

BORROWING TECHNIQUE IN THE TRANSLATION OF INCANTATION TEXTS OF SEA OFFERINGS

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ABSTRACT

This study aims to investigate the use of borrowing translation technique of which is one of the eighteen translation techniques put forward by (Molina & Albir, 2002). This study uses qualitative descriptive approach. The data of the research consists of four incantation texts with 82 clauses in Malay in total as the source text which are translated into English as the target text. This study involved five lecturer translators in translating incantation text of sea offerings. Results revealed that borrowing translation technique is dominantly applied in the process of translating incantation texts of sea offerings (jamuan laut) by five translators from Malay into English. In detail, the results discovered that borrowing technique was used in translating 15 clauses by the first translator, 17 clauses by the second translator, 4 clauses by the third translator, 5 clauses by the fourth translator, and 4 clauses by the fifth translator. It is concluded that the use of borrowing technique may not be appropriate in some cases which in the end leads the reader to not understand the real meaning in the original text. Some cultural phrases instead should have been translated using description or adaptation technique in accordance with Molina and Albir proposed translation technique. By applying different translation techniques, some expressions will have their faithfulness to the original texts and the messages are conveyed successfully.

Keywords: Translation Technique, Cultural Texts Translation, Malay Oral Tradition.

INTRODUCTION:

Translation is an effort to reveal the message contained in a text of a certain language or named as the source text into another language or named as the target text. Nida and Taber (1969:22) describe translation as a process of communication. Translators' role stand in between two different languages in which they act as the recipient of source language and subsequently act as the communicator in the target language.

As translation is not merely a process of transferring meaning, translators therefore should take into account a number of important aspects including those related to the target language culture and the choice of proper translation techniques. According to (Molina & Albir, 2002), technique is the results thus obtained which can be laid as the foundation of classifying different types of translation solutions. They define translation techniques as procedures in analyzing and categorizing how translation equivalent works; whereby the translation techniques have five fundamental characteristics, namely: (1) have an impact on the translation results (2) are classified by comparing with the original text (3) have an impact on the micro unit of text, (4) are discursive and contextual in nature and (5) are functional.

Translation scholars use different terms to solve this problem and not only do they refer to different terms, but also conceptual level (Molina & Albir, 2002). (Newmark, 1988) and (Machali, 2000) use the term 'translation procedure', while (Baker, 1992) uses the term 'strategy' to explain similar concept. In contrast to the above opinion, (Molina & Albir, 2002) classify the strategies and techniques of translation based on the perspective of translation process or translation product. The strategy is a procedure (consciously or unconsciously, verbally or non-verbally) used by translators to solve the problems encountered during the process of translation with the specific intention crossing one's mind (Albir dalam Molina & Albir, 2002). While the technique of translation is the result of choices made by the translator or the realization of strategy in solving problems at micro level which is evaluated by comparing the results of the translation with the original text.

The understanding of a text cannot be separated from its existence in the specific socio-cultural and temporal environment because a text is created in an environment of discourse practices in social and cultural life of every human being (Fairclough, 1995). Ancient text describes the aspects of tradition, norms, customs and others, as for example is incantation. Incantation is defined as 'word order with poetic element' (such as rhyme and rhythm) which are considered to contain magical powers, usually uttered by a shaman, or a diviner to fight against other supernatural powers (Kamus Besar Bahasa Indonesia, 2007). In the old Malay literature, other terms are used to denote incantation, such as spell (*jampi*), cuss (*serapah*), *tawar*, blurted (*sembur*), magic formula (*cuca*), *puja*, utter a shour (*seru*) and talisman (*tangkal*). Incantation is one of the oral literature discourses that is as popular as pantoum and poems among Malay community. Incantation is considered by its community believers as a means to overcoming limitations and as a means to fulfilling various needs of the society.

