CATEGORIES OF CULTURAL WORDS AS FOUND IN THE DA VINCI CODE BY DAN BROWN AND THE PROCEDURES IN TRANSLATING THEM INTO INDONESIAN BY ISMA B. KOESALAMWARDI

THESIS

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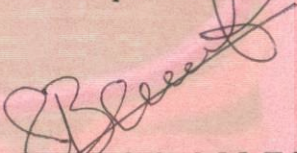
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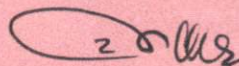
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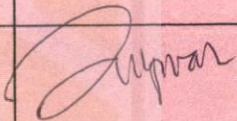**Head of English Department**
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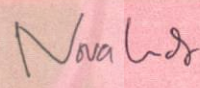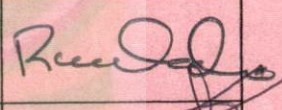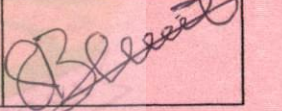
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DECLARATION

I hereby declare that this thesis has not been submitted, either in the same or different form. To my knowledge, there have not been any forms or ideas written or published by others except those which are referred to in this thesis and mentioned in the bibliography.

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SPECIAL THANKS

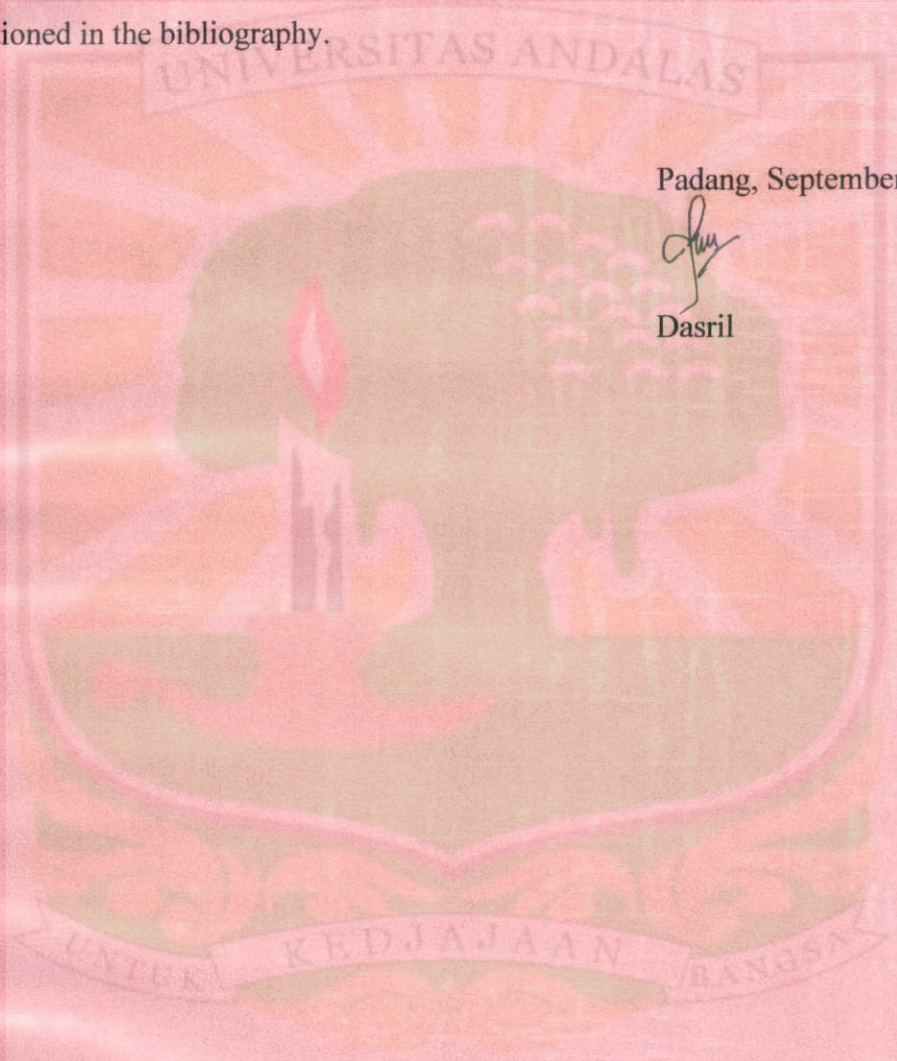*Dengan menyebut nama Allah Yang Maha Pengasih Lagi Maha Penyayang*
(Basmallah)

Demi masa
Sesungguhnya manusia itu berada dalam kerugian
Kecuali orang-orang yang beriman dan mengerjakan amal saleh dan nasehat menasehati dalam kebenaran dan kesabaran

(Al 'Asr: 1-3)

Allah tidak membebani seseorang melainkan sesuai dengan kesanggupannya
(Al Baqarah: 286)

Karena sesungguhnya sesudah kesulitan itu ada kemudahan
Sesungguhnya sesudah kesulitan itu ada kemudahan
Maka apabila kamu telah selesai (dari sesuatu urusan), kerjakanlah dengan sungguh-sungguh (urusan) yang lain.

(Alam Nasyrah: 5-7)

Sebaik-baik manusia adalah manusia yang bermanfaat bagi manusia lain
(H.R. Thabrani)

Akar Pendidikan Memang Pahit Tapi Buahnya Manis Rasanya
(Aristoteles)

Kupersembahkan karya sederhanaku ini kepada ibunda tercinta Asnah atas segala perjuangan, penderitaan dan pengorbanan yang telah dilalukannya demi keberhasilan (anak-) anaknya, guru sekaligus penyemangatku Pak Joko, teman baikku Amdani, S, Farm yang selalu 'siap' membantu, kapanpun, dimanapun dan dalam kondisi apapun, Syafira Nurul Adzkia, yang 'manis' dan lucu, kemenakan satu-satunya, sumber inspirasiku, yang baru mulai bisa berbicara ketika penyelesaian karya ini, terima kasih atas 'pengertian' dan 'waktumu' yang sangat berharga, teman dekat sekaligus sahabat sejatiku Gemala Maya Sari. Kepada kalian semua kuucapkan terima kasih telah menjadi bagian dari hidupku, dari dulu, sekarang, pada masa yang akan datang, selamanya. Semoga diperkenankan oleh-Nya. Amin.

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CHAPTER I

INTRODUCTION

1.1 Background of Study

Translation is a process in which the meaning of the source language is transferred into the target language. In transferring the meaning, the message of the source language will be reproduced in the target language. It is done through semantic structure between the two languages. In translating, the form may change; the meaning of the source language text that will be translated into the target language text should be the same.

Translating one language to another language is not easy. Difficulties are caused by different characteristics of the source language and the target language. When translating, a translator may face some difficulties like different vocabulary, grammatical rule, collocation, idiom, and culture. Culture is a way of life peculiar to one group of people. Different community may have different culture. Different geography, beliefs, arts, social organizations, worldview and other various factors become the reason of the difference. These differences make each culture unique. To call someone in Indonesian culture, for instance, people usually wave their right hand up and down with their palm facing toward the person called. In contrast, in British culture the hand is waved with the finger tip up and down the palm facing the person calling. This difference is influenced by their culture.

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Culture influences many aspects of life. One of them is language. Language is a part of life which cannot be separated from the culture of its user. What people do and experience in their life is always reflected in their language. The cultural difference shown by language is clearly seen in the form of words or vocabularies (Simatupang, 1999:56). Some of these words like *monsoon*, *dacha*, *tagliatelle* are specific and typical to certain cultures. These words are called cultural words. Cultural words are words peculiar to one culture. Every language has its own cultural words. They may vary from one language to another since there are no two languages that have the same culture. A cultural word found in a culture may not be found in another and vice versa.

Cultural words are very interesting to be noticed in translation. These words reflect certain culture and cannot be translated literally. The difference between cultures becomes the main reason. It is one of the most difficult problems in translating (Larson, 1984:137). A translator may get difficulties in translating cultural words because he deals with not only two languages but also two cultures at the same time. In this case, he acts as a bridge to bridge between two languages and two cultures as well.

At the end, translating English cultural words into Indonesian is an interesting topic to be analyzed since each language has its own cultural words that may differ from one language to another. Looking at how a translator translates English cultural words into Indonesian is an important research to be explored to know deeper about cultural words and to find out what translation procedures should be applied so that a better translation can be produced.

1.2 Identification of Problem

Looking at how a translator translates English cultural words into Indonesian has been the inspiration in conducting this research. The research on the translation of English cultural words into Indonesian will be formulated based on the following research questions:

1. What are the categories of cultural words found in Dan Brown's novel *The Da Vinci Code*?

2. What are the procedures applied by the translator in translating them into Indonesian?

1.3 Objective of Study

The aim of this research is to find out the categories of cultural words found in Dan Brown's novel *The Da Vinci Code*. Besides it is also aimed at knowing the translation procedures applied by the translator in translating the English cultural words into Indonesian. Then, it is also hoped that this research will make a small contribution to the study of translation, especially in the field of cultural words.

1.4 Scope of Study

According to Newmark (1988:94), there are three categories of languages; cultural, universal, and personal language. Cultural language contains cultural elements peculiar to certain culture. While universal language refers to the language used to cover universal function. When it is used in personal way, it is called personal language. From the three categories of languages, cultural

language specifically cultural words will be the focus of the research. The analysis is focused on the categories of cultural words and the translation procedures applied by the translator in translating the English cultural words into Indonesian based on the theory of Vinay and Darbelnet (1995) and Newmark (1988). These will be the main concern of this research.

1.5 Methods of Study

There are three steps done in conducting this research. They are collecting data, analyzing data and presenting the result of analysis (Sudaryanto, 1993:5). Each step has its own method.

1.5.1 Collecting Data

1.5.1.1 Source of Data

The data are taken from an American novel entitled *The Da Vinci Code* written by Dan Brown and published by Doubleday, New York in 2003 as the source text, together with its Indonesian translation of the same title *The Da Vinci Code* translated by Isma B. Koesalamwardi and published by Serambi, Jakarta in 2004 as the target text. *The Da Vinci Code* is the second novel of Brown's trilogy after *Angels and Demons* and before *The Lost Symbols*. The first and the second novels are both translated by Koesalamwardi, a professional translator who has also translated some other famous works like *Isildur: A Prequel to the Lord of The Rings* by Brian Crawford, *Of Mice and Men* by John Steinbeck, *What The Dead Know* by Laura Lippman and others. This novel is chosen for the research because

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1.5.2   Analyzing Data

After collecting the data, the data are analyzed by using translational identity method (Sudaryanto, 1993:13). Translational identity method is a method used in analyzing the translation of one language into another. In analyzing the data, first, the sentences contain the marked cultural words in the source language text are compared with their Indonesian translation in the target language text. Then, identify the cultural words and determine their categories based on the category of cultural words as proposed by Newmark (1988). To identify and categorize the cultural words, some references like dictionaries, encyclopedias, etc. are employed. At last, to find out translation procedures applied by the translator, Vinay and Darbelnet's and Newmark's theory will be used. To support the analysis, other theories by Baker and other experts in translation will also be applied.

1.5.3   Presenting the Result of Analysis

There are two ways of presenting the results of analysis. They are formal and informal method (Sudaryanto, 1993:145). Formal method is a method of presenting the results of analysis in the form of signs and symbols. While informal method is a method of presenting the results of analysis in the form of words or verbal language. To present the results of analysis, both formal and informal method will be used. To support the explanation, the use of tables is also applied.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Review of Previous Studies

As an object of research, translation has become a main concern for some linguists. Many studies have been conducted related to translation with different topics and discussions. In this subchapter, some previous researches which are relevant to this research will be reviewed.

The first study was a research written by Hobbs (2004) entitled "Bridging the Cultural Divide: Lexical Barriers and Translation Strategies in English Translations of Modern Japanese Literature." This research discusses the translation of Japanese cultural items into English. The aim of the research is to identify both the obstacles that translators face in translating text rooted in Japanese culture, and the strategies they use to overcome these obstacles. For the purpose of the research, Hobbs took the data from four contemporary Japanese novels together with their English translations. In conducting this research, he compared the cultural items of the four texts found in English with their original Japanese texts. The cultural items analyzed refer to objects and concepts rooted in Japanese culture. To analyze the data, there are three translation strategies used, they are borrowing, borrowing plus footnote and definition within text. The definition within text is categorized into two categories; Japanese term plus definition and definition without Japanese term: "deculturalising" a cultural word. In analyzing the data, the cultural items are categorized to identify the obstacles

faced by the translators and the strategies they use to translate them. At the end, Hobbs stated that in translating Japanese cultural items into English, the translators face numerous obstacles due to linguistic and cultural divide. However, the translators must make choices, both about which meanings to include, and about which to exclude. Hobbs also found that there are three strategies used by the translators in translating Japanese cultural items into English; they are borrowing, borrowing plus footnote and definition within text. Hobbs' research is quite similar to the present research in term of cultural item. Hobbs took the data from four novels but he only focused on two aspects of culture that is objects and concepts rooted in Japanese culture. In his analysis, Hobbs limited only to three translation strategies; borrowing, borrowing plus footnote and definition within text. In contrast with Hobbs' research, the present research takes the data from a novel that covers all cultural items found in the novel. Besides the present research applies the theories from Vinay and Darlbernet and Newmark that covers the three translation strategies applied by Hobbs. These different parts will be discussed in more detailed in the present research.

