

## **Procedures of Translating the Cultural Words in "The Story of My Life" into Indonesian**

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### **ABSTRACT**

This study examines the translation process applied to cultural words in Helen Keller's *The Story of My Life* translated into Indonesian. A total of 246 cultural words were found using the procedure used to translate them based on Newmark's theory. Categorizing and recording culture-bound words contained in the source text and explaining the translation process used to translate them into the target language. This study applies a qualitative descriptive method to compare the frequency and occurrence of each translation process. The research findings show that Ecology category is the most frequently used translation of cultural terms with 45.8%, followed by the Organizations & Concepts category with 22.7%, then Material Culture with 16.5%, Social Culture with 7.4%, Gesture & Habits with 5.6%. Methods such as cultural equivalence, transference, functional equivalence, and descriptive equivalence are used mainly to transfer cultural-bound meanings.

**Keywords:** *Translation techniques; Helen Keller; The Story of My Life; Indonesian translation; cultural terms; Peter Newmark.*

### **INTRODUCTION**

Translation bridging linguistic and cultural differences, especially in an increasingly globalized world. As Newmark (1988) was so eager to point out, translation is more than a

language process and is actually a transfer of culture that involves passing on meaning in a way that maintains clarity, accuracy, and naturalness. This is especially challenging when brought into cultural-specific terms (CSTs), obscenities, religious references, and affectively charged expressions—those elements which are deeply rooted within particular sociocultural contexts and at times stubbornly refuse to be translated directly into the target language.

Language and culture are inextricably intertwined. Culture-specifics are very hard to translate, especially when translating literary works, movies, and public texts in linguistically and culturally diverse settings. Newmark (1988) says that cultural words are those used to stand for an idea or object specific to a given society and do not usually have direct equivalents in the receiving language. Thus, the process of translation for the words has to include careful selection of processes of translation that not only preserve meaning but also cultural authenticity.

Cultural terms present some of the most difficult challenges to translators in translation studies. They often lack direct equivalents in the target language and are naturally found within the social, historical, and environmental contexts of the source culture. As indicated by Newmark (1988), cultural lexis may be categorized into categories like ecology, material culture, social culture, organizations and institutions, and habits or gestures—each having particular connotations which are not lexical. Such culture-specific words require specific translation methods like transference, naturalization, modulation, literal translation, cultural equivalence, and descriptive equivalents to be translated. In some professions—literary fiction, film subtitles, historical texts, and even tourism brochures—the art and intricacy of translating culture-specific items (CSIs) become apparent.

Current studies have extensively explored the use of translation processes—cultural equivalent, paraphrase, transference, modulation, and descriptive equivalence—to various text forms, including novels, films, songs, video games, and phrasebooks. For instance, Frihatmawati et al., (2023) found that the most common process in translating Indonesian cultural terms in phrasebooks was descriptive equivalence,

which enabled target readers to understand subtle cultural meanings well. Accordingly, Nugraheni et al., (2025) shed light on how the subtitling of *Inside Out 2* applied communicative and semantic translation principles to preserve humor, psychological insights, and emotional subtlety in its Indonesian iteration.

The intersection between culture and translation is further exemplified in literary works. Thoyyibah, (2022) examined the translation of cultural terms in *Laskar Pelangi* and revealed that ecological and social culture terms were most frequent, requiring varied procedures like preservation and localization to maintain authenticity and comprehensibility. In the same way, Saad Mudheher et al., (2023) demonstrated that the translation process of CSIs from English to Arabic involved careful procedural choices, wherein literal translation and modulation were most effective in facilitating meaning equivalence across languages.

Swear words present an additional layer of complexity. Hidayatullah, (2022) but also compared Spiral subtitles and discovered that translation accuracy was very much method-dependent, with cultural equivalence, translation and couplets providing the most accurate translations. This supports work by Tirta et al., (2022) who stressed the need for cultural equivalence in video game translations to cover lexical gaps and ensure local authenticity.

Songs also carry cultural symbolism and taboo that are varied across societies. Putri, (2023) highlighted the pedagogical power of songs as input in foreign language teaching but also alerted that abusive or culturally dislocated songs can cause misunderstanding or cultural dissonance, especially between Western and Eastern cultures.

