

AN ANALYSIS OF THE TRANSLATION PROCEDURE OF CULTURAL TERMS IN THE STORY WAYANG SAYANG

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ABSTRACT

Cultural terms in children's books are words or phrases embodying unique cultural elements that reflect a community's identity and values, such as traditions, artifacts, or social practices. In translating these terms, especially for young readers, the challenge lies in conveying their cultural significance while ensuring clarity and engagement, as these terms often lack direct equivalents in other language. Effective translation requires balancing authenticity with accessibility to foster cross-cultural understanding. This study investigates the translation procedures of cultural terms in the bilingual children's story "Wayang Sayang," from an anthology of Indonesian children's stories book, using Newmark's (1988) framework. It aims to classify cultural terms into Newmark's five categories and analyze translation procedures that preserve their cultural essence for young English-speaking readers. Employing a descriptive qualitative approach, the study identifies 18 cultural terms, categorized as social culture (55.55%), material culture (38.89%), and ecology (5.56%). The dominant translation procedure is the couplet of transference and descriptive equivalence (77.78%), ensuring cultural fidelity and comprehension. This research highlights the role of nuanced translation in preserving Indonesian heritage and promoting cultural appreciation in children's books.

Keywords: *Children's book, Cultural Terms, Translation procedures.*

INTRODUCTION

Language serves as a important instrument for communicating ethnic culture, including traditions, customs, and behaviors that frame the personality of a specific ethnic gather (Imami & Mu'in, Nasrullah, 2021). Through language, social values are transmitted from one era to the next, whether through oral traditions, proverbs, songs, or everyday communication. Language capacity is not as it implies for communication but also as a store that jam and strengthens the social personality of a society. In this setting, language acts as a bridge that interfaces people to their social legacy, reinforcing the sense of community and uniqueness inside the ethnic group. Hence, language plays a central part in conserving and supporting social character, which is crucial to the arrangement of character and worldviews inside a society.

Children's literature as a frame of linguistics expression, serves as a gateway to literature, art, and other cultures, significantly influencing the development of children's identities and perspectives from an early age (Gultom and Setyami, 2022). Through meaningful yet straightforward stories, often enhanced by illustrations, it instills social and moral values while conveying universal human experiences. Concurring to (Marcus, 2014 as cited in Haller, 2014), returning to cherished children's literature or perusing them to children can inspire nostalgic recollections of the reader's childhood, illustrating these works' enduring

enthusiastic and social effect of these works. Children's literature, not as it were, presents youthful perusers to their possess culture but broadens their perceptions of cultural diversity, developing states of tolerance and appreciation for differences. Subsequently, children's literature serves as a vital medium for ingrains social character while, at the same time, growing cross-cultural understanding from an early age.

Children's literature is crucial for early language and cognitive growth, providing specific language and emotional advantages that set it apart from regular speech directed at children. As stated by (Dawson et al., 2021), children's books show greater lexical density, including more information-rich words, which leads to significantly enriched content. These books also show increased vocabulary variety, presenting a wider selection of words that aid vocabulary growth. Moreover, they include less common word types, exposing young readers to infrequent words that aid in advanced language learning. In contrast to the frequent use of pronouns in spoken language, the occurrence of nouns and adjectives in children literature leads to a richer and more detailed linguistic experience. Furthermore, the presence of complex words exhibiting elaborate phonemic and morphological characteristics elevates linguistic sophistication.

