

CHAPTER IV

CONCLUSION

Based on the data that has been analysed, it can be concluded that the translation of terms with local nuances related to daily activities in the novel involves various cultural categories and translation procedures. The cultural elements found cover a wide range of Newmark's cultural categories, including ecology (e.g., daun ontar, anis merah) material culture (e.g., mukena, sajadah, tikar, rambut cepak), social culture (e.g., kucing-kucingan, sontoloyo, plong), and organizations, customs, and ideas (e.g., kenduri, bule, resi). These elements reflect the rich cultural context of the source text and present significant challenges for translators, particularly in conveying culture-specific meanings to target language audiences with different cultural knowledge.

To overcome this challenge, translators apply various translation procedures, such as paraphrase, synonymy, functional equivalence, cultural equivalent, descriptive equivalent, modulation, literal translation, reduction and expansion, and couplet. Each of them is chosen based on the context and communicative function of the original expression whether to lean towards the source language or lean towards the target language. In most cases, translators prioritize readability for the target audience while trying to maintain the communicative intent of the source language. However, some local nuances of Indonesian culture were lost or replaced due to the cultural gap between the source and target languages.

Overall, the translator has shown efforts to mediate cultural meanings and maintain the expressive power of the original text. However, not all cultural items

are conveyed appropriately, even almost experiencing a shift. The findings highlight the importance of intercultural bridges as well as contextual sensitivity in literary translation, whose goal is not only to translate words but also to transfer views and life experiences embedded in the source culture.