

Analysis of Cultural Term Translation in the Novel *Kimi no Suizo wo Tabetai*

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ABSTRACT

This study elaborates the analysis of cultural term translation in the novel *Kimi no Suizo wo Tabetai*. It was aimed at discovering and classifying cultural terms in the source text (ST) and the target text (TT), and describing and examining the way the translator translates those cultural terms (including translation procedures and translation techniques applied by the translator). This study was a descriptive qualitative study with document analysis as its research method. The data in this study consisted of 113 cultural terms from two versions of the novel: the source text (ST) entitled *Kimi no Suizo wo Tabetai* and its translated text or the target text (TT) entitled "I Want to Eat Your Pancreas". The result showed that among 113 data, those terms were classified into material culture, social culture, gestures and habits, organizations, and ecology. Meanwhile, translation procedures and translation techniques applied by the translator were notes, borrowing, literal, transposition, generalization, adaptation, particularization, established equivalence, calque, description, amplification, reduction, and modulation with a single translation technique, couplet technique, and triplet technique. The results indicate that the selection of the translation procedure and technique was chosen based on context consideration to write the appropriate terms or words.

Keywords: Cultural terms, translation, translation procedure, translation technique.

1. INTRODUCTION

One of the indicators of the development of a nation is indicated by the literary work and translated literary work. Just like the development of Japan today, it is related with the number of texts and literatures translated into Japanese. Precisely, after the fall of Tokugawa shogunate and the rise of Meiji era, Japanese government sent their scholars abroad to study foreign languages to study and translate foreign language book into Japanese, so the civilians were able to read and study the book (Satria, 2017).

One of the most translated literary works is novel. Nowadays, there are a lot of novels translated from one language to another so it could be enjoyed by a plethora of readers around the world. However, unlike translating common texts, translating a novel seems like a challenging task for translators. The different cultural background is one of the factors. The distinctive cultural background among both languages creates a gap of translation in the novel.

This study aimed to figure out and classify cultural terms in the source text (ST) novel, *Kimi no Suizo wo*

Tabetai by Sumino Yoru with the translated text (TT) novel "I Want to Eat Your Pancreas." This study also examined and described the way the translator translated the cultural terms from source text (ST) to target text (TT) including the procedure and translation technique.

1.1. Cultural Terms

Regarding the cultural term translation in the novel, there are studies about the translation strategies in translating the cultural terms (Muryati, 2013) and the equivalence in cultural terms translation (Puspitasari, Lestari & Syartanti, 2014). Puspitasari's research only focused on analysing the cultural terms translation in one category (material/artefacts). Therefore, this research was done to develop and enrich the previous research by analysing the translation of cultural terms in all categories.

Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style (Nida & Taber, 1982). Larson (1984) remarked that the goal of translation is to

produce text in target language that convey the same message as well as the source language version with concerning the proper vocabulary and lexical grammar.

The huge number of cultural terms in a novel makes the translation process difficult. Inoue et al. (2017) pointed out that the issue is either the translation could be carried out with neglecting the language (form) or the meaning (content). Meanwhile, language (form) and meaning (content) are not separable as well as language and culture are not separable. Most culture can be spoken verbally, in fact, it must be spoken by any means. The issue is when both are separated, a translator might be able to translate the language but unable to translate the culture of the language and vice versa.

Newmark (1988), adapting from Nida and Taber (1982) classifies cultural aspects into following categories and sub-categories like ecology such as plant, animal, hill, wind, land, rice field, tropical forest etc. Moreover, two languages used in two different country that are located far from each other and have different natural landscape would have different vocabularies (Puspitasari et al., 2014). Other categories by Newmark (1988) are material culture includes artefacts, food, clothes, houses and towns, and transportation, and social culture such as civilian work and entertainment; organization which includes politics and administration, religious, and artistic. The different political administration system, religion, and artistical values from two different culture will generate different vocabularies among those two languages. Finally, the last category is gestures and habits including body movement or habits that done by a group of culture but not by others.