The second research was conducted by Harrop (2010) with her research "Cross-Cultural Context Ambiguities Case Study: Polish and English Commercial Advertisement Translation." Her research deals with intercultural transfer of meaning between the English and Polish language. This research aims at assessing the impact of cultural implications in marketing translation of a commercial advertisement on its international audiences, the transfer of culture-bound concepts, the techniques used to transfer these cultural concepts from the source

language into the target language, variations in meanings, and variations in tone. The data were taken from a text, a commercial advertising brochure of the Macallan Highland Scotch Whiskey both English and its Polish translation version. The chosen text presented the history and production of the traditional Scottish malt whiskey. To analyze the data, Newmark's cultural categories and the techniques used to translate them is employed by Harrop. First, she categorized the cultural words into ecology, material culture, social culture, social organization and gestures and habits. Then, determine the impact of cultural implication, the transfer of culture-bound concepts, the techniques used, variations in meanings, and variations in tone. Her research showed that there are six techniques used by the translator in translating the English cultural words into Polish; they are transference, transference plus descriptive and functional equivalent (triplet), descriptive equivalent, componential analysis, literal translation and general word (super ordinate). She also pointed out that the change in cultural context between the source language and the target language and most importantly a change in the readership makes the transfer of culture-bound concepts had a certain degree of variation in meaning and also in tone. This research is related to the current research that is cultural word. The similarity between the two researches is on the use of Newmark's theory. However the difference lies on the source of data and scope of discussion. In Harrop's research, the data are taken from a short commercial advertising brochure. As a result, only few cultural words found. In her analysis, Harrop discussed at glance at the cultural words, the techniques used and the impact of cultural implication on its

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audience. Quite different from Harrop's research, the current research focuses on the cultural words found in the novel and the procedures applied in translating them. These two items will be elaborated in detail and become the emphasis of the current research.

The third research was from Ling (2010) entitled "Ideological Interference in Translation: Strategies of Translating Cultural References." This research investigates the differences in the strategies of translating cultural references in western novels before and after 2000 in Taiwan. The aim of the research is to explore the relevance of difference in strategies to implicit ideological interference during the translation process. For the purpose of the analysis, Ling took 200 cultural references as data, extracted from two sets of seven novels published before and after 2000 in Taiwan. Then, she categorized them into three types; nonmaterial items, material items and slang or slogan. To support her research argument, she also discussed two ideological policies; cultural nationalism and cultural laissez-faire. In translating these cultural references, Ling applied three translation procedures. They are adding notes, cultural substitution and paraphrasing. In her finding, she found that adding notes was the most frequently used strategy before 2000. This strategy brings Taiwan's audience close to the foreign culture and contributes to the laissez-faire. In contrast, cultural substitution has been the most frequently used strategy after 2000. The use of this strategy brings the Taiwanese audience close to their own culture as being affected by the prevailing ideology of cultural nationalism. Ling's research is related to present research. It deals with cultural references. The difference lies on

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the scope of the research and the theory used. In her research, Ling discussed cultural references which are categorized into three types; nonmaterial items, material items and slang or slogan. In analysis, she limited only to three translation strategies; adding notes, cultural substitution and paraphrasing. Besides she also discussed the ideological impact on the translation of cultural references. Unlike her research, the present research focuses on the cultural words and the procedures applied in translating them that includes nonmaterial and material items except slang or slogan. For analysis, Vinay and Darbelnet's and Newmark's theory that includes adding notes, cultural substitution and paraphrasing and other procedures are applied. These points will be the main concern of the present research.

2.2 Definition of Key Terms

Cultural word

Cultural word is defined as words referring to objects, processes, institutions, customs, and ideas peculiar to one group of people (Newmark 1988:283).

Procedure

'Procedure' is a term referring to translation procedure i.e. the way the translator translates English cultural words into Indonesian.

Translation

Larson (1984:3) states, "Translation consists of transferring the meaning of the source language into the receptor language."

2.3 Theoretical Framework

2.3.1 Definition of Translation

Basically, translation is a change of form i.e. the form of the source language is replaced by the form of the target language. Form is something seen in print or heard in speech. It can be either in the form of the source language or the target language. In translation, the form cannot be separated from meaning. It is a place where meaning lies. It carries meaning. To determine the meaning, a translator has to pay attention on the lexicon, grammatical structure, situational communication, cultural context of the source language text, analyze it in order to determine its meaning and then restructure this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context (Larson, 1984:3). In translating, it is meaning transferred and should be kept equal, the form may change. The form from which the text is translated is called source language and the form into which the text is to be translated is called target language or receptor language.

Nida and Taber (1974:12), state "Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms meaning and secondly in terms of style". Their statement implies that a translator's task is to reproduce the message. In reproducing the message, the translator has to pay attention on meaning and style. He has to find the closest natural equivalent meaning of the source language text and then express it in natural way in the target language text. Thus, it can be concluded that

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translation is a process of transferring the meaning of the source language into its natural equivalent in the target language.

In translating a text, the translator has to know and understand both the source language and the target language text. Besides he should also have wide knowledge of the source language that will be translated as well as the target language. He has to have not only linguistic knowledge but also non-linguistic one. Linguistic knowledge covers phonology, morphology, syntax, semantics and others. While non-linguistic knowledge includes ideologies, cultures, norms, traditions, etc. These two kinds of knowledge are really needed in translating.

To produce a good translation, the translator should follow the steps or process to do it. Each step plays its own role in the translation process. Nida and Taber (1974:33) propose three-stage system of translation. The first stage is analysis. In this stage, the translator has to read and understand the source text. The analysis covers the structure, semantic and style of the source text which is aiming at comprehending the message that will be translated. The second stage is transfer. After analyzing the source text, the translator starts to translate it by transferring the message from the source text into the target text. The last one is restructuring. Restructuring means "give new structure or arrangement" (Hornby, 1974:724). According to Nida and Taber (1974:130), having transferred the message from source text into the target text, the translator still needs to restructure the message by considering three important perspectives; varieties of language, components of style and producing an appropriate style. The first are varieties of language. Each language has a variety. There is no language that has

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exactly the same homogeneity without variety. The next is the components of style. In choosing the style, the translator should avoid misinterpreting the point of the original or adding information from some non-textual source. The last one is producing an appropriate style. To produce a good style, a translator should have several qualifications. They are good writer, not too much acquaintance with the traditional forms, sympathetic with the message and consultant (Nida and Taber, 1974:157). Mastering these qualifications, it will ease the translator's task to restructure the transferred material and finally to translate various kinds of texts.

2.3.2 Types of Translation

Larson (1984:15) generally differentiates two kinds of translation. They are literal translation and idiomatic translation.

1. Literal translation

Literal translation is known as form-based translation. It is a kind of translation that emphasizes on form. It just changes the forms the source language into the target language. This kind of translation does not communicate all of the messages contained in the source language to the target language. Sometimes it works but another it does not work so that it may make the reader get difficulty to catch the message delivered.

2. Idiomatic translation

Idiomatic translation is also known as meaning-based translation. It is a kind of translation that gives emphasis on meaning. It tries to communicate all of the messages contained in the source language to the target language by using

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natural forms of the source language, both in grammatical and the choice of lexical items.

These two kinds of translations are the crystallization of a continuum in translation that fall from very literal, to literal, to modified literal, to near idiomatic, to idiomatic, and then may even move to unduly free (Larson, 1984:17) as displayed in the diagram below.

Very Literal	Literal	Modified Literal	Inconsistent Mixture	Near Idiomatic	Idiomatic	Unduly Free
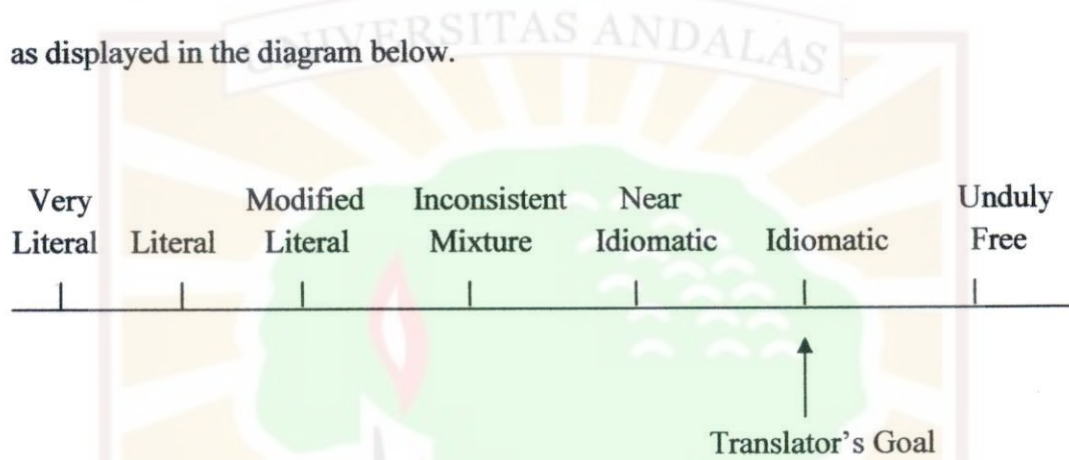
Translator's Goal

As seen in the diagram, idiomatic translation i.e. reproducing the meaning of the source language in the natural forms of the target language is the goal of a translator. It is a kind of translation that wants to be reached by the translator. However, in translating, the translator often does a mixture between the literal and idiomatic translations. It is difficult for the translator to consistently translate the text idiomatically. He may translate the text idiomatically in some parts of the text and then fall back into literal one in other parts.

2.3.3 Cultural Words

Culture is defined as "the way of life and its manifestations that are peculiar to a community that uses a particular language as it means of expression" (Newmark, 1988:94). This implies that each community has its own particular language. More specifically, Newmark (1988:94) distinguishes three categories of languages; cultural, universal and personal language. Cultural language is a language that contains cultural elements peculiar to certain culture. While universal language is related to language used to cover universal function. When the language is used in personal way, it is called personal language. The words like *die, live, star, mirror*, and *table* are universals. They usually can be found in any language. But the words such as *monsoon, dacha, tagliatelle* are not universal since such kinds of words can be found only in certain cultures of certain places. These words are called cultural words. Cultural words are words peculiar to one culture. According to Newmark (1988:81), cultural words are words unfamiliar in target language whose referents are peculiar to the source language culture. These words are typical words in which the readership is unlikely to understand. Baker (1992:21) says that "the source language word may express a concept which is totally unknown in the target culture." The concept can be abstract or concrete. Such concept is called "culture specific item" which refers to cultural word. Nord (1997:34) in Firoozkoohi (2010) defines "cultureme" which refers to culture specific item as "a cultural phenomena that is present in culture X but not present (in the same way) in culture Y." This cultural phenomenon exists in certain cultures and may not be found in another. Furthermore, Newmark (1988:95) states

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that most cultural words are easy to detect, since they are associated with particular language. They may not be literally translated as literal translation would distort the meaning. These words often cover the cultural description of referent but not the universal function.

In English speaking countries such as the United Kingdom, the United States of America, it is found many cultural words, for example *Halloween, Thanksgiving, quarter, Shrove Tuesday*, etc. These are typical words in those countries and may not be found in other countries. Like English, Indonesian also has many cultural words that may not be found in other cultures. The words like *ngaben, kebaya, batik,* and *terasi,* may not be found in English or its English equivalent is not fully matched. These words are typical Indonesian cultural words reflecting Indonesian culture. In translating these cultural words, one should know and understand the cultural context of both source language and target language text so that misinterpretation can be avoided.

2.3.4 Categories of Cultural Words

As stated by Baker (1992), source-language word may have a concept which is totally unknown in the target culture. The concept may be concrete or abstract. It may be related to a religious belief, a social custom or even the type of food. Besides she also discusses common problems of non-equivalence at word level. Non-equivalence at word level means "the target language has no direct equivalent for a word which occurs in the source text" (Baker, 1992:21). It is a problem faced by a translator in translating from source language into target

language text due to distinguished culture specific. Cultural word is one type of non-equivalence at word level.

Furthermore, Newmark (1988:95) categorizes cultural words as follows:

1. Ecology

Ecology is related to ecological and geographical features such as flora, fauna, winds, plains and hills. These features can be different from one place to another place. The difference in ecological and geographical features may differentiate cultural terms. It is due to ecological and geographical variation from region to region. It is supported by Nida in Hymes (1964:92) who states that "the lack of topographical feature in one region makes it impossible to present exactly to the feature of another region". This implies that the topographical feature of one place may not be presented exactly in another place. For example the word *snow*, English culture has the concept of *snow* which does not exist in Indonesian culture. The same case happens to the word *paddy* where the concept of this word exists in Indonesian culture but not in English culture.

2. Material Culture

Material culture (artefacts) is related to food, clothes, houses and town, and transport. Food, for many countries, is the most sensitive and important expression of national culture, for example *pizza*, *spaghetti* and *coke*. Like food, clothes such as *sari*, *kimono*, and *jeans* are also the symbol of national culture. For houses, typical houses like *palazzo* (large house), *chalet*, and *bungalow* are found in many language communities. Transport is dominated by American. According to Nida cited in Hymes (1964:92), material-culture features involve far more

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complex than ecological ones. It is caused by a number of situations and dissimilar culture. However in translating the material culture, a translator has to know and find its exact equivalent.

3. Social Culture

Social culture is related to work and leisure. Besides it also relates to social interaction and relationship in the society, for example the indication of class, caste, kinship relationship and others. For leisure activities, this can be seen in the national game with their lexical sets, for instance, in Europe like *cricket*, *bull-fighting*, *hockey* and English non-team games such as *tennis*, *snooker*, *squash* and a large number of card-games.

4. Social Organization

Social organization covers organizations, customs, activities, procedures, and concepts. It is, first, related to political and administrative terms. Institutional terms reflect the political and social life of a country, like the head of a state, the name of a parliament, ministries, political institutions and parties. Some of them may be referred to by their familiar alternative terms i.e. the name of the building, for example *Pentagon*. Second, related to religious terms, are often the most perplexing problems of translation (Nida as cited in Hymes 1964:94). These terms are usually transferred when they become of target language interest and naturalized for the commonest words, for example *Passover*. Last, related to artistic terms, refer to movement, process and organization in arts for example *ballet*.

