



The Use of Cultural Transposition for Rendering Culture-Specific Items in English-to-Indonesian Translation of Brown's Inferno

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Abstract

Translation always involves the transfer of culture between languages. Culture-specific items (CSIs) are objects of translation that often make translator find difficulty due to their peculiarity that root in source language (SL) culture. This requires the translator to consider both the SL culture and target language (TL) culture. Cultural transposition that consists of exoticism, cultural borrowing, calque, communicative translation, and cultural transplantation are translation procedures that concern with the transfer of culture between languages. This research is aimed to analyze the implementation of these procedures in rendering CSI from English to Indonesian. This study employed a descriptive qualitative research approach. The interpretation of the data is described in depth explanation. The object of this study is CSI extracted from Brown's Inferno novel. The results of this study show that almost all of the cultural transposition procedures are implemented in rendering CSI in all categories. Results also show how these procedures are implemented in practices. Exoticism is implemented on items that are very peculiar to SL or items that derive from language that is not popular in TL. There are also a large number of CSI in the form of names that requires the translator to transfer the item without modification. Cultural borrowing procedure is implemented in on items that are strange but derive from language that is popular in TL or items in which TL culture have owned their general kind. This is done by phonological adjustment and specification. Calque is implemented on CSI in which their elements can be translated to TL. Results also show CSIs in the category of names are rendered using calque. Meanwhile, communicative translation and cultural transposition, from the result, only occur in CSI in the form of common expressions. Communicative translation occurs in rendering CSI that requires an explanation for its peculiarity. This is done by making a simple description that explains the CSI. Cultural transplantation is implemented in CSI that is developed differently in TL such as measurement/scales. This is done by rendering items with others that are similar or by converting that scales roughly. As the conclusion, there is a tendency that CSIs are rendered with SL biases procedures that bring TL readers to SL cultures.

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INTRODUCTION

Translation is not a mere process of transferring words from one language to another. One aspect that is also important is a process of transferring culture of the source language (SL) to the culture of the target language (TL). This is in line with what some experts said that translation should consider both SL and TL cultures. Hatim and Munday (2004) defined that translation is as the process of transferring a written text in the source text into the target text conducted by a translator or translators in a specific socio-cultural context.

However, culture is involved. Larson (1998) views culture as a complex of beliefs, attitudes, values, and rules which group of people share. Bassnett (2002:21) views language is the heart of culture since language can exist unless it steeped in the context of culture. Thus language and culture are two things that develop together and translating language should also step in translating culture.

Meanwhile, in this modern era, the demands of translation of other culture books, movies and documents are immense. Demands of knowledge, information, and desire of enjoying cultures from other languages are motives of translations. Many books are translated from other languages to supply the need of knowledge. So are movies, poetry, novels are translated to fulfill the desires of our society to 'taste' masterpieces of foreign cultures. Thus translator is responsible as a cultural mediator that renders messages from SL culture to TL culture.

The close relationship between language and culture make a translator should also learn both source language and target language culture. One problem that is faced by the translator is translating the culture-specific item (CSI). CSIs are terms or names that are particular on the specific culture of language speakers. This item is difficult to render since SL culture, and TL culture is different and availability of similar words that express SL culture often unpredictable.

From a cultural perspective, there are two opposing strategies in translation namely foreignization and domestication. These strategies are similar to Newmark (1988)'s transference and componential analysis. Transference gives 'local color,' keeping cultural names and concepts. He states that although this method is emphasizing in culture, he claims that this may cause problems for the general readership and limit the comprehension of certain aspects. In another hand, the componential analysis focuses on the message rather than the culture that increases the readership and comprehension.

We can also compare these strategies to the scale proposed Hervey and Higgins (1992). They propose some procedures to render cultural features with term cultural transposition. According to them, cultural transposition has scales of degrees which are toward the choice of features indigenous to target language and culture rather than features that rooted in the source culture. They cover five level procedures to render SL texts that contain cultural features in order to be appropriate to TL cultures. These procedures are exoticism, cultural borrowing, calque, communicative translation, and cultural transplantation. Moreover, this study is aimed to study how the translator renders these cultural features from the theory proposed by them.