The difficulty of translating cultural terms causes a translator to use several ways such as selecting proper translation procedures and techniques to discover the closest meaning and the most exact vocabularies for the term.

1.2. Translation Procedure

Translation procedure is the stages of activities to finish the translation. Translation procedure is not applied to the whole text but applied to certain textual micro-units such as clause, phrase, words and so on (Machali, as cited in Hartono, 2017).

1.2.1. Transposition

Transposition, mentioned by Catford (as cited in Hartono, 2017), which also termed as shift, is a translation procedure that involves a grammatical transformation from SL to TL. There are four kinds of shifts: (1) mandatory and automatic shift; (2) shift due to unavailability of certain SL grammatical rule in TL

language or vice versa; (3) shift due to properness of terms; and (4) unit shift.

1.2.2. Modulation

Newmark (as cited in Puspitasari et al., 2014), has shown that modulation is classified into two, which are, obligated modulation and free modulation.

1.2.3. Naturalization

Naturalization is a translating procedure by transferring and adapting SL words into the normal pronunciation, then transfers and adapting into the normal morphology/word-forms (Hartono, 2017)

1.2.4. Contextual Conditioning

Contextual conditioning is a placement of information within a context so that the meaning is clear for the audiences (Hartono, 2017)

1.2.5. Footnote

Footnote is a translation procedure that is used when a translator translates a word or term that unavailable in TL. For instance, the word *sarung*, *batik*, *gado-gado*, are not available in English. Thus, the translator should write a footnote to make the reader comprehend the meaning and context (Newmark, Machali, & Albir as cited in Hartono, 2017).

1.3. Translation Technique

Besides translation procedure, one of the efforts that usually done by the translator in translating cultural terms to find the precise translation is by selecting the right translation technique. The use of one translation technique is called single technique, the use of two translation techniques is called couplet, the use of three translation techniques is called triplet, while the use of four translation techniques is called quadruplet.

Translation technique is divided into two kinds, which are, direct technique and indirect technique (Molina & Albir, 2002).

1.3.1. Direct Technique

1.3.1.1. Borrowing

Borrowing is a translation technique by taking words directly from another language. Generally, the word that is borrowed translated purely without any modification.

Borrowing technique is quite similar with naturalization in translation procedure. Therefore, translation technique is classified into pure borrowing and naturalization.

1.3.1.2. Calque

Calque belongs to loan translation technique, which is a translation technique that translates morpheme or word of a language into another equivalent morpheme or word.

1.3.1.3. Literal

This translation technique attempts at translating a word or terms literally word-by-word based on the function and meaning in sentence level.

1.3.2. Indirect translation

1.3.2.1. Transposition

Similar with transposition or shift in translation procedure, transposition, according to Catford (as cited in Hartono, 2017), is termed as shift, which is translation technique that involves grammatical transformation from SL to TL.

1.3.2.2. Modulation

Modulation in this case is changing viewpoint, focus or cognitive category in the SL, lexically or structurally.

1.3.2.3. Compensation

Molina and Albir (2002) mentioned that compensation is used for introducing information element or stylistic effect of SL into TL because the stylistic effect of the term is irreplaceable and unavailable in the TL.

1.3.2.4. Adaptation

Adaptation technique in translation is an attempt to modify a cultural substance in SL with a cultural substance that equivalent with cultural substances in TL.

1.3.2.5. Description

Description technique is a translation technique by replacing a term with a description that best describe the word concerning its form and function.

1.3.2.6. Discursive Creation

According to Molina and Albir (2002), discursive creation is a translation technique attempting to determine or generate a temporary word which is outside unpredicted context. This technique often appears movie title, books, and novel translations.

1.3.2.7. Established Equivalent

According to Molina and Albir (2002), established equivalent technique is a translation technique that

attempt to use a term that is known in dictionary or linguistics as equivalent term in TL.

1.3.2.8. Generalization

Moentaha (as cited in Hartono, 2017) remarked that generalization is a replacement of SL word that has narrow meaning with a TL word that has broader meaning.

