

**STRATEGIES IN TRANSLATING CULTURAL TERMS IN CHILDREN
SHORT STORIES BY THE STUDENTS OF ENGLISH LANGUAGE
STUDY PROGRAM UIN RADEN MAS SAID SURAKARTA**

THESIS

Submitted as A Partial Requirements

for the degree of *Sarjana*



By

Makh Mudah

SRN. 163221093

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM

FACULTY OF CULTURES AND LANGUAGES

RADEN MAS SAID STATE ISLAMIC UNIVERSITY OF SURAKARTA

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ADVISOR'S SHEET

Subject : Thesis of Makh Mudah

SRN : 16.32.2.1.093

To :

The Dean

Faculty of Cultures and Languages

UIN Raden Mas Said Surakarta

In Sukoharjo

Assalamu'alaikum Wr. Wb.

After reading thoroughly and giving necessary advices, herewith, as the advisors, we state that the thesis of

Name : Makh Mudah

SRN : 16.32.2.1.093

Title : Strategies In Translating Cultural Terms In Children Short Stories
by The Students of English Language Study Program UIN Raden
Mas Said Surakarta

Has already fulfilled the requirements to be presented before The Board of Examiners (munaqosyah) to gain Bachelor Degree in English Language Education. Thank you for the attention.

Wassalamu'alaikum Wr. Wb.

Sukoharjo, 3 Mei 2023

Advisor,

Ikke Dewi Pratama, S.S., M.Hum.

NIP. 19890513 201701 2 136

RATIFICATION

This is to certify the Undergraduate Degree thesis entitled “Strategies in Translating Cultural Terms in Children Short Stories by The Students English Language Study Program UIN Raden Mas Said Surakarta” by Makh Mudah has been approved by the Board of Thesis Examiners as the requirement for the Undergraduate Degree in English Language Education.

The Board of Examiners

Chairman : **SF. Lutfianka Sanjaya, S.S., M.A.**

NIP. 19840317 201503 1 003

Secretary : **Ikke Dewi Pratama, S.S., M.Hum.**

NIP. 19890513 201701 2 136

Main Examiner : **Irwan Rohardivanto, S.S., M.Hum.**

NIP. 19840117 201503 1 002

Sukoharjo, May 3rd 2023

Approved by

The Dean of Cultures and Language Faculty

Prof. Dr. Toto Suharto, S.Ag., M.Ag.

NIP. 19710403 199803 1 005

DEDICATION

I dedicate this thesis to:

My Beloved Parents

Mr. Sungadi. and Mrs. Suginem

My Husband *Alfie Mahdi Mutashim*

My Lecturers in IAIN Surakarta

All of My Beloved Family and Friends

My Almamater UIN Raden Mas Said

MOTTO

The best way to get started is to quit talking and begin doing

(Walt Disney)

Life is a journey to be experienced, not a problem to be solved

(Winnie The Pooh)

PRONOUNCEMENT

Name : Makh Mudah
SRN : 16.32.2.1.093
Study Program : English Language Education
Faculty : Cultures and Languages Faculty

I hereby sincerely state that the thesis titled **“Strategies in Translating Cultural Terms in Children Short Stories By Students of English Language Study Program UIN Raden Mas Said Surakarta”** is my real masterpiece. The things out of my masterpiece in this thesis are signed by citation and referred in the bibliography.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Sukoharjo, April 14th 2023

Stated by,



Makh Mudah

SRN 16.32.2.1.093

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The researcher realizes that this thesis is still far from being perfect. The researcher hopes that the thesis is useful for the researcher in particular and the readers in general.

Sukoharjo, May 5th 2023

The Researcher

Makh Mudah

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ABSTRACT

Makh Mudah. 2023. Strategies in Translating Cultural Terms in Children Short Stories by The Students of English Language Study Program UIN Raden Mas Said, Academic Year 2023/2024. Thesis. English Education Department, Cultures and Languages Faculty.

Advisor : Ikke Dewi Pratama, S.S., M.Hum.

Keywords : *Cultural Terms, Translation strategies, Children Short Story*

The aims of this research are to identify: (1) the types of cultural terms found in children short stories translated by the students of English Language Study Program UIN Raden Mas Said, (2) the types of translation strategies found in children short stories translated by the students of English Language Study Program UIN Raden Mas Said. The researcher used the theories of cultural terms by Newmark (1987) and translation strategies by Baker (1990).

This research used descriptive qualitative method. The source of data was taken from children short story. The researcher obtained the data cultural terms and translation strategies from document analysis. The subject of this research were children short story. Meanwhile, the techniques of analyzing the data are data reduction, data display, and drawing conclusion. For the trustworthiness of the data, the researcher used data triangulation.

There are 76 data in this research. The findings reveal that there are four cultural terms in children short story: social culture 32 data or 42,1%, material culture 28 data or 37,0%, gesture and habit 10 data or 13,1%, ecology 6 data or 7,8%. As with the translation strategies, there are four translation strategies found: translation cultural substitution 37 data or 49,0%, translation by more general word literal translation 16 data or 21,0%, translation using loan word or loan word plus explanation 15 data or 20,0%, translation by paraphrase using unrelated word 8 data or 10,0%. Therefore, the conclusion of this research is the most frequency in cultural terms is social culture and the least is ecology. The most frequency in translation strategies is cultural substitution and the least is using paraphrase unrelated word.

ABSTRAK

Makh Mudah. 2023. *Strategies in Translating Cultural Terms in Children Short Stories by The Students of English Language Study Program UIN Raden Mas Said, Academic Year 2023/2024. Thesis. English Education Department, Cultures and Languages Faculty. Skripsi. Pendidikan Bahasa Inggris. Fakultas Adab dan Bahasa.*

Pembimbing : Ikke Dewi Pratama, S.S., M.Hum.

Kata Kunci : istilah budaya, strategi penerjemahan, cerita pendek anak

Penelitian ini bertujuan untuk mengidentifikasi: (1) jenis istilah budaya yang ditemukan dalam cerpen anak yang diterjemahkan oleh mahasiswa Program Studi Pendidikan Bahasa Inggris UIN Raden Mas Said, (2) jenis strategi penerjemahan yang digunakan untuk menerjemahkan istilah budaya dalam cerpen anak yang diterjemahkan oleh mahasiswa Prodi Pendidikan Bahasa Inggris UIN Raden Mas Said. Peneliti menggunakan teori istilah budaya dari Newmark (1987) dan strategi penerjemahan dari Baker (1990).

Penelitian ini menggunakan metode deskriptif kualitatif. Sumber data diambil dari cerpen anak. Peneliti memperoleh data istilah budaya dan strategi penerjemahan dari analisis dokumen. Subyek penelitian ini adalah cerpen anak. Sedangkan teknik analisis data adalah reduksi data, penyajian data, dan penarikan kesimpulan. Untuk keabsahan data, peneliti menggunakan triangulasi data.

Terdapat 76 data dalam penelitian ini. Hasil penelitian menunjukkan bahwa terdapat empat istilah budaya dalam cerpen anak: sosial budaya 32 data atau 42,1%, budaya material 28 data atau 37,0%, gerak tubuh dan kebiasaan 10 data atau 13,1%, ekologi 6 data atau 7,8%. Untuk strategi penerjemahan, terdapat empat strategi penerjemahan yang ditemukan: penerjemahan substitusi budaya 37 data atau 49,0%, penerjemahan dengan kata yang lebih umum, penerjemahan literal 16 data atau 21,0%, penerjemahan menggunakan kata serapan atau kata serapan dengan penjelasan 15 data atau 20,0%, terjemahan dengan parafrase menggunakan 8 data kata yang tidak berkaitan atau 10,0%. Oleh karena itu, kesimpulan dari penelitian ini adalah frekuensi yang paling banyak dalam hal budaya adalah sosial budaya dan yang paling sedikit adalah ekologi. Strategi penerjemahan yang paling banyak digunakan adalah substitusi budaya dan paling sedikit menggunakan parafrase kata yang tidak berhubungan.

CHAPTER I

INTRODUCTION

A. Background of Study

The development of translation in Indonesia increases due to the development of technology and science, which mostly uses English as the language. Translation has a role as an exchange of information between two languages. Translation can be defined as the process of transferring messages from the source language to the target language. According to Larson (1984), translation is a process of transferring the meaning of the source language into the receptor language. Meanwhile, Newmark (1988) adds that translation is a process of transferring the meaning of a source text into a target text in a way that the writer intended the text to be understood. It can be concluded that translation is a process of transferring the meaning from the source language into the target language using different techniques.

Everyone has their own experience and technique in translating. Such as translating literary works of short stories, there is usually a cultural term in it. In literary works such as short stories, there are usually cultural terms in them. Culture is the norm, tradition, customs and social activities carried out by a group of people. Newmark (1987: 94), an expert in translation studies, culture is "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. Moreover, Newmark points out five are of culture, (1) ecology (flora, fauna, etc.); (2) material culture (artefacts, foods, clothes, houses,

transport, etc.); (3) social culture (work and leisure); (4) organizations, customs, ideas; (5) gesture and habit.

Therefore, a translator needs several strategies in translating. According to Baker (1992:26-42), eight strategies have been used by professional translators. Namely translations with more general words, translations with more neutral/less expressive words, translations with cultural substitution, translations with loan words or loan words plus explanations, translations by paraphrasing using related words, translations by paraphrasing using unrelated words. Translation by omissions and translation by illustrations.

The translation is studied by English Education students in the seventh semester of the translation entrepreneurship course. Students are introduced to translation, the origin of translation, various types of translation, and how to translate correctly and correctly. One of the translation entrepreneurship projects is translating a children storybook entitled *Short Stories For Children* published by the Children's Book Trust, New Delhi. Students are divided into several pairs and are responsible for translating the short story titles obtained.

Meanwhile, the translation products produced by UIN students translating cultural terms from the source language to the target language have several cultural differences. Nida (1964: 130) states that "intercultural differences can cause more severe complications for translators than differences in language structure". Translators should be aware of cultural

terms that occur in short stories. They will be a problem when translators fail to find the right translation. To better understand, the researcher will give some examples of cultural terms found in the short story When Papa Scolded Me.

Example 1 :

ST: Papa is still here, **Bhaiya**. He hasn't gone to the clinic, today.

TL: Ayah masih di sini, **Kakak**. Ayah belum pergi ke klinik hari ini.

The example above is one of the sentences taken from a children short story entitled When Papa Scolded Me. **Bhaiya** is translated into **Kakak**. The choice of words is adjusted to the Indonesian terms of **Kakak** (older brother) in Indonesia while **Bhaiya**, as referred to Oxford Dictionary, is an Indian word which means brother. The above example shows the use of cultural substitution strategy (Bakker, 1992) as the Indian word is changed into Indonesian term which is more familiar to the readers.

Example 2:

ST: I took the '**gulli**' out of my satchel before I ran out.

TL: Aku mengambil '**gulli** (*sepotong kayu kecil berbentuk oval*) dari dalam tas sebelum keluar kelas.

The example above is one of the sentences taken from a children short story entitled The Turkish Cap. In the TL, the words '**gulli**' are still written like the ST but there is an additional explanation in Indonesian *sepotong kayu kecil berbentuk oval*, which means a oval-shaped wood used for games. The second example above, is a translation using the translation

strategy used translation using a loan word or loan word plus explanation Bakker (1992).

This research is about translation in cultural terms. The researcher chose this topic because it is an interesting case to be explored. The researcher will try to analyze the types of cultural terms and the strategies used by the translators to overcome the cultural obstacles in translating text. This research will focus on translation in cultural terms. The researcher used translation in cultural terms to analyze students' translation project. So, the researcher wants to know deeply about this phenomenon. The researcher interested under the title "STRATEGIES IN TRANSLATING CULTURAL TERMS IN CHILDREN SHORT STORIES BY THE STUDENTS OF ENGLISH LANGUAGE STUDY PROGRAM UIN RADEN MAS SAID SURAKARTA".

B. Limitation of The Problems

Researcher limits research on strategies and cultural terms in children storybooks translated by English Education students at UIN Surakarta in the seventh semester of the 2019/2020 academic year. The researcher chose random class to be used as data. Then the researcher took the data randomly because several titles of the same short story so that if all of them were taken there would be the same data. There are four titles identified by the researcher; 1. When Papa schooled, 2. The Turkish Cap, 3. All Because of My Hair and 4. The Unforgettable Journey. In conducting

this research, researchers will focus on the translation strategies used by students. The theory of Baker (1992) is used in this study.

C. Formulation of The Problems

Based on the background and problem formulations above, the following problems can be formulated:

1. What are the types of cultural terms found in children short stories translated by the students of English Language Study Program UIN Raden Mas Said Surakarta?
2. What are the translation strategies used in translating cultural terms in children short stories translated by the students of English Language Study Program UIN Raden Mas Said Surakarta?

D. Objectives of The Study

The purpose of this study is to explain and describe:

1. to find out the types of cultural terms found in children short stories translated by the students of English Language Study Program UIN Raden Mas Said Surakarta.
2. to find out the types translation strategies used in translating cultural terms in children short stories translated by the students of English Language Study Program UIN Raden Mas Said Surakarta.

E. Benefit of The Study

The benefits of study are:

1. Theoretical benefits

The research results are added to provide theories of scientific development and academic references for researching the translation of cultural terms in Indonesian into English and vice versa

2. Practical benefits

a. To the readers

They will get more knowledge about translation and cultural terms.

b. To the Faculty

It can be a reference to improve student translation skills and help lecturers to improve their abilities when giving assignments or class material.

