

Functional and Descriptive Equivalents in *The Land of Five Towers*

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Abstract: The major thing to do in any translation activities is to find the closest natural equivalent of words in the source text. Unfortunately not all equivalents are available in a dictionary. When no direct equivalent found, some translation procedures need to be implemented so the readers of the target language could understand what messages are being delivered through a translation. Translators have to be creative in getting the equivalent needed either by replacing the meaning with its function as in functional equivalent, or by giving a description as in descriptive equivalents. The data source of this paper is *The Land of Five Towers*, a translated novel of *Negeri Lima Menara*, written by A. Fuadi. It is about the life in Pesantren and the cultural background of its main characters. As this research deals with two texts, source text and target text, the method used for this research is comparative method. What phenomena found in the target text relating to the use of these two equivalents are then described based on the theories in Translation Studies. How the translator makes use of these equivalents and what information revealed in the target text become the aims of this research.

1 INTRODUCTION

Translating work is actually an individual work where translators make their own decision on everything they deal with in the source text. A translator has to be a “communication problem solver (Harnowo, 2014). What they know based on their knowledge and what they have in their own culture are going to influence the steps they make in their work. A translator needs to be creative and sometimes has to play some roles. The efforts of finding out equivalence in translation lead the translators to play the same role just as either artists in creating beautiful paintings or the poets in showing the beauty of the world and sharing moral values through rhymes and diction (Jayantini Sri Wa, 2016). Even when there is an editor or a consultant provided, their work is just to edit what needs to be edited relating to the major misinterpretation in the target text the translator possibly makes. Others like styles, methods, procedures, techniques of translation the translator had chosen in doing the translating work are going to be there undisturbed. The target text is still his masterpiece and will always be.

It is interesting to know that very often a translator has his or her own perspective towards the words or terms used by an author in the source text. These differences are considered to be natural as the author and the translator may come from different background of knowledge as well as different background of culture. What needs to be put in mind is that any action a translator does is nothing but to deliver the message from the source text into the target text in a way that the readership of the target text could get the same understanding, the same sensation, the same feeling as the readership of the source text could get. However, it is going to be challenging for the translator when dealing with unique terms or expressions which commonly cultural and therefore very often have no direct equivalents provided in a dictionary. In order to deal with this situation, a translator needs to apply some translation tools like translation techniques or translation procedures, either by adding, reducing, describing, or even changing. All are parts of subjects in Translation Studies. Simply Translation Studies can be defined as the study of translation as an academic subject (Munday, 2001).

The novel, "The Land of Five Towers," a translated novel from "*Negeri Lima Menara*," is chosen for this research due to the richness of cultural words used there. It is mostly about the life in a pesantren, Islamic Boarding School, in the perspective of teenagers. It is not surprising if anything about the obligation Moslems have to do are also involved in the novel, including the five obligational *shalats*, prayers, what Moslems commonly wear for performing their *shalat*, the rules they need to obey in reciting the Holy Al Qur'an. How teenagers who study there describe what it is like in the school, how they struggle to do their best, how they build a communication among friends, between a student and a teacher, as well as with their seniors are all in the novel. What makes this novel even richer is that the cultural background of its main characters are also described in detail. "*Negeri Lima Menara*," the source language novel written by A. Fuadi is one of the best seller novels in Indonesia and has been translated into English, and has participated in the Frankfurt Book Fair 2015. Apart from all the cultural richness, this novel also portrays the beauty of friendship among the main characters, the solidarities, the togetherness. It can be expected that through the translated novel, the readership of the target text will get the comprehensive knowledge about some of Indonesian cultures, including about the religion most people have, Islam.

