

**CULTURAL TERMS IN INDONESIAN CHILDREN’S STORIES: A
STUDY OF *HARI ISTIMEWA SUWIDAK LORO* AND *MAU MASAK APA,
LINTANG?***

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ABSTRACT

This study examines how Indonesian cultural identity is represented and rendered in two children’s narratives, *Hari Istimewa Suwidak Loro* and *Mau Masak Apa, Lintang?*, through the identification of culture-specific lexical items and the translation strategies applied, based on Newmark’s (1988) framework. The findings indicate that material culture—particularly culinary references such as *botok*, *klepon*, and *serabi*—is the most prevalent category, followed by social culture, which includes kinship terms and communal practices. These categories reflect the translators’ emphasis on tangible and relational aspects of Indonesian life, suggesting that food and familial terms serve as culturally resonant vehicles for transmitting values and traditions to young readers. Six translation strategies were identified, with functional and cultural equivalence being the most frequently employed, indicating a prioritization of accessibility. Meanwhile, transference and amplification were used to preserve cultural specificity. These findings underscore the role of translation in mediating cultural representation and enhancing cross-cultural understanding through children’s literature.

Keywords: Cultural terms, Translation procedures, Children’s literature, Indonesian short stories, Newmark’s framework

ABSTRAK

Penelitian ini mengkaji representasi budaya Indonesia dalam dua cerita anak, Hari Istimewa Suwidak Loro dan Mau Masak Apa, Lintang?, dengan fokus pada istilah leksikal budaya dan strategi penerjemahan yang digunakan berdasarkan kerangka teori Newmark (1988). Hasil analisis menunjukkan bahwa budaya material—terutama istilah kuliner seperti botok, klepon, dan serabi—merupakan kategori paling dominan, diikuti oleh budaya sosial yang mencerminkan hubungan kekerabatan dan praktik komunal. Enam strategi penerjemahan diidentifikasi, dengan equivalensi fungsional dan kultural sebagai strategi yang paling sering digunakan, menunjukkan upaya untuk menjaga keterbacaan bagi pembaca anak internasional. Sementara itu, strategi transferensi dan amplifikasi digunakan untuk mempertahankan kekhasan budaya. Temuan ini menyoroti peran penting penerjemahan dalam menjembatani pemahaman lintas budaya melalui sastra

anak.

Kata Kunci: Istilah budaya, Prosedur penerjemahan, Sastra anak, Cerita pendek Indonesia, Kerangka Newmark.

A. INTRODUCTION

The vast use of digital platforms has significantly increased the accessibility of children's literature, allowing young readers to explore narratives from diverse cultural backgrounds. *Literacy Cloud*, a global digital platform, provides free access to children's narratives, including those from Indonesia. These narratives do not merely entertain; they are designed to promote local culture, enhance cross-cultural understanding, and raise students' awareness of literature and cultural diversity. Because they are highly accessible and widely read by children worldwide, the accuracy and quality of their translations play a crucial role in shaping how Indonesian cultural heritage is perceived internationally. This creates a pressing need to examine how culturally specific lexical items are rendered, as these lexical items strongly influence readers' interpretations of the source culture.

Translating cultural terms presents unique challenges because many of these lexical items lack direct equivalents in the target language (Molina & Albir, 2002). When cultural terms are not carefully rendered, the target readers may fail to grasp the original meaning or, worse, misunderstand the cultural values embedded in the text. Conversely, well-rendered cultural elements can bridge cultural gaps and foster greater intercultural appreciation (Munday, 2016). Children's literature is especially sensitive in this regard because young readers are at a formative stage in developing their understanding of global cultures (Lathey, 2016). Thus, translation has long-term implications for shaping cultural perceptions.

