

## TRANSLATING *GANTANG TUMBA* CULTURAL TERMS IN KARONESE LANGUAGE INTO ENGLISH

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### Abstract

This article aims to translate and analyze the cultural terms in *Gantang Tumba* texts of Karonese language into English. The problem in translating the cultural terms in the source language into the target language is mostly related to culture, they are untranslatable. Conceptual research is applied to get the data while translation and critical discourse analysis are used to analyze the data. The researchers analyze all data and use Newmark's (1988) translation procedures to translate cultural terms in the *Gantang Tumba* texts into English. The data are collected from participants of *Gantang Tumba* of wedding ceremonies in Tiga Binanga, Karo regency. The research results show that some of the cultural terms in the SL have no equivalences in the TL; they are untranslatable. *Tukor*, *batang unjuken*, *rudang-rudang*, *perseninaan*, *gamber inget-inget*, *si ngalo bere- bere*, *si ngalo perbibin*, *si ngalo perkempun*, *si rembah ku lau*, *perkembaren*, and *ulu emas* are cultural terms in the negotiation of *gantang tumba* text which have no equivalences in the TL.

**Keywords:** *cultural terms; gantang tumba; Karonese language; translation*

### 1. Introduction

*Gantang tumba* is a cultural term used by *anak beru*, *anak beru* means 'wife takers, father's sisters' families, and groom's lineage' (Sembiring and Panggabean, 2018; Sembiring, 2016) from the groom's party and the bride's party when negotiating dowry for marriage in the Karonese society. The two *anak beru* have a dialogue to find common ground on the amount of dowry to be paid by the groom's party to the bride's party at the *Ersukat emas* ceremony. *Ersukat emas* means a process of paying a dowry at a wedding party as a condition for the validity of a marriage. The literal translation of *ersukat emas* is the gold measuring. *Emas* is used as an expensive symbol.

*Gantang* and *tumba* are measuring instruments for the scales of an object which in this case is used in wedding. In the implementation of the *gantang tumba* process and the amount of dowry and the number of parts of the dowry differ from one region to another. In other regions, the number of *gantang tumba* and even the names of parts of the *gantang tumba* are different. For example, in the Tiga Binanga sub-district known as *singalor lau*, the *gantang tumba* is different from the *Orang julu*, *Teroh deleng*, and *Langkat area*.

The cultural terms are used in the implementation of the *gantang tumba*, both *anak beru* who regulate the confirmation of the *gantang tumba* process and the participants who must be present in the *gantang tumba* process. The *ngorati gantang tumba* ceremony is

usually held in the afternoon and after the ceremony, guests are allowed to return to their respective homes. The implementation of the *gantang tumba* process is carried out if there is an agreement between the groom's party and the bride's party to continue the ceremony in the marriage. The event that will be held is a traditional party and before the party, there is a *gantang tumba* argumentation so that there is a preparation from the groom's party to prepare the amount of dowry and to which party the dowry will be delivered.

*Ngorati gantang tumba* is guided by *anak beru singerana* by both parties and assisted by another *anak beru* to record things needed for the implementation of the party to be held. *Anak beru* on both sides are very polite in negotiating and maintaining the authority of their respective *kalimbubu* in the *runggu* ceremony. They use a lot of Karonese cultural terms in the *ngorati gantang tumba* ceremony. The process of dialogue at the *ngorati gantang tumba* ceremony is unique. Cultural conversation agreements in asking about the amount of dowry at Karonese wedding ceremony needs to be maintained and preserved as very interesting local cultural assets.

The researchers are interested in translating cultural terms that exist at the *ngorati gantang tumba* ceremony from the Karonese language into English. The researchers would like to reveal the culture that exists in the Karonese society in English so that it can be understood by researchers and observers of English-speaking people. Besides, this article will contribute to the field of translation science, how to solve the problem of untranslatability in the source language (SL) to the target language (TL). Some of the cultural terms in the SL have no equivalences in the TL, they are untranslatable. The problem of untranslatability is mostly related to culture.

The researchers applied Newmark's (1988) and Molina & Albir's (2002) translation theories previously in translating cultural terms in Karonese society into English and found a familiar culture-bound term to develop Newmark's (1988) translation procedures (Sembiring and Panggabean, 2018) and to develop Molina & Albir's (2002) translation theories and found interdisciplinary translation technique.

