

Translation of Japanese Concrete Culture in the Novel Yukiguni into Indonesian

Wiastiningsih

川端康成の『雪国』における日本の具体的な文化の インドネシア語への翻訳

ウィアスティニンシー

要 旨

本稿は私の進行中の研究の一部であり、私の研究全体として他の部分と一緒にまとめられる予定である。現在進行中の研究では、川端康成によって書かれた『雪国』のインドネシア語への翻訳過程に、日本語の言語と文化がどのように影響もたらすかを分析する。Vinay と Darbelnet、そして長谷川葉子が提案した翻訳方法に基づいて、抽象的な文化と具体的な文化の両方の翻訳を分析する。そして、この小論文では、直接翻訳と間接翻訳の両方で、日本の具体的な文化がどのようにインドネシア語に翻訳されたかに焦点をあてる。間接翻訳の原文は英語翻訳版であるため、間接翻訳分析の参考として、すべての分析データに対応する英語翻訳版も記述する。具体的な文化の分析は、日本社会にのみ存在するものの翻訳に焦点をあてる。分析は、翻訳理論家の Vinay と Darbelnet によって提案された7つの翻訳方法と、長谷川葉子によって提案された2つの翻訳方法に基づいて行われる。

分析の結果から、日本の具体的な文化の直訳では、借用法 (borrowing) が最も多く使われているが、間接翻訳では、適応法 (adaptation) と省略法 (omission) が最も頻繁に使用される方法であることが分かった。さらに、日本語をインドネシア語に翻訳するにあたって、上記の9つの方法にない新しい方法が一つあることが分かった。それは、ソース言語で他の単語を借りて、別の単語を翻訳する方法である。この方法は主に衣服に関連する単語を翻訳する際に使用される。この方法は、インドネシア語直訳版とインドネシア語間訳版の両方に見られるだけでなく、英語訳版にも見られる。

最後に、分析の結果から、日本の具体的な文化をインドネシア語に翻訳するためには、物事のカテゴリーを説明する単語を挿入することが効果的な方法であることを提案した。すなわち、対象言語では認識されていない具体的な文化にもかかわらず、物事のカテゴリーを説明する単語を挿入することで、読者は原文の単語に最も近いものを想像することができる。

キーワード：具体的な文化の翻訳、ソース言語の借用語の新型



1. Introduction

Translation is a very complex work because it involves some variables. Benedict Anderson in his postscript of his book *Imagined Community* that has been translated in a various languages summarizes his review related to the translation process of his book as follow. Even though most of writers whose his or her book was translated does not understand the meaning of the translation work, Anderson has one different experience related to the Indonesian translation version of his book.

The Indonesian government banned Anderson from going to Indonesia during Suharto regime and finally after the fall of the regime, he allowed back to Indonesia for the first time in twenty-seven years. When he came to Indonesia he discovered a pirated translation of his book published by Pustaka Pelajar publisher. Fortunately he was able to force the withdrawal of pirated translation. He says it was not for the monetary reason, but because the truly terrible quality of the translation (Anderson, 2006, p. 223).

After the withdrawal, he with the help of his various former students and subsidy from the Ford Foundation office in Jakarta finally published the new translation version in 2001 and he added many supplementary footnotes in colloquial Indonesian to help student understand the book. He says it took two or three months of intensive work ‘correcting’ it line by line. In this case, coincidentally Anderson understands Indonesian and it makes him possible to correct it by himself but such of coincidence is a very rare thing to be happen. The outcome was a version that he thinks much easier for Indonesian student to understand conceptually; but it remains rather lifeless. Anderson says there are three reasons why it remains lifeless. First, English’s elaborate and nuanced conjugational system for verbs, and its typical insistence on the active, whereas the elegant Indonesian prefers the passive voice. Second, Indonesian passive voice gifted with the untranslatable *ter-* verb-prefix. And third, fine Indonesian prose is still infused with an orality long vanished from formal English (Anderson, 2006, p. 223, 229). Based on Anderson’s review about the translation process of his book, translation works is influenced by the difference style of source language and the target language which affect not only the translated sentences but sometime also the contents of the book.

In an essay about Japanese-English translation entitled 「戸坂潤、エドウィン・マクレラン、フリドリヒ・ハイエク スとともに漱石を読む」, Brian Hurley shows that translation process affects the translation result. He explains it through the translation process of *Kokoro* (こころ), a novel written by Natsume Soseki. Edwin McClellan translated the novel and published the English version in 1957. His mother is Japanese, and his father is from Scotland, so both English and Japanese are being his native languages. At the first starting point, McClellan despised with the previous English translation version of *Kokoro*, which was translated by Kondo Ineko and published in 1941. McClellan says that not a single page, not even a single paragraph, in Kondo’s translation could make him consider it to be somewhat acceptable literary English (Auestad, Transman and Vincent, 2019, pp. 20, 30).

Edwin McClellan was a doctorate candidate at Chicago University under his two supervisors, i.e. Friedrich August von Hayek, an Australian economist scholar and David Green, a classics scholar, when he translated the novel *Kokoro*. At that time Japanese literature was almost not known in America, but Hayek was impressed with the excellent translation of *Kokoro* and finally McClellan could manage to publish the translation because Hayek sent a request to a fund foundation which was then willing to pay McClellan \$2700 as his assistant fee (Auestad, Transman and Vincent, 2019, pp. 19, 28).

Hurley says that while these discussions on social and economic issues may seem largely unrelated to Japanese literature, they talk about the perceived political crisis surrounding the birth of *Kokoro* as an English novel. The translation of *Kokoro*

was not initiated by an academic organization of Japanese studies in the United States, but promoted by Hayek, as an early neoliberal movement. *Kokoro* was read in the cultural realm prepared by the classical liberal thought itself, Tosaka Jun, a Japanese philosopher, always implied that “Soseki culture” (漱石文化) was energized. Hurley also writes in his essay that in the context of the neoliberal movement at the time, McClellan's excellent sense of English style and language was his greatest asset (Auestad, Transman and Vincent, 2019, pp. 27, 28).

Hurley's analysis in his essay shows us that translation can sometimes be a link between the worlds of literature, economics, philosophy and politics at the same time. And initiative of translation could be random and even for the case of translation of *Kokoro* into English it was finally published not by the initiation of a Japanese studies organization but by recommendation of an economist scholar, i.e. Hayek. Hurley writes in his essay not only about the background of McClellan's English translation of *Kokoro* that show us the relation of literature translation with another field of studies, but also about the translation method used in it.

Hurley says that a careful reading of the McClellan translation reveals that he translated by "assimilating" Japanese expressions that might alienate English-speaking readers unfamiliar with the details of everyday life in Japan. For example, when the character “I” (私) visited “Teacher” (先生) and “Wife” (奥さん), McClellan's translation of residential architecture shows that the characters live as if in Chicago rather than in Tokyo. In the English translation, *genkan* (玄関) was translated into “front hall”, *fusuma* (襖) into “door”, *zashiki* (座敷) into “living room”, and *cha no ma* (茶の間) into “morning room” (Auestad, Transman and Vincent, 2019, p. 32).

Similarly, in other places, the details of clothing in the text have been westernized. For example, *hakama* (袴) was translated into “dress trousers”, *tamato* (袂) into “pocket”, and other references to the original *kimono* and *obi* are completely omitted. In the climax of the middle of the novel, when the character “I” (私) receives a long letter from “teacher” (先生) and abandons his family in the country to return to Tokyo, the original text describes (袂から先生の手紙を出して), McClellan omits the *tamato* (袂) and translated only the second half of the sentence as (ようやく、私は先生の手紙を始めから最後まで読むことができた) / Finally, I was able to read the teacher's letter from start to finish (Auestad, Transman and Vincent, 2019, pp. 32, 33).

From this point of view, we can understand that McClellan's translation-of course-is not a transparent transcription of the original, but a literary criticism-biased translation. A comparison with the 2010 Meredith McKinney translation of *Kokoro* further highlights the meaning of McClellan's choice as a translator. As Keith Vincent points out, the McKinney translation contains more aspects of the original work that McClellan deleted or purified. In some cases, McKinney's leftovers point to tensions within the Japanese social imagination of the first half of the 20th century, thus enabling a historically grounded reading experience. In McClellan's translation, it is difficult to have such an experience (Auestad, Transman and Vincent, 2019, p. 34).

Based on the two reviews about English-Indonesian translation and Japanese-English translation above, we understand that sometimes translation not fully convey the intention in source text because of the variables involved in the translation process. For example, the language factor affects the translation process as explained by Anderson. Even though the concept of the book is correctly translated, the text turns out to be lifeless when the original English text is translated into Indonesian. And the review written by Hurley shows that cultural factors also affects the translation method and product. It also shows that retranslation of one text could produce a different style of translation that affects the delivery of the text's contents.