In most cases, these studies focus on identifying appropriate translation processes according to context, genre, and cultural content. But in translating fiction books, films, or educational media or any other material, the translators need to achieve a balance among linguistic equivalence, cultural sensitivity, and functional adequacy to achieve proper cross-cultural communication.

More recent studies have been focused on how the

cultural signification is negotiated by translators through strategic procedures. (2021), Zahratul Fuadah & Widianti, categorized 113 Japanese cultural items of the Japanese novel *Kimi no Suizo wo Tabetai* and determined the implementation of a high number of textual space-specific procedures ranging from couplet to triplet strategies. Additionally, ZEGHAR, (2022) had investigated the translation of culturally embedded nautical and philosophical terms in *Moby-Dick* into Arabic with emphasis on particular attention to the creative adjustments of the translator whenever lexical gaps existed. *Straight Outta Compton* is also mostly subtitled in terms of African American Vernacular English (AAVE) and cultural categories such as organization and practice, according to Mayastri et al., (2025) who studied audiovisual translation.

Transference and modulation are also used continuously to maintain meaning and tone in the film *The Christmas Chronicles* which consists of 10 translation processes, according to a study by Abraham et al., (2023). Zulfah & Rani, (2022) analyzed cultural terms in literature and history and found that transference was the most frequent approach, especially for the material culture aspect, in *The Fault in Our Stars*.

Meanwhile, Ayu et al.,(2024) focused on the translation of political and social-cultural terminology in a historical book about Lombok, revealing consistent reliance on procedures such as naturalization and descriptive equivalents. The role of collocations and idiomatic phrases was investigated by Mousa Obeidat & Binita Tengku Mahadi, (2020), who emphasized the difficulty of rendering Arabic collocations into English while preserving their cultural and literary resonance. Their study demonstrated the necessity of careful procedure selection, particularly in literary contexts.

Remarkably, promotional and localization text translation also exhibits evident tendencies. Desy Dwi Jayanti & Bambang Panca Syahputrara, (2023) examined a guidebook for tourists and found transposition and borrowing to be common processes, within the general context of domestication and foreignization. In dubbing audiovisual, (Al-Yasin, 2022) examined the localization of Disney films into Egyptian Vernacular Arabic and concluded that adaptation and

cultural equivalence were most often used to create cultural proximity and emotional identification for the audience. Furthermore, Tammami, (2020), an examination of the film *Kingsman 2* uncovered the fact that a great number of different procedures were used, transposition was the most widespread, and complete translation accuracy was predominantly high.

When combined, these studies show how deeply cultural words are transferred across mediums, languages, and genres. Even though literal translation and transference are frequent patterns, their word choices vary depending on the genre, audience, and goal and are frequently contextualised in practice. Despite the variety of data sources—from literature and movie scripts to holiday brochures—overarching themes can be identified. These trends demonstrate the paradigm's ongoing usefulness and the necessity of its innovative, context-sensitive implementation. This synthesis of practical translation from a variety of cultural literature can provide insights into how translators preserve cultural authenticity while making their work readable by their intended readership.

This synthesis summarizes the most general findings from five studies of translation procedures across contexts, in which stable patterns and context-dependent procedures were found. Taken together, these studies confirm that literal translation is the most widely used procedure, especially among novice translators. Sulistyoadi Joko Saharjo et al., (2024) study of university students' translation of Indonesian children's stories found literal translation to be common (76%), consistent with students' commitment to source text fidelity. Similarly, Mayastri et al., (2025) study of African-American Vernacular English (AAVE) subtitled *Straight Outta Compton* found literal translation to be the most common strategy for AAVE grammatical markers (60.94%), although cultural categories required more diverse procedures.

Where culture-specific items are to be addressed, translators always move towards adaptive approaches. Ayu et al., (2024) Lombok: Conquest, Colonization and Underdevelopment study revealed processes like transference (e.g., retaining "Babad"), naturalization (e.g., "kompeni" for

Dutch company), and cultural equivalence (e.g., "kafir" for "unbeliever") to handle untranslatable cultural meanings. Kusuma & Rini, (2020) study of idioms used in *Inside Out* subtitles identified functional equivalence as most appropriate (23/39 occurrences), replacing culture-bound idioms like "page turner" with explanatory terms in TL sentences (e.g., "buku yang menarik") to render them understandable. This was consistent with (Yanto, 2020) results in TED-Ed videos, in which complex terms (e.g., "world's bilingual majority") were translated by expansion, naturalization, and transposition for Indonesian audiences.