Sembiring and Girsang (2018) explain that the starting point of the dialogue in the wedding ceremony uses textual themes, they are *eak*, *oe*, and *payo*. They show that the communication in their dialogue during the wedding ceremony is communicative and polite. *Eak*, *oe*, and *payo* in SL are well in TL, they are continuatives as the starting point to start or convert the dialogue (Sembiring, 2014; Sembiring & Girsang 2018).

According to Maitland, (2017), the result of a translation product refers to the translator's subjectivity rather than the reality of the translation's object itself.

This study is to develop Newmark's (1988) translation procedures in translating *Gantang Tumba* texts in the wedding ceremony of Karonese society into English.

### **a. Ngorati Gantang Tumba**

*Ngorati gantang tumba* is a series of activities at the *nganting manok* ceremony. *Anak beru si sinereh* is translated *anak beru* 'from the bride's party' asking what kind of party would be held to *anak beru si sempo*. There are three types of weddings in the Karonese society, namely the *singuda*, *sintengah*, and *sintua* parties.

The amount of the bride's dowry is determined at the *nganting manok* ceremony hosted by the *anak beru* of both parties. An agreement is obtained at the *ngorati gantang tumba* ceremony on how much marriage payment will be given to the bride's family, in preparation for submission at the wedding. The type of party is reflected on the number of guests to be invited so that the groom's parents know to prepare the consumption costs at the wedding. The ceremony of *ngorati gantang tumba* in an area such as Singalorlau is

different from other regions in both the amount distributed and the party receiving how much gold is to be given.

### b. Requirements for *Gantang Tumba*

*Gantang tumba* is confirmed at *nganting manok* ceremony. The *nganting manok* ceremony is a series of *maba belo selambar*. At the *nganting manok* ceremony, dinner must have been prepared because some families have attended the ceremony from distant villages. At this ceremony, *Gantang tumba kalimbubu* 'the marriage payment for *kalimbubu*' and *pudun* 'on the day of the ceremony will be discussed and scheduled.

The *empo*'s family has to bring dinner completed with chicken and corn flour. At *nganting manok* ceremony, *anak beru* of the bride's family and the groom's family facilitate their *kalimbubu* plan at the wedding. The bride's *anak beru* confirms the groom's *anak beru* whether they have prepared the requirements for *Gantang tumba*. Both *anak beru* at a *nganting manok* ceremony confirm the requirements for *Gantang tumba* and they continue to discuss the schedule of the wedding.

They propose the day of the wedding whether it will be scheduled the next day, next month, or after the harvesting season. The type of wedding could be *Kerna Belin Kitik Kerja* 'total number of relatives invited at the wedding (*Sintua, sintengah, Singuda*) and the amount of dowry, bridegroom's clothing, the bridegroom's parents' clothing, *sijalapen* and *penindah pudun* are to be well discussed for the wedding of *sintua*. All of their relatives are invited, for wedding of *sintengah*, or not all of their relatives are invited, and for wedding of *singuda*, only some of their relatives are invited.

## 2. Literature Review

The meanings of the SL are transferred into the TL by using Newmark's 1988 translation procedures. The use of Newmark's (1988) translation procedures is helpful to overcome the untranslatable in the SL. Newmark proposed 18 translation procedures in the process of translation which covers; a. Transference, b. Naturalization, c. Cultural equivalent, d. Functional equivalent, e. Descriptive equivalent, f. Componential analysis, g. Synonymy, h. Through-translation, i Shifts or transpositions, j. Modulation, k. Recognized translation, l. Compensation, m. Paraphrase n. Couplets, o. Notes.

Translating *Gantang tuma* is a part of translating Karonese culture in a wedding into English. The previous papers emphasized translating *sijalapen, daliken si telu*, translating *tutur si waloh*, translating culture-bound terms in wedding speech texts of Karonese society into English, and translating *nure-nure* texts.

Sembiring, (2015) did research on translating *daliken si telu* and he has the output of the article entitled 'Translating *Daliken si Telu* Texts in Karonese Society into English'. *Daliken si telu* or *rakut si telu* consists of *kalimbubu, sembuyak, and anak beru* in Karonese society.

Besides, the textual theme of *maba belo selambar* dialogue in the SL is translated into the TL by applying Newmark's (1988) translation methods and procedures. He found literal and semantic translation methods and descriptive translation procedures were workable in translating the textual theme, of *maba belo selambar* dialogue in the SL into the TL. Sembiring, (2015) explains that every Karonese is involved in *rakut si telu*. It consists of three groups of kinship, they are *kalimbubu, anak beru, and sembuyak*. One can be an *anak beru*, and he can be also a *kalimbubu* or a *sembuyak* in other families; kinship can be achieved by the relation of blood or marriage.

