Notes and Glosses in Literary Translation

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ABSTRACT: Notes and Glosses are two different terms referring to one type of translation procedure namely Notes, Addition, Glosses. Addition is excluded in the title as it is not discussed in this research. This translation procedure is one of the translation procedures whose function is to provide additional information mostly when translating very specific terms like technical terms and cultural words. This research uses three Indonesian novels translated into English as the data source. It is therefore it involves literary translation. The background of this research is that each novel has its own preference dealing with the form of additional information. Using descriptive-qualitative research method with Translation Studies for analyzing the data, this research is aimed at identifying the kind of Notes and Addition involved and revealing the topic of information added both in the source language text and in the target language texts. The results show that the use of Notes either at the bottom of page as footnotes or at the end of book as end-notes and the use of glossary as Glosses at the end of book do not always depend on the additional information given by the authors of the source language texts, the translators may increase the occurrence of the notes in the target text, therefore, the topics of additional information are more various in the target language texts.

KEYWORDS: Additional information, glosses, literal translation, notes, translation procedure

I. INTRODUCTION

Being the guest country of Frankfurt Bookfair in 2015 with the target 300 literary works translated into foreign languages mostly English, Indonesia has been given a golden opportunity to expose themselves to the world. This gave a very positive impact to Indonesia especially in the publication of its literary works not only in the source language texts but also in the target language texts. The ways of life, the habits, the customs, the beliefs of Indonesian people which have been reflected in the stories are brought to the world and the important role to make this precious information well received to target readers is in the hand of translators. What are needed is the excellent work of translators who have strong motivation to introduce Indonesian culture through their knowledge about Indonesia beyond the information given in the source texts through translation works. If only the authors knew that their works would be read by foreign readers, surely they would prepare more as to let Indonesia go public, not only nationally but also internationally. The three novels used as the data source in this research are some of them, the three of them together with their translations took part in the Book Fair in 2015.

Each of the novel has its own setting. The first novel involves the ways of life and the belief of Balinese people in Bali. Unique terms or words in the novel like terms of address are given additional information in the form of footnotes. The equivalents in the target language text are given not in the form of footnotes through the use of translation procedure namely Notes, it is given in glossary through the use of translation procedure namely Glosses. The second novel involves the life of a woman in *nira* tapper family in a village in central Java. How she survives as a girl with an unknown father and how she survives as wife of a *nira* tapper and how she survives after being cheated by her husband is elaborately described. The ways of life, the changes she needs to deal with in her life involves the use of cultural words and very specific terms about the work of a *nira* tapper. However, no additional information given by the author either as footnotes or addition written in the text. Additional information about terms of address or other very specific terms are given by the translator in the target language text through the use of translation procedure namely Notes given not at the end of chapter but at the end of the book or novel. The third novel deals with the people who are expelled from their hometown due to a different perspective, different practices of Islam religion in Lombok. The novel deals with the use of terms related to Islam as well as cultural words. The author gives additional information to such words or terms in the form of footnotes and in the target language text the translator keeps this through the use of translation procedure namely Notes, it is given at the bottom page.

The different form of supplying additional information in the source language text and in the target language text is the background of this research. By this background, the research questions are constructed into (i) what form of additional information given in both source language texts and target language text in the data source; (ii) what topic found in the words or

terms which are given additional information. Based on the research questions, the objectives of this research are (i) to reveal the forms of additional information found in the source language texts and in the target language texts and (ii) to identify the topics of information given both in the source language text and in the target language text.

II. LITERATURE REVIEW

The discussion about literature review is focussed on three parts: (i) the previous researches dealing with the use of the three novels as the data source; (ii) translation procedure namely Notes, Glosses; and (iii) literary translation. The first focus, previous researches discussed in order to show the position of this research compared to them. It is intended to show the novelty of this research.