3. The other researcher

The results of this study can be used as a reference for other researchers who want to conduct research on the translation of cultural terms.

F. Definition of Key Terms

The following is key terms in this research: A

1. Translation

Translation is process reproducing in the receptor language the closest natural equivalent of the source language message, the first in

the term of meaning and secondly in the term of style Nida and Taber, (1982:12).

2. Cultural Terms

Culture is a way of life that is developed and shared by a group of people and passed down from generation to generation. Culture is made up of many complex elements, including religious and political systems, customs, languages, tools, clothing, buildings, and artworks (Mulyana and Rakhmat (2006:25).

3. Translation strategies

Strategies open the way to find a suitable solution for a translation unit. The solution will be materialized by using particular strategies Baker (1992).

4. Short story

Short stories show compression qualities "compaction", concentration "concentration", and intensity "deepening", all of which relate to the length of the story and the structural qualities hinted at by the length of the story Sayuti (2000:10).

CHAPTER II

LITERATURE REVIEW

A. Theoretical Description

1. Definition of Translation

Translation has been defined in many ways by different writers in the field, depending on how they view language and translation. Meanwhile, translation is transferring messages from the source language to the target language without changing the meaning itself. According to Catford (1965: 20) states that translation may be defined as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Nida and Taber (1982: 12) say that translating consists of reproducing the closest natural equivalence of a source language message in the receptor language, firstly in terms of meaning and secondly in terms of style.

Larson (1984: 3) emphasizes that translation consists of translating the meaning of the source language into the receptor language. This is done by going from the form of the first language to a second language through the semantic structure. It is meaning it is being transferred and must be held constant only the form changes.

Meanwhile, Bell (1961: 6) describes that translation replaces a text in one language by representing an equivalent text in the second language. Furthermore, Newmark (1981: 07) states that translation is a craft consisting

of replacing a written message or statement with the same message or information in one language.

From the notions above, it can be concluded that translating includes the act of transferring the message from the source text to the target text. The translation aims to find the equivalent meaning of the source language expression in the target language. The most important thing in translation is the meaning from the source language to the target language. Meaning should be given as the priority since the main purpose of translation is to convey the content message from the source language to the target language.

2. Types of Translation

Catford (1965: 21-25) makes categories of translation in terms of extent, levels, and ranks. Based on the extent, he classifies translation into full and partial translation. On the levels of translation, there are total and restricted translation and on the ranks there are rank bound and unbounded translation.

In full translation, the entire text is submitted to the translation process, that is, every part of the source language text is replaced by the target language text material. In partial translation, some parts of the source language text are left untranslated. They are simply transferred to the target language text.

Total translation means the replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology or graphology by non equivalent TL phonology or graphology.

While restricted translation means the replacement of SL textual material by equivalent TL textual material at only one level, that is translation performed only at the phonological or at graphological level, or at only one of the two levels of grammar and lexis.

Rank-bound translation is translation in which the selection of TL equivalents is deliberately confined to one rank or a few ranks in the hierarchy of grammatical units, usually at word or morpheme rank, that is, setting up word-to-word or morpheme-to-morpheme equivalence. In contrast with this, normal total translation in which equivalences shift freely up and down the rank scale is called unbounded translation. Based on the purpose of translation, Brislin (in Cholimudin, 2007: 26-29) categorizes translation into these following types.

a) Pragmatic Translation

It refers to the translation of a message with an interest in accuracy of the information that was meant to be conveyed in the source language form. It is not concerned with other aspects of the original language version.

b) Aesthetic-poetic Translation

This refers to translation in which the translator takes into account the affect, emotion, and feelings of an original agnate version, the aesthetic form used by the original author, as well as any information in the message. The examples of this type are the translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel.

c) Ethnographic Translation

The purpose of ethnographic translation is to explicate the cultural context of the source language and target language versions. Translators have to be sensitive to the way the words are used and must know how the words fits into cultures.

d) Linguistic Translation

This is concerned with equivalent meanings of the constituent morphemes of the source language and grammatical form. The example is the language in a computer program and machine translation.

Brislin says that basically, based on the kinds of texts to be translated, there are two types of translation namely factual and literary translations. Factual translation refers to translating to convey information with precision, without involving the emotions or feelings of the translator but only based on the real facts such as translating scientific fields, reports, newspaper, etc. Literary translation refers to the translation of art works. In this kind of translation, the translator involves his or her emotion or feeling and it tends to be subjective, for example the translation of poems, drama, novels, etc.

According to Larson (1984: 15) translation is classified into two main types, namely form-based and meaning-based translation. Form-based translation attempts to follow the form of Source Language and is known as literal translation, while meaning-based translation makes

every effort to communicate the meaning of the SL text in the natural forms of the receptor language. Such translation is called idiomatic translation.

Larson (1984: 16) says that idiomatic translations use the natural forms of the receptor language both in the grammatical constructions and in the choices of lexical items. A truly idiomatic translation does not sound like a translation. It sounds like it was written originally in the receptor language. Therefore, a good translator will try to translate idiomatically.

3. Form and Meaning in Translation

Larson (1984: 3) states that translation is a change of form. These forms are referred to as the surface structure of a language. It is the structural part of language which is seen in print or heard in speech. Baker (1992: 24) says that the source language in translation is replaced by the equivalent lexical item (form) of the receptor language. However, there is often no equivalent in the target language for a particular state in the source text.

According to Larson (1984: 3), translation is done by going from the form of the first language to the state of the second language by way of semantic structure. When a translator makes a translation, he or she transfers the meaning of the source text. What is necessary to consider is that the meaning must be maintained constantly or, in other words, when the change of form occurs, the meaning must be maintained. It is the

characteristic of a language that the same meaning component will occur in several surface structure lexical items (forms).

In the translation process, the first thing to do is understand the total meaning of the source text. There are three types of "meaning" that can be determined in the analysis of the meaning of the source text (Nida and Taber, 1982: 34), namely (1) grammatical meaning, (2) referential meaning, and (3) connotative meaning. In grammatical meaning, when one thinks of meaning, it is almost inevitably in terms of words or idioms. Generally, grammar is taken for granted since it seems to be merely a set of arbitrary rules about the arrangement, rules that must be followed if one wants to understand, but not rules themselves that seem to have any meaning. Referential meaning refers to words as symbols which refer to objects, event, abstracts, and relations. Connotative meaning refers to how the language users react, whether positively or negatively, to the words and their combination.

Translation has been performed as a process that begins with the source text. The meaning of the text is analyzed, discovered, transferred, and reexpressed in the receptor language. However, in actual practice, the translator moves back and forward from the source text to the receptor text. Sometimes he or she will analyze the source text to find the meaning, restructure this meaning in the receptor language, and move back to look at the source text. In translation, the translators should know the types of definitions. By knowing what meaning they should produce, the messages

of the source text can be transferred well. Then, the well-transferred purpose will make it easier to understand for the readers.

4. Translation Process

According to Larson (1984: 3) when translating a text, the translator's goal is an idiomatic translation which makes every effort to communicate their meaning of the SL text into the natural forms of the receptor language. Furthermore, he states that translation is concerned with a study of the lexicon, grammatical structure, communication situation, and cultural context of the SL text, which is analyzed in order to determine its meaning. The discovered meaning is then re-expressed or reconstructed using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

Nida and Taber (1982: 33) distinguish translation process into three stages:

- 1) Analysis, in which the surface structure is analyzed in terms
 - (a) the grammatical relationships and
 - (b) the meaning of the words and combinations of words
- 2) Transfer, in which the analyzed material is transferred in the mind of the translator from language A to language B
- 3) Restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language.

5. The Difficulties Faced by Translator in Translating Text

According to Nababan (2008), demonstrates about the difficulties faced by the Translator when translating a text break down into four categories. The elaborates of the difficulties faced by the translator present in the paragraph below.

1) The system of source language and target language

According to Nababan (2008: 56) the difference of system between source language and target language indicates both structure at the level of words, phrases, clauses, and sentences. Currently, the difficulty system of translation here means the differences between structure of the source languages to the target languages.

2) Semantic and stylistic concept

The difficulties on semantic and stylistic also be one of the difficulties faced by the translator when translating a text from source languages to target languages. In this case, the difficulties faced by translator when translating a text closely related to the socio-culture by source languages and target languages.

3) The ability of Translator's

Based on Nababan (2008: 59) the level of the translator's ability is one of the factors determining the success of translating text from the source languages to target languages. Furthermore, a professional translator can produce a good translation text from source languages. This is happening because professional translator has handled many legal documents and

government projects, so they can find variations of words and not basic vocabulary like amateur translators. Currently, this statement also supports by Pradhya and Nugroho (2015: 11) quality of the translation work the professional translator holds higher than amateur translator because the professional translator can find variations of vocabularies rather than amateur translator.

4) The quality text from source language

Furthermore, this is also categorized as one of the difficulties faced by the translator when translating text from source language into target language. Based on Nababan (2008: 60) the quality of text from the source language will be difficult to understand in the target language if the quality from source language is lack. This is happening because the quality of source languages has grammar errors, the sentence is double meaning distortion (*taksa*), many spelling errors, and the idea of text not coherent.

Besides of that, Maher (2010), the difficulties faced by the translator when translating a text are divided into four categories namely, cultural difficulties, conceptual/semantic difficulties, idiomatic difficulties, and grammatical difficulties. Furthermore, below is the explanation of the difficulties faced by the translator when translating a text.

1) Cultural difficulties

In this case, difficulties in cultural are found in certain words and phrases in source languages as well as specifications regarding culture from source languages. An example of cultural difficulties when

translating a text usually found in education system, health care system, societal, religious, and so many.

2) Conceptual/ semantic difficulties

Semantics is one of the difficulties faced by translators because the translator should convey the meaning from the source language to the target language. Meanwhile, the translator should convey the meaning of language and code of the representations.

3) Idiomatic difficulties

One of the difficulties faced by the translator in translating texts is translating idioms. According to Maher (2010: 11) correspond to the use of certain phrases, or the means of conveying ideas that are unique to a particular region, country or society.

4) Grammatical difficulties

Furthermore, grammatical be one of the difficulties faced by the translator when translating a text. Maher (2010: 11) says the difficulties by the translator include linked for and based on for instance to the grammar of a given language.

According to the argument from the experts above it can be concluded that the difficulties faced by the translator when translating a text divided into four categories. There are culture differences, grammatical difficulties, the ability of translator's and the quality from source language. Below is an explanation of the difficulties faced by the translator when translating a text.

1) Cultural difficulties

Currently, in translating text from the source language to the target language culture differences are one factor of the difficulties faced by the translator. This is happening because of the differences when translating vocabulary from source language to the target language. Because cultural differences between one country with the other countries have an impact on the vocabulary itself.

2) Grammatical difficulties

One of the difficulties of translators in translating a text is the structure of language or usually call as a grammatical of a sentence. Furthermore, structure differences of the sentence from the source languages and target language which makes one of the difficulties faced by translators when translating a text.

3) The ability of translator's

Besides that, translator's ability also one of the difficulties faced by translators. Furthermore, a professional translator can produce a good translation rather than an amateur translator. This is due to professional translator has translated many texts rather than amateur translator. Therefore, professional translator can find many variations of vocabulary and not basic like an amateur translator.

4) The quality of source language

At last, quality of the text by source language also one of the difficulties faced by the translator when translating a text. Furthermore, the

quality of the text from the source languages becomes one of the difficulties by the translator when text from source language has many errors in grammar dan spelling.

6. Translation Strategies For Translating Cultural Terms

Strategies are related to the mechanisms used by translators throughout the translation process to find solution of the problems they find. Strategies are the procedures (conscious or unconscious, verbal nonverbal) used by the translator to solve problems that emerge when carrying out the translation process with a particular objective in mind (Molina & Albir: 2002:449). Strategies open the way to find a suitable solution for a translation unit. The solution will be materialized by using particular strategies. These are the strategies used in translating cultural terms adopted from Baker (1992:18) :

1. Translation by More General Word (superordinat)

The strategy used as the target language does not have the exact equivalent of the source language. It happens because the semantic field of each language may be different.

ST: “Got your **toque**.”

TT: “kudapatkan **topimu**”

(Khasanah, 2009)

Toque is a hat with a full crown and small rolled brim used by chefs. The translator could not find the equivalent in Indonesian, so the translator used the general term hat, which is equivalent to the hat.

2. Translation by More Neutral/Less Expressive Word

In this strategy, the cultural concept of the source language does not have an exact equivalent in the target language. Thus, the translator translates the term using a more general word with less expressive meaning. It also happens because the translator feels that the translation of expressive words will sound disrespectful or inappropriate for the target reader.

ST: "its **peasant** dish."

TT: "itu makanan **petani**."

(Khasanah, 2009)

Peasant refers to an uneducated person and has a more negative meaning than a farmer. The translator chooses to translate the term to farmers with less expressive definitions to make more polite expressions in the target text. Therefore, a farmer is a euphemism for a farmer.

3. Translation by Cultural Substitution

In this strategy, This strategy involves a culture – specific items or expression with a target language item which does not have the same propositional meaning, but it is likely to have a similar impact on the target reader. The main advantage of using this strategy is that it gives the reader a concept with which the reader can identify, something familiar and appealing.

