

**THE TRANSLATION OF CULTURAL WORDS
IN GEORGE ORWELL'S *ANIMAL FARM* BY THREE TRANSLATORS**



**BY:
NURUL HUDA GUSTEMA
18706251018**

**APPLIED LINGUISTICS DEPARTMENT
GRADUATE SCHOOL
YOGYAKARTA STATE UNIVERSITY
2020**

ABSTRACT

NURUL HUDA GUSTEMA: The Translation of Cultural Words in George Orwell's *Animal Farm* by Three Translators. **Thesis. Yogyakarta: Graduate School, Yogyakarta State University, 2020.**

This research aimed to (1) identify the cultural words in novel *Animal Farm* by George Orwell, from English (source language) into Indonesian (target language), based on three translators (three target texts), (2) analyze the translation procedures implemented by three different translators in translating the cultural words, and (3) evaluate the tendency of translation ideology used by the translators in translating the cultural words.

This study is a qualitative research with content analysis. Data were words or phrases that belong to cultural items. The data sources were novel *Animal Farm* written by George Orwell as the source text and its translations in Indonesian (target text). The researcher used human instrument and parameters to determine the cultural words. Data were collected by using note-taking technique.

The findings are as follows. (1) There are 35 cultural words in this study, consisted of 22 ecology, 7 material cultures, 3 social organizations, 2 gestures, and 1 social culture. (2) The translators use translation procedures based on the type of cultural words, such as in translating ecology terms, the highest percentages of translation procedures used by Translator 1 and Translator 2 is cultural equivalent, while the highest percentages of translation procedure used by Translator 3 in translating ecology terms is literal translation. Meanwhile, in translating material cultures, the highest percentage of translation procedures used by Translator 1 and Translator 2 is functional equivalent, and Translator 3 uses more literal translation. In translating social organization and social culture terms, Translator 1 and Translator 2 use more reduction and omission as the highest percentages, while Translator 3 uses more transferences and literal translation. Thus, for all translation procedures, Translator 1 and Translator 2 use many cultural equivalent procedures, while Translator 3 uses many literal translations and transference procedures. (3) In the tendency of translation ideology, based on the total number of translation procedures, Translator 1 and Translator 2 use procedures that lead to the ideology of domestication. They tend to use more cultural equivalent and reduction since they prioritize the target language, or tend to be target-language-oriented. Meanwhile, Translator 3 tends to use procedures that lead to the ideology of foreignization, since he uses more literal translation and transference, and prioritizes the source language. As a result, there is no relationship between the performances of the translators and the chronological order of their translations.

Keywords: *Animal Farm*, cultural words, translation

ABSTRAK

NURUL HUDA GUSTEMA: Penerjemahan Kosakata Budaya pada Novel *Animal Farm* karya George Orwell oleh Tiga Penerjemah. **Tesis. Yogyakarta: Program Pascasarjana, Universitas Negeri Yogyakarta, 2020.**

Penelitian ini bertujuan untuk (1) mengidentifikasi kosakata budaya pada novel *Animal Farm* oleh George Orwell, dari bahasa Inggris (bahasa sumber) ke bahasa Indonesia (bahasa target), berdasarkan tiga penerjemah (tiga teks target), (2) menganalisis prosedur penerjemahan yang diterapkan oleh tiga penerjemah dalam menerjemahkan kata budaya, dan (3) mengevaluasi kecenderungan ideologi penerjemahan yang digunakan oleh para penerjemah dalam menerjemahkan kosakata budaya.

Penelitian ini merupakan penelitian kualitatif dengan analisis konten. Satuan data adalah kata atau frasa yang termasuk dalam kosakata budaya. Sumber data penelitian ini adalah novel *Animal Farm* yang ditulis oleh George Orwell sebagai teks sumber dan terjemahannya dalam bahasa Indonesia (teks target). Peneliti menggunakan *human instrument* dan parameter untuk mengidentifikasi kosakata budaya. Data dikumpulkan dengan menggunakan teknik catat.

Hasil temuan adalah sebagai berikut. (1) Terdapat 35 kosakata budaya dalam penelitian ini, yang terdiri dari 22 *ecology*, 7 *material cultures*, 3 *social organizations*, 2 *gestures*, and 1 *social culture*. (2) Penerjemah menggunakan prosedur penerjemahan berdasarkan jenis kosakata budaya, seperti dalam menerjemahkan istilah ekologi, persentase tertinggi prosedur penerjemahan yang digunakan oleh Penerjemah 1 dan Penerjemah 2 adalah *cultural equivalent*, sedangkan persentase tertinggi oleh Penerjemah 3 adalah *literal translation*. Sementara dalam menerjemahkan *material cultures*, persentase tertinggi prosedur penerjemahan yang digunakan Penerjemah 1 dan Penerjemah 2 adalah *functional equivalent*, dan Penerjemah 3 menggunakan banyak *literal translation*. Dalam menerjemahkan istilah *social organizations* dan *social culture*, Penerjemah 1 dan Penerjemah 2 menggunakan lebih banyak prosedur *reduction* dan *omission*, sedangkan Penerjemah 3 lebih banyak *transference* dan *literal translation*. Jadi, untuk total seluruh prosedur penerjemahan, Penerjemah 1 dan Penerjemah 2 umumnya menggunakan prosedur *cultural equivalent*, sedangkan Penerjemah 3 menggunakan banyak *literal translation* dan *transference*. (3) Dalam kecenderungan ideologi penerjemahan, berdasarkan total prosedur penerjemahan, Penerjemah 1 dan Penerjemah 2 menggunakan prosedur yang mengarah pada ideologi domestikasi. Mereka cenderung menggunakan lebih banyak padanan dan pengurangan budaya karena mereka memprioritaskan bahasa target, atau berorientasi pada bahasa target. Sementara Penerjemah 3 cenderung menggunakan prosedur yang mengarah pada foreignisasi, karena dia banyak menggunakan *literal translation*, dan memprioritaskan bahasa sumber. Kesimpulannya, tidak ada relasi antara produk penerjemah dan urutan kronologis terjemahannya.

Kata kunci: *Animal Farm*, kosakata budaya, penerjemahan

STATEMENT OF AUTHORSHIP

The undersigned,

Name : Nurul Huda Gustema

Registration Number : 18706251018

Study Program : Applied Linguistics

I certify that this thesis is definitely my own work and has not been submitted for a degree in university. I am responsible for the contents. Other writers' opinions or findings included in the thesis are quoted or cited in the reference.

Yogyakarta, June 2020.



Nurul Huda Gustema

APPROVAL SHEET

The Translation of Cultural Words in George Orwell's *Animal Farm* by Three Translators

Nurul Huda Gustema

18706251018

This thesis is written as a partial requirement to attain a master's degree in
Applied Linguistics Study Program

Approved to be presented in the Thesis Final Exam

May 14th, 2020

SUPERVISOR



Dr. Widyastuti Purbani, M.A.
NIP 196105241990012001

RATIFICATION SHEET

The Translation of Cultural Words in George Orwell's *Animal Farm* by Three Translators

Nurul Huda Gus Tema
Reg Number: 18706251018

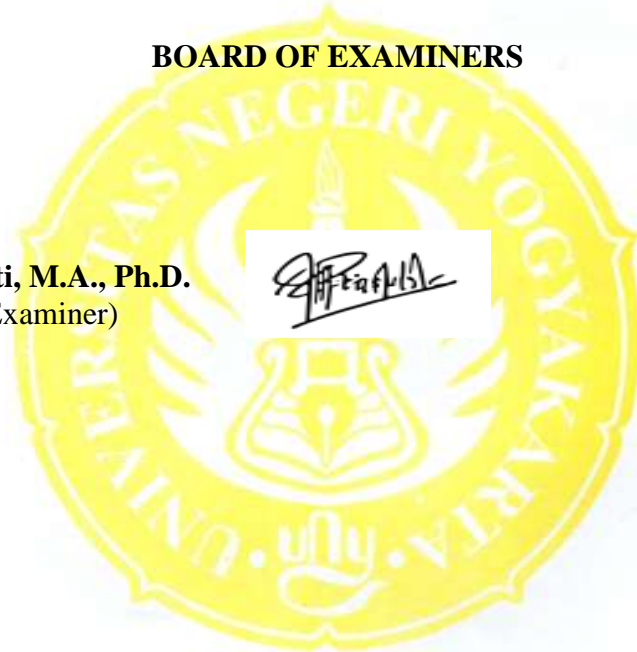
This thesis has been examined and accepted by the Board of Examiners of
Graduate School, Yogyakarta State University,
on July 15th, 2020.

BOARD OF EXAMINERS

Anita Triastuti, M.A., Ph.D.
(Chairperson/Examiner)



15/07/2020



RATIFICATION SHEET

**The Translation of Cultural Words in George Orwell's *Animal Farm* by
Three Translators**

**Nurul Huda Gus Tema
Reg Number: 18706251018**

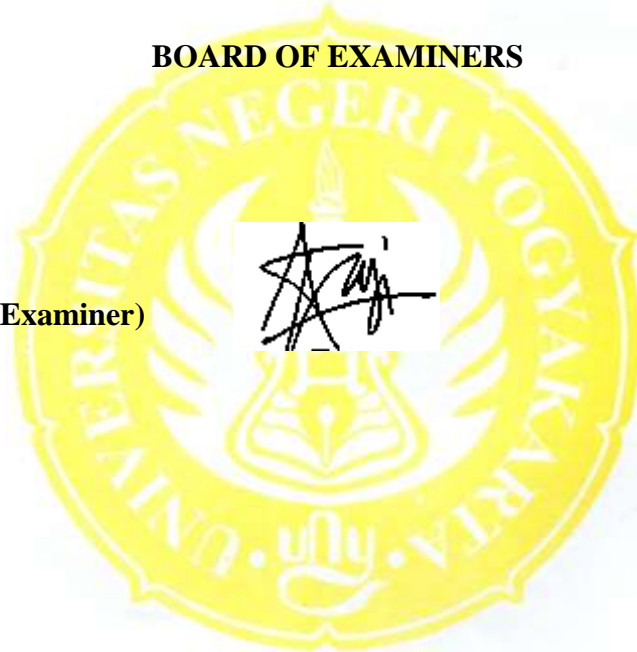
This thesis has been examined and accepted by the Board of Examiners of
Graduate School, Yogyakarta State University,
on July 15th, 2020.

BOARD OF EXAMINERS

**Ashadi, Ed.D.
(Chairperson/Examiner)**



15/07/2020



RATIFICATION SHEET

The Translation of Cultural Words in George Orwell's *Animal Farm* by Three Translators

Nurul Huda Gus Tema
Reg Number: 18706251018

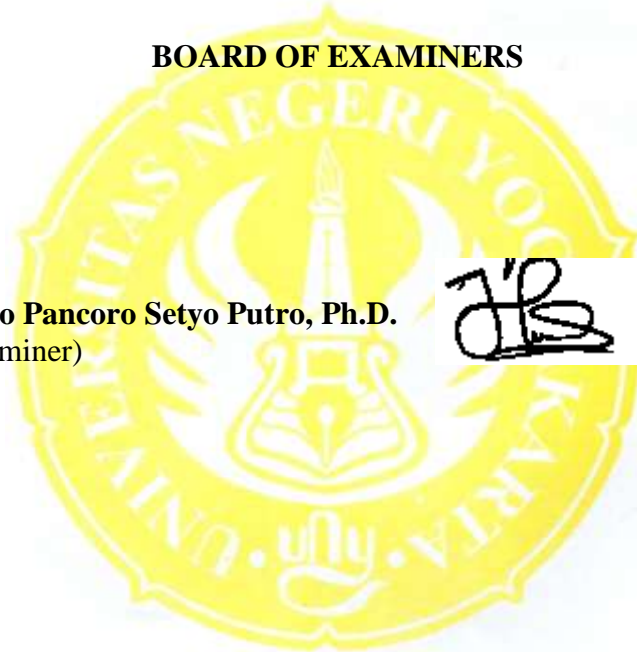
This thesis has been examined and accepted by the Board of Examiners of
Graduate School, Yogyakarta State University,
on July 15th, 2020.

BOARD OF EXAMINERS

Nur Hidayanto Pancoro Setyo Putro, Ph.D.
(Secretary/Examiner)



15/07/2020



RATIFICATION SHEET

The Translation of Cultural Words in George Orwell's *Animal Farm* by Three Translators

Nurul Huda Gus Tema
Reg Number: 18706251018

This thesis has been examined and accepted by the Board of Examiners of
Graduate School, Yogyakarta State University,
on July 15th, 2020.

BOARD OF EXAMINERS

Dr. Dra. Widyastuti Purbani, M.A.
(Chairperson/Examiner)



15/07/2020

RATIFICATION SHEET

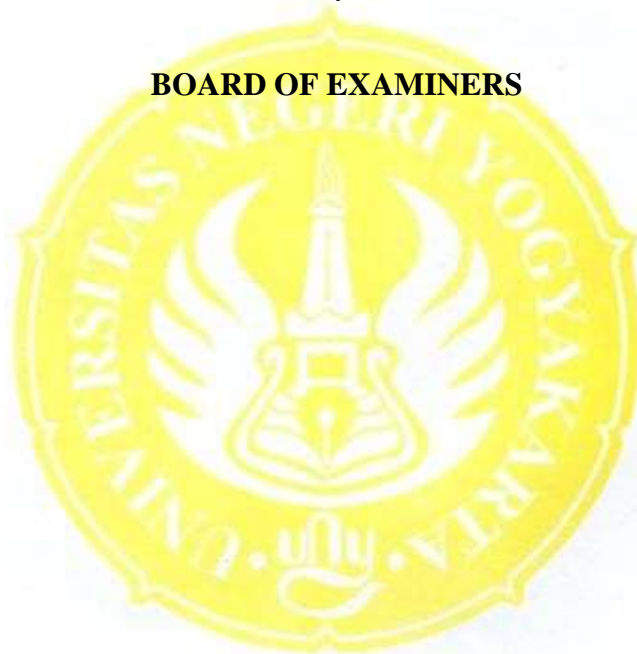
The Translation of Cultural Words in George Orwell's *Animal Farm* by Three Translators

Nurul Huda Gus
Tema Reg Number:
18706251018

This thesis has been examined and accepted by the Board of Examiners of Graduate School, Yogyakarta State University, and declared to have satisfied the

requirements for the attainment of a *Magister Humaniora*,
on July 20th, 2020.

BOARD OF EXAMINERS



Yogyakarta, 22 July 2020
Graduate School
Yogyakarta State University
Director,



Prof. Dr. Suyanta, M.Si.
NIP 196605081992031002

ACKNOWLEDGEMENT

Alhamdulillahirabbil Alamin, all praises to *Allah SWT* who has given guidance, blessing, and mercies for the researcher to accomplish this research as a partial fulfillment to be *Magister Humaniora*. On this occasion, the writer would like to thank to Dr. Widyastuti Purbani M.A. for guiding the writer in finishing this thesis, Dr. Teguh Setyawan M.Hum., who also guided the writer since the writer took *Proyek Proposal Thesis* class, and also for his willingness to be the validator for this thesis, and Andy Bayu Nugroho, M.Hum., as the expert judgement. This thesis still has many weaknesses. Hence, critiques and suggestions are needed in order to make the thesis better. The researcher hopes that this thesis can be useful for all of us.

Yogyakarta, Juni 2020

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENT	x
TABLE OF CONTENTS	xi
LIST OF TABLES	xiii
LIST OF FIGURES	xiv
CHAPTER I: INTRODUCTION	1
A. Background of the Study.....	1
B. Identification of the Problems.....	8
C. Focus of the Study and Research Problems	10
D. Objectives of the Study	11
E. Significances of the Study	12
CHAPTER II: LITERATURE REVIEW	13
A. THEORETICAL REVIEW.....	13
1. Translation	13
a. Notions of Translation	13
b. Types of Translation	14
2. Translation of Literary Works.....	24
3. Translation Procedures.....	27
4. Ideology in Translation	28
5. Cultural Words	
a. Definition of Cultures	41
b. Cultural Words	43
B. PREVIOUS STUDIES.....	44
C. THEORETICAL FRAMEWORK	51

CHAPTER III : RESEARCH METHOD	52
A. Type of the Research	54
B. Data Source	55
C. Instrument and Technique of Collecting Data	59
D. Trustworthiness of the Data.....	62
E. Technique of Analyzing Data	63
BAB IV RESEARCH FINDINGS AND DISCUSSION.	64
A. RESEARCH FINDINGS.....	64
1. Cultural Words.....	64
2. Translation Procedures.....	77
3. Translation Ideology.....	108
B. DISCUSSIONS.....	139
C. LIMITATIONS OF THE STUDY.....	146
BAB V CONCLUSION, IMPLICATION, AND SUGGESTION	147
A. CONCLUSION.....	147
B. IMPLICATION.....	148
C. SUGGESTION.....	149
REFERENCES	150

LIST OF TABLES

Table 1. The three versions of translation <i>Animal Farm</i>	6
Table 2. Semantic vs Commuicative Translation.....	24
Table 3. The Advantages and The Lacks of Foreignization.....	40
Table 4. The Advantages and The Lacks of Domestication.....	40
Table 5. Findings of Cultural Words.....	64
Table 6. The Number of Translation Procedures Used in Translating Certain Types of Cultural Words.....	77
Table 7. The Total Number of Translation Procedures Used by the Translators.....	78

LIST OF FIGURES

Figure 1. The Process in Interlingual Translation.....	18
Figure 2. Diagram of Translation Method.....	27
Figure 3. The Theoretical Framework of the Study.....	52
Figure 4. Several Versions of Novel <i>Animal Farm</i>	55
Figure 5. The Indonesian Version of Novel <i>Animal Farm</i> by Joesoef Sou'yb.....	56
Figure 6. The Indonesian Version of Novel <i>Animal Farm</i> by Mahbub Djunaidi.....	57
Figure 7. The Indonesian Version of Novel <i>Animal Farm</i> by Bakdi Soemanto	58

CHAPTER I

INTRODUCTION

A. Background of the Problems

Translation is defined as the replacement of textual material in one language (source language) by equivalent textual material in another language (target language) (Catford, 1978:20). Meanwhile, Nord (2014:1) stated that translating is a purposeful activity, since purpose plays a very important role to determine methods and procedures of translation. In addition, the reason for translating the source text (ST) and the function of target text (TT) in the target society is important for the translators (Munday, 2016:1). For example, when the translator translated a children literature, he should decide different translation procedures, since purpose is useful for both “process” and “product” of translation. Meanwhile, Hoed (2006:67) calls it as audience design and needs analysis. Sometimes, translators tend to introduce more foreign cultures (foreignization), while it is supposed to be adapted to its own culture (domestication). The result of translation action is based on the role of translator, how the translators adapt or modify the translation while there is no specific translation which is considered as “one correct or best translation only”(Nord, 2014:228).

It is an undeniable fact that translation is in every corner of our life, such as in legal documents, economics, politics, and literary works. In other words, those kinds of translation services will also affect the translator's purpose. Regarding the different purposes in several services of translation, they will affect the translation procedures used in translating the text, for example the translation of literary works. In translating literary works, the translator should transmit the aesthetic and artistic form of the source text, in order to ensure the accuracy of the information (Munday, 2016). In addition, translating literary works is not only a language transfer process, but also an artistic creation by imitating, capturing the spirit of the original work, defining expressions that correspond to feelings, and conveying the original message clearly without changing the style of the original language. Another thing that should be emphasized in translating literary work is the difference in linguistic system and culture, since literary works display many linguistic peculiarities, as well as social and cultural aspects, which reveals that literary translation is one of the main ways of communication across cultures (Guerra, 2017).

Therefore, some words in the source language cannot be easily replaced, since there are any cultural backgrounds of those words. Cultural references in source texts are recognized as probably the most troublesome elements of a translation, raising not only the

question of the proper selection of a particular lexical unit but also the issue of the cultural competence (Blažyte & Liubiniene, 2016). The terms that belong to the cultural items are called as cultural words (Newmark, 1989:91). The categories of cultural words proposed by Newmark are ecology, material cultures, social culture, and gestures, for example food, politics, law, religion, transportation, etc. *Halloween* is one example of cultural words that exist in certain culture, but does not exist in others.

Meanwhile, previous studies revealed that there are some literacy products which are not translated properly, especially in translating the cultural words (C. A. Prasetyo, 2017). The translator did not deliver the essential meaning of the source text smoothly, while it was supposed to concern not only to the transfer between languages but also between cultures. Previous studies revealed that when cultural words are involved, there was a translation problem due to the cultural gap between the two languages. The special problem in translating cultural words is to find the words that are adequate equivalent for the key words in the source text. There will be some words which at first seem to be adequate equivalent, but it turns out into false friends. There will be problems of loss of some meaning components and the gain of others. For example, in Indonesian literary works, the translator tried to translate several Indonesian food names into English, but it made the translation

became unnatural, and the worst thing was the target readers felt confused. Not only for food names, that phenomenon also occurred in translating Indonesian habits, for example *ngunduh mantu*, *larung sesaji*, as examined in the previous study. It is caused by the cultural differences from the two languages.

Novel is one of worldwide literary works which contains intrinsic and extrinsic elements (McKee & Perdana, 2018). In translating a novel, the translator is not enough to understand only the meaning of the story contained in it, but he or she needs to understand the language variations used in the novel, such as the existence of metaphor, idiom, and also cultural words. Based on the data (Siregar, 2016), in Indonesia, there are 2400 literary novels which have been translated and published every year. One of literary novels that has been translated into many languages is *Animal Farm*.

Animal Farm is a short satirical allegory novel of totalitarianism of the Soviet Union, first published in England on August 17th, 1945. The main events of the book were based on the events of Soviet Union during the Russian empire. This novel tells the story of a group of farm animals who rebel against their human farmer, hoping to create a society where the animals can be equal, free, and happy. The issue of social class is very visible between the proletariat (workers), the bourgeoisie (nobility), and the

political elite at that time. Besides the issue of social class in this era, the researcher was interested in analyzing this novel since it tells how the societies in England did not let the traditions and customs move through generations either. In addition, it also told about the monarchy, dictatorship, and democracy in England. It also represented the societies' beliefs and the ruling powers, since the government ruled by a king or queen. It also emphasized about the traditions and customs or what the generations have done on special occasions or daily activities that go through generations without an end. An example of custom for the farm is singing a song called *Beast* from England that leader sang before he passed. They sing this song every Sunday when they hang their flag up, while in daily life, the customs consist of food, clothing, shelter, and their actions.