In addition to their diverse language, children's books offer comprehensive learning experience. (Mastellotto, 2021) points out that storybooks frequently blend text and pictures, which provides a dual-decoding experience that supports understanding. For example, children's picture books such as "The Gruffalo" utilize illustrations to enhance the story's meaning, aiding in language development for both native and non-native speakers. Likewise, (Nation et al., 2022) highlight that children's literature often includes a richer vocabulary and more intricate sentence structures than regular conversation, thereby introducing children to advanced language patterns that promote language growth. Furthermore, storybooks showcase various social and cultural settings, which, as noted by Al-Tufayl and Salman (as cited in Wulandari et al., 2024), enhance children's social and emotional development through relatable stories enhanced by the authors' stylistic elements, including word choice and cohesive techniques. Additionally, the language in children's books often features more abstract and emotionally stirring words, which children typically learn later. This vocabulary is important for their cognitive and emotional growth. These results highlight the special role that children's books play in language and development, aiding learning even before children can read on their own.

Translation serves as a critical bridge for sharing these cultural narratives across linguistic boundaries. According to (Catford, 1965) translation is defined as "the replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Language)". This statement emphasizes the fundamental principle of translation as a process of substituting textual elements while maintaining equivalence between the source and target languages. Language and culture intertwine closely; each nation's language contains unique cultural images. In the process of translation, which involves crossing both language and culture, it is essential to express the cultural image of the original words and convey the cultural meanings as accurately and thoroughly as possible (Suriadi & Anwar, 2023). As (Rodiyah, 2020) notes, the culture of each community is distinct and characterized by unique virtues that are influenced by their significance in the lives of individuals. These cultures, transmitted through generations, possess considerable historical and contextual importance, often necessitating comprehensive explanations for outsiders to comprehend fully. Moreover, each culture is associated with its linguistic structures and

systems, which can challenge understanding, as the linguistic elements employed to convey cultural concepts may vary across different languages. This phenomenon underscores the intrinsic relationship between cultural terminology and language.

Several studies have explored the challenges of translating cultural terms, including Putrawan (2018), Li and Wang (2022), and Fitriyah (2021). These studies emphasize the importance of balancing cultural fidelity with accessibility for the target audience. Putrawan (2018) conducted a study analyzing the translation of Indonesian cultural terms into English in the novel *Gadis Pantai*, translated as *The Girl from the Coast*. The study emphasized the types of cultural terms, the methods of translation used, and the concepts of foreignization and domestication. Utilizing the framework of 18 translation techniques proposed by Molina and Albir (2002, as cited in Putrawan, 2018) along with Newmark's notion of cultural gaps, this study recognized 163 Indonesian cultural terms divided into five categories. This study translated these terms using 16 techniques, including single and double techniques, categorized as source language (SL)-oriented, target language (TL)-oriented, and partially oriented towards both SL and TL. The results showed that domestication was the main idea, accounting for 82,20%, while adaptation emerged as the most applied method at 28,83%. Additionally, the social organization category, including political and administrative aspects, comprised the largest share of terms at 42,34%.

Li & Wang (2022) applied Skopos Theory to analyze the translation of culturally significant words in the English adaptation of *Three Sisters* by the Goldblatts, focusing on terms embodying Chinese cultural and spiritual values. The study identified four main translation techniques; literal translation, literal translation with explanation, free translation, and omission-guided by Skopos Theory's three rules: Skopos rule, coherence rule, and fidelity rule. Li & Wang concluded that these techniques enabled the Goldblatts to effectively convey Chinese culture to Western audiences while maintaining clarity, underscoring the need for flexible strategies that balance cultural fidelity with audience comprehension.