The first previous research is a proceeding article which deals with the use of the novel *Tarian Bumi* '*Earth Dance*' as the data source. It focusses on additional information also but not in the form of footnotes or glossary or end notes and it is studied by the use of Molina and Albir's technique of translation namely amplification (Mahmud, Bayusena, et al., 2021). The second previous research with the same data source is a journal article. It discusses the translation of cultural words in the novel and it is studied by applying two theories not only one: translation strategies by Mona Baker and Newmark's translation procedures (Robingah & Ali, 2021). This previous research does not specify on the existence of footnotes in the source language text.

The third previous research is a journal article which deals with the use of the novel *Bekisar Merah* '*Red Bekisar'* as the data source. Unlike the two previous researches, this research focusses on translation and culture by applying Newmark's theory regarding translation and culture, so it can reveal the case of domestication in it (Astari, 2018). Meanwhile, the fourth previous research involving the same novel as the data source is a journal article which discusses the deforming tendencies by Bergman's in this novel; it is done by comparing the source language text and the target language text (Uktolseya, 2017). The fifth previous research using the same data source does not discuss the translation work in the target language text, it focusses on the analysis of the characters in the novel by using literary psychology and the study is related to literary education in senior high school (Vitiana, 2018).

The sixth previous research is a journal article involving the use of the novel *Maryam 'The Outcast'* as the data source which focusses on the quality of back translation using Bing Translator; the theory used is Koponen's Error Analysis (Vikhanisa, 2021). This previous research only uses the first and the second chapter of the novel. The seventh previous research still using the same data source is a journal article. Unlike the sixth previous research using Translation Studies for analysing the data, this seventh previous research uses Liberal Feminism approach (Sari, 2021). The eight previous research is also a journal article with some Okky's novels as the data source including *Maryam* 'The Outcast'; it discusses greetings and verbs used in honorific expressions found in the data source and by using translation techniques it is to reveal the effect of translation quality (Nuruz Zaman & Rudolf Nababan, 2018).

This research *Notes and Glosses in Literary Translation* talks about the translation of additional information given in the source language text as well as in the target language text. There are four translation procedures by Newmark which deal with the additional information: descriptive equivalent, expansion, paraphrase, and notes, addition, glosses (Mahmud, Zulkifli et al., 2019). The fourth translation procedure namely notes, addition, glosses is actually under one same classification yet it can work individually. This research focusses on this classification but excludes addition. Dealing with the additional information, there are various forms can be used: (i) within the text which is highly recommended as it does not distort the flow of the story, and it deals with Addition; (ii) notes given at the bottom of page; (iii) notes given at the end of a chapter; and (iv) notes or glossary at the end of book (Newmark, 1988). The term notes itself refers to additional information in translation. There are pros and cons about the use of notes as footnotes and as end-notes as well as glosses. Some scholars consider that these are nuisance as they distract the focus of the readers and they can distort the flow of the story. The use of notes as notes at the bottom of page in translating cultural words does not always guaranty the wholeness of the message in the TL (Nurviansyah, 2017). On the other hand, the use of notes as footnotes can be considered advantageous for the TT (target text) readers as they may get information as much as what the ST readers have (Ordudari, 2007). This present research agrees with the second opinion by Ordudari and this can be studied from results and discussion on the next part.

This research uses novels, one of literary works both as the source text and the target text as the data source which indicate that it deals with literary translation. Scholars say that translating literary works like novels is not as easy as translating other works as it deals with a number of complication including authorship as well as inter-lingual and intercultural inequality (Kazakova, 2015). Similarly, it is said that translating literary works like novels is more challenging than translating other works, like journals; translating literary works deals with the writing of an author which is subjective, the formality of a language used, and other detail things like the uniqueness of a certain culture, that the work becomes more challenging (Mahmud, Ampera, et al., 2021).