Animal Farm has been translated into seventy languages, including Indonesian (Mono, 2015). In its translation from English (source language) to Indonesian (target language), *Animal Farm* has been translated by three Indonesian translators. First, it was translated by Joesoef Sou'yb (1963) into *Kisah Sebuah Pertanian Hewan*. Regarding the year and the existence of the second translator, and now (2020) the first Indonesian version of *Animal Farm* was no longer republished, but it is available only in few libraries in Indonesia. Second, in 1983, the second translator,

Mahbub Djunaidi, translated *Animal Farm* into *Binatangisme*, and it was no longer republished. However, the accessibility to obtain this second version is quite easy, since it is still available in several bookstores which sell old books. Third, for the newest version, the novel has been translated for the third time by Bakdi Soemanto. Different from the other translators, he does not translate the title, or still uses *Animal Farm*. However, in the contents, he translates *Animal Farm* into *Peternakan Binatang*. This third version can be easily found in several bookstores in Indonesia, since it is still republished until now.

From the title, it can be seen that each translator has different ways in translating *Animal Farm* from English (source language), into Indonesian (target language). Meanwhile, in the content, there are any differences from their procedures, as can be seen in the following example:

Middle-White boar had a nightmare
on the previous night (page 1, line 5).

Table 1. The three versions of *Animal Farm*'s translations

TL 1	TL 2	TL 3
Babi djantan beroleh mimpi yang ganjil pada malam yang lalu.	Babi putih punya mimpi aneh di malam sebelumnya.	Babi putih- tengah mengalami mimpi aneh pada malam sebelumnya.

This research aimed to examine the translation of cultural words in its product, since cultural words become one of the obstacles for the translators who have no idea about the source language cultures. In this situation, the researcher wants to identify whether the translator chose transferring the ST culture into the TT culture or adopting the source culture into the target culture of the reader, by identifying the translation procedures and the procedures used while determine the translation ideology. Both were examined by the researcher since they determined the gap between two different cultures (ST and TT) with the intention to make the text become readable and enjoyable. Then, based on the example in *Animal Farm* novel, it can be seen that each translator had different procedures in translating *Middle-White boar*. Translator 1 and Translator 2 tend to omit the main characteristics of *Middle-White boar*, while Translator 3 tried to translate it literally.

Therefore, the researcher aimed to give brief comparisons for the translation of cultural words based on the translation procedures used based on the type of cultural words, and how they affected the translator's ideology, based on three translators. By comparing three translations, the researcher expects this will enhance the researcher's knowledge in translating cultural words, and also can help the translators, especially the newcomers, with the focus on literary works. This research should have contribution for the

translators to translate a product by considering the cultural words that are related to the source text (ST) and target text (TT).

B. Identification of the Problems

Based on the background of the study, the researcher formulated several problems as follows:

1. Different translator might have different purposes. The result of translation action is based on the role of translator, how the translators adapt or modify the translation while the source text contains many cultural aspects, while there is no specific translation which is considered as “one correct or best translation only.
2. Literary work cannot be translated easily, translation of literary work is not only a transfer of language, but also a process of artistic creation by imitating, capturing the spirit of the original work, defining expressions that correspond to feelings, and conveying the original message clearly without changing the style of the original language. One thing that should be emphasized in translating literary work is the process of translation which contains differences in the linguistic system and culture. It will be difficult when the translators do not have much knowledge about the target cultures.

3. There are any cultural differences between the source and target language, where some related concepts of culture can be found in every culture, but understanding about these concepts is different from one culture to another. The concepts of culture examined in this study are called as cultural words. The translators should be able to identify which words that belong to cultural words.
4. It is difficult to find lexical equivalents for objects and events which are not known in the target culture. Several words in the source language cannot be replaced easily into the target language. One of the ways in solving the differences is to find how the translators deal with the equivalence, yet it is more than replacing of one word in the source language with another word in the target language. The choices of words in the translation must relate to the understanding of the readers, who are the native speakers of the target language.
5. The translators tend to use inappropriate procedures in translating cultural words. There will be problems of loss of some meaning components and the gain of others. Some missing informations can cause misunderstandings from the target readers. Hence, the translators should be able to decide the appropriate strategy in translating cultural words.

6. The translators tend to ignore several aspects such as who the target reader are and what purpose that want to be achieved, which make the translation products are not suitable with the target readers.
7. There are any differences in the ideology of translating cultural words. A translator might implement domestication, or more source-language oriented, while the others tend to use foreignization. The translator should understand the design and needs analysis, whether the translators need to introduce more foreign cultures, or as the target reader expectations to be adapted to its own culture.
8. In translation, there are any shifts which usually occur. A translator should be able to identify the shifts that will occur when translating the source text into the target text.

C. Focus of the Study and Research Problem

Based on the identification of the problems, the act of translating cultural words is seen as one of the challenges to the translator since the translators might have different purposes, while the cultural words should be translated by using appropriate procedures. Cultural words cannot be easily translated by a translator who only knows the regular meaning of their constituents, since there are any differences in the SL cultures and

TL cultures. In addition, the translation of cultural words can be source-language oriented or target-language oriented. Hence, by considering the translation of the cultural words, this research focused on examining the types of cultural words, the translation procedures, and translation ideology used in translating novel *Animal Farm*, from English into Indonesian. Hence, based on the focus of the study, the research problems were formulated as follows:

1. What are the types of cultural words contained in the *Animal Farm* novel?
2. What are the procedures used in translating cultural words in the *Animal Farm* novel from English into Indonesian, based on three translators?
3. How is the tendency of translation ideology used by the translators in translating cultural words in the *Animal Farm* novel from English into Indonesian?

D. Objectives of the Study

The objectives of this study are:

1. To identify the types of cultural words contained in the *Animal Farm* novel.

2. To identify the procedures used in translating cultural words in the *Animal Farm* novel from English into Indonesian, based on three translators.
3. To identify the ideology used in translating cultural words in the *Animal Farm* novel from English into Indonesian.

E. Significances of the Study

The results of this study are expected to be useful for other students, and also give contributions to other researchers who want to examine the translation of cultural words in a literary work.

1. Students

The researcher expects that the results of this study enhance the students' knowledge in translating cultural words, and also can help the novice translators with the focus on literary works. This research should have contribution for the beginner to translate a product by considering the cultural words that are related to the source text (ST) and target text (TT).

2. Other researchers

The results of this study can be used as a reference for other researchers to concern with the translation of cultural words by identifying the translator's purposes, translation procedures, and translation ideology used in translating cultural words.

CHAPTER II

LITERATURE REVIEW

A. THEORETICAL REVIEW

1. Translation

Generally, translation is defined as the process of changing the form of the original language (the source language or SL) into different languages (the target language or TL). However, translation is not that simply, since translation does not only concern with the transfer process between languages, but also between cultures. Several scholars, Catford (1965), Bell (1989), Newmark (1988), Larson (1998), Nord (2014), and Venuti (2017) have different views in defining translation.

a. Notions of Translation

In order to know a brief perception about what translation is, several scholars have their own definitions of translation. One of the scholars was J.C. Catford (1965). In his book, *A Linguistic Theory of Translation*, he defined translation as the replacement of texts in one language (source language) by equivalent texts in another language (target language) (Catford, 1965:20). It emphasizes that it is not entirely the source language which is translated, but it is replaced by target language. For example, if we translate the English text “How old are you?”, in Indonesian it will be “*Berapa umurmu?*”, as the replacement of the SL (English) grammar and lexis by equivalent TL (Indonesian) grammar and lexis.

Meanwhile, according to Bell (1989:5), translation is the expression in target language which preserved semantic and stylistic equivalences. It is in line with Newmark (1988:1), which stated that in translating, it involves the process of transferring meaning from one language to another, which takes care of the relevant meaning. (Newmark, 1988:21). According Newmark, translation should be conducted by starting to translate the first paragraph by the smallest unit, from the first sentence to another sentence, get the feels and tones of the text, and then doing the crosscheck to review the result. Meanwhile, Larson (1998:3) stated that translation is the process of transferring meaning from the source language into the target language, which should change the form in the semantic structure.

Meanwhile, Nord (2014:1) stated that translating is a purposeful activity, since purpose plays a very important role to determine methods and procedures of translation. In addition, the reason for translating the source text (ST) and the function of target text (TT) in the target society are also important for translator (Munday, 2016:1). For example, when we translate a children literature, we should decide different translation procedures, since purpose is useful for both “process” and “product” of translation, or what Hoed (2006:67) calls as audience design and needs analysis. Sometimes, translators tend to introduce more foreign cultures (foreignization), while it is supposed to be adapted to its own culture (domestication). The result of translation action is based on the role of translator, how the translators adapt or modify the translation while the source text contains many cultural aspects, while there is no specific translation which is considered as “one correct or best translation only” (Nord, 2014:228).

b. Types of Translation

There are several types of translation proposed by several scholars, such as Jakobson (1959), Catford (1965), and Newmark (1988).

1) Types of Translation based on Jakobson's Theory

In his seminar paper on linguistics aspects of translation, Jakobson (1959) proposed three kinds of translation, such as intralingual translation, interlingual translation, and intersemiotic translation. Jakobson stated that translation is seen as part of semiotic concept of transfer and its special focus is on transfer from one culture to another.

a) Intralingual Translation

Translation studies does not exclude intralingual translation, but the fact is empirical studies or discussions on the subject of intralingual translation are few and far between (Zethsen, 2019). According to Jakobson (1959), intralingual translation refers to an interpretation of verbal signs by means of other signs of the same language. On the other words, intralingual translation is defined as translation within a language which is explaining the words which belong to the same language. Intralingual translation can refer as rewording or paraphrasing, summarizing, expanding, or commenting within a language.

Example:

Policeman : There has been an accident ahead, Madam. I
am afraid you will have to turn left at ST. Mary's
lane here. The road is blocked.

Jill : Oh okay, thanks

Jack : What did he say?

Jill : We have got to turn left

(Jakobson, 2012)

Based on the example, instead of repeating the whole sentences that the policeman said, Jill only gave the idea and summarized his speech. Hence, the implementation of intrlingual translation simply refers to an interpretation of the sentence in a same language, which can be conducted by using paraphrasing or summarizing.

b) Interlingual Translation

According to Jakobson (1959), interlingual translation refers to a translation between two similar sign systems. A word or phrase is called as a code-unit in the highest level, and it is interpreted only by means of an equivalent combination of code-units. Interlingual translation is considered as naturally enough by translation scholars as the prototypical kind of translation. In other words, interlingual translation can be defined as translation from one language into another which involves interpretation of verbal signs by means of some other language or other linguistic codes, for example from Italian to English, from Spanish to Japanese, and so on. However, it is not as easy as it seems. In

translating, the translator should try to find the equivalents in the target language. The example of interlingual translation can be seen as follows:

SL	: Yes
TL (French, German, and Italian)	
French	: <i>out, si</i>
German	: <i>ja</i>
Italian	: <i>si</i>

Therefore, in interlingual translation, there is no full equivalence between code-units, while the translation from one language into another language substitutes a language's message. Thus, it does not separate the code-units but entire messages in other languages. The translator recodes and transmits a message received from another source. Hence, interlingual translation involves two equivalent messages in two different codes. There are several crucial points on bilingual communications which involve translation, such as consisting of two codes, two signals, the impossibility of 100 percent equivalence, and two sets of content, as can be seen in Figure 1.

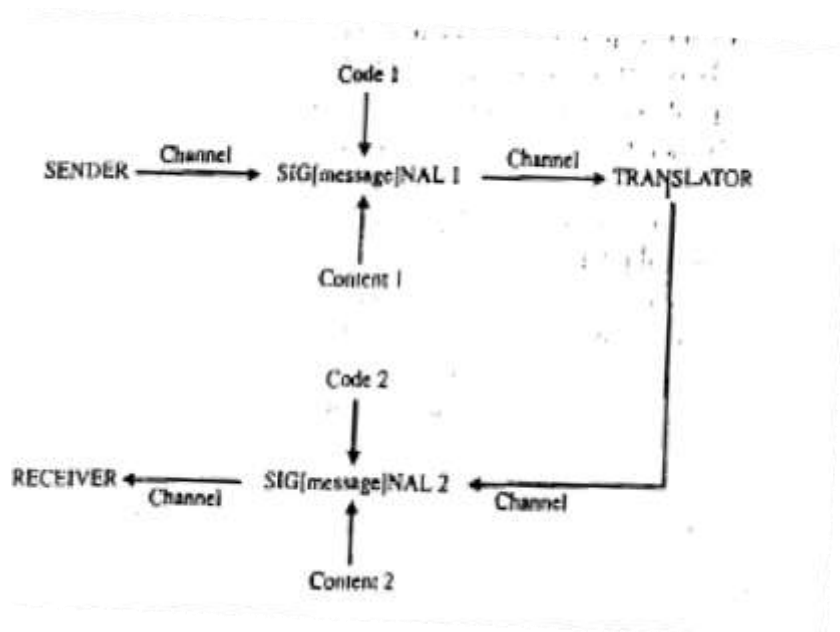


Figure 1. The process of interlingual translation

Based on the picture, the processes in interlingual translation are as follows: translator receives signal 1 that is containing message, recognizing the code, decoding signal, retrieving message, comprehending message, selecting codes, encoding message by the means of code, selecting channel, and transmitting signal 2 that contains message. Hence, interlingual translation does not simply replacing the texts with another text in the target language.

c) **Intersemiotic Translation**

Intersemiotic translation is defined as an interpretation of verbal signs by means of signs of non-verbal sign systems (Jakobson, 19593). Intersemiotic translation deals with two or more completely different codes, such as the linguistic one versus music, dancing, or image. For example, when Tchaikovsky composed the *Romeo and Juliet*, he performed an intersemiotic translation such as translating Shakespeare's poetry from the linguistic code into a musical one. The expression code was changed entirely from words

to musical sounds. Five categories are used to verify the intersemiotics analogy, as follows:

- (1) Intertextuality: for example in a musical work to the presence of a melodic sentence, borrowed from another work. However, music cannot quote a picture or a text, it can only quote in its title or in the words which are sung.
- (2) Paratextuality: consisted of title, subtitles, foreword, and notes in a literary work. A musical work can enhance the relationship by its title, foreword, and notes, while the title of symphony can influence the interpretation of a literary work.
- (3) Metatextuality, defined as a relationship of a text with another text about which it concerns about. It will correspond to comments on the music. This type belongs to intersemiotic since it confronts music into a verbal comment.
- (4) Architextuality, defined as the category which has its equivalence in music, such as the relationship of a musical work to a genre which refers to the parodies. The examination of this type requires a good cultural background on the musical history.
- (5) Hypertextuality, defined as any relation which unites a text with the previous text.

2) Types of Translation based on Catford's Theory

Catford (1965:21-26), proposes 3 broad types or categories of translation in terms of the extent, levels, and ranks.

a) Full Translation vs Partial Translation.

In terms of extent, (Catford, 1965:21) divides translations into full translation and partial translation. In full translation, the entire texts in the source text are translated into the target text. On the other words, every part of SL is totally changed. Meanwhile, in a partial translation, some parts of the source text are left untranslated, but they are simply transferred to and incorporated in the target text.

b) Total Translation vs Restricted Translation

In terms of level, (Catford, 1965:22) divides translation into total translation and restricted translation. Total translation is the substitution of SL material which involves equivalent grammatical in TL material. Meanwhile, in restricted translation, the substitution of SL material is only in one level, either in its grammatical level or its lexical level, even it can be only on the phonological or graphological level.

c) Rank-bound Translation vs Unbounded Translation

In terms of rank, (Catford, 1965:24) divides translation into rank-bound translation and unbounded translation. Rank-bound translation means that the selection of TL text equivalent is limited at only one rank, such as word for word equivalence, morpheme for morpheme equivalence, etc. On the other hand, unbounded translation moves freely up and down the rank-scale.

3) Types of Translation based on Newmark's Theory

Newmark (1988:45) mentions two general kinds of translation, such as Source Language (SL) emphasis and Target Language (TL) emphasis translation. These kinds of translation will be related with the tendency of translation ideology used by the translator, whether it is foreignization or domestication. SL emphasis translation is also known as semantic translation, while TL emphasis translation is known as communicative translation. Newmarks' types of translation are related to the appropriate choices taken by a translator in translation processes. In order to determine which translation type is more appropriate in translation process, the translator should consider several main factors such as SL and TL, the foreign culture and native culture, the intention of text, the type of the text and the translator's purpose.

The translator should consider these factors and decide which factor is the most priority. In order to be able to identify the types of translation used in a text, the translator's degree of faithfulness can be examined in changing the form and style of the text. For example, a translator's faithfulness to the content is typically found in semantic types of translation, while a communicative type of translation is characterized by the translator's freedom in changing the form or style of the text.

a) Semantic Translation

Semantic translation is a type of translation whose purpose is to find a semantic equivalence in the translation of the SL to the TL. It focuses on the content and meaning of the message rather than the effect. It might be considered as a type of literal translation. Literal translation is a sort of word-for-word translation while semantic

translation expresses the meaning. Semantic translation is a sort of text transfer to recreate the exact contextual meaning of the SL and also in the TL, within the boundaries of semantics and syntax in the TL. In conclusion, both form and content of the text are considered to be equally important. Newmark (1988:46) interprets that semantic translation is more flexible than faithful translation. Semantic translation attempts to render the exact original meaning, such as semantic and syntactic structures of the target language. Examples of semantic translation can be found in important statement, legal documents, or scientific articles(1988:46).

b) Communicative Translation

Communicative translation tends to concern with the reader, or on the other words the target language users, and flexible at the readers' level of language and knowledge. Newmark (1988:46) defines communicative translation as a mode to produce the same effect on the TL readers as produced by the original text. The equivalent effect is the primary focus of this method, since it is oriented on the reader. The view of the communicative translation is the translation should be comprehended like the original one, and the translator keeps the costumer's demands. In order to put it another way, communicative translation might be considered to be fundamentally functional. Its target is to communicate the original message successfully and satisfactorily. The initial goal of communicative translation is to provide a contextually equivalent text to the original while both language and content are readily acceptable and understandable to the reader. The translator has to communicate with the readers in order to

make the translation acceptable and understandable. and he feels free about how to convey the message of the source text into the target text (1988:46). The brief explanation of the differences between communicative and semantic translation are as follows:

- (1) In communicative translation, word-for-word translation is not recommended. Meanwhile, there is no excuse for unnecessary synonyms or elegant variation.
- (2) Communicative and semantic translation can coincide in particular, while the text conveys generally rather than culturally bound message, and both manner and matter are important.
- (3) A translation can be more or less, semantic more or less communicative, even a particular section or sentence can be created more communicatively or less semantically.
- (4) Mostly, texts require communicative rather than semantic translation. Most of non-literary writing, journalism, informative articles and books, textbooks, reports, scientific and technological writing, non-personal correspondence, propaganda, publicity, public notices, standardized writing, and popular fictions which contain typical materials tend to use communicative translation.

The differences between semantic and communicative translation can be seen as follows:

Table 2. Semantic Translation vs Communicative Translation

Semantic Translation	Communicative Translation
Written at author's linguistic level	Written at readership's linguistic level
Used for expressive texts	Used for informative texts
Expressive components rendered closely or literally	Normalized or toned down, neutral terms
Personal and individual	Social
Tends to over-translate	Tends to under-translate
Pursues nuances of meaning	Pursues message
Inferior to its original	Better than its original
Has to interpret	Has to explain
Less freedom	More freedom

(Newmark, 2001:38)

Therefore, based on several theories related to types of translation, it can be concluded that translation may vary from how many languages involved in the translation processess, the form of the text, the extent of the text, the level, and the ranks.

2. Translation of Literary Works

Literary work is an art of language that has function to communicate someone's idea, feeling, emotion, and soul as a reflection of life. Besides requiring creativity and sensitivity, the translator of a literary work also needs to have a wide cultural knowledge and master the structure of two languages, source and target language. Therefore, a translator as the mediator to convey a message from source language into a target language has significant role. On the one hand, a translator is demanded to keep the source language style and structure of the writer's source language; on the other hand, a translator is also demanded to convey the readability and acceptability message from the source language into the readers' target language who have different language and culture (Supardi, 2017). It is line with Newmark (1988:170), who stated that literary translation is the most testing of a translation. Different

procedures might be necessary to translate a literary work. A translator of literary work has to engage with the different rhythms, the images, and symbols which the author might use repeated reading and research will enable the translator to identify those patterns, even though some of them will be translated subconsciously, as part of the process of imaginative rewriting.

Therefore, literary translator should create a new pattern in target language, based on personal reading, research, and activity. The process of translation differs slightly from translator to translator and is influenced by the particular work. Newmark concedes that it usually happens that the literary translator first has to deal with words set on the page by an author who may be dead physically or metaphorically and now lives in the variegated readings by a host of readers of the source language (Newmark, 1988:172). Then, the literary translator should overcome the conflict between accuracy and elegance by weighing the linguistic individuality of the SL author against the particular features of normal usage in the TL. In this case, the translator is involved at a keen point of cultural convergence.

Newmark states that literary language must remain aesthetically pleasing in translation and there should be a constant tension between the informative and the aesthetic function of language. The more serious the text, morally and aesthetically, the more accurately and economically it should be translated, reflecting the thought, style, emphasis, and as far as possible (Newmark, 1988:201). He also states that particular care has to be taken to bring out the connotations of polysemous words and expressions, while there is a case for adapting cultural words and metaphors, and for transforming fictional proper names so their meaning is translated and the SL morphology is retained.

Meanwhile, considering the ambiguous state of translated literature particularly with regard to the concept of 'visibility and invisibility' of literary translation, the act of translation is not an easy task. The majority of readers remain unaware of the foreign origins of some literary texts. Newmark argues that both pseudotranslations and invisible translations offer interesting indicators of the value position of imported literature in a given culture. However, in any other branches of translation this problem would not arise, that is, the information would be conveyed irrespective of considerations of style.

Therefore, literary translation is shaped by norms, value scales, and the models which are prevalent in a given society at a given moment in time. The study of literary translation therefore consists of the study of translation norms, models and traditions. The sentences in literary work very intimately bound up with the nature of the language and have their roots deep in people's habits. Meanwhile, its words are very rich in their connotative meaning. In addition to the explicit meaning, a literary text contains implicit and suggested meaning, which is equally important. The translator has to be prepared for every possible meaning, since a literary translator has responsibility both to the author and to the readers. The translator has to make sure that his translation is in conformity with the linguistics and literary tradition of the target language, since transferring process of linguistics and cultural boundaries is a way of finding what actually goes on inside of a text. As the text unfolds, the translator assesses the incoming signals, in terms of their assumed relevance to the grand design of the text (Hatim, 2020).