Based on the arguments above, I will analyze how language and culture in Japanese affect the translation process of

the novel *Yukiguni* written by Kawabata Yasunari into Indonesian. This article is one part of my ongoing research and will be compiled with other parts as my whole research. In my ongoing research, I will analyze both the translation of abstract culture and concrete culture based on the translation methods suggested by Vinay and Darbelnet and also Yoko Hasegawa. The translation of abstract culture focuses on the impact of different ways of counting numbers in Japanese and Indonesian, as well as translation-related to cultural concepts that only exist in Japanese society. Meanwhile, the analysis of concrete culture focuses on the translation of things that exclusively exist in Japanese society. And in this article, I will focus on how Japanese concrete culture are translated into Indonesian, both in direct translation and indirect translation. As a reference for the indirect translation analysis, I also present all the English translation versions for all the analysis data because the source text for the indirect translation is the English translation version. The analysis of concrete culture focuses on the translation of things that exclusively exist in Japanese society.

To discover the translation strategies related to concrete culture in this article, the analysis will be conducted based on seven translation methods suggested by translation theorist Vinay and Darbelnet and also two other translation methods suggested by Hasegawa Yoko. Vinay and Darbelnet (1995) suggested seven translation methods of French and English translation. The seven procedures are briefly described as follows and the examples of every procedures from English-Japanese translation were taken from Yoko Hasegawa (2012, pp. 168–179).

1. Borrowing

Borrowing is the simplest of all the translation methods and usually it is used in order to introduce the flavour of the source language culture into a translation (Vinay and Darbelnet, 1995, pp.31, 32). Example: shower → シャワー and 漫画 → manga (Hasegawa, 2012, p. 169).

2. Calque

A calque is a special kind of borrowing whereby a language borrows an expression from another, but then translates literally each of its elements and the result is a lexical calque and also a structural calque (Vinay and Darbelnet, 1995, p.32). Example: 秋祭り → autumn festival, electric chair → 電気椅子 (Hasegawa, 2012, p. 171).

3. Literal translation

Literal translation is the direct transfer of a source language text into a grammatically and idiomatically appropriate target language text. In principle, a literal translation is a unique solution which is reversible and complete in itself (Vinay and Darbelnet, 1995, pp.33,34). Example: Have a good weekend → よい週末を (Hasegawa, 2012, p. 171).

4. Transposition

Transposition method involves replacing one word class with another without changing the meaning of the message (Vinay and Darbelnet, 1995, p.36). Example: これが分かれば、問題はずっと解決しやすくなる。→ If we recognize this, the problem will become more manageable (verbal construction)/ recognition of this will help us resolve the problem (nominal construction) (Hasegawa, 2012, p. 173).

5. Modulation

Modulation is a variation of the form of the message by changing the point of view (Vinay and Darbelnet, 1995, p.36). Example: 起こさないでください, which literally means ‘Don’t wake me up’ is modulated into ‘Do not disturb’ and 禁煙、which literally means ‘smoking prohibited’ is modulated into ‘no smoking’(Hasegawa, 2012, p. 175).

6. Equivalence

Equivalence stressed that one and the same situation can be rendered by two texts using completely different stylistic and structural methods (Vinay and Darbelnet, 1995, p.38). Example: お元気ですか。→How have you been? And Long time no see → お久しぶり (Hasegawa, 2012, p. 176).

7. Adaptation

Adaptation is used in cases where the situation in the source language is totally unknown in the target language culture and translators have to create a new situation that can be considered as being equivalent (Vinay and Darbelnet, 1995, p.39). Example: 下駄 →clogs, 暖簾 →curtain (Hasegawa, 2012, p. 178).

The other two translation methods suggested by Hasegawa are omission in translation and information addition/deletion and will be summarized briefly as follows.

1. Omission in translation

Omission is a drastic strategy, but in some contexts, omitting some part of the source text may be possible if the source text is exceedingly repetitious or if the information being conveyed is judged not vital but, rather, distracting to the reader (Hasegawa, 2012, p. 179).

2. Information addition/deletion

When the source text contains culturally bound information, translation loss is inevitable unless missing background information is supplied by the translator. Decisions as to whether or not to provide such information and how much of it to provide must be based on the nature of the source text and the translation purpose (Hasegawa, 2012, p. 178).

2. Analysis

Data in analysis are presented in a table taken from the Japanese source text, direct Indonesian translation in Daerah Salju (Rosidi, Ajip, 1985), indirect Indonesian translation in *Negeri Salju* (Ma'ruf, Anas, 1972), and direct English translation text in *Snow Country* (Seidensticker, Edward G, 1996). This subchapter will analyze translation of concrete culture and some natural things that can be seen as material culture and exist in Japan but do not exist in Indonesia. Translation analysis of concrete culture is divided into seven sections, i.e. name of plant, things related to geisha, household utensils and part of a house, clothes, food, things related to religion or belief, and name of place. The analysis is divided into seven sections as below. In the analysis, I will write all the Japanese and Indonesian words in italic as a sign that the words are borrowing words except for the quoted sentences and words that are written in the table because it has been explained as translation explicitly.

2.1. Translation of name of plant

Some plants and animals have their own habitats. They can live well in their appropriate environment but they cannot live well in different environments. Some variables that affect the existence of plants and animals in a place are seasons, weather, temperature, etc. It is not doubtful if sometimes some plants exist in the source text environment and do not exist in

the target text environment. Therefore, it needs some appropriate techniques to translate them. Some of the plants that only exist in Japan and do not exist in Indonesia are mentioned below.

Source text in Japanese (page)	Direct translation (page)	Indirect translation (page)	English translation (page)
1. あけびの新芽 (19)	tunas akebi (34)	putik-putik baru (21)	new sprout (16)
2. あんな長い、薄ですね (74)	itu yang panjang sekali susuki, bukan? (120)	lihat alangkah lamanya mereka (81)	see how long they are (92)
3. 萱 (74)	kaya (120)	rumput kaya (81)	kaya grass (92)

First, *akebi* (あけび) is a fruit that has scientific name *akebi quinata* with purple pelt. It is usually harvested at the end of spring, around April and May. In the direct translation, あけびの新芽 is translated into *tunas akebi* with italic for the word *akebi*, which means buds of the *akebi*, using borrowing technique. In the indirect translation, it is translated into *putik-putik baru*, which means new buds, and omitted the word *akebi*. In the source text it is written that the new buds of *akebi* will not appear on the dining table soon. In the direct translation, the word *akebi* does not exist in Indonesian but the word *tunas* (bud) leads the readers to understand it is the name of a plant. In the whole sentence, it becomes *tunas akebi yang baru pun tak lama lagi tidak akan dihidangkan di meja makan* (Soon, new *akebi* buds will not be served on the dining table). For clearer meaning, insertion of the word *buah* (fruit) as explanatory, between the word *tunas* and *akebi*, i.e. *tunas buah akebi* (buds of the *akebi* fruit) is one of possible methods to use. On the other hand, in the indirect translation, the word *putik-putik baru* (news buds) is difficult to understand because it is written *dewasa ini putik-putik baru akan lenyap dari meja* (at this time new pistils will disappear from the table) and it is not clear what kind of pistils is. The word *meja* (the table) also makes the readers confused why the pistils will disappear from the table because in Indonesian, the word *meja* without the word *makan* which means eat has no relation with the dining table.

Second, *susuki* (薄) is name of a grass and usually found in autumn and the height is around 2 meters. In the direct translation, it is translated into *susuki*, using borrowing technique and the meaning of it conveyed with explanation in the next sentence *susuki itu dua kali tinggi si nenek yang menggendongnya. Tangkainya juga panjang* (Susuki is twice the height of the grandmother who carries it. The stalk is also long.) Actually the word *susuki* is not written in the next sentence in the source text but it is written in the direct translation version. In the indirect translation, it is mistranslated into *lihat alangkah lamanya mereka* (Look, how long (the time) they are) and it has no relation with the source text. The most logical cause of this mistranslation is misunderstandings of the English translation version as the source text of the indirect translation version. In the source text it is written 「あんな長い、薄ですね。」 The kanji *nagai* (長い) is a homograph and homophone and has two meaning, i.e. first meaning is to express length of the time and the other meaning is to express the height. The kanji *nagai* is translated into ‘long’ in the English translation in it is also a homophone word which could be used to express length of the time and also the height but when it is translated into Indonesian, it is misunderstood as the word to express length of the time.

Third, *kaya* (萱) is general term for grass like *susuki*, *chigaya* and *suge*, it was usually used for making a roof. In the source text, when Shimamura asks the innkeeper if the long grass is *susuki*, the innkeeper tells him it is true that the grass he looks at is *kaya*. In the direct translation, it is translated into *kaya*, using borrowing techniques. In the indirect translation, it is translated into *rumput kaya*, which means *kaya* grass, using borrowing begins with a short explanatory *rumput* (grass). Unfortunately, in the direct translation, the word *hai* (はい) in whole sentence 「はい、あれは萱でございます。」 is mistranslated into *bukan*. *Itu kaya*, which means *no*. *It is kaya* and as if *kaya* and *susuki* are totally different plants. In the indirect translation, the word *rumput* helps the readers to understand that *kaya* is one kind of grass.