On individual level, the translator's decision to use this strategy will largely depend on (a) how much licence is given to him / her by those who commission the translation and (b) the purpose of the translation. On more

general level, the decision will also reflect, to some extent, the norms of translation prevailing in a given community. Linguistic communities vary in the extent to which they tolerate the strategies that involve significant departure from the propositional meaning of the text.

ST: “He looked at me, that’s all **oneisan**”

TT: “Dia melihatku. Itu saja, **kakak**”

(Idrus, 2012)

In the “Memoirs of a Geisha”, there are some words that used the cultural substitution. The translator uses this strategy because the word is Japanese cultural in communication that has the close relationship with others.

4. Translation using a loan word or loan word plus explanation

This strategy is particularly common in dealing with culture specific items and modern concepts. Following the loan word with an explanation is very useful when the words in question are repeated several times in the text. Once explained, the loan word can be used on its own ; the reader can understand it and is not distracted by further lengthy explanations.

In this strategy, cultural terms are not translated, or the translation still uses source language terms. It happened because the translator had difficulty translating cultural terms or could not find the equivalent in the target language. Explanations sometimes accompany loan words to make the reader fully understand the terms.

ST: “compose **the salad** like you were painting a picture.”

TT: “susun **saladnya** seperti kalian sedang melukis.”

(Khasanah, 2009)

Salad is commonly used in Indonesia, and there is no equivalent in Bahasa. The translator borrows words to make them more efficient and understandable.

5. Translation by Paraphrase Using a Related Word

In this strategy, the term is paraphrased in the target language in a different way

ST: after you put his head in **the duck press** to squeeze the fat out.

TT: “setelah kau masukkan dia ke **mesin peras bebek** untuk mengeluarkan lemak dari dia.”

(Khasanah, 2009)

A duck press is a machine for squeezing the duck to get the fat out of the head. The translator paraphrases **duck press** into “mesin peras bebek.”

6. Translation by Paraphrase using Unrelated Words

In this strategy, terms are paraphrased but without using related words. The term is packaged in the target language so that the audience will get the message. It is used when the source item is not lexicalized at all in the target language, but the translator wants to paraphrase so the paraphrase may be based on modifying a super ordinate or simply on unpacking the meaning of the source item particularly if the item in question is semantically complex.

ST: "can I interest you in a **dessert** this evening?"

TT: "bisa kubuat anda tertarik pada **pencuci mulut** malam ini?"

(Khasanah, 2009)

There is no equivalent word for **dessert** in Indonesian, so the translator paraphrases it using unrelated words to make sentences understandable.

7. Translition by Omission

The strategy can be applied when the translated word does not change the message transferred. It can also happen because the word can distract the reader with long and repetitive explanations. If the meaning conveyed by a certain item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translator can and often do simply omit translating the word or expression.

Indonesia:

ST: "Sama seperti **Raden Ayu**, ibunya, katanya liris".

TT: "Just like her mother, she said"

(Lestari, 2018)

In this example, the translator omits the word **Raden Ayu** from the source language into the target language because it is not the central of the sentences. The word **Raden Ayu** has already clarified by the word ibunya which is followed it, so the translator omits the word **Raden Ayu** and translates it into her mother.

8. Translation by illustration

The translators may consider this strategy if the word which lacks an equivalent in the target language refers to a physical entity which can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise, and to the point.

7. Cultural Terms

There are many definitions of culture. Culture is the way of life and its manifestations that is peculiar to a community that uses a particular language as its means of expression. Newmark (1987) defines culture as a way of life and its manifestations unique to a community that uses a particular language as a means of expression, thereby recognizing that each language group has its features of a specific culture. Newmark (1987:94) also categorizes cultural words, terms or phrases as follows:

1. Ecology includes flora, fauna, hills, wind, plains, rice fields, tropical forests. Cultural terms that are included in this category are words related to living organism and all the various aspects of the environments in which they live. Geographical features can be normally distinguished from other cultural terms in that they are usually value free, politically and commercially. Nevertheless, the diffusion depends on the importance of the country of origin as well as the degree of specificity
2. Material culture includes food, clothing, housing (shelter), transportation and communication. Food in many areas has become

an important symbol of the regional culture. Besides the food is a product that can be commercialized, food can also show a person's social class status. Apart from food, clothing is also a material category culture term coined by Newmark. Apart from functioning as protection and covering for the body, clothing also has other functions such as showing one's identity, such as clothing for monks, priests, kings, etc. Likewise with the house (residence), which has a different form and philosophy. Transportation can also be classified in the cultural terms of the material category. In America, cars are the most widely used transportation, and 26 terms are known in the mention of cars.

3. Social culture is the product of social interaction. The groups of people produce customs, ideas, belief, knowledge, attitudes, values, and behavior patterns (acts) that are handed down from generation to generation. Certain society has certain forms of daily activity, from eating and drinking to propitiating the supernatural powers. In considering social culture one has to distinguish between denotative and connotative problems to translation. There are two types of social culture, work and leisure.

Type of work is a cultural term that falls into a social category, such as pork butcher. Apart from the type of work, activities carried out in their spare time are also included in the

socio-cultural category. Activities in sports such as cricket, bull-fighting, tennis and badminton are also included in this category.

4. Organization includes society, law, religion, and arts (artistic). Terms related to the state such as the prime minister, king, senate are included in civil society organization culture terms. In addition, terms related to religion are also included in this category of organization. For example, the word baptism or saint is included, where Christians only know these words. When the reading target is not a Christian, then the term cannot be understood properly so that it is possible that the author's message was not conveyed. The response expected by the author was also not found in the target text reader.
5. Gesture and habits includes movement of the body such as nodding the head has the meaning of agreeing or agreeing in a certain community, but can also have a different meaning in other communities. There is a distinction between description and function which can be made where necessary in ambiguous cases ; thus, if people smile a little when someone dies, do a slow hand – clap to express a warning appreciation, give a thumbs – up to signal OK, all of which occur in some cultures and not in others.

Many societies in different countries have their own way to express their feelings and ideas through gestures. For example in India, people shake their head often while they are speaking, but

Indonesian people won't do that because it will bring negative result to hearer. In certain society, kissing the finger tips could be mean to greet or to praise, and a slow hand clap to express warm appreciation, etc.

All of these occur in some cultures and not in others. Other gestures such as clapping your hands slowly can be interpreted as a sign of appreciation for the success of others. From the description above, it can be concluded that what is meant by the term culture in this paper is a word or combination of words that carefully expresses a way of life and its manifestations that are unique to a community that uses a particular language as a means of expression of ecology, cultural material, socio-culture, organization: political and administrative concepts, religion, artistry, and gestures and habits.

8. Short Stories

a. Definition of Short Story

Short story is one type of fiction. Short stories have elements of stories, plots, settings, characters that are narrower than novels. Sumardjo (2007: 202) states that short stories are fiction that is finished reading in one sitting. Therefore, the stories presented in the short story are limited to having only one story or one event.

According to Edgar Allan Poe (via Nurgiyantoro, 2007: 10), a short story is a story that finishes reading in one sitting,

approximately ranging from half to two hours, something that would have been impossible for a novel. Short stories vary in length. There is a short story and the number of words is 500 words, there is a short story that is quite long (middle short story), and there is a long short story, which consists of thousands of words.

Meanwhile, Sayuti (2000:10) states that short stories show compression qualities "compaction", concentration "concentration", and intensity "deepening", all of which relate to the length of the story and the structural qualities hinted at by the length of the story.

Based on the opinions of the above experts can be concluded that short stories are short stories that have fewer compositions than novels in terms of story density, focusing on one character, one situation and one read. The fiction presented in the short story usually only develops one event so that the short story becomes interesting because of the limitations of the object or event told.

b. Short Story Elements

Intrinsic Elements of Short Stories A literary work is inseparable from the building elements. One type of literary work is short stories. Short stories are works of fiction literature in the form of short and dense prose. Short stories are also built

by the building elements of literary works, namely intrinsic and extrinsic elements. The intrinsic element of the short story consists of the facts of the story, the means of the story, and the theme. The fact of the story is a description of events that exist or occur in the story including the plot, setting, and affirmation. The means of the story are the tools chosen by the author to describe the details of the story so that the meaning of the story can be accepted by the reader.

c. Characteristic of Children Short Stories

According Pardede (2011) children short stories provide real examples of grammatical structure and vocabulary items which provide the students an exposure of native language that could not be encountered in EFL setting. Children short stories were selected among various kinds of literary genre because of the length of the story and readability for foreign language learners especially for low-intermediate level of students.

Children short stories have characteristics, namely: 1) using a simple storyline, 2) using simple sentences that are easy to understand, 3) telling about everyday life experienced by children, and 4) having a moral message that can inspire children. In addition, children short stories can also motivate children because they can explore feelings through events in the story so that they are curious and want to read it to the end. As

Elliott (1990,197) asserted that literature is motivationally effective if students can genuinely engage with its thoughts and emotions and appreciate its aesthetic qualities.

B. Previous Studies

In conducting the study, the researcher found some previous studies for guidelines to improve her research. The first study conducted by Zulfa (2018) “Translation Strategies Of Untranslatable Cultural Terms In Siti Nurbaya Into A Love Unrealized.” This study focuses on analyzing cultural terms and strategies used in translating untranslatable cultural words found in the novel Siti Nurbaya by Marah Rusli, translated into A Love Unrealized by A George Fowler. This study reveals that there are 29 untranslated cultural words selected in the novel. First, in the category of cultural words, it can be concluded that eleven words of material culture, thirteen social cultures, and five words of organization. The second strategy is culture; only one translation strategy with ordinary words, nine translations by cultural substitution, eight translations using loanwords with eleven-word explanations, three translations using related words, and six translations by illustrations.

The second study is from Idrus (2012), entitled “An Analysis of the Translation of Cultural Terms in the Subtitling of “Memoirs of a Geisha” Movie” analyzed the strategies and the categories of the cultural terms and found some conclusions that there are fifteen cultural terms in the subtitling of “Memoirs of a Geisha” movie that translator cannot translate them

directly because the fifteen cultural terms in the subtitling of “Memoirs of a Geisha” movie are Japanese culture terms. Therefore, the translator uses some strategies in translating the cultural terms in the subtitling of “Memoirs of a Geisha” movie. In translation, there are eight strategies in translating the cultural terms. Still, in this thesis, the translator only uses three strategies in translating the cultural terms: translation using loan words in the source text, translation by cultural substitution, and translation using a loan word or loan words plus explanation. The research in this thesis uses the same strategies and find different results.

The third from Angelina, Riadi, and Thennoza (2020) entitled "An Analysis of Translation Strategies toward Cultural Terms In "And Then There Were None" Novel. The research aims to figure out the translation strategy used in translating, especially the cultural terms in "And Then There Were None" into Indonesian in which into: "Then Everything Disappeared." The translation strategies used are based on Baker (2018) 's and Newmark's (1988). The research steps are analyzing the cultural terms in the novel by classifying the cultural terms based on the cultural categories. The findings show that there are 48 cultural terms in the novel.

The fourth study from The previous research was conducted by Iskartina (2016), with the title A "Translation Strategy Analysis used in The Kite Runner Novel." This study focuses on the translation strategy of the novel The Kite Runner by Khaled Hosseini. The aims of this study are (1) to classify the translation strategies used by translators in The Kite Runner

novel and its translations, and (2) to describe the translation equivalence of the translation strategies found in *The Kite Runner* novels and their translations. This study indicates that the authors found seven types of 8 types of translation strategies according to Baker's theory, there are translations by more general words, translations by more neutral words/less expressive words, translations by cultural substitution, and translated using loanwords or loanwords plus explanations. , Translation by paraphrase uses related words, Translation by paraphrase uses unrelated words, and Translation by omission. Of the 1030 data, there are 182 or 17.66 % of the data entered in the Translation by a more general word, 151 or 14.66% of the data entered in the Translation by a more neutral/less expressive word more neutral, 25 or 2.42% data entered in Translation by cultural substitution, 375 or 36.40% data entered in Translation using loan words or loan words plus explanations, 64 or 6.21% data entered in Translation by paraphrasing using related words, 110 or 10,67% of the data entered in the Translation by paraphrasing use unrelated words, 123 or 11.94% of the data that the Translation has by omission. In this study, the researcher stated that the Translation in *The Kite Runner* novel was equivalent to the target language. Of the 1,030 data analyzed, there are 1030 or 100% translation equality and no non-equivalence translation. From this percentage, it can be seen that the translation strategies found in *The Kite Runner* novel and its Translation are equivalent translations.

The fifth study from Angelina (2020), with title “An Analysis Of Translation Strategies Toward Cultural Terms In “And Then There Were None” Novel”. The research aims to figure out the translation strategy used in translating, especially the cultural terms in “And Then There Were None” into Indonesian in which into: “Lalu Semuanya Lenyap.” The translation strategies used based on Baker (2018)’s and Newmark’s (1988). The steps of the research are analyzing the cultural terms in the novel by classifying the cultural terms based on the cultural categories. The findings show that there are 48 cultural terms in the novel. The cultural terms are classified into five categories: (1) ecology, (2) material culture, (3) social culture, (4) organizations, customs, activities, procedures, concepts, and (5) gestures and habits. The result shows there are seven strategies applied to translate the cultural terms from the source language (English) to target language (Indonesian). The strategies are (1) translation by a more general word (superordinate), (2) translation by cultural substitution, (3) translation using a loan word or loan word plus explanation, (4) translation by paraphrase using a related word, (5) translation by omission, (6) literal translation, and (7) naturalization. The most frequent used is strategy number 3; translating using a loan word or loan word plus explanation.