3. Translation Procedures

The variety of terminology due to translation procedures was first discussed by Molina and Albir (2002) who called a way of translation works as translation techniques. However, there are some disagreements amongst translation scholars about “translation techniques”. Those disagreements are not only terminological but also conceptual. Hence, different labels are used, such as Baker (2004) who called them as strategies, and Newmark (1988) who called them as procedures. Furthermore, different classifications have been proposed even though the terms often overlap. Meanwhile, in this study, the term “translation procedures” was used, since, Newmark (1988:81) emphasizes that procedures are used for sentence and other smaller units of a language. After finding the translation procedures, we can see the language-oriented used by the translator since the translation method can also be identified, as can be seen in the diagram below:

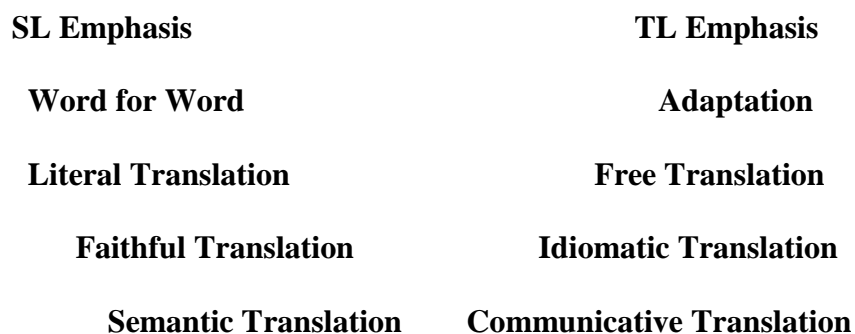


Figure 2. V Diagram of Translation Method (Newmark, 1988)

Therefore, for the smaller units such as words, phrases, and sentence, Newmark (1988:81-91) points out several translation procedures such as literal translation, transference, naturalisation, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through translation, transpositions, modulation, recognised translation, translation label, compensation, componential analysis, reduction and expansion, paraphrase, couples, and notes. In the explanations, the examples are adopted from other sources, since Newmark's examples are mostly in French and Germany.

a. Literal Translation

In *A Textbook of Translation*, Newmark (1988:81) stated that literal translation is correct and must not be avoided, since it secures referential and pragmatic equivalence to the original ones. However, the translator's choice depends on which word is collocated and the register of the passage. Newmark (1988:69) emphasized that literal translation is different with word-for-word translation. Word-for-word translation transfers SL grammar and word order, while literal translation ranges from one word to one word, group to group, collocation to collocation, clause to clause, and sentence to sentence. Literal translation is the basic procedure in either a communicative translation or semantic translation. Literal translation is easy to be implemented in translation at word level, but it will be increasingly difficult above the word level. Literal translation above the word level is only correct if SL and TL meaning correspond more closely than any alternative.

Example of literal translation is as follows:

SL : I want to live in the heart of that word in the form of a hollow
and distant **sadness** which is heavier than all the **happiness** a
person could possibly accept.

TL : Aku ingin hidup di jantung kata itu sebagai **kesedihan** hampa
yang jauh lebih berat dari seluruh **kebahagiaan** yang mampu
manusia terima (Jayantini & Umbas, 2018).

b. Transference

Transference is also called as loan word, which involves the process of transferring a SL word to the TL. Several authorities deny that this is a translation procedure, but it is useful when no other term is appropriate for relevant language. Generally, only cultural objects or concepts related to small group or culture which should be transferred, while the vogue for transferring national characteristics should be abandoned. In the principle, the names of SL objects, inventions, devices, processes which are imported into the TL community should be creatively, preferably, and authoritatively translated. If they are neologisms, although for the brand name, it has to be transferred. Hence, in this strategy, there is no change from the spelling or the class of the words (Newmark, 1988:81). Newmark stated that transference is preferable when translating cultural words in serious publications, in informative texts, and when the readers are educated. Furthermore, he claims that a sophisticated reader gets closer to the sense of the original when cultural words are transferred instead of translated in the TT.

Example:

SL : Halloween

TL: Halloween

(Newmark, 1988)

c. Naturalization

This procedure adapts the SL words first to the normal pronunciation, then to the normal morphology (word-forms) of the TL (Newmark, 1988:2). Newmark also states that for the cultural category, such as social culture, difficulties arise when a literal translation exists but it might cause negative connotations by the reader of the TT. In such cases, the naturalization procedure might be necessary.

Example (from English into Indonesian)

- /ou/ if it is pronounced /u/ the spelling change into /u/ :

Account /əkaʊnt / = akun /akun/

- /y/ if it is pronounced /i/ the spelling change into /i/ :

Accuracy /ækjʊrəsi/ = akurasi /akurasi/

January / dʒænyʊəri/ ⇔ Januari /januari/

- The combination of two consonants p and t, the spelling change into p:

Concept /kɒnsept/ = konsep /konsep/

- The combination of two consonants n and t, the spelling change into :

Complaint /kəm'pleɪnt/ = complain /complain/

- The combination of two consonants c and k, the spelling change into k

Block / blɒk/ = Blok /blok/

- The combination of two consonants c and t, the spelling change into k:

Construction /kən'strʌkʃən/ = konstruksi /konstruksi/

(Fahrhani, 2018)

d. Cultural Equivalent

Newmark (1988:82-83) stated that cultural equivalent is used when SL cultural word is translated by a TL cultural word, even though it is not accurate. The SL cultural words are translated based on the closest term in the TL. This translation is often imprecise or not really accurate since it prefers the pragmatic function rather than the culturally neutral terms. Cultural equivalent is more restricted in translation, but they may occasionally be used if the term has little importance in a popular fiction.

Example:

SL: The world's tallest *skyscraper*

TL: *Pencakar langit* tertinggi dunia

(Fatmawati & Setiawan, 2019).

e. Functional Equivalent

According to Newmark (1988:83), functional equivalent is the most common procedure applied in cultural words, and it usually neutralises or generalises the SL word, and sometimes adds a particular meaning. This procedure belongs to a cultural componential analysis, since it deculturalising a cultural word. Hence, this procedure is used when a SL cultural word has no TL equivalent.

Example:

SL: Ini adalah *aturan adat* kami.

TL: This is our *ancestral knowledge*

(Manggarrani & Nababan, 2019)

f. Descriptive Equivalent

Newmark (1988:83-84) stated that description is weighed since it againsts the function. Meanwhile, description and function are essential elements in an explanation. Therefore, in translation, the function used to be neglected.

Example:

SL: Samurai

TL: Japanese aristocracy from the eleventh to the nineteenth century

(Newmark, 1988:83).

g. Synonymy

Newmark (1988:84) uses the word ‘synonym’ in the sense of a near TL equivalent to a SL word in the context, where a precise equivalent may or may not exist. This procedure is used when there is no clear one-to-one equivalent, and the word is not important in the text. Thus, synonymy is the procedure to find the word that has a similar sense to the target language according to the source language context (Sayidatul, 2019). Synonym is only appropriate when literal translation is not possible. In using synonymy, the translator has to do a compromise.

Example:

SL : Those *cute* puppies always please me.

TL : Anak anjing yang *lucu* itu selalu menenangkanku.

(Manggarrani & Nababan, 2019)

h. Through-translation

It refers to another version of literal translation, but it should be used only when they are already recognised terms, such as common collocations, names of organizations, and phrases. As stated by Suhardi, Widodo, and Setiawan (2017) translation of self-names becomes important if it is associated with important documents,

Example:

SL : United Nation (UN)

TL : Perserikatan Bangsa-Bangsa (PBB)

(Manggarrani & Nababan, 2019).

i. Transposition

Transposition, also known as shift (Catford's term), is a translation procedure involving a change in the grammar, from SL to TL, from singular to plural, or from the parts of speech. The transposition can happen in level, etc.

Example:

SL : She is *baptized*.

TL : Dia mengikuti *pembaptisan*.

(Yulianita, Nababan, & Djatmika, 2018).

j. Modulation

Modulation is defined as a variation through a change of view point, of perspective, and category of thought. It consists of abstract for concrete, cause for effect, active for passive, intervals and limits, and change of symbols.

Example:

SL : aku teringat ketika kambing jantan *lagi berahi*.

TL : I remember my male goat when it is *about to mate*.

(Manggarrani & Nababan, 2019).

k. Recognised Translation

Newmark (1989:91) states that recognised translation means that if an official or generally accepted translation of an institutional term exists, the translator should use that one instead of an own alternative. As an example he mentions that German *Rechtsstaat* should be translated with constitutional state. In other words, the translators cannot use their own title, for example in untranslated title of literary text, and the translator also cannot give an explanation; nothing but the accepted term.

Example:

SL : Loss and damage

TL : Kerugian dan kerusakan

(Manggarrani & Nababan, 2019).

l. Translation Label

This is a provisional translation, usually a new institutional term, which should be made in inverted commas, which can later be discreetly withdrawn. It could be done through literal translation, such as 'heritage language', *Erbschaftssprache*, *tangue dy heritage* (Newmark, 1988:90).

m. Compensation

Compensation occurs when loss of meaning, sound-effect, metaphor or pragmatic, as one part of a sentence is compensated in another part, or in a contiguous sentence.

Example:

SL : *Es ist alles bereit* mert eredetileg egyáltalán nem tudta kiejteni.

TL : *Minden rendben van*– szólt Jungmann kisasszony.

In the example, the German expression *es ist alles bereit* (everything is ready) is translated into Hungarian as *Minden rendben* (it is all right) because the Hungarian literal translation *Minden készen van* (everything is ready) does not contain sound “r” (Newmark, 1988:90).

n. Componential Analysis

Newmark (1988:90) stated that componential analysis is used to split up a lexical unit into its sense components, often one-to-two, -three- or four translations.

o. Reduction and Expansion

These are rather imprecise translation procedures, which practices intuitively in some cases. Reduction can be used in the conditions when translators must use this procedure because of an unnecessary repetition in the target language text, definitive references, conjunctions and adverb. In other words, it is done because there are two differences the language that is tried to be mediated (Suhardi, Widodo, dan Setiawan, 2019).

Example:

- SL adjective of substance plus general noun, TL noun, inflammations and infections; *science linguistique* (etc.), 'linguistics'.
- For expansion, a not uncommon shift, often neglected, is SL adjective, English T L adverb plus past participle, or present participle plus object (Newmark, 1988:90).

p. Paraphrase

This strategy occurs when the translator provides an explanation meaning from the aspect of culture that is translated. A paraphrase is a restatement of the meaning of a text or passage using other words. Depending on the translator's choice, a paraphrase can make the text sound more natural, more ambiguous or more formal (Newmark, 1988:91).

Example:

The signal was red = The train was not allowed to pass (Newmark, 1988:91).

q. Couplets

This strategy is applied when the translator applies two different procedures together (Newmark, 1988:91). They are particularly common for cultural words, for example when transference is combined with a functional equivalent. Example: in a translation, the translator implements omission and transposition at the same time.

r. Notes

The additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words), and is dependent on the requirement of his, as opposed to the original, readership. In expressive texts, such information can normally only be given outside the version, although brief concessions for minor cultural details can be made to the reader, e.g. *dans le bar Handley, in der Handley Bar*. In vocative texts, TL information tends to replace rather than supplement SL information (Newmark, 1988:91).

4. Ideology in Translation

Before translating, the translators must know for who (audience design) and for what purpose (needs analysis) the translations belong to. This process is one of the processes that cannot be ignored in translating. After knowing audience design and needs analysis, the translator must know the steps of translation, or commonly referred to translation procedures (Hoed, 2006:67). The problem often arising in translating a text has something to do with cultural differences of the two languages. The procedure used by the translator

to overcome cultural obstacles is determined by the ideology the translator has. Translation is the reproduction of the message contained in the ST (J. Prasetyo, 2013). Venuti (2017:1-2) put the terms foreignization and domestication. Foreignization tend to focus on the culture and source language, while ideology domestication tend to focus on target culture and language. Impact of translator orientation to one ideology is reflected in the translation procedures chosen by a translator (Irawan, 2016). Yang (2015) stated that domestication and foreignization, however, are concerned with the two cultures, the former meaning replacing the source culture with the target culture and the latter preserving the differences of the source culture, as follows:

a. Foreignization

This ideology rests on the opinion that translation is 'correct', acceptable', and 'good' is what suits your tastes and expectations target readers who want the presence of a source language culture or consider the presence of source languages to benefit the community. Hence, eventhough the text has been changed, atmosphere, and source language culture should be presented.

This aims to provide readers with additional knowledge about phenomena and foreign culture. The source language values are maintained. This ideology is contrary to the ideology of trying domestication as far as possible not to bring something "foreign" to target text reader. In foreignization ideology, the role of the translator will be seen (visibility of the translator) because the translator is trying to focus on language and source culture. Therefore, it will appear some terms that are unfamiliar or unnatural for readers (Venuti, 2017:1-2).

b. Domestication

Venuti (2017:2) stated that it is better if a translator prioritizes the readability of the text by the reader target, since audience's priority is essentially that one must attach greater importance to be understood and accepted by the audience for which a translation is designed to, and may have a longer linguistic tradition or have greater literary prestige. The tendency of domestication chosen by the translator is set behind the belief that translations are correct, acceptable, and good. The translation text must be in accordance with the culture of the community target. The more fluent the translation text, the translator will increasingly invisible.

Therefore, before translating the text, the translator should know who the target readers are (audience design) and what purpose (needs analysis). This process cannot be ignored in order to know which steps are appropriate to be applied. After identifying the audience design and need analysis, a translator should know the translation procedures (Hoed, 2006:67). A translation is a process of reproducing a message influenced by certain ideologies, which based on the target readers, either in source-language oriented, or target language oriented (Hoed 2006:84).

Hence, even though the language has been changed, the culture from the source are still felt by the target readers. In other words, this gives a new knowledge for the target readers. This involves the important roles of the translators in translating the text. The advantages and the lacks of foreignization and domestication can be seen as follows:

Table 3. The Advantages and The Lacks of Foreignization

Advantages	Lacks
The target readers can understand the source language cultures.	The target readers will be strange with several terms.
The translated text can give the cultural effects of the source language.	The translated feels as complex and unnatural in the language choices.
It gives an intercultural learning.	The negative effects from the source language can influence the target readers.

Table 4. The Advantages and The Lacks of Domestication

Advantages	Lacks
The target readers can understand easily	The cultures in the source language is disappeared.
The translated text is communicative and natural.	The target readers cannot give interpretations to the text, since the interpretations have been done by the translator
It gives a cultural assimilation.	The target readers will not receive and understand the source language cultures.

5. Cultural Words

a. Definition of Culture

Due to differences across languages, meanings, and concepts vary across different languages, too (Daghoughi & Hashemian, 2016). Many scholars have dealt with the definition of culture. Larson (1989:19) defines culture as a complex of beliefs, attitudes, values, and rules which a group of people share. This definition views culture as more complex ideas that have an influence on daily life such as history, social structure, religion, and customs. Meanwhile, in 1998, Newmark remarks that culture is the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression (Newmark,

1988:94). He asserts that each language group has its own culturally specific features; and Lewis (2010:6) interpreted culture as a way of life that is developed and possessed by a group of people and passed down from generation to generation.

Indeed, one of the most difficult problems in translating literary texts is found in the differences between cultures. People see culture from their own perspective. Larson notes that different cultures have different focuses. Some societies are more technical and others less technical. This difference is reflected in the vocabulary amount (Larson, 1984: 95). Larson adds that there may also technical and non-technical vocabulary to talk about the same thing in a society. Therefore, if the SL text originates from a highly technical society it may be much more difficult to translate it into the language of a non-technical society. However, in this case, the conditions are not same. Therefore, a translator who uses a cultural approach is simply recognizing that each language contains elements which are derived from its culture, that every text is anchored in a specific culture, and that conventions of text production and reception vary from culture to culture. Awareness of such issues can make it more appropriate to think of translation as a process which occurs between cultures rather than simply between languages. Most cultural words are easy to detect since they are associated with a particular language and cannot be literally translated. However, many cultural customs are described in ordinary language, where literal translation would distort the meaning and thus the translation may include an appropriate descriptive-functional equivalent (Newmark, 1988:94).

b. Cultural Words

The representation of culture in a language is the use of words or phrases that belong to the cultural entity. Baker (2001:21) calls the cultural aspects in a language as culture-specific items, while Newmark (1988:94). defines them as cultural words, and Robinson (2005) called them as *realia*.

In this study, the researcher used Newmark's theory (1988) which calls the words that belong to cultural entity as cultural words. Cultural words cover various aspects of human's lives. Newmark (1988:45) states that cultural words are the terms which refer to the culture entity. Cultural words are found in a particular form or function in only one of the two cultures being compared (endemic). Hence, it is characterized by a sufficient degree of opacity for the target reader which constitutes a problem in their transference to the target text.

In analyzing cultural words, the first strategy which can be implemented is by classifying them into several categories, based on five types of cultural words proposed by Newmark (1988:94) as follows:

- 1) Ecology consists of words which refer to geographical feature that can be normally distinguished from other cultural terms in that they are usually value-free, politically, and commercially. It includes flora, fauna, mountains, natural conditions, and so on. For example: *wedhus gembel* (the fog of Merapi mountain), *cendrawasih* (bird of paradise), *kukang* (kind of animal lives in South Kalimantan).

- 2) Material cultures: Words that contain material cultures (artefacts) which belong to culture specific elements, such as food, clothes, housing, transportation, tools, and equipments. For example: *Kebaya* (a long-sleeved blouse worn by women in formal events.), *getuk* (snack made by cassava mixed with coconut and brown sugar).
- 3) Social Cultures: Works and leisures that contain social cultures such as the names of occupations, music, games or dance that is typical in certain areas. For example: *jaipong*, *jathilan*, *keroncong*.
- 4) Social Organizations: Words that refer to political and administrative, institutional terms, historical terms, international terms, religious terms, or artistic terms. For example: *halal*, *dilluvium*.
- 5) Words that indicate gestures or habits from specific cultures. For the gesture, there is a distinction from the function, and can cause ambiguous cases. For example, in Indonesia, thumbs up means okay. Meanwhile, in other cultures, it can be defined as bad situation and so on. Example of habits are *unduh mantu*, *silat*, *njujuh bulanan*.

B. PREVIOUS STUDIES

The researcher attempts to present previous studies in order to give comparisons with the methodology and the result of the study. In this study, the researcher identified the types of cultural words, the translation procedures, and the translation ideologies used by three different translators, or in other words, one source text (English) into 3 target text (Indonesian). Hence, there are eight previous studies used as the references in this study.

1. The first previous study was Wimonwan Aungsuwan`s (2016) entitled *Cultural Word and Phrase Translation from Thai into English in Buddhist books: A Case Study of Vajiramedhi`s work*. The similarity in this study is the researcher tried to find the types of cultural words contained in the book, while the difference is the researcher analyzed the strategies for translating cultural words and phrases from Thai into English. Cultural word and phrase categorizations found in the analysis were: (1) ecology, (2) material culture, (3) organizations, customs, activities, procedures, concepts, and (4) gestures and habits. The results also revealed many translation strategies, such as literal translation found in *Buddhist books*, such as (1) ecology including Thai seasons, (2) material culture containing religious artefacts, (3) organizations, customs, activities, procedures, and concepts, such as religious activities, religious concepts, and the use of metaphors. The results of this study revealed that the highest percentages of translation strategies used were translation by using loan words (75%), omission (10%), and cultural substitution (5%). Based on the result, this study is essential for foreign readers to have a better understanding of Thai culture, since the translator tend to be source-language oriented.

2. The second previous study was Bahar Eshraq's (2016) entitled *Translation of Cultural Words in Hooshang Moradi's The Palm*. The difference is the research examined a book which belonged to children literature. In addition, this research identified the changes occurred in the translation of cultural words in the Persian YA book, *The Palm*, by Houshang Moradi Kermani, and the researcher tried to find the position of the translators, and the systematic or idiosyncratic nature of the strategies adopted in the translation of cultural words in this novel. The results showed that when cultural words are involved, there was a translation problem due to the cultural gap between the two languages. In this study, the cultural words identified in the corpus fall into the categories of clothes, food, customs, cultural concepts, habits, ecology, and religious terms; Therefore, it was observed that translators had adopted different procedures to fill the lexical gaps they encountered. Transference, cultural equivalent, neutralization, gloss or note and also couplet procedures were the most frequently used strategies by these translators. Meanwhile, domestication is a common ideology in the translation of children's literature, while the foreign food, clothing, weight, measures, currency, flora and fauna, feasts, customs and traditions were changed into words that the target language reader will easily understand, but they also worked to keep the Persian culture in the text.
3. The third was Nurul Dian Hapsari's (2017) entitled *Cultural Words and the Translation in Novel Twilight*. The similarity in this study is the researcher investigated the kinds of cultural words and the procedures used in translating *Twilight*, from English (Source Language) into Indonesian (Target Language). It can be concluded that in her study, she only analyzed one source text and one target text, different with this research. In this study, the researcher implemented descriptive-qualitative method. The findings of the study revealed that there were

4 basic categories of cultural words presented in the novel, such as ecology, material, social cultures, and social organization. From 100 samples of cultural words, there are 52 (52%) cultural words categorized into material, 25 (25%) cultural words categorized into ecology, 18 (18%) cultural words belonged to social organization, and the rest were 5 cultural words that belonged to social cultures (5%). In translating cultural words in the novel, the study revealed that the most commonly used translation procedure are transference, transposition, naturalization, cultural equivalent, component, through-translation, literal, notes, addition, and glossaries, couplet, paraphrase, descriptive equivalence, and synonym. Transference procedure and transposition procedures are the most commonly applied ones in translating cultural words in *Twilight* novel. Based on her conclusion, transference is the most applied translation procedure in facing cultural words, as stated by Newmark, culture is manifested by using certain language as the way of expression. Considering that English and Indonesian have different culture, it is quite difficult to translate name of food, such as hotdog, pretzel, ravioli, etc., or clothes such as cocktail dress, summer dress, etc., into Indonesian. Thus, she concludes that in novel *Twilight*, transference procedure often used in the translation of cultural words.

4. The fourth previous study was Nadia Ananda Herianto's (2017) research entitled *A Translation study of Culture-Specific Items in Diorama Texts in Fort Vredeburg Museum Yogyakarta*. Hence, in her study, she did not analyze a novel, but a diorama text in a cultural building. The researcher aimed to identify the accuracy of the translation, the non-equivalence of translation, an the alternative translation as well as the translation techniques used by the translator. The researcher implemented descriptive-qualitative method by using content analysis. The researcher collected the data by using observation and

documentation, and take the pictures of the diorama texts. There were 55 diorama texts found in 4 diorama rooms. The findings of the study revealed that 50,61% of the translation were accurate, 20,41% of the translation were less accurate, and 27,35% were inaccurate. Meanwhile, the translator used borrowing, adaptation, and calque as the most common techniques.