Media-specific constraints heavily influence procedural choices. Subtitling studies Mayastri et al., (2025); Yanto, (2020); Kusuma & Rini, (2020) minimized and regulated due to space/time limitations. For example, Yanto, (2020) used "the brain's left hemisphere" as minimized to "otak kiri" (minimization), while Kusuma & Rini, (2020) had negation shifts ("Things couldn't be better" → "Ini yang terbaik"). Literary translation Ayu et al., (2024) facilitated descriptive equivalence and annotations for historical phrases.

Sihombing et al., (2024) researched the subtitle translation of the live-action film *Mulan*, noting how semantic and cultural differences pose a threat to semantic integrity. They concluded that it remains an essential challenge to maintain meaning despite conformation to target culture standards. Similarly, Leksananda et al., (2023) researched the subtitles of *The Dictator* movie, containing 156 cultural words and nine operations of translation where transference and literal translation were used most frequently. These operations retained the semantic content but usually sacrificed humor and naturalness in the target.

(2023) Aini et al, focused on the translation of journal abstracts based on Molina and Albir's model, which showed literal translation as the dominant practice. This is in accordance with the fact that structural equivalence between the source and target languages favors the literal option. Meanwhile, ResGhaith their Abdul Hakim, (2023) analyzed the culture-bound nominalization expressions in the Arabic-English translation of *The American Granddaughter*, using Venuti's domestication/alienation strategy and Ivir's

procedure. They emphasized the difficulties in translating Arabic cultural concepts into English, revealing that domestication was the most frequently applied strategy.

Using Newmark's approach, Ulina Pinem, (2023) examined translation in the animated film *Brave* and concluded that transposition and modulation were most frequently used. This study revealed how grammatical forms were often changed to maintain meaning. In her analysis of *Harry Potter and the Chamber of Secrets*, Usmany, (2022) found various translation techniques, including communicative, idiomatic, and faithful translation, as well as procedures such as synonymy and cultural equivalence. This study illustrates how procedural choices affect readability and accuracy.

(2022)Andriela Yuni Seran et al, examined bilingual magazine texts in *Colours Magazine* and concluded the most common procedures to be transference and couplets. They continued to demonstrate how the choice affects grammatical equivalence across languages. In children's books, Septarani, (2022) examined bilingual animal stories and concluded that literal translation was the most common procedure used, with dynamic equivalence based on Nida's theory coming in second. This means that children's literature is supported by simple and clear linguistic strategies to keep things clear and interesting.

In another relevant study, Abdul Hamid, (2022) evaluated the proper noun translation in the Indonesian novel *Laskar Pelangi*, which indicated a strong reliance on transference to guarantee authenticity. It indicates a source-text-oriented method. Finally, a thesis paper investigating

One evergreen problem for translators is cultural words, that is, lexical items saddled with a society's customs, artefacts, and system of values. The problem intensifies in the case of books deeply rooted in socio-historical context, as with Helen Keller's 1903 autobiography *The Story of My Life*, which interweaves antebellum Southern tradition, schools for the deaf-blind, and late-Victorian American etiquette.

Translators, in translating into Indonesian, must weigh the option of maintaining the foreign flavor and of foreignizing foreign concepts. Although few empirical studies appear to

apply Peter Newmark's (1988) categorization of translation techniques to Keller's writings, it provides a methodical set of instruments to undertake such weighing. By (1) translating the cultural words away from the source text, (2) classifying them according to Newmark, and (3) discussing the method applied in a widely distributed Indonesian version.

The *Story of My Life* by Helen Keller, which was translated by Javanica and published by Gutenberg Etext, serves as the data source. The *Story of My Life* is a 439-page book with 23 chapters. In contrast, the translated version is 218 pages long and has 23 chapters. The information consists of cultural terms from the novel (both in English and Indonesian). The researcher employed content analysis to gather data. To gather data, a purposeful sampling strategy was employed. The information consists of cultural terminology in both English and Indonesian. For information that appeared more than once in the book, the researcher used a single cultural term. Five categories were created by researchers using Newmark's (1998) cultural category: The first is ecology, which encompasses all that is already present in nature, such as plants, animals, and geographic conditions; the second is material culture, or artefacts; the third is socio-cultural, which includes work and leisure; the fourth is organisation, customs, activities, processes, and ideas; and the fifth is gestures and habits.