Various scholars have examined strategies for translating cultural lexical items in different genres, such as folktales, novels, and films (Prasetyo, 2022; Wijayanti, 2021). These studies generally focus on identifying translation techniques and their impact on meaning transfer. However, research on the translation of Indonesian children's literature, particularly texts disseminated through international digital platforms, remains limited. Given that platforms like *Literacy Cloud* reach a vast global audience, this lack of research leaves a significant gap in understanding how Indonesian cultural heritage is represented through translation. Addressing this gap is important not only for translation studies but also for cultural preservation and education. Previous research by Kuncara (2015) on the translation of cultural terms in *Laskar Pelangi* revealed that while cultural categories such as ecology, material, and social culture were well-represented, the translation strategies employed often compromised readability and acceptability. His findings underscore the importance of balancing cultural preservation with accessibility—an issue that this study also addresses in the context of children's literature.

To analyze cultural term translation systematically, this study applies Newmark's (1988) theoretical framework, which provides two key components: (1) a classification of cultural lexical items into five categories—ecology, material culture, social culture, organizations, and gestures or habits—and (2) a set of

translation strategies, including cultural equivalence, descriptive translation, and adaptation. By using this framework, it becomes possible to identify the strategies employed by translators and to evaluate how effectively they render cultural meanings across languages.

B. LITERATURE REVIEW

Translation plays a vital role in bridging cultural and linguistic gaps, especially in literary works that carry deep cultural values. In children's literature, translation is even more significant because it introduces young readers to diverse traditions, beliefs, and lifestyles from around the world. However, translating cultural terms presents unique challenges, as these terms are often deeply rooted in the source culture and may lack direct equivalents in the target language (Newmark, 1988). To address these challenges, translators and researchers rely on established theoretical frameworks that help identify cultural terms and determine suitable translation strategies. This section discusses the theories that form the foundation of the present research. First, Newmark's classification of cultural terms is presented to explain how cultural elements in literary texts can be systematically identified and categorized. Second, Newmark's translation procedures are explored to understand the strategies used by translators to render these cultural terms in ways that are accurate and meaningful for target readers. These theories are crucial to this study, which examines how Indonesian cultural values are translated in two children's stories available on *Literacy Cloud*.

1. Classification of Cultural Terms

The translation of cultural terms is one of the most challenging aspects of literary translation because these terms are deeply embedded in the traditions and practices of a particular society. Newmark (1988) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (p. 94). Unlike universal terms such as die, live, star, or mirror, which are easily understood across languages, cultural terms like *monsoon*, *batik*, or *wayang* often lack direct equivalents in the target language (TL). These differences highlight the importance of careful translation to ensure that cultural meanings are conveyed accurately and meaningfully to the target audience. To help translators and researchers systematically identify and analyze these cultural elements, Newmark (1988) introduces five main categories of cultural terms:

a. Ecology

This includes terms related to flora, fauna, climate, geographical features, and natural phenomena, such as savanna, tundra, or paddy field (Newmark, 1988, p. 95). In Indonesian children's literature, ecological references such as *kelapa muda* (young coconut) and *janur* (coconut leaves) connect narratives to traditional food preparation and ceremonial customs. Translating these terms poses challenges because ecological concepts are deeply embedded in local knowledge systems and may lack direct equivalents in the target language. Recent studies highlight that ecological terms should be translated carefully to keep cultural and environmental values visible for readers (Zhao & Geng, 2024).

b. Material Culture (Artefacts)

Material culture refers to tangible objects and products, such as food, clothing, housing, and transportation, which represent a society's lifestyle. Examples include traditional garments like *kebaya* or food items like *ketupat* (Newmark, 1988, p. 95). In Indonesian children's stories, terms such as *botok*, *klepon*, and *serabi* highlight culinary traditions. Translating these items is challenging because they often lack direct equivalents in English. Strategies like transference or descriptive equivalents (e.g., "*klepon*, a sweet rice ball filled with palm sugar") help maintain authenticity while ensuring clarity. Recent research emphasizes that food-related terms are powerful cultural markers and should be preserved to promote intercultural understanding (Sari, 2023).

c. Social Culture

Social culture involves customs, leisure activities, and societal norms that shape the interactions within a community, such as traditional dances or festivals (Newmark, 1988, p. 95). In Indonesian stories, kinship terms such as *Ibu* (mother), *Bude* (aunt), and *Mbah* (grandmother) reflect respect and hierarchy. Translators often use cultural equivalents like "Mom" or "Aunt" for accessibility, but this can reduce cultural depth. Recent studies highlight that kinship terms are crucial for conveying relational values and should be translated carefully to avoid losing cultural nuance (Rahmawati, 2024).