5. The fifth previous study was Faijah Ida Fatmawati and Teguh Setiawan's (2019) entitled *The Translation of Cultural Words in 'Yowis Ben I' Film*. Hence, it can be concluded that the difference of this study was it aimed to analyze a film, and the source language was Javanese, and the target language was Indonesian. The data of this study were words and phrases which belonged to cultural words. In this study, the researcher used Newmark's theory. Descriptive-qualitative method and note-taking technique were used in collecting the data. The findings of the study showed that there were 69 of cultural words found in the study, such as 37,68% social cultures, 26, 64% material cultures, 26,64% cultural organization, 7,25% gesture/habit, and 5,80% ecology. Meanwhile, the most translation technique used in the study was literal translation, and the tendency of translation ideology used was domestication, as many as 37 data.
6. The sixth previous study was Diego Saglia's entitled *Translation and Cultural Appropriation: Dante, Paolo and Francesca in British Romanticism*. The researcher also tried to analyze the translation of cultural words in a movie. This research began from a reconsideration of the concept of appropriation as a mechanism interlinking the consumption and production of cultural material. On this basis, the English translations of Dante's *Divina Commedia* produced in the Romantic period was seen as part of a larger cultural project for the incorporation of major authors, texts, and literary traditions in order to expand and aggrandize English or British national culture. The translations of this

episode by Leigh Hunt, John Keats and Lord Byron, together with Cary's canonical version, testify to a proliferation of meanings, ranging from the political and the public to the private and intimate sphere. The results showed that, the translation processes seems much less settled, since the translators used 86% reduction and 14% paraphrase, for translating the British Romantic culture. Considering the domestication of the translation, historically situated act of translation as a form of appropriation means recognising the violence it wreaks on the original text as well as the new lease of life which this text is given by becoming active, influential, and operative in the target culture. Translation in British Romantic culture made its implication within a process of cultural production and re-production that, by including the foreign, sustains, and its underlying cultural and ideological assumptions.

7. Meanwhile, in finding the references related to the previous study with several target texts, the seventh previous study was Liesza Maria's (2016), entitled *Penerjemahan Culture-Specific Items pada novel Roman Rubinrot dari Bahasa Jerman ke dalam Bahasa Inggris dan Indonesian*. This study was quite different than other previous studies since it aimed to analyze the translation between three languages. The objectives of this study were to identify the category of culture-specific items in *Roman Rubinrot* novel and to find out the translation procedures and process used in translating them into English and Indonesian. Descriptive-qualitative method was applied in this study. The result showed that more than 100 culture specific items had been found in the original novel. Fifty five Indonesian cultural words were identified and could be grouped into five categories. The highest percentage is material culture category with 22 cultural words (40.2%), followed by social culture category with 14 cultural words (25.4%), social organizations category with 9 cultural words (16.2%), ecology

category with 6 cultural words (11%), and gesture and habit category with 4 cultural words (7.2%). The findings of this study showed that the Indonesian culture *Roman Rubinrot* novel were dominated by words related to material culture and social culture. Cultural equivalence was the most frequent translation procedure used in translating those cultural words. Both target texts tend to be oriented to the target readers since the translators translated the cultural words in a way that is acceptable and readable by the target readers. Consequently, the cultural aspect from the source texts is somewhat missing. However, the cultural words were translated in the way that could not obstruct the flow of the story.

8. Another reference related to the previous study with several target texts was Shilan's (2018), entitled *A Comparative Study of the Old Man and The Sea with Its Two Persian Translations*. In this study, the text of the well-known American novel *The Old Man and The Sea* by Ernest Hemingway is compared with its two Persian translations the interval of publication between which is 23 years. First, some selected parts of the novel, including morphemes, words, phrases, clauses, sentences, and larger text segments, are compared with their corresponding parts in the Persian translations. Then, comparisons are made and classified in terms of mistranslation, deletion, expansion, transference, transliteration, synonymy, shifts or transpositions, etc. and for each item in these classes a Persian translation as a suggestion is tried to be given. After gathering the sufficient related data, the researchers tried to come to a conclusion about the dominant style of the two translators in applying certain procedures, thereby comparing the translations with each other to determine which is more communicatively effective, the older or the newer one. The results showed that there is no relationship between the performances of the translators and the chronological order of their translations. Each translation should be judged on its own merits at

its own time because the researcher mentioned in the second part of ‘Results and Discussion’, each period of time possesses its own translating conventions and in order for a translation to become a smash hit it should conform to these conventions; and since the conventions change over time, judging two or more translations on their chronological orders seems not to be reasonable. Both translations had made use of Newmark’s procedures nearly to the same degree. Neither of the two translators was consistent in applying Newmark’s translation procedures. The 2nd was more inconsistent by 23%.

Regarding several previous studies, the researcher tried to conduct a different research in translating cultural words in a literary novel, consisted of three target texts. In this research, the researcher tried to identify the translation procedures and translation ideology used in translating cultural words in novel *Animal Farm* by George Orwell, that are translated by three different translators, from English (source language) into Indonesian (target language). The researcher implemented content analysis method in order to identify the cultural words, translation procedures, and translation ideology used by three different translators in translating the text. The emphasis in this study is to compare the way the translators translate the cultural words by deciding who the target readers are and the purpose of the translations. Hence, the emphasis is there are no other previous studies that compare all of the translations from one original text.

B. THEORETICAL FRAMEWORK

Regarding the background of study, in order to know a brief perception about what translation is, several scholars have their own definitions of translation. Catford (1965) defined translation as the replacement of texts in one language (source language) by equivalent texts in another language (target language). It emphasizes that it is not entirely the source language which is translated, but it is replaced by target language. Meanwhile, Bell (1989:5) stated that translation is the expression in target language which preserved semantic and stylistic equivalences. It is in line with Newmark (1988:1), which stated that in translating, it involves the process of transferring meaning from one language to another, which takes care of the relevant meaning. (Newmark, 1988:21). Meanwhile, Nord (2014:1) stated that translating is a purposeful activity, since purpose plays a very important role to determine methods and procedures of translation. In addition, the reason for translating the source text (ST) and the function of target text (TT) in the target society are also important for translator (Munday, 2016:1).

Therefore, before translating, the translators must know for who (audience design) and for what purpose (needs analysis) the translations belong to. Based on the types of translation, a translation can involve one language, two languages, or more. In this research, the type of the translation was interlingual translation. Hence, the researcher should identify the audience design, and after that translator must know the steps of translation, or commonly referred to translation procedures.

There are variety of terminology used by each expert, such as Molina and Albir (2002) who called a way of translation works as translation techniques. However, there are some disagreements among translation scholars about “translation techniques”. Hence, different labels are used, such as Baker (2004) who called them as strategies, and Newmark (1988) who called them as procedures. In this study, the

theory of translation procedures was adopted since it emphasizes that procedures are used for sentence and other smaller units of a language. There are 18 (eighteen) translation procedures proposed by Newmark, such as cultural equivalent, descriptive equivalent, functional equivalent, synonymy, transference, literal translation, notes, couplets, glossary, componential analysis, omission, reduction, transposition, modulation, adaptation, and translation label. The procedure used by the translator will also determine the translation ideology, whether the translator wants to introduce more foreign cultures (foreignization), or make the translation adapted to its own culture (domestication).

The problem often arising in translating a text has something to do with cultural differences of the two languages (Catford, 1965)(Catford, 1965). Previous studies revealed that when cultural words are involved, there was a translation problem due to the cultural gap between the two languages, for example in the translation of literary work. Translating literary works is not an easy process that can run automatically and done carelessly. In literary works, there are several cultural words categorized as ecology, material cultures, social organizations, social cultures, and gesture or habit. In addition, the translation of these cultural words should be identified more deeply. Therefore, this research aimed to analyze the cultural words in novel *Animal Farm* from three different target texts, the translation procedures, and the translation ideology used by different translators. This study identified types of cultural words and translation procedures as proposed by Newmark (1988) and translation ideology theory proposed by Venuti (2001). Hence, the theoretical framework is as follows:

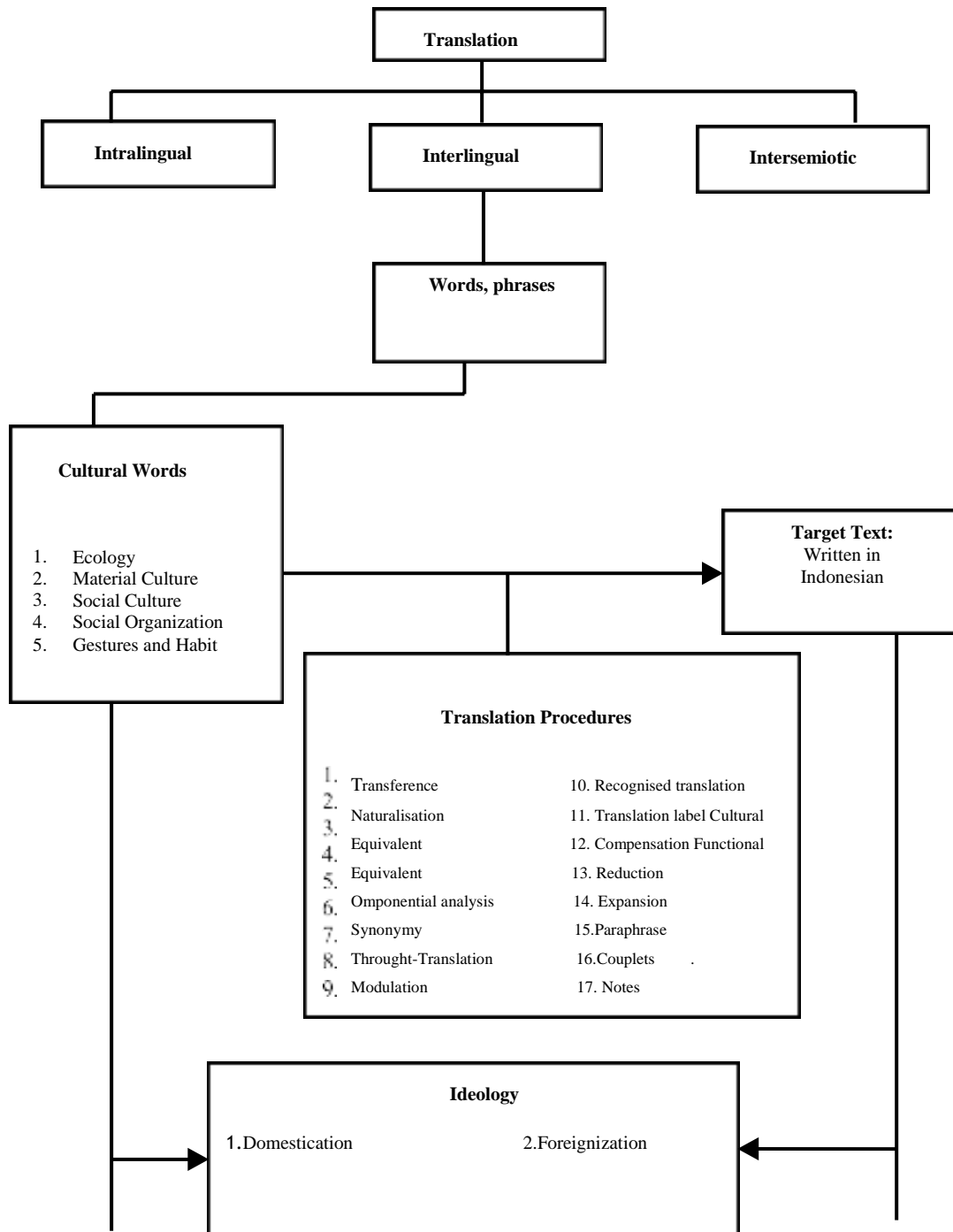


Figure 3. The Theoretical Framework of the Study

CHAPTER III

RESEARCH METHOD

A. Type of the Research

In this study, the researcher implemented a qualitative approach. Fraenkel and Wallen (2016:427) states that qualitative research is a descriptive study which describes data with words or sentences that are separated by several categories in order to obtain conclusions. In this research, qualitative characteristics are seen in identifying the translation of cultural words contained in the *Animal Farm* novel, from the source text (English) into Target Text (indonesian). The researcher conducted several procedures to analysis the content, such as deciding the specific objectives which want to be achieved; defining important terms in detail; specializing the units that want to be analyzed; looking for relevant data; building rational or conceptual relationships to explain how the data relates to the objectives; and formulating the categories, as the steps of content analysis proposed by Mayring (2014).

Then, the researcher examined the procedures and the ideologies used in translating the cultural words, based on three different translators, such as Joesoef Sou'yb, Mahbub Djunaidi, and Bakdi Soemanto. The data were analyzed by using content analysis. The units of the data were words or phrases that belong to

cultural items. This research aimed to discuss the comparisons between the source text and three target texts.

B. Data Source

The data source of this study was *Animal Farm* novel written by George Orwell as the source text and its translation in Indonesian (target text). *Animal Farm* is an allegorical novel by George Orwell, published for the first time in England, in 1944. This novel has been translated into seventy languages and sold millions of copies throughout the world, until now (2019). It reflects the events leading up to the 1917 Russian Revolution and to the Stalinist era of the Soviet Union. The issue of social class is very visible between the proletariat (workers), the bourgeoisie (nobility), and the political elite at that time. The events in this novel are similar to the actual conditions of the Russian state when the author wrote the novel. This novel has been republished until the sixth edition (1946-2019). The original title was *Animal Farm: A Fairy Story*. However, in the fourth edition, it turned out into *A Satire*, and the fifth edition becomes *A Contemporary Satire*. Meanwhile, in the sixth edition, it changes into *Animal Farm*.



Figure 4. Several versions of Novel *Animal Farm*

However, the content of the source language tends to be similar, regarding to the preliminary study from the researcher. This novel has been translated into Indonesian by three translators. First, it was translated by Joesoef Sou'yb (1963) into *Kisah Sebuah Pertanian Hewan*. However, it was no longer published by the publisher. Second, in 1983, another translator namely Mahbub Djunaidi translated *Animal Farm* into *Binatangisme*, and have been republished until now. Third, for the latest translation, another translator namely Bakdi Sumanto also becomes one of Indonesian translators who translate the novel *Animal Farm*. He does not translate the title of *Animal Farm*, or still use the source language.



Figure 5. The Indonesian Version of Novel *Animal Farm*, by Joeseof Sou'yb

This novel was translated by Joesoef Sou'yb in 1962, translated into *Kisah Sebuah Pertanian Hewan*. This version was translated from the original version, but it was no longer published in 1980. Regarding the year (1962), it can be seen that in its translation, the translator uses an ancient language variation, for example *tjara*, *antaranja*, *djerami*, etc.



Figure 6. The Indonesian Version of Novel *Animal Farm*, by Mahbub Djunaidi

This novel was translated by Mahbub Djunaidi in 1980, into *Binatangisme*. From the title, it can be seen that the translator implemented a translation with satire. Regarding to the language variation in the novel, the translation is not dedicated to teenagers, since it contains many rude words. This version can be found in several bookstores which sells old books.

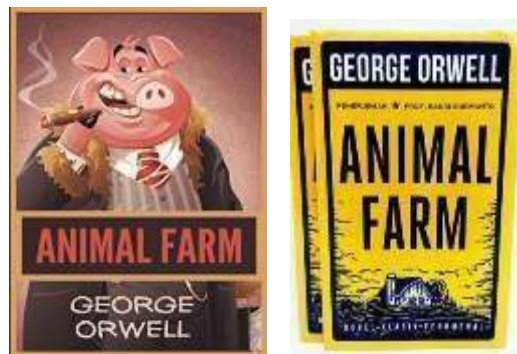


Figure 7. The Indonesian Version of Novel *Animal Farm*, by Bakdi Soemanto

This version has been published until now (2019) and has been the easiest translation version to find in the bookstore. This translation was adopted from the newest version of *Animal Farm*. The translator implements unfaithful translation, since the type of text is also an expressive text. The translator use target-language oriented that makes the translation become more understandable by the target language users.

Meanwhile, the translation units of this research are words that contain cultural characteristics in novel *Animal Farm* as the source text and their translations in Indonesian as the target text.

Translation units are defined as the smallest segments from the source text which are translated individually separated from other segments as stated by Newmark (1989:54) “as short as possible, as long as necessary”. Hence, the data are collected by contrasting the source text and the target (translated) text based on the categories proposed by Newmark.

C. Instruments and Technique of Collecting Data

The instrument used in this research was human instrument, who was the researcher herself based on the knowledge that possessed by the researcher. The knowledge refers to the understanding about the forms of the cultural words, translation technique, and the procedures in translating cultural words. Therefore, in collecting the data, in order to differentiate which words that belong to required data or not, there is a parameter of cultural words, as proposed by Newmark (1988). In this case, the data which belongs to cultural words are those who have these parameters, as follows:

- a. Ecology: Words which refer to geographical feature that can be normally distinguished from other cultural terms in that they are usually value-free, politically, and commercially. It includes flora, fauna, mountains, natural conditions, and so on.

For example: *wedhus gembel* (the fog of Merapi mountain), *cendrawasih* (bird of paradise), *kukang* (kind of animal lives in South Kalimantan).

- b. Material cultures: Words that contain material cultures (artefacts) which belong to culture specific elements, such as food, clothes, housing, transportation, tools, and equipments. For example: *Kebaya* (a long-sleeved blouse worn by women in formal events.), *getuk* (snack made by cassava mixed with coconut and brown sugar).

- c. Social Cultures: Works and leisures that contain social cultures such as the names of occupations, music, games or dance that is typical in certain areas.

For example: *jaipong*, *jathilan*, *keroncong*.

- d. Social Organizations: Words that refer to political and administrative, institutional terms, historical terms, international terms, religious terms, or artistic terms.

For example: *halal*, *dilluvium*.

- e. Words that indicate gestures or habits from specific cultures.

For the gesture, there is a distinction from the function, and can cause ambiguous cases.

For example, in Indonesia, thumbs up means okay. Example of habits are *unduh mantu*, *sila*, *njujuh bulanan*.

Hence, the data of this study were collected by using the note taking technique. According to Sudaryanto (2015:133), note taking technique aims to the classification of the data. The first thing that should be conducted is the researcher read the novel *Animal Farm* and its translation to Indonesian, which had been translated by Joesoef Sou'yb, Bakdi Soemanto, and Mahbub Djunaidi, and then compared them. After that, the researcher looked for the cultural words in the translation of novel *Animal Farm*. Then, the data will be presented in the classification table. The data that has been collected will be classified according to the categories of cultural words proposed by Newmark (1988:92-101).

D. Trustworthiness of the Data

This research uses triangulation technique in order to check the trustworthiness of the data. Triangulation is a cross-checking method which investigates one phenomenon or real condition of individual records by gathering the data from several information and sources, and consequently comparing the data to make them as balance as possible. Moreover, Denzin (1970:73) states that data trustworthiness could be achieved after the dependability, conformability, transferability, and credibility are checked and proven. In this research, the researcher only used conformability and credibility to triangulate the data. Conformability means neutrality which is concerned with to what degree the result can be confirmed by others. In addition, the researcher used credibility which is concerned in checking the data. In order to achieve the conformability and credibility of the data, the researcher collected several sources related to previous studies and the theories from books, journals, papers, and previous thesis. Also, the researcher asks for several suggestions from the expert. The expert of this study was Mr. Andy Bayu Nugroho, M.Hum.

Besides using triangulation, the researcher also used peer debriefing to check the trustworthiness of the data. Peer debriefing requires the researcher to work together with one or several colleagues who hold impartial views of the study. The impartial

peers examine the researcher's transcripts, final report, and general methodology. Afterwards, feedback is provided to enhance credibility and ensure validity. Through the investigation, the peers will detect several problems in the research, such as overemphasized points, underemphasized points, vague descriptions, general errors in the data, and biases or assumptions made by the researcher. Hence, the researcher will implement the peer debriefing technique in order to help her to become more aware of her own views regarding to the data.

E. Technique of Analyzing Data

The steps of analyzing of the data were as follows:

1. Read the *Animal Farm* novel repeatedly.
2. Collect the data in the form of words and phrases, then see the translation in the target texts from three different translators.
3. Classify cultural words according to the categories used.
4. Identify the translation procedures used by Translator, 1, Translator 2, and Translator 3, and identify the translation ideology.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

In this chapter, the research focused on findings of the types of cultural words, the translation procedures, and the translation ideology used in translating cultural words in novel *Animal Farm* from the source language (English) into target language (Indonesian), which had been translated by three translators. In addition, there is a discussion for all findings.

A. RESEARCH FINDINGS

This research focused on findings of the types of cultural words, the translation procedures, and the translation ideology used in translating cultural words in novel *Animal Farm* from the source language (English) into target language (Indonesian), which had been translated by three translators.

1. Cultural Words

As stated by Newmark (1988:45), cultural words are the terms which refer to the culture entity. Cultural words are found to exist in a particular form or function in only one of the two cultures being compared. Hence, it is characterized by a sufficient degree of opacity for the target reader which constitutes a problem in their transference to the target text.

a. Types of Cultural Words

In analyzing cultural words, the first strategy which can be implemented is by classifying them into several categories, based on five types of cultural words proposed by Newmark (1988). Hence, in this study, the researcher found 35 (thirty five) cultural words which belonged to each category proposed by Newmark (1988:45), such as ecology, material culture, social organization, social culture, and gesture or habit. The total number of the cultural words based on the categories is as follows:

Table 5. Types of Cultural Word found in Novel *Animal Farm*

No.	Types of Cultural Word	Total Number
1.	Ecology	21
2.	Material Culture	7
3.	Social Organization	4
4.	Social Culture	2
5.	Gesture/Habit	1
Total Number		35

The selected data of cultural words were consulted to the expert judgement from 50 data to 35 data, since the parameters of cultural words refer to the words that are totally endemic in a region. Based on the findings, ecology category came up with the highest number, since it is in relation to the environment. It emphasized the difference on its influential approach within anthropology or particularly archaeology. Cultural changes were due to changing environmental conditions, since environmental changes were not predictable, cultures changed in multiple directions. Cultures that may have been similar at one point might become dissimilar if environmental conditions changed.

The explanations are as follows:

1) Ecology

Ecology consists of words which refer to geographical feature in specific region that can be normally distinguished from other cultural terms, such as flora, fauna, mountains, natural conditions, etc. There are 21 (twenty one) data of cultural words categorized as ecology, such as *Middle-White boar*, *blackbird*, *ram*, *black cockerel*, *foxhound*, *elm tree*, *hawthorn bush*, *Black Minorca*, *silage*, *birch sapling*, *cook-a-doodle-do*, *cart-horses*, *foxwood*, *windfall apples*, *black earth*, *frost*, *sleet*, *hail*, *beechspinney*, *barley*, and *mangel*. The first is *Middle-White*, a breed of domestic pig native in the United Kingdom, and it was fully recognized as a breed in 1884. Its name came from the fact that it was between the size of other breeds of domestic pigs, such as *Large White* and *Small White*. It is known as pork producer, rather than bacon or lard type of pigs, and it is considered as endangered. It is in line with the story of *Animal Farm*, when each animal respects to *Middle-White Boar* since it is the oldest major, stronger than other pigs, and considered as endangered by its enemies. In the story of *Animal Farm*, the author added additional information (*boar*) in order to emphasize its gender.