1.3.2.9. Particularization

Particularization is a translation technique that attempt to use more precise and concrete term.

1.3.2.10. Reduction

Molina and Albir (2002) pointed out that reduction is a translation technique that reduce an information item in TL.

1.3.2.11. Substitution

Substitution technique, either linguistic substitution or paralinguistic substitution, is a translation technique that attempt to alter linguistic elements with paralinguistic elements such as intonation with gestures or vice versa.

1.3.2.12. Variation

Variation is a translation technique that attempt to change linguistic or paralinguistic (intonation and gesture) that could give impact towards language variation, such as textual tone, style, social dialect, geographical dialect and so on.

1.3.2.13. Amplification

Amplification is a translation technique that explicate or paraphrase an implicit information in SL

2. METHOD

This study utilized qualitative approach. The data were collected from Japanese novel titled, *Kimi no Suizo wo Tabetai* with its translated novel named, "I Want to Eat Your Pancreas". The data were collected by using document analysis. There were 113 data which consisted of Japanese cultural terms that were unavailable in Indonesian culture. Afterwards, the data were classified into five themes by using Newmark's (1988) cultural terms.

Furthermore, the data were analyzed depending on the procedure and the translation technique to figure out the way the translator translate the cultural words. The procedure and the translation technique that became the foundation to analyze the translation from SL to TL in this research including transposition, modulation, pure

borrowing and naturalization, contextual conditioning, footnote, calque, literal, compensation, adaptation, description, discursive creation, established equivalent, generalization, particularization, reduction, substitution, variation, and amplification. Finally, all the findings were interpreted, and conclusions were drawn.

3. FINDINGS AND DISCUSSION

3.1. Cultural Terms

Based on the data, there were 113 cultural terms in “*Kimi no Suizo wo Tabetai*” and its translated novel entitled “I Want to Eat Your Pancreas”. The data were classified into five culture categories according to Newmark (1988) which were ecology, material culture, social culture, organization, and gestures & habits.

3.1.1. Material culture

Based on the data analysis, there were 51 (45,13%) cultural terms related with material culture such as foods, beverages, clothes, houses and towns, city, transportation, or tools. This category is the most discovered theme within the novel. The example analysis of cultural terms in material culture is:

(*Misoshiru*) (data A035). According to *Iwanami Kokugo Jiten* 6th edition, (*misoshiru*) is Soup consisting of a *dashi* stock into which softened *miso* mixed with putting vegetables into it.

Miso is one of unique Japan seasoning and *dashi* is unique Japanese broth soup. (*Misoshiru*) is a soup that could not be found in Indonesia but very common and particular in Japan.

3.1.2. Social Culture

Based on the data analysis, there were 21 (18,58%) cultural terms related with social culture such as entertainment, special greeting/appellation, and idiom. The analysis example of social culture cultural terms is:

Data S062, (~*san*) as a suffix found in the novel. The word (~*san*) according to Kindaichi (1987) is honoring expression following one’s name. It’s different with Indonesian, when it comes to honored name appellation, Japanese performs it as suffix. Kristiani (2017) remarked that the commonest honorific suffixes are –*san*, –*chan*, –*kun*, –*sama*, –*senpai*, –*kouhai*, –*sensei*, and –*shi*.

3.1.3. Gestures and Habits

Gestures and habits cultural terms were found in 19 data (16,82%). According to Newmark (1988), gestures and habits consist of gestures or habits that appear in one culture but not the others. The analysis example of gestures and habits cultural terms is:

Data G095, when the main character in the novel went to a shrine. There, they conducted a gesture of bowing two times, clapping two times, then bow one more time (*kichinto nihai nihakushu ippai wo suru*). The gesture is known as a movement of praying in the shrine which also known as *omairi*. The gesture is done after throwing an offering coin, commonly a 100 or 50 yen into the offering box. If they pray, they will pray silently after they applaud and before their last bow down.

