (without borders or a partition), located at the front of the house provided for meetings, equipment, and other needs related to people needs. According to *Bombastis.com* (2020) generally, the concept of the visitor's gallery (*pendopo*) is in the form of a rectangle extending from the sides of the house. This visitor's gallery is also build without barriers on all four sides. This symbolizes an open attitude to the owner of the house and to anyone who wants to come. The visitor's gallery is usually built higher than the yard.

Datum 12

Bupati

SL: *Jadi aku akan dihadapkan pada Bupati* (p.115)

TL: *So Iam being brought before the Bupati* (p.121)

Bupati in *Kamus Besar Bahasa Indonesia* defined as a position designation or the highest court employee in Javanese culture. According to *Bloranews.com* (2019) *Bupati* is very interesting official in Javanese history. They were very much synonymous with the original political tradition and the old kingdom but they were also heavily influenced by European interference. Whenever there is a shift in the situation of society in a place, changes in colonial attitudes and policies are all reflected in the social and political changes of the regent government.

Datum 13

Kanjeng

SL: *Sahaya tuanku Gusti Kanjeng Bupati* (p.118)

TL: *My master honored lord Bupati* (p.123)

Kanjeng in *Kamus Besar Besar Bahasa Indonesia* defined as a rank or title given by the Sultan of Yogyakarta to a person in the rank of *Bupati* (regent). According to *Glosarium.org* (2019), *Kanjeng* is a title given to someone who has a high position in Java. There are many meanings to translate the word *Kanjeng*. There are

those who interpret *Kanjeng* at the level of nobility in the palace environment, but this meaning is incorrect. Etymology the word *Kanjeng* comes from “*kang ajeng*” or who is in front of priest, leaders, and rulers.

Datum 14

Gamelan

SL: *Ayahanda telah mendatangkan gamelan terbaik* (p.126)

TL: *Father had brought the best gamelan* (p.131)

Gamelan in *Kamus Besar Bahasa Indonesia* is a Javanese musical instrument (Sundanese and Balinese), consisting of saron, bonang, fiddle, drum, and gong. According to *Tribunnewswiki.com* (2019), the meaning of *gamelan* comes from the word “*gamel*” which in Javanese means hitting or beating. Meanwhile, at the end of the word there is affix “*an*” which functions to form a noun. That way we can interpret the meaning of *gamelan* as a collection of several musical instruments that are played beating. *Gamelan* in Java generally used to accompany an art such as *wayang kulit* and traditional dance performance.

Datum 15

Janur kuning

SL: *Daun beringin dan janur kuning* (p.127)

TL: *Banyan tree leaves and greenish-yellow* (132)

Janur kuning or greenish-yellow in *Kamus Besar Bahasa Indonesia* defined as a young yellow coconut leaves. Meanwhile, in *Vocabulary.com Dictionary* Greenish-yellow is a shade of yellow tinged with green. On the other hand in source language environment *Janur kuning* is coconut leaves and different with greenish-yellow sometimes leaves or other things. Based on the concept and function *Janur kuning* is to use for wedding ceremony but at that time *Janur Kuning* not only for wedding ceremony also for Javanese events and traditions.

Datum 16

Puadai

SL: *Akan naik ke puadai pengantin P.127*

TL: *To ascend the wedding throne* (p.132)

Puadai in *Kamus Besar Bahasa Indonesia* defined as a stretch (mattress, mats) where the king and queen and the bride and groom sit side by side. In the novel, there is *Puadai* word refers to Minke wanted to seat between officials and Bupati (regents) and others. Generally *Puadai* is a seat for a wedding ceremony and its place is in front of the middle, there is bride and groom in the wedding ceremony. It means that, between *Puadai* and wedding throne is equal because the concept and functions from both source and target language environment are similar.

Datum 17

Tayub

SL: *Dan tayub berlangsung sampai pagi* (p.131)

TL: *And the tayub dance continued until morning* (p.136)

Tayub in *Kamus Besar Bahasa Indonesia* defined as a traditional dance performance by men and women accompanied by *gamelan* and *tembang*, usually to enliven a party (marriage or wedding ceremony and so on. Meanwhile, *tembang* is the lyric sung into a song.

Datum 18

Blangkon

SL: *Yang bertopi diatas blangkonnya* (p.133)

TL: *Wearing hats over their blangkon* (p.137)

Blangkon in *Kamus Besar Bahasa Indonesia* defined as a cloth that is neatly shaped as a cap. According to *antarjiwa.wordpress.com* (2013) *blangkon* is a part of Javanese traditional clothing that is used as a head covering for men as protection from sunburn or cold air. For the Javanese, the head, hair and face are the crown, the most important and honorable part of the human body, which must always be protected and cared for. Most Javanese people used to lengthen their hair but did not let it fall apart.

Datum 19

Peci

SL: *Ia berpici tak bersandal* (p.179)

TL: *He wore a peci, but was not wearing sandals* (p.185)

Peci/peci in *Kamus Besar Bahasa Indonesia* defined as a head covering made of cloth and tapered at the front and back. *Peci* is also a symbol that is identical to the Indonesian people. In ancient times the cap was usually used by religious leaders and Muslim men or a tool for worship. But at the time in Soekarno era, the first president of Indonesia, the president claimed that *Peci* is a symbol and state identity that must be used by the Indonesian people, especially men, that is the concept and function of *Peci*.

Datum 20

Ndoro

SL: *Ndoro Tuan, biarkan saya duduk* (p.181)

TL: *Ndoro Tuan, allow me to just sit here* (p.186)

Ndoro in *Kamus Besar Bahasa Indonesia* defined as a greeting for high noble or employer in Javanese society. *Ndoro* if interpreted in Indonesian is sir. It is called lord in ancient times was a really rich man. Have servants and ride horses. And not only that, those who were called *Ndoro* at that time were people who had royal ancestry. Therefore, there are *Ndoro Mas* and *Ndoro Ajeng*. *Ndoro Mas* for male nobles and *Ndoro Ajeng* for female nobles. But *Ndoro* in the past was not like *Ndoro* or the master in this era. The old *Ndoro* was a good *Ndoro* and was able to respect his subordinates but still maintained his authority. Actually from the concept the word *Ndoro* only for high noble in Javanese but from the novel there is a shift in meaning because from the history of the novel one of character talked with someone who did not know and he was used *Ndoro* for a polite greeting. The word *Ndoro* can illustrate Lord so that the readers may have understood of the concept related to setting in the novel of *This Earth of Mankind*. These used of language found and discussed are in line with other findings related to cultural aspects, translation, and other relevant topics in linguistic issues (Evayani & Rido, 2019; Lestari & Wahyudin, 2020; Mahendra & Amelia, 2020; Pranoto & Afrilita, 2018).

CONCLUSION

After conducting the analysis on the data collected, the researchers concluded that there were a number of words and concepts that existed only in the Indonesian language. To transfer these concepts into the target language, there were some strategies used. First, some were translated using similar cultural concepts. Second, some were translated using borrowing strategy in order to preserve the cultural values and concepts conveyed by the Indonesian words. Along with those strategies applied, there were also consequences such as difference in concepts and lost of cultural implications in the target language.

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