This research has many gaps in the broader research landscape. Because only search for Cultural Words according to Peter Newmark's classification in the book *The Story of My Life* by Hellen Keller, then find what procedures are used to translate Cultural Words using Peter Newmark's classification of translation procedures.

## METHODS

The technique used to collect data for this study is document analysis. The researcher reads the novel in both its original and translated forms. After that, the researcher reading both novels and looking for cultural bound words according to Peter Newmark, then identify every word or phrase in the book and locate cultural terms in both the English



and Indonesian version. Continued to classify the translation techniques that emerged to translate the word culture using Peter Newmark's categories.

**RESULTS AND DISCUSSION**

The difficulties of translating culturally ingrained aspects from one language and culture to another are demonstrated by the translation of cultural terms in Helen Keller's *The Story of My Life* into Indonesian. This study examined hundreds of phrases from several cultural domains using translation techniques and Peter Newmark's taxonomy of cultural categories. Depending on the kind and purpose of the cultural word, the analysis showed clear trends in the translation techniques used. Using Peter Newmark's framework for cultural categories and translation processes, this study examines how cultural terms are translated in the Indonesian translation of Helen Keller's *The Story of My Life*. Across the five main cultural categories of ecology, material culture, social culture, organizations/customs/ideas, and gestures and habits, a total of 246 cultural terms were found and examined. The results demonstrate that the translator used a variety of techniques depending on the type of cultural item, how well-known it was to the intended audience, and the setting in which it was presented. This nuanced approach is crucial for communicating the source text's cultural resonance in addition to its literal meaning.

Table 1: Data on the use of cultural words

No	Cultural Word	Subcategory	Translation Procedures	f
1.	Ecology	Flora	Transference	9
			Desc. Equivalent	10
			Recog. Translation	8
			Cultural Equivalent	2
			Trans + Gloss	1
		Fauna	Recog. Translation	19

			Cultural Equivalent	3	
			Transference	1	
			Desc. Equivalent	5	
			Trans + Gloss	1	
		Climate and Weather	Desc. Equivalent	5	
		Geographical Features & Place Names	Transference	30	
			Desc. Equivalent	4	
			Recog. Translation	1	
		2.	Material Culture	Food	Recog. Translation
Cultural Equivalent	3				
Transference	2				
Desc. Equivalent	1				
Functional Equivalent	1				
Clothes	Recog. Translation	2			
	Cultural Equivalent	5			
	Desc. Equivalent	1			
House and Towns	Recog. Translation	1			
	Transference	2			
	Desc. Equivalent	3			
Transport	Recog. Translation	4			
	Cultural Equivalent	1			
	Transference	1			
	Desc. Equivalent	3			
	Functional Equivalent	1			
3.	Social Culture	Work		Recog. Translation	5
Cultural Equivalent				1	
Transference			1		

			Desc. Equivalent	2
			Functional Equivalent	3
		Leisure	Recog. Translation	1
			Cultural Equivalent	2
			Desc. Equivalent	1
4.	Organization, Customs, Activities,	Political and Administrative	Transference	3
			Desc. Equivalent	1
			Recog. Translation	1
		Religious	Desc. Equivalent	1
			Recog. Translation	10
		Artistic	Transference	22
			Desc. Equivalent	6
		Educational Institutions	Transference	4
			Desc. Equivalent	1
5.	Gesture and Habits		Desc. Equivalent	12
TOTAL				246