3.1.4. Organization

Organization cultural terms found in the data was 16 (14,16%) cultural terms. The analysis example of organization cultural terms is:

Data O079, PTA is included in the sub-category of politics and administrative. The PTA in the novel “*Kimi no Suizo wo Tabetai*” is Parent-Teacher Association.

3.1.5. Ecology

It was found that 6 (6,31%) data included in the ecology category. According to Newmark (1988) theory, two languages used in two different countries that located far from each other with two different natural condition, will have different vocabulary as well. The analysis example of ecology cultural terms is:

Data E001, sakura (*sakura*), according to Kindaichi (1970), (*sakura*) is a tree from family of *Rosaceae*. This flower is popular among Japanese for ages and considered as Japan national flower.

The bloom of *sakura* is the sign of the beginning of Spring. The beginning of the *sakura* cherry blossom is started from southern land, which bloom on the mid-March, then keep on going to the northern land that bloom until the end of April. Most of *sakura* bloom in the cold climate areas, that make the bloom of the flower in Indonesia, that is hot tempered, seems less possible.

3.2. Translation Procedure and Technique

The results discovered that the translator utilized 13 out of 18 translation technique and procedure in attempt to translate cultural terms in the *Kimi no Suizo wo Tabetai* novel into its translated “I Want to Eat Your Pancreas”. Several procedure and translation technique such as contextual conditioning, compensation technique, discursive creation technique, substitution technique, and variation technique, were not found as an effort to translate cultural terms within the novel.

Hereafter, several examples of data which were analyzed based on the number of techniques or procedures, which are, single technique, couplet technique, and triplet technique.

3.2.1. Single technique

Viewing from single technique, it was found that the translator used eight technique or procedure in translating cultural terms within the “*Kimi no Suizo wo Tabetai*” novel. The translation technique or procedure were 26 footnotes (23,01%), 13 borrowing techniques (11,50%), 13 literal techniques (11,50%), 4 transposition techniques (3,54%), 3 generalization techniques (2,65%), 2 adaptation techniques (1,77%), 2 particularization techniques (1,77%), and 1 established equivalent technique (0,88%).

3.2.1.2. Umeshu (data A032)

ST : “*Umeshu no sooda wari, kore gurai no hiritsu de ii no kanaa*”. (Sumino, 2010, p. 125)

TT : “Campuran *umeshu*¹ dan soda. Perbandingannya benar seperti ini tidak, ya?” (Nisak, 2020, p. 123)

¹**Umeshu = minuman beralkohol dari Jepang yang mengandung buah plum dan gula.**

Data A032, *umeshu* is one of cultural terms in form of foods/beverages. *umeshu* is formed by two *kanjis*, which are a 梅 *kanji* and 酒 *kanji*. 梅 *kanji*, according to modern *kanji* dictionary, means plum. 酒 *kanji*, according to modern *kanji* dictionary means ‘sake, air tape beras, atau cairan/minuman beralkohol’ [liquor]. Literally, *umeshu* means ‘plum liquor’. In modern *kanji* dictionary, *umeshu* means liquor made of plums (Nelson & Frans, 1997).

Meanwhile, according to Nishio and Iwabuchi (2000), *umeshu* is liquor that is made by soaking plums in *shouchuu* (alcoholic beverage). *Umeshu* is made from fermentation process of plum with *shouchuu* and sugar for a long period of time.

Umeshu term is unfamiliar for Indonesian so that it is difficult to find appropriate word to translate. Thus, the translator used footnotes to explain that *umeshu* is ‘minuman beralkohol dari Jepang yang mengandung buah plum dan gula’ [Japanese alcoholic beverage made of plum and sugar], so that the audiences can make sense of the meaning.