CHAPTER III

RESEARCH METHOD

A. Research Design

In order to elaborate the types of cultural terms according to Newmark (1987) and translation techniques based on Molina and Albir (2002). The research was conducted with a qualitative descriptive method. By using qualitative descriptive methods, researchers collect, classify, analyze, and draw conclusions. Cresswell (1998:10) states that qualitative research is an inquiry process based on distinct methodological traditions of inquiry that explore a social or human problem. Therefore, the researcher will analyze the matter of translating cultural terms qualitatively. The researcher will build a complex, holistic picture, analyze words, report detailed information views, and conduct the study in a natural setting. It will also focus on the description (Sutopo, 2002). Therefore, the forms of the data collected are words, sentences, or pictures having more meaning than numbers of frequencies.

Qualitative research is applied in this study because the data are not statistical data. While simple calculations in this study use media to analyze data and conclude. In this study, the researcher focused on analyzing the technique of translating cultural terms found in children short stories published by the Children's Book Trust.

B. Source of Data and Data

The data source is the object from which the data is obtained for research. According to Sutopo (2002:50-54), the data sources in qualitative research are informants, events, places, and documents. In addition, Miles and Huberman (1994: 9) state that the nature of qualitative data refers to the essence of people, objects, and the situation in the form of extended words based on observation, interviews, or documents. Therefore, the data cannot be directly accessed but requires some procedures. Data were obtained from data sources by performing several functions.

Researchers obtained data from research documents. In this study, the document was used as a short story for children published by Children's Book Trust, New Delhi, which UIN Surakarta students translated. The data obtained is the source language English and Indonesian translation. The data is a cultural term derived from several short story titles in the book. Several short stories were selected and translated by students of class 7M English Education for the 2019/2020 school year. The researcher chose the 7M class over other courses because the 7M class had translated more children short stories, and the number of students was sufficient to be the subject of research. The researcher took four titles from the children short stories, namely, 1. When Papa Scolded Me, 2. The Turkish Cap, 3. All Because of my Hair, 4. The Unforgettable Journey.

C. Research Setting

The setting of the research was media. The media used here is children's short storybooks published by the Children's Book Trust. In the book, several stories in English were then translated by students of the 2016 UIN Surakarta Entrepreneurship Translation course. Then the researchers chose four short story titles to be used as data sources.

D. Technique of Data Collections

In the process of collecting data, the researcher applied document analysis. However, before entering the data collection process, the researcher first collected all children short stories translated by UIN Surakarta students. This process is carried out to avoid errors.

Document analysis, according to Sutopo (2002), document analysis is done by reading and writing data from data sources and reviewing the information obtained from particular data. In this case, several titles of children short stories from selected short stories for children were used as documents. The researcher read and analyze the translation of the children stories to get data.

E. Techniques of Data Analysis

According to Miles and Huberman (1994:10), analysis can be define as consisting as three current flows of activity that is data reduction, data display, and drawing conclusion/verification. In this research, the researcher use Miles and Huberman's theory in analyzing the data, so there are three steps to do, they are:

1. Data Reduction

Data reduction become the first steps to do in analyzing the data in this research. According to Miles (1994:10), data reduction refers to the process of selecting, focusing, simplifying, abstracting, and transforming the data in written up field note or transcript. In this research the data is cultural terms and translation strategies from children short stories. The first, researcher read compilation of children short stories by the students of English Language Study Program UIN Raden Mas Said. Next, the researcher identified and classified the cultural terms found in children short, the researcher underlines the cultural terms found in children short story. Then, the researcher analyzes the translation strategies used by the students of English Language Program to translate cultural terms by using theory from Bakker (1992).

2. Data Display

The second steps data display. In this step, the researcher displays the data which is contains cultural terms and translation strategies specifically and clearly.

3. Drawing Conclusion

After finished doing data reduction and data display, the last steps to analyze the data in this research is drawing conclusion. In this steps the researcher concludes the result of the analyze cultural terms and translation strategies are obtained.

F. Data Coding

The data in discussion present in two disparate languages. The first language is English as a source language and the second language is Indonesian as the target language. To answer the research question, the data uses code as follow:

SL: “Baby, come for breakfast. (02/WP/1/SC/MGW)

TL: “sayang, ayo sarapan.

The data example above was taken from short story *When Papa Scolded Me*. The explanation of each code will elaborate, bellow:

02 : number of data

WP : When Papa Scolded Me

1 : Version

SC : Social Culture

MGW : More General Word

The first coding was the number of data, it was how the data was numbered in order the analysis. Next, this study taken from four titles of children short stories, the data coding from each tittle will be different. As the example of data above, the data coding is WP1 because the data are taken from children short story *When Papa Scolded Me* translated by students one. Likewise, the data coding for type of cultural terms and translation strategies also not the same for each data. The example of data above belongs to social culture so it was coded with SC. The last code was

given to the translation strategies. Translator applied more general word to transfer cultural terms from SL into TL.

G. Trustworthiness

Creswell (2012) explains that researchers must obtain the validity of findings, meaning that researchers determine the credibility of result to ensure their findings and interpretations are accurate through several strategies such as triangulation. The data validate for the further research step in order to verify the accuracy of the data. In this case, credibility is need to measure the validity of the data.

The researcher asked expert to be validator of this research analysis the specified in type of cultural terms and translation strategies. In this study, the writer used data triangulation. According to Prastowo (2010), triangulation is a data collection technique that is a combination of various data collection techniques and existing data sources. In this research the researcher uses document analysis. Document analysis to classify types of cultural terms and translation strategies.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

A. Research Findings

Research findings are presented into two sections; The first section answer problem statements about the types of cultural terms found in compilation children short stories. The second part answer about the translation strategies used in translating cultural terms in compilation children short stories. Below is the analysis of the type of cultural terms and translation strategies in children short stories by the students of English Language Study Program UIN Raden Mas Said Surakarta.

1. Types Of Cultural Terms In Children Short Stories

In this section researcher analysis the cultural terms in children short stories. Analyzing kinds of cultural terms in children short stories the researcher used the theory from Newmark (1987). Children short story contains cultural terms namely, ecology, material culture, social culture, organizations, and than gesture and habit. They are found in children short stories by the students of English Language Study Program UIN Raden Mas Said Surakarta. The general findings of cultural terms from compilation children short stories are represented in the table below.

Table 4.1 Types Of Cultural Terms In Children Short Stories

No	Cultural Terms	Frequency	Percentage (%)
1.	Social Culture	32	42,1%
2.	Material Culture	28	37,0%
3.	Gesture and Habit	10	13,1%
4.	Ecology	6	7,8%
Total		76	100%

The table 4.1 shows the distribution of cultural terms in children short stories. There are 76 data contain of cultural terms. It is shown that the most frequent of cultural terms is social culture with the total data 32 or 42,1%. The second frequent of cultural terms is material culture with the total data 28 or 37,0%. Next frequent of cultural terms is gesture and habits with the total data 10 or 13,1%. Finally, the least frequent of cultural terms is ecology with the total data 6 or 7,8%.

a. Social Culture

Social culture is the most common cultural terms in children short stories. There are 32 data that comprise social culture in the children short story. The data coding of social culture is in the table below.

Table 4.3 Social Culture

Data	(01/WP/1/SC/LW) (02/WP/1/SC/MGW) (04/WP/1/SC/CS)
Coding	(06/WP/1/SC/CS) (07/WP/1/SC/MGW) (08/WP//SC/MGW) (11/WP/1/SC/PUU) (29/TT/1/SC/CS) (33/TT/1/SC/CS) (40/TT/2/SC/CS) (31/TT/1/SC/CS) (12/WP/2/SC/LW) (13/WP/2/SC/MGW) (16/WP/2/SC/MGW) (18/WP/2/SC/CS) (19/WP/2/SC/CS) (20/WP/2/SC/MGW) (22/WP/2/SC/PUU) (42/TT/2/SC/CS) (44/TT/2/SC/CS) (46/TU/1/SC/CS) (49/TU/1/SC/CS) (54/TU/2/SC/CS) (63/AB/1/SC/LW) (64/AB/1/SC/CS) (65/AB/1/SC/CS) (66/AB/1/SC/LW) (67/AB/1/SC/PUU) (71/AB/2/SC/LW) (72/AB/2/SC/CS) (73/AB/2/SC/MGW) (75/AB/2/SC/PUU)
Total	32

The examples of social culture in the short story are represented below.

Example 1:

08/WP/1/SC/MGW

ST: “**Baby! Baby!** Come here,…”

TT: “**Nak,** Kemarilah,…”

The preceding data was taken from children short story entitled *When Papa Scolded Me*. Meanwhile, the example above is one type of cultural terms namely social culture. In this short story, the brother calls the writer as her little sister with *Baby*. In oxford, *Baby* (slang, especially North American English) means a word used to address somebody, especially your wife,

husband or partner, in a way that expresses love but that can be offensive if used by a man to a woman he does not know. Then, the translator translated into *Nak* for “Baby. Baby. Come here.” into “*Nak. Kemarilah*”. The translator uses more general word translation strategies. Below is the second example.

Example 2 :

44/TT/2/SC/CS

ST : **The peon** outside tried to stop him.

TT : **Satpam** di sekolah mencoba menghentikannya.

The sentence *the peon* is one of cultural terms in social culture about job. *The peon* means someone whose job is to work in an office doing jobs that do not need any particular skill. Then, the translator translated into *satpam*. The translator used cultural substitution translation strategies. Than the third example.

Example 3 :

65/AB/1/SC/CS

ST : I headed the procession, looking like a **Buddhist monk**.

TT : aku menuju ke tempat acara seperti seorang **Biarawan Budha**.

Budhist monk is one of cultural word in social culture. In oxford, *monk* means a member of a religious group of men who often live apart from other people in a monastery and who do not marry or have personal possessions. Then, the translator translates into *Biarawan*. Then, *Buddhist* means *budha*. The translator uses cultural substitution translation strategies.

b. Material Culture

Material culture is the second most frequent of culture terms found in the children short story . there are 28 utterance that involve material culture. The table data numbers of this analysis can be seen as follows.

Table 4.2 Material Culture

Data Coding	(03/WP/1/MC/MGW) (05/WP/1/MC/MGW) (14/WP/2/MC/MGW) (15/WP/2/MC/MGW) (23/TT/1/MC/CS) (24/TT/1/MC/LWE) (25/TT/1/MC/LWE) (28/TT/1/MC/MGW) (30/TT/1/MC/CS) (32/TT/1/MC/CS) (64/AB/1/MC/MGW) (70/AB/2/MC/CS) (74/AB/2/MC/MGW) (34/TT/2/MC/CS) (35/TT/2/MC/LW) (36/TT/2/MC/LW) (39/TT/2/MC/LWE) (41/TT/2/MC/CS) (43/TT/2/MC/MGW) (48/TU/1/MC/CS) (50/TU/1/MC/PUU) (51/TU/1/MC/LW) (52/TU/1/MC/MGW) (56/TU/2/MC/CS) (57/TU/2/MC/CS) (58/TU/2/MC/PUU) (59/TU/2/MC/LW) (60/TU/2/MC/MGW)
Total	28

The examples of material culture in the short story are represented below.

Example 1:

58/TU/2/MC/PUU

ST : I fell between the **bogie** and the signal post.

TT : Aku jatuh dan kakiku terjepit di antara **roda kereta**

In the short story *The Unforgettable Journey*, the *bogie* is one of cultural terms in material culture about transportation. In Oxford, *bogie* means a frame with four or six wheels that forms part of a railway carriage. Then, the translator translates into *roda kereta*. The translator uses paraphrase using unrelated word translation strategies. Below is the second example.

Example 2:

24/TT/1/MC/LWE

ST: I took the '**guli**' out of my satchel before I ran out.

TT: aku mengambil '**guli**' (tongkat kecil) dari dalam tas sebelum keluar kelas.

Alike the preceding utterance, the second utterance also categorized as material culture. In this short story, *gulli* is one of cultural word in material culture *gulli* means a piece of wood, five to eight inches long and about an inch in diameter, then the translator translates it into *gulli*. The translator uses translation loan word plus explanation because the translator follows the SL. Than the third example.

Example 3:

05/WP/1/MC/MGW

ST : rushed out into the **verandah**.

TT : bergegas pergi ke **teras**.

In the children short story *When Papa Scolded Me*, *Verandah* is the cultural words in material culture about part of house in British. In Oxford, *verandah* means a platform with an open front and a roof, built onto the side of a house on the ground floor and the translator translates into *teras*. The translator uses more general word translation strategies because the translator chooses to use the specific word.

c. Gesture and Habit

Gesture and habit occupies the third position as the most used cultural terms in the children short stories. There are 10 illustrations that comprise gesture and habits out of 76 utterances. The data coding of gesture and habits can be seen in the table below.

Table 4.4 Gesture and Habit

Data Coding	(9/WP/1/G/CS) (21/WP/2/G/CS) (27/TT/1/GH/CS) (26/TT/1/G/CS) (37/TT/2/G/CS) (38/TT/2/G/CS) (45/TU/1/G/CS) (53/TU/2/G/CS) (68/AB/1/G/CS) (76/AB/2/G/CS)
Total	10

The examples of the use of gesture illustrated as follows.