Fitriyah (2021) examined the translation of cultural words in Mary Higgins Clark's *The Anastasia Syndrome and Other Stories*, translated into Indonesian as *Sindrom Anastasia dan Kisah-kisah lainnya*. Using Baker's (2011, as cited in Fitriyah, 2021) translation strategies and Newmark's cultural categories, the study identified 74 cultural words and four primary translation strategies: translation by a more general word, a more neutral/less expressive word, cultural substitution, and loan words with or without explanation. Fitriyah highlighted the challenge of translating culturally specific terms without direct equivalents, concluding that effective strategies and a deep understanding of both source and target cultures are essential for preserving cultural nuances and enhancing cross-cultural readability. However, different from previous studies, which focused on novels and short stories for adult audiences, the present research examined cultural terms in children's books, utilizing Newmark's (1988) five cultural categories (ecology, material culture, social culture, social organization, and gestures/habits) to classify these terms. Furthermore, this study analyzed the translation procedures applied to these cultural terms, based on Newmark's (1988) framework of translation procedures. Newmark (1988) introduces the cultural dimension, stating that "culture is the way of life and its manifestation that are peculiar to a community that uses a particular language as its means of expression" (p. 94). This definition underscores that translation encompasses linguistic elements and cultural dimensions, necessitating a heightened sensitivity to the distinctive cultural context inherent in the source language. By focusing on children's literature, this research addresses a unique context where simplicity,

accessibility, and cultural sensitivity are paramount, offering new insights into how cultural terms are translated to suit young readers while preserving cultural authenticity.

The children's literary works examined in this study is one of the stories that come from the province of Bali, entitled "Wayang Sayang" ("The Precious Shadow Puppet") (Ruscitadewi, 2022) in an anthology of the stories of children in Indonesia, this is a collection that contains stories of 10 children from 10 provinces in Indonesia. An institution for language development and cultivation, education, culture, research, and technology published the book in 2022 to promote Indonesian culture and languages through stories rich in local values. The "Wayang Sayang" story falls within the pictorial book category, which combines visual and narrative elements to bring to life the tradition of Wayang. This study aims to classify the types of cultural terms found in the bilingual children's story "Wayang Sayang" using Newmark's (1988) theory and to analyze the translation procedures applied to cultural terms within the story.

Translating children's literature, such as the story "Wayang Sayang", adds further complexity. Translators often face difficulties finding equivalent words or phrases when translating cultural terms due to differences in thought patterns between the two languages and the absence of corresponding cultural expressions in the target language. As a result, specific terms may feel unfamiliar to readers of the translated text. Bassnett (2002) states that translation is not merely transferring texts from one language to another; it is now rightly seen as a process of negotiation between texts and between cultures, a process during which all kinds of transactions occur mediated by the figure of the translator. Acting as intercultural mediators, translators must navigate the complex hermeneutic process between language and culture to communicate implicit meanings embedded in the text's context (Liddicoat, 2016). Therefore, a translator must possess fluency in both the source and target languages (bilingualism) and a thorough knowledge of the cultures linked to both languages (biculturalism).

Liu & Qin (2024) characterize culture-loaded words as distinctive national expressions embodying unique life wisdom and historical cultural heritage. Such words present considerable translation challenges attributable to linguistic and cultural disparities, particularly concerning lexical gaps. Newmark (1988) classifies cultural words into five distinct categories:

1. Ecology: Terms associated with natural environments, including flora, fauna, and landscapes.
2. Material Culture (Artifacts): Objects such as food, clothing, or tools that are characteristic of a specific culture
3. Social Culture, Work, and Leisure: Concepts pertaining to societal norms, professions, and recreational activities.
4. Organizations, Customs, Activities, Procedures, and Concepts: Both formal and informal cultural practices, alongside political or religious concepts.
5. Gestures and Habits: Non-verbal behaviors or customary actions that are specific to a given culture.

METHOD

This research uses content validity as it relies on Newmark's (1988) established theoretical framework to define and analyze cultural terms and translation procedures, ensuring that the identified categories and procedures accurately represent the conceptual domain of the