3.2.1.2. Dashi (data A029)

ST : “*Boku wa jibun no utsuwa kara dashi wo nomu.*” (Sumino, 2010, p. 109)

TT : *Aku menyeruput kuah dari mangkukku.* (Nisak, 2020, p. 108)

On the A029 data, it was found a material cultural terms, *dashi*, that was translated as ‘*kuah*’ [soup]. Both terms have similarity in the way of their form which are a liquid dish containing seasoning. In Nishio and Iwabuchi (2000), *dashi* is abbreviation of *dashijiru*, soup that is used to add taste to the food by boiling *katsuobushi*, *konbu*, etc. in a long period of time.

Meanwhile, in KBBI, ‘*kuah*’ means ‘*air gulai (sayur, daging, dan sebagainya) biasa dimakan bersama nasi*’ [curry water (vegetables, meat, etcetera), usually consumed along with rice]. Although *dashi* is a soup, *dashi* has a more specific trait, beside it comes from Japan only, the ingredients to make *dashi* is different from common soup in Indonesia. The use of ‘*kuah*’ is more general than *dashi*. Therefore, the researcher concluded that the term was translated by using generalization technique.

3.2.2. Couplet

From the analysis, the use of couplet technique or using two translation techniques at the same time, was used a couple times in translating cultural terms in the novel. The translation technique or procedure were 12 data of transposition + calque (10,62%); 6 data of borrowing + footnote (5,31%); 5 data of transposition + description (4,42%); 4 data of borrowing + transposition (3,54%); 3 data of transposition + amplification (2,65%); 2 data of transposition + adaptation (1,77%); 2 data of transposition + particularization (1,77%); 1 data of adaptation + footnote (0,88%); 1 data of amplification + footnote (0,88%); 1 data of amplification + reduction (0,88%); 1 data of literal + footnote (0,88%); 1 data of transposition + generalization (0,88%); 1 data of transposition + modulation (0,88%); 1 data of transposition + modulation (0,88%); 1 data of transposition + reduction (0,88%).

3.2.2.1. Houmotsuden (data A039)

ST : “*Kuru toki ni watatta hashi wo watarazuni hidari ni orete ikuto, houmotsuden ya, shoubu ike to namae no tsuita mizu tamari ga atta.*” (Sumino, 2010, p. 102)

TT : *Kami berbelok ke kiri tanpa menyebrangi jembatan yang kami lewati sewaktu datang tadi, lalu mendapati tempat untuk meletakkan barang berharga, serta kubangan air yang diberi nama kolam Shobu.* (Nisak, 2020, p. 101)

On the A039 data, there is cultural term *houmotsuden* that is translated as ‘*tempat untuk meletakkan barang berharga*’ [a place to put precious stuffs]. According to *Dijitaru Daijisen (houmotsuden)* is

a building inside a shrine, or anything else, as a place to put a treasure (precious wealth/asset).

Since the exact term is not found to translate *houmotsuden* in Indonesian, the translator used descriptive technique by replacing the word with a description to describe the term, so the audiences are able to grasp the meaning. Note such as ‘a building inside a shrine or anything else’ was not written in the final translation. That is being said due to the context of the novel, that the setting occurred in a shrine.

Besides, in the translation of *houmotsuden*, there was a unit shifting transposition. The word form was changed. Form the SL, the term is a word, but as translated into TL, the term changed into a clause.

3.2.2.2. Data G095

ST : “*Kamisama no saifu ni natte iru hako no mae ni tachi, hikaemena osaisen wo irete, kichinto nihai nihakushu ippai wo suru.*” (Sumino, 2010, p. 99)

TT : *Kami berdiri di depan kotak yang menjadi ‘dompet dewa’, memasukkan koin persembahan, membungkuk dua kali, menepuk tangan dua kali, lalu membungkuk lagi sekali.* (Nisak, 2020, p. 98)

In the ST above, there was gestures and habits cultural terms such as (*kichinto nihai nihakushu ippai wo suru*) that was translated as ‘*membungkuk dua kali, menepuk tangan dua kali, lalu membungkuk lagi sekali*’ [bow two times, clap times, then bow one more time]. The sentence appeared in the context of the main character who visited a shrine then prayed there with his friend.