5. Gestures and Habits

Gestures and habits are often described in 'non-cultural' language. They have certain function and meaning that may differ from culture to culture, for example giving a *thumbs-up* to signal OK, *bowing* when someone meets someone else and others. These gestures and habit occur in some cultures but not in others. Besides these actions may become the symbolic action of a country.

2.3.5 Procedures in Translating Cultural Words

Vinay and Darbelnet (1995) in Hatim and Munday (2004:148) introduce several procedures in translation which are divided into two strategies; direct and oblique translation. Direct or literal translation is used when a source language message can be transferred perfectly into a target language message. This strategy consists of three procedures; borrowing, calque and literal translation. The other one, oblique translation, is used when a source language text cannot be directly translated without semantic or lexical changes in a target language text. This strategy includes transposition, modulation, equivalence, adaptation and compensation. In translating cultural words, Newmark (1988:103) specifically proposes several translation procedures. Like Vinay and Darbelnet, he uses the term 'procedures' instead of techniques. Basically, they are similar. In the following explanation, Newmark's theory will be related to Vinay and Darbelnet's theory.

2.3.5.1 Borrowing

Borrowing is the simplest translation procedure i.e. words from one language are taken directly into another without translating them. It is the same as Newmark's transference and naturalization translation procedures. Transference is the process of transferring a source language word to a target language text as translation procedure. It gives emphasis on culture and excludes the message. Naturalization is a procedure succeeding transference and adapting the source language word first to the normal pronunciation, then to the normal morphology (word-form) of the target language (Newmark, 1988:81-82). It naturalizes the source language words into the target language words. Borrowing is used when a word or concept in the source language does not exist in the target language or it may exist but this word is not familiar for the target language readers and through borrowing readers is easier to understand the meaning of the word rather than translate it. Many English words are borrowed into Indonesian; for example *cricket*, *squash*, *funk*. On the contrary, English also borrows several words from Indonesian; for example *paddy*, *bamboo*, and *orangutan*. Borrowing gives the flavor of local color of the source language culture and may enrich the target language vocabularies.

2.3.5.2 Calque

Calque or loan translation is a special kind of borrowing i.e. a phrase borrowed from another language and then translates literally each of its elements. The result can be natural or unnatural in the target language. For example, *pen name*, is translated into Indonesian as *nama pena*. *Pen* means *pena* and *name*

means *nama*. *Blueprint*, another example, is translated into Indonesian as *cetak biru*. The word *blue* is translated into *biru* and *print* into *cetak*.

2.3.5.3 Literal Translation

Literal or word for word translation is a procedure in which a source language text is translated literally into a target language text. The translation results in grammatically correct and idiomatic in the target text. This procedure is similar to Newmark's literal translation procedure. In this procedure, a source language word is replaced by a target language word so that there is one to one relation between them. Sometimes it works but sometimes it does not, for example *I play football* is translated into Indonesian as *Saya bermain sepak bola*.

2.3.5.4 Transposition

Transposition is a change of sequence of parts of speech with another without changing the meaning of the message. The change of sequence may also be followed by the change of word class, the change from singular to plural and others. This change occurs because the source language and the target language have different grammatical structure, for example *big house* is translated into *rumah besar* in Indonesian.

2.3.5.5 Modulation

Modulation is conveying the same idea through a variation of the form of the message due to a change in the point of view. This procedure is applied when literal or transposed translation results in a grammatically correct but not natural for the target language readers. To make it natural, modulation needs to be made. For example, *It is not possible to do* is translated into Indonesian as *Ini mustahil*.

2.3.5.6 Equivalence

Equivalence is a procedure in which a source language text is expressed in a completely different way in a target language text. This procedure is usually used in translating idioms, proverbs, clichés, slogan, nominal or adjectival phrases, etc. An example is seen in the reaction of cry of pain of someone who accidentally hits his finger with a hammer. If he is French he will say *Aie*! But if he is English he will say *Ouch*! And if he is Indonesian he will say *Aduh*!.

2.3.5.7 Adaptation

Adaptation is a procedure in which something specific to one language culture is expressed in a totally different way that is familiar or appropriate to another language culture. It is similar to Newmark's cultural equivalent translation procedure. Cultural equivalent is transferring a source language cultural word into target language cultural word (Newmark, 1988:82). In this procedure, the situation to which the message refers does not exist in the target language and must be created by reference to a new situation which has quite similar concept. It is usually used in the translation of book and film titles, for example, *kung fu* in Chinese is translated into *silat* in Indonesian.

2.3.5.8 Compensation

Compensation is a procedure used when something cannot be translated and the meaning that is lost is expressed somewhere else in the translated text. This procedure is the same as Newmark's deletion translation procedure. It occurs when loss of meaning in part of the text is compensated in another part (Newmark, 1988:90). For example is in a case of translating nuances of formality

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like the use of 'Bapak' for a respected person in Indonesia in 'Apa pendapat Bapak tentang hal itu?' English only has 'you', so that in some parts of the text, a translator must compensate that. 'You' must be compensated to make it formal to reach the level of 'Bapak' in Indonesian.

Besides the procedures mentioned above, there are some other possible procedures that can be used in translating cultural words as proposed by Newmark (1988:103). They are as follows:

2.3.5.9 Neutralization

Neutralization (i.e. functional or descriptive) is another procedure. Functional equivalent is a procedure that requires the use of a culture-free word. It neutralizes or generalizes the SL word and sometimes a particular is added. For example, *baccalaureat* 'French secondary school leaving exam'. Descriptive equivalent is a procedure that describes the meaning of the SL word in the form of description. Sometimes, it has to be weighed against function. For example, *samurai*, the description is 'the Japanese aristocracy from the eleventh to ninetieth century' (Newmark, 1988:83). Both function and description are important elements in explanation as well as in translation.

2.3.5.10 Translation label

According to Newmark (1981:76), "translation label is an approximate equivalent or a new term, usually a collocation, for a feature peculiar to the SL culture". A new collocation is normally put in inverted commas, which could be dropped on later occasion, in the hope that the term is accepted, for example 'heritage language'.

2.3.5.11 Componential analysis

Newmark (1988:114) states that "Componential Analysis (CA) is comparing a SL word with a TL word which has a similar meaning, but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense component. It is regarded as the most accurate translation procedure which excludes the culture and highlights the message (Newmark, 1988:96). CA is used in translating cultural words that the readership is unlikely to understand. It may be accompanied by an accepted translation, transference, functional equivalent, cultural equivalent, etc. and its use depends on the particular text type, the requirements of the readership and the importance of the cultural words in the text (Newmark, 1988:119), for example 'British Council': 'official organization promoting English language and culture overseas.'

2.3.5.12 Accepted standard translation

Another translation procedure is accepted standard translation. It is normally used or generally accepted translation of any institutional term (Newmark. 1988:89). A translator is suggested to use an official SL body produced in TL version for its institutional terms, except he disagrees with the version (Newmark, 1981:76). Where necessary, footnote is required, for examples, *senate, prefect, chancellor, mayor*, etc.

2.3.5.13 Paraphrase, gloss, notes, etc.

Paraphrase is a procedure that explains the meaning of a segment of the text (Newmark, 1988:90). It is similar to note and gloss i.e. supplying additional information in translation. The additional information can be supplied within the

text, note at the bottom of page, note at end of chapter, and note or glossary at end of book (Newmark, 1988:90-92). This information has to be added to make the readers understand and catch the meaning conveyed.

2.3.5.14 Classifier

Classifier is a generic or general or superordinate term sometimes supplied by the translator to qualify a specific term (Newmark, 1988:282). It needs to be added in translation so that it is clear whether the word is the name of the person, town, country, river or what (Larson, 1984:169). This procedure is used for words that likely to be unknown to the readership, i.e. target language general readers, for example *Passover: celebration called Passover.*

2.3.5.15 Couplet

Couplet is the combination of two translation procedures respectively for one single problem (Newmark, 1988:91). In translating cultural words, it is particularly common if transference is combined with a functional or a cultural equivalent, for example *Knesset* (Israeli Parliament).

CHAPTER III

THE ANALYSIS

This chapter presents the analysis of the translation of cultural words as found in Dan Brown's novel *The Da Vinci Code*. To do the analysis, there are some steps followed. First, the data are arranged based on their page numbers and placed them in the column. Then, the data that are going to be analyzed are highlighted in bold and italic in both source and target language. Next, identify the cultural words from the text and categorize their category. Last, find and determine the translation procedures applied by the translator.

3.1 Analysis of Data

Datum 1

Source Language	Target Language
Squinting at his surroundings he saw a plush *Renaissance* bedroom with Louis XVI furniture, hand-frescoed walls, and a colossal mahogany four-poster bed (7).	Dengan mata menyipit, dia mengamati sekitarnya, dan melihat ruang tidur mewah bergaya *Renaissance* dengan perabotan dari zaman Raja Louis XVI, dinding yang dicat dengan tangan, dan ranjang sangat besar juga luas yang terbuat dari kayu mahogany (29).

A cultural lexical item identified in the text above is *Renaissance*. *Renaissance* is the activity, the spirit, or time of the great revival of art, literature and learning in Europe beginning in the 14th century and extending to 17th century, marking the transition from the medieval to modern world (Webster, 1996: 1214). It was the period in Europe between the 14th centuries which began in Italy and gradually spread to other countries when the art, literature and ideas of ancient Greece were discovered again and widely studied, causing a rebirth of

activity in all these things (Longman, 1987:881). It is obvious that *Renaissance* is a culture specific concept related to revival in art, literature and ideas of ancient Greece in Europe which was started in Italy. This concept is specific and peculiar to Europe especially Italy. However, such concept is not found in Indonesia. Thus, it can be asserted that *Renaissance* can be categorized as cultural word since it is a culture specific concept of that country. In this context, the word *Renaissance* is pertaining to the furnishings or decorations of the *Renaissance* in which motifs of classical derivation frequently appear. According to Newmark's cultural words category, this cultural word is related to artistic term and belongs to social organization.

SL	TL
Renaissance ———▶	*Renaissance*
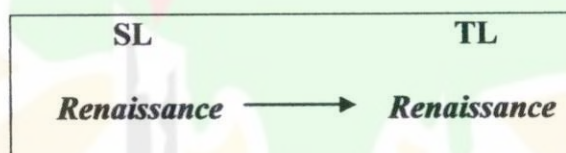
The cultural word *Renaissance* is translated into Bahasa Indonesia as *Renaissance*. In translating this word, borrowing procedure is applied by the translator. The translator borrows the source language word and then transfers it to the target language. It is in accordance with transference procedure as proposed by Newmark. The source language word *Renaissance* is transferred to the target language. In transferring the word, the translator does not make any changes. He keeps and transfers the source language word as it is. The translator obviously uses borrowing as translation procedure because the target language does not have the equivalent for the source language word. It is due to the source language word is a culture specific concept which is not found in the target language. Therefore

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borrowing is applied by the translator. Through this procedure, the target language readers are introduced with the source language term as well as its concept. In conclusion, in translating this cultural word, the translator applies borrowing procedure and the translation result is not cultural word in Bahasa Indonesia since it is a culture specific concept peculiar to Europe especially Italy.

Datum 2

Source Language	Target Language
Most tourists mistranslated Jardins des Tuileries as relating to the thousands of *tulips* that bloomed here, but *Tuileries* was actually a literal reference to something far less romantic (17).	Umumnya para turis salah menerjemahkan *Jardines des Tuileries* sebagai sebuah taman penuh dengan ribuan *tulip* mekar, namun *Tuileries* sebenarnya berkaitan dengan sesuatu yang sangat kurang romantis (29).

In the text above, it is identified a cultural lexical item that is *tulips*. *Tulip* is any liliaceous plant of the genus *Tulipa*, cultivated in many varieties, and having large, showy erect, cup-shaped or bell-shaped flowers of various colors (Webster, 1996:1523). It is a garden plant that has many colors. It grows from a bulb or the flower itself and in spring has large colorful cup-shaped flowers on top of tall stems (Hornby, 1995:1283). This implies that these plants live in temperate zone in which they usually blossom in winter. *Tulip* is categorized as cultural word in Bahasa Indonesia since it is a subtropical plant that usually grows in subtropical countries such as France. The difference in ecological and geographical features makes different place has different features. Based on Newmark's cultural words category, this cultural word is categorized as ecological word and belongs to ecology.

SL	TL
tulips ⟶	*tulip*
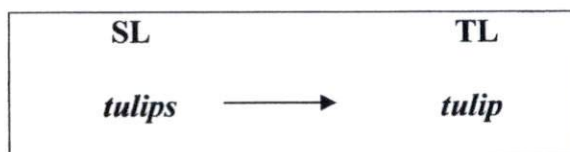
The word *tulips* is translated into *tulip* in Bahasa Indonesia. In translating this cultural word, the translator applies borrowing procedure. He borrows the source language word *tulip* and places it to the target language. It is the same as Newmark's transference procedure. The translator just transfers the source language word into the target language without any significant changes. A small change applied by the translator is the deletion of suffix –*s* as plural marking indicator of the source language word due to the requirement of target language word structure. In this case, the word *tulips* is not translated into plural form in Bahasa Indonesia to be *tulip-tulip* because this plural marking indicator has been implied implicitly in the word *ribuan* which means plural. The translator applies borrowing as translation procedure because the target language does not have such a word that can represent the meaning of the source language word. In other words, the equivalent of the source language word is not found in the target language. At the end, the translator uses borrowing procedure in translating this cultural word and the result of the translation is not cultural word in Bahasa Indonesia since it is a subtropical plant peculiar to subtropical regions.