The second is *blackbird*. Blackbirds are group of birds in the parvorder Passerida, which belong to one of the most common UK birds. The adult male of the nominate subspecies, which is found throughout most of Europe, is all black except for a yellow eye-ring and bill which has a rich and melodious song. Meanwhile, the adult female and juvenile have mainly dark brown plumage. It is

in line with the story of *Animal Farm*, where the blackbirds usually sing in the hedges of church with the pigeons.

The third is *ram*, a male bighorn sheep which is large, fast, tough, and light on their feet. The natural habitat of bighorn sheep covers the Rocky Mountain region of North America, through the mountain ranges of the western United States and down into the deserts of southern California and Mexico. It was told in the story of *Animal Farm* that the ram is old, and it belongs to *Napoleon's* (the boss of the animal) follower. It was stronger than other animals and considered as their enemy.

The fourth is *black cockerel*, a male gallinaceous bird, or also known as *rooster*. However, *cockerel* is younger and *rooster* is an adult male chicken. The term *rooster* is originated in the United States as a puritan euphemism to avoid the sexual connotation of the original English *cock*, and it is widely used throughout North America. Hence, this species of bird only exists in specific region in the United States. In the story of *Animal Farm*, it is explained that the black cockerel loves to crow likes “cook-a-doodle-do”, the voice uttered by either a rooster or a cockerel.

The fifth is *foxhound*, a type of large dog which belongs to scent hounds and bred to hunt foxes. There are different breeds of foxhound, but each of them is called simply as *foxhound* in their native countries. There are several breeds of foxhounds, such as *American Foxhound*, *English Foxhound*, *Dumfriesshire Black and Tan Foxhound*, *Black and Tan Virginia Foxhound*, and *Welsh Hound*.

The sixth is *Elm tree*, a deciduous and semi-deciduous tree which comprises the genus *Ulmus*. This tree flourished and spread over most of the Northern Hemisphere, inhabiting the temperate and tropical-montane regions of North America and Eurasia. Now, its species and cultivars are planted as ornamental street, garden, and park trees in Europe, North America, and parts of the Southern Hemisphere. In the story of *Animal Farm*, it was explained that elm tree was planted in an orchard.

The seventh is *hawthorn bush*. *Hawthorn* is a large genus of thorny shrubs or small trees in the rose family (*Rosaceae*), native to the north temperate's zone. Its species are commonly found in North America, and a number of cultivated varieties are grown as ornamentals for their attractive flowers, while *bush* refer to its shrub. The name "hawthorn" was originally applied to its species which native to northern Europe, especially the common hawthorn *C. monogyna*, and the unmodified name is often used in Britain and Ireland. In the story of *Animal Farm*, it was explained that the hawthorn bush was found in a grave.

The eighth is *Black Minorca*, a breed of domestic chicken which is originating in the Mediterranean island of Menorca, in the Balearic Islands to the south-east of Spain. It is a well-known exhibition bird in many countries of the world, but in Menorca, it is considered as an endangered breed. It is line with the story of *Animal Farm*, that Black Minorca was considered as an endangered animal, and for the hens, Black Minorca is their bodyguard.

The ninth is *silage*, a type of fodder made from green foliage crops which have been preserved by acidification, and achieved through fermentation. It can be fed to cattle, sheep, and other ruminants (cud-chewing animals). It is usually made from grass crops, including maize, sorghum, or other cereals, by using the entire green plants. Silage can also be made from many field crops, and special terms may be used depending on the type, such as *oatlage* for oats, *haylage* for alfalfa, and so on. In North America, Australia, northwestern Europe, and New Zealand it is common for silage to be placed in large heaps on the ground. In the story of *Animal Farm*, *silage* was preserved by the animals as one of their daily foods.

The tenth is *birch sapling*, birch saplings are used to grow *Birch Trees* by placing them on dirt and providing enough space for them to grow. *Birch tree* is a thin-leaved deciduous hardwood tree in the family *Betulaceae*. It is a typically rather short-lived pioneer species widespread in the Northern Hemisphere, particularly in northern areas of temperate climates and in boreal climates. Meanwhile, the birch sapling can also be used as fuel in a furnace. Around the *Animal Farm*, *birch saplings* were overgrown.

The eleventh is *cock-a-doodle-doo*, a conventionalized expression or the long call of a male rooster. In the story of *Animal Farm*, it was told that the cockerel loves to act like a kind of trumpeter and letting out loud “cock-a-doodle-do”.

The twelfth is *cart-horses*, large and powerful horses that are used to pull carts or farm machinery (Urban Dictionary). This specific term is used in Europe, in order to distinguish the horses with other types of horses. In the story of *Animal Farm*, it was explained that there are two *cart-horses*, *Baxter and Clover*, which are always together since they ride the same cart.

The thirteenth is *foxwood*, which refers to a decayed wood, especially as emits of a phosphorescent light. Historically, its surname is evolved as a way to classify the types. Meanwhile, in the story of *Animal Farm*, this wood was used to build the farm.

The fourteenth is *windfall apple*, which refers to the fruit, especially an apple, which has fallen from a tree. In other words, windfall apples mean apples that are blown down by the wind. In the story of *Animal Farm*, it told about the season when the apples in several trees had fallen, and those apples are called as *windfall apples*.

The fifteenth is *black earth*, kind of soil which is found in semiarid grassland, which are wedged between arid desserts and humid forests. In the story of *Animal Farm*, it was explained that the animals like the black earth and its scent.

The sixteenth is *frost*, a thin layer of ice on a solid surface, which forms from water vapor in an above freezing atmosphere coming in contact with a solid surface whose temperature is below freezing, and resulting in a phase change from water vapor to ice as the water vapor reaches the freezing point. In the story of *Animal Farm*, it was explained that when the winter comes, there is a hard frost which could not break till well, and it happened for several months.

The seventeenth is *sleet*, is a precipitation composed of rain and partially melted snow. Unlike ice pellets or freezing rain, which fluid until striking an object, this precipitation is soft and translucent, but it contains some traces of ice crystals, from partially fused snowflakes. In the story of *Animal Farm*, it was told that when a hard season came, it will be followed by *sleet* and hail.

The eighteenth is *hail*, a form of solid precipitation, which distinguishes it from ice pellets. It consists of balls or irregular lumps of ice, each of which is called a hailstone. Ice pellets fall generally in cold weather while hail growth is greatly inhibited during cold surface temperatures. In the story of *Animal Farm*, it was told that when a hard season came, it will be followed by sleet and *hail*.

The nineteenth is *beechspinney*. First, spinney is an attractive woodland and used as plantation of trees, such as beech. It is usually planted in South Norfolk, England. In spring, there are any colorful displays of wild flowers such as bluebells and wood aneomones. In the story of *Animal Farm*, there was a beechspinney which grew around the timbers.

The twentieth is *barley*, a member of grass family, is a major cereal grain grown in temperate climates globally. It was one of the first cultivated grains in Eurasia as early as 10,000 years ago. Barley has been used as animal fodder, as a source of fermentable material for beer and certain distilled beverages. It can also be used in soups and stews, regarding various cultures. Barley is commonly made into malt in a traditional and ancient method of preparation.

The twenty first is *mangel*, a cultivated root vegetable. It is used primarily for cattle, pig, and other stock feed. *Mangel* has a history in England of being used for sport celebration, animal fodder, and for the brewing of a potent alcoholic beverage. In 19th-century American usage, mangel beets were sometimes referred to as "mango". In the story of *Animal Farm*, the animals had nothing to eat except *chaff* and *mangel*.

2) Material Cultures

Material cultures consisted of words that belong to culture specific elements, such as food, clothes, housing, transportation, tools, and equipment. There are 7 (six) cultural words categorized as material cultures, such as *bowler*, *Windsor chair*, *popholes*, *Manor Farm*, *inseed cake*, *harness-room*, and *cart-track*. The first is *bowler*. *Bowler* is also known as *billycock* or *bob hat*, is a hard felt hat with a rounded crown, originally created by the London hat-makers Thomas and William Bowler in 1849. It has traditionally been worn with semi-formal attire. In the story of *Animal Farm*, it was explained that the boss usually wears *bowler*.

The second is *Windsor chair*. This chair is built with a solid wooden seat into which the chair-back and legs are round-tenoned, or pushed into drilled holes, in contrast to standard chairs, where the back legs and the uprights of the back are continuous. Windsor chairs first made in America, at Philadelphia, around 1724. In the story of *Animal Farm*, it was explained that the boss can sit for the whole day in the *Windsor chair*.

The third is *pophole*. Pophole is a small door which an animal may pass. According to Urban Dictionary, pophole is a shoddily placed pothole patch which requires repair every year after the previous year's patch inevitably pops out at the first sign of winter. Hence, this kind of hole is uncommon in Indonesian's houses. In the story of *Animal Farm*, it was explained that the boss always shuts the *popholes* in order to prevent the animals to go outside.

The fourth is *Manor Farm*. Manor Farm is the name traditionally given to the farm of a manor house in England. In the story of *Animal Farm*, it was explained that the animals used to did not want to call their farm as *Animal Farm* since it was possessed by a manor, and they called it as *Manor Farm* instead.

The fifth is *linseed cake*, a cake or a mass made by expressing the oil from linseed, used chiefly as feed for cattle (Urban Dictionary). Meanwhile, *linseed* is a food and fiber crop cultivated in cooler regions of the world, such as Western countries. The plant species is known only as a cultivated plant, and appears to have been domesticated just once from the wild species *Linum bienne* in Russia.

The sixth is *harness room*, a room in which sets of harness are cleaned, repaired, and stored. Meanwhile, in the story of *Animal Farm*, this room was used by the boss for keeping the animals' equipment, such as nose-rings, whip, nosebag, rein, hatler, blinker, etc.

The seventh is *cart-track*, which is a a narrow road with a rough surface that is usually made of soil. In several countries, cart-tracks can be licensed for use on public roads often referred to as street tracks. Typically there are some restrictions; in the European Union, it is modified for use on the road, which

should be outfitted with headlights (high/low beam), tail lights, a horn, indicators, and an engine. This is a rough track or road over farmland that is unsuitable for ordinary vehicles. In the story of *Animal Farm*, this road was only used by the animals.

3) Social Organization

Social organization consisted of words that refer to political and administrative, institutional terms, historical terms, international terms, religious terms, or artistic terms. There are 4 (four) cultural words categorized as social organization, such as *Sugarcane Mountain*, *comrade*, *title-deed*, and *bon mot*. The first is *Sugarcane Mountain*, defined as a myth propagated by Moses the crow. He claims that *Sugarcandy Mountain* is the place where dutiful animals go after they die. Hence, this myth is only believed in several regions. In the story of *Animal Farm*, the animal believes that their friends (which were killed) had gone to the *Sugarcandy Mountain*.

The second is *comrade*, which used to mean *mate*, or *ally*, derived from the Spanish term *camarada*. Political use of the term was inspired by the French Revolution, after grown into a form of address between socialists and workers. Since the Russian Revolution, popular culture in the Western World has often associated it with communism. In the story of *Animal Farm*, the animals called their leader as “comrade”.

The third is *title-deed*, a document which constitutes evidence of a right, such as conveyances, commissions, licenses, patents, diplomas, and powers of attorney. Literally, *title-deed* is defined as *surat tanah* (Indonesian). However, this term is commonly used in the United States. It is also called as contracts by deed or specialty. In the story of *Animal Farm*, each animal tried to compete for winning the *Title-Deed* of Animal Farm.

The fourth is *bon mot*, which is a kind of witticism. It is usually used at a party, for example the one who keeps everyone chuckling with his *bon mots*. This term is commonly used in certain regions in United Kingdom. In the story of *Animal Farm*, it was told that one of the animals (Mr. Pinkilton) delivered a speech which contained a *bon mot*.

4) Social Culture

Social culture consisted of works or leisures that contain social cultures such as the names of occupations, music, games or dance that is typical in certain areas. In this research, the researcher found two cultural words referred to a specific occupation in Europe, such as *Midsummer's Day* and *stable-lad*. Translator 1 is *Midsummer Day*, which is a Northern European celebration while the period of time is centered upon the summer, and accompanied the actual solstice or take place on a day between June 19 and June 25 and the preceding evening. The exact dates vary among different cultures. In the story of *Animal Farm*, it was explained that June has come, and the animals were ready for celebrating Midsummer's Day.

The second is *stable-lad* or also known as *stable boy*. Stable-lad is a person who is responsible for the whole aspects of the management of the horses, and the stables of themselves. It is in line with the story of *Animal Farm*, that the stable-lad had high responsible for the horses.

5) Gesture or Habit

It consisted of word that indicated gesture or habit from specific cultures. In this research, the researcher found a cultural word which refers to the specific gesture in Europe, such as *Gee up*. *Gee up* is defined as greeting between male friends, to the closer friends, as an exclamation to encourage people, or also can be used to ask people to move faster (urban dictionary). Based on the context, in the story of *Animal Farm*, *gee up* was used by the animal to encourage their comrade which also their leader.

2. Translation Procedures

Regarding the translation procedures of cultural words, Newmark (1988: 45) points out five several procedures in translating cultural words, such as transference, cultural equivalent, descriptive equivalent, componential analysis, and transonym. In addition, Newmark (2001:178) also proposes several translation procedures which are marginal, such as literal translation, synonymy, functional equivalent, naturalization, reduction and expansion, transposition, modulation, paraphrase, translation label, couples, notes, and cultural footness. Meanwhile, in this research, there were 9 (nine) procedures implemented by the translators, such as cultural equivalent, descriptive equivalent, functional

equivalent, literal translation, couplets, reduction, transference, omission, and naturalization procedure. The number of translation procedures used by the translators is as follows:

Table 6. The Number of Translation Procedures Used in Translating Certain Types of Cultural Words

No.	Types of Cultural Words	Translation Procedures	Translator I	Translator II	Translator III
1.	Ecology	Cultural Equivalent	7	8	6
		Descriptive Equivalent	2	3	6
		Functional Equivalent	4	2	-
		Reduction	4	2	1
		Literal Translation	-	-	5
		Transference	2	2	3
		Couplets	1	-	1
		Naturalization	1	-	1
		Omission	1	1	-
2.	Material Cultures	Descriptive Equivalent	-	4	3
		Functional Equivalent	3	1	-
		Couplets	2	1	2
		Literal Translation	-	-	2
		Transference	-	-	2
3.	Social Organizations	Couplets	2	3	2
		Functional Equivalent	-	1	1
		Naturalization	1	-	1
		Omission	1	1	-
		Literal Translation	-	-	1
		Transference	1	-	-
4.	Social Cultures	Couplets	1	1	1
		Reduction	1	-	-
		Descriptive Equivalent	-	1	-
		Literal Translation	-	-	1
5.	Gesture/Habit	Cultural Equivalent	1	1	1

In other words, the total number of translation procedures used by three translators in translating cultural words is as follows:

Table 7. The Total Number of Translation Procedures Used by the Translators

No.	Translation Procedures	Translator 1	Translator 2	Translator 3	Total Number
1.	Cultural Equivalent	10	9	4	23
2.	Descriptive Equivalent	5	8	6	19
3.	Couplets	5	5	7	17
4.	Functional Equivalent	6	8	1	15
5.	Reduction	4	4	2	10
6.	Literal Translation	-	-	8	8
7.	Transference	2	-	6	8
8.	Omission	2	2	-	4
9.	Naturalization	1	-	1	2

The explanations related to the translation procedures used by each translator

in translating certain type of cultural words are as follows:

a. Cultural Equivalent

Newmark (1988:82) stated that cultural equivalent is used when the cultural words in source language are translated based on another cultural word or the closest terms in target language. This translation is often imprecise or not really accurate since it prefers the pragmatic function. There were 21 (twenty one) data of cultural equivalent procedures used by the translators, while Translator 1 implemented 10 cultural equivalent procedures, Translator 2 implemented 9 cultural equivalent procedures, and Translator 3 implemented 4 cultural equivalent procedures, as follows:

Data 1

SL expression: The **blackbirds** whistled it in the hedges.

TL 1 : **Burung-burung merbah** menyiulkannya selagi bertengger di atas pagar.

TL 2 : **Burung kutilang** bersiul lagu itu di pagar.

TL 3 : **Burung gagak** di pagar mengumandangkan lagu itu.

In translating *lackbirds*, all translators used same procedure by finding a cultural word which has similar characteristics with the cultural word in the source language, eventhough it is imprecise. *Blackbird*, *burung merbah*, *burung kutilang*, and *burung gagak* are physically different, but each translator tried to use the closest words which have similar characteristics with *blackbird*, since all of them belong to the kind of songbirds or a kind of bird which has melodious song. Hence, the translator tried to find a kind of bird in the target language which has similarity with *blackbird*. Even though the meaning is imprecise, but the translator tried to make a same atmosphere for the target reader, and feel that the translation is really natural, since those birds are known by the target readers. Hence, all translators used cultural equivalent to translate *blackbird*.

Data 2

SL expression: One of them suggested sowing a bigger acreage with

barley.

TL 1 : Yang seorang mengusulkan penanaman **jelai** secara lebih luas.

TL 2 : Salah satu mengusulkan menabur **jelai**.

TL 3 : Yang seorang mengusulkan perluasan areal tanaman **jawawut**.

In this case, there were two cultural words in Indonesian used by the translators in translating *barley*. Based on the context, *barley* here meant a kind of grass, which belongs to a cereal grain grow. The translators tried to find

equivalent meanings which were closely related to *barley*, eventhough it is imprecise. Hence, the translator implemented cultural equivalent procedure to translate *barley* into *jelai* and *jawawut*.

Data 3

SL expression: Two other sheep confessed to having murdered an old
ram.

TL 1 : Dua ekor domba lainnya mengaku sudah membunuh seekor **kambing** tua.

TL 2 : Kemudian dua ekor lainnya mengaku sudah membunuh **kambing** tua.

TL 3 : Dua biri-biri lain mengaku sudah membunuh seekor **bandot** tua.

Ram is a kind of sheep native to North America. Literally, in Indonesian, sheep is defined as *domba* or *biri-biri*. According to KBBI, *domba* is defined as *kambing yang berbulu tebal*. Hence, eventhough *domba* and *kambing* is physically different, but *domba* still refers to the species of goat. Thus, Translator 1 and Translator 2 tried to define it as *kambing*. Meanwhile, Translator 3 translated *ram* into another cultural item in Indonesia, such as *bandot*. Eventhough *bandot* and *ram* is physically different, but both of them have a similarity, such as having horn and bigger than another kind of goat. Hence, all translators tried to find a meaning which is known by the target readers, eventhough it is imprecise, in order to make the target readers imagine the story easily without thinking of the unfamiliar words.

Data 4

SL expression: They kicked up clods of the **black earth** and snuff its rich scent.

TL 1 : Mereka sesekali menjepakkan **tanah gembur hitam** dengan kakinya seraya mencium baunya yang sedap, bau tanah subur.

TL 2 : Mereka tendang-tendang lapisan **tanah hitam** dan mengendus baunya yang enak.

TL 3 : Mereka tendang-tendang lapisan **tanah hitam** dan mengendus baunya yang enak.

Black earth is a kind of soil which is found in semiarid grassland, which are wedged between arid desserts and humid forests. In this case, the translators tried to translate it into *tanah hitam* or *tanah gembur hitam*, as the closest term which can be found in Indonesia.

Data 5

SL expression: “**Gee up**, comrade”

TL 1 : “**Madju**, kamrad..”

TL 2 : “**Ayo, terus..**”

TL 3 : “**Ayo maju**, kamerad..”

Gee up is used as an exclamation to encourage people. In this case, the translator tried to find another expression which is used to encourage people or to make them move faster. Translator 1 translated *Gee up* into *madju*, while Translator 2 translated it into *ayo terus*, and Translator 3 translated it into *ayo*,

maju, while all of them implied a same meaning. In addition , in Indonesian, those expressions can be used to encourage someone. Hence, cultural equivalent procedure was used by all translators in translating *Gee up*.

Data 6

SL expression: A black cockerel marched in front of him and acted as a
kind of trumpeter, letting out a loud **“cock-a-doodle-do”**.

TL 1 : Seekor ayam jantan kecil, bagai tukang terompet layaknya,
sebentar-sebentar berkotek **“kok...kotek...kotek...kok”**

TL 3 : Seekor ayam jantan hitam yang berbaris di depannya dan
bertindak sebagai peniup terompet sambil menegeluarkan
suara keras **“kukuruyuk”**

Cook-a-doodle-do means the crowing of a rooster or a cockerel. In this case, instead of transferencing the word, the translators tried to find the equivalent meaning which is exist in Indonesian culture. In Indonesia, the crowing of a chicken is usually like *kok..kotek...kotek..kok* or *kukuruyuk*. Hence, Translator 1 and Translator 3 used cultural equivalent procedure to translate *cook-a-doodle-do*.

Data 7

SL expression: The ground had become overgrown by **birchsapling**.

TL 1 : Sebidang tanah kosong yang ditumbuhi **rumput sarut**.

Translator 1 tried to find an equivalent meaning which is closely related to *birchsapling*, even though it is imprecise. Hence, Translator 1 implemented cultural equivalent procedure to translate *birchsapling* into *rumput sarut*.

Data 8

SL expression : It had been there ten years earlier when the
beechspinney was cleared.

TL 2 : Di pekarangan ada tumpukan **kayu gelondongan** yang
sudah sepuluh tahun di sana.

Literally, *beechspinney* is defined as a small wood with undergrowth. Meanwhile, in this case Translator 2 translated it into *kayu gelondongan*. Even though the translation is imprecise, but Translator 2 tried to find the closest word in target language to define *beechspinney*. Hence, cultural equivalent procedure was used by Translator 2.

Data 9

SL expression: A **hawthorn bush** being planted on her grave.

TL 2 : Sebatang **pohon kamboja** ditanamkan di atas
gundukan kuburannya.

In the story of *Animal Farm*, *hawthorn bush* was found in a grave. Hence, in this case, Translator 2 tried to find another kind of tree which is usually planted around the grave. Therefore, Translator 2 translated it into *pohon kamboja*, even though *hawthorn bush* and *pohon kamboja* are totally different. Hence, cultural equivalent procedure was used by Translator 2.

Data 10

SL expression: An **elm tree** at the foot of orchard had been plucked up like a radish.

TL 2 : **Pohon angšana** yang tumbuh di kaki kandang sudah tercabut akar-akarnya.

In the story of *Animal Farm*, *elm tree* was found in the orchard. Hence, in this case, the translator tried to find another kind of tree which is usually planted in the orchard and has benefits for the environment. Therefore, the second translator translated it into *pohon angšana*, even though *elm tree* and *pohon angšana* are totally different. Hence, cultural equivalent procedure was used by Translator 2.