Some related studies related to have been conducted previously. Vermees (2003) study focuses on the rendering of proper names with transference technique (similar to exoticism procedure in my study) while my research is about the rendering of CSI. This research confirms that proper names translation is so predictable and transferred easily. Hasyim (2013) study observed cultural transposition degree on Indonesia-English translation while my study is the reverse. The result of his study shows that communicative translation was applied more than exoticism and also cultural transplantation, whereas the calque and cultural borrowing is unavailable. Daghighi & Hashemian (2016) study investigated the English translation of Jalal Al-Ahmad's *By the Pen* by

Ghanoonparvar. The findings are functional equivalent was the most frequently while modulation and paraphrase are rarely used. Budiana, Sutopo, & Rukmini (2017) study investigated the subtitle of the Dhaup Ageng documentary movie. The finding is that literal translation was the most dominant technique used in the subtitling process. Nduru (2017) study analyzed in the translation of Grisham's Time to Kill novel. The finding is the literal translation is also dominant. Lestyanawati, Hartono, & Sofwan (2014) research analyzed in the translated works of English news. Again, the result shows that literal translation is dominant. From these researches, we find that literal translation is so prevalent in translation.

The object of the study of this thesis is CSI. Thus we see it is essential to review some studies previously conducted. Davoudi Sharifabad, Ebrahim & Yaqubi, Mojde & Sepora, Tengku (2013) study analyzed CSI of English- Persian Translations. The result shows that translators mostly tend to localize or domesticate CSI when culture-specific terms and words are difficult to be understood in the TL. Shirinzadeh & Tengku Mahadi (2014) study investigated CSI on Persian book Sa'di's Golestan with its English translation. The result shows that the use of transportation technique plus phonological modifications are dominant. Brasiene (2013) study observed CSI on Lithuanian-English translation novel. The result shows that the implementation of preservation, localization, and addition are more frequent. Maasoum and Davtalab (2011) study analyzed CSI on English-Persian translation novel. The result shows that translations mostly use general words and some borrowing procedures to cope with the lexical gaps.

There are also some other studies on CSI conducted by Indonesian researchers. Fuadi (2016) analyzed in the translation of tourism brochure from Indonesian into English. The findings show that the translation strategies used to depend on the translation process. Andriyanie, Firmawan, & Wahyu (2016) study analyzed the Indonesian translation of Eat, Pray, and Love novel. The result shows that

pure borrowing is mostly dominant used by the translator. Karunarathna (2015) study analyzed the script of Korean drama for dubbing purpose. Pelawi (2016) study analyzed Indonesian-English translation Ronggeng Dukuh Paruk novel. The findings show the realization of CSI in the category of musical instruments, clothes, accessories, work and leisure, and activities and procedures. Kuncoro & Sutopo (2015) study analyzed Indonesian-English translation of Laskar Pelangi. The finding is the most frequently translation technique applied is compensation. Purwanti & Mujiyanto (2015) study observed Indonesian-English translation of *Bumi Manusia* novel. The findings are that the strategies used are omission, literal translation, borrowing, equivalence, adaptation, replacement, rephrasing.

METHOD

This study assumes that there are many culture-specific items found in the novel "*Inferno*" and its Indonesian translation. There are also implementations of cultural transposition by considering the five types of procedures proposed by Hervey and Higgins (1992). Since the researcher collected and analyzed data by describing to make a conclusion, this study categorized as descriptive qualitative research. This study will focus on describing English-Indonesian translation of culture-specific items and cultural transposition procedures are implemented by the translator.

The subject of the study is the original novel entitled "*Inferno*" written by Dan Brown and its Indonesian translation Ingrid Dwijani Nimpoeno and Berliani Mantili Nugrahani and published by Bentang Pustaka. Meanwhile, the object of this study is cultural transposition had been implemented in the translation of *Inferno* novel. Unit of the analysis is CSI in the form of words or phrases.