III. METHODOLOGY

The method used for this research is descriptive-qualitative method with Translation Studies as the approach for analysing the data. It is qualitative as it does not involve numbers but words; the data used cover phenomenon in the real world; it deals with the representation of information in figures and tables, and it deals with personal interpretation of the findings (Creswell, 2014). Qualitative research method covers any research whose results are captured in words, images, or nonnumeric symbols (George, 2008). It is descriptive as it leads to a description of the state of affairs as it exists at present (Kothari, 2004). This is what is performed in this research: words or terms given additional information become the object of this research. While the data source involves three novels: (i) *Tarian Bumi* written by Oka Rusmini, published first time in 2007, the second time in 2013, and the third time in 2017; it is translated into *Earth Dance* in 2011 by Rani Amboyo and Thomas M. Hunter; (ii) the second novel is *Bekisar Merah* written by Ahmad Tohari, published in 2011 and it is translated into *Red Bekisar* by Nurhayat Indriyatno Mohamed in 2014; and the third novel (iii) *Maryam* written by Okky Madasari, published the first time in 2009 and it is translated into *The Outcast* by Nurhayat Indriyatno Mohamed and Makna Sinatria in 2014.

The steps of carrying out the research are as follow stating in order:
   (1) Collecting data from the source text regarding additional information in notes at the bottom of page as footnotes, notes at the end of chapter, notes at the end of book as end-notes, and glossary at the end of book.
   (2) Collecting data from the target text regarding additional information in notes at the bottom of page, in notes at the end of chapter, notes at the end of book as end-notes, and glosses at the end of book either it is as equivalent of the same forms or it is a preference by the translator/s.
   (3) The data are then classified based on the forms of additional information: notes at the bottom of page, notes at the end of chapter, notes at the end of book, and glosses.
   (4) The data of additional information in both texts (source text and target text) are analysed based on the topic of information provided.
   (5) The topics of additional information in the source text are compared with the topics of additional information in the target text to reveal what additional information given in the target text as translators' preference.
   (6) The results of the analysis are described in a report into the form of journal article.

IV. RESULTS AND DISCUSSIONS

Results and Discussions are divided into the existence of additional information in each novel either as the source text or the target text. The number of forms of additional information is identified also based on its existence in each novel using translation procedure namely Notes, Addition, Glosses where Addition is excluded.

A. Notes at the Bottom of Page into Glosses

In the first novel, *Tarian Bumi* there are 15 data in notes at the bottom of page as footnotes which are translated into notes or glosses at the end of book in *Earth Dance*. However, there are 39 notes or glosses at the end of book. Out of 39 glosses, there are only 9 data having the same form of additional information or as equivalents. The rest of them, other 6 data are located within a text. It shows that 30 notes or glosses of additional information are translator's preference.

Table 1. The Equivalents of Notes at the Bottom of Page into Notes or Glosses at the End of Book

No.	Notes at the Bottom of Page in the Source Text	Notes or Glosses at the End of Book
1	*Luh*[1] [1]Panggilan untuk anak perempuan kebanyakan	*Luh* (B): "Girl", often used as **the first part of** the name of a commoner girl, **see also *Ni Luh***.
2	*Meme*[2] [2]Ibu	*Meme* (B): "Mother" **in common Balinese.**
3	*Ida Ayu*[4] [4]Nama depan anak perempuan kasta Brahmana, kasta tertinggi dalam struktur masyarakat Bali, biasanya disingkat Dayu. Untuk anak laki-laki Ida Bagus	*Ida Ayu* (A): A title used to indicate that a woman is a member of the *brahmana* caste-title group. See also the abbreviated form *Dayu*. ***Ayu* means "beautiful", while *Ida* is both the 3rd person pronoun and a status-title marker for members of the *brahmana* caste-title group, whether male or female.**
4	*Hyang Widi*[5] [5]Tuhan	*Hyang Widhi*: Common names for the supreme deity, **often used in expressions of wonder or surprise, roughly equivalent with "good lord".**
5	*Griya*[6] [6]Rumah tempat tinggal kasta Brahmana. Untuk kasta Ksatria rumahnya bernama puri.	*Griya* (A): The name given to *brahmana* households **in Bali. Like other traditional housholds of Bali, a *griya* usually contains of a number of pavilions grouped around a central courtyard. These pavilions have separate functions**