The majority of Malay community of East Sumatra lives on the amount of fish they capture and the fishermen believe that the entire ocean is controlled by the power of spirits, genies and evils. For that reason, people need to give sea offerings with the hope that the ruler of seas or the spirits are not mad at them so that they get abundant fish on the blessings of God. From the interviews conducted with the locals, it was discovered that the intention behind uttering incantations of sea offerings are threefold. Firstly, it is aimed as prayers to the Lord for Him to protect the fishermen during fishing in the seas. Secondly, it is aimed at keeping the area away from disease outbreaks, and thirdly maintaining moral responsibility for the sustainability of Malay community customs and traditions. This incantation is deemed very exclusive in terms of its usage as it is forbidden to be uttered at will, since the uttering is highly considered sacred. This incantation is commonly created by a shaman, or a diviner.

As the world changes and develops rapidly in this era of globalization along with the rapid changes in economic, social and cultural aspects, Serdang Bedagai Malay community consistently show strong knowledge of their own local wisdom in an attempt to maintain identity, social, environmental, and cultural preservation. They believe that by preserving local wisdom, the legacies of forest, land, river, sea and culture of the Malay community are maintained in line with the present context. Sea offering incantations of Malay community can be used as one of the local culture wisdoms of its people with the responsibility of preserving and integrating them into the local culture as a whole.

This study addresses the application of borrowing translation technique during the process of translating incantation texts as the source language. The translation of incantation text as cultural texts often poses a problem when the cultural concept of the source language is not transferred into the target language successfully as indicated by the absence of appropriate equivalents. This is in line with Newmark's opinion (1988:94) which states that "*frequently where there is cultural focus, there is a translation problem due to the cultural gap or distance between the source and target language*". He argues that that due to cultural differences between the

source language and the target language, a translator generally encounters difficulties when attempting to translate a cultural bound text. This difference puts the translator in a difficult situation. On one hand, a translator should be able to transfer the source text messages into the target language accurately, on the other hand, a translator is required to find the equivalent that does not even exist in the target language in which s/he needs to be creative.

LITERATURE REVIEW:

The theory of translation has provided guidance to address the problems of translation. However, as a general guideline, the theory of translation cannot always be practically applied to solve the problem of untranslatability arising in certain interlingual communication. In fact, a certain common equivalent to a phrase in the source language is accepted and assumed to be true and appropriate by the readers of the target language text. But if it goes through in depth analysis, the equivalent is not necessarily one hundred percent accurate. The word “*breakfast*” in English, for example, paired with “*sarapan*” in the Indonesian language (Shadily & Echols, 2002). Matching this is commonly used and assumed to be true. However, if the semantic features of the two words are shown to the surface, we realized that the concepts contained differ from each other. Similarly, the word “*farmer*” in English is synonymous to “*petani*” in Indonesian (Shadily & Echols, 2002). From native English speakers’ point of view, a farmer is depicted as the rich since the majority of farmers, in western countries such as the US, commonly have hundreds or even thousands of hectares of farmland. On the contrary, from the native Indonesian point of view, farmers are generally included in the category of the middle class society or the non haves since they only make living when the crops are harvested in an unknown basis depending on the weather. These cultural differences are what makes rendering source language culture into target language culture is undeniably hard at times.

Translation is the process of rendering messages implicit in the source language to the target language explicitly. The practical purpose of transferring the message is to help the target reader in understanding the messages in the source language as intended by the original author of the source language. This transferring task places translators at a crucial position in disseminating knowledge, science and technology. If knowledge and technology is interpreted as part of the culture, translator indirectly participates in the process of cultural transfer.

Text translation is basically translating culture because A language is essentially a product of the culture itself. As part of a culture, language translation by any means cannot avoid the influence of the two cultures from the two concerned languages that are the source text culture and the target text culture. (Nida & Charles, 1969) argued that cultural factors might become obstacles in translation. Culture is a way of life which is manifested in the form of behavior, and the results are seen as a material (artifacts) obtained through a process of habituation and learning in a community and passed on from generation to generation. Culture is unique to a particular community and its mastery does not have to be instinctive such as walking or sleeping, but through a process of habituation and learning from generation to generation. According to (Koentjaraningrat, 1989) the culture itself is an ideal manifestation in the form of abstract and intangible in the human mind in the forms of ideas, norms, beliefs and so forth. Based on these definitions, it can be concluded that culture is a complex wholeness, in which there exists knowledge, beliefs, arts, morals, laws, customs and other capabilities someone has as a member of society.