Datum 3

Source Language	Target Language
Since then, he'd suffered a haunting phobia of enclosed spaces—elevators, subways, *squash* courts (26).	Sejak saat itu, dia memiliki fobia akan ruangan tertutup—lift, kareta bawah tanah, lapangan *squash* (29).

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In the text above, it is found a cultural lexical item that is *squash*. *Squash* is a game for two or four persons, similar to racquets but played on a smaller court and with a racket having a round head and a long handle (Webster, 1996:1380). This game is played in a special closed playing area that is four-walled court with rackets (smaller than for tennis) which involves hitting a small rather soft rubber ball against a wall (Longman, 1987:1023). According to Newmark (1988:99), *squash* is one of national English non-team games that denotes leisure activities in Europe. It is clear that *squash* is cultural lexical item in Bahasa Indonesia since it is an English non-team game played in English speaking countries, originated from the United Kingdom. In this context, *squash* does not refer to *squash* game but it refers to *squash* court that is a special closed playing area i.e. four-walled court. Based on Newmark's cultural words category, this cultural word is related to leisure activities and belongs to social culture.

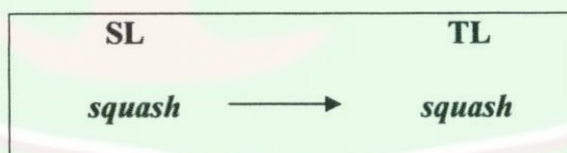| SL	TL
squash $\longrightarrow$	*squash*

The word *squash* is translated into Bahasa Indonesia as *squash*. In translating this cultural item, the translator applies borrowing procedure. The translator borrows the source language word *squash* and transfers it to the target language. It is the same as Newmark's transference procedure in which the translator does not translate this word but just transfers it directly to the target language without any changes. This option, borrowing, is taken as translation procedure because the concept of the source language word is neither known by

the target language general readers nor lexicalized in the target language. In

addition, there is no another alternative procedure that can be used to represent

such concept in the target language. Therefore, the translator has to apply

borrowing procedure. At last, in translating this cultural word, the translator

applies borrowing procedure and the translation is not cultural word in Bahasa

Indonesia since such a game is peculiar to the English.

Datum 4

Source Language	Target Language
Of course the ultimate embarrassment had been the widely publicized trial of **FBI** spy Robert Hanssen, who, in addition to being a prominent member of Opus Dei, had turned out to be a sexual deviant, his trial uncovering evidence that he had rigged hidden video cameras in his own bedroom so his friends could watch him having sex with his wife (32).	Tentu saja, aib terbesar adalah penyebarluasan persidangan seorang agen mata-mata **FBI** Robert Hanssen, yang ingin menjadi anggota Opus Dei yang menonjol tapi ternyata berubah menjadi seorang hamba seks. Persidangannya menguak bukti bahwa dia memiliki kamera video tersembunyi di kamar tidurnya agar teman-temannya dapat menyaksikan saat dia bercinta dengan istrinya (29).

From the text above, it is identified a cultural lexical item that is *FBI*. *FBI*

stands for Federal Bureau of Investigation. It is the police department in the US

that is controlled by the national government and that is responsible for dealing

with crimes that affect more than one state (Hornby, 2010:561). It is clear that *FBI*

is one of the national police forces in the US. Such department may not be found

in Indonesia. Indonesia does not have a special police department that is

responsible for dealing with crimes involving more than one state or province.

Thus, it can be asserted that *FBI* can be regarded as cultural word in Bahasa

Indonesia because such a word is a culture specific concept peculiar to US.

According to Newmark's cultural words category, this cultural word is related to

political and administrative term i.e. organization and categorized as social organization.

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+-------------------------------------------+
|   SL                      TL              |
|                                           |
|   FBI       ------->      FBI             |
+-------------------------------------------+
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The cultural word *FBI* is translated into *FBI* in Bahasa Indonesia. In translating this word, borrowing procedure is applied by the translator. The translator borrows the source language word *FBI* and then places it to the target language without any modifications. It is in accordance with Newmark's transference procedure in which the translator does not translate the source language word but just transfers it to the target language. The translator applies borrowing as translation procedure because the target language does not have the equivalent for the source language word. Such a word is a culture specific concept whose referent is peculiar to the source language culture. Through borrowing, the translator maintains the meaning of the source language term as well as its concept in the target language. At the end, in translating this cultural word, the translator applies borrowing procedure and the translation result is not cultural word in Bahasa Indonesia since it is a culture specific concept peculiar to US.

Datum 5

Source Language	Target Language
*Purge me with **hyssop** and I shall be clean,* he prayed, quoting Psalms (34).	*Bersihakan aku dengan **daun hyssop** dan aku akan bersih,* dia berdoa, mengutip Mazmur (50).

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In the sentence above, it is found a cultural lexical item that is *hyssop*. *Hyssop* is bushy, medicinal herb of the mint family, about 2 feet high, with small clusters of blue flowers (Parker, 2003:623). It is aromatic with erect branch stems up to 60 cm long and native from the east Mediterranean to central Asia. During summer, the small blue flowers are borne on the upper part of the branches. *Hyssop* is regarded as cultural word in Bahasa Indonesia since it usually grows in temperate zone in which its small flowers occur during summer and it is the native plant from Mediterranean to central Asia. The difference in ecological and geographical features between Indonesia and those areas becomes the reason. In this case, the word *hyssop* refers to the use of *hyssop* in purificatory and sacrificial rites. Based on Newmark's cultural words category, this cultural word is related to ecological word that is flora and belongs to ecology.

SL	TL
hyssop ⟶	*daun hyssop*
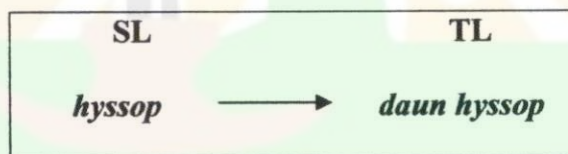
The cultural word *hyssop* is translated into Bahasa Indonesia as *daun hyssop*. In translating this word, the translator uses borrowing procedure. He borrows the source language word *hyssop* and places it to the target language. It is in accordance with Newmark's transference procedure. The source language word *hyssop* is not translated but just transferred to the target language. In transferring this word, the translator does not make any changes. Besides borrowing, the translator also applies classifier procedure in translating this word. He uses general term that precedes the word *hyssop* by adding the word *daun*. This word is

added by the translator to make the readers understand what *hyssop* is. In this case, *hyssop* is a kind of leaf that is the leaf of *hyssop* plant. As a result, there are two procedures applied in translating this word that is borrowing and classifier procedure. Applying two procedures in translating a cultural word is called couplet. To sum up, in translating this cultural word, the translator uses couplet and the translation is not cultural word in Bahasa Indonesia since it is an ecological word peculiar to Mediterranean.

Datum 6

Source Language	Target Language
Wash me, and I shall be whiter than **snow** (34).	*Cuci aku, dan aku akan menjadi lebih putih dari pada* **salju** (50).

In the sentence above, it is found a cultural word. The word is *snow*. *Snow* is the small soft white pieces of ice (called flakes) which sometimes fall from the sky when it is cold or the white layer on the ground and other surfaces which it forms (Cambridge 2008). *Snow* only occurs in winter. It means that *snow* can be found only in the countries which have semi-tropical or temperate zone. Consequently, those countries have four seasons. Winter in which *snow* occurs is one of them. It is the season between autumn or fall and spring which occurs in the Northern Hemisphere from the winter solstice to the vernal equinox and in the Southern Hemisphere from the summer solstice to autumnal equinox (Webster, 1996:1638). *Snow* is categorized as cultural word in Bahasa Indonesia since the concept of such word is peculiar to temperate zone. The difference in geographical and ecological features make such concept can be found only in the countries in the Northern or Southern Hemisphere in which winter occurs. In other word, *snow* cannot be found in tropical countries like Indonesia. In this context,

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the word *snow* refers to the white color like *snow*. Based on Newmark's cultural words category, this cultural word is related to ecological word that is season and belongs to ecology.

SL	TL
snow →	*salju*

Snow is translated into *salju* in Bahasa Indonesia. In translating this cultural word, literal translation is employed by the translator. The translator translates literally the source language word into the target language. It is the same as literal translation form Newmark in which the source language word is translated into the target language word in a literal way. Thus, *snow* becomes *salju*. The translator decides to choose literal translation as translation procedure because the source language word is lexicalized in the target language. Besides the translation of *snow* to be *salju* is a common translation found in some English-Indonesian dictionaries known by general readers. By applying this procedure therefore the translator does not need to find another meaning of the source language word or to interpret the meaning of the word based on the context. In conclusion, in translating this cultural word, the translator applies literal translation procedure and its translation is not cultural word in Bahasa Indonesia since the concept of such word is peculiar to temperate zone.

Datum 7

Source Language	Target Language
Laid out in a dazzling geometric design of diagonal *oak* slats, the floor produced an ephemeral optical illusion—a multi-dimensional network that gave visitors the sense they were floating through the gallery on a surface that changed with every step (35).	Terhampar dalam rancangan geometris yang mencengangkan, dengan potongan *kayu ek* tipis dan panjang yang disusun secara diagonal, lantai itu memberikan ilusi optik singkat—sebuah jaringan multi–dimensi yang memberi perasaan mengambang di sepanjang galeri saat para pengunjung berjalan di permukaannya yang berganti-ganti pada setiap langkah (52).

In the sentence above, it is found a cultural lexical item that is *oak*. *Oak* is defined as a hardwood, acorn-bearing tree or shrub (genus *Quercus*) of the beech family valued for hardness, strength and durability of its timber (Parker, 2003:870). It is a large tree that produces small nuts called acorn as fruit, often eaten by animals. *Oak* is a common tree found in northern countries and can live to be hundreds of years old (Hornby, 2010: 1047). It is obvious that *oak* usually lives in northern countries and may not live in tropical country like Indonesia. It is due to the difference in ecological and geographical features between Indonesia and northern countries. This implies that *oak* can be categorized as cultural word in Bahasa Indonesia. In this case, *oak* does not refer to *oak* tree but it refers to the use of the hardwood of the *oak* tree for the furniture that is floor. Based on Newmark's cultural words category, this cultural word is related to ecological word i.e. flora and belongs to ecology.

SL	TL
oak ⟶	*kayu ek*

The word *oak* is translated into Indonesian as *kayu ek*. In translating this cultural word, the translator uses borrowing procedure. The translator borrows the source language word *oak* and then naturalizes it in the target language to be *ek*. It is the same as Newmark's naturalization procedure which succeeds transference procedure. The translator changes the pronunciation and word-form of the source language word to the normal pronunciation and word-form of the target language word but still adapts the source language word. Thus, *oak* becomes *ek*. Afterwards, the translator also uses classifier procedure in translating this word. He uses a general or superordinate term by adding the word *kayu* in front of the word *ek* so that the translation becomes *kayu ek*. As a result, there are two procedures used in translating this cultural lexical item that is naturalized borrowing and classifier. The use of two procedures in translating a cultural word is called couplet. Finally, the translator uses couplet in translating this cultural word and the translation result is not cultural word in Bahasa Indonesia since such plant is peculiar to northern countries.

Datum 8

Source Language	Target Language
The painting, Langdon guessed, was worth upward of two million *dollars*, and yet it was lying on the floor like a discarded poster (35).	Langdon menerka, harga lukisan itu tentulah lebih dari dua juta *dolar Amerika*, dan tergeletak begitu saja di atas lantai seperti poster buram (52).

From the sentence, a cultural lexical item identified is *dollars*. *Dollar* is the standard monetary unit of the United States and of various other country which use the $ sign for their coinage, as Canada and Argentina (Parker, 2003: 376). It is a culture specific concept which refers to US unit of money and some

other various countries using *dollar* as their currency. Although they use the same currency, the value of US *dollar* is not the same as *dollar* used in some other countries. They may even have different value from country to country in which *dollar* is used. More specifically, in this context, the word *dollar* only refers to the US *dollar*. *Dollar* is regarded as cultural word in Bahasa Indonesia since it is a culture specific concept peculiar to US. According to Newmark's cultural words category, this cultural word is categorized as material culture or artefact.

SL	TL
dollars ⟶	*dolar Amerika*

The translator translates the cultural word *dollars* into *dolar* in Bahasa Indonesia. He applies borrowing procedure in which the word *dollar* is not translated but just borrowed from the source language. In borrowing the word, the translator naturalizes the source language word *dollar* to be *dolar* in the target language. It is not different from naturalization procedure from Newmark. The translator naturalizes the source language word by changing its pronunciation and word-form to the natural pronunciation and word-form of the target language word. Besides suffix -*s*, as plural marking indicator is also deleted. Thus, *dollars* becomes *dolar*. Having borrowed the source language word, another procedure, gloss or addition is also applied by the translator. The translator adds additional information by adding the word *Amerika* that follows the word *dolar* in the target language. It is done by the translator to make sure the readers that, in this context, the word *dollar* refers to US *dollar*. As stated before, *dollar* is standard monetary

unit used in the US and some other countries which may have different value from one country to another. Referring to this, the translator adds this information because the value of US *dollar* is often used in comparing the values of different types of money from around the world (Cambridge 2008). By adding this information, the readers know which *dollar* meant by the text that is US *dollar* not other *dollars* from other countries. In other words, the translator makes information which is implicit in the source text becomes explicit in the target text. Thus, *dollars* becomes *dolar Amerika* in Indonesian. As a result, there are two translation procedures applied in translating this cultural word that is borrowing and gloss. Applying two procedures in translating a cultural word respectively is called couplet. Lastly, in translating this cultural word, the translator applies couplet and its translation is not cultural word in Bahasa Indonesia since it is a culture specific concept peculiar to US.