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There are some related researches all over the world written and published in international journals which have involved with these two kinds of translation strategies, functional equivalent and descriptive equivalent: (1) "Analysis of Culture-Specific Items and Translation Strategies Applied in Translating Jalal Al-Ahmad's *by the Pen*". It was

written by Shekoufeh Daghighi & Mahmood Hashemian, Islamic Azad University, Isfahan, Iran and it was published in a journal named *English Language Teaching*, Vol.9. No.4, 2016 by Canadian Center of Science and Education. They use all Newmark's translation procedure in their paper (Daghighi and Hashemian, 2016). (2) "Newmark's Procedures in Persian Translation of Golding's *Lord of the Flies*," written by Habibollah Mashhady, Maryam Pourgalavi, and Moslem Fatollahi. It is published in *International Journal of English Language & Translation Studies*, Volume 03, Issue 01, January-March, 2015. They elaborately discuss not only Newmark's translation procedures but also Newmark's translation methods (Mashhady et al., 2015). (3) "The Translation of Indonesian Cultural Lexicons in the Novel *Saman*," written by Evert H. Hilman and published in *Lingua Cultura Journal* by BINUS, in 2015. This one is considered to be the most closely related to the topic being discussed in this research article. Both discussed Indonesian cultural words used in a literary work, a novel.

Hilman uses Newmark's theory, translation procedures, among others, cultural equivalent, functional equivalent, and addition (Hilman, 2015). (4) "Features of Translating Religious Texts," written by Abdelhamid Elewa and published in *Journal of Translation*, Volume 10, Number 1, 2014 (Abdelhamid Elewa, 2014). (5) "Equivalence in Translation Theories: A Critical Evaluation," written by Despoina Panou and published in *Theory and Practice in Language Studies*, Vol. 3, No.1, January 2013 by Academy Publisher in Finland. Panou uses Newmark's theory relating to the concept of equivalent especially in semantic translation and communicative translation (Panou, 2014). (6) "Translation Procedures, Strategies and Methods," written by Mahmoud Orudari. It was published in *Translation Journal*, Volume 11. No.3, July 2007.

This paper was downloaded from <http://translationjournal.net/journal/41culture.htm> at 17:15 on March 25th, 2018. He describes different approaches towards translation techniques including translation procedures, translation strategies, and translation methods, one of the approaches is Newmark's theory relating translating procedures (Orudari, 2007).

All those related researches use the two translation procedures, functional equivalent and descriptive equivalent, and all of them deal with cultural words or terms. What makes it different with others is the object of the research and the involvement of other translation procedures.

2 LITERATURE REVIEW

2.1 Translation

Before explaining what translation procedure is, we need to find out what actually contained in the word or term *translation*. Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (Catford, 1969). SL and TL are common terms used in Translation Studies; SL stands for source language while TL stands for target language. This explains why translation will always involve two languages, the source language and the target language. As what the translator needs to do is to find the closest natural equivalent, this research will also make use of the definition given by Nida. Nida & Taber say that translating consists in reproducing in the receptor language the closest natural equivalent, first in terms of meaning and secondly in terms of style (Nida, 1982). What Nida & Taber propose in their definition reflects their work as translators of a Bible that they need to be faithful to the source language text in order to minimize the possibilities of ambiguity, having misinterpretation, and unclear description. It is not expected at all that the readership of a Bible gets a false understanding about what God asks human to do in the Bible when they read the translated Bible. Similarly to this, that is what we can see in the translated novel "The Land of Five Towers" in the part of the life in *pesantren*, the translation tends to be faithful to the source language text. This is one of the major reasons why functional equivalent and descriptive equivalent are used.

2.2 Translation Procedure

Functional equivalent and descriptive equivalent as mentioned in the title are parts of translation techniques which are called translation procedures. The term procedure is used by Newmark to indicate a technique of translation for a text which is shorter than a paragraph, or sentence, or clause, or phrase. This term is opposed to the term *method* of translation which is applied for a larger text; can be a sentence, a paragraph (Newmark, 1988). The term translation procedure is used by several experts to show the difference between the method and the step to do the activities of translating. These two procedures, functional equivalent and descriptive equivalent are mostly used to translate cultural words which are

considered to be unique or specific, so very unique that they do not have direct equivalents in a dictionary, or when there is, the meaning becomes too general or too specific to be implemented in the target language text. By using these two procedures, it is expected that a translator will be able to give the closest natural equivalent as required in the definition of translation given by Nida although the equivalents written in the target text are consequently going to be in a longer phrase or even put into a clause. This does not break any rules. As long as the core message can be covered through these procedures, nothing else matters.