As we can see, the translation analysis of three names of plants above shows that the name of the plants does not exist in the target language. However, by borrowing methods with earlier short explanatory information about the kind of the plant, such as *rumput* (grass) and *buah* (fruit), the category of the plant can be chosen as a possible method to make the translation of the plant more understandable for the target language readers.

2.2. Translation of things related to *geisha*

The main characters of the novel are Shimamura and Komako. Komako is a *geisha* who lives in a snowy area and

Source text in Japanese (page)	Direct translation (page)	Indirect translation (page)	English translation (page)
4. 芸者 (17)	<i>geisha</i> (32)	<i>geisha</i> (20)	<i>geisha</i> (15)
5. 半玉 (19)	<i>hangyoku</i> (35)	calon <i>geisha</i> yang muda (22)	young apprentice <i>geisha</i> (17)
6. 座敷 (19)	tempat perjamuan (35)	omitted (22)	omitted (17)

Shimamura comes to meet her. Some words related to *geisha* are used in the novel as below.

First, *geisha* is a woman whose profession is to perform Kabuki and music to add excitement to the banquet (歌舞伎・音曲を行って酒宴の席に興を添えることを職業とする女性). The word *geisha*, both in indirect translation version and direct translation version, are translated into *geisha* using borrowing strategy. The translation word itself cannot convey the meaning. The readers have to interpret the meaning of *geisha* through the whole story. *Geisha* does not exist in Indonesian dictionaries and it is not recognized as a borrowing word in Indonesia. Despite that, the word *geisha* is widely known by Indonesians. In 2003, a music group called *Geisha* emerged and became a very famous music group all over Indonesia. However, the image of *geisha* in Indonesia differs from the meaning of *geisha* in Japan. *Geisha* in Indonesia have been imaged as a woman who commits prostitution. The borrowing methods without any explanatory will lead the readers to understand the meaning of *geisha* as most of Indonesian think about woman who commits prostitution.

Second, *hangyoku* (半玉) is a woman who does a training to be *geisha*, *han* (半) means half and *hangyoku* considered as half of a *geisha*. Like the word *geisha* in the previous analysis, *hangyoku* is totally unknown in Indonesian. The concept of *hangyoku* does not exist in Indonesian. In the novel, the innkeeper tells Shimamura that there is no aspiring *geisha* (*hangyoku*) who can serve him. In the direct translation, it is translated into *hangyoku* using borrowing methods and unfortunately it cannot convey the meaning. And, in the indirect translation, it is translated into *calon geisha yang muda*, which means a young aspiring *geisha*, using adaptation methods and effectively conveying the meaning.

Third, *zashiki* (座敷) is literally means *tatami* mat room, especially for welcoming guests. In the *geisha* life, *zashiki* is a dinner party in a *tatami* mat room especially when a *geisha* or *maiko* attends. In the novel, when Shimamura asks a *geisha* to the innkeeper, the innkeeper explains to him there is only one aspiring *geisha* (*hangyoku*) who can serve him. However, even though she is still an aspiring *geisha*, she is not an amateur anymore because she has often attended the dinner party in a *tatami* mat room (*zashiki*) before. In the direct translation, *zashiki* is translated into *tempat perjamuan*, which means banquet venue, using adaptation methods and emphasizing the function of the room in the *geisha*'s life rather than explaining the physicality of the room. The translation leads the readers to understand that *geisha* and aspiring *geisha* (*hangyoku*) serve the guests in a banquet room. On the other hand, in the indirect translation, it is omitted. *Zashiki* in the sentence is written as *shukuya no kyaku no zashiki* (宿屋の客の座敷), which means *tatami* mat room for the inn's guest. The phrase is translated into (*menghibur*) *tamu di penginapan itu* with omission for the word *zashiki*, which means to entertain or amuse the guests in the inn. It causes the readers to interpret it as a prostitution because in Indonesian, *wanita penghibur* is another name for female prostitute. The omission of the word *zashiki* makes the whole sentence filled with negative connotations.

2.3. Translation of household utensils and part of house

Household utensils cannot be separated from the daily life of a society. Each society also has their own architectural house and sometimes it differs one to another. This subchapter will analyze how the household utensils and parts of a house that do not exist in Indonesia are translated. The analysis in this subchapter will look at the tendencies of the translation methods used in general. It will not analyze the data one by one as in the previous subchapter because the translation methods used are almost the same one to another. The household utensils and part of a house are described below.

Source text (page)	Direct translation (page)	Indirect translation (page)	English translation (page)
7. 火燵 (18)	kotatsu (33)	kotatsu (21)	the kotatsu (16)
8. 畳 (23)	tatami (41)	tikar (26)	the mat (23)
9. 暖簾 (26)	noren (46)	tirai kedai (29)	a faded shop curtain (27)

10. 障子 (26)	shoji (46)	pintu-pintu geser gaya lama (30)	a old style sliding doors (27)
11. 玄関 (27)	genkan (48)	di pintu penginapan (31)	the door of the inn (29)
12. 障子紙 (31)	shojigami (53)	kertas dinding (35)	the paper panel (34)
13. 棧 (さん) (31)	san (53)	bingkai pintu (35)	the frame of the door (34)
14. 火燧板の上 (35)	atas kotatsu (60)	omitted (39)	omitted (39)
15. 乱れ籠 (40)	keranjang (67)	omitted (44)	omitted (46)
16. 湯口 (40)	tempat air panas keluar (67)	keran air panas (44)	the hot-water tap (46)
17. 布団炬燵 (46)	futon kotatsu (75)	kotatsu (50)	the kotatsu (54)
18. 十能 (46)	juno (77)	arang (51)	it is (55) because it is mentioned in the one sentence before that she came with a supply of charcoal
19. 火鉢 (54)	hibachi (88)	logam pendiangan (59)	the brazier (65)
20. 風呂敷 (58)	furoshiki (93)	seberkas besar kertas(62)	a bulky bundle (69)
21. 掛布団 (64)	futon yang bagian atasnya berangkap (103)	omitted (69)	omitted (77)
22. 掘火燵 (64)	lubang kotatsu (100)	kotatsu (69)	kotatsu (77)
23. 布団 (64)	futon(100)	kasur (69)	bedding (77)
24. 金網 (72)	ram kawat (117)	tirai (79)	(the windows were still) screened (89)
25. 衣桁 (72)	iko (117)	kamar pakaian (79)	dressing-room (89)
26. 金火箸 (73)	supit api (120)	omitted (81)	omitted (91)

27. 注連縄 (76)	shimenawa (123)	tali jerami tradisional (83)	the traditional straw ropes (94)
28. 網戸 (77)	ram kawat (124)	tirai jendela (84)	the screen (96)
29. 襖 (87)	fusuma (139)	pintu (94)	the door (108)
30. 湯殿 (92)	kamar mandi (147)	tempat mandi (99)	the bath (115)
31. 押入 (93)	oshiire (148)	kamar kecil (100)	the closet (116)
32. 門松 (101)	kadomatsu (160)	omitted (108)	omitted (126)
33. 銅壺 (102)	omitted (161)	panci tembaga (109)	brass boiler (127)
34. 湯槽 (ゆぶね) (102)	bak mandi (162)	kamar mandi (109)	the bath (127)
35. 撥 (ばち) 入 (い) れ (103)	tempat bachi (163)	tutup pemetik samisen (110)	the cover to a samisen plectrum (128)
36. 懐紙 (106)	kertas futokorogami (168)	serbet kertas (113)	a paper napkin (133)
37. 襖 (116)	fusuma (180)	pembagian antara ruangan-ruangan (122)	the partitions between the rooms (143)
38. 樽 (118)	tong (183)	tabung (124)	the vat (146)
39. 擦半鐘 (130)	kentongan logam (202)	tanda kebakaran (137)	a fire-alarm (162)

First is analysis of direct translation methods. Most household utensils and parts of the house are translated into Indonesian using borrowing methods in the direct translation version, i.e. *kotatsu*, *tatami*, *noren*, *shoji*, *genkan*, *shojigami*, *san*, *atas kotatsu*, *futon kotatsu*, *juno*, *hibachi*, *furoshiki*, *futon yang bagian atasnya berangkap*, *lubang kotatsu*, *futon*, *iko*, *shimenawa*, *fusuma*, *oshiire*, *kadomatsu*, *tempat bachi*, and *kertas futokorogami*. Four of them are combined with literal translation methods, i.e. *atas kotatsu* (top of a kotatsu) for translate the word *kotatsuita* (炬燵板), *lubang kotatsu* (the kotatsu hole) for translate the word *horigotatsu* (堀炬燵), *tempat bachi* (*bachi* container) for translate the word *bachiire* (撥入れ), and *kertas futokorogami* (futokorogami paper) for translate the word *futokorogami* (懐紙) and one of them is followed with a short explanation, i.e. *futon yang bagian atasnya berangkap* (futon with double top cover) for translate the word *kakefuton* (掛布団). All of them are totally unknown in the target language. The effort of using borrowing methods in the direct translations, even if it is combined with literal translation and short explanation, unfortunately cannot deliver the

meaning to readers. Another possibility is, the readers might understand it as a cultural thing that is not related to household utensils or part of home architecture. Here are some of the examples of evidence for the above hypothesis.