### 3. Research Method

The study is done by applying Williams and Chesterman's (2015) conceptual research to get the data and supported by translation analysis and critical discourse analysis. The researchers applied Newmark's (1988) translation procedures to translate the data as the cultural terms in the *Gantang tumba* texts into English.

The data are collected from participant observation of *Gantang tumba* of wedding ceremonies in Tiga Binanga sub-district of Karo regency.

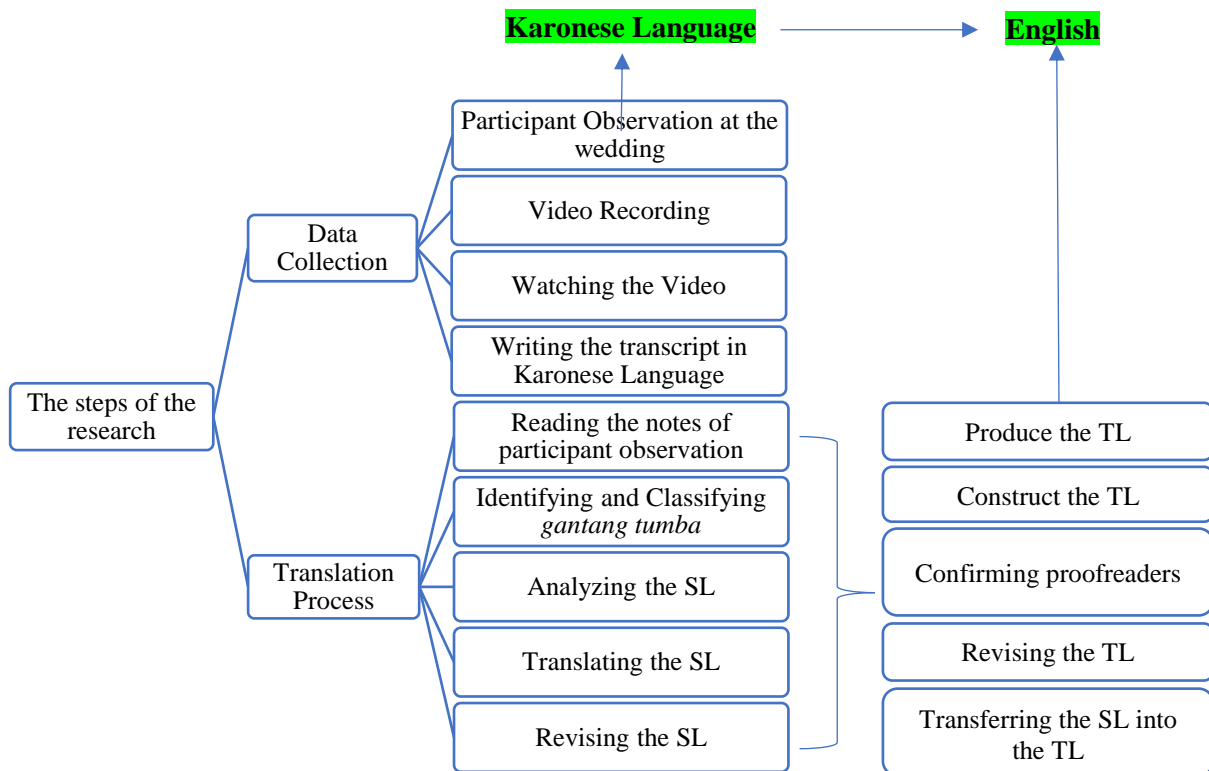


Figure 1. Research flow diagram

### 4. Results and Discussions

To start a dialogue at the Karonese wedding ceremony, the bride's *anak beru* and the groom's *anak beru* confirm the presence of *sukut* by asking if *mama, mami, impal kami, nina turangu, sipemerren, siparibanen, sepengalon, sendalanendu* had gathered on the mat that *anak beru* had prepared.

*Sukut* began to observe all the presence of their '*sangkep nggeluh*' and said that they were all present. *Anak beru* continued his question about whether *perbibin, singalo bere bere, singalo perkempun* had arrived. While the groom's *anak beru* only asked about the presence of *sukut* and *kalimbubu singalo ulu emas*. *Anak beru* revealed the cultural terms in carrying out confirmation of the bride's family *gantang tumba sukut* which became the data analyzed in this paper and transferred the meanings from Karonese language to English.