2.2.1 Functional Equivalent

Functional equivalent is the common procedures, applied to cultural words, requires the use of a culture free word, sometimes with a new specific term. It therefore neutralizes or generalizes the SL word, and sometimes adds a particular (Newmark, 1988), for example, the Indonesian word *kebaya* which is translated into 'Indonesian traditional blouse'. This equivalent, Indonesian traditional blouse, generalizes the term *kebaya* as there are various traditional blouses in Indonesia, like *baju kurung*, *baju bodo*, and *kebaya* is only one of them. However the general idea about *kebaya* has been represented through the equivalent, that it is a blouse, and the blouse is traditional, and this traditional blouse belongs to Indonesian culture. The second example is the Indonesian word *keris*. It is translated into the traditional dagger in Indonesia. This equivalent generalizes the meaning of *keris* which actually is the traditional dagger from Java, while in Indonesia there are still other more traditional daggers like *rencong* from Aceh, *kujang* from West Java (Erlina, 2016). Again, however, this equivalent has given the general idea about what *keris* is, that it is a kind of dagger, and it is traditional dagger, and it is a part of Indonesian culture.

2.2.2 Descriptive Equivalent

The next equivalent discussed in this research is called a descriptive equivalent. This is also a part of translation procedures given by Newmark and as already stated before that this kind of equivalent is commonly used for translating cultural words which have no direct equivalent as provided in a dictionary (Newmark, 1988). A translator needs to use a description to create the same message so the readership of the target text will get the knowledge about the word used there. This kind of equivalent is usually implemented in the target language text when

the cultural words which need to be translated are so very unique, so very specific, that they cannot be explained by the functions only. Descriptive equivalent is sometimes introduced by a transference procedure through a borrowing either partially or totally. According to Newmark, descriptive equivalent is when in translation, a description has to be weighed against function (Newmark, 1988), for example, the Indonesian culinary term *nasi goreng*. This *nasi goreng* is translated into the name of Indonesian fried rice which is usually to be served for breakfast. It uses a description to give the equivalent for the term. The term *nasi goreng* is so unique that it cannot represent the general idea of it when it only uses its function in the equivalent. It needs more than that; it needs a description of what it is. This is why a descriptive equivalent is implemented in the target language text. The readership needs to know the general and specific idea about *nasi goreng* not only through its function but also through its description

3 METHOD

As this research deals with two texts, a source language text (source text) and a target language text (target text), the research method used is comparative method. With this method, we compare the two texts, "*Negeri Lima Menara*" and its translation "*The Land of Five Towers*" so we can get the differences as well as the similarities of the syntactical elements, semantic elements, pragmatic elements, and cultural elements relating to the implementation of functional equivalent and descriptive equivalent. What phenomena found in the target language text dealing with the implementation of the two translation procedures and what information added are the aims of this research. As the results of this research are shown in the description about translation phenomena found in the translated novel, the factual as well as natural data, a descriptive method of research is also used.

All of these methods are included in a research method called a qualitative research method; any research whose results are captured in words, images, or nonnumeric symbols (George, 2008). The analysis of the data in this research uses descriptive comparative method. The major purpose of descriptive research is description of the state of affairs as it exists at present (Kothari, 2004). The translation phenomena which are to be described are studied using theories of translation procedures given by Newmark which is elaborated by Ordudari (2007).

Ordudari specifies the approach used to translate culture-specific concepts (CSCs) including culture-bound terms (CBTs) which refer to concepts, institutions and personnel which are specific to the SL (Source Language) culture. There are three proposals offered by Ordudari; Graedler's procedures, Harvey's techniques, and Newmark's translation procedures (Ordudari, 2007). This research focuses only on Newmark's.

4 FINDINGS AND DISCUSSION

The analysis and discussion is about how cultural words in the source text are translated into the target text using functional equivalent and descriptive equivalent. What information involved in both equivalents is also discussed here. The order of data discussed is based on the order of the page number they are found.