d. Organizations, Customs, Activities, Procedures, and Concepts

This category covers political, administrative, religious, artistic, and institutional concepts, such as mosque, shadow puppetry, or democracy (Newmark, 1988, p. 95). In Indonesian stories, terms like *pengawal raja* (king's guard) and *panitia* (committee) show social organization. Translators often simplify or omit these terms for readability, but doing so can erase cultural context. Recent research stresses the importance of retaining institutional references to preserve authenticity in global narratives (Gu, 2024).

e. Gestures and Habits

Gestures and habits include non-verbal communication and behavioral norms unique to a particular society, such as bowing as a form of greeting or specific ways of showing respect (Newmark, 1988, p. 95). In Indonesian stories, *tersenyum setuju* (smiling in agreement) was translated as "gave a thumbs up," replacing a local gesture with a Western one for clarity. While this adaptation aids comprehension, it changes the cultural frame. Recent studies suggest that gestures should be adapted carefully to balance clarity and cultural nuance (Zhao & Geng, 2024).

This classification is directly relevant to the present research because the two selected Indonesian short stories—*Hari Istimewa Suwidak Loro* and *Mau Masa kapa, Lintang?*—are rich in cultural content. By categorizing the cultural terms found in these stories using Newmark's framework, this study aims to identify which aspects of Indonesian culture are most prominently featured and how they are represented for young, international readers through translation. This classification is particularly useful for this study, as it provides a clear framework for identifying and organizing the cultural elements embedded in the two Indonesian short stories under analysis.

2. Translation Procedures

Once cultural terms are identified, it is essential to examine how they are rendered into the target language. Translators often face challenges when dealing with words or expressions that carry meanings specific to the source culture. To address these challenges, Newmark (1988) proposes a comprehensive set of translation procedures, which are operational techniques applied to sentences and smaller units of language. These procedures are particularly useful for culturally bound terms, allowing translators to decide whether to preserve, adapt, explain, or replace cultural elements in the translation. They provide a systematic framework for analyzing translation strategies and will serve as the main coding reference in this study. The following are the major translation procedures as described by Newmark (1988, pp. 81–91), along with explanations and examples relevant to literary texts such as children’s stories.

a. Transference

Transference is the direct transfer of a source language (SL) word into the target language (TL) without any modification. It is commonly used for names of places, people, traditional foods, or culturally unique items that have no direct equivalent in the TL (Newmark, 1988, p. 81).

Example: The Indonesian term *batik* is transferred directly as *batik* in English, allowing readers to encounter the original cultural concept. This procedure is particularly helpful when the translator wishes to maintain the authenticity of the source culture, though it may sometimes require additional explanation to ensure comprehension.

b. Naturalization

Naturalization is closely related to transference but involves adapting the borrowed term to fit the phonological or morphological rules of the TL (Newmark, 1988, p. 82). This adjustment makes the term more familiar to target readers while retaining its original identity. For instance, the Indonesian term *wayang* could be naturalized into English by adjusting pronunciation or spelling slightly, though the cultural essence remains the same. This procedure is often seen when borrowed words become integrated into the TL over time.

c. Cultural Equivalent

Cultural equivalent involves replacing an SL cultural term with a TL term that evokes a similar effect or understanding for the target audience (Newmark, 1988, p. 83). While this method may not be precise, it helps readers quickly grasp the general meaning of the term. An Indonesian children’s game such as *gundu* might be translated as “marbles,” which is familiar to English-speaking readers even though the exact rules may differ. This approach is particularly effective for children’s literature, where accessibility is crucial, but it risks oversimplifying or misrepresenting the source culture.

d. Functional Equivalent

Functional equivalent, also called neutralization, focuses on explaining the **function** of the SL term rather than providing a culturally specific equivalent (Newmark, 1988, p. 83). This approach deculturalizes the term, making it more accessible to readers unfamiliar with the source culture.