1.a. 女は窓から立ち上ると、今度は窓の下の畳に柔らかく坐った。(Kawabata 1965, p. 23).

Onna wa mado kara tachiagaruto, kondo wa mado no shita no tatami ni yawarakaku suwatta.

1.b. Wanita itu bangkit dari jendela dan duduk di atas tatami di bawah jendela dengan sikap lembut (The woman got up from the window and sat on the tatami under the window in a gentle manner; Rosidi, 1985, p. 41).

The word *tatami* (畳) is translated into *tatami* using borrowing methods without any explanatory. Because *tatami* is totally unrecognized for most Indonesian and the verb before the word *tatami* is *duduk*, which means sit, the translation version is difficult to understand. It is possible the readers will imagine other things like chairs or other things.

2.a. 女は障子紙に指をつっこんで棧をつかみ、そのまま島村の体へぐらりと倒れた。(Kawabata 1965, p. 31).

Onna wa shoujigami ni yubi wo tsukkonde san wo tsukami, sono mama Shimamura no karada he gurari to taoreta.

2.b. Wanita itu menusukkan jari pada shoji dan memegang san lalu terjatuh pada tubuh Shimamura. (The woman jabbed her finger at the shoji and held san and then fell on Shimamura's body; Rosidi, 1985, p. 53).

It is difficult for the readers to understand the meaning of *shoji* and *san* in the translation sentence because they are totally unknown words in the target language. For the readers who have learned Japanese culture before, they will understand the words are part of a house. The meaning of *shoji* is paper for a sliding door that is stuck on the *san* as the wood frame of the sliding door. Readers with prior knowledge about Japanese culture will understand the logical relationship between the phrase *menusukkan jari pada shoji* (jabbed her finger at the *shoji*) and *memegang san* (held the *san*) easily. The reason is because, when the paper for the sliding door is broken, the wood frame behind it can be held by the finger. For common readers who do not possess knowledge of Japanese culture, it is almost impossible to understand the situation. It is possible to understand the words *shoji* and *san* as other things, such as food and the plate, for example.

3.a. 部屋へ戻ると急に駒子はしょんぼりして、火燵に深く両腕を入れてうなだれながら、いつになく湯にも入らなかった。

火燵蒲団はそのままに、つまり掛蒲団がそれと重なり、敷蒲団の裾が掘火燵の縁へ届くように、寝床が一つ敷いてあるのだが、駒子は横から火燵にあたって、じっとうなだれていた。(Kawabata 1965, p. 64).

Heya ni modoru to kyu ni Komako wa shonbori shite, kotatsu ni fukaku ryouude wo irete unadarenagara, itsu ni naku yu ni mo hairanakatta.

Kotatsufuton wa sono mama ni, tsumari kakebuton ga sore to kazanari, shikifuton no suso ga horigotatsu no en he todoku youni, nedoko ga hitotsu shiite aru no daga, Komako wa yoko kara kotatsu ni atatte, jittou nadarete ita.

3.b. Waktu Shimamura kembali dari mandi, Komako tetap menundukkan kepala di samping kotatsu dan di sebelahnya telah tergelar sebuah futon yang bagian atasnya berangkap dengan futon-kotatsu yang dibiarkan tetap terpasang dan yang alasnya sampai pada tepi lubang kotatsu (When Shimamura came back from taking a bath, Komako still bowed to the side of the kotatsu and next to her had spread out a futon whose top was trapped with the futon-kotatsu which was left still attached and whose base reached the edge of the kotatsu hole; Rosidi, 1985, p. 103).

Kotatsu is a table over a heater. Today, most of them are electric heaters but originally it is a charcoal brazier in a floor well with a hanging quilt that retains heat. *Futon* is Japanese bedding consisting of a mattress and a duvet. The word *kotatsu* and *futon* in the sentence takes an important part in the sentence above because it is a household utensil that cannot be separated from daily life in winter. Indonesia does not have a winter season and of course Indonesian houses do not need heaters. Logically, the special word for heater like *kotatsu* does not exist in Indonesian. However, it does not mean Indonesians do not have the word with similar meaning with heater. In Indonesian, there is a word, i.e. *penghangat*, which means heater but the word is not specifically used for heater of the room temperature. It is widely used for all heaters, such as heater for cooked rice, heater for room temperature, heater for incubator for premature baby born, heater for cooked food, etc., and usually the word *penghangat* is combined with the nouns to specify what kind of heater it is.

The word *kotatsu* in the direct translation version which is translated into *kotatsu* using borrowing methods cannot convey the meaning of the source text. It is a totally unknown word in Indonesian and it is possible for the readers to imagine the other things that do not have relation with heater as one of household utensils. On the other hand, the word *futon*, although it is also translated into Indonesian using borrowing methods too, the verb *tergelar* (laid out) before the word *futon* helps the reader to understand that it is a kind of a mat. Actually, Indonesian has a word *kasur*, which means mattress that has the closest meaning with *futon* and can be combined with the word *lipat* (fold) as *kasur lipat* (folding mattress) to convey the meaning of the word *futon*. Based on the sample analysis above, borrowing methods without any explanation or combination of word in the source text and closest meaning word in the target language, is difficult to convey the meaning to the readers. Moreover, it is possible to make the readers imagine other things unrelated to the source text meaning.

Besides the borrowing methods, there are other methods used to translate the household utensils and part of a house in the direct translation, i.e. adaptation methods for four words, literal translation methods for three, calque for two words, and omission for one word. Adaptation methods are used for the words *midare kago*/ 乱れ籠 (*keranjang*), *yuguchi*/ 湯口 (*tempat air panas keluar*), *yudono*/ 湯殿 (*kamar mandi*), *yubune*/ 湯槽 (*bak mandi*) and *taru*/ 樽 (*tong*). The adaptation methods convey the meaning of the source text words effectively with the closest meaning in the target language, although not exactly the same things except the word *yuguchi*.

Midare kago is used in the novel to explain basket for clothes before entering an hot spring (*onsen*/ 温泉). *Keranjang* in Indonesian means basket and can be combined with other words to explain the function of it, such as *keranjang sampah*

(dust bin), *keranjang belanja* (shopping cart), *keranjang pakaian* (basket for clothes), etc. The word *midare kago* is translated into *keranjang* and it conveys the meaning of *kago*. It will be clearer if combined with the word *pakaian* (clothes) to explain the basket is for clothes, as meant in the novel. The word *yudono* (湯殿) actually does not have the exactly same meaning with *kamar mandi* (bathroom) because Japan has a custom to take a bath in the bathtub. Most common people in Indonesia do not have this custom, so the image of *yudono* in Japan that is equipped with a bathtub differs from *kamar mandi* in Indonesia. Despite that, the adaptation methods effectively make the readers understand the significance of the word by imagining their own custom and make it natural in target language. The word *yubune* (湯槽) which means bathtub also does not have the exactly the same meaning with *bak mandi*. Bathtub is not commonly used in Indonesian except for a very small number of rich people who have been in contact with foreign culture. In Indonesia, a bathtub is imagined as western custom and only rich people have it in their bathroom. *Bak mandi* is a square shaped water container which is usually made from cement and sand and some of it covered by ceramic. People cannot get into it when taking a bath and have to use a small plastic basket to take the water from the container then flush the water to the body. So, actually the image of *yubune* in Japan differs from *bak mandi* in Indonesia. However, because it matches the Indonesian custom related to bathrooms, the adaptation method precisely conveys the meaning and acceptable in the way of thinking of the readers. The last one *yuguchi* (湯口) in the novel means a place where the hot water comes out and flows into the big hot spring bathtub and Shimamura brought his mouth closer to the gargling. It is translated into *tempat air panas keluar*, which means place where the hot water comes out. There are only a very small number of hot springs in Indonesia in some places, but it is not widely known. Also, there is no custom to take a bath in the hot spring. Image of hot water in Indonesia is boiled water in a kettle or hot water flask. The adaptation methods unfortunately will make the readers imagine a water comes out from the kettle or hot water flask. Although hot springs are not widely known in Indonesia, there is a word that has similar meaning with hot spring, i.e. *sumber mata air panas*. When it is combined with *tempat air panas keluar*, they can convey the meaning more effectively. They become *tempat keluar air dari sumber mata air panas*, which means hot spring tap, but the translation is too long.