Example 1:

09/WP/1/G/CS

ST :**risisng my hands** above my head.

TT :**mengangkat tanganku** ke atas kepala.

In the *When Papa Scolded Me* children short story *rising my hands* is one of cultural terms in gesture, the writer looks for the attention from her father by *raising hands* above her head. *Raising hands* means the action is involved of greeting gestures. The translator uses cultural substitution translation strategies because the translator translated *raising hands* becomes *mengangkat tangan*. below is the second example.

Example 2 :

26/TT/1/G/CS

ST : He **struck** the 'gulli' hard.

TT : Dia **memukul** 'gulli' dengan keras.

In the *The Turkish Cap* children short story *struck* is one of cultural terms in gesture, in the children short story they are playing game by *struck* the 'guli' hard. *Struck* means the action is involved of greeting gesture. The translator uses cultural substitution translation strategies.

d. Ecology

Ecology is he geographical condition of a region makes the culture in one area different from another.

Table 4.5 Ecology

Data Coding	(10/WP/1/E/PUU) (17/WP/2/E/PUU) (55//TU/2/E/LW) (47/TU/1/E/LW) (61/AB/1/E/CS) (69/AB/2/E/CS)
Total	6

The examples of ecology in children short stories are represented below.

Example 1:

47/TU/1/E/LW

ST :as **Rajapur station** approached,...

TT :ketika kami mendekati **Stasiun Rajapur**,....

The sentence *rajapur station* is one of cultural word in ecology. The sentence *station* means a place where trains stop so that passengers can get on and off and *Rajapur* is an area in India. Then, the translator translated the title *Rajapur Station* into *Stasiun Rajapur*. The translator used translation using loan word translation strategies. Below is the second example.

Example 2:

11/WP/1/SC/PUU

ST : "Oh, you **big cat!**" said Papa, ruffling my hair.

TT : "Oh, **anak manis** kata Ayah, sambil mengusap rambutku.

In this short story, the writer's father comes to the writer to persuade her by call her a *big cat*. In Oxford, *big cat* means any large wild animal of the cat family. Lions, tigers and leopards are all big cats. *Big cat* is the cultural words in ecology about fauna. Then, the translator translates it into *anak manis*. The

translator uses paraphrase using unrelated word translation strategies because the translator chooses to change the point of view. Actually, in this story, *big cat* is not not real big cat but it's the word that you use to call someone passionate.

2. Translation Strategies

The researcher analyzes the types of translation strategies used to translated cultural terms in children short story. The researcher uses all of the data in children short story which contains of cultural terms. There are seven categories of translation strategies proposed by Baker (1992). Based on the analysis, however there are only seven strategies namely translation by more general word literal translation, translation by more neutral/less expressive word, translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using a related word, translation by paraphrase using unrelated words. All those kinds of translation strategies used to translate cultural terms in children short story. the distribution of the use of translation strategies in the children short story presented below:

Table 4.7 Translation Strategies in Children Short Story

No	Translation Strategies	Frequency	Percentage(%)
1.	Translation by Cultural Substitution	37	49,0%
2.	Translation by More General Word Literal Translation	16	21,0%

3.	Translation Using a Loan Word or Loan Word Plus Explanation	15	20,0%
4.	Translation by Paraphrase Using Unrelated Words	8	10,0%
Total		76	100%

Table 4.7 shows the distribution of translation strategies in the children short stories. The most frequent translation strategy is translation by cultural substitution, there are 37 data or 49,0%. The second frequent of translation strategies is translation by more general word, total data of reduction is 16 or 21,0%. Next is translation using a loan word plus explanation that is 15 data or 20,0%. The last frequent of translation strategies is translation by paraphrase using unrelated word the total data are 8 data or 10,0%.

a. Translation by Cultural Substitution

In this strategy, the term is replaced with another term in the target language, which has the same effect as the source language. There are 37 data consisting of translation by cultural substitution out of 76 data. The data numbers of this strategies are in the table below.

Table 4.8 Translation by Cultural Substitution

Data	(04/WP/1/SC/CS) (06/WP/1/SC/CS) (29/TT/1/SC/CS)
Coding	(33/TT/1/SC/CS) (31/TT/1/SC/CS) (40/TT/2/SC/CS) (19/WP/2/SC/CS) (42/TT/2/SC/CS) (44/TT/2/SC/CS) (46/TU/1/SC/CS) (49/TU/1/SC/CS) (54/TU/2/SC/CS) (64/AB/1/SC/CS) (65/AB/1/SC/CS) (72/AB/2/SC/CS) (23/TT/1/MC/CS) (30/TT/1/MC/CS) (32/TT/1/MC/CS) (42/TT/2/MC/CS) (48/TU/1/MC/CS) (56/TU/2/MC/CS) (57/TU/2/MC/CS) (62/AB/1/MC/CS) (70/AB/2/MC/CS) (76/AB/2/G/CS) (68/AB/1/G/CS) (53/TU/2/G/CS) (45/TU/1/G/CS) (38/TT/2/G/CS) (37/TT/2/G/CS) (09/WP/1/G/CS) (21/WP/2/G/CS) (27/TT/1/G/CS) (26/TT/1/G/CS) (61/AB/1/E/CS) (69/AB/2/E/CS) (34/TT/2/MC/CS)
Total	37

The examples of cultural substitution are exemplified in the following.

Example 1.

64/AB/1/SC/CS

ST : **The warden**, a venerable old fellow

TT : **Kepala asrama** adalah seorang yang dihormati

The example data 64/AB/1/SC/CS shows the use of cultural substitution. It is translated substitution as it is written in ST. The example belongs to social culture of cultural terms. In order to transmit

the meaning of the original text, the translator prefers to use cultural substitution translation strategies. Below is the second instance of cultural substitution translation strategies used by translator to translate cultural terms.

Example 2.

06/WP/1/SC/CS

ST : “Papa is still here, **Bahiya**,....

TT : “Ayah masih disini, **Kakak**,

The second instance above was taken from children short story entitled *When Papa Scolded Me*. *Bhaiya* is the cultural words in social culture about family relationship in India. The translator employs translation strategies to translated that kind of cultural terms. Because the translator change the structure cultural substitution. The cultural translation appears on *Bahiya* into *Kakak*.

b. Translation by More General Word Literal Translation

Translation by More General Word Literal Translation used as the target language does not have the exact equivalent of the source language. It happens because the semantic field of each language may be different. There are 16 data consisting of translation by more general word out of 76 data. The data numbers of this strategies are in the table below:

**Table 4.9 Translation by More General Word Literal
Translation**

Data Coding	(02/WP1/SC/MGW) (03/WP/1/MC/MGW) (05/WP/1/MC/MGW) (14/WP/2/MC/MGW) (15/WP/2/MC/MGW) (07/WP/1/SC/MGW) (08/WP1/SC/MGW) (13/WP/2/SC/MGW) (28/TT/1/MC/MGW) (73/AB/2/SC/MGW) (20/WP/2/SC/MGW) (16/WP/2/SC/MGW) (74/AB/2/MC/MGW) (43/TT/2/MC/MGW) (52/TU/1/MC/MGW) (60/TU/2/MC/MGW)
Total	16

The examples of translation by more general word are exemplified in the following.

Example 1.

28/TT/1/MC/MGW

ST : a man in **kurtci pyjama** was standing in the middle of the play filed.

TT : seorang pria dengan **baju piyama** berdiri di tengah lapangan.

The data above shows that the translator uses more general word technique to translate that kind of cultural terms. In order to transmit the meaning of the original text, the translator prefers to use more general word translation strategies. The translator does not make any significant change

yet preserve the meaning of the proposition. Below is the second instance of more general word used translator to translate cultural terms.

Example 2.

08/WP/1/SC/MGW

ST : "**Baby! Baby!** Come here,"

TT : "**Nak!** Kemarilah,"

Baby is one of cultural word in social culture about family relationship. *Baby* means a word used to address somebody, especially your wife, husband or partner, in a way that expresses love but that can be offensive if used by a man to a woman he does not know. Then, the translator translates into *Nak* for *Baby*.

c. Translation Using Loan Word or Loan Word Plus Explanation

Translation using loan word plus explanation is the strategy translation still uses source language terms. It happened because the translator had difficulty translating cultural terms or could not find the equivalent in the target language. There are 15 data consisting of translation using loan word plus explanation out of 76 data. The data numbers of this strategies are in the table below:

Table 4.10 Translation Using Loan Word or Loan Word Plus Explanation

Data Coding	(01/WP/1/SC/LW) (12/WP/2/SC/LW) (18/WP/2/SC/LW) (63/AB/1/SC/LW) (66/AB/1/SC/LW) (71/AB/2/SC/LW)
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	(24/TT/1/MC/LWE) (25/TT1/MC/LWE) (35/TT/2/MC/LW) (36/TT/2/MC/LW) 39/TT/2/MC/LWE) (59/TU/2/MC/LW) (47/TU/1/E/LW) (55/TU/2/E/LW)
Total	15

The examples of translation by loan word plus explanation are exemplified in the following.

Example 1.

25/TT/1/MC/LWE

ST : Khusal took the '**danda**' and followed me.

TT : Khusal mengambil '**danda**' (**tongkat kecil**) kemudian mengikutiku.

The data above shows that the translator uses loan word plus explanation strategies to translate that kind of cultural terms. The word '*danda*' in source language is translated into '*danda*' in target language. In target language, the translator also add *tongkat kecil* to introduce the detail from that case in the source language. It can be seen that the translator uses loan word plus explanation strategies in order to make the target language able to understand the short story as easy possible. The second example of amplification technique is presented below.

Example 2.

63/AB/1/SC/LW

ST : ...an old barber whom we called '**khalifafi**'

TT : ...tukang cukur tua yang sering kita panggil ‘**khalifafi**’

The data above was taken from children short story entitled *All Because Of My Hair*. Meanwhile, data above it can be seen that translator uses loan word strategies in order to find the equivalence meaning of source text to target text. In the data above the word *khalifafi* is absorbed into target language as *khalifafi*.

d. Translation by Paraphrase Using Unrelated Word

In this strategy, terms are paraphrased but without using related words. The time is packaged in the target language so that the audience will get the message. There are 8 data consisting of translation by paraphrase using unrelated word out of 76 data. The data numbers of this strategies are in the table below:

Table 4.11 Translation by Paraphrase Using Unrelated Word

Data Coding	(11/WP/1/SC/PUU) (27/WP/2/SC/PUU) (67/AB/1/SC/PUU) (75/AB/2/SC/PUU) (50/TU/1/MC/PUU) (58/TU/2/MC/PUU) (10/WP/1/E/PUU) (17/WP/2/E/PUU)
Total	8

The examples of translation by paraphrase using unrelated word are exemplified in the following.

Example 1.

50/TU/1/MC/PUU

ST : I fell between the **bogie** and the signal post.

TT : aku terjatuh dan kakiku terjepit di antara **roda kereta**.

The preceding data 50/TU/1/MC/PUU uses paraphrase using unrelated word strategies to translated one of kind of cultural terms namely material culture. From the data above it can be seen on word *bogie* in the source text translated into *roda kereta* in target text. In this case, the translator changes the structure of the text in target text. In other words, the grammatical category from ST into TT is changed. However, when the structure of sentence changes, the meaning of cultural term from source text is conveyed and does not change. An example of an paraphrase using unrelated word strategies is illustrated below.

Example 2.

20/WP/2/E/PUU

ST : ...and stood beside **the money plant** pot.

TT : ...dan berdiri di samping pot **tanaman**.

The second illustration is found in short story compilation entitled *When Papa Scolded Me*. It shows the use of paraphrase using unrelated word strategies by the translator to render one kind of ecology. The original text is stated *the money plant* translated into *tanaman*. On the other hand, it can be concluded that paraphrase using unrelated word is used to change the structure and the grammatical structure.

B. Discussion

In this section, the researcher has a purpose to discuss about research finding above. The research findings are about the translation strategies analysis of cultural term in children short story.

Based on previous studies the research by Zulfa (2018) entitled “Translation Strategies Of Untranslatable Cultural Terms In Siti Nurbaya Into A Love Unrealized”. The finding analysis showed that there were only three cultural terms out of five cultural terms applied by translator, they were : material culture, social culture, and organization. Social culture was frequently and the second highest material culture was used by the translator. Then, in this research that there are only five translation strategies. The strategies that used are translation strategy with ordinary, translation by cultural substitution, translation using loan word or loan word plus explanation, translation using related word, and translation by illustration.

Furthermore, based on the research by Iskartina (2016), entitled “*Translation Strategy Analysis Used In The Kite Runner Novel*”. The finding analysis showed that is used 1030 data of translation strategy. There were only seven strategies out of eight strategies applied by translator, they were translation by more general word with 182 data, translation by a more neutral/less expressive word more neutral with 151 data, translation by cultural substitution with 25 data, translation using loan word or loan word

plus explanation with 375 data, translation by paraphrasing using related word with 64 data, translation using unrelated word with 110 data, than translation by omission with 123 data. Therefore, most strategy uses translation using loan word or loan word plus explanation, translation by a more general word, and translation by a more neutral/less expressive word more neutral. As well as, this research also found strategy that use translation by cultural substitution, translation by paraphrasing using related word, translation by paraphrasing using unrelated word, and translation by omission.