study. Using a descriptive qualitative method, the research categorizes cultural terms in the bilingual children's story "Wayang Sayang" from an anthology of Indonesian children's stories book (published by an institution for language development and cultivation, education, culture, research and technology) based on Newmark's five cultural categories (ecology, material culture, social culture, organizations/customs, and gestures/habits) and examines the translation procedures applied, as outlined by Newmark's 17 translation procedures. This study defines its variables—cultural terms and translation procedures—based on a thorough review of Newmark's literature, ensuring that the identified elements. For techniques of data analysis, the researcher analyzed the data source by examining the story "Wayang Sayang" in the anthology of Indonesian children's stories book, (Indonesian as the source language and English as the target language) to identify cultural terms. These terms are systematically documented in a checklist, categorized according to Newmark's (1988) five cultural categories: ecology, material culture, social culture, organizations/customs, and gestures/habits. To ensure accurate identification, the researcher cross-references the terms with relevant sources, such as dictionaries; KBBI (Kamus Besar Bahasa Indonesia, Kamus BASAibu Wiki BASAbali Wiki), and academic references discussing topic regarding Balinese cultural concepts, including , Kontruksi Konsep Catur Lawa Pura Dasar Bhuwana Gelgel Klungkung (Raka et al., 2022), Sistem Sapaan Bahasa Bali Menurut Hubungan Kekerabatan (Suwija, 2018), Pentingnya Makna dan Nilai Budaya Konsep Kaja Kangin (Utara Timur) di Bali pada Anak (Temaja, 2021), and the role of wayang performances, such as Wayang Ukur Sebagai Media Representasi Indonesia (Rohman et al., 2020), Peran Dalang dalam Seni Pertunjukan Wayang Kulit (Prayoga, 2018). Next, the translation procedures applied to these cultural terms are recorded and classified based on Newmark's (1988) framework of translation procedures (e.g., literal translation, cultural equivalent, or descriptive translation). The information is analyzed descriptively to identify the patterns and difficulties involved in translating cultural terms, offering insights into how these procedures maintain the cultural values inherent in the narrative.

RESULT

This study identified three out of five cultural categories in the translation of foreign cultural words found in the bilingual children's story *Wayang Sayang*, those were: (1) ecology, (2) material culture, and (3) social culture. Material culture is the most frequent occurring, with 9 data or 50,00%, whereas ecology is the least frequent, with 1 data or 5,56%. No cultural categories related to organization, gestures, or habits were found, as the narrative focused on wayang (shadow puppet) artistry. This includes varieties of wayang (for instance, wayang kayonan), the tools utilized, the significant role of the dalang (puppeteer), and several sacred locations in Balinese culture.

Table 1. Cultural Category

No.	Category	Frequency	Percentage
1.	Ecology	1	5,56%
2.	Material culture	9	50,00%
3.	Social culture	8	44,44%
Total		18	100%

Out of the 17 existing translation procedures, only three were identified in the analysis of the story *Wayang Sayang*: transference, descriptive equivalence, and couplet. The most

translation procedure applied in the story, according to Newmark's theory, is the couplet, which merges transference with descriptive equivalence with 14 data or 77,78. The procedures that are applied the least are the combination of transference and cultural equivalence, as well as descriptive equivalence on its own, with each representing 5,56% of the total data. Based on these findings, the analysis is as follows:

Table 2. Translation Procedure

No.	Translation procedure	Frequency	Percentage
1.	Transference	2	11,11%
2.	Descriptive equivalence	1	5,56%
3.	Couplet (Transference + Descriptive Equivalence)	15	77,78%
4.	Couplet (Transference + Cultural Equivalence)	1	5,56%
Total		18	100%

Ecology Culture

Datum 1

Source Language: Pada tahun 1963 beliau mendalang di Pura Catur Lawa, di lereng Gunung Agung. Pada saat mendalang, Gunung Agung Meletus.

Target Language: In 1963, he performed at the Pura Catur Lawa temple at the foot of Mount Agung.

The story's context in the data provided above is that a dalang performed at Pura Catur Lawa, near Gunung Agung, during its significant eruption in 1963. According to Temaja (2021), Balinese society regards Mount Agung as the spritual center and the holiest mountain in Bali, often considered the "center of the earth" or the core of life on the island. Additionally, it is home to Pura Besakih, Indonesia's largest temple, making both the mountain and the temple essential destinations for sacred pilgrimages. As a term related to the ecology culture category, Gunung Agung is not just a geographical location but also a cultural and spiritual symbol essential to the identity of the Balinese Hindu community.