- (1) *Dia menamatkan SPG bertepatan dengan pemberontakan G30S, ...* (p.6)
'Her graduation from teaching school coincided with the happening of the communist uprising in 1965.' (p.6)

The context involved in data (1) is the situation when the main character, Alif, is explaining the educational background of his mother and her dedication as a teacher relating to a situational politic in Indonesia. There are two specific terms used that need certain kind of translation procedure to be implemented in order that the message in the source language text can be similarly received by the readership of the target language text. The first one, *SPG* which is translated into 'teaching school' and the second one is *G30S* which is translated into 'the communist uprising in 1965'. Both of them can be classified as functional equivalents. The Indonesian term *SPG* which stands for *Sekolah Pendidikan Guru* 'School for Teacher Education' is a name for one of vocational schools in Indonesia. It prepares its students to become a teacher and the level of education is similar to senior high school. The term *SPG* here is translated into 'teaching school' which makes it functional as the word 'school' there generalizes two things; it does not refer to a name of school, so it can be any school, and it does not refer to the level of education either. The information given in the phrase 'teaching school' can be for other level of education, like higher education or university level. The second phenomenon is *G30S* which is translated into 'the communist uprising in 1965'. The term

G30S, Gerakan 30 September, is actually the political as well as historical name of a movement happened in Indonesia. It refers to the blowing up of a movement done by a communist party, exactly in September 30th, 1965. When the translator translates this into ‘the communist uprising in 1965’, she makes use of functional equivalent by generalizing the information specifically mentioned in the source text, that it is the movement done in September 30th, 1965, not during 1965. The kind of information given in the equivalent can cover the general idea about *G30S*, that it is a political movement, and that it is done by a communist party, and that it happened in 1965. However this equivalent can actually be extended by adding some more specific information that can change the equivalent into descriptive equivalent. If the translator takes this step, this may help the readership of the target language to get the complete information needed relating to the term *G30S*.

- (2) *Bekalku, sebuah tas kain abu-abu kusam berisi baju, sarung dan kopiah serta sebuah kardus mie berisi buku, kacang tojin dan sebungkus rendang kapau yang sudah kering kehitam-hitaman.* (p.14)
 ‘My provisions were an old grey cloth bag with a shirt, sarong, and kopiah prayer cap inside, and an empty noodle box containing *Tojin* peanuts and a package of dried, blackish *rendang* – spicy meat.’ (p.14)

The context of situation shown in data (2) is a situation when the main character of the novel, Alif, is making a preparation for leaving his home town in order to continue his study to a *pesantren* in Java. As he is not from a rich family, his clothes to be taken to Java are not kept in a more proper bag but an old grey bag and his other things like books, and cooked food are packed inside a used to be noodle box.

As in data (1), here we can also see two cultural words translated using functional equivalents, only this time in data (2), the words (*kopiah* and *rendang*) are firstly transferred through a borrowing process, then secondly followed by their equivalents. *Kopiah* is actually a term for a specific cap mostly black in colour and mostly used by Moslems for praying, though it is now used widely, not only by Moslems but also by government officials during official meetings or programs. Moslems can also use other kind of cap for praying called *peci haji* ‘haj cap’ which is white in colour. The equivalent for the word *kopiah*, prayer cap, shows the function of it that it is to be used for praying. By this context, it generalizes the users that the prayer cap can be for anybody when

praying not only for Moslems. The next word is *rendang* which is a culinary name for a specific food from Minang culture in Indonesia, made of beef meat, made use of various Indonesian ingredients so it is spicy. However mostly all Minang food is considered to be spicy too, and not only *rendang* is made of beef meat, there is other like *dendeng*. Therefore the translator here generalizes the meaning of *rendang* when she uses spicy meat as the equivalent for it, as there are many other more made of beef which are spicy, and moreover there is one other fact occurs that *rendang* is now can be made of chicken meat as well not only beef meat. With these functional equivalents the readership of the target language text can get general ideas about the two words, *kopiah* a cap for praying and *rendang*, a kind of food made of beef which is spicy.