		and are marked for status according to their alignment with the 'sacred directions' of Bali. The household shrine, for example, is always in the auspicious, northeast corner of the household.
6	*Takir dan celemik*[7] [7]*Alat untuk pelengkap upacara*	*Celemik*: a triangular container made of folded palm leaf, **typically used for *banten jotan*, offerings of fresly cooked rice made to the chthonic spirits (*bhutakala*) before family members can take their first meal of the day.**
		Takir: A container for offering coffee or other liquids to the deities, **usually made of folded banana leaves, either young or dried.**
7	*Tugeg*[8] [8]*Tugeg singkatan dari Ratu Jegeg. Seorang yang kastanya lebih rendah akan memanggil anak perempuan Brahmana dengan panggilan Tugeg.*	*Tugeg* (A): An informal term of address used with girls from among the "upper three castes" (*triwangsa*). **Tu- is the abbreviated form of the high status term of address *Ratu*, while –*geg* is from *jegeg*, "beautiful". See also *Ratu*.**
8	*Jero*[11] [11]*Nama yang harus dipakai oleh seorang perempuan kebanyakan yang menikah dengan laki-laki bangsawan.*	*Jero*: the title taken by a common who marries into a priestly family. **Literally meaning "inside" the title involves the change to a higher status, but not access to a higher title, which can only pass down to the children of a hypergamous marriage.**
9	*Ratu*[14] [14]*Panggilan kehormatan untuk kalangan bangsawan*	*ratu* (A): "Lord" or "Lady", a term or address used to refer to or address persons of higher status, **particularly members of the two highest caste-title groups, the *brahmana* (priest), and the *satriya* ("higher nobility"; often shortened to *Tu*.**

From Table 1 it can be identified that there are only nine data of additional information in the form of notes at the bottom of page which are translated in the same form notes but no longer put at the bottom of page but at the end of book as glosses. The nine data in the form of glosses in the target text are the equivalents of the nine notes at the bottom of page in the source text. The nine data in table 1 involve three topics of information: (i) terms of address in Balinese culture from data number (1- 4) and data number (7-9); (ii) name of household in Balinese society involving the highest caste, *Brahmana* in data number (5)*;* (iii) data number (6) is related to the fittings used for offering or ceremony. In the target text the two fittings which are made into one additional information in the source text are each given additional information in detail. All data in table 1 involve more additional information indicated in bold. This proves that additional information in notes or glosses at the end of book provide benefit to the target text readers even more than what received by source text readers. The knowledge about the words or terms footnoted in the source text become more detail and complete in the target text.

Table 2. Notes or Glosses at the End of Book in the Target Text only.

No.	Notes or Glosses at the End of Book	Topic of Additional Information
1-2	*Canang:* A basic everyday offering presented to the gods and ancestors; a round or square tray of plaited coconut leaf containing flowers, fragrance, and a small betel quid.	Names of Offering
	Daksina	
3-4	*Arak:* A strong liquor made by distilling *tuak*, a whitish wine made from the sap of the sugar palm tree; equivalent to "toddy" of South India and Sri Lanka	Names of Beverage
	Tuak	
5	*Jaja Uli:* A very common form of rice cake made by steaming rice flour and grated coconut, pounding this mixture in a mortar and pestle, fashioning into a cylindrical tube and then slicing pieces from the tube for use in either "soft" or deep-fried form. *Jaja uli* are an important ingredient of many of the larger offerings prepared for temple festival (*odalan*), life cycle ceremonies (*manusa yadnya*) and other important ritual occasions.	Name of Food Used for One of Important Offerings in Balinese Culture