In collecting data, the researcher use note taking to list CSI from the novel. CSI is gathered from the original version of *Inferno* novel along with Indonesian rendering extracted from the Indonesian version of the novel. The data is

reduced by eliminating the repetition of CSI thus all the data is unique. CSI is analyzed based on its category and cultural transposition procedure applied. Category of CSI is an adaptation from three theories Newmark (1988), Espindola (2006) and Aixéla (1996) while the procedure of translation follows Hervey and Higgin (1992). Information about CSI is gathered from *Merriam Webster Online Dictionary* and *The Keys to Dan Brown's Inferno*,

(<http://sites.middlebury.edu/thekeystodanbrownsinferno/>) a website that explains information about cultural items available in *Inferno* novel.

RESULTS AND DISCUSSIONS

Exoticism

The first procedure observed is exoticism. As Hervey & Higgin (1992) said, this procedure is the most SL bias among their classification. This procedure is conducted by the translator by borrowing SL cultural items without further treatment. Thus the translation is done by presenting foreign cultural items to TL readers. The implementation of exoticism procedure in the novel appears so significant in the result. From the observation, this procedure occurs in various CSI categories; nature, material realm, social realm, organization and politics, and social knowledge both in the form of common expressions and names.

The implementation of exoticism procedure generally can be grouped into two sub-discussion; the implementation of exoticism on common expressions and the implementation of exoticism on names. This is due to these two divisions have a very different character. As Aixéla (1996) points out that common expressions are ones that problematic in translation since translator needs to render objects that are restricted to the culture while proper names are mostly rendered using a quick technique such as adoption (exoticism) without further consideration.

The first discussion is in the category of common expressions. The implementation of exoticism can be observed mostly in the

translation of the material realm. In this category, there are a large number of item from the material realm category extracted from the novel. Finding found that there are various types of material realm that could be classified further such as architecture, culinary and transportation. CSI in this category typically items that have a strong relationship with SL culture, so the rendering is done using exoticism procedure that brings the readers to SL culture.

The renderings were done using exoticism procedure generally were due to unavailability of translation in TL. However, some items may not completely 'strange' for TL readers. Some words such as *finestra*, *piombi*, *meringue*, *seppie al nero*, *volto intero*, *moretta* and *gondola* that have particular meaning for specific cultures may be easily recognized that the translator is signaling its peculiarity of their meaning. Meanwhile, items such as 'chapel,' cappuccino and 'sweater' may not really strange for TL readers. These words were occasionally used by TL readers but there is no additional procedures are added in the rendering, even no phonological adjustment is employed.

The second discussion is in the category of proper names. As Aixéla (1996) theory, these names are merely rendered by adopting the names, in another word, by using exoticism procedure. These proper names that are mostly proper names that fall under the material realm category such as architectural names, culinary names and artwork names given by their artist. The rendering of these categories is typical without further adjustments to TL orthography, so the TL forms are as the SL version.

Cultural Borrowing

The implementation of cultural borrowing procedure in the novel also appears so significant in the result. From the observation, the cultural borrowing strategy is mostly applied in rendering CSI from the category of nature, material realm and organization, and politics. Although these three categories that are significant however these broad categories can be categorized into further categories as found in the study. For instance, in the material culture

category proposed by Newmark (1988), there are various items that actually can be grouped further such as architecture, culinary and transportation.

The implementation of cultural borrowing as observed in the novel also happened in the rendering CSI in the form as names and common expressions. Different with exoticism procedure that transfers the SL CSI immediately into TL without any changes, the cultural borrowing procedure, instead, make some changes to SL items to the CSI that bridge reader to understand the cultural strangeness. Thus CSI items that have particular meanings and peculiar to SL culture could be communicated to TL readers.

In implementing cultural borrowing, there are some ways used by the translator in order to bridge this cultural strangeness to TL to readers. The simplest method used is by phonological adjustment. This method is done by adapting SL item's orthography to TL's. By adjusting their form, the translator makes the CSI items are easier to be pronounced so the readers are not interrupted in trying to pronounce TL items that often have a different phonological system. This implementation usually occurs in items that have little strangeness in which translator predict whether TL readers have been familiar with the items. For example, architectural items in the form of common expressions such as 'cathedral' and 'basilica' is rendered to *katedral* and *basilika*; fashion items 'tunic', 'jeans', and 'tuxedo' are rendered to *tunik*, *jins* and *tuksedo*.