Parts of *gantang tumba* in Karonese society as the data of analysis, were of eleven cultural terms as the central analysis of this paper.

The eleven cultural terms which were found in *ngorati gantang tumba* were *tukor, gantang tumba/batang unjuken, rudang rudang, perseninaan, gambar inget inget*. This *gantang tumba* was held in Tigabinanga sub-district, Karo Recency, North Sumatra.

Getting a share of the dowry was an honor for Karonese society in the wedding ceremony. If they were not shared as a part of the dowry which was their own, they would be disappointed.

1. SL : *Tukor*

TL : A part of marriage payment for the bride's natal group.

The researchers use the translation procedure of descriptive equivalent in translating Sample 1 into the TL.

2. SL : *Batang unjuken*

TL : The dowry for *sukut sinereh si mada dareh* 'the bride's parents and their close relatives.

The Sample 2 *Batang unjuken* was translated into the 'dowry for *sukut sinereh si mada dareh* 'the bride's parents and their close relatives. The translation procedure of descriptive equivalent was used to explain *Batang unjuken* and its function. The researchers explain *Batang unjuken* by adding the cultural terms of *sukut sinereh si mada dareh* to make sure the receivers of *batang unjuken*. *Sukut sinereh si mada dareh* was translated with the host of the wedding.

3. SL : *Rudang rudang*

TL : *Rudang rudang* is a part of dowry used as *pengela ngela* of the bride's parent for *senina sukut sinereh* bride's parent's distant agnates.

*Rudang rudang* in the SL when translated literally meant flowers. It is a cultural term as a part of the dowry delivered to *sembuyak, sipemeren, siparibanen* and *sipengalon*. They referred to the bride's parent's close relatives. The function of *rudang rudang* is a symbol of the togetherness of the bride's parents with their brothers as friends to talk with to run the wedding party well. The researchers used the translation procedure of descriptive equivalent but it was not sufficient for the Sample 3 meaning in the TL. The researchers should identify the recipients of *Rudang rudang*.

4. SL : *Perseninaan*

TL : *Senina ku ranan* serves as a mediator between *sukut* and *anak beru*.

As seen in Sample 4, the stem of the word '*Perseninaan*' is *senina* which means brother, and the functions of a brother are helping each other and helping together. The researchers translated *Perseninaan* by explaining and using a cultural term of the SL in the TL to get the close meaning of the SL in the TL.

*Senina ku ranan* is a person who receives a part of the dowry to mediate *sukut and anak beru*. *Senina ku ranan* is the *senina* of *sukut* with different sub clan but within the same clan, for example, those who have a wedding are the Sembiring Pelawi, the *senina ku ranan* is the sub-clan of *Sembiring*. One of them is *Sembiring Brahmana*. *Senina ku ranan* will convey what *anak beru* wants to convey to *Sukut* and he will also answer *anak beru's* questions to *Sukut*. A part of the dowry is given to the *senina ku ranan* which is called the *perseninan*.

5. SL : *Gamber inget inget*

TL : A part of the dowry is given to the groom's *anak beru tua* and the bride's *anak beru tua*.

*Anak beru tua* is also known as *anak beru si ngerana*, they usually manage the ceremonies in their *kalimbubu*.

*Kalimbubu* is known as wife givers who are classified as *si ngalo Perbibin*, *si ngalo Perkempun*, and *si ngalo bere bere*.

6. SL : *Si ngalo bere bere*

TL : Bride's mother's brothers and bride's grandmother's brothers.

As shown in Sample 6, the researchers used the translation procedure of descriptive equivalent. The translators should question the clan of the bride's mother and the clan of the bride's grandmother. Their brothers are called *si ngalo bere bere*, the clan of the bride's mother and the clan of the bride's grandmother may be different, and a part of the dowry is given to *si ngalo bere bere*, they are the clan of the bride's mother's and the clan of the bride's grandmother.

According to Singarimbun (1975), *si ngalo bere bere* are the bride's mother's natal lineage, i.e the bride's father's *kalimbubu* by marriage, bride's father mother's natal lineage, i.e her father's *kalimbubu* by birth, ride's father's 'four *kalimbubu*'.

7. SL : *Si ngalo Perbibin*

TL : *Perbibin*, married women who have the same clan as the bride's mother

Singarimbun, (1975) translates *perbibin* into married sisters of the bride's mother, the researchers think it will have problems if the bride's mother has no sister. Who will receive a part of the dowry called *perbibin*, therefore it will be represented by married women who have the same clan as the bride's mother.