Data 11

SL : A **black cockerel** who marched in front of him and acted as a kind of trumpeter, letting out a loud “cock-a-doodle-doo”

TL 2 : Tapi juga seekor **ayam jago hitam** yang berjalan di depan, bersikap seakan-akan peniup terompet, mengeluarkan bunyi kokok.

In Indonesia, the male and adult chicken is usually called as *ayam jago*. Hence, cultural equivalent was used by Translator 2 in order to find other words which can be understood easily by the target reader.

Data 12

SL expression: The animals have nothing to eat except chaff and **mangel**.

TL 3 : Binatang-binatang itu tidak punya pakan apa-apa kecuali sekam dan **ubi**.

Translator 3 tried to find an equivalent meaning which is closely related to *mangel*, since it is not exist in Indonesia. Hence, by implementing cultural equivalent procedure, he translated *mangel* into *ubi*.

b. Descriptive Equivalent

Newmark (1988:83) stated that when there is no equivalent meaning in the target language, description is needed. There were 19 data of descriptive equivalent procedures used by the translators, while Translator 1 implemented 5 descriptive equivalent procedures, Translator 2 implemented 7 descriptive equivalent procedures, and Translator 3 implemented 7 descriptive equivalent procedures, as follows:

Data 1

SL expression : He talked learnedly about **silage**.

TL 1 : Dia membahas tentang **cara pembakaran semak belukar bagi keperluan pupuk**.

TL 2 : Dia bicara tentang **pengawetan makanan ternak**.

TL 3 : Dia membahas tentang **makanan ternak yang disimpan dalam lumbung dan ditutup rapat-rapat.**

Either Translator 1, Translator 2, and Translator 3 could not find the equivalent meaning of *silage*, hence all of them translated it by describing its characteristics.

Data 2

SL : The two **cart-horses** came in together.

TL 1 : Datang bersamaan **kedua ekor kuda penarik gerobak.**

TL 2 : Dua ekor **kuda penarik kereta** datang berbarengan.

TL 3 : Dua ekor **kuda penarik kereta** masuk bersama-sama.

In Indonesia, we are only familiar with one kind of horse, or only the genders, without specifically knowing about the kind of the horse itself. Meanwhile, in this novel, or specifically in North Europe's culture, there are several kinds of horses that distinct them based on their functions. Hence, the translators used descriptive equivalent to describe this kind of horse.

Data 3

SL expression : He had locked the hen-houses for the night, but too drunk to remember to shut the **pophole.**

TL 1 : Malam itu ia baru saja mengunci kandang ayam, karena kelewat mabuk; ia lupa menutup **lubang kecil tempat ayam keluar-masuk.**

TL 3 : Ia sudah mengunci kandang-kandang ayam malam itu,
namun karena terlalu mabuk, ia lupa menutup **lubang**
masuk keluar ayam.

In this case, Translator 1 and Translator 3 tried to describe *pophole* since this kind of thing cannot be found in our culture. However, this kind of 'hole' is different with hen-house, since it had been explained in previous sentence.

Data 4

SL expression : The **windfall apples** should be reserved for the pigs
alone.

TL 1 : **Apel yang jatuh kena terpaan angin** harus disediakan
hanya untuk kaum babi.

TL 3 : **Apel yang berjatuhan tertiuap angin** harus
diistimewakan untuk babi-babi saja.

In North Europe, in winter, the fallen apples are called as *windfall apples*. However, this phenomenon does not occur in Indonesia since there are only two seasons in Indonesia. Hence, Translator 1 and Translator 3 used descriptive equivalent procedure to translate *windfall apples*.

Data 5

SL expression: They had found it in the **harness room**.

TL 1 : Sudah lama ada di **gudang penyimpanan pakaian**
kuda.

TL 3 : Mereka menemukannya di kamar tempat penyimpanan
tali-tali kekang.

. In the North Europe, this kind of room can be commonly found. However, in Indonesia, it is uncommon. Hence, Translator2 and Translator 3 tried to describe what *harness-room* is.

Data 6

SL expression : A black cockerel who marched in front of him and acted as a kind of trumpeter, letting out a loud “**cock-a-doodle-doo**”.

TL 2 : Tapi juga seekor ayam jago hitam yang berjalan di depan, bersikap seakan-akan meniup terompet, mengeluarkan **bunyi kokok ayam**.

In this case, Translator 2 tried to describe what *cock-a-doodle-do* is.

Data 7

SL expression: They have nothing to eat, except **chaff** and mangel.

TL 2 : Tidak ada makanan yang tersisa kecuali **kulit selaput gandum** dan akar-akaran

In this case, instead of finding the cultural word in Indonesian, Translator 2 tried to describe what *chaff* and *mangel* are.

Data 8

SL expression : Boxer was pawing with his hoof at the **stable-lad**.

TL 2 : Boxer lagi mengorek-orek tubuh **tukang urus kandang** **Peternakan** dengan kukunya.

This leisure is uncommon in Indonesia. Hence, Translator 3 tried to make the description of a *stable-lad*.

Data 9

SL expression : Napoleon is wearing an old **bowler** of Mr. Jones’.

TL 2 : Napoleon memakai **topi bundar hitam** milik Tuan Jones.

This exact kind of hat cannot be found in Indonesia, but it is characterized by its round shape and the black colour. Hence, Translator 2 translated it into *topi bundar hitam*.

Data 10

SL expression: It had been there ten years earlier when the **beechspinney** was cleared.

TL3 : Di halaman ada **kayu yang ditumpuk** 10 tahun sebelumnya.

In this case, Translator 3 used cultural equivalent procedure to translate *beechspinney*, since this kind of wood is uncommon in Indonesia.

Data 11

SL expression: The ground had become overgrown by **birchsapling**.

TL 3 : Sepetak tanah terbengkalai di ujung peternakan itu sudah ditumbuhi **semak-semak yang kecil**.

There is no equivalent meaning in the target language for **birchsapling**, then Translator 3 described *birchsapling* as *semak-semak yang kecil*.

Data 12

SL expression : A minute later five of them were in **the cart-track**.

TL 3 : Satu menit kemudian mereka sampai di **jalan yang dilalui kereta**.

Literally, this kind of road cannot be passed by humans, only animals which can pass this small road. It will be difficult for the readers to imagine this kind of road. Hence, Translator 3 described it as *jalan yang dilalui kereta*.

c. Couplets

As stated by Newmark (1988:45), couplets is used when there were two translation procedures used in translating word, phrase, and sentence. There were 13 (thirteen) data of couplets procedures used by the translators, while Translator 1 implemented 5 couplets procedures, Translator 2 implemented 4 couplets procedures, and Translator 3 implemented 6 couplets procedures, as follows:

Data 1

SL expression : **On Midsummer's Day**, Mr. Jones went into Willingdon.

TL 1 : **Pertengahan musim panas**, Tuan Jones berangkat ke Willingdon.

TL 2 : **Pada hari itu**, Tuan. Jones pergi ke Willingdon.

TL 3 : **Menjelang tengah musim**, Mr. Jones pergi ke Willingdon.

In this case, Translator 1 and Translator 3 tried to translate *Midsummer's Day* literally. However, the emphasis of *Midsummer's Day* is it is a kind of celebration attended by many people in Europe. Thus, Translator 1 and Translator 3 had omitted the main information. In other words, Translator 1 and Translator 3 used literal translation and reduction at the same time. Meanwhile, different with Translator 1 and Translator 3, Translator 2 did not try to translate *Midsummer's Day*, yet he omitted it instead. Then, besides using omission, Translator 2 also used modulation for changing the word into another point of view. In other words, Translator 2 used omission and modulation at the same time.

Data 2

SL expression: So that if he could once get hold of the **title-deeds** of

Animal Farm they would ask no questions.

TL 1 : Jika dia memenangkan pertanian hewan maka dia tidak akan ragu.

TL 2 : Tidak ada urusan dengan yang berwajib jika dia menguasai peternakan binatang.

TL 3 : Jika ia memenangkan peternakan binatang, mereka tidak akan mengajukan pertanyaan.

In this case, no translator tried to find the equivalent meaning of *title-deed*, yet they omitted it instead. Then, besides using omission, they also used modulation for changing the word into another point of view. Hence, all translators used omission and modulation at the same time.

Data 3

SL expression : For whole days at a time he would lounge in his **Windsor chair** in the kitchen.

TL 2 : Sehariian dia duduk di**korsi dapur berukir model Windsor.**

TL 3 : Dia duduk sepanjang hari di **kursi Windsornya.**

In this case, Translator 2 tried to translate *Windsor chair* by using description, but on the other side he did not translate *Windsor* or just borrowed it from the source language. Meanwhile, Translator 3 translated *chair* literally into *kursi*, but he transference the word *Windsor* .In other words, Translator 3 used transference and literal translation at the same time.

Data 4

SL expression: In **Sugarcandy Mountain** it was Sunday seven days a week.

TL 1 : Dalam seminggu, ada tujuh hari Minggu di **Puntjak Serbagula.**

TL 2 : Terdapat tujuh hari Minggu di **Puncak Serbagula.**

Literally, *Sugarcane Mountain* is a myth about the place where dutiful animals go after they die. In this case, Translator 1 and Translator 2 translated it by using literal translation. However, they reduced the translation of *Sugarcandy* into *Serbagula*. The target readers might have no idea about *Puncak Serbagula* since it does not exist in Indonesian culture.

Data 5

SL expression : A **black cockerel** marched in front of him and acted as a kind of trumpeter, letting out a loud “cock-a-doodle-do”.

TL 2 : Seekor **ayam jantan kecil**, bagai tukang terompet layaknya, sebentar-sebentar berkotek “kok..kotek..kok”.

In this case, Translator 2 only translated *cockerel* into ayam jantan kecil (literal) but he omitted the description about the colour of the animal (*black*). In other words, Translator 2 used literal translation and reduction at the same time.

Data 6

SL expression : An **elm tree** in the foot of the orchard has been plucked like a radish.

TL 3 : Sebuah **pohon elm** di kebun buah-buahan sudah tercabut seperti sebuah lobak.

In this case, Translator 3 translated *tree* into pohon, but he transferred *elm*. In other words, Translator 3 used transference and literal translation at the same time.

Data 7

SL expression : Napoleon is wearing an old **bowler** of Mr. Jones’.

TL 3 : Napoleon mengenakan **topi Bowler** lama Pak Jones.

In this case, Translator 3 transferred *Bowler*, but he tried to add that it is a kind of hat. In other words, Translator 3 used literal translation and addition at the same time.

Data 8

SL expression: A minute later five of them were in **the cart-track**.

TL 2 : Kelima orang itu melompat ke dalam **kereta**.

In this case, the translator tried to translate *cart* literally but he did reduction for the word *track*. In other words, Translator 1 used literal translation and reduction at the same time.

Data 9

SL expression: A minute later five of them were in **the cart-track**.

TL 2 : Kelima orang itu pergi dengan tergopoh-gopoh.

In this case, Translator 2 omitted the information related to the *cart-track*. However, he used modulation to translate it into another point of view. In other words, Translator 2 used omission and modulation at the same time.

Data 10

SL expression : One day in **Manor Farm**..

TL 1 : Suatu hari di **Peternakan Manor**...

TL 3 : Suatu hari di **Peternakan Manor**...

In this case, Translator 1 and Translator 3 translated *farm* into *pertanian*, but he transferred *Manor*. In other words, Translator 1 and Translator 3 used transference and literal translation at the same time.

d. Functional Equivalent

As stated by Newmark (1988:45), if the interpretation is the same, the words are functionally equivalent. However, it usually neutralises or generalises the SL word, and sometimes adds a particular meaning. There were 13 (thirteen) data of functional equivalent procedures used by the translators, while Translator 1 implemented 7 functional equivalent procedures, the second translator implemented 5 functional equivalent procedures, and Translator 3 implemented 1 functional equivalent procedure.

Data 1

SL expression: They had found it in the **harness room**.

TL 1 : Mereka menemukannya di **gudang peralatan**.

Literally, *harness room* is used by European to keep the animal's equipment, for example horses. A room which is specifically used to keep animal's stuffs are uncommon in Indonesia, or in Indonesian, it can be generalized as *gudang*. Hence, by implementing functional equivalent procedure, Translator 1 translated *harness room* into *gudang peralatan*.

Data 2

SL expression: He had locked the hen-houses for the night, but too drunk to remember to shut the **pophole**.

TL 1 : Ia mengunci seluruh pintu kandang ayam malam itu, tetapi karena teramat mabuk, ia lupa menutup **lobang-lobang tingkap**.

Pophole is created for the animals or he pets. However, it is uncommon in Indonesia. Hence, Translator 1 generalized it into *lobang-lobang tingkap*.

Data 3

SL expression : Napoleon is wearing an old **bowler** of Mr. Jones’.

TL 1 : Napoleon memakai **topi bundar** milik Tuan Jones.

This exact kind of hat cannot be found in Indonesia, but it is characterized by its round shape and the black colour. Hence, Translator 1 generalized it into *topi bundar*.

Data 4

SL expression : The stormy weather was followed by **sleet**, and then frost.

TL 1 : Badai dan ribut senantiasa diiringi **hujan salju**, kemudian hujan es.

TL 2 : Cuaca yang teramat buruk diiringi **badai**, kemudian hujan es.

In Indonesia, we never experience directly *snow* or *salju*, but we can know the definition from the media, or by learning natural science. Hence, in order to make the readers easy, Translator 1 translated *sleet* into *hujan salju*, even though the real phenomenon might be more than that. Meanwhile, Translator 2 made a generalization to *sleet* by translating it into *badai*. In other words, either Translator 1 or the second translator made a generalization in translating.

Data 5

SL expression : The stormy weather was followed by sleet, and **then frost**.

TL 1 : Badai dan ribut senantiasa diiringi hujan salju, kemudian
hujan es.

TL 2 : Cuaca yang teramat buruk diiringi badai, kemudian **hujan
es.**

In Indonesia, we never experience *frost*. Hence, in order to make the readers easy, Translator 1 translated *frost* into *hujan es*, even though the real phenomena might be more than that. In other words, either Translator 1 or Translator 2 made a generalization in translating *frost*.

Data 6

SL expression: A **linseed cake** and plum sugar growing on the hedges.

TL 1 : Setiap pohonnya berbuah **roti** dan gula segar.

In this case, *linseed* might be unfamiliar for the target readers, Translator 1 generalized it into *roti*.

Data 7

SL expression: An **elm tree** at the foot of orchard had been plucked up
like a radish.

TL 1 : Sebuah **pohon besar** di kebun buah-buahan sudah
tergeletak di tanah.

As stated by Newmark (1988:81), in implementing functional equivalent, particular meaning can be added. Hence, in this case, Translator 1 added the description *besar* and generalized the meaning.

Data 8

SL expression: They have nothing to eat, except chaff and **mangel**.

TL 1 : Tidak ada makanan yang tersisa kecualikulit selaput gandum dan **akar-akaran**.

Literally, *mangel* is a cultivated root vegetable, usually used for cattles. However, in this case, Translator 1 only translated it into *akar-akaran*, without specifically explaining kind of the root.

Data 9

SL expression: “Gee up, **comrade**”

TL 1 : “Ayo maju, **sahabat**”

Both *comrade* and *sahabat* literally imply a similar meaning (*mate*). However, *comrade* is usually used in a political context, since *Animal Farm* told about the Russian Revolution. However, Translator 1 only generalized it into *sahabat*.

Data 10

SL expression: For whole days at a time he would lounge in his **Windsor chair** in the kitchen.

TL 1 : Berhari-hari ia duduk terperenyak di **korsidapur**.

Based on the context, in the story of *Animal Farm*, the boss usually sits in *Windsor chair* in the *kitchen*. Hence, it can be implied that this chair was placed in a kitchen, hence Translator 1 generalized it into *korsi dapur*, even though both of them are different.

Data 11

SL expression: The ground had become overgrown by **birchsapling**.

TL 1 : Pekarangan itu ditumbuhi **semak liar**.

In this case, since Translator 1 could not find an equivalent meaning of *birchsapling*, he generalized it into *semak liar*.

Data 12

SL expression: A **linseed cake** and plum sugar growing on the hedges.

TL 2 : Tampak olehnya **biskuit** berserakan tumbuh di perdu-perdu.

In this case, *linseed* might be unfamiliar for the target readers, then Translator 2 generalized it into *biskuit*.

Data 13

SL 1 : He sets the table in a roar with his **bon mot**.

TL 3 : Dia membuat kegaduhan dengan **kelakar**.

Bon mot is a kind of witticism, usually used in North America. In this case, Translator 3 generalized it into *kelakar*.

e. Reduction

As stated by Newmark (1988:47), this procedure is also imprecise, but it is practiced intuitively in some cases, since it omits the main information in the source language. However, this procedure tends to prioritize the target language, in order to prevent any confusion by the target readers. There were 11 (eleven) data of reduction procedures used by the translators, as follows:

Data 1

SL expression : **Middle-White boar** had a nightmare on the previous night.

TL 1 : **babi djantan** bermimpi buruk di malam sebelumnya.

TL 2 : **babi putih** punya mimpi aneh di malam sebelumnya.

The main characteristic of *Middle-White boar* is a kind of pig native to North America, as mentioned in its name *Middle White*, while *boar* was used to emphasize its gender. However, Translator 1 omitted the main information, and only translated the word *boar*. The Translator 1r used reduction in translating *Middle-White boar* since the target readers will be confused if it is translated literally, or if the translator transferred from the source language. Meanwhile, Translator 2 omitted the main information related to the definition of *Middle-White boar*, and only translated it into *babi putih*.

Data 2

SL expression: A **hawthorn bush** being planted in her grave.

TL 2 : **Selingkaran bunga** ditemukan di makamnya.

TL 3 : Terdapat **semak bunga** di makamnya.

In this case, the main characteristic of *hawthorn bush* is native to North America, while *bush* was defined as its shrub. However, Translator 1 and Translator 2 translator omitted the main information, and only translated the word *bush*. Translator 1 and Translator 2 used reduction in translating *hawthorn bush* since the target readers will be confused if it is translated literally, or if the translator transferred from the source language.

Data 3

SL expression : Boxer will take you to the **foxhound**.

TL 1 : Boxer akan membawamu ke **anjing pemburu**.

TL 3 : Kau akan diserahkan ke **anjing pemburu**.

The main characteristic which distinguishes *foxhound* than other kind of hounds is that it aims to hunt foxes. Meanwhile, in his translation, Translator 1 and Translator 2 omitted this information, and only translated it into *anjing pemburu*.

Data 4

SL : Boxer was pawing with his hoof at the **stable-lad**.

TL 1 : Boxer mengorek tubuh **anak muda** itu dengan kukunya.

In this case, Translator 1 tried to generalize the meaning, but he did not translate the complete words, or made a reduction.

Data 5

SL expression: The **beechspinney** has been there ten years earlier.

TL 1 : **Kayu** tersebut sudah berada di sana sejak sepuluh tahun lalu.

Literally, *beechspinney* is defined as a small wood with undergrowth. However, Translator 3 made reduction and only translated it into *kayu*.

Data 6

SL expression: The **windfall apple** is reserved only for the pigs.

TL 2 : **Apel** tersebut disajikan hanya untuk para babi.

In this case, the main information related to *windfall apple* is that it is a kind of season when the apples had been blown by the wind, and fallen from the trees. However, Translator 2 omitted the information, and only translated it into *apel*.

f. Literal Translation

As stated by Newmark (1988:46), literal translation may sound foreign, but it is better rather than borrowing the words. There were 8 (eight) data of literal translation procedures used by only Translator 3. In other words, Translator 3 was the only one who used literal translation, as follows:

Data 1

SL expression : In Sugarcane Mountain, **alinseed cake** and plum sugar growing on the hedges.

TL 3 : Di Puncak Permen Gula, **kue biji rami** dan gula batu tumbuh di atas pagar.

In this case, *biji rami* might be unfamiliar for the target readers, but Translator 3 still translated *linseed cake* literally.

Data 2

SL expression : A **black cockerel** who marched in front of him and acted as a kind of trumpeter.

TL 3 : Seekor **ayam jantan hitam** berbaris di depannya dan bertindak sebagai peniup terompet.

Eventhough *black cockerel* is a kind of chicken which is endemic in North Europe, but Translator 3 translated it literally into *ayam jantan hitam*.

Data 3

SL expression: **Middle-White** had a strange dream on the previous night.

TL 3 : **Babi putih-tengah** mengalami mimpi aneh pada malam sebelumnya.

Middle-White is a kind of pig native to North America. In this case, Translator 3 translated *Middle-White* literally into *babi putih-tengah*.

Data 4

SL expression : In **Sugarcandy Mountain** it was Sunday seven days a week.

TL 3 : Terdapat tujuh hari Minggu di**Gunung Permen Gula**.

Literally, *Sugarcane Mountain* is a myth about the place where dutiful animals go after they die. However, in this case, Translator 3 translated it literally into *Puncak Serbagula*. The target readers might have no idea about *Gunung Perman Gula* since it does not exist in Indonesian culture.

Data 5

SL expression : Boxer was pawing with his hoof at the **stable-lad**.

TL 3 : Boxer sedang mengorek-orek tubuh **pelatih kuda** dengan kukunya.

Stable-lad is a person who is responsible for the whole aspects of the management of the horses. Hence, by implementing *literal translation*, Translator 3 translated it into *pelatih kuda*.

Data 6

SL expression : The stormy weather was followed by **sleet**.

TL 3 : Cuaca berbadai diikuti **curahan salju**.

Different with snow, *sleet* is followed by rain. Hence, Translator 3 translated *sleet* into *curahan salju*.

Data 7

SL expression : The stormy weather was followed by sleet and snow, then by a **frost**.

TL 3 : Cuaca berbadai diikuti curahan salju, kemudian **lempengan es**.

In the story of *Animal Farm*, it was told that the *frost* cannot break well till February. Based on the context, *frost* is originated from a strong ice, and more than one. Hence, Translator 3 translated *frost* into *lempengan es*.

Data 8

SL expression : This time they did not heed the cruel pellets that swept over them like **hail**.

TL 3 : Kali ini mereka tidak memedulikan peluru kejam yang melesat di atas mereka seperti **hujan es**.

The *hail* phenomenon only happens in several countries which experience winter. *Hail* is literally followed by as strong rain. Hence, Translator 3 translated *hail* into *hujan es*.

g. Transference

As stated by Newmark (1988:45), transference is used when the cultural words are adopted to the target language. Generally, only cultural objects or concepts related to small group or cult which should be transferred. There were 8 (eight) data of transference procedures used by the translators, as follows:

Data 1

SL expression : Led by three **black minorca**, the hens made a determined effort.

TL 1 : Dipimpin oleh tiga **black minorca**, mereka pun menyusun strategi.

TL 2 : Dibantu oleh tiga **black minorca**, para ayam betina pun menyusun strategi.