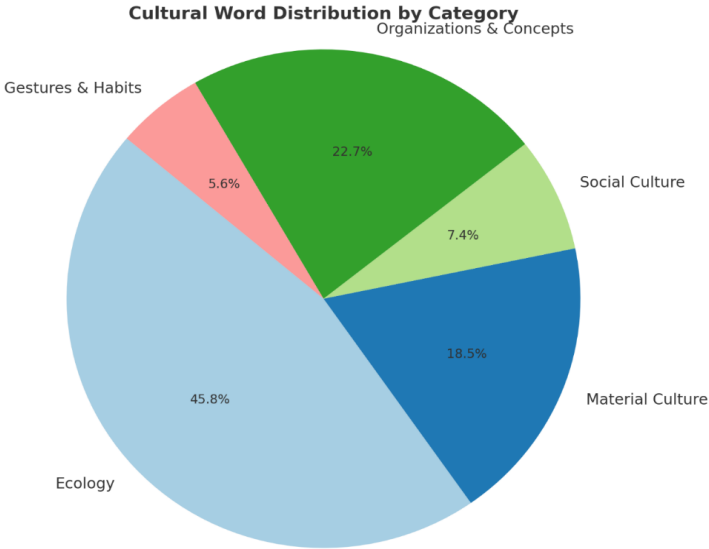


Figure 1

Proportional breakdown of the five main cultural word categories identified in the ST. The largest portion (40.2%) was Ecology (including flora, fauna, climate, and geography), followed by Organizations/Concepts (19.9%), Material Culture (16.3%), Social Culture (6.5%), and Gestures/Habits (4.9%).

The distribution of the 246 cultural terms into five major categories is shown in Figure 1:

1. Ecology (99 items, 40.2%)

The natural environment—plants, animals, weather, and geography—that serves as the focal point of Keller's sensory and affective experiences is vividly described in this area. This includes the Tennessee River, pine, and mimosas.

2. Concepts, Organisations, and Customs (49 items, 19.9%)

includes allusions to the Bible, Christmas, politics (President Cleveland, suffrage), and education (Harvard). These reflect Keller's cultural background and intellectual realm.

3. Material Culture (16.3%, 40 items)

Included are lodging (veranda), transportation (train, steamboat), clothing (coat, sunbonnet) and food (watermelons, barbecue). These depict tangible aspects of late 19th-century American life.

4. Social Culture (16 items, 6.5 percent)

Include on-the-job jobs, activities illustrative of Keller's interactions with people and daily routines such as teaching, reporting, Christmas Eve, and chess.

5. Habits and Gestures (12 items, 4.9%)

Nodding, lip touch, and hanging stockings are just a few of the body language postures and behaviors that tend to need descriptive or functional translation.

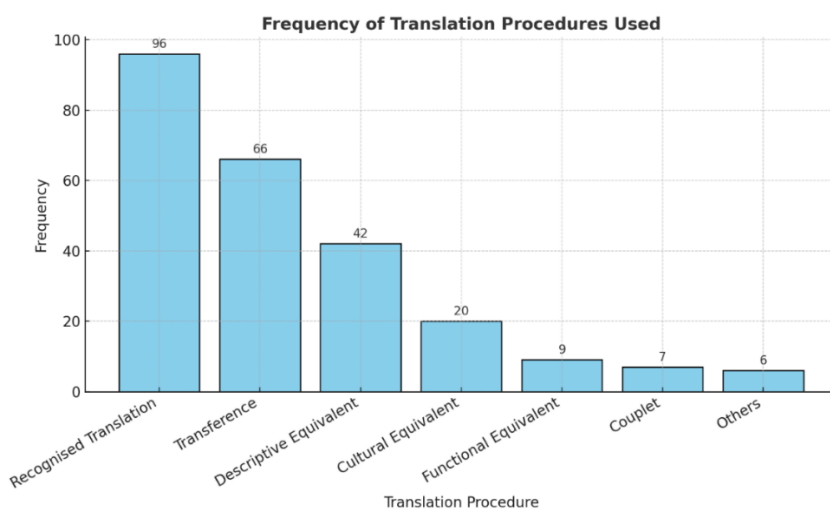
The dominance of ecological and organisational terms is a testimony to Keller's writing's double concern: her close identification with nature and her saturation with formal structures and ideologies. It also shows that the most rigorous effort at translation was called for of ecological and conceptual

terms, especially in deciding between adaptation (descriptive or functional equivalents) and preservation (transfer).

Table 2: Translation Procedures Used

No	Translation Procedures	Frequency
1	Recognized Translation	96
2	Transference	66
3	Descriptive Equivalent	42
4	Cultural Equivalent	20
5	Functional Equivalent	9
6	Couplet(e.g, Transference + Gloss )	7
7	Synonymy & Others	6
<b>TOTAL</b>		<b>246</b>

This data confirms that Recognised Translation is the most frequent procedure, highlighting the translator's tendency to rely on existing linguistic resources in Indonesian. Transference, on the other hand, reflects an effort to retain the original cultural identity of the terms, particularly proper nouns and artistic titles.