As a result, in this research it has been proven that many similarities with previous studies. For instance cultural terms, material culture and social culture. Not only that, the research also founded translation strategy namely translation by more general word, translation by cultural substitution, translation using loan word or loan word plus explanation, and translation by paraphrasing using unrelated word.

Below is the table of correlation between cultural terms and translation strategies used by translator.

Table 4.13 The Relationship of Types Cultural Terms and Translation Strategies

Culture Terms Translation Strategies	Social Culture	Material Culture	Gesture and Habit	Ecology
Cultural Substitution	15	9	10	2
More General Word	7	9	-	-
Loan Word or Loan Word Plus Explanation	6	7	-	2
Paraphrase Using Unrelated Word	4	2	-	2

The table above shows the correlation between kinds of cultural terms and translation strategies in children short story. In addition, the finding reveals that there are four categories cultural terms based on Newmark (1988) in children short story namely: material culture, social culture, gesture and habit, and ecology. Furthermore, the finding reveals that there are four translation strategies based on Bakker (1992), used by translator to translated culture terms expressions in children short story. They are translation by more general word, translation by cultural substitution, translation using loan word or loan word plus explanation, and translation by paraphrase using unrelated word.

Based the table it can be concluded that the most frequent of cultural terms with translation strategies is social culture, first social culture with cultural substitution 15 data, the second frequent is social culture with more general word 7 data, than social culture with loan word or loan word plus explanation 6 data, and the least social culture with paraphrase using unrelated word 4 data. Then the second frequent of cultural terms with translation strategies is material culture, the most frequent is material culture with cultural substitution and more general word 9 data, than material culture with loan word or loan word plus explanation 7 data, and the least frequent material culture with paraphrase using unrelated word 2 data.

The third most frequent only cultural terms with translation strategies that is gesture and habit with cultural substitution 10 data. The least frequent from cultural terms and translation strategies is ecology with cultural substitution 2 data. Therefore, the total of data in the research is 76 data cultural terms and translation strategies.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the data findings from the previous chapter, the researcher has conclusion this research is qualitative research and focused on identifying cultural terms in children short stories by the students English Language Study Program of UIN Raden Mas Said Surakarta based on theory by Newmark (1987). This research also focused on analyzing translation strategies by the students based on the theory by Baker (1992).

After analyzing the data, the researcher drew conclusions about translation strategies of culture terms in children short stories. Based on the finding and discussion, the writer found 76 sentences that contain of culture terms. The findings show that there are four culture terms used in children short stories namely, social culture with 32 data or 42,1%, material culture with 28 data or 36,8%, gesture and habit with 10 data or 13,1%, and ecology with 6 data or 7,8%. The findings show that the most of frequent culture terms found in children short stories is social culture. Eventually, the least frequent of culture terms is ecology.

Furthermore, the finding reveals that there are four translation strategies used by translator to translated kinds of culture terms in children short stories. They are translation by more general word with 16 data or 21,0%, translation by cultural substitution with 37 data or 48,6%, translation

using loan word or loan word plus explanation with 15 data or 19,7%, paraphrase using unrelated word with 8 data or 10,5%. The findings show that translation by cultural substitution is mostly employed by translator. The least frequent used of translation strategies is translation by paraphrase using unrelated word.

B. Suggestion

After the researcher draw the conclusion of translation strategies analysis of culture terms in children short stories. The researcher proposes the suggestion for students of English Language Study Program UIN Raden Mas Said Surakarta and the other researcher who are interested in translation as their research.

1. Students

The students should have interest and motivation in learning English from themselves. The students should read more references related to culture terms and translation strategies. The students also should improve their ability on vocabulary when translating a text.

2. Other Researcher

This research was about the analysis of culture terms in children short stories. The researcher hopes that this research will give a benefit impact to the future, especially for readers who want conduct translation as their research. Furthermore, the researcher expected for the other researcher that the result of this research can be used as additional

reference for the next research and the researcher realize that this research is still far from word perfect.

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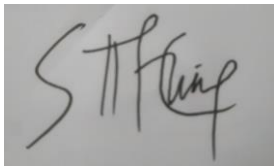
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APPENDICES

**VALIDATOR SHEET OF CULTURAL TERMS AND TRANSLATION
STRATEGIES**

In the following, the data of cultural terms and translation strategies used in children short stories entitled When Papa Scolded Me, The Turkish Cap, The Unforgettable Journey, and All Because of My Hair has been checked out validated in terms of the classification of cultural terms (Newmark 1988) and translation strategies (Baker 1992) by Fatkhuna'imah Rhina Zuliani, M. Hum on 20 February 2023.

Validator



Fatkhuna'imah Rhina Zuliani, M. Hum

Researcher

Makh Mudah

SRN. 163221093

**TABLE OF CLASSIFICATION CULTURAL TERMS AND
TRANSLATION STRATEGIES**

**Cultural Terms in children short stories “When Papa Scolded Me”
translated S1**

No	No Data	ST	TT	CT	TS
1.	01/WP/1/SC/LW	When <u>Papa</u> Scolded Me	Ketika <u>Papa</u> Memarahiku	Social Culture	Translation Using a Loan Word
2.	02/WP/1/SC/MGW	" <u>Baby</u> , come for breakfast.	" <u>Sayang</u> , ayo sarapan.	Social Culture	Translation by More General word
3.	03/WP/1/MC/MGW	Your <u>milk</u> is getting cold.	<u>Susunya</u> sudah dingin.	Material Culture	Translation by More General word
4.	04/WP/1/SC/CS	...., I heard <u>Papa</u> calling out to the driver.	...., aku mendengar <u>Ayah</u> memanggil sopir.	Social Culture	Translation by Cultural Substitution
5.	05/WP/1/MC/MGW	.... rushed out into the <u>verandah</u>.	.... bergegas pergi ke <u>teras</u> .	Material Culture	Translation by More General Word
6.	06/WP/1/SC/CS	"Papa is still here, <u>Bhaiya</u> ." ”	"Ayah masih di sini, <u>Kakak</u> ."	Social Culture	Translation by Cultural Substitution
7.	07/WP/1/SC/MGW	.... I'll ask the <u>compouner</u> to give your doll some	..... Ayah akan memanggil <u>dokter</u> untuk mengobati	Social Culture	Translation by More General Word

		medicine,"	bonekamu,"		
8.	08/WP/1/SC/MGW	" Baby! Baby! Come here,"	" Nak! Kemarilah,	Social Culture	Translation by More General Word
9.	09/WP/1/G/CS	So I said again raising my hands above my head. "Papa I'm a big girl, now."	Jadi aku mengangkat tanganku ke atas kepala dan berkata, "Papa, aku adalah seorang anak yang besar sekarang."	Gesture	Translation by Cultural Substitution
10.	10/WP/1/E/PUU	.... and stood beside the money- plant pot.	.... dan berdiri di samping pot tanaman sirih.	Ecology (Flora)	Translation by Paraphrase Using a Unrelated Word
11.	11/WP/1/SC/PUU	"Oh, you big cat! " said Papa, ruffling my hair.	"Oh, kamu anak manis kata Ayah, mengusap rambutku.	Social Culture	Translation by Paraphrase Using a Unrelated Word

Cultural Terms in children short stories “When Papa Scolded Me” translated S2

No	No Data	ST	TT	Category	Strategies
12.	12/WP/2/SC/LW	When Papa Scolded Me	Saat Papa Marah Padaku	Social Culture	Translation Using a Loan Word
13.	13/WP/2/SC/MGW	" Baby , come for breakfast.....	" Adik , ayo sarapan.....	Social Culture	Translation by More General word
14.	14/WP/2/MC/MGW	Your milk is getting cold.	Susunya nanti dingin	Material Culture	Translation by More General word
15.	15/WP/2/MC/MGW	.... rushed out into the verandah.	....dan bergegas ke beranda	Material Culture	Translation by More General Word
16.	16/WP/2/SC/MGW	.... I'll ask the compounder to give your doll some medicine," ....	....Papa akan minta apoteker untuk mengobati bonekamu,"	Social Culture	Translation by More General Word
17.	17/WP/2/E/PUU	.... and stood beside the money-plant pot.	.... dan berdiri di samping pot tanaman .	Ecology (Flora)	Translation by Paraphrase Using a Unrelated Word
18.	18/WP/2/SC/LW	...., I heard Papa calling out to the driver.	terdengar papa memanggil supir.	Social Culture	Translation Using a Loan Word
19.	19/WP/2/SC/CS	"Papa is still here, Bhaiya ,"	"Papa masih di rumah, Kak Bhaiya ."	Social Culture	Translation by Cultural Substitution

20.	20/WP/2/SC/MGW	" Baby! Baby! Come here,"	" Adik! Kemarilah,..."	Social Culture	Translation by More General Word
21.	21/WP/2/G/CS	So I said again raising my hands above my head. "Papa I'm a big girl, now."	Jadi aku mengangkat tanganku ke atas kepala dan berkata, "Papa, aku adalah seorang anak yang besar sekarang."	Gesture	Translation by Cultural Substitution
22.	22/WP/2/SC/PUU	"Oh, you big cat! " said Papa, ruffling my hair.	"Oh, anakku yang manja kata Ayah, sambil mengusap rambutku	Social Culture	Translation by Paraphrase Using a Unrelated Word

Cultural Terms in children short stories "The Turkish Cap" translated S3

No	No Data	ST	TT	Category	Strategies
23.	23/TT/1/MC/CS	The <u>Turkish Cap</u>	<u>Topi Turki</u>	Material Culture	Translation by Cultural Substitution
24.	24/TT/1/MC/LWE	I took the 'gulli' out of my satchel	Aku mengambil 'gulli' (tongkat kecil) dari dalam tas sebelum keluar kelas.	Material Culture	Translation Using a Loan Word Plus Explanation

		before I ran out.			
25.	25/TT/1/MC/LWE	Khushal took the ' <u>danda</u> ' and followed me	Khushal took the ' <u>danda</u> ' (tongkat besar) and followed me	Material Culture	Translation Using a Loan Word Plus Explanation
26.	26/TT/1/G/CS	He <u>struck</u> the 'gulli' hard	Dia <u>memukul</u> 'gulli' dengan keras.	Gesture	Translation by Cultural Substitution
27.	27/TT/1/G/CS	He picked it up and <u>threw it back</u> towards Khushal	Dia mengambil dan <u>melemparnya</u> pada Khushal.	Gesture	Translation by Cultural Substitution
28.	28/TT/1/MC/MGW	A man in <u>kurtci</u> <u>pyjama</u> was standing in the middle of the play field.	Seorang pria dengan <u>baju</u> <u>piyama</u> berdiri di tengah lapangan.	Material Culture	Translation by More General Word
29.	29/TT/1/SC/CS	Brijpal went up to him. " <u>Sir</u> , we are sorry for what happened.	Brijpal mendekatinya. " <u>Tuan</u> , kami mohon maaf atas apa yang terjadi.	Social Culture	Translation by Cultural Substitution
30.	30/TT/1/MC/CS	Why don't you play in your <u>school compound</u> ?	Kenapa kamu tidak bermain saja di <u>halaman sekolahmu</u> ?	Material Culture	Translation by Cultural Substitution
31.	31/TT/1/SC/CS	" <u>Sir</u> , we are sorry. We shall be careful in future."	" <u>Pak</u> , kami minta maaf. Kami akan berhati-hati lain kali. "	Social Culture	Translation by Cultural Substitution

32.	32/TT/1/MC/CS	Our <u>school compound</u> is very small."	<u>Kompleks sekolah</u> kami sangat kecil."	Material Culture	Translation by Cultural Substitution
33.	33/TT/1/SC/CS	<u>The peon</u> outside tried to stop him.	<u>Penjaga sekolah</u> di luar berusaha menghentikannya.	Social Culture	Translation by Cultural Substitution

Cultural Terms in children short stories "The Turkish Cap" translated S4

No		ST	TT	Category	Strategies
34.	34/TT/2/MC/CS	The <u>Turkish Cap</u>	Topi Turki	Material Culture	Translation by Cultural Substitution
35.	35/TT/2/MC/LW	I took the ' <u>gulli</u> ' out of my satchel before I ran out.	Aku mengambil Gulli dari tas sebelum pergi.	Material Culture	Translation using a Loan Word
36	36/TT/2/MC/LW	Khushal took the ' <u>danda</u> ' and followed me	Khrisna mengambil Danda kemudian mengikutiku	Material Culture	Translation using a Loan Word
37.	37/TT/2/G/CS	He <u>struck</u> the 'gulli' hard	Ia memukul Gulli dengan kencang	Gesture	Translation by Cultural Substitution

38.	38/TT/2/G/CS	He picked it up and threw it back towards Khushal	Dia mengambil dan melemparkannya kembali ke Khushal	Gesture	Translation by Cultural Substitution
39.	39/TT/2/MC/LWE	A man in kurtci* pyjama was standing.....	Ada seorang laki-laki memakai kurtci* (Kemeja longgar panjang yang dikenakan dengan piyama) yang berdiri....	Material Culture	Translation Using a Loan Word Plus Explanation
40.	40/TT/2/SC/CS	Brijpal went up to him. " Sir , we are sorry for what happened	Brijpal kemudian mendekati laki-laki tersebut. " Tuan , kami meminta maaf atas apa yang telah terjadi	Social Culture	Translation by Cultural Substitution
41.	41/TT/2/MC/CS	Why don't you play in your school compound ?	Kenapa kamu tidak bermain dihalaman sekolahmu saja?	Material Culture	Translation by Cultural Substitution
42.	42/TT/2/SC/CS	" Sir , we are sorry. We shall be careful in future."	" Tuan , kumohon maafkan kami. Kami akan berhati-hati untuk kedepannya".	Social Culture	Translation by Cultural Substitution
43.	43/TT/2/MC/MGW	The man entered the school building	Laki-laki tersebut memasuki gedung sekolah	Material Culture	Translation by more general word
44.	44/TT/2/SC/CS	The peon outside tried to stop him	Satpam di sekolah mencoba menghentikannya	Sosial Culture	Translation by cultural substitution