TL 3 : Dipimpin oleh tiga **black minorca**, ayam-ayam betina itu menyusun strategi.

All translators could not find any equivalent meaning for *Black Minorca*. Hence, they only transference it based on the source language (English) into target language (Indonesian).

Data 2

SL : They come to the **foxwood**.

TL 2 : Mereka pergi ke **foxwood**

TL 3 : Mereka pergi ke **foxwood**

All translators could not find any equivalent meaning for *foxwood*. Therefore, the translators only transference it from the source language into the target language.

Data 3

SL expression : Napoleon went to the **Manor Farm**.

TL 2 : Napoleon pergi ke **Manor Farm**.

Different with Translator 1 and Translator 3, Translator 2 did not translate the whole words or just borrowed it from the source language (English) into the target language (Indonesian).

Data 4

SL expression : Napoleon will take you to the **foxhound**

TL 3 : Napoleon akan membawamu ke **foxhound**

Different with Translator 1 and Translator 2, Translator 3 did not translate the whole words or just borrowed it from the source language (English) into the target language (Indonesian).

h. Omission

Omission is also known as zero translation, or when the cultural words are totally omitted by the translator. Meanwhile, in this case, the researcher found that two of three translators implemented omission by omitting the whole sentence. In other words, the translators aimed to omit those parts. There are 2 words that were omitted by Translator 1 and Translator 2, such as *hail* and *bon mot*. Hence, the total number of omission used by Translator 1 and 2 were 4 (four) omission procedures.

i. Naturalization

As stated by Newmark (1988:81), this procedure adapts the SL words first to the normal pronunciation, then to the normal morphology (word-forms) of the target language, There were 2 (two) data of fnaturalization procedures used by the translators in the sentence “Gee up, comrade”, as follows:

SL expression : “Gee up, comrade.”
TL 1 : “Madju, kamrad.”
TL 3 : “Ayo maju, kamerad”

3. Translation Ideology

As stated by Venuti (2004:12), there are two translation ideologies used by a translator, such as foreignization and domestication. Foreignization ideology rests on the opinion that translation is correct, acceptable, and good, which suits the expectations of target readers who want the presence of a source language culture or consider the presence of source languages to benefit the community. In other words, foreignization is also called as source-language oriented. Meanwhile, domestication focuses on the audience’s or target readers’ priority, which is essentially that one must attach greater importance to be understood and accepted by the audience for which a translation is designed to, and may have a longer linguistic tradition or have greater literary prestige. In other words, domestication is also called as target-language oriented.

a. Ideology of Translator I

Translator 1 tends to use domestication since he used more cultural equivalent, functional equivalent, and reduction, while he used no literal translation and only used 2 transferences as the translation procedure. The implementations of domestication ideology used by Translator 1 are as follows:

Data 1

SL expression: The **blackbirds** whistled it in the hedges.

TL 1 : **Burung-burung merbah** menyiulkannya selagi
bertengger di atas pagar.

In translating *blackbirds*, Translator 1 used cultural equivalent procedure by finding a cultural word which has similar characteristics with the cultural word in the source language, even though it is imprecise. *Blackbird* and *burung merbah* are physically different, but the translator tried to use the closest words which have similar characteristics with *blackbird*, since all of them belong to the kind of songbirds or a kind of bird which has melodious song. Hence, Translator 1 tried to find a kind of bird in the target language which has similarity with *blackbird*. Even though the meaning is imprecise, but the translator tried to make a same atmosphere for the target reader, and feel that the translation is really natural, since those birds are known by the target readers. In other words, Translator 1 used domestication as the ideology to translate *blackbird*.

Data 2

SL expression: One of them suggested sowing a bigger acreage with

barley.

TL 1 : Yang seorang mengusulkan penanaman **jelai** secara
lebih luas.

In this case, Translator 1 translated *barley* into *jelai*. Based on the context, *barley* here meant a kind of grass, which belongs to a cereal grain grow. Translator 1 tried to find another equivalent meaning in Indonesian which was closely related to *barley*, even though it is imprecise. Hence, Translator 1 used domestication as the translation ideology.

Data 3

SL expression: Two other sheep confessed to having murdered an old

ram.

TL 1 : Dua ekor domba lainnya mengaku sudah membunuh seekor **kambing** tua.

Ram is a kind of sheep native to *North America*. Literally, in *Indonesian*, sheep is defined as *domba* or *biri-biri*. According to KBBI, *domba* is defined as *kambing yang berbulu tebal*. Hence, even though *domba* and *kambing* is physically different, but *domba* still refers to the species of goat. Even though *bandot* and *ram* is physically different, but both of them have a similarity, such as having horn and bigger than another kind of goat. Hence, Translator 1 tried to find a meaning which is known by the target readers, even though it is imprecise, in order to make the target readers imagine the story easily without thinking of the unfamiliar words. In other words, Translator 1 used domestication as the translation ideology.

Data 4

SL expression: They kicked up clods of the **black earth** and snuff its rich scent.

TL 1 : Mereka sesekali menjepakkan **tanah gembur hitam** dengan kakinya seraya mencium baunya yang sedap, bau tanah subur.

Black earth is a kind of soil which is found in semiarid grassland, which are wedged between arid desserts and humid forests. In this case, Translator I tried to translate it into *tanah gembur hitam*, as the closest term which can be found in Indonesia. In other words, Translator 1 used domestication as the translation ideology.

Data 5

SL expression: “**Gee up**, comrade”

TL 1 : “**Madju**, kamrad..”

Gee up is used as an exclamation to encourage people. In this case, the translator tried to find another expression which is used to encourage people or to make them move faster. Translator 1 translated *Gee up* into *madju*, since in Indonesian, this expression can be used to encourage someone. Hence, Translator I used domestication as the translation ideology.

Data 6

SL expression: A black cockerel marched in front of him and acted as a kind of trumpeter, letting out a loud “**cock-a-doodle-do**”.

TL 1 : Seekor ayam jantan kecil, bagai tukang terompet layaknya, sebentar-sebentar berkotek
“**kok...kotek...kotek...kok**”

Cock-a-doodle-do means the crowing of a rooster or a cockerel. In this case, instead of transferencing the word, Translator I tried to find the equivalent meaning which exists in Indonesian culture. In Indonesia, the crowing of a chicken is usually like *kok...kotek...kotek...kok* or *kukuruyuk*. Hence, Translator 1 used domestication ideology to translate *cock-a-doodle-do*.

Data 7

SL expression: The ground had become overgrown by **birchsapling**.

TL 1 : Sebidang tanah kosong yang ditumbuhi **rumput sarut**.

Translator I tried to find an equivalent meaning which is closely related to *birchsapling*, even though it is imprecise. Hence, Translator 1 implemented domestication ideology to translate *birchsapling* into *rumput sarut*.

Data 8

SL expression : He talked learnedly about **silage**.

TL 1 : Dia membahas tentang **cara pembakaran semak belukar bagi keperluan pupuk**.

Translator 1 translated *silage* by using description in order to help the target readers understand the meaning. In other words, Translator I used domestication as the translation ideology.

Data 9

SL : The two **cart-horses** came in together.

TL 1 : Datang bersamaan **kedua ekor kuda penarik gerobak.**

In Indonesia, we are only familiar with one kind of horse, or only the genders, without specifically knowing about the kind of the horse itself. Meanwhile, in this novel, or specifically in North Europe's culture, there are several kinds of horses that distinct them based on their functions. Translator 1 translated *cart-horses* by using description in order to help the target readers understand the meaning. In other words, Translator I used domestication as the translation ideology.

Data 10

SL expression: He had locked the hen-houses for the night, but too drunk to remember to shut the **pophole.**

TL 1 : Malam itu ia baru saja mengunci kandang ayam, karena kelewat mabuk; ia lupa menutup **lubang kecil tempat ayam keluar-masuk.**

In this case, Translator 1 tried to describe *pophole* since this kind of thing cannot be found in our culture. In addition, this kind of ‘hole’ is also different with hen-house, since it had been explained in previous sentence. Translator 1 translated *pophole* by using description in order to help the target readers understand the meaning. In other words, Translator 1 used domestication as the translation ideology.

Data 11

SL expression : The **windfall apples** should be reserved for the pigs alone.

TL 1 : **Apel yang jatuh kena terpaan angin** harus disediakan hanya untuk kaum babi.

In North Europe, in winter, the fallen apples are called as *windfall apples*. However, this phenomenon does not occur in Indonesia since there are only two seasons in Indonesia. Translator 1 translated *windfall apples* by using description in order to help the target readers understand the meaning. In other words, Translator 1 used domestication as the translation ideology.

Data 12

SL expression: They had found it in the **harness room**.

TL 1 : Sudah lama ada di **gudang penyimpanan pakaian kuda**.

In the North Europe, this kind of room can be commonly found. However, in Indonesia, it is uncommon. Translator 1 translated *harness-room* by using description in order to help the target readers understand the meaning. In other words, Translator 1 used domestication as the translation ideology.

Data 13

SL expression: They had found it in the **harness room**.

TL 1 : Mereka menemukannya di **gudang peralatan**.

Literally, *harness room* is used by European to keep the animal's equipments, for example horses. A room which is specifically used to keep animal's stuffs are uncommon in Indonesia, or in Indonesian, it can be generalized as *gudang*, in order to make the target readers understand the meaning easily. In other words, Translator 1 used domestication as the translation ideology.

Data 14

SL expression: He had locked the hen-houses for the night, but too drunk to remember to shut the **pophole**.

TL 1 : Ia mengunci seluruh pintu kandang ayam malam itu, tetapi karena teramat mabuk, ia lupa menutup **lobang-lobang tingkap**.

Pophole is created for the animals or he pets. However, it is uncommon in Indonesia. Hence, Translator 1 generalized it into *lobang-lobang tingkap* in order to make the target readers understand the meaning easily. In other words, Translator 1 used domestication as the translation ideology.

Data 15

SL expression : Napoleon is wearing an old **bowler** of Mr. Jones’.

TL 1 : Napoleon memakai **topi bundar** milik Tuan Jones.

This exact kind of hat cannot be found in Indonesia, but it is characterized by its round shape and the black colour. Meanwhile, Translator 1 generalized it into *topi bundar* in order to make the target readers understand the meaning easily. In other words, Translator 1 used domestication as the translation ideology.

Data 16

SL expression : The stormy weather was followed by **sleet**, and then frost.

TL 1 : Badai dan ribut senantiasa diiringi **hujan salju**, kemudian hujan es.

In Indonesia, we never experience directly *snow* or *salju*, but we can know the definition from the media, or by learning natural science. Hence, in order to make the readers easy, Translator 1 translated *sleet* into *hujan salju*, even though the real phenomenon might be more than that, in order to make the target readers understand the meaning easily. In other words, Translator 1 used domestication as the translation ideology.

Data 17

SL expression : The stormy weather was followed by sleet, and **then frost**.

TL 1 : Badai dan ribut senantiasa diiringi hujan salju, kemudian **hujan es**.

In Indonesia, we never experience *frost*. Hence, in order to make the readers easy, Translator 1 translated *frost* into *hujan es*, even though the real phenomenon might be more than that, in order to make the target readers understand the meaning easily. In other words, Translator 1 used domestication as the translation ideology.

Data 18

SL expression: A **linseed cake** and plum sugar growing on the hedges.

TL 1 : Setiap pohonnya berbuah **roti** dan gula segar.

In this case, *linseed* might be unfamiliar for the target readers, then Translator 1 generalized it into *roti*, in order to make the target readers understand the meaning easily. In other words, Translator 1 used domestication as the translation ideology.

Data 19

SL expression: An **elm tree** at the foot of orchard had been plucked up
like a radish.

TL 1 : Sebuah **pohon besar** di kebun buah-buahan sudah
tergeletak di tanah.

As stated by Newmark (1988:81), in implementing functional equivalent, particular meaning can be added. Hence, in this case, Translator 1 added the description *besar* and generalized the meaning, in order to make the target readers understand the meaning easily. In other words, the Translator 1 used domestication as the translation ideology.

Data 20

SL expression: They have nothing to eat, except chaff and **mangel**.

TL 1 : Tidak ada makanan yang tersisa kecualikulit selaput gandum dan **akar-akaran**.

Literally, *mangel* is a cultivated root vegetable, usually used for cattles. However, in this case, Translator 1 only generalized it into *akar-akaran*, in order to make the target readers understand the meaning easily. In other words, Translator 1 used domestication as the translation ideology.

Data 21

SL expression: “Gee up, **comrade**”

TL 1 : “Ayo maju, **sahabat**”

Both *comrade* and *sahabat* literally imply a similar meaning (*mate*). However, *comrade* is usually used in a political context, since *Animal Farm* told about the Russian Revolution. However, Translator 1 only generalized it into *sahabat*. In other words, Translator 1 used domestication as the translation ideology.

Data 22

SL expression: For whole days at a time he would lounge in his **Windsor chair** in the kitchen.

TL 1 : Berhari-hari ia duduk terperenyak di **korsidapur**.

Based on the context, in the story of *Animal Farm*, the boss usually sits in *Windsor chair* in the *kitchen*. Hence, it can be implied that this chair was placed in a kitchen, hence Translator 1 generalized it into *korsi dapur*, even though both of them are different. In other words, Translator 1 used domestication as the translation ideology.

Data 23

SL expression: The ground had become overgrown by **birchsapling**.

TL 1 : Pekarangan itu ditumbuhi **semak liar**.

In this case, since Translator 1 could not find an equivalent meaning of *birchsapling*, yet he generalized it into *semak liar* in order to make the target readers understand the meaning easily. In other words, Translator 1 used domestication as the translation ideology.

Data 24

SL expression : **Middle-White boar** had a nightmare on the previous night.

TL 1 : **babi djantan** bermimpi buruk di malam sebelumnya.

The main characteristic of *Middle-White boar* is a kind of pig native to North America, as mentioned in its name *Middle White*, while *boar* was used to emphasize its gender. However, Translator 1 omitted the main information, and only translated the word *boar*. Translator 1 used reduction in translating *Middle-White boar* since the target readers will be confused if it is translated literally, or if the translator transferred from the source language. In other words, Translator 1 used domestication as the translation ideology.

Data 25

SL expression : Boxer will take you to the **foxhound**.

TL 1 : Boxer akan membawamu ke **andjing pemburu**.

The main characteristic which distinguishes *foxhound* than other kind of hounds is that it aims to hunt foxes. Meanwhile, in his translation, Translator 1 omitted this information, and only translated it into *andjing pemburu*, in order to make the target readers understand the meaning easily. In other words, Translator 1 used domestication as the translation ideology.

Data 26

SL expression: The **windfall apple** is reserved only for the pigs.

TL1 : **Apel** tersebut disajikan hanya untuk para babi.

In this case, the main information related to *windfall apple* is that it is a kind of season when the apples had been blown by the wind, and fallen from the trees. However, Translator 1 omitted the information, and only translated it into *apel*, in order to make the target readers understand the meaning easily. In other words, Translator 1 used domestication as the translation ideology.

Data 27

SL : The **beechspinney** has been there ten years earlier.

TL 1 : **Kayu** tersebut sudah berada di sana sejak sepuluh tahun lalu.

Literally, *beechspinney* is defined as a small wood with undergrowth. However, Translator 1 made reduction and only translated it into *kayu*, in order to make the target readers understand the meaning easily. In other words, Translator 1 used domestication as the translation ideology.

Based on the data, it can be concluded that the Translator 1 used 9 cultural equivalent, 8 functional equivalent, 7 descriptive equivalent, and 5 reduction procedures since he is more to target-language oriented. In addition, Translator 1 also made omission for two parts of the story which contained cultural words, or in other words, Translator 1 omitted the whole sentences. As a result, Translator 1 tends to make the target readers understand the meaning of cultural words easily by using domestication as the translation ideology.

b. Ideology of Translator 2

Similar with the Translator 1, Translator 2 used more cultural equivalent, descriptive equivalent, functional equivalent, and reduction as the translation procedures, while he used no literal translation and only used 2 transferences. In other words, Translator 2 tends to use domestication as the translation ideology. Further explanations are as follows:

Data 1

SL expression: The **blackbirds** whistled it in the hedges.

TL 2 : **Burung kutilang** bersiul lagu itu di pagar.

In translating *blackbirds*, Translator 2 cultural equivalent procedure by finding a cultural word which has similar characteristics with the cultural word in the source language, eventhough it is imprecise. *Blackbird* and *burung kutilang* are physically different, but the second translator tried to use the closest words which have similar characteristics with *blackbird*, since all of them belong to the kind of songbirds or a kind of bird which has melodious

song. Hence, the translator tried to find a kind of bird in the target language which has similarity with *blackbird*. Even though the meaning is imprecise, but the translator tried to make a same atmosphere for the target reader, and feel that the translation is really natural, in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Data 2

SL expression: One of them suggested sowing a bigger acreage with
barley.

TL 2 : Salah satu mengusulkan menabur **jelai.**

In this case, the second translator translated *barley* into *jelai*, since he tried to find equivalent meanings which were closely related to *barley*, even though it is imprecise. In other words, Translator 2 used domestication as the translation ideology.

Data 3

SL expression: Two other sheep confessed to having murdered an old
ram.

TL 2 : Kemudian dua ekor lainnya mengaku sudah membunuh
kambing tua.

Ram is a kind of sheep native to *North America*. Literally, in *Indonesian*, sheep is defined as *domba* or *biri-biri*. According to KBBI, *domba* is defined as *kambing yang berbulu tebal*. Hence, even though *domba* and *kambing* is physically different, but *domba* still refers to the species of

goat. Thus, Translator 2 tried to define it as *kambing*, in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Data 4

SL expression: They kicked up clods of the **black earth** and snuff its rich scent.

TL 2 : Mereka tendang-tendang lapisan **tanah hitam** dan mengendus baunya yang enak.

Black earth is a kind of soil which is found in semiarid grassland, which are wedged between arid desserts and humid forests. In this case, the translators tried to translate it into *tanah hitam*, as the closest term which can be found in Indonesia, in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Data 5

SL expression: “**Gee up**, comrade”

TL 2 : “**Ayo, terus..**”

Gee up is used as an exclamation to encourage people. In this case, Translator 2 tried to find another expression which is used to encourage people or to make them move faster. Hence, Translator 2 translated it into *ayo terus*. In Indonesian, this expression can be used to encourage someone. In other words, Translator 1 used domestication as the translation ideology.

Data 6

SL expression: It had been there ten years earlier when the

Beechspinney was cleared.

TL 2 : Di pekarangan ada tumpukan **kayu gelondongan** yang sudah sepuluh tahun di sana.

Literally, *beechspinney* is defined as a small wood with undergrowth. Meanwhile, in this case, Translator 2 translated it into *kayu gelondongan*. Eventhough the translation is imprecise, but Translator 2 tried to find the closest word in tearget language to define *beechspinney*, in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Data 7

SL expression: A **hawthorn bush** being planted on her grave.

TL 2 : Sebatang **pohon kamboja** ditancapkan di atas Gundukan kuburannya.

In the story of *Animal Farm*, *hawthorn bush* was found in a grave. Hence, in this case, Translator 2 tried to find another kind of tree which is usually planted around the grave. Therefore, Translator 2 translated it into *pohon kamboja*, eventhough *hawthorn bush* and *pohon kamboja* are totally different. In other words, Translator 1 used domestication as the translation ideology.

Data 8

SL expression: An **elm tree** at the foot of orchard had been plucked up
like a radish.

TL 2 : **Pohon angsana** yang tumbuh di kaki kandang sudah
tercabut akar-akarnya.

In the story of *Animal Farm*, *elm tree* was found in the orchard. Hence, in this case, the translator tried to find another kind of tree which is usually planted in the orchard and has benefits for the environment. Therefore, Translator 2 translated it into *pohon angsana*, even though *elm tree* and *pohon angsana* are totally different. Hence, cultural equivalent procedure was used by Translator 2.

Data 9

SL : A **black cockerel** who marched in front of him and acted as a
kind of rumpeter, letting out a loud “cock-a-doodle-doo”

TL 2 : Tapi juga seekor **ayam jago hitam** yang berjalan di depan,
bersikap seakan-akan meniup terompet, mengeluarkan bunyi
kokok.

In Indonesia, the male and adult chicken is usually called as *ayam jago*. Hence, cultural equivalent was used by the translator in order to find other words which can be understood easily by the target reader. In other words, Translator 1 used domestication as the translation ideology.

Data 10

SL expression : He talked learnedly about **silage**.

TL 2 : Dia bicara tentang **pengawetan makanan ternak**.

Translator 2 translated *silage* by using description, in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Data 11

SL : The two **cart-horses** came in together.

TL 2 : Dua ekor **kuda penarik kereta** datang berbarengan.

In Indonesia, we are only familiar with one kind of horse, or only the genders, without specifically knowing about the kind of the horse itself. Meanwhile, in this novel, or specifically in North Europe's culture, there are several kinds of horses that distinct them based on their functions. Translator 2 translated *cart-horses* by using description, in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Data 12

SL expression: A black cockerel who marched in front of him and acted as a kind of trumpeter, letting out a loud “**cock-a-doodle-doo**”.

TL 2 : Tapi juga seekor ayam jago hitam yang berjalan di depan, bersikap seakan-akan peniup terompet, mengeluarkan **bunyi kokok ayam**.

In this case, Translator 2 tried to describe what *cock-a-doodle-do* is, in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Data 13

SL expression: They have nothing to eat, except **chaff** and mangel.

TL 2 : Tidak ada makanan yang tersisa kecuali **kulit selaput gandum** dan akar-akaran

In this case, instead of finding the cultural word in Indonesian, Translator 2 translated *chaff* by using description, in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Data 14

SL expression : Boxer was pawing with his hoof at the **stable-lad**.

TL 2 : Boxer lagi mengorek-orek tubuh **tukang urus kandang peternakan** dengan kukunya.

This leisure is uncommon in Indonesia. Hence, the translator tried to make the description of a *stable-lad*., in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Data 15

SL expression : Napoleon is wearing an old **bowler** of Mr. Jones’.

TL 2 : Napoleon memakai **topi bundar hitam** milik Tuan Jones.

The exact kind of hat cannot be found in Indonesia, but it is characterized by its round shape and the black color. Translator 2 translated *Bowler* by using description, in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Data 16

SL expression : The stormy weather was followed by **sleet**, and then frost.

TL 2 : Cuaca yang teramat buruk diiringi **badai**, kemudian hujan es.

In Indonesia, we never experience directly *snow* or *salju*, but we can know the definition from the media, or by learning natural science. Hence, in order to make the readers easy, Translator 2 made a generalization to *sleet* by translating it into *badai*. In other words, Translator 2 used domestication as the translation ideology.

Data 17

SL expression : The stormy weather was followed by sleet, and **then frost**.

TL 2 : Cuaca yang teramat buruk diiringi badai, kemudian **hujan es**.