Datum 9

Source Language	Target Language
The two sailors who began to beat him smelled of *beer*, just as his father had (61).	Kedua pelaut yang mulai memukulinya itu berbau *bir*, seperti ayahnya dulu (85).

Beer is a cultural lexical item found in the text. It is an alcoholic beverage made by brewing and fermentation from cereals, usually malted barley, and favored with hops and the like for a slightly bitter taste (Webster, 1996:133). *Beer* is one of popular drink drunk by western people. They drink *beer* especially in winter to make their body warmth. It is also drunk to celebrate certain events or something done successfully. This drink is not so common in Indonesia. It is not part of Indonesian culture to drink *beer*. However, in the last few decades, *beer*

has been adapted into Indonesian and drunk by some Indonesian people. The word *beer* is categorized as cultural word in Bahasa Indonesia since drinking beer is a part of western culture peculiar to western people. Later, this word is adapted into Bahasa Indonesia. Based on Newmark's cultural words category, this cultural word is related to food and categorized as material culture (artefact).

SL		TL
beer	→	*bir*

Beer is translated into *bir* in Bahasa Indonesia. In translating this cultural word, the translator uses borrowing procedure. He borrows the source language word *beer* and then naturalizes in the target language to be *bir*. In this case, the translator does naturalized borrowing. It is not different from naturalization procedure as introduced by Newmark. The translator naturalizes the source language word *beer* to the target language. To naturalize this word, the translator adapts the source language word but he changes the word-form and pronunciation of the source language word to the normal word-form and pronunciation of the target language word. Thus, *beer* becomes *bir*. The translator uses borrowing as translation procedure because the source language word has been adapted into Bahasa Indonesia. Since adapting, this cultural word becomes more recognized by Indonesian people. At the end, the translator uses borrowing procedure in translating this cultural word and the translation result is not cultural word in Bahasa Indonesia since drinking beer is a part of western culture peculiar to western people.

Datum 10

Source Language	Target Language
We used to play *Tarot* cards for fun, and my indicator card *always* turned out to be from the suit of pentacles. (98).	Kami pernah main kartu *Tarot* untuk bersenang-senang saja, dan kartu itu selalu menunjukkan pasangan dari pentakel itu (130).

From the sentence above, it is found a cultural lexical item that is *Tarot*.

Tarot is one set of playing cards with grilled or checkered backs used in Italy as early as 14th. This game is played with such cards in which 22 are trumps and the other 56 are the usual Italian playing cards and used by fortune-tellers and gives in foretelling future events (Parker, 2003:1283). It is obvious that *tarot* is a game of Italian origin. This game bears allegorical representations and is used for fortunetelling. *Tarot* is regarded as cultural word in Bahasa Indonesia since it is Italian original game peculiar to that country. According to Newmarks' cultural words category, this cultural word is related to leisure activities and categorized as social culture.

SL	TL
Tarot ⟶	*Tarot*

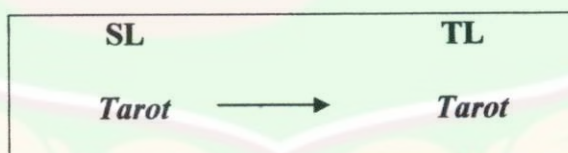The cultural word *tarot* is translated into *tarot* in Bahasa Indonesia. In translating this word, the translator uses borrowing procedure. He borrows the source language word *tarot* and puts it in the target language. Borrowing is done without any modifications. It is in accordance with transference procedure by Newmark. The translator does not translate the source language word but just transfers it to the target language. In transferring the word, the source language

word is maintained in the target language. The translator chooses borrowing as translation procedure because there is no equivalent of the source language word found in the target language. Hence, borrowing is applied by the translator. To sum up, in translating this cultural word, the translator uses borrowing procedure and the translation result is not cultural word in Bahasa Indonesia since it is Italian origin peculiar to Italy.

Datum 11

Source Language	Target Language
In a military maneuver worthy of the *CIA*, Pope Clement issued secret sealed orders to be opened simultaneously by his soldiers all across Europe on Friday, October 13 of 1307 (137).	Dalam sebuah muslihat militer yang setaraf dengan muslihat *CIA*, Paus Clement mengeluarkan perintah rahasia bersegel yang baru boleh dibuka secara serempak oleh prajurit-prajuritnya di seluruh Eropa pada hari Jumat, 13 Oktober 1307 (224).

In the text above, a cultural lexical item found is *CIA*. *CIA* is abbreviation for the Central Intelligence Agency. It is the US federal agency that coordinates governmental intelligence activities. This department collects information about other countries, often secretly (Hornby, 2010:260). Such organization may not be found in Indonesia. Indonesia may not have official governmental organization that collects information secretly from other countries. Indonesia has *Badan Intelijen Negara* (*BIN*) but this organization tends to collect intelligence information only in Indonesia. It is obvious that *CIA* and *BIN* are two different intelligence organization especially related to the area or territory they cover. In other words, *CIA* focuses on collecting intelligence information from foreign countries or outside the US while *BIN* tends more to collect intelligence information in the areas of Indonesia only. Thus, *CIA* can be regarded as cultural

word in Bahasa Indonesia since it is a culture specific concept which refers to specific organization in the US. According to Newmark's cultural words category, this cultural word is related to political and administrative term i.e. organization and belongs to social organization.

SL		TL
CIA	$\longrightarrow$	CIA

The cultural word *CIA* is translated into *CIA* in Bahasa Indonesia. In translating this cultural word, the translator applies borrowing procedure. The target language word is borrowed from the source language. It is like transference procedure from Newmark. The translator does not translate the source language word *CIA* but just transfers it to the target language. He takes borrowing as translation procedure because the target language word does not have the equivalent for the source language word. To present such concept in the target language however the translator has to borrow the source language word. Through borrowing, the target language readers are introduced with the source language term and concept. At the end, the translator applies borrowing procedure in translating this cultural word and the result of the translation is not cultural word in Bahasa Indonesia since it is a specific organization peculiar to US.

Datum 12

Source Language	Target Language
Returning from graduate school in Britain for *spring* break a few days early, Sophie couldn't wait to see him and tell him all about the encryption methods she was studying (150).	Sophie pulang untuk liburan *musim semi* dari kuliah kesarjanaanya di Inggris, beberapa hari lebih awal. Dia tak sabar untuk menceritakan kepada kakeknya tentang metode enkripsi yang dipelajarinya (195).

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From the sentence, there is a cultural lexical item identified that is *spring*. *Spring* is the first season of the year. It is the season between winter and summer, in the Northern Hemisphere from the vernal equinox to the summer solstice and the Southern Hemisphere from the autumnal equinox to the winter solstice. In the Northern Hemisphere, it occurs in the months of March, April and May and in September, October and November in the Southern Hemisphere (Webster, 1996:1377). This season is characterized by the budding of trees, growth of plants, the onset of warmer weather, and the appearance of flowers and becomes the freshest period. Summer is regarded as a cultural lexical item in Bahasa Indonesia since it is categorized as culture specific concept which belongs to semi-tropical or temperate zone. Such concept does not exist in Indonesian culture but it exists in subtropical countries like Great Britain. It is due to the difference in geographical and ecological features that makes subtropical countries have spring, one of their four seasons, while Indonesia only has two seasons. Based on cultural words category from Newmark, this cultural word is related to ecological word i.e. season and belongs to ecology.

SL	TL
spring $\longrightarrow$	*musim semi*

The cultural word, *spring* is translated into *musim semi* in Bahasa Indonesia. In translating this word, the translator uses literal translation procedure. The source language word is translated literally into the target language. It is in accordance with Newmark's literal translation procedure. The translator replaces
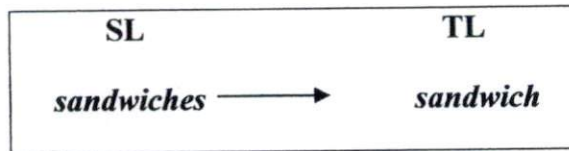
45

the source language word with the target language word. Thus, *spring* becomes *musim semi*. The translation applies literal translation as translation procedure because the source language word translation is a common translation provided by some English-Indonesian dictionaries and recognized by general readership of the target language. In other words, the source language word is lexicalized in the target language. To conclude, in translating this cultural word, the translator applies literal translation procedure and the translation is not cultural word in Bahasa Indonesia since it is a culture specific concept peculiar to subtropical regions.

Datum 13

Source Language	Target Language
Vendors manned carts of *sandwiches* and mineral water while grungy kids in backpacks emerged from the station rubbing their eyes, looking around as if trying to remember what city they were in now. (159).	Pedagang bergerobak menjual *sandwich* dan air mineral, sementara anak-anak lusuh beransel keluar dari stasiun sambil menggosok-gosok mata, mengamati sekeliling, seolah mencoba mengingat-ingat di kota mana mereka sekarang (206).

A cultural lexical item found in the text above is *sandwiches*. *Sandwich* is two thin slices of bread, having between them meat, cheese, etc, hence, any combination of alternating dissimilar things pressed together (Parker, 2003:1114). This word is derived from the name of a town, *Sandwich* in South East England. Nowadays, this term has spread and been adopted by some countries. Indonesia is one of them. *Sandwich* is identified as cultural word in Bahasa Indonesia since it is neither recognized in Indonesian culture nor lexicalized in Indonesian before being adopted. After adopting this word into Bahasa Indonesia, the word *sandwich* starts to be used and recognized by some Indonesian people. According

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to Newmark's cultural words category, this cultural word is related to food and categorized as material culture (artefact).

| SL	TL
sandwiches ⟶	*sandwich*

Sandwiches is translated into Bahasa Indonesia as *sandwich*. In translating this cultural word, borrowing procedure is applied by the translator. The translator borrows the source language word and places it to the target language. It is not different from transference procedure by Newmark. Through transference, the source language word is transferred to the target language. In transferring the word, the translator does a small change. Suffix *-es*, as plural marking indicator of the source language word is deleted in the target language. The translator applies borrowing as translation procedure because the source language word starts to be adopted and recognized by some Indonesian people. Hence, the translator decides to borrow not to translate it. At last, in translating this cultural word, the translator applies borrowing procedure and the translation is not cultural word in Bahasa Indonesia since it is a culture specific concept peculiar to England.

Datum 14

Source Language	Target Language
He told Sophie it was out near the *tennis* stadium on the western outskirts of Paris (167).	Dia memberi tahu Sophie bahwa jalan itu ada di dekat stadion *tenis* lingkar luar sebelah barat Paris (216).

From the text, it is found a cultural lexical item that is *tennis*. *Tennis* is a game played on a rectangular court by two players or two pairs of players equipped with rackets, in which a ball is driven back and forth over a low net that divides the court in half (Webster, 1996:1463). In this game, the person in charge is called the umpire. The winner of such game is the one who wins the larger number of sets (group of games). *Tennis* is one of the national English non-team games denoting leisure activities in Europe (Newmark, 1988:99). It is usually played in English-speaking countries. Nowadays, this game has spread and has been adopted by many countries in the world. One of them is Indonesia. This game has been adopted and played by some Indonesian people. Before adopting this game, the concept of such game is not found in Indonesia. Then, Indonesia adopts this game as well as its name. Later, the name of this game becomes the borrowed word in Bahasa Indonesia. Thus, *tennis* is regarded as a cultural word since this game refers to the national English non-team game which reflects the English culture. Besides such game is not known and lexicalized in Bahasa Indonesia before it is adopted. In this context, the word *tennis* is not referring to the game of *tennis* but it refers to the *tennis* stadium that is a special building in which *tennis* is played. Based on Newmark's cultural word category, this cultural word is related to leisure activities and belongs to social culture.
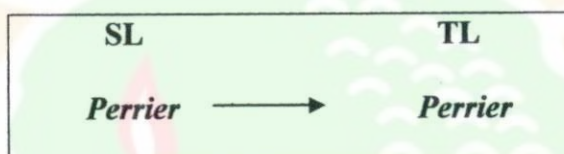
SL	TL
tennis ⟶	*tenis*

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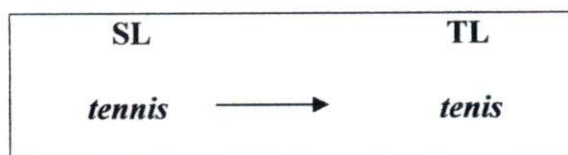
Tennis is translated into Bahasa Indonesia as *tenis*. In translating this cultural word, the translator applies borrowing procedure. He borrows the source language word and puts in the target language. In borrowing the word, the translator does a modification. He deletes one of two letters *n* of the source language word. It is in accordance with naturalization procedure from Newmark. The source language word *tennis* is naturalized to the target language. The translator modifies the pronunciation and word-form of the source language word to the normal pronunciation and word-form of the target language word. But he still adapts the source language word. Thus, *tennis* becomes *tenis*. The translator uses borrowing as translation procedure because such concept is neither known nor lexicalized in Bahasa Indonesia so that he has no alternative procedure to be used. Therefore borrowing is employed by the translator. To conclude, in translating this cultural word, the translator applies borrowing procedure and the result of the translation is not cultural word in Bahasa Indonesia since such game is peculiar to the English.

Datum 15

Source Language	Target Language
On the broad desk in the middle of the room, two crystal glasses sat beside an opened bottle of *Perrier*, its bubbles still fizzing (195).	Pada meja lebar di tengah ruangan, dua gelas kristal diletakkan berdekatan dengan sebotol *Perrier* yang terbuka, gelembungnya masih bergerak-gerak ke atas (255).