**Cultural Terms in children short stories “The Unforgettable Journey”
translated S5**

No	No Data	ST	TT	Category	Strategies
45.	45/TU/1/G/CS	I <u>jumped</u> into the first coach of the train	Aku <u>melompat</u> ke gerbong pertama kereta.	Gesture	Translation by Cultural Substitution
46.	46/TU/1/SC/CS	.... a <u>Travelling Ticket Examiner</u> , enter the coach from the other end.	...., <u>kondektur</u> , memasuki gerbong dari ujung yang lain	Social Culture	Translation by Cultural Substitution
47.	47/TU/1/E/LW	...., as <u>Rajapur station</u> approached, ...	.... ketika kami mendekati <u>Stasiun Rajapur</u> , ...	Ecology	Translation Using Loan Word
48.	48/TU/1/MC/CS	He got out of the <u>compartment</u> .	Dia keluar dari <u>gerbong</u> .	Material Culture	Translation by Cultural Substitution
49.	49/TU/1/SC/CS	We saw him talking to the <u>Station Master</u>	Kami melihatnya berbicara dengan <u>Kepala Stasiun</u> ,	Social Culture	Translation by Cultural Substitution
50.	50/TU/1/MC/PUU	I fell between the <u>bogie</u> and the signal post.	Aku jatuh dan kakiku terjepit di antara <u>roda kereta</u> .	Material Culture	Translation by Paraphrase Using a Unrelated Word
51.	51/TU/1/MC/LW	In the meantime, the	Sementara itu, kereta sampai <u>di</u>	Material Culture	Translation Using Loan Word

		train reached Ram Nagar	Ram Nagar		
52.	52/TU/1/MC/MGW	...,I will have all of you sent to jail.	...,aku akan meminta kalian semua dibawa ke penjara.	Material Culture	Translation by More General word

Cultural Terms in children short stories “The Unforgettable Journey” translated S6

No	No Data	ST	TT	Culture Terms	Strategies
53.	53/TU/2/G/CS	I <u>jumped</u> into the first coach of the train	Aku <u>melompat</u> kedalam gerbong pertama kereta	Gesture	Translation by Cultural Substitution
54.	54/TU/2/SC/CS	.... a <u>Travelling Ticket Examiner,</u> enter the coach from the other end.	.....,petugas pemeriksa tiket masuk dari ujung gerbong	Social Culture	Translation by Cultural Substitution
55.	55/TU/2/E/LW	...., as <u>Rajapur station</u> approached, ...	....Dan ketika mendekati stasiun Rajapur	Ecology	Translation Using Loan Word
56.	56/TU/2/MC/CS	He got out of the <u>compartment.</u>	Dia keluar dari gerbang	Material Culture	Translation by Cultural Substitution
57.	57/TU/2/MC/CS	We saw him talking to the	Kami melihatnya berbicara	Material Culture	Translation by Cultural Substitution

		Station Master	dengan Kepala Stasiun		
58.	58/TU/2/MC/PUU	I fell between the bogie and the signal post.	Aku jatuh dan kakiku terjepit di antara roda kereta	Material Culture	Translation by Paraphrase Using a Unrelated Word
59.	59/TU/2/MC/LW	In the meantime, the train reached Ram Nagar	Sementara itu, kereta sampai di stasiun Ram Nagar	Material Culture	Translation Using Loan Word
60.	60/TU/2/MC/MGW	....,I will have all of you sent to jail	.....aku akan memenjarakan kalian	Material Culture	Translation More General Word

Cultural Terms in children short stories “All Because Of My Hair” translated S7

No	No Data	ST	TT	Category	Strategies
61.	61/AB/1/E/CS	I was in class VIII and a boarder in a Delhi school .	Aku murid di kelas VIII dan aku tinggal di asrama sekolah di New Delhi .	Ecology	Translation by Cultural Substitution
62.	62/AB/1/MC/CS	But when I was sent to the hostel , ...	Tetapi saat aku dikirim ke asrama ,...	Material Culture	Translation by Cultural Substitution
63.	63/AB/1/SC/LW	...., an old barber whom we called 'Khalifafi' ....	....., tukang cukur tua yang sering kita panggil ” 'Khalifafi' ”	Social Culture	Translation Using Loan Word

64.	64/AB/1/SC/CS	The warden , a venerable old fellow....	Kepala asrama adalah seorang yang dihormati	Social Culture	Translation by Cultural Substitution
65.	65/AB/1/SC/CS	I headed the procession, looking like a Buddhist monk .	aku menuju ke tempat acara seperti seorang Biarawan Budha .	Social Culture	Translation by Cultural Substitution
66.	66/AB/1/SC/LW	I presented my head to Khalifafi humbly	Aku menyerah ke Khalifaji dengan rendah hati	Social Culture	Translation Using Loan Word
67.	67/AB/1/SC/PUU	.... my monk-like appearance for many months.	.... penampilan seperti biksu selama berbulan-bulan.	Social Culture	Translation by Paraphrase Using a Unrelated Word
68.	68/AB/1/G/CS	..... boys, yelling, laughing and clapping , passed by.	.....anak laki-laki, berteriak, tertawa dan bertepuk tangan berlalu	Gesture	Translation by Cultural Substitution

**Cultural Terms in children short stories “All Because Of My Hair”
translated S8**

No	No Data	SS	TT	Category	Strategies
69.	69/AB/2/E/CS	I was in class VIII and a boarder in a <u>Delhi school</u> .	Aku berada di kelas VIII dan sedang berasrama pada sebuah sekolah di Delhi .	Ecology	Translation by Cultural Substitution
70.	70/AB/2/MC/CS	But when I was sent to the hostel , ...	Tetapi ketika aku dibawa ke asrama	Material Culture	Translation by Cultural Substitution
71.	71/AB/2/SC/LW	..., an old barber whom we called <u>'Khalifafi'</u>	seorang tukang cukur tua yang kami sebut "Khalifafi"	Social Culture	Translation using Loan Word
72.	72/AB/2/SC/CS	<u>The warden</u> , a venerable old fellow....	Kepala penjara ; seorang lelaki tua yang terhormat	Social Culture	Translation by Cultural Substitution
73.	73/AB/2/SC/MGW	I headed the procession, looking like a Buddhist monk .	Aku menjalani prosesi upacara, yang katanya terlihat seperti biksu Buddha .	Social Culture	Translation by More General word
74.	74/AB/2/MC/MGW	I presented my head to <i>Khalifafi</i> humbly	Aku menyerahkan kehormatanku ke "Khalifafi" dengan rendah hati	Material Culture	Translation by More General word
75.	75/AB/2/SC/PUU	.... my <u>monk-like</u>	.....penampilan yang prima	Social Culture	Translation by

		appearance for many months	seperti para bhikkhu selama berbulan-bulan		Paraphrase Using a Unrelated Word
76.	76/AB/2/G/CS	..... boys, yelling, laughing and clapping , passed by.	...teman-temanku tertawa dan bertepuk tangan saat mereka mengikutiku	Gesture	Translation by Cultural Substitution

Source of Data : Short Stories For Children

When Papa Scolded Me

"Baby, come for breakfast. Your milk is getting cold," called Bhaiya, my elder brother. I quickly put on my slippers, picked up my favourite doll, Beeta, and rushed out into the verandah. It was a beautiful day. The morning air was most refreshing. "Ah, how lovely!" I said aloud, taking a deep breath. I ran across the verandah, with Beeta tucked under my arm. While I gulped down the milk, I heard Papa calling out to the driver.

"Papa is still here, Bhaiya. He hasn't gone to the clinic, today," I said overwhelmed with joy.

Being engrossed in a magazine, Bhaiya did not reply, but I could see Papa talking to someone in his room, which was opposite the dining hall facing the verandah.

"Papa! Papa! I don't have to go to school, it's a holiday. Do you have a holiday, too? Look, Beeta has got fever," I said, all in one breath.

"No, my dear child, I don't have a holiday today. You go and play while I talk to Mr. Singh. He is very ill. I'll ask the compounder to give your doll some medicine," Papa said lovingly.

It was quite unusual to find my father at home at that time. Normally he was in his clinic before I woke up. So I was very happy. My father wiped his spectacles with the kerchief as he listened to his patient carefully.

I was on the balcony when I heard, "Baby! Baby! Come here, see this." It was my brother from the verandah. He had spread himself on an easy chair and our dog, Tom, was dancing round on his hind legs. I burst out laughing.

"Papa will give medicine to Beeta," I said, showing off.

"And I'll ask Papa to give some medicine to his darling daughter. because she laughs and laughs," said Bhaiya, tickling me and sending me into fits of laughter. Being the youngest child in the family I received everyone's attention and affection. Papa of course, was the most affectionate.

I ran from one end of the verandah to the other and then onto the balcony, staying close to Papa's room to attract his attention while I played. I swung on the curtain, thumped on the door, tapped on the table, pulled and pushed the chair. "Look, Bhaiya, what a variety of sounds they make," I said, pulling the chair, then leaping up and rapping on the door, clapping my hands, jumping all the while. "Don't," pleaded Bhaiya, not taking his eyes off the book in his hand.

Racing back to the window of Papa's room, I saw him still busy with the patient. I loved to see him there before me, while I played. 'He must be liking it, too,' I thought, 'to see me play around in his room.

I dragged a chair and climbed into the table. This at last drew Papa's attention.

"Baby, be careful, you'll fall down," he said tenderly.

"Look, Papa, I am taller than everyone," I grinned from ear to ear making my eyes disappear. All one could see was a set of white teeth and chubby cheeks.

Both Mr. Singh and Papa smiled. Papa did not look convinced. So I said again raising my hands above my head. "Papa I'm a big girl, now."

He nodded with a smile and continued talking to the patient.

I touched all that I could reach with my hands till I got to the black switch. 'No, you should not touch it.' I was imagining what my mother would have said.

If you touch it, you'll get hurt,' Bhaiya had told me once. This was a 'forbidden' article for me, but how attractive it looked black against the light blue wall. Unable to resist the temptation to touch it, I pressed the switch and the light came on. I immediately switched it off. I was scared, I looked at Papa with large

anxious eyes, but he was busy writing. He did not see me. I looked at Papa again and then at the switch which begged my hands to touch it again.

'I'll do it just once more, okay?' I said softly to myself. I repeated the mischief once more and was unable to stop myself from doing it again and again. I seemed to have disturbed Papa who was concentrating on the patient's problem. Without looking up from the book, he said in a serious voice, "Don't do that, you might get a shock."

The klick-klack of the switch and the glowing bulb fascinated me, "Baby, come here, let Papa do his work," called my brother.

I ignored everybody. This was the most fascinating game for me at the moment.

'How fantastic! I press the light is on, I push the light goes off', I muttered.

The patient, obviously, had some serious problem. My father sat with four books open in front of him. My running around had certainly disturbed him. Completely exasperated, he put down his pen and spectacles and shouted at me, "You're not listening to me. GET DOWN FROM THERE!"

His loud voice broke my trance. I gaped at him wide-eyed. He fixed his gaze on me, expecting to be obeyed instantly. I was shocked at being scolded so loudly by him scolded by Papa. Papa, a very soft spoken person, who was known never to raise his voice, had SHOUTED in anger at his darling daughter. I was very angry with him.

I jumped down from the table with a loud thud and raced up and down the balcony. My breath quickened, my face went red with anger, and my eyes felt hot with unshed tears. Throwing my hands about, I raced up and down wanting to destroy everything that came in my way.

Hearing the commotion Bhaiya came out. "What is it?" he asked. My fury found a ready victim and I ran towards him and pushed him. I felt like bursting into

tears. I rushed and pulled at the curtain in Papa's room, which came down with the force. I saw Papa talking to the patient with his usual patience.

How unthoughtful of him! He is not a bit bothered about my being so angry with him. I was fuming all the more.

I went back into the room, stamping my feet noisily in anger. Standing close to Papa, I raged vehemently, "Why couldn't you say it softly? Why did you speak so loudly to me?"

The next moment I came out on the balcony and stood beside the money-plant pot. My eyes were now full of tears. I plucked a leaf and shredded it to pieces. The sound of a chair being pushed in Papa's room reached my ears and then I heard his footsteps coming closer to me. I tried to run away in annoyance, but Papa caught me. He pulled my face towards his and picked me up. Tears came rolling down my plump cheeks. He patted my head lovingly and wiped my tears.

"Oh, you big cat!" said Papa, ruffling my hair. This affectionate gesture melted my wrath. A moment later I was once again happy playing round the house.

The Turkish Cap

The school bell rang. Recess at last! We rushed out of the classroom. I took the 'gulli' out of my satchel before I ran out. Khushal took the 'danda' and followed me. Panna, Raghubir, Brijpal, Prakash, Kaushal, Bishen, Nityanand, all dashed out, followed by others. We reached the ground outside our school compound where we usually played.