## Figure .2

The frequency of translation procedures applied to 246 cultural words in *The Story of My Life* by Helen Keller. The data was categorized according to Peter Newmark's (1988) model.

Figure 4.2 shows the frequency of translation processes applied to 246 culture words in *The Story of My Life*. The most frequent process is Recognised Translation (96 times), which accounts for around 39% of data. It signifies the tendency of the translator to apply familiar TL equivalents for common words, such as "dog" to anjing, or "river" to sungai.

The second most frequent is Transference (66 times, 27%), where cultural identity is maintained by the borrowing of the original word. This was especially true for geographical place names and unique vegetation (e.g., Hudson River, Ivy, Laurel).

Descriptive Equivalent is third (42 times, 17%), where the translator has tried to describe culturally unique items like butterfly lilies or tandem bicycle to the TL readership.

Less frequent processes are:

Cultural Equivalent (20 examples, 8%): used in substituting culturally distinctive words with culturally equivalent ones in Indonesian (e.g., venison → daging rusa).

Functional Equivalent (9 examples, 4%): where TL word prioritizes function over form.

Couplets (7 examples, 3%): applying two steps like transference + gloss for complex items.

Others (6 examples, 2%): comprises paraphrasing and synonymy.

These results are aligned with Newmark's declaration that translation procedures should be selected in light of the cultural density of the object and the TL lexical capacity.

## Discussion of Procedures by Category

### A. Ecology

Flora and fauna terms such as "yellow roses" ("mawar kuning") and "clover" ("semanggi") usually used Descriptive

Equivalents or Recognised Translation. But more infrequent or localised terms such as "smilax" and "asphodel" retained source language names with

Transference, sometimes supported by glossing. This is a balancing act between domestication and foreignization depending on how familiar the term would be to Indonesian readers. As in research by Thoyyibah, (2022), flora terms such as "pohon santigi" translated into "santigi trees".

Geographical names like "Boston", "Tuscumbia", and "York Redoubt" were practically consistently translated via Transference, leaving the original names intact. Features like "coral isles of the Pacific" were translated with Descriptive Equivalents, placing priority on clarity over verisimilitude to the original form.

Whereas most plant and animal names are rendered through Recognised Translation, exotic or uncommon species are more likely to be transposed into Indonesian (Transference), which is an indication of difficulty in reaching cultural or lexical counterparts. The use of Descriptive Equivalent also occurs where flora or fauna may be unfamiliar to the TL reader, with a showing of sensitivity to reader comprehension.

## B. Material Culture

These are food, clothing, shelter, and transport. Most of the terms were translated by Recognised or Cultural Equivalents because Indonesian contains known referents:

"Popcorn balls" → "Jagung berondong" (Cultural Equivalent)

"Candied cherries" → "Buah ceri manis" (Descriptive Equivalent)

Food terms ("watermelons" → "semangka") and clothing terms ("pinafore" → "celemek") would usually utilize Recognised Translation or Cultural Equivalent, suggesting a preference for equivalency over literal transfer. For "candied cherries" or "tandem bicycle",

Descriptive Equivalents were used by the translator to clarify unusual terms. As in research by Fisabella & Prautomo, (2022), clothing terms such as "white surcoat" translated into

“mantel putih panjang tanpa lengan“. The translator's decision is determined by the popularity of the object or concept within Indonesian society. Whichever unknown, there is a description, and coherence usually over conciseness.

### C. Social Culture

Recognised Translation did the job by translating occupational titles like "teacher," "doctor," and "cook." Functional Equivalents carried out more technical or more culturally higher-level duties, like "milkers" or "laundress." This meant that the translator was sensitive to the social and cultural background of the target group.

Indonesian culture has Cultural Equivalents and Known Translation for games like "chess" and "solitaire" as they are well known and prevalent.