As culture is special in nature in a society, then there are no two similar cultures exist between societies. In the meantime, the anthropologists have made consensus that the culture viewed from its manifestations in the form of behavior features seven elements of culture. These seven elements are believed to be present in each and everyone’s culture, namely: the social organization, livelihood systems (develops into economy), knowledge systems (develops into a science), technology, religion (religion and belief in mysteries), arts, and languages (Hoed, 2006). Besides, as a result of human behavior, the behaviors of human cultures produce different forms of material culture.

A text is undoubtedly one of language manifestations which therefore fall under one of the seven cultural elements above-mentioned. However, a text can possibly address some parts or all cultural elements and artifacts (Hoed, 2006). Cultural elements and artifacts addressed in a source text is oftentimes difficult to find their target text equivalents. Here lie problems in translating cultural elements contained in a source text and a target text.

Within the scope of translation studies, culture has a very broad definition and occupies all aspects of human life that are affected by the social conditions (Snell-Hornby, 1995). This concept of culture is defined by the (Goodenough, 1964), Gohring in (Snell-Hornby, 1995), and Newmark (1988) as follows:

“As I see it, a society’s culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By this definition, we should note that culture is not a material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them. As such, the things people say and do, their social arrangements and events, are products or by-products of their culture as they apply it to the task of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material presentations.” (Goodenough, p. 36).

“Culture is everything one needs to know, master and feel in order to judge where people’s behavior conforms to or deviates from what is expected from them in their social roles, and in order to make one’s own behavior conform to the expectations of the society concerned – unless one is prepared to take the consequences of deviant behavior.” (Gohring in Snell-Hornby, p. 40).

“... the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expressions thus acknowledging that each language group has its own culturally specific features (Newmark, p. 94).”

From these definitions, four main ideas can be constructed. Firstly, culture is the totality of knowledge, control and perception. Secondly, culture has close relationship with behaviors (actions) and events or activities. Thirdly, culture depends on expectations and norms prevailing in society. Fourthly, our knowledge, mastery, perception, behavior towards something manifested through language. Therefore, language and culture as well as language and behavior have vital relationship.

In the meantime, language is an expression of culture and the selves of its speakers who interpret the world through language. The idea of language as culture, and culture is manifested through linguistic behavior can also be applied and associated to the field of translation studies. Translation is also an act of interlingual communication in which its manifestation is strongly influenced by the culture of language users. This is as implied by (House, 2002) who states that a person does not translate the language but the culture itself and in translation we transfer the culture not the language itself. His opinion is in line with (Nord, 1997) view that culture is a translation unit, not a word, phrase, clause, sentence, paragraph or text.

The dependance nature of culture on the expectations and norms prevailing in a society, as well as differences of the source language text culture from that of the target language culture make translation of the text a difficult task to do. With regard to that, Nida and Taber (1969) put forth:

.....translators are permanently faced with the problems of how to treat the cultural aspects implicit in a source text (SL) and finding the most appropriate technique of successfully conveying these aspects in the target language (TL) (p. 130).

The same notion is expressed by (Dollerup & Lindegaard, 1993) as follows:

“Translators should strive to transmit an image of the source culture to the target receptors that corresponds to the image the target culture would claim for itself (p.72).”

Translation technique is translators’ approach specifically applicable in the translation of individual expression in *source text*, such as words, grammatical constructions, idioms and others. In contrast to the translation method or ideology which is of a global approach applied to the text as a whole, translation techniques are used for sentences and smaller units of language in a text (Newmark, 1988: 81). Translation techniques are applied to implement the methods given in the equivalent formulae for the purpose of transferring meaning elements of the source text to the target text.

(Molina & Albir, 2002) use the term 'translation technique' and ensure the techniques used are both functional and dynamic in terms of: (1) the text genres (letter of complaint, contracts, tourist brochures, etc.), (2) translation types (technical, literature, etc.), (3) translation modes (written translation, sight translation, consecutive interpreting, etc.); (4) the purpose and characteristics of translation, and (5) the methods chosen (interpretative-

communicative, etc.). Translation technique is used as a means to analyze and classify the equivalence of translation.