Prakash drew a big circle. Khushal entered it. It was his turn to begin the game. He placed the 'gulli' in the centre of the circle, and took the 'danda' to strike the gulli. The others took their positions round the circle. Everybody's eyes were on Khushal. He struck the 'gulli' hard. It flew out of the circle and went quite far. None of us could catch it.

Nityanand was the first to reach the 'gulli'. Picking it up, he threw it back with all his strength. Khushal struck hard again. It went flying in another direction. Bishen was fielding that side. He tried to catch it but it slipped through his fingers. He picked it up and threw it back towards Khushal. Khushal once again hit it back.

It was my turn next. But the way Khushal was hitting I felt my turn would never come. I would have to wait till the next day. I was hoping Khushal would miss just once. Then I would be able to start. But Khushal was proving too good a player for us.

Then Panna threw the 'gulli' to Khushal. It did not even reach the circle. Khushal struck it forcefully towards Brijpal. Brijpal could not catch it either. It should have been an easy catch. I cursed him for missing it. Brijpal was also sorry for the slip. But what could he do now? He flung the gulli back with a vengeance. Khushal didn't miss this time either.

The 'gulli' was now flying towards me. I was ready to catch it. But it never came! All of a sudden there was a lot of noise. A man in kurta pyjama was standing in the middle of the play field. His turban was lying on the ground, upside down. The 'gulli' seemed to have hit the turban on its way to me. The wonder of it all was that the 'gulli' had landed inside the turban.

The man was furious. "You naughty boys! See, what you have done. I will teach you a lesson," he shouted. "

"I am sorry, Sir," Khushal said promptly. "I did not do it deliberately. It just happened. But, I am very sorry." .

"Is this your playground? Why don't you play in your school compound?" the man shouted.

Brijpal went up to him. "Sir, we are sorry for what happened. Our school compound is very small."

"That is why we play here everyday," Bipin added.

"And this is how you play here, isn't it?" the man said wryly. "I'll go to your headmaster. Then you will learn how to play and where to play."

Khushal and Brijpal pleaded. "Sir, please excuse us. We will be careful in future."

The man did not appear to be satisfied. I thought I could save the situation. I picked up his cap to hand it over to him. He snatched it from me. I could not remove the 'gulli from it. Turning round, he started walking rapidly towards the school. All of us followed him, begging his pardon all the way. But he would not listen. I stole a glance at my friends. They all looked mournful. I too was scared of the headmaster's temper.

The man entered the school building, and went straight to the headmaster's office. The peon outside tried to stop him. He just brushed him aside and went in. We could hear loud voices coming from within. All of us were praying silently. We had crept to the courtyard facing the headmaster's room. We tried guessing the conversation they were having and the consequences. Soon the peon came and called us. One by one we entered the headmaster's room.

"Who is responsible for all this?" he asked in a thundering voice. "How many times have I told you to keep within the school compound?"

We looked at one another. No one could say a word. The headmaster raised his voice, "Are all of you dumb? Why don't you speak up?"

I made bold to reply, "Sir, we are sorry. We shall be careful in future."

The headmaster merely said, "Apologise to this gentleman, all of you."

"We have been begging his pardon, Sir," it was Brijpal. "

You must apologise in my presence," the headmaster insisted.

We chorused, "We are very sorry, Sir."

"O.K. boys," the man said and turned towards the headmaster. "And thank you, Sir." He looked satisfied, and moved towards the door.

Just as he was going out and we were about to leave, the headmaster asked, "Now, whose stroke was it?"

I looked towards Khushal. He was looking at me. I looked round. My heart was beating faster and faster. But how could I blame my friend? With a sinking feeling, I decided I would take the blame. A faint smile played on the headmaster's face. Somehow I felt it was not for any punishment that the question was asked. I opened my mouth to reply.

But Khushal was quicker. "Sir, it was my stroke. I am very sorry."

"What a stroke!" the headmaster exclaimed. "You strike the 'gulli', hit a man's cap, make it fall, and then land the 'gulli' inside it! A master player, no doubt!"

I could not suppress my laughter. But I could not laugh in the headmaster's presence, either. So, I checked myself and with some difficulty managed a wide smile. When I looked round, the others were also trying to suppress their laughter. We were eager to go out and have a hearty laugh. The man with the turkish cap also turned round at the door. He too looked amused. Still smiling he went away.

We trooped out of the room. Then we let ourselves go.

All Because Of My Hair

"You good for nothing fellow!" one slap.

"You naughty boy!" another slap.

"You rascal!" a shower of slaps.

I could see stars dancing at midday!

The portraits of Kabir, Ghalib and Einstein hanging on the wall started swinging. I lost count of the slaps raining down on my clean shaven head and face. I wondered if I really deserved them. I was in class VIII and a boarder in a Delhi school. I was a good singer and there were hardly any school functions at which I did not recite a poem or sing a song.

For days and weeks now, we had been preparing for an important function. A very prominent figure was to preside, and so excitement ran high. The classrooms were cleaned and decorated, and charts and photographs fixed. Everybody was busy.

A poem was to be recited in honour of the distinguished guest. And who else but I could be asked to recite it?

I didn't tell you that my hair was rather long in those days. Sometimes my parents would be angry with me on that account. But when I was sent to the hostel, I thought I would have the

freedom of growing my hair as long as I wanted.

The situation, I realised very soon, was worse at the hostel. The warden, a venerable old fellow, was stricter than my parents. He was an artist by profession and quite unnaturally insisted on everything being neat and clean and in perfect order. So, very soon, my hair became the bone of contention between us.

Every Sunday, an old barber whom we called '*Khalifafi*' came to the hostel. So the whole morning I spent playing hide-and-seek with the warden. However, every fourth or fifth week I'd be caught and handed over to *Khalifafi*. He himself

shuddered at the mere mention of my name because I was really troublesome. His hands quivered when he touched my head.

The Sunday before the function the warden warned me repeatedly that I would be severely punished if I didn't have a hair-cut.

That was just too bad, because I wanted to appear on stage with my crowning glory untrimmed.

But I couldn't escape the warden's clutches and was duly sent to Khalifaji. The dreaded moment had come. I had to decide there and then whether to submit to his threats or revolt.

The devil must have egged me on. I was determined to take revenge and settle all accounts, old and new. I presented my head to *Khalifaji* humbly. I even asked him to shave off my head completely! But, of course he wouldn't take me seriously. At last, when I insisted, he applied water on my head. Then before picking up the razor he asked me for the last time. "Are you sure you want your head to be clean-shaven?" It took great effort on my part to convince him. Then, with trembling hands, he put the razor to my hair. It took ten minutes to shave my head thrice. There wasn't the trace of a hair on my shining scalp, I made Khalifaji trim my eyebrows too. Then I carefully applied oil to give it a better shine.

I went back to my room, put on a pair of shorts and wrapped a towel round my shoulders. Then I came out of the hostel looking victorious. My companions burst out laughing and clapped as they followed me. I headed the procession, looking like a Buddhist monk.

The warden was busy decorating a classroom. The boisterous procession of boys, yelling, laughing and clapping, passed by. The warden ran out of the classroom and stood stunned as he watched. He could not believe his eyes. He examined me from head to foot.

That's when the blows started raining down on me. I had rather anticipated them and now that I think of it deserved them too. I was of course not permitted to

appear on stage the next day. But worse still I had to remain with my monk-like appearance for many months. After that nobody ever asked me to have a haircut again, and today I am the sole master of my head and hair.

The Unforgettable Journey

I jumped into the first coach of the train. My friends, Raman and Shyam, followed me into the compartment. I heaved a sigh of relief, when I saw they were safe. But the relief was shortlived. For, I was shocked to see Mr. Khanna, a Travelling Ticket Examiner, enter the coach from the other end.

"Where the hell is he coming from?" whispered Raman.

"Only he can answer that," replied Shyam, looking at the fast receding platform.

"No use peeping out, Shyam! The train has picked up speed. Let's not try to jump," I said.

"He must have seen us boarding this coach," said Shyam.

"I'm sure, he did. But he was nowhere on the platform. Where has he appeared from?" asked Raman.

"We saved our fare this morning, Raman. But now we may have to shell out that too, as penalty," I said.

"What bad luck!" commented Raman. In the meantime, the T.T.E. had started examining the passengers tickets.

"Look! He is coming towards us. Let's make sad faces, and try to win his sympathy,' I suggested.

It did not take long for Mr. Khanna to check the other passengers tickets and come to us.

"Show me your tickets, boys," he said.

"Sorry Sir! They fell out of my pocket, while I was boarding the train,"

I said. "Yes, Sir, he had my ticket too. See, my pockets are torn." Shyam showed him his torn pockets.

"I too gave him my ticket. I don't have pockets," Raman put in.

"Are you sure, boys, you bought the tickets and lost them?"

"Certainly, Sir, we never tell lies," I answered for all of us.

"Except to the T.T.E., particularly when he checks your tickets," added Mr. Khanna.

"No, Sir, we are telling the truth. We are all telling the truth. We have really lost our tickets," I said.

"Whenever I've checked, you haven't shown your tickets. Why?" asked Mr. Khanna in disgust.

"Because, Sir, we are only children. We lose tickets easily," I tried to smile bravely.

"Oh! is that so? I will teach you a lesson. It will help you to keep your tickets safe," Mr. Khanna shouted angrily. "Now all three of you go to that corner and sit there."

I was accustomed to this drama. Not once or twice, but a number of times Mr. Khanna had caught us. He would always ask us to sit in a corner. Then he would threaten to penalise us for ticketless travelling. And as Rajapur station approached, he would say, "Look, boys, it is not good to travel like this. Why don't you buy tickets? Now the next time, I find you without tickets, I will have all of you sent to jail. I am leaving you this time. But, next time, I won't. He then let us go. I was confident that this time, too, Mr. Khanna would permit us to get out at the outer signal of Rajapur. But, he didn't. He kept quiet, while the train crossed the Rajapur outer signal. I felt restless and tried to get up.

"Sit down!" shouted Mr. Khanna. "Don't move from there. Give me your father's name and address."

"Please, Sir," I pleaded, "pardon us this time. This is the last time. We will never again travel without tickets. I will see that we buy tickets and keep them safe."

"Please excuse us, Sir," Shyam said in a choked voice.

The train had by then reached Rajapur and we were afraid it would start moving shortly. "Please allow us to go, Sir," I pleaded.

But Mr. Khanna was adamant. He took down our addresses and then turning to the other passengers, he said, "Please keep an eye on these boys till I return." He got out of the compartment. We saw him talking to the Station Master, who looked in our direction and nodded to whatever Mr. Khanna was telling him.

A cold fear gripped us. Our pleading, assurances, nothing seemed to make Mr. Khanna relent. The other passengers, who were earlier supporting him, started pleading for our release. But Mr. Khanna didn't budge.

In the meantime, the train reached Ram Nagar. He ordered us to get down. We got down from the train and followed Mr. Khanna out of the station. I was, by now, very apprehensive. Raman and Shyam were anxious, too.

After walking for a mile or so, we reached a house. Mr. Khamia took us inside.

There, in the dim light of a lantern, I could see someone sitting on a cot. He seemed to be a grown-up man, but there was something abnormal about him.

"Raj," said Mr. Khanna, addressing him, "Get up, will you?"

Raj tried to stand up, but was finding it difficult. It was then I noticed that Raj had no legs.

"All right, all right," said Mr. Khanna. "Relax, take it easy." Turning to us, he said, "Well, have you seen him?"

"Yes," I replied.

"Now, tell me, do you also want to lose your legs like him?" Mr. Khanna asked with a penetrating look.

"No. ..." we all cried in one voice. The very thought of not having legs made me feel sick. My heart sank. Shyam whispered, "Does this demon want to cut our legs?" I was badly shaken but tried to think of some way of escaping from the house.

"Look, boys," Mr. Khanna broke in on my thoughts, "for quite some time, I wanted to bring all of you here to meet Raj, to see for yourselves the hazards of ticketless travelling."

My heart started beating faster. Could what Shyam had whispered be true? Right then, I heard footsteps behind us. I was afraid to turn round to see who was approaching. I wondered if Mr. Khanna was a maniac, and had kept men to cut off people's legs for travelling without tickets.

The person who was coming from behind seemed to have come close to us. I looked at Shyam and Raman. They, too, were sweating with fear.

"Enough," said a woman's voice behind me. "They are already very shaken. Let me talk to them."

She introduced herself as Mrs. Khanna. She had a soft voice. "You saw Raj, boys. When he was young, he was just like you. He would travel without a ticket and was very happy about it. But once, when he was boarding a train. ..."

Raj, suddenly, stopped her. He raised his head and looked straight at us. In a choked voice, he said, "It was great fun to travel without tickets. The money I thus saved was spent on movies and sweets. But then one day, there was a surprise check and I tried to jump off the moving train. I fell between the bogie and the signal post. My legs were caught between the wheels." He couldn't speak further, but pointed towards his legs.

I was jolted back to reality by Mrs. Khanna's soothing voice. "Now sit down, boys. Here's coffee for all of you."

Mr. Khanna added, "Yes, and you will stay with us tonight. I have already sent messages to your parents through the Station Master at Rajapur. They will not worry about you. Tomorrow morning, you can go back. I will buy tickets for your return journey. I wanted you to see for yourselves the consequence of ticketless travelling."

That evening we realised our mistake. We developed a great respect and affection for Mr. Khanna. He had shown us the right path, with rare understanding.