The second method found in implementing cultural borrowing is by specifying the kind of CSI. It was found that in rendering CSI that are often contains kinds or names of specific items belong to more general item understood by TL readers. For instance, fashion item such as 'bisht' and 'tainia' were rendered to *jubah bisht* and *kain tainia*. The additional word *jubah* and *kain* were used to signal readers that 'bisht' and 'tainia' were kinds of robe and fabric. These rendering can be back-translated to 'bisht robe' and 'tainia fabric'. This method is very effective in bridging cultural

strangeness for TL readers and is found many cases in the novel were using this method.

This technique is very useful in rendering artwork items that are in the form of names such as 'The Isolotto,' 'Apotheosis' and 'Mona Lisa' are names of artworks given by the artists. Those artworks are popular in the SL culture. The renderings of those artworks are done by borrowing names of the artworks. In addition, the translator added word *Patung* and *Lukisan* to indicate what kind of artwork they are. These additional words are needed by TL readers to bridge SL culture they are learning. Thus they become *Patung Isolotto*, *Lukisan Apotheosis*, *Lukisan Mona Lisa* that can be back-translated as 'The Isolotto sculpture', 'Apotheosis Painting,' 'Mona Lisa Painting.'

The third method used by the translator in implementing cultural borrowing is by partially translating the translatable part. This happens when the structure of CSI contains some part that could be translated or the writer of the SL text has tried to describe the strangeness of the item. Unlike the second method that needs translator to bridge the strangeness using their own knowledge about CSI, this method is easier since the translator just needs to translate the part of the CSI that is translatable and it will be enough for TL readers to understand the cultural strangeness. For instance, '*MS cigarettes*' in which 'MS' is a brand of cigarettes, thus the translator just needs to render the translatable part of this item. So, it is rendered as *rokok MS* by rendering cigarette to *rokok*.

The rendering using cultural borrowing procedure however does not remove completely the strangeness of CSI items. This gives an effect that readers will understand a portion of items strangeness in easy way. Thus readers just need to use their previous knowledge exist in their own culture. This is very useful in rendering items that are often already found in the TL culture but have other specific kinds in SL.

Calque

The implementation of calque procedure in the novel also appears so significant in the result. From the observation, the cultural

borrowing strategy was mostly applied in rendering CSI from the category of material culture, social culture and social organization. Although these three categories that were significant however these broad categories can be categorized into further categories as found in the study. For instance in the material culture category proposed by Newmark (1988), there are various items that actually can be grouped further such as architecture, culinary and transportation.

The implementation of calque also can occur in both names and common expressions. It occurs to some CSI that 'accidentally' own possible translation by rendering each elements of the item. CSIs that are found rendered in the category of names generally contain common vocabularies such as big, great, mosque, bridge, etc. that are used to name an object in the TL culture. For example, architectural item, 'New Mosque' is rendered to *Masjid Baru* whereas 'New' is translated to *Baru*, and 'Mosque' is rendered to *Masjid*. 'Blue Mosque' is rendered to *Masjid Biru* in which *Biru* means blue in TL. 'Castle of The Seven Towers' and 'Bridge of Sighs' are rendered to *Kastel Tujuh Menara*, and *Jembatan Desah* whereas each element of their words is literally translated to TL. These rendering can be back-translated to 'New Mosque,' 'Blue Mosque,' 'Seven Towers Castle,' and 'Sighs Bridge.' The only difference here is the rendering of names in calque still maintains the capital letter in their elements. This is understandable since both SL and TL have a similar rule in capitalizing names.

Thus generally their first letter of each structure of the item is capitalized. Meanwhile, the implementation of calque in common expression mostly occurs in items that generally found in TL but in special kind, they are not available. Thus there is no capitalization of the first letter employed as in chemical toilet that is rendered to *toilet kimia*.