Example: The Indonesian term *ketoprak*, a traditional dish, could be translated functionally as “a traditional mixed vegetable and tofu salad with peanut sauce.”

While this method enhances comprehension, it may reduce the cultural richness of the text.

e. Descriptive Equivalent

Descriptive equivalent provides a **description** of the cultural term's meaning within the translation (Newmark, 1988, p. 83). It is particularly useful when the SL term is completely unfamiliar to TL readers.

Example: *Ketupat* can be translated as “rice cakes wrapped in woven palm leaves,” giving readers a clear mental image of the object. This method ensures clarity and is often used in children's literature to introduce young readers to new cultural concepts.

f. Through-Translation

Through-translation is a literal rendering of the components of a multi-word SL term or expression into the TL (Newmark, 1988, p. 84). It is commonly applied to institutional names, idioms, or collocations. The Indonesian phrase *Kementerian Pendidikan dan Kebudayaan* is translated as “Ministry of Education and Culture.” This procedure maintains structural transparency but may sometimes sound unnatural if the literal meaning does not align with TL norms.

g. Synonymy

Synonymy involves using a near equivalent in the TL when there is no exact match for the SL term (Newmark, 1988, p. 84). It is often used for less significant lexical items where exact precision is not required. The Indonesian term *ceria* might be translated as “cheerful” or “happy,” depending on the context. This procedure helps maintain fluency and readability, especially in literary texts aimed at young readers.

h. Modulation and Shifts (Transpositions)

Modulation and shifts involve changing the perspective or grammatical structure of the SL term to achieve naturalness or clarity in the TL (Newmark, 1988, p. 85). The Indonesian passive sentence “*Lintang diterbangkan oleh angin*” might be modulated into English as “The wind carried Lintang away” to sound more natural. These adjustments are essential for maintaining idiomatic flow while preserving meaning.

i. Recognized Translation (Labeling)

Recognized translation refers to the use of a standard, established equivalent for institutional terms or technical vocabulary (Newmark, 1988, p. 89). Labeling, on the other hand, provides a temporary translation enclosed in quotation marks when no recognized term exists. *Example:* *Badan Perencanaan Pembangunan Nasional* is translated as “National Development Planning Agency,” which is the officially recognized English equivalent. This approach ensures consistency and accuracy when dealing with formal terminology.

j. Componential Analysis

Componential analysis breaks a complex SL term into its semantic components, which are then translated into TL elements (Newmark, 1988, p. 90). *Example:* The Indonesian word *gotong royong* can be rendered as “mutual cooperation within a community,” explaining its layered meaning. This procedure is valuable for translating culturally rich terms that cannot be captured by a single word.

k. Reduction and Expansion

Reduction involves shortening or simplifying the SL term, while expansion involves adding information to clarify meaning for the TL reader (Newmark, 1988, p. 91). *Example:* The Indonesian phrase *sampah rumah tangga* may be reduced to simply “garbage” in English, while the term *lebaran* might be expanded to “Eid al-Fitr, a festival marking the end of Ramadan.” Both strategies help ensure clarity and reader engagement, especially in texts for children.

l. Couplet, Triplet, or Quadruplet

Couplets combine two procedures, while triplets and quadruplets combine three or four, to handle a single cultural term (Newmark, 1988, p. 91). *Example:* The term *batik* could be transferred directly (transference) and followed by a short description (descriptive equivalent): “batik, a traditional Indonesian patterned cloth.” This flexible approach is commonly used for complex cultural items.

m. Notes, Additions, and Glosses

When the cultural meaning cannot be integrated naturally into the main text, the translator may add footnotes, parenthetical notes, or glosses to provide extra information (Newmark, 1988, p. 91). *Example:* The translator might add a footnote explaining the historical significance of *Wayang Kulit* for readers unfamiliar with Indonesian puppetry. This strategy is particularly useful for educational texts and children’s literature, where the goal is to inform as well as entertain. These procedures are particularly relevant to this study because they provide a structured framework for analyzing how cultural terms are translated in the selected short stories. By applying these categories, the researcher can systematically determine whether the translator chose to preserve the source culture (e.g., through transference or descriptive equivalents) or adapt it for target readers (e.g., through cultural or functional equivalents). This analysis not only identifies the dominant strategies used but also reveals how translation choices affect the visibility of Indonesian cultural heritage in global children’s literature. At the same time, the analysis of translation procedures reveals how the translator navigates cultural differences to make the stories accessible to young international readers. Together, these theories support the study’s aim of examining how Indonesian culture is represented and communicated through children’s literature.