From the text above, it is identified a cultural lexical item that is *perrier*. *Perrier* is a slightly sweet alcoholic drink made from the juice of pears (Hornby, 2005:1126). It is an alcoholic drink of French origin. Then, it was brought to Britain. This drink has been common for centuries in Britain. Nowadays, it

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becomes a common drink in the two countries. Drinking *perrier*, like other alcoholic drinks, is a part of French and British culture. It is in contrast with Indonesian people where drinking alcoholic drinks is not part of Indonesian culture. Thus, it can be asserted that *perrier* can be regarded as cultural word in Bahasa Indonesia since it is a common drink peculiar to France and Britain. According to Newmark's cultural words category, this cultural word is related to food and categorized as material culture.

SL	TL
Perrier ⟶	*Perrier*

The cultural word *perrier* is translated into *perrier* in Indonesian. In translating this word, the translator applies borrowing procedure. The word *perrier* is not translated but just borrowed from the source language word. It is like transference procedure from Newmark. The translator just transfers the source language word *perrier* to the target language without any modifications. He keeps the source language word to the target language as it is. The translator applies borrowing as translation procedure because the target language does not have the equivalent for the source language word. It does not have such a word that can represent the meaning of the source language word. Hence, to transfer the meaning of the source language word he needs to borrow the word. At the end, in translating this cultural word, the translator applies borrowing procedure and the translation result is not cultural in Bahasa Indonesia since such word is peculiar to France and Britain.

Datum 16

Source Language	Target Language
Discretion was apparently not part of the vocabulary of a 15-*euro*-per-hour watchman (198).	Bijaksana rupanya tidak termasuk ke dalam kosa kata seorang penjaga malam yang dibayar 15 *euro* per jam (255).

The word *euro* is a cultural lexical item identified in the text above. It is the unit of money of some countries of the European Union (Hornby, 2010:519). This currency was applied in Europe since 1999 and symbolized as €. *Euro* is regarded as cultural word in Bahasa Indonesia since it is a culture specific concept which refers to some European countries only. Such a word is neither recognized in Indonesian culture nor lexicalized in Bahasa Indonesia. It is due to the difference in unit of money used between Indonesia and some European countries. Indonesia uses rupiah as its unit of money while euro is the unit of money applied by some European countries which adopts this system as their currency. In other words, euro is the unit of money peculiar to some countries in Europe only. According to Newmark's cultural words category, this cultural word is categorized as material culture or artefact.

SL	TL
euro ⟶	*euro*

The cultural word *euro* is translated into *euro* in Bahasa Indonesia. In translating this cultural word, borrowing procedure is applied by the translator. The translator borrows the source language word and transfers it to the target language. It is the same as Newmark's transference procedure. The word *euro*

from the source language word is transferred to the target language. In transferring the word, the translator does not make any changes. The translator employs borrowing as translation procedure because there is no another procedure that can be used to represent the concept contained in the source language word to the target language. Therefore borrowing has to be applied by the translator. The use of this procedure may enable the target language readers to recognize and to understand the source language term as well as its concept. Finally, the translator uses borrowing procedure in translating this cultural word and the translation result is not cultural word in Bahasa Indonesia since it is peculiar to Europe.

Datum 17

Source Language	Target Language
Six *doughnut*-sized disks of marble had been stacked and affixed to one another within a delicate brass framework (215).	Lima cakram pualam berukuran ***donat*** ditumpuk dan direkatkan satu sama lain dalam bingkai kuningan yang halus (276).

A cultural lexical item identified in the text above is *doughnut*. *Doughnut* is a small cake made of fried dough, usually in the shape of a ring or round and filled with jam or jelly, fruit, cream, etc. (Hornby, 2000:379). It is a popular food from America. However, *Doughnut* is not part of Indonesian culture which is not lexicalized in Bahasa Indonesia either. In recent years, this word has been adapted into Indonesia and becomes quite familiar name for some Indonesian people. *Doughnut* is regarded as cultural word in Bahasa Indonesia since it is a culture specific concept which refers to a part of American culture which is not lexicalized in Bahasa Indonesia before adapting. In this context, the word *doughnut* is not referring to the cake of doughnut but it refers to something that

has a round shape like a *doughnut*. Based on Newmark's cultural words category, this cultural word is related to food and belongs to material culture.

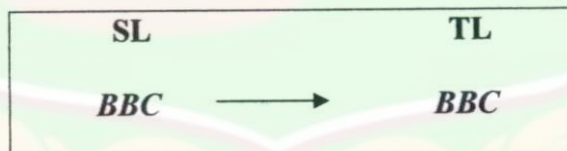| SL	TL
doughnut ⟶	*donat*
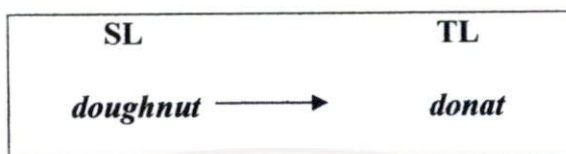
To translate the cultural word *doughnut*, borrowing procedure is used by the translator. The translator borrows the source language word and places it to the target language. In borrowing the word, the translator naturalizes the form and pronunciation of the source language word as the form and pronunciation of the target language. In other words, the translator does naturalized borrowing. It is in accordance with naturalization procedure from Newmark. The translator adapts the source language word but he changes the word-form and pronunciation of the source language word to the normal word-form and pronunciation of the target language. Thus, *doughnut* becomes *donat*. The translator decides to borrow the source language word because such word is neither found in Indonesian culture nor lexicalized in Indonesian before being adapted. In conclusion, in translating this cultural word, the translator applies borrowing procedure and the translation is not cultural word in Bahasa Indonesia since it is peculiar to America.

Datum 18

Source Language	Target Language
The **BBC** producers loved Teabing's hot premise, his research, and his credentials, but they had concerns that the concept was so shocking and hard to swallow that the network might end up tarnishing its reputation for quality journalism (236).	Produser **BBC** menyukai pemikiran Tebing yang cemerlang, penelitiannya, dan nama baiknya, tetapi mereka menilai konsep itu terlalu mengguncangkan dan sulit dicerna, sehingga mereka khawatir BBC akan kehilangan reputasinya sebagai stasiun tv dengan kualitas jurnalisme yang

	baik (303).

A cultural lexical item found in the text above is *BBC*. *BBC* is abbreviation for British Broadcasting Corporation. It is a British organization that broadcasts on television, radio and internet (Cambridge 2008). This national company is paid for by the public not by advertising. *BBC* also receives funds from the sales of television licenses (Hornby, 1995:88). It is obvious that *BBC* is the British television, radio and internet broadcasters peculiar to Britain. Such an organization may not be found in Indonesia. Indonesia does not have an organization that broadcasts television, radio and internet. Thus, it can be stated that *BBC* can be categorized as cultural word in Bahasa Indonesia since it is a specific organization peculiar to Britain. Based Newmark's cultural words category, this cultural word is related to political and administrative term i.e. organization and categorized as social organization.

SL	TL
BBC $\longrightarrow$	*BBC*

The cultural word *BBC* is translated into *BBC* in Bahasa Indonesia. In translating this word, the translator applies borrowing procedure. The translator borrows the source language word *BBC* and then places it to the target language. In borrowing the word, he does not make any modifications. It is the same as Newmark's transference procedure. The source language word *BBC* is not translated but just transferred to the target language. The translator just takes the source language cultural item and then transfers it to the target language. He uses

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borrowing as translation procedure because such a word is a specific concept of the source language culture which is not lexicalized in the target language word. Besides the target language does not have the equivalent for the source language word. Therefore, borrowing is applied by the translator. To sum up, the translator applies borrowing procedure in translating this cultural word and the translation result is not cultural word in Bahasa Indonesia since it is culture specific concept peculiar to Britain.

Datum 19

Source Language	Target Language
It curved to a door of carved oak and *cherry* with a brass knocker the size of a grapefruit (244).	Lalu jalan itu membelok menuju pintu dari kayu ek dan *ceri* yang diukir dan diberi hiasan pengetuk dari kuningan seukuran buah anggur (312).

One of cultural words identified in the text above is *cherry*. *Cherry* is the fruit of any various trees of the genus *Prunus*, consisting of a pulpy, globular drupe enclosing a one-seeded smooth stone (Webster, 1996:253). The fruit is small, round, soft red or black. *Cherry* is regarded as cultural word in Bahasa Indonesia because this fruit is a typical fruit in most of Europe, western Asia and parts of northern Africa in which *cherry* grows. The difference in location between Indonesia and those areas makes the difference in ecological and geographical features. It is seen, *cherry*, is one of them. However, today such a word has been adapted into Indonesian. In this context, the word *cherry* does not refer to the fruit of *cherry* but it refers to the furniture made of or covered or decorated with wood from the *cherry* tree that is door. Based on Newmark's

cultural words category, this cultural word is categorized as ecological word that belongs to ecology.

SL	TL
cherry ⟶	*ceri*
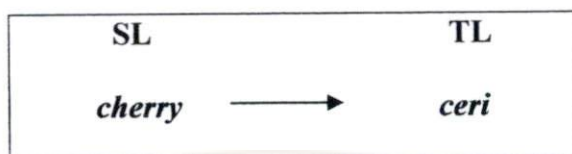
The cultural word *cherry* is translated into Bahasa Indonesia as *ceri*. In translating this word, the translator uses borrowing procedure. He borrows the source language word *cherry* and places to the target language. In borrowing the word, the translator does naturalized borrowing. He naturalizes the source language word *cherry* to be *ceri* in the target language. It is similar to naturalization from Newmark. The source language word *cherry* is naturalized to the target language. In naturalizing this word, the translator changes the word-form and pronunciation of the source language word to the normal word-form and pronunciation of the target language word. But he still adapts the source language word. Thus, *cherry* becomes *ceri*. The translator employs borrowing as translation procedure because there is no direct equivalent word of the source language found in the target language. Hence, borrowing is applied by the translator. At the end, in translating this cultural word, the translator applies borrowing procedure and the result of the translation is not cultural word in Bahasa Indonesia since such plant is peculiar to Europe.

Datum 20

Source Language	Target Language
The air inside smelled antediluvian, regal somehow, with traces of pipe tobacco, tea leaves, cooking *sherry*, and the earthen aroma of stone architecture (245).	Udara di dalam ruangan itu beraroma kuno, walau anggun. Aroma tembakau dari pipa, daun teh, *sherry* untuk masak, dan aroma tanah yang berasal dari arsitektur bebatuan (313).

The word *sherry* is a cultural lexical item identified in the text. *Sherry* is a strong yellow or brown wine, originally from southern Spain. It is often drunk before meals (Hornby, 2000:1228). It is clear that sherry is a kind of wine drunk before meals which is originally from southern Spain. *Sherry* is regarded as cultural word in Bahasa Indonesia because it is a culture specific concept peculiar to Spain. Such word is neither recognized in Indonesian culture nor lexicalized in Bahasa Indonesia. Drinking *sherry* is not part of Indonesian culture. Indonesian people do not drink *sherry* before having breakfast, lunch and even dinner. In addition, such a word is specific word originally from southern Spain. According to Newmark's cultural words category, this cultural word is related to food and belongs to material culture (artefact).

SL	TL
sherry ⟶	*sherry*

The cultural word *sherry* is translated into *sherry* in Bahasa Indonesia. In translating this word, the translator applies borrowing procedure. The translator takes the source language word *sherry* and then places it to the target language. It is not different from Newmark's transference procedure. The source language word *sherry* is transferred to the target language. In transferring the word, the

translator does not make any modifications. He just transfers the source language word as it is. This option, borrowing the source language word, is taken by the translator because such a word is neither found in Indonesian culture nor lexicalized in Bahasa Indonesia. It is typical word peculiar to Spain. Hence, borrowing is applied by the translator. By borrowing the word, the translator does not only borrow the source language term but also the source language concept. To sum up, the translator applies borrowing procedure in translating this cultural word and the translation result is not cultural word in Bahasa Indonesia since it is a culture specific concept peculiar to Spain.

Datum 21

Source Language	Target Language
Seated on the divan beside Langdon, Sophie drank her tea and ate a *scone*, feeling the welcome effects of caffeine and food (249).	Sophie duduk di atas kursi panjang disamping Langdon. Dia meminum tehnya dan makan *kue scone*. Dia merasakan pengaruh kafein dan makanan yang menyenangkan (319).

The word *scone* is a cultural lexical item identified in the text. *Scone* is a flat, round, leavened cake made of oatmeal, wheat flour, barley meal, or the like (Webster, 1996:1280). It is a cake of Scottish origin. *Scone* can be savory or sweet. This cake is usually eaten mid-morning or mid-afternoon and often served with tea. Nowadays, *scone* becomes popular cake not only in the United Kingdom but also in some countries like the United States, Canada, Australia and others. This word is categorized as cultural word in Bahasa Indonesia since it is original cake from Scotland and becomes a culture specific concept of that country. Based on Newmark's cultural words category, this cultural word is related to food and categorized as material culture.
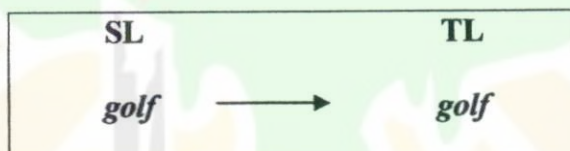
SL	TL
scone $\longrightarrow$	*kue scone*
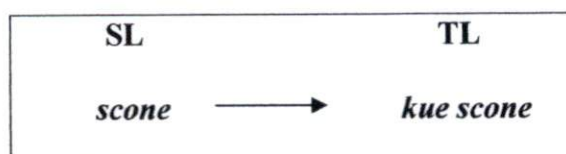
Scone is translated into Indonesian as *kue scone*. In translating this word, borrowing procedure is applied by the translator. The translator borrows the word *scone* from the source language word. It is in accordance with Newamark's transference procedure. The source language word is transferred to the target language. In transferring the word, the translator keeps the original source language word to the target language. Having borrowed the source language word, another procedure, classifier, is also applied by the translator. He adds a general term by adding the word *kue* that precedes the word *scone*. This additional word is added to modify the word *scone*. The addition can help readers understand about *scone* that is a kind of cake. Thus *scone* becomes *kue scone*. As a result, there are two procedures applied in translating this cultural word. They are borrowing and classifier. Applying two procedures in translating a cultural word is called couplet. Finally, the translator uses couplet in translating this cultural word and its translation is not cultural word in Bahasa Indonesia since it is a culture specific concept peculiar to Scotland.