As detailed in the findings, items found rendered using calque generally are the most translatable items than others. Thus the translation results may also be perceived as kind of literal translation.

Communicative Translation

The implementation of communicative translation procedure in the novel also appears so significant in the result. From the observation, the communicative translation strategy is also applied in rendering CSI from the category of material realm and social knowledge. However, there are also some cases where communicative translation are implemented in rendering nature, social realm and organization and politics.

Unlike previous strategies in which there are found cases where they are implemented both in names and common expressions, the implementation of communicative translation as observed in the novel only occurs in the translation of common expression. This is reasonable since the rendering using communicative translation is done by bringing readers to TL culture to accommodate cultural strangeness which will not possible if the cultural strangeness is in form of names that force translators to use SL bias procedures.

In implementing communicative translation, as the findings, generally, it can be done in two ways namely oblique translation and description. Oblique translation is used when a literal translation of CSI could lead to another meaning or does not able to communicate effectively the intended meaning. The oblique translation in rendering CSI occur when the translator want to make it as original version while calque is not possible. For example, poet laureates and nobel laureates that is rendered to *Pujangga istana* and *Pemenang Nobel* that can be back-translated to 'Palace poet' and 'Nobel winner'. From these example there is an effort from translator to make the form as close as the original version.

The second way to implement communicative translation is by description. Unlike oblique translation that is trying to make the TL version as close as the original. The rendering using description happens when the translator wants to make the CSI as clear as possible. The description is implemented when translation is not possible; thus the rendering force translator to freely describe the cultural

strangeness. This occurs when CSI of SL is completely strange to TL culture. For example, 'crypt' and 'crenellated tower' that is rendered to *Kuburan bawah tanah* dan *Menara yang puncaknya dilengkapi celah untuk memanah*. These rendering is in form of description of the CSI. These rendering can be back-translated to 'Underground graveyard' and 'Tower which its top is equipped with gaps for archery.'

The rendering using communicative translation often depends on the ability of translator to communicate CSI items using TL since the track of CSI items that have been rendered using communicative translation is almost gone. Since the communicative translation is TL bias procedure, the translator should consider TL culture that may be appropriate as the rendering of CSI for instance 'the clerical profiteers' that is religious peculiar item in the novel is rendered into para *lintah darat* that have the same intended meaning although in fact it this rendering can be back-translated to 'ground leech'.

Cultural Transplantation

The implementation of cultural transplantation procedure in the novel also appears so significant in the result. From the observation, the cultural transplantation strategy was also applied in rendering CSI from the category of the material realm, social knowledge, and organization and politics.

Similar to cultural transplantation, the implementation of cultural transplantation as observed in the novel only occurs in the translation of common expression. From the findings, there are two ways in rendering CSI using this procedure; rendering using other similar item and rough conversion.

The first one is done by rendering cultural item with another item that is similar to the actual CSI due to unavailability of CSI in TL culture or TL has a different culture. For example, 'carport' that is rendered to *garasi* (garage) is not actual literal translation. The 'carport' in SL is 'open-sided automobile shelter by the side of a building' while *garasi* (garage) in SL is a shelter featured with a door. Second,

'lawn' that was specific term open space surrounded by wood was rendered to *halaman* (yard). Second, 'citadel' that is a term of specific kind of fortress that command city is rendered to *benteng* (fortress). Similarly, 'patio' that was a specific paved outdoor area adjoining a house is rendered to *teras* (terrace). So again, 'grotto' that was a small picturesque cave, especially an artificial one in a park or garden is rendered to *gua* (cave). The last, 'garret' that was rendered to *loteng* (attic) was actually a term for a habitable attic at the top of a house.

Some concepts of items in the SL culture that are not familiar in TL culture will make them hardly communicated to TL readers even if it is transferred since they will leave readers to get more information themselves about the item. Thus, the translator bridges the gap by rendering with item that could represent the indicated meaning although they are not linguistically in pair.