Occupational and recreational terms were generally translated using Recognised or Functional Equivalents:

“Principal” → “Kepala sekolah” (Functional Equivalent)

“Solitaire” → “Dam” (Cultural Equivalent)

These localized versions have equated the job titles and fun activities to as they are in Indonesia. This means that when translating activities and games, relevance needs to be given so that attention of the reader is drawn. There are also those who use the transference technique because there is no equivalent word. As in research by Leksananda et al., (2023), leisure terms such as “sudoku” translated to “sudoku”.

### D. Organizations, Customs, and Ideas

This vocabulary contained sophisticated pieces that were usually conveyed through Transference, such as literary characters ("Victor Hugo", "Goethe") and organizations ("Harvard", "Perkins Institution"). Known Translation translated religious terms such as "Old Testament" and "Bible" as per widely used Indonesian religious slang.

For purposes of maintaining their identity and historical value, transference found widespread usage by the translator in institutional names, book titles, and human names. Descriptive equivalents are judiciously employed to clarify



abstract and mythological phenomena that are foreign to the receiving culture.

This category features the highest diversity of procedures due to the abstract and institutional nature of its content. It includes religious texts, political titles, educational institutions, and literary references:

“King George” → “Raja George” (Transference)

“Book of Esther” → “Kitab tentang Esther” (Recognised Translation)

“The Prince and the Pauper” → “The Prince and the Pauper” (Transference)

Depending on the formality and closeness of the word in Indonesian political and historical vocabulary, political words such as “President Cleveland” or “King George” were translated by either accepted translation or transference. Same as “Brigadier-general” to “Brigadir jenderal”, in research conducted by (Fisabella & Prautomo, 2022) find translation using recognized translation. Translating “vicar general” to vikaris jenderal.

#### E. Gestures and Habits

These physical actions, such as “a nod means yes” or “waving to guests”, were frequently translated into Descriptive Equivalents, since Newmark found that gesture and routine generally do not have exact equivalents in the TL and thus must be interpreted in terms of effect or function.

These are cultural expressions rooted in physical action, often without direct linguistic counterparts:

“A shake of the head meant ‘No’” → “Gelengan kepala berarti ‘tidak’” (Descriptive Equivalent)

“Touched people’s lips while they conversed” → “Menyentuh bibir saat orang berbicara” (Descriptive Equivalent)

Because these statements employ nonverbal behavior that may or may not be shared in culture, Descriptive Equivalent was applied throughout. This highlights the translator as linguistic and cultural intermediary such that the message is made accessible. Very different from the data from research by Thooyibah, (2022), which translated

“mengheningkan cipta” to “a moment of silence”.

### **Translational Trends and Implications**

The translator of *The Story of My Life* appears to utilize a combination of foreignizing and domesticating tactics, bent towards reader accessibility without compromising the authenticity of the source text. Overutilization of Recognised Translation and Transference identifies with a tendency towards keeping the original cultural taste if possible, and Descriptive and Cultural Equivalents serve to fill in cultural differences for less accessible or less familiar terms.

This translation method respects Helen Keller's personal sensory and experiential way without compromising readability to an Indonesian public. Particularly noteworthy is the cultural untranslatability sensitivity of the translator in the judicious use of description, especially gesture-and literary-cultural allusion.

### **CONCLUSION**

This study concluded that the most frequently used translation of cultural terms in *The Story of My Life* into Indonesian is the Ecology category with 45.8%, followed by the Organizations & Concepts category with 22.7%, then Material Culture with 16.5%, Social Culture with 7.4%, Gesture & Habits with 5.6%. Based on the definition of the word and the reader's knowledge of the word, translators use various techniques such as applied translation, transference, and descriptive equivalents. The data found that Recognized Translation is most often used with 39%. Transference provides cultural purity for names and institutions, applied translation provides clarity for commonly adopted concepts, and descriptive and functional equivalents are several culturally bound or foreign terms following with 27%. then followed by Descriptive Equivalent with 17%, then Cultural Equivalent with 8%, Functional Equivalent 4%, Couplet 3%, 2% other comprises Paraphrasing and Synonymy. As demonstrated in this study, Peter Newmark's model remains a useful tool for classifying

and evaluating approaches to translating culturally nuanced terms. It also reveals that linguistic competence is as important to successful literary translation as cultural sensitivity.

For recommendations, perhaps future researchers can examine the readability and accuracy of the Indonesian translation of the novel *The Story of My Life* by Helen Keller.

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