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6-7	*Triwangsa:* Literally meaning "the three nobilities", the term stands for the title groups that claim a special status higher than that of the commoner majority of the population. Based on the idea of the "three upper castes" of India (merchants, warrior-administrators and priests), the *triwangsa* of Bali includes caste-titles groups like Gusti, Dewa, Anak Agung, Cokorda, and Ida Bagus or Ida Ayu.	Names of Caste in Balinese Belief
	Brahmana	
8-11	*Balian*: A traditional healer of Bali; there are a number of specialist forms o*f balian,* including *balian katakson,* healers who serve as spirit mediums for ancestors or divine spirits*, balian uut,* whose works involves deep tissue massage and resetting dislocated joints, and *balian usadha,* who work from traditional palm-leaf manuscripts recording medical lore of the past	Names of Professions in Balinese Culture and Society
	Pragina; Lurah; Pemangku	
12-16	*Kain:* A one-meter length of cloth typically used as a lower skirt by both males and females as part of the traditional clothing (*pakaian adat*) worn on all ritual occasions. It is tied differently for men and women, and can in this form also be called a *sarong* or *kamen.*	Part of Traditional Outfit Worn by Balinese People in Ceremonies
	Selendang; Konde; Gelung; Kebaya	
17-19	*Legong Kraton:* A form of dance considered the epitome of classical Balinese dance forms for women. Originally sponsored by the courts *(kraton, puri),* its angular postures and sharp movements are said to be based on the aesthetics of the shadow puppet heatre. In pre-modern Bali this dance was performed only by younger girls whose bodies were thought to best reflect the characteristics of shadow play characters.	Names of Balinese Dances
	Jogeg, Jogeg Bumbung	
20-21	*Patiwangi:* A ceremony performed to remove the high status of a woman, typically performed if the woman is from a priestly household and wishes to marry a man of commoner status. The literal meaning of the term is "kill fragrance".	Ceremonies in Balinese Culture
	Menek Kelih	
22-25	*Salah pati*: to die in improper death; a murder, suicide or otherwise violent demise	Others
	Kakawin; Kamsan; Lontar	

From Table 2 it can be studied that there are nine topics more of additional information given in notes or glosses at the end of book in target text as the translator's preference. It can be identified that from the first novel and its translation, there are 12 topics of additional information in the forms of notes at the bottom of page and notes or glosses at the end of book. Apart from the three topics discussed before, the rest of them contains nine topics of additional information: (i) names of offering in Balinese culture; (ii) names of beverage popular among Balinese people; (iii) name of food mostly used in one of important offerings and ceremonies in Balinese culture; (iv) names of caste in Balinese society; (v) names of professions in Balinese culture and society; (vi) parts of traditional outfit worn by Balinese people in ceremonies; (vii) names of Balinese dances; (viii) ceremonies in Balinese culture; and (ix) other terms or names; a condition where a person die not in natural ways like being murdered, committing suicide in data number (9). Mostly each topic of additional information is represented by two data at least unless data number (3) regarding name of food as the main food used for important ceremonies in Bali, there is only one datum.

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B. Specific Words or Terms in Text into Notes at the End of Book as End-Notes

Additional information in the form of notes in any location; the bottom of page, the end of chapter, the end of book cannot be found in the source text of the second novel *Bekisar Merah 'Red Bekisar'*. It can be identified from the source text that the story involves not only very specific words or terms related to ways of life of people in a remote village near Banyumas, Central Java but also related to specific terms of a job as a tapper, *nira* tapper. This must be a very challenging work for the translator, literary translator, as she has to identify herself which words or terms need to be end-noted in the target source. The translator just uses one form of additional information, notes at the end of book; in the translation procedure is known as End-Notes. The translation of the very specific terms or words which needs to be end-noted is made into chapters similarly to the organization of writing in the source text, using chapters. What terms or specific words put as end-notes absolutely are up to the translator. Although she does not give information on the page number of the words or terms end-noted, she makes them easy by putting them under the order of chapter; chapter 1, chapter 2, until chapter 9. The number of words or terms given additional information at the end of book from each chapter is different. Table 3 below shows the quantity of data end-noted taken from chapter 1 to chapter 9.

Table 3.