C. METHODS

This study uses a qualitative descriptive design to analyze the translation of cultural terms in two Indonesian short stories, *Hari Istimewa Suwidak Loro* and *Mau Masak, Apa?*, available on *Literacy Cloud*. A qualitative descriptive approach is appropriate because it allows for an in-depth exploration of cultural meanings and translation strategies without manipulating variables (Creswell, 2014). The purpose is to describe the types of cultural terms present in the stories and to examine how translators render these culturally specific items into English using Newmark’s (1988) framework of cultural term classification and translation procedures. The data for this study consist of words, phrases, and expressions representing cultural terms in the source texts and their English translations. Data were collected through document analysis, which involves systematically

reviewing and interpreting texts to identify patterns and meanings (Bowen, 2009). The researcher carefully read both the Indonesian and English versions of the stories, identified cultural terms, and organized them in a data table. These terms were then grouped according to Newmark's five cultural categories: ecology, material culture, social culture, organizations/customs/ideas, and gestures/habits. To illustrate the analysis process, several examples are provided. For instance, the term *botok* in the source language (SL) was retained as *botok* in the target language (TL) using the transference procedure, preserving cultural authenticity. Similarly, *bumbu-bumbu* was translated as herbs through functional equivalence, simplifying a complex spice mix for readability. These examples demonstrate how translation strategies vary between preserving cultural specificity and prioritizing comprehension for international readers.

The data analysis followed two stages. First, the identified terms were classified into the appropriate cultural categories. Second, the translation of each term was analyzed to determine the translation procedure applied, such as transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, or couplets (Newmark, 1988, pp. 81–91). This analysis provided insights into whether the translator chose to preserve, adapt, or neutralize cultural elements for international audiences. The findings were then interpreted to reveal patterns in the representation of Indonesian culture in children's literature and to identify the dominant procedures used in translating cultural terms.

D. FINDINGS AND DISCUSSIONS

This section presents the findings of the study and discusses their significance in addressing the research questions. The findings are organized into two main parts. The first section analyzes the classification of cultural terms identified in the two short stories, *Hari Istimewa Suwidak Loro* and *Mau Masak Apa, Lintang?*, based on Newmark's (1988) classification. The second section examines the translation procedures used to render these cultural terms into English. Following the presentation of findings, the discussion interprets the results of the study's objectives, highlighting how translation decisions shape the representation of Indonesian culture in children's literature.

1. Classification of Cultural Terms in both stories

The analysis identified a variety of cultural terms across the two stories, which were categorized using Newmark's (1988) five cultural categories: ecology, material culture, social culture, organizations and customs, and gestures or habits. This classification is essential for answering research problems which explores the types of cultural terms embedded in the narratives. The results reveal that material culture is the most dominant category, followed by social culture, while ecology, organizations and customs, and gestures or habits appear less frequently. This pattern suggests that the stories emphasize visible and tangible aspects of culture, such as food and family relationships, which are more accessible to young readers.

Ecology

Ecological terms involve references to plants, animals, and natural resources integral to daily life and cultural practices (Newmark, 1988). Although this category is less prominent, it highlights the deep connection between nature and Indonesian

cuisine. In *Hari Istimewa Suwidak Loro*, the term *kelapa muda* is translated as *coconut*. In the source language, *kelapa muda* specifically refers to young coconuts with tender flesh and sweet water, valued both in cooking and rituals. By simplifying it to “coconut,” the translation loses ecological and cultural nuance, making it less distinct to TL readers.