Based on Newmark's perspective, the translator applies the transference procedure to maintain the term "Gunung Agung" as "Mount Agung," preserving its phonetic and cultural significance by merely translating "Gunung" with the equivalent English term "Mount." This method introduces young readers to the genuine essence of Bali's sacred geography while retaining the distinct identity of this esteemed mountain.

Material Culture

Datum 2

Source Language: Sebelum kakeknya meninggal Putu Suta diberikan sebuah **wayang** berbentuk gunungan, yang disebut Kayonan.

Target Language: Just before his grandfather passed away, he had given Putu Suta one of his beloved **wayang, a shadow puppet**. It was the gunungan, a puppet shaped in the form of a mountain, which is called the Kayonan.

The context of the story is that Putu Suta is given a cherished wayang, particularly a Kayonan, by his grandfather as a significant gift. As stated in the Kamus Besar Bahasa Indonesia (KBBI), a wayang is an artfully made figure, often created from carved leather or wood, used to represent characters in traditional Indonesian theatrical performances (such as

those from Bali, Java, and Sunda), and operated by a performer referred to as a dalang. Wayang represents a valued aspect of Indonesia's cultural tradition, as performances reveal only the silhouettes of the puppets, leading to the designation of "wayang" as a "shadow play" (Purwanto, 2018 as cited in Rohman et al., 2020). These puppets frequently illustrate brave stories of good battling against evil (Nurgiantoro, 2011 as cited in (Rohman et al., 2020). As a physical representation of Indonesia's storytelling heritage, the wayang is part of the material cultural category, showcasing the creativity and narrative richness of Balinese and Javanese performance traditions.

According to Newmark's perspective, the translator uses the transference procedure to express the term "wayang," keeping its original form intact without any phonetic or structural alterations. This decision preserves the cultural richness of the term, familiarizing young readers with the true spirit of Indonesian shadow puppetry. Preserving the term "wayang," the translator ensures that the distinct cultural significance of this art form is conveyed in the target language. Furthermore, the Descriptive Equivalent procedure is employed by adding "a shadow puppet" to explain that a wayang is a puppet used in shadow theatre, thereby making the idea understandable for English-speaking children who unfamiliar with Indonesian customs. This brief description conveys the primary purpose of the wayang, catering to the requirements of a young readership in a bilingual children's book.

Datum 3

Source Language: *Sebelum kakeknya meninggal Putu Suta diberikan sebuah wayang berbentuk **gunungan**, yang disebut Kayonan.*

Target Language: *Just before his grandfather passed away, he had given Putu Suta one of his beloved wayang, a shadow puppet. **It was the gunungan, a puppet shaped in the form of a mountain**, which is called the Kayonan.*

The context of the narrative presented in the data above is, wherein a character named Putu Suta is given a culturally meaningful item by his grandfather: the Gunungan/Kayonan, a form of wayang (shadow puppet) that is essential to the traditions of Balinese and Javanese puppet theatre. The Gunungan, also called Kayonan, is a balanced structure resembling a mountain. It is crafted from cow leather parchment and adorned with watercolor combined with adhesive. In Balinese wayang shadow theatre, the Gunungan or Kayonan is the initial and final puppet presented on stage. It symbolizes the tree of life, known as Kalpataru in Hindu mythology, and embodies the ongoing tradition of storytelling that entertains, teaches moral lessons, and brings communities together. The word "Kayon" comes from the Indonesian word "kayu," which means "trunk of a tree." This highlights its symbolic significance as the tree of life. The Gunungan/Kayonan is classified under material culture because it is a physical, handmade item that is closely tied to the cultural and spiritual customs of Bali and Java.