8. SL : *Si ngalo perkempun*

TL : A part of dowry which is received by the bride's mother's mother's brothers or *kalimbubu* of *kalimbubu*. The bride's mother's mother's brothers mean the bride's grandmother and they have different clans. Bride's grandmother's brothers are called *si ngalo perkempun*.

There are five clans in Karonese society they are *Perangin Angin*, *Ginting*, *Tarigan*, *Karo Karo* and *Sembiring* and every *si ngalo perkempun* has different clans in different families. The translators should be familiar with the clans of *si ngalo perkempun* and the manner of giving a dowry should be polite and have a discussion between *sukut* and *puang kalimbubu*. The manner of having dialogue to give a dowry and the amount of it should be discussed to get a compromise.

In Sample 8, the researchers found a contribution to the field of translation, that is translation manner of deliberation. The translators as the researchers should discuss the classification and the functions of the cultural terms in *gantang tumba* texts in the process of translation.

9. SL : *Si rembah ku lau*

TL : The bride's father's sisters, their clans are the same as the bride's father's clan. *Si rembah ku lau* is addressed to the bride's father's sisters' sons' wives. For example, if the bride's father is *Ginting*, it is called *si beru Gintingken*.

*Si rembah ku lau* in the SL is discussed what is bride's father's clan and his sisters are *si rembah ku lau* and his sisters' sons' wives are also called *si rembah ku lau*. If *si rembah ku lau* is translated literally it means the women who bathe the bride in a river when she is a

baby daughter. Even though the bride's father's sisters' sons' wives are not *Ginting* clans, they should state that their clans are *Ginting* in *Ginting* family. The researchers used the translation manner of deliberation in translating Sample 9, into the TL.

10. SL : *Perkembaren*

TL : A part of dowry is given to *anak beru* 'wife taker'; there are four kinds of *anak beru*, they are *anak beru tua*, *anak beru menteri*, *anak beru singikuri*, and *anak beru cekoh baka*.

*Anak beru tua*, *anak beru menteri*, *anak beru singikuri*, and *anak beru cekoh baka* in the SL are not translated into the TL. To know who is the groom's *anak beru* and their clans, the translators should discuss them with the bridegroom's parents.

11. SL : *Ulu emas*

TL : *Ulu emas* is part of the dowry given to the groom's mother's brothers, known as *kalimbubu* by birth.

*Ulu emas* consists of the groom's mother's brothers, the groom's father's mother's brothers and the groom's grandmother's brothers. They are known as *kalimbubu* by birth.

The researchers used the translation procedure of descriptive equivalent in translating Sample 11 into the TL. *Ulu emas* is a cultural term in the SL, if it is translated literally, it will be a gold source.

According to Sembiring, (2016) *kalimbubu* in the SL means the wife's brothers, the mother's brothers, or the grandmother's brothers. Their surnames are the same as the wife, the mother, or the grandmother's surnames. The term *kalimbubu* which has a broad meaning is not found in the TL, *kalimbubu* is adapted as 'wife giver' in a target language.

There are many differences, both from one area to another and from one clan to another in the implementation of the *gantang tumba*. On the one hand, there is a positive value because people can adapt to new situations that they face, but on the other hand, this kind of atmosphere becomes a topic of discussion in the family.

For the first data, descriptive equivalence was applied. Newmark's descriptive equivalent translation procedure makes sense to explain the meaning of cultural terms in a few words in TL.

## 5. Conclusion

After analyzing the cultural terms of *Gantang Tumba* texts in Karonese society and writing them in English, the researchers find that there are eleven cultural terms in the SL. They are *tukor*, *batang unjuken*, *rudang-rudang*, *perseninaan*, *gamber inget-inget*, *si ngalo bere- bere*, *si ngalo perbibin*, *si ngalo perkempun*, *si rembah ku lau*, *perkembaren*, *ulu emas*, which have no equivalences in the TL. The researchers propose to use a translation manner of deliberation. The use of cultural terms by the *anak beru* makes their communication more interesting, ethical, and polite. The researchers as translators apply translation procedures and are supported by critical discourse analysis to achieve an understanding of the meanings in the TL. Therefore, the researchers as translators must describe and explain cultural terms of the SL in the TL to capture the meanings of the SL. The results show that literal and descriptive translation procedures are applied to transfer the messages of the SL into the TL. This work contributes to a translation manner of deliberation to solve the untranslatable.

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