Datum 22

Source Language	Target Language
Asking Jacques Saunière to endorse a manuscript on goddess worship was as obvious as asking Tiger Woods to endorse a book on *golf* (315).	Meminta Jacques Saunière untuk memberikan kata-kata dukungan pada naskah tentang pemujaan dewi jelas seperti meminta Tiger Woods memberikan dukungan sebuah buku tentang *golf* (402).

From the sentence, it is identified a cultural lexical item that is *golf*. *Golf* is a game played over a large area of ground using specially shaped sticks to hit a small hard ball into a series of 9 or 18 holes, using as few strokes as possible (Hornby, 2000:579). This game is derived from Europe especially Scotland. From Scotland, it spreads to many other countries in the world including Indonesia. Indonesia has adopted this game to be one of its games. Thus, it can be asserted that *golf* can be regarded as cultural word in Bahasa Indonesia since it is a Scottish origin peculiar to Scotland. Then, it is adopted into Indonesian. Based on Newmark's cultural words category, this cultural word is related to leisure activities and categorized as social culture.

| SL	TL
golf $\longrightarrow$	*golf*

The cultural word *golf* is translated into *golf* in Bahasa Indonesia. In translating this word, borrowing procedure is applied by the translator. He borrows the source language word *golf* and places it to the target language. In borrowing this word, the translator does not make any modifications. It is the same as transference procedure by Newmark. The source language word *golf* is transferred to the target language. This word is retained in the target language. Borrowing is applied by the translator because the target language does not have such a word that can represent the meaning of the source language word. Besides this word has been adopted into Indonesian. Hence, to transfer the meaning of the source language word, borrowing is used by the translator. At last, the translator

uses borrowing procedure in translating this cultural word and its translation is not cultural word in Bahasa Indonesia since such word is Scottish origin peculiar to Scotland.

Datum 23

Source Language	Target Language
"Richard," Teabing said, smiling warmly, "two thousand *pounds sterling* and that loaded gun say you *can* take my guests." (316).	"Richard," kata Tebing sambil tersenyum hangat. "dua ribu *poundsterling* dan pistol berpeluru itu mengatakan bahwa kau bisa mengangkut tamu-tamuku." (404).

From the sentence above, *pounds sterling* is cultural word identified. *Pound sterling* is a paper money and monetary unit of the United Kingdom, equal to 20 shillings or 240 pence and equivalent to about 2.40 U.S. dollars (Webster, 1996:1126). It is official currency used in the UK and symbolized by £ symbol. *Pounds sterling* is regarded as cultural word in Bahasa Indonesia since it is a culture specific concept which refers to the United Kingdom. Such a word is neither recognized in Indonesian culture nor lexicalized in Bahasa Indonesia. It is due to the difference in unit of money used between Indonesia and UK. Indonesia uses Rupiah as its currency while *pounds sterling* is used in the UK. Thus, *pounds sterling* becomes a part of culture of UK. Based on cultural words category from Newmark, this cultural word is categorized as material culture (artefact).

| SL	TL
pounds sterling ——————▶	*poundsterling*
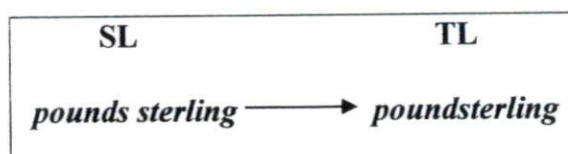
To translate the cultural word *pounds sterling*, borrowing is employed by the translator. The translator borrows the source language word and then puts it in the target language. It is not different from transference procedure from Newmark. The source language word *pounds sterling* is not translated to the target language but just transferred. In transferring, a small change is done by the translator that is the deletion of suffix -*s*, as a plural marking indicator of the source language word. The translator applies borrowing as translation procedure because *pounds sterling* is a typical word that does not have direct equivalent in Indonesian. Such a word is not recognized in Indonesian culture. Hence, the translator employs borrowing. Through borrowing, the translator introduces the general readers the source language term as well as its concept. To conclude, in translating this cultural word, the translator applies borrowing procedure and the result of the translation is not cultural word in Bahasa Indonesia since it is a culture specific concept peculiar to UK.

Datum 24

Source Language	Target Language
The *cola* was warm (342).	*Cola* itu hangat (433).

From the sentence, a cultural lexical item found is *cola*. *Cola* is a carbonated soft drink having a syrup base made from the dried leaves of the cola plant and the seeds of the cola nuts, together with sweeteners and other flavorings (Webster, 1996: 288). It is a sweet brown, fizzy (with bubbles) that does not contain alcohol. Its flavor comes from the seed of Western African tree and other substances (Hornby, 2010:266). *Cola* is often abbreviated as coke, the informal

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trademark for coca-cola which is one of American symbols. This drink is produced in America and often consumed by American societies. Nowadays, coke has become an internationalism American symbol and spread to many places in the world. One of them is in Indonesia. In Indonesia, this drink may be found easily in many shops, markets, public places and others. But still, it is originated from America and regarded as a cultural word in Indonesian. According to Newmark's cultural words category, this cultural word is related to food and categorized as material culture.

SL	TL
cola →	*cola*
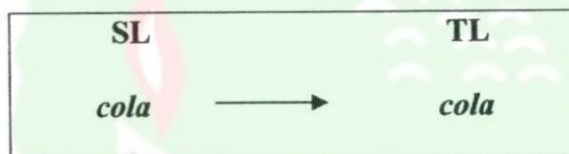
In translating this cultural word, the translator uses borrowing procedure. He borrows the source language word *cola* and transfers it to the target language. It is in accordance with Newmarks's transference procedure. The source language word *cola* is not translated but just transferred directly to the target language. The translator applies this procedure because the word *cola* is one of famous drinks known by general target readers. Thus, he decides to borrow not to translate it. To sum up, the translator uses borrowing procedure in translating this cultural word and the result of the translation is not cultural word in Bahasa Indonesia since such drink is a culture specific concept peculiar to US.

Datum 25

Source Language	Target Language
Traditional American *Thanksgiving* tables still bore pagan, horned fertility symbols (343).	Pada meja-meja orang Amerika *saat memperingati hari Thanksgiving* masih sering terlihat simbol pagan berupa patung bertanduk simbol kesuburan itu (435).

A cultural lexical item found in the text above is *Thanksgiving*. *Thanksgiving* is the act of giving thanks, the expression of thanks especially to God (Parker, 2003:1300). It is a public holiday and celebration held on the fourth Thursday of November in the US to remember the thanks that the people who first came from Europe gave to God when they collected crops for the first time in their new country (Cambridge 2008). It is clearly seen that *Thanksgiving* is a culture specific concept which refers to the kind of celebration and public holiday in the US. Based on this reason, thus *Thanksgiving* can be categorized as cultural word in Bahasa Indonesia since such word is a cultural specific concept which refers to the US culture. In addition, this cultural word is neither recognized in Indonesian culture and nor lexicalized in Bahasa Indonesia. According to Newmark's cultural words category, this cultural word is related to religious custom and belongs to social organization.

| SL	TL
Thanksgiving ──────→	*saat memperingati hari Thanksgiving*
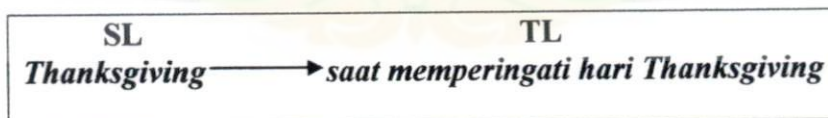
To translate this cultural word, the use of borrowing procedure is applied by the translator. The translator borrows the source language word and then transfers it to the target language. It is the same with transference procedure from

Newmark. The source language word *Thanksgiving* is transferred to the target language. Besides borrowing, the translator also applies classifier procedure in translating this cultural word. He uses a general term by the adding the word *hari* that precedes the word *Thanksgiving* so that the translation becomes *hari Thanksgiving*. Having applied two translation procedures, the translator still uses another one that is gloss or addition. He supplies additional information *saat memperingati* in front of *hari Thanksgiving* to make the source language word clear and understandable for general readers of the target language. This information needs to be supplied by the translator to make the general readers understand what part of *hari Thanksgiving* talked in the text. By supplying *saat memperingati*, the target language readers will know that is a time of celebration for *hari Thanksgiving*. The translator supplies the additional information because without adding this information, it is worried the readers will not catch the intended meaning of the original author. Thus, the translation of *Thanksgiving* becomes *saat memperingati hari Thanksgiving* in Indonesian. In this case, the translator tries to make the implicit information in the source text becomes explicit in the target text. As a result, there are three translation procedures used in translating this cultural word that is borrowing, classifier and gloss. According to Newmark (1988:33), the use of three procedures in translating a single cultural word is called triplet. At the end, in translating this cultural word, the translator uses triplet and the translation result is not cultural word in Bahasa Indonesia because it a culture specific concept peculiar to US.

Datum 26

Source Language	Target Language
Silas turned to see Langdon holding the black cryptex before him, waving it back and forth like a ***matador*** tempting a dumb animal (386).	Silas menoleh dan melihat Langdon memengang cryptex hitam di depannya, mengayun-ayunkanya ke depan dan ke belakang seperti seorang ***matador*** menggoda hewan bodoh (491).

From the text above, there is a cultural word identified. The word is *matador*. *Matador* is a person who fights and kills the bulls (male cows) with a thrust of a sword in a bull-fighting (Parker, 2003:785). The person who does this is called bullfighter. *Matador* is a culture specific concept that belongs to Spaniard. This bull-fighting is very familiar in Spain. According to Newmark (1988:95), bull-fighting is a national game denoting leisure activities in Europe. This game is specific and peculiar to Spanish people. *Matador* is categorized as cultural word in Bahasa Indonesia since it is a culture specific concept which is not lexicalized in Indonesian and belongs to Spaniard. Besides the concept of such word is not recognized in Indonesian culture either. It is found many male cows in Indonesia but Indonesia people may never fight their male cows with a thrust of a sword. Based on Newmark's cultural words category, this cultural word is related to leisure activities that belongs to social culture.

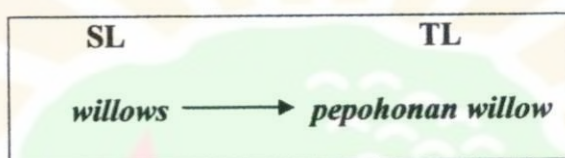| SL	TL
matador ⟶	*matador*
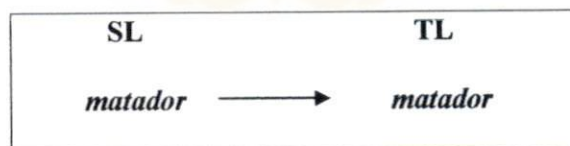
The cultural word *matador* is translated into *matador* in Bahasa Indonesia. The translator applies borrowing procedure. He borrows the source language word *matador* and then transfers it to the target language without any change. It is the same as transference procedure from Newmark. The source language word is not translated but just transferred directly to the target language. The translator applies borrowing as translation procedure because the concept of the source language word is neither recognized nor lexicalized in the target language. Therefore borrowing is applied by the translator. By applying this procedure, the target language readers are introduced with the name of the source language word as well as its concept which is not recognized in the target language. To sum up, in translating this cultural word, the translator uses borrowing procedure and the translation result is not cultural word in Bahasa Indonesia since it is a peculiar concept to Spaniards.

Datum 27

Source Language	Target Language
On sunny afternoons, Londoners picnic beneath the ***willows*** and feed the pond's resident pelicans, whose ancestors were a gift to Charles II from the Russian ambassador. (413).	Pada sore yang cerah, penduduk London berpiknik di bawah ***pepohonan willow*** dan memberi makan pelikan yang menghuni danau di situ. Nenek moyang pelikan-pelikan itu adalah pemberian Charles II dari kedutaan besar Rusia (524).

From the sentence above, it is identified a cultural lexical item that is *willows*. *Willow* is a tree or shrub of the genus *Salix*, growing usu. near water in temperate climates, with small flowers borne on catkins, and pliant branches yielding osiers and timber for cricket-bats, baskets, etc. (Oxford 2003). This tree is usually found on moist soils in the cold and temperate climates. The word

willow is categorized as cultural word in Bahasa Indonesia since this plant usually grows in temperate climates and peculiar to those areas. It is due to the difference in ecological and geographical between Indonesia and temperate climates. Consequently, it creates some differences in flora and *willow* is one of them. Based on Newmark's cultural words category, this cultural word is related to ecological word that is flora and belongs to ecology.

SL	TL
willows ⟶	*pepohonan willow*

Willow is translated into *pepohonan willow* in Bahasa Indonesia. In translating this cultural word, the translator uses borrowing procedure. He borrows the source language word and places it to the target language. It is the same as transference procedure by Newmark. The translator does not translate the source language word but just transfers it to the target language. Then, the translator applies classifier procedure in translating this word. He adds a general term by adding the word *pohon* that precedes the word *willow* so that it becomes *pohon willow*. Because the source language word is in plural form, the classifier is also made in plural one that is *pepohonan* put in front of the word *willow*. The classifier *pepohonan* is added by the translator to help readers understand what willow is. In this case, *willow* is a kind of tree that is the tree of *willow*. Thus *willows* becomes *pepohonan willow*. As a result, there are two procedures used in translating this word that is borrowing and classifier. Using two procedures in translating a cultural lexical item respectively is called couplet. To conclude, in

translating this cultural word, the translator uses couplet as translation procedure and its translation is not cultural word in Bahasa Indonesia since it is an ecological word peculiar to temperate climates.