The second one, rough conversion, is specially implemented in the rendering of measurement/scales. Mile, feet, yard and galloon are not popular in TL thus they were converted into kilometer, meter and liter in the rendering although they are not mathematically accurate. For example, two miles is rendered to *tiga kilometer* (three kilometers), eight feet is rendered to *dua setengah meter* (two meters and a half), three hundred yards is rendered to *tiga ratus meter* (three hundreds meters), twenty-one-million-gallon' that is rendered to *79 juta liter* (79 million liters). These examples illustrate how measurements well-known in the SL are rendered to something else more familiar for TL readers although it may not really accurate mathematically.

The usage of mile, feet and galloon are not familiar for TL readers thus it will give no sense for them to grasp the concept of indicated meaning. Instead, the usage of metric scale that is popular in the TL cultures considered more effective.

CONCLUSION AND SUGGESTION

Based on research questions that were asked at the beginning of this thesis, some conclusions can be drawn. Conclusions in this research are about the implementations of each procedure that are employed in rendering CSI in Brown's *Inferno* novel.

The first is the implementation of exoticism. The implementation occurs mostly in the category of names. Names of CSI are unavoidable objects that force translator employ this procedure. As found in this research, names of places, artworks, and landmarks are CSI that mostly cannot be translated with any means. Using this procedure, CSIs are immediately brought foreign elements to TL without any adjustment. Meanwhile, there are also some items in the category of common expressions (non-names). This mostly occurs in the translation of the material realm categories such as culinary items, fashion items, and architectural items. Furthermore, from the observation, these foreign items are treated as a native item by not making it italic in TL.

The implementation of cultural borrowing as observed in the novel also happened in the rendering CSI in the form as names and common expressions. Different with exoticism procedure that transfers the SL CSI immediately into TL without any changes, the cultural borrowing procedure, instead, make some changes to SL items to the CSI that bridge reader to understand the cultural strangeness. As from the observation, there are three ways, phonological adjustment, specification and translating the translatable part. Phonological adjustment is done by adapting TL word formation to SL features. The specification is done by adding a word describing the item. Meanwhile, translating the translatable part is done by rendering some words that are translatable and keep the untranslatable part as the original version.

The implementation of calque also can occur in both names of common expressions. It occurs to some CSI that 'accidentally' own possible translation by rendering each element of

the item. CSIs in the form of names that are found generally contain common vocabularies such as big, great, mosque, bridge, etc. that are used to name an object. In implementing calque, not all items are literally translated since the SL and TL can be quite different. Thus some additional procedure may be employed during the process. The example of the additional procedure is a grammatical adjustment, part of speech transformation, deletion, and addition.

Unlike previous strategies in which there are found cases where they are implemented both in names and common expressions, the implementation of communicative translation as observed in the novel only occurs in the translation of common expression. In implementing communicative translation, as the findings, generally, it can be done in two ways namely oblique translation and description. The oblique translation is done when a literal translation of CSI could lead to another meaning or does not able to communicate effectively the intended meaning while the description is done by describing CSI clearly.

Similar to cultural transplantation, the implementation of cultural transplantation as observed in the novel only occurs in the translation of common expression. From the findings, there are two ways in rendering CSI using this procedure; rendering using other similar item and rough conversion. The first one is done by rendering cultural item with another item that is similar to the actual CSI. In this research, it occurs in the translation of architectural and religious items. Meanwhile, rough conversion is specially implemented in the rendering of measurement/scales such as mile, feet, yard and galloon that are not popular in TL and are converted into kilometer, meter and liter in the rendering although the results are not mathematically accurate.

As a conclusion, there is a tendency that the translation of the novel tends to use SL biases procedures that bring TL readers to SL cultures. This is illustrated by how exoticism and cultural borrowing procedure is dominantly used in rendering CSI from the novel especially for CSI in the form of names that are never

rendered with communicative translation and cultural transposition.

Furthermore, in order to give a contribution to research development in the translation field, the results of this study are expected to be used as a reference for developing similar research, especially in the research of culture-specific item. Another research may be conducted that observe implementation of each cultural transposition procedure specifically may result for a more comprehensive result.

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