By using the perspective of Newmark, the procedure of Transference is applied in rendering the words "Gunungan" and "Kayonan". This indicates that the translator maintains these cultural terms without altering their sound or structure, highlighting their importance in Balinese and Javanese culture within material culture. These terms are preserved to uphold the genuine character of the cultural artifact, along with its historical and spiritual significance. Moreover, the method of Descriptive Equivalent is employed to enhance understanding for the intended audience, especially young readers of a bilingual children's book who may not be well-versed in Balinese wayang customs. This is clear in the explanation of "gunungan" as "a

puppet designed to resemble a mountain," which clarifies the shape of the Kayonan. Therefore, the integration of Transference and Descriptive Equivalent successfully connects the language and culture related to Kayonan, making it easier to understand while maintaining its cultural depth.

Datum 4

Source Language: *Pada tahun 1963 beliau mendalang di Pura Catur Lawa, di lereng Gunung Agung. Pada saat mendalang, Gunung Agung meletus.*

Target Language: *In 1963, he performed at the Pura Catur Lawa temple at the foot of Mount Agung.*

The story's context presented in the information above, in which a dalang conducts a traditional shadow puppet performance at Pura Catur Lawa, an important site situated near Mount Agung's eruption in 1963. As stated by (Arjawa, 2014) a pura is a holy site for Balinese Hindus, where daily and ceremonial prayers occur. The phrase "Catur Lawa," as described by Mardiwarsito (1985, as cited in Raka et al., 2022), comes from the words "catur" (four) and "lawa" (profit or advantage), representing the "four advantages" in a spiritual or cultural context. As a tangible structure essential to Balinese Hindu ceremonies, Pura Catur Lawa falls within the category of material culture, representing the architectural and spiritual legacy of Bali's religious customs.

According to Newmark's perspective, the translator uses the Transference procedure to keep the term "Pura Catur Lawa" in its original form, ensuring its phonetic and cultural integrity remains unchanged. This method familiarizes young readers with the special nature of Balinese sacred architecture, maintaining the unique character of this cultural site. Additionally, the Descriptive Equivalent procedure is utilized by including the term "temple" to clarify that Pura Catur Lawa functions as a worship site, thereby making its primary purpose evident to English-speaking children who may not be familiar with Balinese traditions. This brief explanation guarantees that the pura's function is comprehended by a younger audience in an engaging manner.

Social Culture

Datum 5

Source Language: *Kayonan bisa menjadi apa saja sesuai kemauan dalang.*

Target Language: *The Kayonan could be used for a variety of things, whatever is deemed appropriate by the dalang or puppeteer.*

The narrative context in the data above emphasizes the creative function of the dalang in employing the Kayonan, an essential shadow puppet in wayang performances. Dalang is a talented artist who makes the wayang come to life by directing the mood of the stage, controlling puppets behind a screen, and providing voices for each character throughout the performance (Prayoga, 2018). In Indonesian culture, where the dalang is used as both an entertainer and a cultural storyteller, the term falls under the social culture category and embodies the rich tradition of storytelling and performance arts.

According to Newmark's approach, "dalang" is translated using the Transference procedure. This procedure shows that the translator attempts to maintain the cultural characteristics, original form, and meaning of the cultural terms in the original language.

Furthermore, to ensure that young English-speaking young readers of a bilingual children's book can understand the concept, the Descriptive Equivalent procedure is applied by adding "or puppeteer" to convey the dalang's primary function as the person who manipulates the puppets. In addition to introducing the cultural significance of the dalang, this combination of translation procedures, keeping the original term and giving a clear explanation makes it interesting and approachable for young audiences. By preserving the essence of Balinese/Javanese culture, this selection exposes young readers to an authentic piece of Indonesia's artistic heritage

Datum 6

Source Language: *"Hore..., Bli Suta juara," teriak adiknya.*

Target Language: *"Hurray... Bli Suta, my big brother, won the competition!" brother shouts out in joy.*

The story's context presented in the data above is when a younger sibling happily celebrates his older brother Bli Suta's success in a competition. According to Suwija (2018) "Bli" is a term from Balinese culture used to address an older male sibling or a close male figure in horizontal social relationships, signifying "older brother." This term conveys a sense of warmth and family intimacy and is particular to Balinese social customs, illustrating the strong bonds within families and communities. This term falls within the category of social culture, "Bli" embodies the Balinese practice of using respectful and affectionate titles to represent familial or social ties.