Literal translation methods in the direct translation are used for three words to translate the word related to part of a house, i.e. *kanaami* (金網) is translated into *ram kawat*, which means wire mesh, *amido* (網戸) is also translated into *ram kawat* and *taru* 樽 is translated into *tong*, which means round shape container. *Kanaami* in Japanese is wire netting and *amido* is window screen using wire netting. Both words in the novel are described as a wire netting to prevent the entry of insects into the house. Although they are actually different things, the literal translation methods convey the meaning effectively because they correspond to the situation of the narration in the story. *Tong* is in Indonesian means round shape container and usually combined with other words to explain the function of it, such as *tong sampah* (dust bin) and *tong air* (water container). The word *taru* is translated into *tong* it conveys the meaning of *taru*. It will be clearer if combined with the word *minuman keras* (liquor) to explain the container is for Japanese liquor *sake*, as meant in the novel.

The calque methods are also used to translate the word related to household utensils for two words, i.e. *kanahibashi* and *suribansho*. *Kanahibashi* (金火箸) is translated into *supit api*, which means fire chopsticks. *Kanahibashi* is a long metal chopstick for handling charcoal. In Indonesia, people usually use metal scoops rather than metal chopsticks when handling burning charcoal. The word *suribansho* (擦半鐘) is translated into *kentongan logam*, which means metal bell. In Indonesian, metal bells are used at school to announce the changing time of one subject to another subject. In the novel,

the metal bell is a fire alarm that is used to warn when the fire happens. *Kentongan* has a different shape from bells and is made out of wood. Both of the words are translated using the calque methods are grammatically correct, but they are still unrecognized to most Indonesian.

The last methods used in direct translation to translate household utensils is omission for one word, i.e. *doko* (銅壺), which means copper jar is omitted. In the novel, it is described as the innkeeper is waiting for the Japanese alcoholic drink sake that was warmed in the copper jar. Because it is omitted, the readers cannot understand how the sake is warmed.

Based on the above analysis, in the direct translation version, the word related to household utensils and part of a house are translated mostly by borrowing methods. Unfortunately, it cannot convey the meaning of the word because most of them are unrecognizable to most Indonesians. However, translating cultural words from Japanese to Indonesian will be more effective if we use borrowing methods which begin with some additional information, or borrowing methods followed by a short explanatory.

Second is analysis of indirect translation methods. It differs from the direct translation of the household utensils and parts of the house that mostly are translated into Indonesian using borrowing methods. Adaptation method is the main method that is used in the direct translation version to translate 18 words. Beside the adaptation methods, the literal translation methods are also used for four words, borrowing methods used for three words, and omission methods for six words.

The adaptation method is used to translate the 18 words related to household utensils and part of a house, i.e. *tatami*/ 畳, *noren*/ 暖簾, *shojigami*/ 障子, *shojigami*/ 障子紙, *genkan*/ 玄関, *san*/ 棧, *yuguchi*/ 湯口, *juno*/ 十能, *futon*/ 布団, *kanaami*/ 金網, *ikou*/ 衣桁, *amido*/ 網戸, *yudono*/ 湯殿, *shimenawa*/ 注連縄, *yudono*/ 湯殿, *oshiire*/ 押し入れ, *yubune*/ 湯槽, *bachiire*/ 撥入れ, *futokorogami*/ 懐紙, *fusuma*/ 襖, and *suribansho*/ 擦半鐘. The effectiveness of the adaptation methods for translating the words related to household utensils and part of a house will be analyzed in the sample analysis below.

4.a. 女は窓から立ち上ると、今度は窓の下の畳に柔らかく坐った。(Kawabata 1965, p. 23).

Onna wa mado kara tachiagaruto, kondo wa mado no shita no tatami ni yawarakaku suwatta.

4.b Ia bangkit dari bendul jendela lalu duduk di tikar di bawahnya. (He rose from the window frame and sat on the mat under it; Maruf, 1972, p. 35).

The word *tatami* (畳) is translated into *tikar*, which means mat. *Tatami* is Japanese style mat that covers the floor of a room. Usually it cannot be folded, although the literal meaning of the root word of *tatami*, i.e. *tatamu* means fold. *Tikar* in Indonesian means mat and it can be folded after use. The word *tatami* is translated into Indonesian using the adaptation method and it can convey the meaning. *Tatami* is different from *tikar*, but it is acceptable because the readers can imagine their own culture and they can understand the function of the *tikar* as the Japanese people understand the function of the

tatami.

5.a. 女は障子紙に指をつっこんで棧をつかみ、そのまま島村の体へぐらりと倒れた。(Kawabata 1965, p. 31).

Onna wa shoujigami ni yubi wo tsukkonde san wo tsukami, sono mama Shimamurano karada he gurari to taoreta.

5.b. Sambil menusukkan jari-jarinya kepada kertas dinding, wanita itu memegang erat bingkai pintu itu, dan terhempas keras ke badan Shimamura. (Stabbing her fingers through the wallpaper, the woman gripped the door frame tightly, and slammed hard into Shimamura's body; Maruf, 1972, p. 35).

The word *shoujigami* (障子紙) is translated into *kertas dinding*, which means wallpaper and the word *san* (棧) into *bingkai pintu*, which means frame of the door using adaptation method. Indonesian houses usually use wood, bamboo or brick covered with cement to make a wall and do not use paper to make a wall. The adaptation methods convey the meaning of *shoujigami* grammatically correct. The word of *san* that is translated into *bingkai pintu* is not only grammatically correct, but also recognized as a well-known word in Indonesian. If compared with the direct translation which uses the borrowing methods for the same words, it can be concluded that the adaptation method in the indirect translation is more effective than the borrowing methods without any explanatory, although actually it can be said the adaptations methods were used when the Japanese text are translated into English version as the source text of the indirect Indonesian version.

The literal translation methods are also used for four words, i.e. *hibachi* (火鉢), *furoshiki* (風呂敷), *dooko* (銅壺), and *taru* (樽); which each of them is sequentially translated into *logam pendiangan* (metal fireplace), *seberkas kertas besar* (large paper tuft), *panci tembaga* (copper pot), and *tabung* (tube). The literal translation methods are effective for translating the words *hibachi* and *dooko*, but it is not effective for translating the words *furoshiki* and *taru*, because they have different meanings one to another. *Logam pendiangan* in Indonesia literally means metal fireplace. Although most of Indonesian do not use metal and use stone or clay to make a fireplace, the meaning is still understandable for Indonesian readers. *Panci tembaga* is also used in Indonesia and the translation version conveys the meaning effectively. Unfortunately, the word *seberkas kertas besar* cannot convey the meaning of *furoshiki* because *kertas* means paper and it differs from *furoshiki* which is made using fabric. The word *tabung* also cannot convey the meaning of *taru*, which is used in the novel to explain that Komako takes the sake from the barrel. In Indonesia, the word *tabung* is used to express things that have a similar shape with bamboo and usually combined with other words to explain the function, such as *tabung gas*, which means gas tube. Actually the literal translation method is used for translating the Japanese text into English version as the source text of the Indonesian indirect translation version.

The borrowing method is used for three words, i.e. *kotatsu* (火燗), *futon kotatsu* (布団火燗), and *horigotatsu* (掘火燗) which all of them are translated into *kotatsu* with omission for the word *futon* and *hori*. All of them contain the word *kotatsu*, but each is different and the omission makes it as if all of them are the same thing. *Kotatsu* is table over an electric heater (originally a charcoal brazier in a floor well), and the floor well is called a *horigotatsu*. *Futon kotatsu* is the duvet which covers the table of the *kotatsu*. In the English version, the word *kotatsu* is explained in the footnote when it comes out

for the first time. In the Indonesian indirect translation, there is no footnote or endnote that explains the word. It makes the word unrecognizable for the Indonesian readers.

The last is omission method that is used for five words, i.e. *kotatsu ita* (火燵板), *midarekago* (乱れ籠), *kakefuton* (掛布団), *kanahibashi* (金火箸), and *kadomatsu* (門松). Omission method cannot convey the meaning of the words in the source text as in the sampling analysis below.

6.a. 女は火燵板の上で指を折りはじめた。(Kawabata, 1965, p.35)

Onna wa kotatsuita no ue de yubi wo orihajimeta.

6.b. Wanita itu mulai menghitung pada jarinya (The woman started counting on her fingers; Ma'ruf, 1972, p. 39).

The word *kotatsuita* which means the board of the table over an electric heater is omitted. As a result, the state of the woman cannot be conveyed correctly. The readers are able to imagine another state, such as the woman folding her fingers in front of her face or her chest as usually Indonesian do when counting or folding their fingers.

7.a. 彼の脱ぎ散らすものを女が乱れ籠に揃えているところへ、...(Kawabata, 1965, p. 40).

Onna wa nugichirasu mono wo midarekago ni sonaeteiru tokoro e....

7.b. Dikumpulkannya pakaiannya lalu mengayunkan langkah ke tempat mandi wanita (She gathered his clothes and took a step toward the women's bath; Ma'ruf, 1972, .44).

The word *midarekago* in the novel means a basket used for putting in clothes before someone takes a bath in the hot spring. It is similar to the previous analysis of the word *kotatsuita*. The omission makes the readers imagine the state based on their own culture. For Indonesian, it is usual to bring clothes on their arm without any basket before taking a bath. The omission method makes the image of the state differ from the source text.

2.4. Translation of the words related to clothes

Clothes are the primary needs of everyone. No wonder if one place and another has their own unique clothes because usually clothes are made by adjusting the need with the climate and availability of the raw material. It is common to wear a coat in Japan when it is winter and then change the type of the clothes when it turns into summer. Indonesia has a tropical climate. Therefore, the weather is hot throughout the year, so Indonesians do not need to wear coats. Not only the climate but the traditional culture of every place also will affect the habits related to clothes. As the novel is about *geisha* who have very unique habits about clothes, consequently some words related to the clothes of *geisha* are used in the novel.

This subchapter will analyze how the words related to clothes that do not exist in Indonesia are translated. The analysis in this subchapter also looks at the tendencies of the translation methods used in general and will not analyze the data one by one. The words related to clothes are as below.

Source text in Japanese (page)	Direct translation (page)	Indirect translation (page)	English Ttranslation (page)
40. 帯 (20)	obi (36)	obi (22)	the obi (18)
41. 襦袢 (46)	juban (77)	kimono dalam (51)	under kimono (55)
42. 袂 (29)	tamoto (50)	lengan kimono (32)	kimono sleeve (31)
43. 黒い紋付 (73)	montsuki yang hitam (119)	mantelnya berwarna hitam (80)	her cloak was a formal black (91)
44. 藁沓 (76)	sepatu jerami (123)	sepatu jerami (83)	straw boots (94)
45. 山袴 (47)	sanpaku (78)	celana gunung (52)	mountain trousers (56)
46. 羽織も銘仙 (90)	haori, pakaian sehari-hari yang terbuat dari sejenis sutera (144)	kimono sehari hari dan pelampis luar (97)	an everyday kimono and cloak (124)
47. 下駄 (93)	geta (148)	sandal (100)	sandal (116)
48. 足袋 (93)	tabi (148)	kaos panjang (100)	stockings (116)
49. 寝間着 (100)	nemaki (158)	gaun malam (107)	a nightgown (124)
50. 袷 (100)	kimono awase (158)	kimono biasa yang polos (107)	a bold informal kimono (124)
51. 伊達巻 (100)	ikat pinggang yang disebut datemaki (158)	obi (106)	a narrow undress obi (124)
52. 髷 (100)	rambut cemara (159)	rambut palsu (107)	the false hair (125)
53. 縮 (122)	chijimi (188)	lenan rumput cijimi (128)	the chijimi grass-linen (150)

54. 能衣装 (122)	pakaian noh (189)	pakaian noh (128)	nou robes (151)
55. 饅頭傘 (127)	tudung cetok (198)	topi jerami berbentuk bundar tinggi (134)	dome-shaped straw hats (158)
56. 長襦袢 (128)	juban panjang (201)	kimono dalam (136)	under-kimono (160)
57. 裷 (133)	kimono (207)	rok panjang (139)	long skirt (165)

The first analysis is translation methods used in the direct translation version. Four methods are used in translating the words related to clothes, i.e. borrowing method, literal translation method, adaptation method and one new translation method that does not exist in the seven types of translation methods suggested by Vinay and Darbelnet and also two other methods suggested by Hasegawa Yoko. The new one is borrowing other words from the source language for translating a word.

Most words related to clothes are translated using borrowing methods. Thirteen words of eighteen are translated using the borrowing method which three of them begin or followed with explanation. The words are *obi* (帯), *juban* (襦袢), *tamoto* (袂), *kuro montsuki* (黒紋付), *sanpaku* (山袴), *haori* (羽織り), *geta* (下駄), *tabi* (足袋), *nemaki* (寝間着), *awase* (袷), *datemaki* (伊達巻), *chijimi* (縮), and *nagajuban* (長襦袢). The three words beginning or followed with explanation are *haori*, *awase* and *datemaki*. *Haori* is translated into *haori, pakaian sehari-hari yang terbuat dari sejenis sutera (haori, daily clothes made of a type of silk)*. The explanation makes the readers imagine daily clothes of their own culture and although the shape differs with the clothes in source language culture, the occasion of the situation is delivered. *Awase* is translated into *kimono awase* and the word *kimono* used to explain that *awase* is a type of *kimono*, it is a new method that does not exist in the seven types of translation methods suggested by Vinay and Darbelnet also two other methods suggested by Hasegawa Yoko. The possible reason is that most of Indonesian know the word *kimono*. The word has also been published in the Indonesian Language Dictionary. Even if the meaning of *awase* does not convey the meaning as for the readers of the source text, at least Indonesian readers will understand that it is a type of Japanese traditional clothes. *Datemaki* is translated into *ikat pinggang yang disebut datemaki* (belt that is called as datemaki), using borrowing begins with explanation that even the readers cannot understand the exact same meaning of the word as the readers in the source text, Indonesian readers can understand the function of the thing with the closest meaning. The other nine words are borrowed from the source text as it is, therefore the readers may find them difficult to understand the meaning, except the word *obi* because it is a well-known word in Indonesian and also indexed in the Indonesian Language Dictionary. The sample analysis for the borrowing method is as below.

8.a. 渡廊下の下に駒子の濡れた下駄と足袋があった。(Kawabata, 1965, p. 93).

Watarirouka no shita ni Komako no nureta geta to tabi ga atta.

8.b. Di bawah lorong yang menghubungkan bilik dengan bilik terletak geta Komako dan tabi yang basah (Under of the hallway that connects the room to the another room lies the Komako's geta and the wet tabi; Ma'ruf, 1972, p. 148).

The word *geta* and *tabi* is unknown for Indonesian. The borrowing method cannot convey the meaning and it is possible for the readers to imagine other things that are unrelated with the things in the source text, such as an umbrella or other thing. It is because in Indonesia, it is common to put a wet umbrella outside a room before entering it.

The next method used in translating the words related to clothes is the literal translation method. It is used for translating two words, i.e. *waragutsu* (藁沓) and *Nou ishō* (能衣装). The word *waragutsu* is translated into *sepatu jerami*, which means straw shoes. In Indonesian, *wara* means straw and *kutsu* means shoes. It is translated literally and adjusts the grammar with word order in Indonesian, which is the main word mentioned first before the explanatory word. Indonesians do not use straw as material for making shoes, but the meaning is delivered correctly because the word *sepatu* has the same meaning as the word *kutsu*. The word *jerami* is also usually used in Indonesian. The word order in Indonesian will make the readers understand that the material of the shoes is straw. The word *nou ishō* is translated into *pakaian nou*. *Pakaian* means clothes or costume, while *nou* is borrowed from the source text. The meaning of the word *ishō* is conveyed correctly and effectively. The word order, as explained before, makes the readers understand that the custom used for *nou*. However, the meaning of the word *nou* is unrecognizable in Indonesian. Even if the readers understand it is a costume, it is difficult to understand what kind of costume it is. The insertion of the word *drama* (drama) before the word *nou* is one possible method to convey the meaning clearer.

Adaptation method is also used for translating two words related to clothes, i.e. *kamoji* (髷) and *manjuugasa* (饅頭傘). *Kamoji* is translated into *rambut cemara*, which means wig for bun hair. It has the similar meaning with *kamoji* in Japanese and is used to make hair extensions when a woman wants to make bun hair, especially in Java. The word *rambut cemara* conveys the function of *kamoji* effectively. Indonesian readers can imagine the function of it as the readers in Japanese imagine the function of it despite the fact that they are different models of bun hair. *Manjuugasa* is translated into *tudung cetok*, which is *tudung* means cover and *cetok* has two meanings, i.e. head cover and hand shovel for mixing cements. It conveys the meaning of the source text but it is possible the readers misunderstand the other meaning of *cetok*. Indonesian has another word, i.e. *caping*, which means head cover made from woven bamboo.

The new method that is used in the direct translation for the words related to clothes is borrowing another word of source language for translating a word. It is used for one word, i.e. *tsuma* (褌) and it is translated into *kimono*, an original Japanese word. *Tsuma* is the skirt of a *kimono*. *Kimono* is widely known to most Indonesian and also written in the Indonesian Language Dictionary. The most possible reason for choosing the new method is to simplify the translation method because the word is recognizable among readers. Therefore, readers can interpret it as a traditional cloth.

Second analysis is translation methods for the words related to clothes in the indirect translation version. Five methods are used, i.e. borrowing method, literal translation method, adaptation method, information addition, and as in the direct

translation version, borrowing other words of source text for translating a word is also used in the indirect translation version.

Borrowing method used for translating two words, i.e. *obi* (帯) and *chijimi* (縮). *Obi* is translated into *obi* and it has been explained in the direct translation analysis that it is a well-known word in Indonesia, also written in the Indonesian Language Dictionary. Therefore, the borrowing method can convey the meaning. The word *chijimi* is translated into *lenan rumput chijimi*, which means linen made from *chijimi* grass, using a borrowing method that begins with explanation. It can convey the meaning because the explanation of the words *lenan* and *rumpun* makes the readers understand it as a type of fabric made from grass named *chijimi*.

Literal translation method used for translating three words, i.e. *waragutsu* (藁沓), *sanpaku* (山袴), and *nou ishō* (能衣装). *Waragutsu* is translated into *sepatu jerami* and the word *nou ishō* is translated into *pakaian nou*, exactly the same word in the direct translation version. It can convey the meaning as explained previously, but the word *nou* is unrecognized for most Indonesian. Information addition method is used for translating the word *manjuugasa* (饅頭傘). The word *manjuugasa* is translated into *topi jerami berbentuk bundar tinggi*, which means a tall round straw hat. It successfully conveys the meaning clearly.

Adaptation method is used for translating five words, i.e. *kuromontsuki* (黒い紋付), *geta* (下駄), *nemaki* (寝間着), *kamoji* (髷) and *tsuma* (褌). *Kuromontsuki* is translated into *mantelnya berwarna hitam*, which means her black coat. The function of a *montsuki* is as a coat in traditional Japanese clothes. The function of it is conveyed correctly although the shape is different. *Geta* is translated into *sandal*, which means sandals. It also conveys the function of the thing rather than the shape. *Nemaki* is translated into *gaun malam*, which means nightdress or pajamas. It also conveys the function of it. *Kamoji* is translated into *rambut palsu*, which means wig, and its function is differ from the *kamoji*. In Indonesia, *rambut palsu* is used to cover all the hair on the head for changing the hair style, such as for performance on the stage or to cover the bald head, etc. It cannot convey the meaning or the function of the word *kamoji*. The word *tsuma* is translated into *rok panjang*, which means long skirt. It also emphasizes to convey the function, rather than the shape of it.

The indirect translation as well as the direct translation use one new method, i.e. borrowing other words from the source language for translating a word. It is used for translating six words and combined with an explanation word. The six words are *juban* (襦袢), *tamoto* (袂), *haori* (羽織り), *awase* (袷), *datemaki* (伊達巻) and *nagajuban* (長襦袢). The word *juuban* is translated into *kimono dalam*, which means inner *kimono*. The word *tamoto* is translated into *kimono*. The word *haori* is translated into *kimono sehari hari*, which means daily *kimono*. The word *awase* is translated into *kimono biasa yang polos*, which means ordinary *kimono* with plain motive, combining the explanation and the borrowing word *kimono*. The word *datemaki* is translated into *obi*. And the word *nagajuban* is translated into *kimono*. From the six translation words, it can be concluded, as it has been explained before in the direct translation analysis, the words *kimono* and *obi* are well-known words for most Indonesians. Borrowing other words from the source language is a simple way to convey the function of the thing. All at once, they convey that the clothes are not modern but traditional ones. The explanation makes the function of the things clearer for the readers.

And there is a mistranslation for the word *tabi* (足袋). The word *tabi* is translated into *kaos panjang*, which means long t-shirt and it cannot convey the meaning both for the shape and the function of the thing.

2.5. Translation of foods

Like clothes, food is also a basic need in human life. And of course cuisine is influenced by foodstuffs that are available in one place which may not be obtained elsewhere. This subchapter will analyze how foods that are only found in Japan but cannot be found in Indonesia are translated. The foods are as below.

Source text in Japanese (page)	Direct translation (page)	Indirect translation (page)	English translation (page)
58. 酒 (20)	sake (36)	omitted (22)	omitted (18)
59. またたびの實の漬物 (66)	asinan matatabi (106)	omitted (71)	omitted (80)
60. なめこの缶詰 (66)	kalengan nameko (106)	omitted (71)	omitted (80)
61. 饅頭 (73)	bakpau (120)	kue tebal dan lebar (81)	thick, oblong cakes (91)
62. 味噌汁の残り (103)	nasi berkuah misoshiru sisa makan pagi (163)	sisa sarapan (110)	left-overs from breakfast (129)
63. 梅干し (103)	umeboshi (163)	omitted (110)	omitted (129)

First, in the direct translation version, there are two methods used for translation of the words related to food, i.e. borrowing method and adaptation method. The borrowing method used to translate the word *sake* (酒), *matatabi no mi no tsukemono* (またたびの實の漬物), *nameko no kandzume* (なめこの缶詰), *misoshiru* (味噌汁) and *umeboshi* (梅干し). The word *sake* is translated into *sake*, and because *sake* is a well-known word in Indonesian and also can be found in Indonesian Language Dictionary, it can convey the meaning effectively. The word *matatabi no mi no tsukemono* is translated into *asinan matatabi*, which means pickles of matatabi by combining the borrowing method for the word *matatabi* and adaptation method for the word *tsukemono*. Matatabi is a fruit and it has the scientific name *actinidiaceae* and although it cannot be found in Indonesia but the word *asinan* (pickles) help the readers to imagine it is a fruit or a vegetable because in Indonesian the word *asinan* means pickles made from fruit or vegetable. The word *nameko no kandzume* is translated into *kalengan nameko*, which means canned *nameko* by combining the borrowing method for the word *nameko* and literal translation method for the word *kandzume*. *Nameko* is a mushroom and unfortunately in Indonesian the word *kalengan* (canned) is usually used for fruit and it differs from the *asinan matatabi* which can help the readers to imagine the closest meaning, the word *kalengan nameko* will make the readers imagine it as a fruit. Actually the addition method by adding

the word *jamur* (mushroom) before the word *nameko* can make the meaning clearer. The word *misoshiru* is translated into *nasi berkuah misoshiru*, which means rice with *misoshiru* using the borrowing method with explanation but unfortunately the meaning of the word *nasi* (rice) makes the meaning of *misoshiru* differ with the meaning in the source language. The word *umeboshi* is translated into *umeboshi*, and it cannot convey the meaning because the word is unrecognized for most of Indonesian. Besides the borrowing method, the adaptation method is also used for translating one word, i.e. the word *manjuu* is translated into *bakpau*, which means bun, and it can convey the meaning with the closest meaning because bun is a very well-known food in Indonesia.

Second, in the indirect translation version, two methods are used for translating the words related to foods, i.e. omission method and adaptation method with explanation. The word *sake*, *matataabi no mi no tsukemono*, *nameko no kandzume*, and *umeboshi* are omitted and of course the meaning of the word in the source language cannot be conveyed well. The adaptation method is used for translating the word *manjuu* and it is translated into *kue tebal dan lebar*, which means thick and wide cake or snack, and it makes the readers to imagine various kinds of food but the word *kue* helps the readers to understand it is a snack. And one word *misoshiru* is mistranslated into *sarapan*, which means breakfast and in Indonesia the image of breakfast is a set of rice with side dishes and cooked vegetables because most of Indonesian take a meal three times a day and *sarapan* is a meal before someone starts the day.

2.6. Translation of things related to religion or belief

Religion is also part of life in every society. Although some religions, such as Christian, Islam, Confucianism, Buddhist, and Hinduism are spread all over the world but almost every society also has their own beliefs that are different one to another. For example, Japan has Shinto, Javanese has Kejawen, Sundanese has Sunda Wiwitan, Kalimantan people have Kaharingan, etc. Every belief has their own way to pray and symbols for their belief. Here are some words related to religion and belief written in the novel.

Source text in Japanese (page)	Direct translation (page)	Indirect translation (page)	English translation (page)
64. 神社 (28)	jinja (49)	tempat suci (31)	a shrine grove (30)
65. 狛犬 (28)	patung komainu (49)	anjing-anjing berlumut tempat suci (31)	the moss-covered shrine dogs (30)
66. 地藏 (96)	patung bodisatwa (152)	patung jizo (102)	statue of jizo (119)
67. 尼僧 (127)	bikuni (198)	biksuni budha (134)	budhist nun (158)
68. 尼寺 (127)	bihara untuk bikuni (198)	biara (134)	a nunnery (158)

First, in the direct translation two translation methods, i.e. borrowing method and literal translation method are used for translating the words related to belief or religion. The borrowing method used to translate the words *jinja* (神社) and *komainu* (狛犬). The word *jinja* is translated into *jinja*, and because it is an unrecognized word for most Indonesian it cannot convey the meaning. The word *komainu* is translated into *patung komainu*. The word *komainu* is borrowed and begins with the explanation word *patung*, which means statue and the readers can imagine it as a statue but of course with zero knowledge about the function of the statue because the word *komainu* is an unrecognized word in Indonesia. And the literal translation method used to translate the word *jizo* (地藏), *nisoo* (尼僧), and *amadera* (尼寺) which are sequentially translated into *patung Bodhisatwa* (Bodhisattva statue), *bikuni* (nun), and *bihara untuk bikuni* (nunnery). The literal translation method conveys the meaning of every word effectively because Buddhism is one of the well-known and recognized religions in Indonesia and Indonesian use the words in daily life.

Second, in the indirect translation four methods, i.e. adaptation method, information addition, borrowing method, and literal translation methods are used for translating the words related to belief or religion. The adaptation method used to translate the word *jinja* and it is translated into *tempat suci*, which means holy place. In Indonesia the word *tempat suci* is widely used for all holy places of every religion and the image can vary depending on the context of the sentences. It can be imagined as a mosque for Muslim, a church for Cristian, a temple for Buddhism, etc. The information addition method is used to translate the word *komainu*, and it is translated into *anjing-anjing berlumut tempat suci*, which means the shrine mossy dogs. The words *anjing-anjing* (dogs) is plural for the word dog and it means the dogs is more than one but because there is no word statue before the word, the readers will imagine them as living dogs and the word *berlumut* (mossy) makes the imagination is not logical because the living dogs logically cannot be mossy. The borrowing method is used to translate the word *jizoo* and it is translated into *patung jizoo* begins with the explanation word *patung* (statue). The word *patung* helps the readers to understand it is a statue but because the borrowing word *jizoo* is an unrecognized word, what kind of statue is not clear. The literal translation is used to translate the word *nizoo* and *amadera*. The word *nizoo* is translated into *biksuni Budha*, which means Buddhist nun and the word *amadera* is translated into *biara*, which means nunnery and both of them convey the meaning effectively because the words and Buddhism are well-known in Indonesia.

2.7. Translation of name of place

The existing culture and nature of a society or country will affect the name of places. For example, Japan has *onsen* because in their nature hot springs exist almost all around the region. In Indonesia there is *warung masakan Padang* (Padang food restaurant) almost in the whole country because most Indonesians love the Padang cuisine. Here are names of places which are affected by the Japanese culture and nature in the novel.

Source text in Japanese (page)	Direct translation (page)	Indirect translation (page)	English translation (page)
69. 温泉宿 (17)	rumah penginapan pemandian sumber air panas (31) = inn with hot spring	penginapan bermata air panas (19) = inn with hot spring	the hot-spring inn (14)

70. しるこ屋 (26)	shirukoya (46)	kedai teh (30) = tea house	tea house (27)
71. 駄菓子屋 (26)	(kedai) juadah (46) = mochi shop	kedai yang menjual manisan (30) = a shop selling sweets	the shop that sold candy (27)
72. 髪結いさん (93)	tukang andam rambut (148) = hairdresser	tukang pangkas (100) = barbershop	hair-dresser's (116)
73. 共同湯 (101)	kyodooyu (159)	pemandian umum (107) = public bathroom	the public bath (125)
74. 晒屋 (123)	tukang kelantang (191) = bleacher	rumah-rumah yang mengkhususkan diri dalam penggelantangan (129) = house that specialize in bleaching	houses that specialized in bleaching (152)
75. うどん屋 (127)	warung udon (197) = udon shop	kedai udong (134) = udong shop	the noodle shop (158)

First, in the direct translation version there are four translation methods used for translating the name of places, i.e. borrowing method, information addition method, adaptation method and literal translation method. The borrowing method used to translate the words *shirukoya* (汁粉屋), *kyoudouyu* (共同湯), and *udonya* (うどん屋). The words *shirukoya* and *kyoudouyu* are borrowed as the origin words and do not convey anything because they are totally unknown words in Indonesian. The word *udonya* is translated into *warung udon*, which means *udon* shop and the word *warung* helps the readers to understand it is a shop although it is not clear what kind of shop it is. The information addition method used to translate the word *onsenyado* (温泉宿) and it is translated into *rumah penginapan pemandian air panas*, which means inn with hot spring, and the translation convey the meaning effectively. The adaptation method used to translate the word *dagashiya* (駄菓子屋) and *kamiyuisan* (髪結いさん). The word *dagashiya* is translated into *kedai juadah*, which means mochi shop and unfortunately it differs from the meaning in the source language because *dagashiya* usually sells some kind of snacks and not only mochi. The word *kamiyuisan* is translated into *tukang andam rambut*, which means hairdresser and it conveys the meaning correctly. The literal translation method used to translate the word *sarashiya* (晒屋) and it is translated into *tukang kelantang*, which means bleacher and it is translate the word correctly but because in Indonesia the bleacher are not exist, it only transfer the word meaning but still difficult to understand for most Indonesian.

Second, in the indirect translation version there are also four translation methods used for translating the name of places, i.e. borrowing method, information addition method, adaptation method and literal translation method. The borrowing method used to translate the word *udonya* and it is translated into *kedai udong*, which means *udon* shop and as it has been explained in the indirect translation version, the word *kedai* helps the readers to understand it is a shop although it is not clear what kind of shop it is. Actually it can be combined with information addition by inserting the word *mi* and

becoming *kedai mi udon*, which means *udon* noodle shop and can make it clearer. The information addition method used for translating the words *onsenyado*, *dagashiya* and *sarashiya*. The word *onsenyado* is translated into *penginapan bermata air panas*, which means inn with hot spring and can convey the meaning correctly. The word *dagashiya* is translated into *kedai yang menjual manisan*, which means a shop selling sweets and it conveys a little meaning of the source language because *dagashiya* usually sells some kind of snacks and not only sweets. The word *sarashiya* is translated into *rumah-rumah yang mengkhususkan diri dalam penggelantangan*, which means houses that specialize in bleaching. And as it has been explained in the direct translation, because in Indonesia the bleacher does not exist, it only transfers the word meaning but it is still difficult to understand for most Indonesian. The adaptation method used to translate the word *shirukoya*, *kayuisan* and *kyoodooyu*. The word *shirukoya* is translated into *kedai teh*, which means tea house and unfortunately the word *teh* (tea) does not convey the meaning correctly because *shiruko* is sweet food like porridge and it is not a tea. The word *kayuisan* is translated into *tukang pangkas*, which means barbershop and it is a little different with the meaning of *kayuisan* because the main service is to dress a hair not to cut it. The word *kyoodooyu* is translated into *pemandian umum*, which means public bath and it conveys the closest meaning of the source language although public bath in Indonesia is still in a private room for every customer but everyone can use the service.

3. Conclusion and Suggestion

Based on the 75 analysis above, some methods are used in direct and indirect translation as summarized in the table below.

Method of translation	Direct translation	Indirect translation
Adaptation	10	32
Borrowing	51	9
Information addition	1	5
Omission	1	11
Calque	2	0
Mistranslation	0	3
Literal	9	9
Borrowing other word in target language to translate other word (new method)	1	6
Total	75	75

In the direct translation of Japanese concrete cultures, the borrowing method is the most frequently used but it cannot convey the meaning when it is used without any insertion of explanation because most of them are unrecognized words in the target language. On the other hand, in the indirect translation, the adaptation method and omission method are the most frequently used methods to translate the concrete cultures into Indonesian. Although not all the adaptation methods effectively convey the meaning of source text, it is clearer than the omission method.

And there is a new method in translating Japanese into Indonesian that I found in this whole analysis, i.e. borrowing

other words in the source language to translate the different words, most of them are for translating the words related to clothes. This method is found not only both in Indonesia direct translation version and Indonesian indirect translation version, but also found in English translation version as the source text of the Indonesian indirect translation version. This method is effective for translating Japanese words that have been well recognized by most Indonesian and also has been used in Indonesian as well-known borrowing words although it does not convey the exact same meaning in source language but borrowing other words from the source language is a simple way to convey the function of the thing. All at once, they convey that the clothes are not modern but traditional ones. The explanation makes the function of the things clearer for the readers.

For the last, as a suggestion, insertion of the words that can explain the category of things in an effective method for translating Japanese concrete culture into Indonesian, as explained in the some samples in the analysis. Although it could be an unrecognized concrete culture in the target language, the insertion of the words that explain the category of things would lead the reader to imagine the closest things with the words in the source texts.

4. References

- Anderson, Benedict. *Imagined Community: Reflection of the Origin and Spread of Nationalism*. London and New York: Verso. 2006.
- Auestad, Abe Reiko, Alan Transman and J. Keith Vincent, 『漱石の居場所 — 日本文学と世界文学の交差』。東京：岩波書店。2019.
- Hasegawa, Yoko. *The Routledge Course in Japanese Translation*. New York: Routledge Taylor and Francis Group, 2012.
- Kawabata Yasunari. "Yukiguni" in *Kawabata Yasunari Zenshuu Dai 10 kan*. Kabushikigaisha Shinchousha. 1980. (川端康成。『川端康成全集第十卷』の「雪国」。株式会社新潮社。1980。)
- Ma'ruf, Anas. trans. *Negeri Salju*. Jakarta: Pustaka Jaya, 1972.
- Rosidi, Ajip and Matsuoka, Kunio, trans. *Daerah Salju*. Jakarta: Pustaka Jaya, 1985.
- Seidensticker, Edward G. trans. *Snow Country*. New York: Vintage International, 1996.
- Vinay, Jean-Paul and Darbelnet, Jean. *Comparative Stylistics of French and English: A Methodology for Translation*. USA: John Benjamins North America, 1995.