Chapter Number	Number of Data of Words or Terms End-Noted
1	12
2	5
3	6
4	2
5	15
6	1
7	6
8	6
9	4

Based on the data or words or terms taken to be provided with additional information in the form of notes at the end of book namely end-notes, there are 57 data found. They are all under the translator's preference and they cover 11 topics contained in the additional information: (i) names or terms related to plants; (ii) terms related to a *nira* tapper; (iii) words or terms related to Islam; (iv) terms of address; (v) terms related to arts either traditional or popular including musical instruments; (vi) names of food; (vii) animals; (viii) terms related to outfit of male and female; (ix) names of places; (x) philosophical expressions; (xi) others.

Table 4. Specific Words or Terms into Notes at the End of Book; End-Notes

No	Source Language Text	Target Language Text (Notes: End Notes)
1-10	Jambe rowe	*Jambe rowe: Areca catechu,* also known as Indian nut, Pinang palm, and betel tree, its fruit is often chewed with betel leaves.
	Batang Sengon, Pandan, Pohon Salak, Puyengan, Logondang, Oman, Pohon Albasia, Pohon Jambu, Soga	
11-12	Pongkor	*Pongkor:* Small pail made of bamboo section with looped handle, used to collect sap from flowers at the top of coconut palms.
	Nira	
13-21	Surau	*Surau:* A privately owned place of worship for Muslims.
	asar, slawatan, sujud, wali, lebaran, iman, suluk sisirangan, "Khasbunallah wanikmal wakil"	
22-23	Kebaya	*Kebaya:*Traditional combination blouse and dress worn by Indonesian women
	Peci	
24-28	Pak	*Pak:* Respectful term of address for an older man, meaning "father".
	Mbok, Ibu, Mas, Kang	
29-36	Dhangdanggula	*Dhangdanggula:* Poetic verse form of ten-line stanzas :

		each line has a predetermined number of syllabus and ends in a vowel.
	Sinom, sepasang mata bola, wayang, wayang orang, gambang, serunai, …Rama setelah kehilangan Sinta..	
37-38	*Ruweng ireng digadhekna, wis kadhung meteng dikapakna*	*… Ruweng ireng digadhekna, wis kadhung meteng dikapakna:* Literal translation is "When you've pawned your black earrings, what can you do when she's pregnant?"
	Sakmadya	
39-41	Bekisar	*Bekisar:* A fine crossbreed between jungle fowl and domestic chicken that often adorns the houses of wealthy.
	Gurami, tokek	
42-49	*Ayam kalasan*	*Ayam kalasan:* Chicken boiled in shallots, garlic, palm sugar, and coconut, and fried.
	Rendang Padang, rujak, gado-gado, sayur bening, sambal terasi, laksa, Teppanyaki	
50-52	Irian Jaya	Irian Jaya: Indonesian province covering the western peninsula of New Guinea island, its name changed to Papua in 2007.
	Pasar Rumput, Kalimantan	
53-57	Kerok	*Kerok:* Indonesian cold remedy where Tiger Balm or eucalyptus oil is rubbed along the muscle lines on the back, neck, and chest, and a coin is used to scrape the skin along the lines
	Keris, KTP, Kejawen, …gaya Batak tersembunyi,	

All data in the target text as seen in Table 4 are words or terms with additional information in the form of notes at the end of book namely End-Notes. Data number (1 -10) are related to plants and the additional information coming with the words or terms mostly started with their equivalents in Latin and followed with other information about their popular terms most probably recognized by target text readers. The quantity of data relating to plants is the highest compared to others. Data number (11-12) are related to the work of a *nira* tapper; the word *nira* itself as the object of the tapping and the equipment used to tap *nira* called *pongkor*. The additional information following the two terms is related to two things: (i) the performance of *nira*; liquid coming from the flowers of coconut palm; and the performance of the equipment called *pongkor*; small pail made of bamboo section with looped handle, and (ii) their functions: to made into coconut sugar and to collect *nira*.