Translation technique is a method, expertise or practical arts applied to a particular task (Machali, 2000). There are numerous translation techniques put forward by translation experts or scholars, which tend to overlap between the techniques as proposed by one scholar to another. The technique is principally the same but under different terms. On one hand, this notion is positive in terms of diversity, but on the other hand, the translators will find it difficult to determine the terms of a particular technique.

Ideally speaking, translators are those who acquire both languages in which he/she mediates. He/she will not force the rules of the source language to work in the target language with the aim that the translation can be easily understood by the target readers. Meanwhile, the techniques related to text are the alternatives opted by a translator because of the distance between the text and the target readers, thereby he/she must opt a specific translation technique in order for the reader to understand the target text. The followings are the concepts of borrowing translation techniques as put forward by (Vinay & Jean, 1958/2000) and (Molina & Albir, 2002) as a reference since their conceptual framework and the mapping are clear and functional.

Translation Techniques proposed by Vinay and Darbelnet (2000):

Vinay and Darbenet work (2000) is the first work which classified the translation techniques, but instead of using the term ‘technique’ they rather use the term ‘procedure’ for the concept. The direct translation techniques put forward by Vinay and Darbenet are as follows:

1. Borrowing is a translation technique that borrows a word directly from the source language. The example of this technique is the word “film” in the English is also transferred into “film” in Indonesian.
2. Calque is a technique of translating words or phrases directly and literally from the *source text* to the target text and normally occurred at the phrase level. The example of this technique is the phrase “vice president” in English which is translated as “*wakil president*” in Indonesian.
3. Literal translation is a word-for-word translation technique that normally occurs at the clause level. The example of this technique is the clause “I have a car” which is translated as “aku punya sebuah mobil” in Indonesian.

Translation Techniques proposed by Molina & Albir (2002):

(Molina & Albir, 2002) proposes eighteen translation techniques. Since the focus of current study is to investigate the use of borrowing translation technique only, then it’s worthy narrowing down the explanation on borrowing techniques. Borrowing technique as proposed by (Molina & Albir, 2002) is defined as a translation technique which is done by borrowing words or phrases in the source language to be placed in the target language without changing in lexis and structures. The borrowing techniques are divided into two types: pure borrowing that is without any adjustment and naturalized borrowing that is made to fit the spelling rules in the target language., i.e., an adjustment on the spelling or pronunciation. An official dictionary of the target *text* might serve as a reference of whether the word or phrase is borrowed or not. Below are the examples of the translation of this technique:

Example 1.

Source text in English : Tape Recorder, Television

Target text in Indonesian: Tape Recorder (pure borrowing), *Televisi* (naturalized borrowing).

Example 2.

Source text in English : excrete

Target text in Indonesian : *mengekskresikan* (naturalized borrowing).

This is in line with the notion proposed by (Hoed, 2006) in which he states that borrowing technique is a technique in which the equivalent of the source text is not given.

RESEARCH METHOD:

Data Source:

The texts are collected from native Malay locals in Serdang Bedagai, North Sumatra, Indonesia. The incantation expressions of which they usually utter during sea offerings ceremonies are taken down as the source of data. There are four incantation texts in total with which the first incantation consists of 27 expressions, the second incantation consists of 26 expressions, the third incantation consists of 13 expressions, and the fourth incantation consists of 16 expressions.

Research Subjects:

Five translators were involved in this study to translate the Malay incantation texts into English version. Two of the participants are native Malay, the other two are non native-Malay and the other one is an English native speaker.

DATA ANALYSIS:

In analyzing the data, (Miles & Huberman, 2014) interactive analysis is adopted. The analysis was conducted through three components, namely: 1) data reduction, 2) data display, and 3) drawing conclusions and verification.

DATA COLLECTION PROCEDURES:

This research uses descriptive qualitative approach. In this study, the researcher developed three triangulation techniques, namely: 1) triangulation of data sources, 2) methodological triangulation (how the data were collected), and 3) triangulation of theory.