In alignment with Newmark's approach, the translator applies the Transference procedure to keep the term "Bli". This technique involves retaining the original Balinese term without phonological or morphological alteration, ensuring its cultural relevance and importance in the Balinese social setting is preserved. By using Transference, the distinct Balinese identity of the term is maintained, allowing younger readers to engage with the cultural essence of the story. Moreover, the descriptive equivalent procedure is employed to elucidate the meaning of "Bli" by incorporating the phrase "my big brother" into the target text. This explanation serves to clarify the term's use as an identifier for an older male sibling, making it understandable for English-speaking children who may not be familiar with Balinese terms of address.

Datum 7

Source Language: *"Baik Jro Dalang," kata Wira bergurau.*

Target Language: *"Ay ay, my Dalang Master," Wira replies jokingly.*

The context of the story in the data above involves Wira engaging in a cheerful conversation with a respected dalang, referred to as Jro Dalang, emphasizing a moment of lighthearted respect. "Jro Dalang," also known as Mangku Dalang, signifies a respected person who, in addition to serving primarily as a puppeteer, is honored for their remarkable knowledge in philosophy, logic, ethics, divination, healing (balian), and the arts. This complex individual is thought to promote ethical values and maintain traditional and national cultural heritage (Watra, 2017). The expression "Jro" is a Balinese title used to show respect for people with exceptional abilities or importance, placing it within the realm of social culture, as it reflects Bali's custom of honoring distinguished individuals within the community.

By using Newmark's approach, the translator employs the Transference method to maintain the term "Dalang" in its original words, thereby preserving its cultural significance and familiarizing young readers with the rich tradition of Balinese shadow puppetry. In translating "Jro," the translator uses the Cultural Equivalent method by translating it as "my Dalang Master." The term "master," as understood in English, refers to an individual with exceptional skill in a specific job, art, or science. This choice effectively conveys the respectful and esteemed nature of "Jro," recognizing the dalang's expertise and position. This decision guarantees that the cultural subtleties of respect and skill found in "Jro" are expressed in a manner that appeals to English-speaking children, supporting the objective of Cultural Equivalence to preserve authenticity and significance. The translator's choice to use "Master" demonstrates an attempt to connect cultural differences by providing a comparable term that accurately conveys the social and contextual importance of "Jro", thereby ensuring the translation is culturally suitable and engaging to young audiences.

DISCUSSION

This research demonstrates that its findings align with previous studies examining cultural words or terms in literature works. However, this study investigates how Newmark's theories on cultural categories and translation procedures apply to children's literature specifically children's books. The results indicate that cultural concepts found in children's books can be divided into three groups according to Newmark (1988): ecology, material culture, and social culture. Material culture is the most frequent occurrence, with 9 occurrences making up around 50,00% of the data, whereas ecology is the least frequent, with a single occurrence that constitutes about 5,56%. No cultural categories related to organization, gestures, or habits were found, as the narrative centers on wayang (shadow puppet) artistry. This includes varieties of wayang (for instance, wayang kayonan), the tools utilized, the significant role of the dalang (puppeteer), and several sacred locations in Balinese culture. The vocabulary and diction employed by the author are deeply tied to these cultural elements of Balinese wayang, reinforcing their significance in the narrative. Imran (2024) indicates that authors commonly select specific diction choices to express cultural values and societal norms within their stories. For instance, in Gabriel García Márquez's *One Hundred Years of Solitude*, the use of magical realism and vivid, evocative language mirrors the importance of folklore and myths in Latin American communities, infusing the narrative with a sense of enchantment and highlighting the deep connection between history, identity, and cultural heritage.