Similarly, in *Mau Masak Apa, Lintang?*, the term *janur* is rendered as *coconut leaves*. *Janur* has specific cultural importance, as it is often used for wrapping food or making decorations for festivals. While the translation is accurate, it does not fully convey these connotations. In the same story, *bebek* is translated directly as *ducks*, which is straightforward because it has a clear TL equivalent. Although few in number, these ecological terms reflect how natural resources sustain cultural practices, particularly food preparation, linking the environment to daily life and traditions.

Material Culture

Material culture, encompassing food, utensils, clothing, and other tangible objects, is the most frequently occurring category. Its prominence shows how concrete cultural symbols—especially traditional dishes—serve as an engaging entry point for young readers.

Hari Istimewa Suwidak Loro

The story contains several terms related to cooking and food preparation.

- “*Ia membuat botok*” → “*She made botok.*” *Botok*, a Javanese dish of grated coconut and spices steamed in banana leaves, is retained through transference to preserve its authenticity. While this exposes readers to a unique cultural element, the lack of description may hinder comprehension for those unfamiliar with the dish.
- *Bumbu-bumbu* → *Herbs* This functional equivalent simplifies a complex blend of spices, sacrificing cultural richness for clarity.
- *Daun kemangi* → *Basil leaves* While “basil” approximates the meaning, it cannot fully replicate the flavor and cultural context of *kemangi*.
- *Wajan* → *Pan* Simplified to a universal term, losing the specificity of Indonesian cooking tools.
- *Parutan kelapa* → *(Omitted)* The omission of “grated coconut” removes important detail about traditional food preparation.

Mau Masak Apa, Lintang?

Material culture is even more prominent in this story, which revolves around cooking traditional snacks:

- *Klepon* → *Klepon*. A sweet rice ball filled with palm sugar, retained through transference to highlight cultural uniqueness. *Serabi* → *Serabi* A traditional pancake-like snack, untranslated to emphasize authenticity.
- *Tiwul* → *Tiwul*. A cassava-based staple food, highlighting regional diversity.
- *Kue clorot* → *Clorot cake*. This couplet combines transference (*clorot*) with a descriptor (*cake*) to balance authenticity and clarity.
- *Bakul* → *Basket*. Simplified using a functional equivalent for easier understanding.

The frequent use of food-related terms demonstrates that cuisine acts as a cultural bridge, making Indonesian traditions relatable and engaging for young readers. This supports the research problem by showing that tangible culinary items are the primary vehicles for conveying cultural identity.

Social Culture

Social culture refers to terms related to family roles, relationships, and communal life. It is the second most common category, underscoring the importance of interpersonal bonds and collective traditions in Indonesian society.

Hari Istimewa Suwidak Loro

- *Tuan Putri* → *Princess*
Simplifies a specific royal title, making it familiar to TL readers but reducing cultural depth.
- *Bapak kepala desa* → *Village head*
Omits the honorific *Bapak*, which signifies respect and authority.
- *Pesta istana* → *Party*
Flattens the grandeur implied by a palace celebration.

Mau Masak Apa, Lintang?

- *Ibu* → *Mom*
- *Bude Yuni* → *Aunt Yuni*
- *Mbah Sum* → *Grandma Sum*
- *Mbak Ranti* → *Miss Ranti*

These translations use cultural equivalence to clarify family relationships for young readers but cannot fully capture the nuanced hierarchy of Indonesian kinship systems. For instance, *Mbak* conveys warmth and respect, which “Miss” lacks. *Lomba memasak* (SL) *Cooking competition* (TL) communicates the idea of a contest but omits the festive, community-centered connotation of *lomba*. Social culture terms reveal how translators adapt relational dynamics to ensure readability. While this promotes accessibility, it domesticates the original cultural context, potentially diluting Indonesian social values.

Organizations and Customs

This category includes references to institutions and formal structures. Though relatively rare, these terms highlight communal organization. In *Mau Masak Apa, Lintang?*, *panitia* (event committee) is omitted entirely, appearing only indirectly in dialogue such as “*one judge said...*”. This omission simplifies the narrative but removes insight into how events are managed in Indonesian villages. In *Hari Istimewa Suwidak Loro*, *pengawal raja* is translated as *king’s guard*, a literal equivalent that prioritizes clarity but lacks historical resonance. The scarcity of this category suggests that institutional elements are backgrounded, keeping the focus on personal and domestic themes suitable for children’s literature.