FINDINGS AND DISCUSSION:

The overall data are 82 clauses or expressions in total. Below is a table of data tabulation in which the technique of borrowing is found in translating the incantation text of sea offerings by the five translators.

Table 1: Data Tabulation of Borrowing Technique

Transl ation Techni que	Translator 1				Translator 2				Translator 3				Translator 4				Translator 5			
	Incantation '1	Incantation '2	Incantation '3	Incantation '4	Incantation '1	Incantation '2	Incantation '3	Incantation '4	Incantation '1	Incantation '2	Incantation '3	Incantation '4	Incantation '1	Incantation '2	Incantation '3	Incantation '4	Incantation '1	Incantation '2	Incantation '3	Incantation '4
Borro wing	10	1	1	3	6	5	3	3	4				3	1	1					4

The above-table shows that the the first and the second translator use the technique of borrowing on all four incantation texts. This shows that both translators use the borrowing technique quite considerably significant. This is an attempt to maintain the originality of the source text without distorting the meaning. Shown below are the examples of the data translated using borrowing technique:

INCANTATION ONE:

The clauses that belong to pure borrowing technique is as follows:

Translator	Data No.	Expressions
Translator 1 Translator 2 Translator 4	01	Source text : Assalamualaikum alaikum mussalam Target Text : <i>Assalamualaikum alaikum mussalam</i>
Translator 2 Translator 3	02	Source text : Hai, Syaidina Alam Target Text : Hi, <i>Syaidina Alam</i>
Translator 1	04	Source text : Akulah <i>bomah</i> yang asal <i>Bomah</i> yang usul <i>Bomah</i> yang tidak ditiru <i>Bomah</i> yang turun temurun Target Text : I'm the original <i>bomah</i> The original <i>bomah</i> Not imitated <i>bomah</i> Hereditary <i>bomah</i>

Translator 3	14	Source text : Bukan aku melepas bala <i>mustaka</i> Jin Taru melepas bala <i>mustaka</i> Target text : I don't release disaster <i>mustaka</i> but genie Taru releases <i>it</i>
Translator 1 Translator 2 Translator 3 Translator 5	17	Source text : Aku melepas <i>kweng keneng</i> Target text : I only cause <i>kweng keneng</i> I took off <i>kweng keneng</i> I release <i>kweng keneng</i> I take off <i>kweng keneng</i>
Translator 1 Translator 2	18	Source text : <i>Lara Badi Bala Mustaka</i> Target text : <i>Lara Badi Bala Mustaka</i>
Translator 3	22	Source text : Aku lepas sekali dengan <i>lekar, sudip, sendok</i> Target text: I'm releasing once with <i>lectern, sudip, spoon</i>
Translator 1	25	Source text : Dengan <i>sa</i> tiga lima tujuh Target text : With <i>saa</i> three five seven

The translation of the first incantation above, the expressions of '*Assalamualaikum salam alaikum, Syaidina Alam, bomah, mustaka, Kweng Keneng, lara badi bala mustaka, lectern, sudip* and *spoon* are translated by pure borrowing techniques from their source texts. In general, the translators stated that this was done to avoid serious mistakes in translation. A phrase such as '*assalamualaikum alaikum salam*' as an expression in an Islamic custom in greeting someone is commonly known and understood by most people. The cultural concept contained therein has been known or naturally come from the source text leaving the translated version as it is. In the meantime, the cultural terms such as '*bomah, kweng keneng, lara badi bala mustaka*' are extremely difficult to translate considering the fact that the culture of the expressions are rooted to the Malay Serdang-Bedagai natives which have implicit meanings.

Incantation Two:

Pure borrowing technique also seems to be used by the translators in the second incantation texts. In this ceremony, the diviner brings the sea offerings to be given to the ruler of the sea by uttering *nenek air jembalang air*, which was translated by the translator 2 with the same expression as the original text as follows:

Translator	Data	Expressions
Translator 2	12	Source text : <i>Nenek air jembalang air</i> Target text : <i>Nenek air jembalang air</i>

The second translator did not translate the expression leaving the meaning unsuccessfully delivered to the target readers. The word *nenek* in the source text has a common equivalent in English, therefore the researcher finds it imperative that this word needs to be translated by the translator.