In Indonesia, we never experience *frost*. Hence, in order to make the readers easy, Translator 2 translated *frost* into *hujan es*, even though the real phenomenon might be more than that, in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Data 18

SL expression: A **linseed cake** and plum sugar growing on the hedges.

TL 2 : Tampak olehnya **biskuit** berserakan tumbuh di perdu.

In this case, *linseed* might be unfamiliar for the target readers, then Translator 2 generalized it into *biskuit*, in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Data 19

SL expression : **Middle-White boar** had a nightmare on the previous night.

TL 2 : **babi putih** punya mimpi aneh di malam sebelumnya.

The main characteristic of *Middle-White boar* is a kind of pig native to North America, as mentioned in its name *Middle White*, while *boar* was used to emphasize its gender. However, Translator 2 omitted the main information,

and only translated the word *boar*. Translator 2 omitted the main information related to the definition of *Middle-White boar*, and only translated it into *babi putih*, in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Data 20

SL expression: A **hawthorn bush** being planted in her grave.

TL 2 : **Selingkaran bunga** ditemukan di makamnya.

In this case, the main characteristic of *hawthorn bush* is its native to North America. while *bush* was defined as its shrub. However, Translator 1 and Translator 2 omitted the main information, and only translated the word *bush*. Translator 1 and the second translation used reduction in translating *hawthorn bush* since the target readers will be confused if it is translated literally, or if the translators transferred from the source language. In other words, Translator 2 used domestication as the translation ideology.

Data 21

SL expression: The **windfall apple** is reserved only for the pigs.

TL 2 : **Apel** tersebut disajikan hanya untuk para babi.

In this case, the main information related to *windfall apple* is that it is a kind of season when the apples had been blown by the wind, and fallen from the trees. However, Translator 2 omitted the information, and only translated it into *apel*, in order to make the target readers understand the meaning easily. In other words, Translator 2 used domestication as the translation ideology.

Meanwhile, besides using cultural equivalent, functional equivalent, descriptive equivalent to make the target readers easy, Translator 2 also used omission for 2 data, yet in this case, Translator 2 omitted several parts in Indonesian, or in other words, he omitted the whole sentences.

Based on the data, it can be concluded that Translator 2 used 8 cultural equivalent, 8 functional equivalent, 8 descriptive equivalent, and 5 reduction procedures since he is more to target-language oriented. In addition, Translator 2 also made omission for two parts of the story which contained cultural words, or in other words, Translator 1 omitted the whole sentences. As a result, Translator 2 tends to make the target readers understand the meaning of cultural words easily by using domestication as the translation ideology.

c. Ideology of Translator 3

Different with Translator 1 and Translator 2, Translator 3 tends to use foreignization as the translation ideology since he used more literal translation and transferences, which also be combined as couplets procedure. The explanations are as follows:

Data 1

SL expression : In Sugarcane Mountain, a **linseed cake** and plum sugar growing on the hedges.

TL 3 : Di Puncak Permen Gula, **kue biji rami** dan gula batu tumbuh di atas pagar.

In this case, *kue biji rami* might be unfamiliar for the target readers, but the translator still translated *linseed cake* literally. In other words, Translator 3 used foreignization as the translation ideology.

Data 2

SL expression : A **black cockerel** who marched in front of him and acted as a kind of trumpeter.

TL 3 : Seekor **ayam jantan hitam** berbaris di depannya dan bertindak sebagai peniup terompet.

Eventhough *black cockerel* is a kind of chicken which is endemic in North Europe, but the translator translated itliterally into *ayam jantan hitam*. In other words, Translator 3 used foreignization as the translation ideology.

Data 3

SL expression: **Middle-White** had a strange dream on the previous night.

TL 3 : **Babi putih-tengah** mengalami mimpi aneh pada malam sebelumnya.

Middle-White is a kind of pig native to North America. In this case, the translator translated *Middle-White* literally into *babi putih-tengah*, even though it is unfamiliar to the target readers. In other words, Translator 3 used foreignization as the translation ideology.

Data 4

SL expression : In **Sugarcandy Mountain** it was Sunday seven days a week.

TL 3 : Terdapat tujuh hari Minggu di **Gunung Permen Gula**.

Literally, *Sugarcane Mountain* is a myth about the place where dutiful animals go after they die. However, in this case, the translator translated it literally into *Puncak Serbagula*. The target readers might have no idea about *Gunung Permen Gula* since it does not exist in Indonesian culture. In other words, Translator 3 used foreignization as the translation ideology.

Data 5

SL expression : Boxer was pawing with his hoof at the **stable-lad**.

TL 3 : Boxer sedang mengorek-orek tubuh **pelatih kuda** dengan kukunya.

Stable-lad is a person who is responsible for the whole aspects of the management of the horses, even though this leisure is rarely found in Indonesia. Hence, by implementing *literal translation*, the translator translated it into *pelatih kuda*. In other words, Translator 3 used foreignization as the translation ideology.

Data 6

SL expression : The stormy weather was followed by **sleet**.

TL 3 : Cuaca berbadai diikuti **curahan salju**.

Different with snow, *sleet* is followed by rain. Hence, the translator translated *sleet* into *curahan salju*, eventhough the target readers might be hard to imagine it. In other words, Translator 3 used foreignization as the translation ideology.

Data 7

SL expression : The stormy weather was followed by sleet and snow, then
by a **frost**.

TL 3 : Cuaca berbadai diikuti curahan salju, kemudian
lempengan es.

In the story of *Animal Farm*, it was told that the *frost* cannot break well till February. Based on the context, *frost* is originated from a strong ice, and more than one. Hence, the translator translated *frost* into *lempengan es*. In other words, Translator 3 used foreignization as the translation ideology.

Data 8

SL expression : This time they did not heed the cruel pellets that swept
over them like **hail**.

TL 3 : Kali ini mereka tidak memedulikan peluru kejam yang
memelesat di atas mereka seperti **hujan es**.

The *hail* phenomenon only happens in several countries which experience winter. *Hail* is literally followed by as strong rain. Hence, the translator translated *hail* into *hujan es*. In other words, Translator 3 used foreignization as the translation ideology.

Meanwhile, Translator 3 also used several transference procedures (8 data) as the highest number rather than Translator 1 and Translator 2. In other words, those data were translated by using foreignization ideology, as follows:

Data 9

SL expression : Led by three **black minorca**, the hens made a
determined effort.

TL 3 : Dipimpin oleh tiga **black minorca**, ayam-ayam betina
otu pun menyusun strategi.

Translator 3 could not find any equivalent meaning for *Black Minorca*. Hence, he only transference it based on the source language (English) into the target language (Indonesian). In other words, Translator 3 used foreignization as the translation ideology.

Data 10

SL expression : They come to the **foxwood**.

TL 3 : Mereka pergi ke **foxwood**.

Translator 3 could not find any equivalent meaning for *foxwood*. Hence, he only transference it based on the source language (English) into the target language (Indonesian). In other words, Translator 3 used foreignization as the translation ideology.

Data 11

SL expression : Napoleon will take you to the **foxhound**

TL 3 : Napoleon akan membawamu ke **foxhound**

Different with Translator 1 and Translator 2, Translator 3 did not translate the word or just borrowed it from the source language (English) into the target language (Indonesian). In other words, Translator 3 used foreignization as the translation ideology.

Meanwhile, the use of literal translation and transference were also combined in several data, or in other words, Translator 3 used couplets as the translation procedures, and the target reader might be still confused with the meaning since some of them were bilinguals. The explanations are as follows:

Data 12

SL expression: For whole days at a time he would lounge in his **Windsor chair** in the kitchen.

TL 3 : Dia duduk sepanjang hari di **kursi Windsornya**.

In this case, Translator 3 translated *chair* literally into *kursi*, but he transference the word *Windsor*. In other words, Translator 3 used transference and literal translation at the same time. However, the meaning might be still unfamiliar to the target readers. Therefore, it can be said that Translator 3 used foreignization as the translation ideology.

Data 14

SL expression : An **elm tree** in the foot of the orchard has been
plucked like a radish.

TL 3 : Sebuah **pohon elm** di kebun buah-buahan sudah
tercabut seperti sebuah lobak.

In this case, the translator translated *tree* into *pohon*, but he transference *elm*. Thus, Translator 3 used transference and literal translation at the same time. However, the meaning might be still unfamiliar to the target readers. Therefore, it can be said that Translator 3 used foreignization as the translation ideology.

Data 15

SL expression : Napoleon is wearing an old **bowler** of Mr. Jones'.

TL 3 : Napoleon mengenakan **topi Bowler** lama Pak Jones.

In this case, the translator transference *Bowler*, but he tried to add that it is a kind of hat. In other words, the translator used literal translation and addition at the same time. However, the meaning might be still unfamiliar to the target readers. Therefore, it can be said that Translator 3 used foreignization as the translation ideology.

Data 16

SL expression : One day in **Manor Farm**..

TL 3 : Suatu hari di **Peternakan Manor**...

In this case, Translator 3 translated *farm* into *pertanian*, but he transference *Manor*. In other words, Translator 3 used transference and literal translation at the same time. However, the meaning might be still unfamiliar to the target readers. Therefore, it can be said that Translator 3 used foreignization as the translation ideology.

Then, the procedures used by the translator also determine the translation ideology. Translator 1 and Translator 2 mostly used cultural equivalent or adaptation to translate the cultural words. In other words, they tend to prioritize the target language, or used domestication as the translation ideology. Meanwhile, different with Translator 1 and Translator 2, Translator 3 mostly did not translate the word or just borrowed it from the source language (English) into the target language (Indonesian). In addition, the translator 3 also used many literal translations. The use of literal translation and transference were also combined in several data (by using couplet procedures). In other words, the choice of translation procedures used by Translator 3 revealed that he used foreignization as the translation ideology, and it made distinction between three of them.

B. DISCUSSIONS

The main finding of this study was the translation of cultural words contained in the novel *Animal Farm*. In this study, the translation process was not implemented simply as the replacement of texts in one language by equivalent texts in another language, but it emphasizes that translating is a purposeful activity, as stated by Nord (2014). The type of the translation was interlingual translation, and the type of the text examined in this study was literary novel. The problems arised in this study were caused by the cultural words, that in line with other previous studies proposed by Andriyanie, Firmawan, & Tri Wahyu R (2016) since when cultural words are involved, there were many translation problems due to the cultural gap between the two languages. This study identified types of cultural words and translation procedures as proposed by Newmark (1988).

Hence, in data analysis, before classifying the data, the researcher tried to find several words which referred to the characteristics of cultural words. As stated by Newmark (1988:45), cultural words are the terms which refer to the culture entity, whose function is only found in one of the two cultures being compared (endemic). Hence, it is characterized by a sufficient degree of opacity for the target reader which constitutes a problem in their transference to the target text. In line with Newmark (1988:45), the researcher found 35 words which caused problem when they were being transfferenced into the target language, since they could only be found in specific culture (endemic). Those words were classified into several categories as proposed by Newmark (1988:44-47), consisted of 22 ecologies, 7 material cultures, 3 social organizations, 2 social cultures, and 1

gesture. All findings of cultural words had been suitable with the parameters used in this study, such as: Words which refer to geographical feature that can be normally distinguished from other cultural terms in that they are usually value-free, politically, and commercially, which includes flora, fauna, mountains, natural conditions, and so on; words that contain material culture (artefacts), such as food, clothes, housing, transportation, tools, equipments; words that contain social cultures such as the names of music, games or dance that is typical in certain areas; words that refer to political and administrative, institutional terms, historical terms, international terms, religious terms, or artistic terms; and words that indicate gestures or habits from specific cultures. In other words, the cultural words found in this study had been suitable with the parameters of the cultural words. The selected data of cultural words were consulted to the expert judgement from 50 data to 35 data, since the parameters of cultural words refer to the words that are totally endemic in a region. Based on the findings, ecology category came up with the highest number, since it is in relation to the environment. It emphasized the difference on its influential approach within anthropology or particularly archaeology. Cultural changes were due to changing environmental conditions. Since environmental changes were not predictable, cultures changed in multiple directions. Cultures that may have been similar at one point might become dissimilar if environmental conditions changed.

Meanwhile, based on the findings of translation procedures, it is in line with Newmark (1988) who emphasized that translation procedures was used to the smaller units of a language, by analyzing the three target texts. There are 18

(eighteen) translation procedures proposed by Newmark, such as cultural equivalent, descriptive equivalent, functional equivalent, synonymy, transference, literal translation, notes, couplets, glossary, componential analysis, omission, reduction, transposition, modulation, adaptation, and translation label. The procedure used by the translator will also determine the translation ideology, whether the translator wants to introduce more foreign cultures (foreignization), or make the translation adapted to its own culture (domestication).

Meanwhile, the classification of the cultural word was also useful for identifying the choice of translation procedures based on its type. Some of 13 (thirteen) procedures proposed by Newmark (1988:45) were implemented by the translators, such as cultural equivalent, descriptive equivalent, functional equivalent, couplets, literal translation, reduction, omission, couplets, transference, and naturalization procedures. In other words, the translators used 9 (nine) of 13 (thirteen) procedures proposed by Newmark (1988).

The ways the translators used the translation procedures were based on the type of cultural words, such as in translating ecology terms, the highest percentages of translation procedures used by Translator 1 and Translator 2 was cultural equivalent, while the highest percentages of translation procedure used by Translator 3 in translating ecology terms was literal translation. Meanwhile, in translating material cultures, the highest percentage of translation procedures used by Translator 1 and Translator 2 was functional equivalent, and Translator 3 used more literal translation. Meanwhile, in translating social organization and social culture terms, Translator 1 and Translator 2 used more reduction and omission as

the highest percentages, while Translator 3 used more transferences and literal translation. For the last category, gesture or habit, all translators used same procedure, by implementing cultural equivalent procedure. Meanwhile, for the total number of all translation procedures, Translator 1 and Translator 2 used many cultural equivalent procedures, while Translator 3 used many literal translations and transference procedures.

Based on the findings, the choices of translation procedures influenced the translation ideology used by the translators. If we compare with Newmark's diagram, the tendency of the translation ideology used by each translator could be seen from the highest percentage of translation procedure used by the translators. Translator 1 and Translator 2 used cultural equivalents as the highest percentages, while Translator 1 implemented 10 cultural equivalent procedures, and Translator 2 implemented 9 cultural equivalent procedures. As proposed by Newmark (1988), cultural equivalent was used when the words or the terms cannot be found in the target language, but the meanings are imprecise. It was in line with the findings of this study, when Translator 1 and Translator 2 tried to translate several words by using cultural equivalent, such as *blackbird*, *hawthorn bush*, *elm tree*, etc., whose meaning were different with the words in the source language, but based on their perspective, those meanings were considered as the closest ones, eventhough they were physically different. Hence, Translator 1 and Translator 2 tried to prioritize the target readers and changed those words based on the words in the target language. In other words, Translator 1 and Translator 2 focused on the target language, or called as target-language oriented. The translator did not

focus on the source language cultures, but they just aimed to make the target readers feel like the texts are not translated, and they will feel that the texts are communicative. The translators were no longer think about the original items which exist in the source language. In other words, Translator 1 and Translator 2 tend to prioritize the communicative function of text.

Meanwhile, Translator 3 tend to use more literal translation and transference procduress since he wanted to make the reader feel the real atmosphere which is exist in the source culture. From all translators, Translator 3 implemented 16 literal translation procedures, while Translator 1 and Translator 2 did not use any literal translation, and also he used 8 transference procedures while Translator 1 and Translaor 2 only used 2 transference procedures from the whole data. In addition, Translator 3 also made many transferences to several words such as *black minorca*, *elm tree*, *hawthorn bush*, *manor farm*, and mixed several literal translations or transferences with other procedures, or by using couplets .In other words, Translator 3 wanted to make the target readers know about several cultures in the source language. Some of the readers might fell confused, but Translator 3 keep translating those cultural terms by using literal translation transference, or only with the original ones. Translator 3 tends to prioritize the semantic function of text, and prioritize the source language, or called as source-language oriented. As a result, if Translator 1 and Translator 2 mostly used cultural equivalent or adaptation to translate the cultural words. In other words, they tend to prioritize the target language, or used domestication as the translation ideology. Meanwhile, different with Translator 1 and

Translator 2, Translator 3 mostly did not translate the word or just borrowed it from the source language (English) into the target language (Indonesian). In other words, the choice of translation procedures used by Translator 3 revealed that he used foreignization as the translation ideology, and it made distinction between three of them.

Generally speaking, there was no relationship between the performances of the translators and the chronological order of their translations. In other words, either older or newer translations did not really influence the results. If compared with other previous studies, in this research, Translator 1 and Translator 2 were consistent in using Newmark's translation procedures, and so was Translator 3. However, the difference was Translator 3 used more literal translations, rather than Translator 1 and Translator 2. In other words, Translator 3 prioritized the semantic function rather than communicative function, while Translator 1 and Translator 2 prioritize the communicative function. In addition, Translator 3 also tend to be source-language oriented, while Translator 1 and Translator 2 tend to be target-language oriented.

As a result, all translators had made use of Newmark's procedures nearly to the same degree. However, every translator is always faced with cultural problems, and the way the translator translated the cultural words is based on the translator's purpose. The ways chosen by the translator should have several consequences. However, the translator could choose the smallest risk.

C. LIMITATIONS OF THE STUDY

This study has several limitations, as follows:

1. This study only examined the translation procedures and translation ideology of cultural words in the *Animal Farm* novel from English into Indonesian without analyzing the shift and the accuracy of the meanings.
2. In explaining the definition of cultural words contained in the *Animal Farm* novel, the researchers had difficulty since the references were so limited.

CHAPTER V

CONCLUSION, IMPLICATION, AND SUGGESTION

A. CONCLUSION

The conclusions of this study are:

1. Based on the findings, the total number of cultural words found in this study were 35 data, after being analyzed and consulted, since the parameters of cultural words refer to the words that are totally endemic in a region. In addition, ecology category came up with the highest number, since it is in relation to the environment. It emphasized the difference on its influential approach within anthropology or particularly archaeology. Cultural changes were due to changing environmental conditions, since environmental changes were not predictable, cultures changed in multiple directions.
2. The choices of translation procedures influenced the translation ideology used by the translators. Translator 1 and Translator 2 mostly used cultural equivalent or adaptation to translate the cultural words. In other words, they tend to prioritize the target language, or used domestication as the translation ideology. Meanwhile, different with Translator 1 and Translator 2, Translator 3 mostly did not translate the word or just borrowed it from the source language (English) into the target language (Indonesian). In addition, the translator 3 also used many literal translations. The use of literal translation and transference

were also combined in several data (by using couplet procedures). In other words, the choice of translation procedures used by Translator 3 revealed that he used foreignization as the translation ideology, and it made distinction between three of them.

3. There was no relationship between the performances of the translators and the chronological order of their translations, since the differences were Translator 1 and Translator 2 tend to prioritize the source language,, while Translator 3 tend to prioritize the target language. In other words, either older or newer translations did not really influence the results.

B. IMPLICATION

Since this study focused on translation, the findings should have implications for the translation world and other upcoming researchers. First, it emphasizes that the translation products are not only influenced by the difference in linguistic systems and culture, but also the translator's choices in deciding the need analysis and the audiences and the readers. Translation is not a process of reconstructing the original text, but how the messages in the original text can be delivered to the target readers, without omitting the aesthetic of the text. This point is usually forgotten by the translator, eventhough the translator can be considered as creative, but several main points of the original text can be disappeared. Second, although each translator has their own style in translating a text, but the main point is the translator are consistent in using the translation ideology and preventing any overlaps. Therefore, by comparing three

translations, the researcher expects this will enhance the researcher's knowledge in translating cultural words, and also can help the translators, especially the newcomers, with the focus on literary works. This research should have implication for the translators to translate a product by considering the cultural words that are related to the source text (ST) and target text (TT).

C. SUGGESTION

Based on the findings of the study, the researchers would like to give several suggestions as follows:

1. Culture and language are inseparable things. Therefore, the translators should master both the source language and target language culture. The choice of appropriate translation ideology and procedures will also help translators in transferring the meaning. The most important thing which should be implemented by the translator is deciding the purpose of the translation itself.

2. Further research

There are many important things that can be studied from translational texts besides translation procedures and ideology. Hopefully other researchers can examine other aspects in the translation of cultural words.

REFERENCES

- Andriyanie, R., Firmawan, H., & Tri Wahyu R. (2016). Analysis of Translation Techniques in Translating Cultural Words Into Indonesian in the Novel “ Eat , Pray , Love” By Elizabeth Gilbert. *Ilmiah Sastra*, 4(1), 33–43. Retrieved from www.ejournal.gunadarma.ac.id/index.php/sastra/article/view/1564
- Baker, M. (2018). *In other words: A coursebook on translation. Development* (Vol. 134).
- Bell, R. T. (1989). *Language Tests at School Translation and Translating: Theory and Practice*. Retrieved from [https://www.academia.edu/download/58524148/Translation_and_Translating -_Theory_and_Practice.pdf](https://www.academia.edu/download/58524148/Translation_and_Translating_-_Theory_and_Practice.pdf)
- Blažyte, D., & Liubiniene, V. (2016). Culture-specific items (CSI) and their translation strategies in Martin Lindstrom’s Brand Sense. *Studies About Languages*, 2824(29), 42–57. <https://doi.org/10.5755/j01.sal.0.29.15129>
- Catford, J. . (1965). A Linguistic Theory of Translation. Retrieved from <http://books.google.com/books?id=ukUwmgEACAAJ&pgis=1>
- Daghoughi, S., & Hashemian, M. (2016). Analysis of Culture-Specific Items and Translation Strategies Applied in Translating Jalal Al-Ahmad’s by the Pen. *English Language Teaching*, 9(4), 171. <https://doi.org/10.5539/elt.v9n4p171>
- Factors, I. I. (2018). 郝瑞 1 , 王学红 2* (1., (January), 86–88. <https://doi.org/10.19613/j.cnki.1671-3141.2018.86.025>

- Fatmawati, F. I., & Setiawan, T. (2019). Penerjemahan kosakata budaya dalam film Yowis Ben I. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 9(2), 137–155.
- Fernández Guerra, A. (2012). Translating culture: problems, strategies and practical realities. *[Sic] - a Journal of Literature, Culture and Literary Translation*, (1.3), 1–28. <https://doi.org/10.15291/sic/1.3.lt.1>
- Fraenkel, J. R., & Wallen, N. E. (2012). How to Design and Evaluate.
- Freeman. (2013). 濟無No Title No Title. *Journal of Chemical Information and Modeling*, 53(9), 1689–1699.
<https://doi.org/10.1017/CBO9781107415324.004>
- Hapsari, N. D., & Setyaningsih, R. W. (2013). Cultural Words and the Translation in Twilight. *Anglicist*, 2(2), 75–81.
- