

# *Bridging Cultures For Young Readers: Translation Procedures Of Cultural Terms In Indonesia's G20 Anthology*

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**Abstract**— This research analyzes the translation procedures of culture-specific terms in the *Antologi Cerita Anak Indonesia* (An Anthology of Indonesian Children's Stories), published in 2022 as a cultural diplomacy tool for Indonesia's G20 Presidency. Using Peter Newmark's framework, the research identifies and classifies cultural terms to evaluate how translators bridge the gap between local Indonesian and a global young audience. This analysis was employed to examine 170 data points. Employing a descriptive qualitative method with content analysis, the findings reveal that Material Culture is the most prevalent category (78 data), followed by Organizations, Customs, and Concepts (37 data). Regarding translation strategies, the Couplet procedure is the most frequently utilized (50 data), followed by Neutralization (34 data) and Transference (33 data). The results demonstrate that translators prioritize a balance between maintaining source-culture fidelity and ensuring accessibility for children by combining descriptive explanations with original cultural terms.

**Keywords**—Translation procedures, culture-specific terms, cultural diplomacy, Peter Newmark.

## I. INTRODUCTION

This research undertakes a comprehensive analysis of the translation procedures applied to cultural terms within the collection *Antologi Cerita Anak Indonesia* (An Anthology of Indonesian Children's Stories). Published in 2022 by the Agency for Language Development and Cultivation under the Ministry of Education, Culture, Research, and Technology, this anthology was developed as a strategic cultural diplomacy tool for Indonesia's G20 Presidency. Featuring stories from ten provinces and rendered in United Nations languages alongside local dialects and traditional scripts, the anthology demands rigorous evaluation of Newmark's procedures to navigate the predominance of material culture terms—like culinary staples such as *botok* and *klepon*—that dominate

similar Indonesian children's narratives (Febrianty et al., 2024; Sudirman & Muhajir, 2025). The book comprises ten stories representing ten different provinces—ranging from North Sumatra to Papua—and is uniquely presented in multiple formats, including translations into the six official languages of the United Nations, ten local Indonesian languages, and six traditional scripts. Evaluating this anthology is particularly urgent as it serves as a dense intersection of local wisdom and international diplomacy. The text is saturated with "culture-bound" terms—ranging from spiritual rituals like *mabbaca doa passappo bola* in Sulawesi to ecological traditions like *Sasi* in Papua—that lack direct equivalents in the target languages.

This need arises because the anthology features Newmark's cultural words—lexical items tied to source-language culture without direct target-language equivalents. He categorizes them into five types: ecology, material culture, social culture, organizations/concepts, and gestures/habits, aiding translators in pinpointing elements that embody community values and lifestyles. In children's literature, such terms introduce local identities to young readers. Newmark (1988) offers procedures for equivalence, such as transference, cultural equivalent, literal translation, naturalization, paraphrase, couplets, and notes, each suited to cultural specificity and target audience comprehension. (Hasibuan, 2021; Li & 张喆, 2015) This research will scrutinize how these procedures are employed in the *Antologi Cerita Anak Indonesia*, particularly focusing on how translators balance fidelity to the source culture with accessibility for diverse international and local child readers (Han & Tan, 2025; Juan et al., 2023). This analysis is crucial given the demonstrated importance of children's literature in cognitive, emotional, and social development, and the complexities of translating culture-specific items for global accessibility (Herianto et al., 2025; Romala, 2025).

This research applies Peter Newmark's framework to identify and classify translation procedures for culture-specific terms in *Antologi Cerita Anak Indonesia*, highlighting translators' approaches to bridging linguistic and cultural gaps for young readers (Sari & Gusthini, 2023; Sudirman & Muhajir, 2025). These terms challenge translation due to their deep cultural embedding, demanding strategies that preserve meaning and impact (Lie et al., 2025). To translate these words, Newmark proposes several procedures to achieve meaning equivalence, including transference, cultural equivalent, neutralization, literal translation, naturalization, deletion, couplets, accepted standard translation, paraphrase, and notes. Each procedure reflects different strategies for handling cultural expressions depending on the degree of cultural specificity and the target readers' understanding. Specifically, this research aims to identify the most prevalent Newmark procedures—such as cultural equivalent, transference, and functional equivalent—applied to the anthology's cultural terms and evaluate their success in preserving semantic and cultural fidelity for child readers (Rodiyah, 2020; Sari & Gusthini, 2023; Sudirman & Muhajir, 2025). This investigation will therefore contribute to a deeper understanding of effective translation strategies for culturally rich children's literature, particularly within a diplomatic context, by analyzing how cultural nuances are conveyed without compromising comprehensibility for a young, global audience.

Children's literature plays a pivotal role in introducing cultural diversity to young readers, fostering cognitive, emotional, and social development while necessitating translation strategies that balance fidelity to source-culture nuances with accessibility for child audiences—particularly for culturally rich vocabulary embedded in material culture like culinary terms (e.g., *botok*, *klepon*) that dominate Indonesian narratives (Helsa & Gauhar, 2025; Herianto et al., 2025; Larasati, 2025; Sudirman & Muhajir, 2025). Such translations must employ Newmark's procedures, such as cultural equivalents and functional equivalents, to preserve semantic and cultural integrity without compromising comprehensibility (Rodiyah, 2020; Sari & Gusthini, 2023).

Employing a qualitative approach with content analysis, this research meticulously assesses the translated Indonesian-English terms found in *Antologi Cerita Anak Indonesia* to determine their implementation. Such an analysis is particularly pertinent given that children's literature necessitates translation approaches that are both accessible to a young audience and faithful to the source culture (Larasati, 2025; Helsa & Gauhar, 2025). The primary aim of this research is to identify the most frequently employed translation procedures and evaluate their effectiveness in mediating cultural elements within this anthology. By utilizing Newmark's theory as the main framework, the research seeks to provide empirical insights into the balance between source-text fidelity and target-audience intelligibility in the specialized domain of cultural preservation (Alie & Manggarrani, 2026; Soraya, 2024).

## II. METHODS

This research applies a descriptive qualitative research design. According to Moleong (2004), descriptive qualitative research aims to understand phenomena experienced by research subjects, such as behavior, perception, motivation, actions, and others,

holistically through descriptions in the form of words and language within a natural context. The purpose of this research is to identify cultural terms found in the children's story entitled *Antologi Cerita Anak Indonesia by The Agency for Language Development and Cultivation, The Ministry of Education, Culture, Research and Technology* (2022). To analyze the translation strategies used by the translator based on Peter Newmark's theory. According to Newmark (1988), cultural words often create difficulties in translation because each culture has different concepts, traditions, customs, and social systems. Therefore, translators need suitable translation procedures to transfer meaning from the source language (SL) into the target language (TL) accurately and naturally. This research investigates how those procedures are applied in translating Indonesian cultural terms into English.

The researcher chooses this method because the research aims to identify the types of cultural terms appearing in the anthology, to classify the cultural terms based on Newmark's categories, and to analyze the translation strategies used by the translator. Therefore, descriptive qualitative research is considered the most suitable method for this research because it enables the researcher to provide detailed descriptions and interpretations of cultural translation phenomena in children's literature.

The data of this research are words, phrases, clauses, or expressions categorized as cultural terms found in the book *Antologi Cerita Anak Indonesia by The Agency for Language Development and Cultivation, The Ministry of Education, Culture, Research and Technology* (2022), and their English translations. The researcher selects cultural terms appearing in both the source language (Indonesian) and the target language (English translation). The main instrument of this research is the researcher herself because qualitative research requires interpretation and analysis. To support the analysis, the researcher also uses data sheets or tables, note-taking techniques, and a classification checklist based on Newmark's theory.

The data are collected through documentation and note-taking techniques using the following procedures. Reading the Indonesian version and the English translation of *Antologi Cerita Anak Indonesia by The Agency for Language Development and Cultivation The Ministry of Education, Culture, Research and Technology* (2022) carefully. Identifying cultural terms in the source text. Underlining and marking cultural terms and their translations. Classifying the cultural terms based on Newmark's cultural categories, namely: Ecology, Material culture, Social culture, Organizations, customs, activities, procedures, concepts, Gestures and habits. Recording the data into a data table for analysis.

The data are analyzed descriptively using the following steps. First, identifying the cultural terms in the source text and target text, second, classifying the cultural terms according to Newmark's categories, and last, analyzing the translation strategies or procedures used by the translator based on Newmark's theory, such as: Transference, Naturalization, Cultural equivalent, Functional equivalent, Descriptive equivalent, Literal translation, Modulation, Reduction and expansion, Couplets, etc. Interpreting why the translator uses certain strategies in translating cultural terms. Drawing conclusions based on the findings.

### III. RESULT AND DISCUSSION

The analytical process, which involved a meticulous examination of the primary source material, led to the identification of 170 pieces of data systematically organized to illustrate the prevalence of various cultural manifestations. By applying the qualitative methodology established by Moleong and the translation framework proposed by Newmark, each identified element was categorized to reflect the socio-cultural depth of the narrative. Material Culture represents the most frequent category with a total of 78 data, followed by 37 data within the category of Organisations, customs, activities, procedures, and concepts. Furthermore, the analysis identified 30 data belonging to Social Culture and 18 data related to Ecology. The category of Gesture & Habit constitutes the remaining portion of the findings with a total of 7 data. The comprehensive distribution of these cultural categories is summarized in the table below.

TABLE I. Cultural Categories found in the book *Antologi Cerita Anak Indonesia*

No.	Cultural Categories	Data
1	Ecology	18
2	Material Culture	78
3	Social Culture	30
4	Organisations, customs, activities, procedures, concepts	37
5	Gesture and habits	7
Total		170

Following the identification of the specific cultural categories, the identified cultural terms were subsequently analyzed through the lens of translation procedures established in Newmark's theory to determine how the translator bridged the linguistic and cultural gaps within the anthology. The analysis identified a total of 170 data distributed across various strategies, with the Couplet procedure being the most frequent at 49 data, followed by Neutralisation with 34 data and Transference with 33 data. Other significant procedures included Literal translation with 21 data and Cultural Equivalent with 14 data, while Deletion and Paraphrase each accounted for 6 data. Smaller distributions were found in Accepted standard translation and Classifier, which each yielded 3 data, whereas Label, Naturalisation, and Componential analysis recorded 0 data. The comprehensive distribution of these procedures is presented in Table II below to provide a clear overview of the translational strategies employed throughout the text.

TABLE II. Translation Procedures used by the translator in the book *Antologi Cerita Anak Indonesia*

No.	Translation Procedures	Data
1	Transference	33
2	Cultural Equivalent	14
3	Neutralisation	34
4	Literal translation	21
5	Label	0
6	Naturalisation	0
7	Componential analysis	0
8	Deletion	6

9	Couplet	50
10	Accepted standard translation	3
11	Paraphrase	6
12	Classifier	3
Total		170

Having established the overall distribution of translation procedures in Table II, the subsequent section provides a qualitative analysis of these findings. To illustrate how the translator practically applied Newmark's theoretical framework, each identified procedure will be discussed in detail. This examination is supported by specific data excerpts drawn from the *Antologi Cerita Anak Indonesia*, comparing the Source Language Text (SLT) and Target Language Text (TLT) to demonstrate the mechanics and rationale behind the translation choices.

### Transference

Newmark (1988) uses the term *Social Organization* or in this context, Organization Culture to encompass the names of institutions, universities, political organizations, and geographical locations that carry historical or administrative significance. The following is one of the data that represents the transference translation procedure found on page 48 in the story titled Andin's Journey at Muarajambi.

SLT : *"Sejak lama kami telah menjalin hubungan baik dengan bangsa-bangsa lain seperti **Nalanda**, **India**, hingga Tiongkok.*

TLT : *"We have maintained good relations with people from many countries for centuries, like the people from **Nalanda** in India and the people from China.*

The analysis of translating "...**Nalanda**,..." from a source language into English as "...**Nalanda**,..." demonstrates the application of a highly specific technical procedure within Peter Newmark's theory. Nalanda is a symbol of a historical institution (the ancient Nalanda University). There is no English word that can substitute for "Nalanda" because it is a unique, specific identifier. Using transference ensures that the English reader can locate the site on a map or within official documents without linguistic confusion. The translation of "**Nalanda, India**" into "**Nalanda, in India**" is an absolute application of Transference. This strategy is highly effective because place names are unique and function as cultural "addresses" that must remain unchanged to avoid losing historical and administrative traceability.

### Cultural Equivalent

According to Peter Newmark, cultural equivalent is one of the translation procedures used to translate cultural words from the source language (SL) into the target language (TL). Newmark defines cultural equivalent as an approximate translation where a cultural word in the source language is translated by a target language cultural word. The following is one of the data that represents the cultural translation procedure found on page 25 in the story titled Frankincense Forest.

SLT : *Itak gurgur (kue terbuat dari tepung beras, kelapa muda parut, dan sisiran gula merah) dan **na marmiak-miak** (masakan berbahan daging babi) dikeluarkan dari bahu dan dihidangkan di bawah pohon kemenyan yang besar dan tinggi dan batangnya penuh lubang.*

TLT : He takes out the Itak gurgur, a snack made of rice flour, grated coconut, and palm sugar, as well as the **na marmiak-miak pork dish** from the bahul, and places them under a large frankincense tree with holes all around its trunk as an offering.

From the data above, the phrase "...**Na Marmiak-miak...**" is translated into "...**na marmiak-miak pork dish...**". In Batak culture, "**Na Marmiak-miak**" literally meaning the oily/fatty one refers to a traditionally prepared pork dish. This term carries a cultural weight associated with traditional feasts, hospitality, and specific local flavors. The "oily" or "fatty" texture in this context is not just a physical description; it is an indicator of deliciousness and luxury within that specific traditional culinary framework. Because **Na Marmiak-miak** is a material product that is geographically and ethnically specific, there is no single word in English that captures both the cooking technique and the cultural value. Instead of translating literally as "*The Oily One*" which might sound unappetizing to a Western reader or retaining the original "*Na Marmiak-miak*" which would be unintelligible, the translator uses "**Pork Dish.**"

### Neutralisation

Newmark (1988) stated that neutralization is a translation procedure in which a culturally specific expression is translated into a more neutral or generalized term. Newmark explains that this strategy reduces the cultural specificity of the source language word to make it easier for target readers to understand. Newmark states that neutralization or functional equivalent is the application of a culture-free word, sometimes with a new specific term. This strategy focuses on what the item does rather than its literal or cultural form. The following is one of the data that represents the neutralisation translation procedure found on page 8 in the story titled Frankincense Forest.

SLT : Dalam masa itu aku selalu menanti Kakek pulang dari **hutan kemenyan** atau tombak haminjon miliknya dan menyatakan bahwa pohon milikku itu sudah siap untuk disadap.

TLT : Two years of patiently waiting for him to return from the **frankincense forest**, or the tombak haminjon as it is known here, and telling me that my trees are ready to be tapped, as it would be useless to tap, or to manage, the trees that have not shed their flowers.

From the data above, the cultural word **...hutan kemenyan...** translated into **...frankincense Forest...** refers to ecology, cultural categories and Neutralization as neutralization or functional Equivalent strategy. As Newmark says that Ecology encompasses flora, fauna, winds, and geographical conditions specific to a certain region. Kemenyan in Indonesia (specifically *Styrax sumatrana*) grows in tropical mountain rainforests. It is not just a commodity but an ecological element that shapes the socio-cultural identity or customary Forests. Frankincense is chosen because it carries the same function for the reader: a precious aromatic tree resin used for religious rituals, perfumes, and medicine. By using a Functional Equivalent, the emotional and religious resonance of Kemenyan is successfully conveyed to the reader. Even if they are botanically distinct, functionally, they represent the same thing: a valuable, fragrant resin. From a Functional Equivalent perspective, the translation "Frankincense Forest" is a highly effective strategy for general or literary texts to bridge the cultural gap.

### Literal translation

According to Peter Newmark, literal translation is one of the translation procedures in which the translator transfers the source language (SL) text into the target language (TL) by translating word-for-word while still following the grammatical structure of the target language. The following is one of the data that represents the neutralisation translation procedure found on page 84 in the story titled The King of Stilts.

SLT : Oleh Aki Ule, ujung-ujung bambu tersebut dihiasi lilitan **tali rotan** kecuali pada bagian bawahnya.

TLT : He also decorates the top ends of the poles by tying **rattan ropes** around them

From the data above, the cultural word **...tali rotan...** is translated into **...rattan ropes...** in English, using Peter Newmark's framework of Material Culture and the Literal Translation strategy. The term "tali rotan" belongs to the category of Material

Culture because it refers to a physical object or material used in everyday life, namely ropes made from rattan. The meaning and structure are maintained without additional cultural adaptation. Therefore, the procedure used is Literal Translation. The word *tali* is translated into ropes and *rotan* is translated into rattan. The translator follows English syntax (Modifier + Noun), resulting in rattan ropes. In this case: *tali* → ropes, *rotan* → rattan. There is no omission, addition, or cultural adaptation. The denotative meaning is preserved directly. This strategy is the most accurate and efficient choice.

### Deletion

According to Newmark (1988), Deletion is a translation procedure characterized by the removal of redundant stretches of language within non-authoritative texts, particularly regarding the omission of unnecessary metaphors and intensifiers. While often practiced intuitively or on an ad hoc basis to improve the clarity of poorly written material, the procedure involves specific linguistic shifts, such as condensing a source-language adjective of substance and a general noun into a single, more concise noun in the target language. The following is one of the data that represents the deletion translation procedure found on page 263 in the story titled *Lota Rangga's Towering House*.

SLT: *Mama sedang mengaduk sayur daun labu lilin dan bunga pepaya di kuahi. Uap masakan dan asap kayu api terlihat berputar-putar di dapur ketika tertimpa sinar matahari yang menerobos dari celah atap.*

TLT: Mama is stirring the **squash leaves** and papaya flowers in the pot. The steam and smoke from the firewood envelop the kitchen as a stream of light from the sun passes through the gaps in the roof.

The translation of "...*sayur daun labu lilin*..." into "...squash leaves..." exemplifies the deletion translation procedure. It is characterized by the omission of redundant stretches of language within non-authoritative texts, particularly concerning unnecessary metaphors and intensifiers. In this instance, while not metaphors or intensifiers, the translator omitted the classifier "*sayur*" (vegetable/dish) and the specific descriptor "*lilin*" (wax), treating them as redundant stretches of language that do not add essential value for the target audience. By removing these unnecessary semantic markers, the translator effectively condensed the source-language phrase into a more concise and natural English equivalent. This shift demonstrates how the deletion procedure is utilized to eliminate redundancy and prioritize the flow of the text, ensuring that the core meaning of the cultural term remains clear and accessible to the target reader.

### Couplet

According to Newmark (1988), couplets, triplets, and quadruplets combine two or more translation procedures for a single problem. These procedures are common for cultural words. For example, a translator combines transference and neutralization for translating a cultural word or phrase. The following is one of the data that represents the couplets translation procedure found on page 231 in the story titled *The Wonder of Mappalece Bola*.

SLT: *Psstt, Ambo' juga menyimpan badik di situ.*

TLT: Just so you know, Ambo' also keeps his **badik, or dagger**, there.

The word "**badik**" is classified under the cultural category of material culture, as it refers to a traditional weapon typical of the Bugis and Makassar tribes, knife-shaped, sheathed, single-edged, used as a symbol, amulet, and for self-defense. This word is translated into "**badik, or dagger**" into English. The translator used the Couplet procedure to translate this word, which in this instance combines Transference with a Classifier. By retaining the original term "*badik*," the translator preserves the specific cultural identity and local color of the object. Simultaneously, by adding the explanatory phrase "*or dagger*," the translator provides a functional classification that allows a target reader unfamiliar with Indonesian weaponry to immediately understand the object's general form and purpose.

### Accepted standard translation

According to Newmark, accepted standard translation is the procedure that uses the official or generally accepted translation for a term in the target language. This procedure is usually used for translating any institutional term. The following is one of the data that represents the couplets translation procedure found on page 164 in the story titled *The Shadow Puppet*.

SLT: *Suta ditunjuk untuk mewakili Kabupaten Bangli dalam lomba wayang anak-anak di **Pesta Kesenian Bali**.*

TLT: Suta has been selected to represent the Bangli Regency in a wayang competition for children at **the Bali Arts Festival**.

For the phrase "**Pesta Kesenian Bali**," which translates as "**the Bali Arts Festival**," the cultural category is Organizations and Artistic Customs. "Pesta Kesenian Bali" refers to a specific, recurring cultural event of significant scale in Bali. The procedure applied here is an accepted standard translation. Because this festival is a well-established international event, the translator uses the fixed, institutionalized name already familiar to the target audience and the global tourism industry.

### Paraphrase

According to Newmark, paraphrasing is a translation procedure in which the meaning of a segment of a text is implied or explained. This procedure is often used for translating idioms, metaphors, or cultural concepts that lack a direct equivalent. The following is one of the data that represents the paraphrase translation procedure found on page 232 in the story titled *The Wonder of Mappalece Bola*.

SLT: ... *ruang tamu untuk bermusyawarah mengenai **hari adat**, ...*

TLT: hari ... a living room that is used as a place where we can talk about **the special days or traditional ceremonies** ...

The term "**hari adat**", which is translated into "**the special day or traditional ceremonies**," is categorised under Social Culture. "Hari" means "day", and "adat" means "custom or tradition". Since the word "adat" carries deep, multifaceted meanings regarding customary law and tradition that lack a single-word equivalent in English, the translator uses the paraphrase procedure. By expanding the source text into a descriptive phrase, the translator ensures that the target reader understands the specific nature of the event as both a temporal marker and a ritualistic ceremony.

### Classifier

According to Newmark, a classifier is a generic term that identifies the category of a specific term. Classifiers are often added when a source-language word may be unfamiliar to target-language readers. The following is one of the data that represents the paraphrase translation procedure found on page 291 in the story titled *Diving for the Perfect Pearl*.

SLT: "*Ceritakan dong tentang **Tambaroro** ini!*"

TLT: "What's this **Tambaroro Festival** about?"

In the data above, the translation of "**Tambaroro**" into "**Tambaroro Festival**" pertains to the Social Culture category, specifically a localized artistic tradition. The translation procedure used here is Classifier. The translator maintains the indigenous name "Tambaroro" to preserve its cultural identity but adds the clarifying word "festival" to guide the reader. This provides immediate context, signaling that "Tambaroro" refers to a type of festival rather than a person, deity, or location.

## IV. CONCLUSION

This research analyzed the translation procedures of cultural terms found in *Antologi Cerita Anak Indonesia* and its English translation, *An Anthology of Indonesian Children's Stories*. The theory used for analysis is Newmark's cultural categories and translation procedures for the translation of cultural terms. The results showed that the anthology contains a wide variety of Indonesian cultural terms, represented across the five categories: Ecology, Material Culture, Social Culture, Organizations/Customs/Activities/Concepts, and Gestures and Habits. Among these cultural categories, Material Culture appeared

most frequently, indicating that Indonesian children's stories strongly emphasize traditional objects, food, clothing, tools and other tangible cultural elements that reflect local identity and daily life.

Regarding translation procedures, this research found that the Couplet was the most frequently used, followed by Neutralisation and Transference. This demonstrates that the translator tended to combine multiple procedures in order to preserve the original cultural identity while simultaneously making the meaning understandable to international child readers. The dominance of the Couplet procedure suggests that translating children's literature with strong cultural content requires flexible, adaptive procedures rather than relying on a single approach.

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