The next data number (13-21) are words or terms related to Islam and the additional information following the terms giving the details of what the words or terms refer to like *surau*, a place for worship privately owned, *sujud*, a position in prayer, *asar*, prayer time. These words or terms may be familiar to source text readers but not to target text readers, therefore the translator chooses those terms to be end-noted. This is similar to data number (22-23) which deal with terms related to outfit worn by male, *peci*, and *kebaya*, worn by female. The additional information added to the terms are about how the outfit look like and what function they are worn for. The next data number (24-28) are words or terms of address in Javanese culture, like *Mbok* for mother, Mas or *Kangmas* for elder brother. As in data number (29-36) are terms related to arts either traditional, like *sinom* and *dhangdanggula* poetic verses or popular, like a song with the title *Sepasang Mata Bola*, including musical instruments, like *gambang*, a wooden musical instrument.

Unlike previous data, data number (37-38) are not about words but more to expressions, philosophical expression in Javanese culture, it is an implicit teaching. The rest data number (39-52) are names, of animal, such as *bekisar* to refer to a kind of chicken mostly owned by rich people; names of food, such as *sambal terasi*, a kind of chili sauce mixed with shrimp paste; there is also *rujak*, and the additional information following the name of the food is fruit salad made with palm sugar, tamarind juice, and chilies, it is a traditional food belongs to all cultures in Indonesia; names of places such as Pasar Rumput, a name of traditional market located in Jakarta. The final topic coming with the words or terms end-noted is called others as it refers to various things, such as *keris* 'kris', a traditional dagger with wavy blade; there is also *kejawen*, the term refers to Javanese religious tradition that combines the beliefs and practices of Islam, animism, Buddhism, and Sufism. All words or terms in this table are left uninformed

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in the source text. Not only the readers of target text will face a problem if there is no additional information but also the readers of the source text will not be familiar with some specific terms. This is the situation explained in the previous part of this research regarding the challenging of translating literary works like novel.

C. Notes at the Bottom of Page into Notes at the Bottom of Page

Terms or words followed by additional information are possibly be given in the same form such as at the bottom of page as footnotes in the source text and as notes at the bottom of page in the target text. The last data source is a novel entitled *Maryam* 'The Outcast' where we can find notes at the bottom of page in the source text and having the same form of additional information in the target text, notes at the bottom of page in the target text. There are 18 data followed by additional information in the form of notes at the bottom of page namely footnotes in the source text yet there are 16 data followed by additional information in the form of notes at the bottom of page as the equivalents of footnotes in the source text. The two others, *tiang* 'saya' and *sai* 'siapa' are not translated into the same form. Those two are put within the text. However, the translators add the notes at the bottom of page in the target text with four data more of additional information and they are *imam*, 'spiritual leader'; *dai*, 'religious teacher'; *khatib*, 'man who gives the sermon during prayers the mark of having bowed his head to the ground countless times. That mark convinced people that he was an imam and a *khati'b; mushola*, 'prayer house'.

Table 5. The Equivalents of Notes at the Bottom of Page into Notes at the Bottom of Page