Gestures and Habits

Gestures and habits involve nonverbal behaviors or traditional practices. Initially, this category appeared absent, but further analysis revealed a significant example in *Mau Masak Apa, Lintang?*. The source text reads: “*Mbah Sum tersenyum setuju,*” literally “*Grandma Sum smiled in agreement.*” In Indonesian culture, a smile or nod often serves as a subtle sign of approval. In the target text,

this becomes “*Grandma Sum gave Lintang a thumbs up.*” The translator replaces the culturally specific gesture with a Western equivalent that young readers would immediately recognize as approval. This adaptation demonstrates how translators act as cultural mediators, ensuring meaning is preserved while adjusting the cultural frame. Though this is the only instance of its kind, it highlights how even subtle behaviors require thoughtful cultural interpretation.

Based on the findings of the analysis of both stories, material culture dominates, especially through food-related terms like *botok*, *klepon*, and *serabi*. Social culture is also prominent, reflecting Indonesia’s emphasis on family and community. Ecology, organizations, and gestures appear less frequently but still contribute to cultural depth. This finding shows that the translators foreground tangible symbols of Indonesian culture, making the stories relatable to young international readers while promoting cultural awareness.

2. Translation Procedures

The second stage of analysis examined the translation procedures used to render these cultural terms into English, based on Newmark’s (1988) model. Six main procedures were identified: transference, functional equivalence, cultural equivalence, couplet, reduction or omission, and descriptive equivalent (amplification). These procedures reveal how translators balance authenticity and accessibility, deciding whether to preserve the source culture or adapt it for the target audience.

Transference

Transference occurs when an SL term is carried directly into the TL without translation. It is often used for culturally unique items with no direct TL equivalent.

Data 1:

- *Hari Istimewa Suwidak Loro: Botok* → *Botok*
- *Mau Masak Apa, Lintang?: Klepon* → *Klepon*

By retaining these terms, the translator preserves cultural specificity, introducing readers to authentic Indonesian food names. However, without added context, readers unfamiliar with Indonesian cuisine may struggle to visualize these dishes, risking comprehension gaps. This strategy aligns with foreignization (Venuti, 1995), emphasizing cultural visibility over ease of understanding.

Functional Equivalence

Functional equivalence replaces a culturally specific SL term with a more general TL term that describes its function or purpose.

Data 2:

Bumbu-bumbu → *Herbs*

These translations aid comprehension but reduce cultural richness by domesticating the terms. This was most common with cooking tools and ingredients, showing the translator’s focus on accessibility for young readers.

Cultural Equivalence

Cultural equivalence involves substituting an SL term with a TL concept that fulfills a similar cultural role.

Data 3:

- *Bude Yuni* → *Aunt Yuni*

- *Mbak Ranti* → *Miss Ranti*
- *Tuan Putri* → *Princess*

This strategy clarifies relationships and social roles but simplifies the hierarchical nuances of Indonesian kinship terms. It reflects a domesticating tendency, ensuring immediate understanding but flattening cultural complexity.

Couplet

A couplet combines two strategies, typically transference and functional equivalence, to balance authenticity and clarity. As example, *Kue clorot* (SL), *Clorot cake* (TL), here, *clorot* is retained to preserve cultural uniqueness, while *cake* provides an accessible reference point for young readers. This dual approach both educates and engages, making it effective for children's literature.

Reduction and Omission

Reduction simplifies a term by removing cultural detail, while omission eliminates it entirely.

Data 4:

- *Kelapa muda* → *Coconut* (losing the detail of "young")
- *Parutan kelapa* → *(Omitted)*
- *Panitia* → *(Omitted)*

While these strategies streamline the text for readability, they risk erasing cultural information, reducing the richness of Indonesian representation.

Descriptive Equivalent (Amplification)

Amplification adds explanatory detail not present in the SL to clarify meaning for TL readers. A notable example appears in *Mau Masak Apa, Lintang?*.