Based on the data analysis, there was a reduction technique in the translation process. The word *kichinto* that means ‘exactly’ was not translated by the translator. That occurred since without translating *kichinto*, the meaning of the term had already been conveyed to the TL audience.

Besides, in the translation of cultural terms of gestures and habits, there was amplification technique. It explicated the word ‘*kali*’ in ‘*duka kali*’, ‘*lalu*’, and ‘*lagi*’ to emphasize meaning and message from the author, because this sort of culture is simply unavailable anywhere else.

3.2.3. Triplet

Besides using single and couplet technique, the researcher also discovered that there were several cultural terms that were translated using three procedure and translation technique. They are 2 data of borrowing + amplification + transposition (1,77%); 1 data of

amplification + generalization + transposition (0,88%); 1 data of amplification + modulation + description (0,88%); 1 data of amplification + borrowing + footnote (0,88%); and 1 data of transposition + amplification + footnote (0,88%)

3.2.3.1. Data S076

ST : “*Hato ga mamedeppou wo kutta youna kao wo shita.*” (Sumino, 2010, p. 233)

TT : *Ekspresi wajahnya bagai merpati yang terkena tembakan peluru kacang—menunjukkan ekspresi terkejut dengan mata membulat.* (Nisak, 2020, p. 233)

In the cultural term of proverb (*Hato ga mamedeppou wo kutta you*) that was translated as ‘*bagai merpati yang terkena tembakan peluru kacang*’ [like a dove struck by a peashooter], it was found the use of modulation technique. The shift that occurred during the translation was the change of active sentence into passive sentence. Literally, if the term (*Hato ga mamedeppou wo kutta you*) are translated into Indonesian, the translation would likely become ‘*bagai merpati yang makan peluru kacang*’ [like a dove eats a peashooter]. In this case, the translator did not translate (*kutta*) as ‘*makan*’ [eating] rather change the passive form which expanded its meaning became ‘*terkena*’ [hit]. Besides, the translator emphasized the meaning with replacing ‘*terkena*’ [hit] with ‘*tembakan*’ [shot] as the final translation. Furthermore, since this term is a proverb, the translator decided to use descriptive technique, which was adding description after the term.

4. CONCLUSION

Translating literary works such as novel is a challenging task, especially in case of cultural terms. And this research showed that many cultural terms were found in Japanese novel which is hard to find its closest natural equivalent in Indonesian language due to cultural gap among both languages. Therefore, a huge effort is required in translating those cultural terms (including translation procedures and translation techniques applied by the translator).

Based on the analysis of 113 data of cultural terms in Japanese “*Kimi no Suizo wo Tabetai*” novel written by Sumino Yoru with its translated text “I Want to Eat Your Pancreas” translated by Khairun Nisak, it could be concluded that cultural terms in the novel were dominated with material culture. Then, it was followed by social culture, gestures and habits, organization, and ecology.

Translator effort in translating cultural terms from SL to TL (including procedure and translating

technique) was dominated with footnote procedure or technique. Then, it was followed by borrowing and literal technique, transposition technique, generalization technique, adaptation, particularization, and established equivalent.

Besides using one single technique, the translator used couplet technique. This technique is a technique that use two procedures at the same time. It was dominated by the combination of transposition and calque. Then it was followed by the combination of borrowing and footnote, transposition and description, borrowing and transposition, transposition and amplification transposition and adaptation, transposition and established equivalent, transposition and particularization, adaptation and footnote, amplification and footnote, amplification and reduction, literal and footnote, transposition and generalization, transposition and modulation, transposition and reduction.

Beside single and couple technique, the researcher found that the translator also used triplet technique, which is using three translation procedure at the same time, in translating *Kimi no Suizo wo Tabetai* novel. There are borrowing + amplification + transposition, amplification + generalization + transposition, amplification + modulation + description, amplification + borrowing + footnote, and transposition + amplification + footnote. In selecting the appropriate translating means (including procedure and translation technique) to write the appropriate terms/words, the translator kept aware with the context of the story.

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