In addition, the predominant translation procedure, according to Newmark's theory, is the couplet, which merges transference with descriptive equivalence. This procedure is utilized 14 times, constituting about 77,78. This procedure is common as it allows translators to clarify the meanings of Indonesian cultural terms while preserving their original forms, helping young English-speaking readers better understand these cultural ideas. The application of transference and descriptive equivalence in translating culture-specific terms in children's literature allows translators to convey the essence of cultural elements while introducing young readers to the source culture. Transference, aligned with foreignizing translation, involves retaining the original term in the target text, ensuring cultural authenticity. As Putrawan (2018) notes that foreignizing translation emphasizes the source language's cultural and linguistic differences, making readers aware that they are reading a translated text. Descriptive equivalence, corresponding to domesticating translation, complements this by providing a concise explanation, making the term accessible to readers

unfamiliar with the culture. Putrawan (2018) explains that domesticating translation creates a natural, fluent target language text that feels like an original by minimizing foreign elements. This dual approach supports the mission of cultural introduction through children's stories, fostering cross-cultural understanding. Aligning with Peeters' (2005 as cited in Hastürkoğlu, 2020) theory, which advocates a "dimmer" model over a binary "switch" between foreignization and domestication, translators can blend these strategies in varying degrees across lexical, phonological, syntactic, or typographical levels. By doing so, they balance cultural fidelity with accessibility, enriching the reading experience while educating young audiences about diverse cultures.

Fornalaczyk (2007, as cited in Al-Fouzan, 2008) emphasizes that to foster connections between cultures through translation, it is crucial to preserve the original cultural essence as much as possible and introduce young readers to foreign cultures. To effectively translate culture-loaded terms for young readers, translators should use language suitable for children, enabling them to understand the meaning of these terms better. According to Wohlgemuth (1998), translators must be capable of empathizing with children's language, crafting their translations to suit the specific age group targeted while also recognizing stylistic distinctions between the source text and target text cultures. The procedures that are utilized the least are the combination of transference and cultural equivalence, as well as descriptive equivalence on its own, with each representing 5,56% of the total data. The research identifies a total of 18 cultural terms along with their respective procedures of translation.

CONCLUSION

According to the findings from the analysis, this research aimed at identifying cultural terms within the bilingual children's literature "Wayang Sayang" through the application of Newmark's (1988) theory of cultural categories. It also analyzes the translation procedure used for these cultural terms based on Newmark's (1988) framework for translation procedures. Following the examination of the data, the researcher arrives at conclusions concerning the categorization of cultural terms and the translation procedures used. The results show that there are 18 cultural terms found in the narrative, classified into cultural categories based on Newmark's model: material culture consists of 9 instances (50,00%), social culture comprises 8 instances (44,44%), and ecology includes 1 instance (5,56%). The findings reveal that material culture is the most represented category, whereas ecology is the least common, with no examples of organization, gestures, or habits observed, as the story centers on wayang (shadow puppet) artistry.

Additionally, the analysis illustrates that four translation procedures are employed: couplet (transference + descriptive equivalence) with 14 instances (77,78%), transference alone with 2 instances (11,11%), descriptive equivalence with 1 instance (5,56%), and couplet (transference + cultural equivalence) with 1 instance (5,56%). The couplet that includes both transference and descriptive equivalence is the most used method, as it maintains the original cultural terms while offering explanations to guarantee understanding for young English-speaking readers. The procedures that occur the least often are descriptive equivalence and the couplet that merges transference with cultural equivalence. These findings highlight the success of using transference alongside descriptive equivalence procedure to translate cultural words in children's literature, aiding in the preservation of culture and making it accessible across different cultures.

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