Datum 28

Source Language	Target Language
The Teacher paused outside, taking a pull from the flask of *cognac* he was carrying. (413).	Guru berhenti di luar, meneguk dari sebotol *cognac* yang dibawanya (524).

A cultural lexical item identified in the text above is *cognac*. *Cognac* is the brandy distilled in and shipped from the legally delimited area surrounding the town of Cognac, France (Webster, 1996:287). It is a type of fine brandy (strong alcohol drink) made in Western France (Hornby, 2000:243). This implies that *cognac* is a kind of brandy which is produced only in the town of Cognac, Western France. It is obvious that *cognac* is a cultural lexical item in Bahasa Indonesia since it is a brandy which is specific to France and is not produced in other places or outside of France. In other words, this brandy is only produced in France. According to Newmark's cultural words category, this cultural word is related to food and categorized as material culture.

SL	TL
cognac $\longrightarrow$	cognac

In translating this cultural word, the translator uses borrowing procedure. The word *cognac* is borrowed from the source language and then transferred into the target language. It is the same as Newmark's transference procedure. The word *cognac* from the source language is transferred into the target language. The
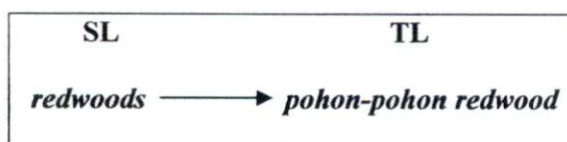
translator just takes the source language word and then puts in the target language without changing anything. This translation procedure is taken by the translator because there is no other procedure which is appropriate to be applied in translating this cultural word. It is due to the source language word is specific and peculiar to French culture. Through borrowing the readers are introduced with local color of the source language culture. Besides it also maintains the peculiarity of its source culture. At last, the translator applies borrowing procedure in translating this cultural word and the translation is not cultural word in Bahasa Indonesia since it is a culture specific concept to Spain.

Datum 29

Source Language	Target Language
Gray stone columns ascended like *redwoods* into the shadows, arching gracefully over dizzying expanses, and then shooting back down to the stone floor (425).	Pilar-pilar dari batu kelabu menjulang seperti *pohon-pohon redwood* di kegelapan. Pilar-pilar itu tegak dengan anggun menunjang permukaan yang luas, lalu meluncur turun ke lantai batu (539).

A cultural lexical item found in the text is *redwoods*. *Redwood* is a coniferous tree, *Sequoia sempervirens* of California, noted for its height of from 200 to over 300 feet and becomes the state tree of California (Webster, 1996:1204). This very tall tree grows in California and is valuable for its durable brownish red-timber. This implies that redwood is a local tree of California. *Redwood* is categorized as a cultural word since this tree is a local tree of California and may not be found in other places, including Indonesia. It is supported by Newmark (1988:98) who states that local species of flora and fauna

are cultural items. Based on cultural words category of Newmark, this cultural word is categorized as ecological word that is flora and belongs to ecology.

| SL	TL
redwoods ⟶	*pohon-pohon redwood*

The word *redwoods* is translated into Bahasa Indonesia as *pohon-pohon redwood*. In translating this cultural word, borrowing procedure is applied by the translator. The translator borrows the source language cultural term into the target language. It is the same as transference from Newmark. The translator just transfers the source language word *redwoods* into the target language word without translating it. Afterwards, the translator also uses classifier procedure in translating this cultural word. He uses a general term by adding the word *pohon* that precedes the word *redwood*. Because the source language cultural item is in plural form, the translation is also made in plural one that is *pohon-pohon* which is put in front of the word *redwood*. Thus, the translation of *redwoods* becomes *pohon-pohon redwood*. As a result, two translation procedures i.e. borrowing and classifier are applied in translating this cultural lexical item. The use of two translation procedures in translating a cultural lexical item is called couplet. In short, the translator uses couplet as translation procedure in translating this cultural word and the translation is not cultural word in Bahasa Indonesia since such plant is peculiar to California.

Datum 30

Source Language	Target Language
He had been anticipating a certain feeling of security in the popular tourist destination, but Langdon's recollections of bustling throngs in a well-lit abbey had been formed during the peak *summer* tourist season (426).	Dia telah membayangkan bahwa dia akan merasa aman di tempat wisata yang popular ini, tetapi kenangan Langdon akan ramainya rombongan turis di sebuah biara yang berpenerangan baik itu terjadi pada musim wisata selama *musim panas* (540).

In the text, it is identified a cultural lexical item that is *summer*. *Summer* is the season between spring and autumn, in the Northern Hemisphere from the summer solstice to the autumnal equinox and in the Southern Hemisphere from the winter solstice to the vernal equinox (Webster, 1996:1423). It is the hottest or warmest season of the year comprising the months of June, July and August in the Northern Hemisphere. In the Southern Hemisphere the summer occurs during the months of the Northern winter (Parker, 2003:1255). This season is characterized by a period of hot, usually sunny weather. *Summer* is categorized as a cultural lexical item in Bahasa Indonesia because it is a culture specific concept which occurs in Northern and Southern Hemisphere. The difference in geographical and ecological features between Indonesia and countries in the Northern or Southern Hemisphere makes such concept does not exists in tropical countries, like Indonesia. In other words, *summer* only occurs in subtropical countries but not tropical countries. Based on the category of cultural words of Newmark, this cultural word is related to ecological word that is season and belongs to ecology.

SL	TL
summer ⟶	*musim panas*
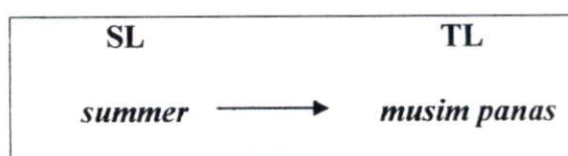
In translating this cultural word, the translator applies literal translation procedure. The source language word *summer* is translated literally into the target language. It is similar to Newmark's literal translation procedure. The source language word is replaced by the target language word. Thus, the word *summer* is replaced by *musim panas*. The translator applies literal translation as translation procedure because the translation of the source language word is available in the target language. Besides the literal translation of the word *summer* to be *musim panas* is a common translation given by some English-Indonesian dictionaries and known by general readers of the target language. At the end, in translating this cultural word, literal translation is applied by the translator and the translation is not cultural word in Bahasa Indonesia since it is a culture specific concept peculiar to temperate zone.

3.2 Findings

The findings of the research are displayed in the following table.

No	Cultural Word (SL)	Indonesian Translation (TL)	Category	Translation Strategy
1	Renaissance	Renaissance	Social organization	Borrowing (Transference)
2	Tulips	Tulip	Ecology	Borrowing (Transference)
3	Squash	Squash	Social culture	Borrowing (Transference)
4	FBI	FBI	Social organization	Borrowing (Transference)
5	Hyssop	Daun hyssop	Ecology	Borrowing(Transference), Classifier
6	Snow	Salju	Ecology	Literal translation
7	Oak	Kayu ek	Ecology	Borrowing (Naturalization),Classifier
8	Dollars	Dolar Amerika	Material Culture	Borrowing (Naturalization),Gloss

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9	Beer	Bir	Material culture	Borrowing (Naturalization)
10	Tarot	Tarot	Social culture	Borrowing (Transference)
11	CIA	CIA	Social organization	Borrowing (Transference)
12	Spring	Musim semi	Ecology	Literal translation
13	Sandwiches	Sandwich	Material culture	Borrowing (Transference)
14	Tennis	Tenis	Social culture	Borrowing (Naturalization)
15	Perrier	Perrier	Material culture	Borrowing (Transference)
16	Euro	Euro	Material culture	Borrowing (Transference)
17	Doughnut	Donat	Material culture	Borrowing (Naturalization)
18	BBC	BBC	Social organization	Borrowing (Transference)
19	Cherry	Ceri	Ecology	Borrowing (Naturalization)
20	Sherry	Sherry	Material culture	Borrowing (Transference)
21	Scone	Kue scone	Material culture	Borrowing (Transference), Classifier
22	Golf	Golf	Social culture	Borrowing (Transference)
23	Pounds sterling	Poundsterling	Material culture	Borrowing (Transference)
24	Cola	Cola	Material culture	Borrowing (Transference)
25	Thanksgiving	Saat memperingati hari Thanksgiving	Social organization	Borrowing (Transference), Classifier, Gloss
26	Matador	Matador	Social culture	Borrowing (Transference)
27	Willows	Pepohonan willow	Ecology	Borrowing (Transference), Classifier
28	Cognac	Cognac	Material culture	Borrowing (Transference)
29	Redwoods	Pohon-pohon redwood	Ecology	Borrowing (Transference), Classifier
30	Summer	Musim panas	Ecology	Literal translation

As seen in the table, there are four categories of cultural words found in the novel. They are ecology, material culture, social culture, and social organization. From the four categories, cultural words belong to material culture occur more often. Besides it is also seen that borrowing (transference) occurs more frequently than other procedures. Then, it is followed by borrowing with naturalization (naturalized borrowing), borrowing with classifier, literal translation, naturalized borrowing with classifier, naturalized borrowing with gloss and borrowing with classifier and gloss.
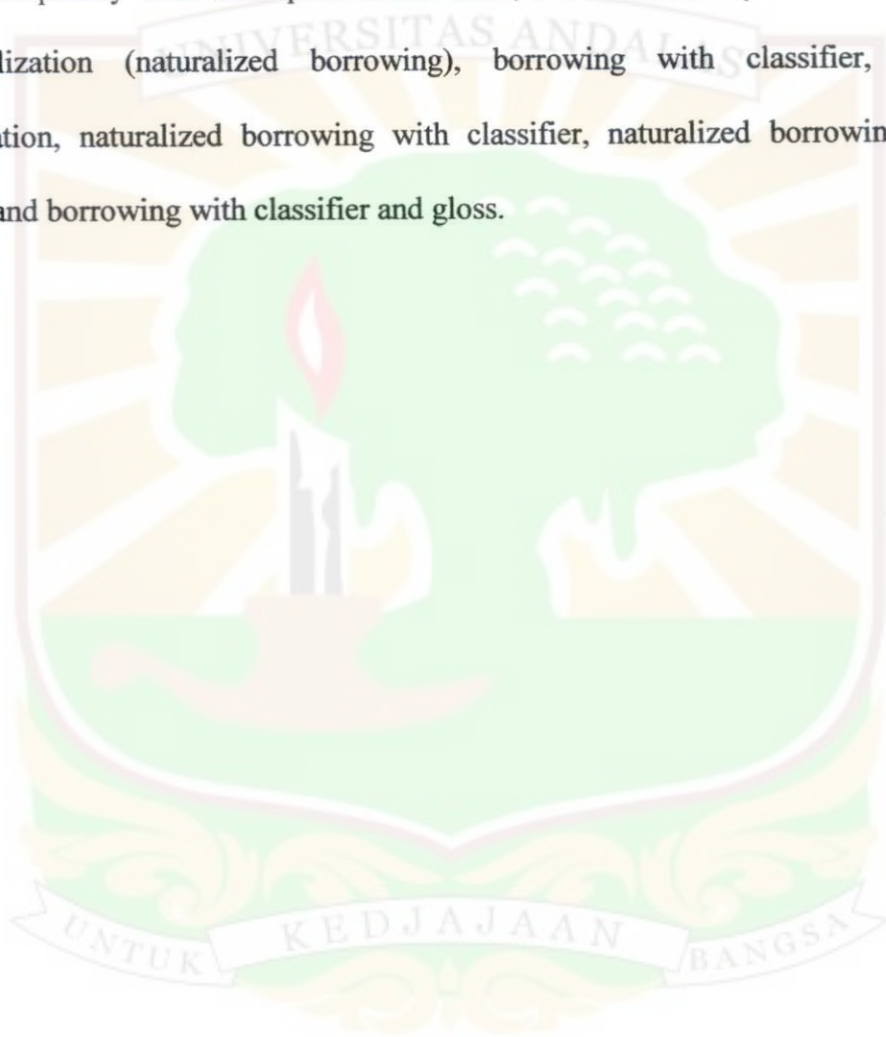
CHAPTER IV

CONCLUSION

Having analyzed the translation of cultural words presented in the previous chapter, it can be concluded that out of five categories of cultural words as proposed by Newmark (1988), there are four categories found in the novel *The Da Vinci Code*. The four are 1) ecology, 2) material culture, 3) social culture, and 4) social organization. From these four categories, the most frequent occurrence is the material culture. In contrast, social culture, the same as social organization, is the fewest category found.

Furthermore, in translating cultural words, it is found that most cultural words are translated by applying borrowing procedure. From thirty data, sixteen data are translated using the borrowing procedure. Eleven data are translated by borrowing combined with other procedures i.e. naturalized borrowing in four data, borrowing with classifier (couplet) in four data, naturalized borrowing with classifier in one datum (oak), naturalized borrowing with gloss in one datum (dollars) and borrowing with classifier and gloss (triplet) in one datum (thanksgiving). The rest, three data, are translated using literal translation procedure. Besides it is also found that in the translation of cultural words of the source language, its translation is not cultural words in the target language (Bahasa Indonesia). In short, in translating cultural words into Indonesian, borrowing procedure is the most frequent procedure applied by the translator.

Finally, in translating cultural words, the translator can use not only one procedure but he may also apply, when required, two or three or four procedures at once. In addition, he should know and understand the cultural context of both source and target language so that he can transfer the meaning of cultural items of the source text to its equivalent meaning in the target text as intended by the original author.

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