No	Notes at the Bottom of Page (Footnotes)	Notes at the Bottom of Page
1	*Berugak*[2] [2]Gazebo khas Lombok. Lazim dimiliki setiap rumah di Lombok, dibangun di depan rumah.	[2]A type of gazebo unique to Lombok, commonly built in the front yard
2	*Tuan Guru*[4] [4]Gelar/sebutan bagi orang-orang yang menguasai ilmu agama dan menjadi pemuka agama, sama seperti sebutan kiai.	[3]Title given to one with high degree of religious knowledge; a religious leader, similar to a *kiai.*
3	*Moyo*[5] [5]Pulau di Sumbawa yang terkenal keindahannya, sebagain besar pengunjungnya wisatawan asing.	[1]An Island in Sumbawa which is famous for its beauty, most of the visitors are foreign tourists.
4	*Pelecing*[6] [6]Masakan khas Lombok, berupa kangkung dan sambal, disajikan bersama ayam bakar yang dikenal sebagai ayam taliwang.	[2]Traditional food from Lombok. *Kangkong* and sambal, served with grilled chicken which is known as *ayam taliwang*.
5	*Ite*[7] [7]Kami	[1]We
6	*Iye*[8] [8]Dia	[2]He
7	*Ndeq*[9] [9]Tidak	[3]No
8	*Antih*[10] [10]tunggu	[4]Wait a minute
9	*Ampure*[11] [11]Maaf	[5]I am sorry.
10	*Uwes*[12] [12]Sudah	[6]Fine/Alright
11	*Sai aran side?*[13] [13]Namamu siapa?	[7]What is your name?
12	*Berembe kabar*[14] [14]Apa kabar?	[12]How are you? [9]How are you?
13	*Solah*[15] [15]Baik	[9]I am fine
14	*Merariq*[16] [16]Kebiasaan turun temurun orang Sasak untuk melarikan gadis yang ingin	[10]**Traditional** Hereditary customs of Sasak man to elope with the girl he **wanted to marry**. By "eloping", the girl's family will most likely marry their daughter to the man

		dinikahinya. Dengan "pelarian diri" ini, keluarga si gadis kemungkinan besar akan mau menikahkan anaknya dengan pemuda yang melarikannya. Anak gadis yang sudah dibawa lari dan tidak dinikahkan besar kemungkinan tidak akan menikah **seumur hidupnya** karena tidak ada laki-laki yang mau menikahinya.	who elopes with her. The girl who is taken away and is not married off most likely will **never** be able to get married because no man will want to marry her.
15		*Sai*[17] [17]Siapa	[11]Who is she?
16		*Nyale*[18] [18]Upacara di pantai selatan Lombok yang lahir dari legenda Putri Mandalika. Digelar setahun sekali, biasanya pada bulan Februari atau Maret. **Saat itu** cacing laut muncul di permukaan dan **masyarakat** memburunya.	[13]A ritual held on a beach in the south of Lombok, derived from the legend of Princess Mandalika. It is held annually, usually in February or March. Sea worms came to the surface and **the villagers** hunt them.

Unlike previous data in previous tables, Table 5 consists of data regarding words or terms mostly about daily conversation in Lombok language, for example, *sai aran side*? 'what is your name', *berembe* kabar? 'how are you?'; including its pronouns: *iye* 'dia', *ite* 'kami', then followed by specific food of Lombok, *pelecing* 'traditional food, sautéed kangkong or water spinach, and this sautéed water spinach is served together with *ayam taliwang* 'a typical grill chicken from Lombok'; term of address mostly related to Islam like *dai* 'religious teacher'; then there is also traditional hereditary customs: *merariq*; *nyale*, a yearly ritual; then there is the term *beregak* 'a part of building specifically put in the front yard as gazebo in houses in Lombok'; and the last one is *moyo* 'a very famous beautiful island also in Lombok'. The equivalents in the target text regarding the additional information do not undergo major changes or shifts in style so it is almost translated literally expect for daily conversation but not all. In some other novels, the form of additional information in notes at the bottom of page is preceded by the term of word footnoted as a transference or borrowing. In this third novel of this research, the words or terms are left within the text with superscript number showing the order of its existence in the novel then the additional information is put at the bottom of page.

V. CONCLUSIONS

Based on the research questions, it can be concluded that

(1) the forms of additional information found in the data source are (a) notes at the bottom of page found in the source text as well as in the target text; (b) notes at the end of book as glosses only found in the target text; (c) notes at the end of book as end-notes only found in the target text. The form of additional information as notes at the end of chapter is not found in the three novels either the source texts or the target texts.

(2) The topics reflected from the words or terms footnoted, end-noted, or glossed mostly cover (a) terms of address found in the three novels both in the source texts and the target texts; (b) traditional food from each culture set in the novels, Balinese, Lombok, Javanese and this is also found in the source texts as well as in the target text.

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