Incantation Three:

In the third incantation that is at the time of throwing the herbs to eight wind directions and waving a white cloth (*turban*) to the middle of the sea which the diviner names it as *Tasek Peuh Jenggi*. This expression which is a place name where the herbs are thrown away is then translated by a second translator by adopting the same expression as follows:

Translator	Data	Expression
Translator 2	5	Source text : Sampai pusat <i>Tasek Peuh Jenggi</i> Target text : To the center of <i>Tasek Peuh Jenggi</i>

The second translator whose mother tongue is Mandailing (A Northern Sumatran Suburd) has no idea as to what the phrase *Tasek Peuh Jenggi* means. Therefore, he decided to borrow the phrase as its original text.

Incantation Four:

In addition to the first, second and third incantation texts, pure borrowing technique is also used by the translators in the fourth incantation. In this ceremony the offerings are drowned in the middle of the sea where

the wind vortex is located. The translation of the expression is shown below:

Translator	Data	Expression
Translator 1 Translator 5	4	Source text : Jangan petik <i>kelobu</i> Target text : Do not pick up <i>kelabu</i> Target text: Do not pick <i>kelobu</i>
Translator 1 Translator 2	8	Source text : <i>Datuk Mat Kuis</i> Target text : <i>Datuk Mat Kuis</i>
Translator 5	12	Source text : <i>Beraklah</i> ia batang yang besar Target text : <i>Beraklah</i> he was in a big trunk
Translator 5	13	Source text : Jangan <i>diulah ulahi</i> lagi anak cucu Target text : Do not <i>diulah ulahi</i> your grand child again
Translator 2 Translator 4	16	Source text: Berkat <i>Laa ilaha illallah Muhammadar Rasulallah</i> Target text: In the name <i>Laa ilaha illallah Muhammadar Rasulallah</i> Target text: Blessed to <i>Laa ilaha illallah Muhammadar Rasulallah</i>

In this fourth incantation, expressions such as *kelobu*, *Datuk Mat Kuis*, *beraklah*, *diulah-ulahi*, and *Laa ilaha illa Muhammadar Rasulallah* are also translated using pure borrowing techniques. Translator five whose mother tongue is English finds it difficult to translate the word *Beraklah* and the phrase *diulah ulahi* which therefore he borrows the expressions as they are. Translator four whose mother tongue is Malay, clearly understands that the expression *Laa ilaha illa Muhammadar Rasulallah* is a common expression and therefore feels no need to translate it. However, in general, the translators expressed their reason behind adopting borrowing technique. They claimed that this was done to avoid errors in the translation so the source language is retained in the target language. In some cases it holds truth, but in other cases they can be translated. The expression such as *Laa ilaha illa Muhammadar Rasulallah* are those expressions in Arabic culture that in fact is closely related to Malay culture. Therefore, the translation of this expression may be deemed unnecessary.

To sum up the findings of borrowing technique frequency in translating incantation text of sea offering, it was found that as many as 15 clauses translated by borrowing techniques by first translator, 17 clauses by a second translator, 4 clauses by third translator, 5 clauses by fourth translator and 4 clauses by fifth translator.

CONCLUSION:

The main of this study is to investigate the use of borrowing technique by five translators in translating incantation texts of sea offerings from Malay into English. Based on the findings of the study, the use of borrowing technique may not be appropriate in some cases which in the end lead the reader to not understand the real meaning in the original text. Some cultural phrases instead should have been translated using description or adaptation technique in accordance to Molina and Albir proposed translation technique. By applying different translation techniques, some expressions will have their faithfulness to the original texts and the messages are conveyed successfully. Another conclusion that can be drawn is that some translators are not native to the source text, which thereby poses a problem when it comes to translating Malay cultural texts into English. Hence, translator's cultural background plays an imperative role as well.

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