Data 5:

SL: "*Lintang membantu Ibu membuat klepon.*"

TL: "*Lintang helped Mom make klepon by rolling rice flour into balls, filling them with palm sugar, and covering them in grated coconut.*"

Here, the translator provides step-by-step instructions absent from the original text. This expansion serves an educational purpose, helping international readers visualize the process and appreciate Indonesian cuisine. It reflects a foreignizing yet reader-friendly strategy, increasing cultural visibility rather than erasing it. The dominant strategies were functional equivalence and cultural equivalence, reflecting the translators' priority of making the stories accessible to children. However, selective use of transference, couplets, and amplification shows a conscious effort to retain Indonesian cultural identity, particularly through food-related terms.

The findings reveal a dynamic interplay between cultural preservation and adaptation. The prevalence of material culture, especially food, shows that cuisine is the primary lens through which Indonesian culture is represented. This focus reflects a deliberate strategy: food is concrete, relatable, and appealing to children, making it an ideal vehicle for cultural transmission. However, the translation procedures reveal a tension between authenticity and accessibility. Terms like *botok* and *klepon* are retained through transference, maintaining cultural specificity. Yet many other terms are domesticated through functional or cultural equivalence, simplifying relationships and tools for TL readers. An interesting contrast emerges

between the two stories. In *Hari Istimewa Suwidak Loro*, some details, such as *parutan kelapa*, are omitted, minimizing cultural depth. In contrast, *Mau Masak Apa, Lintang?* uses amplification, adding cooking instructions that were not in the SL. This suggests a conscious effort to increase cultural visibility by educating readers about Indonesian cuisine. The translator moves beyond mere translation, actively shaping how young readers perceive the source culture. The single gesture example—*smiling in agreement* translated as *giving a thumbs up*—highlights how even subtle nonverbal cues require cultural negotiation. Here, the translator replaces an Indonesian gesture with a Western one to ensure the message is clear, demonstrating the complex decision-making involved in cross-cultural storytelling.

In summary, the translators strategically foreground food and family terms while simplifying or adapting other cultural aspects. This selective representation makes the stories both engaging and educational for young readers, fulfilling their dual purpose of promoting Indonesian culture and ensuring global readability. These findings answer both research questions by showing not only what cultural elements are present but also how translation choices shape their visibility and interpretation.

E. CONCLUSION

This study explored the representation of Indonesian culture in two children's short stories, *Hari Istimewa Suwidak Loro* and *Mau Masak Apa, Lintang?*, by identifying the types of cultural terms and examining the translation procedures used to render them into English. Using Newmark's (1988) classification, the analysis revealed that material culture, particularly food-related terms such as *botok*, *klepon*, and *serabi*, was the most dominant category. Social culture was the second most common, highlighting kinship terms and community activities, while ecology, organizations and customs, and gestures or habits appeared less frequently but still contributed subtle layers of meaning. This finding shows that the stories focus on visible, tangible cultural elements that are easily accessible to young readers, making food and family central vehicles for promoting cultural awareness.

The analysis of translation procedures identified six strategies: transference, functional equivalence, cultural equivalence, couplet, reduction or omission, and descriptive equivalent (amplification). Functional and cultural equivalence were the most frequently applied, indicating the translators' emphasis on making the stories understandable for an international audience. However, instances of transference and amplification, such as retaining the term *klepon* or adding step-by-step cooking instructions, reveal deliberate efforts to preserve and enhance Indonesian cultural identity. At the same time, certain omissions—like *parutan kelapa* and *panitia*—reduced cultural visibility. This demonstrates the tension between authenticity and accessibility, where translators act as both cultural ambassadors and mediators for young global readers.

Based on these findings, future research is encouraged to expand this study by evaluating the translation quality of the target texts. During analysis, several inaccuracies and typographical errors were observed, but they were not addressed in this research as they were beyond its scope. Assessing accuracy and acceptability would provide a more comprehensive understanding of the translations.

Additionally, future studies could investigate the overall translation methods used. Broader comparative research across different literary genres could also provide insights into how Indonesian cultural terms are translated in various contexts.

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