- (3) *Hampir semua tempat makan di pinggir jalan lintas Sumatera dan Jawa memakai tanduk dan bertuliskan “RM Padang”.* (p.23)
 ‘Almost every roadside restaurant through Sumatera and Java had roofs with upward curving, pointed sides, sporting water buffalo horns that read “RM Padang” (Padang Restaurant). (p.23)

The context of situation shown in data (3) is the situation when the main character, Alif, experiences new things on the way to Java by bus, the view along the road where he can see Padang restaurants there. It describes the existence of Minangkabau or just Minang culture which is considered to be popular even outside West Sumatra that people can see many Padang restaurants along the way from Padang to Java. The author needs to put emphasis on the shape of roof on top of Padang restaurants along the way to Java, like a horn, buffalo horn to be exact as one of the characteristics of a traditional house in Minang culture.

The word *tanduk* itself actually is not a part of cultural word but since it is related to the specific shape of roof in a traditional house of Minang culture, the translator needs to give a description to that. *Tanduk* in data (3) is translated into ‘roofs with upward curving, pointed sides, sporting water buffalo horns’ which automatically makes it a descriptive equivalent. The focus of the description is on the certain shape of roof which does not exist in any other culture. The information is needed as NOT to make the readership of the target language text get confused, like about how come a horn is used in a building, a restaurant building, how it is placed, and

how big this horn is. With the description given in the equivalent, the readership of the target language text will get the similar information or message about the shape of roof in Minang culture as the readership of the source language text. What the translator does by implementing this descriptive equivalent is the best effort she can do.

(4) *Pagi mulai beranjak dhuha. (p.25)*

The morning started to approach dhuha, the time when the sun starts to rise in the morning, but it's not yet afternoon.' (p.24)

The context of situation involved in this data is the situation when the main character, Alif, struggles to survive in a very long journey from his home town to East Java as if it never ends, night and day, and it comes another day when he describes the nature is changing.

The word *dhuha* in data (4) is actually not originally Indonesian word. It is usually related to the time in the morning to perform optional *shalat* 'prayer' called *dhuha*. As it is specifically related to Islamic terminology, all Moslems in the whole world will know it yet it does not guarantee that this word is listed in any English dictionary. The translator needs to give a description to this word, *dhuha* in the target language text first by keeping the word in transference technique before the description. The descriptive equivalent of *dhuha* as mentioned in data (4) is the time when the sun starts to rise in the morning, but it's not yet afternoon. The information given focuses on the allocation of time. As to make it more acceptable, kind of information mentioned in the last clause of the sentence, but it's not yet afternoon, is actually not needed as the verb starts to rise has already made a clear understanding about the word *dhuha*.

(5) *Kiai kami bilang, agar menjadi rahmat bagi dunia dengan bekal ilmu umum dan ilmu agama. (p.31)*

The leader of the *pesantren*, our *Kiai* says, armed with general and religious knowledge, we will be blessings for the world. (p.29)

The context of situation in data (5) is during a school tour given by a senior student to the new students. The senior student explains everything that needs to be learned in the *pesantren* including what the *Kiai* says to them.

In data (5) the word *Kiai* is translated into 'the leader of the *pesantren*' which is functional. *Kiai* is a respectful term to call a senior Islamic preacher who mostly leads an Islamic organization or Islamic party

including a *pesantren*, Islamic boarding school. This word, *Kiai* when translated into the leader of the *pesantren* tends to be generalized as the leader of a *pesantren* does not have to be a *Kiai*. For this choice, the translator makes, it has covered the general idea of what *Kiai* is, that mostly the leader of *pesantren* is a *Kiai* and yes it is proper and acceptable as the leader of Madani Pesantren (the major setting of the novel) is a *Kiai*.

(6) *Di sini semua murid shalat berjamaah dan mendalami Al Qur'an. (p31)*

'Here, all of the students perform the Friday congregational prayer together and study the Al-Qur'an. (p.30)

Similar to the context of data (5), this utterance takes place during the school tour guided by a senior student of Madani Pesantren. He is explaining a big mosque in the school complex and the function of that for all students and all teachers there.

In data (6) we can find more descriptive equivalent. The description to replace the phrase *shalat berjamaah* is the Friday congregational prayer together. In Islam the congregational prayer is not only performed on Friday. All five obligatory prayers in a day are recommended to be done in congregation, either it is in a mosque or in any other places, like home. However the Friday prayer is a specific case as it is congregational as well, yet it is a must only for males and it has to be done particularly in a mosque in a normal situation. When the translator uses this description, she tends to limit her focus that the only congregational prayer done together in a mosque is the Friday prayer.

(7) *Aku menyikut Raja. "Singkat sekali, mana petuah seorang kiai," tanyaku. (p.49)*

I nudged Raja, "So short!" Where's the religious advice of a *Kiai*? (p.47)

The utterance in data (7) occurs when the new students of the Madani Pesantren meet the leader of the *pesantren* for the first time. They expect the leader says more not just a brief introduction.

The word *petuah* in data (7) is actually not too cultural. In The Bahasa it refers to advices given by a person, commonly older than the addressee, considered to be respectfully wise, experienced, highly educated, having control on others like a great leader. As in data (7) it is a *Kiai*, the leader of the Madani Pesantren which is being discussed, therefore the translator adds specific information to the core meaning advice into religious advice. As advice is considered to be something good, especially given by

the leader of a *pesantren*, a *Kiai*, this equivalent generalizes the meaning that anything which is good in his advice has to be religious therefore it is functional equivalent implemented in this data. This equivalent has fulfilled the general idea about the term *petuah* that it is an advice that leads to religious activities as it is given by a leader of Islamic boarding school.

- (8) *Akhirnya dengan membaca Al-Fatihah dan Ayat Kursi, kami menguatkan diri dan berduyun-duyun menuju ruang pengadilan angker ini.* (p.73)

'Finally after saying our prayer, we gathered our courage and flocked to the daunting courtroom. (p.68)

The context of situation occurs in data (8) is when the main characters of this novel are asked to see school court relating to the wrongdoing they have made. They come late for 5 minutes to gather in the mosque in the afternoon.

In data (7) there are one piece of information which is considered very unique, *Al-Fatihah* dan *Ayat Kursi* and it has no direct equivalent in English for sure. It is a part of the Holy Qur'an which is usually used in a *du'a*, a prayer to ask for God's mercy and help especially when people are afraid of something bad will come. It will need a very long description when a translator wants to use a descriptive equivalent instead. The choice is functional equivalent, our prayer, this can represent the two *Al-Fatihah* and *Ayat Kursi* as our prayer in what they are saying as in a *du'a*. It therefore generalizes the meaning. The prayer does not only contain of the two ayahs, it can contain other ayahs which can be very specific depending on what reason we are asking for in our prayer. However the functional equivalent used by the translator here is able to represent the general idea of saying *Al-Fatihah* and *Ayat Kursi*.

- (9) *Aku semakin panik, azan Ashar berkumandang tapi kartuku masih kosong.* (p.82)

'I grew more panicked, the call to afternoon prayer was already echoing but my card was still empty.' (p.76)

The context of situation involved in data (9) is a situation when the main character feels so worried that he has not yet fulfilled his duty while the deadline is almost due.

The phrase *azan Ashar* can be classified as a cultural term for it is a specific term used only by Indonesian to indicate the call to perform a *shalat*

namely *Ashar* which is done in the afternoon around 3 o'clock. The word *azan* itself is for all calls to perform 5 obligatory *shalat* 'prayers' in a day. When the translator translates *azan Ashar* into the call to afternoon prayer, she makes use of a functional equivalent by generalizing the specific praying in the afternoon called *Ashar*. *Shalat* 'prayer' in the afternoon is not only *Ashar*, there is one other more *shalat* which is before *Ashar* namely *Dhuhur*. The time is around 12 o'clock. Therefore when *azan Ashar* is translated into 'the call to afternoon prayer' it is then a functional equivalent. It gives a general idea about *azan* and afternoon prayer though not specific to which prayer the author mentions in the source language text.

- (10) *Tangannya cepat bergerak membagikan kepada setiap orang dua kertas berukuran dua kali lipat KTP.* (p.75)

'His hands moved quickly to distribute two papers twice size of an ID card to each of us. (p.70)

The context of situation of data (10) is the situation when the main characters are asked to come to the school court after making the wrongdoing and they are there to receive more punishment.

There is one piece of information in data (10), *KTP* which is translated into 'an ID card' by implementing a functional equivalent. In Indonesia what is named by *KTP* (*Kartu Tanda Penduduk*) is a multi-function card to identify one is really Indonesian citizen. This *KTP* contains personal information of the holder, photograph, the citizen number, the date and place of birth, gender, complete home address, religion, wedding status, the occupation, the citizenship, and the expired date of the card. When the translator translates this into English, an ID card, it generalizes the meaning of the *KTP* itself that in the concept of the target language there is no ID card like *KTP* in Indonesia. The concept of ID card in the target language can be of several identifications, like driver's licence, passport. By implementing this functional equivalent, the translator has fulfilled the general idea about Indonesian *KTP*, Indonesian ID card, to the readership of the target language text.

- (11) *Di malam Kamis aku bergolek-golek resah menunggu subuh datang.* (p.88)

'I grew more panicked, the call to afternoon prayer was already echoing but my card was still empty.' (p.76)

Wednesday night, I tossed and turned, waiting for dawn to come. (p.82)

The context of situation in this data (11) is when the main character goes back to his memory about his child life in his home town by *IdulAdha* where Moslems who are capable to buy cow or sheep sacrifice one of the two in the name of Allah to show solidarities among Moslems and all humankind by distributing the meat from the two animals. The situation leads to the excited feeling of the main character as he is going to be taken by his father to a place where people can buy the best cow or sheep for the *Idul Adha*.

In data (11) more functional equivalent has been implemented to translate the word *subuh* into 'dawn'. *Subuh* actually can refer to two things; the dawn time in general and the obligational *shalat* called *subuh*, the first *shalat* which is daily performed at dawn by Moslems. By using this functional equivalent, the translator actually has fulfilled the general idea contained in the word *subuh* itself although the specific information contained, *shalat*, 'prayer', is not delivered.

(12) *Suhasti kependekan dari Sukarno Hatta Simbol Rakyat Indonesia. (p.97)*

Suhasti was short for Sukarno (first President of Indonesia) Hatta (first vice President of Indonesia) and Symbol of Indonesian People. (p.92)

The context of situation in data (12), the last data for this paper, is when the main character is explaining some processes of giving name in his culture, Minang culture. One of the naming processes is by shortening the names of the parents and this related to the last data of this research.

Here in data (12), we can find a descriptive equivalent implemented in the translation of *Sukarno Hatta*. Other cultures may not know that *Sukarno Hatta* is actually an expression which consists of two names, very important names to Indonesian people. The translator needs to use this kind of equivalent in order to give specific information to the readership of the target language text in the form of description. She elaborates the information about the two most important persons in Indonesia, *Sukarno*, the first president of Indonesia and *Muhammad Hatta* or *Hatta*, the first vice president of Indonesia. This description fulfils all the information needed relating to the term *Sukarno Hatta* in data (12).

5 CONCLUSIONS

From all information discussed in this paper we can come up with some points of conclusion.

1. "The Land of Five Towers" as the translated novel from "*Negeri Lima Menara*" is about the life of a *pesantren* in the perspective of teenagers which involves various cultural words both relating to Islam and to the background culture of its main characters. Since it is related to the life of a *pesantren*, it automatically deals with Islam religion. As what Nida & Taber did when translating the Holy Bible, the translator of this novel tends to play safe, by being faithful to the source language text, using only the closest natural equivalent.
2. From 12 data used for this paper, 7 data use functional equivalents and 5 data use descriptive equivalents. We can find out that the functional equivalents can be used when the general idea or information contained in the words of the source language text can be obtained through the words or expressions in the target language text. On the other hand, descriptive equivalents are only for a very specific term or word that cannot be replaced by any other word in the target language text therefore the description contained additional specific information has to be implemented. The knowledge of a translator is challenged in order to make any information summed up into a factual and natural description.

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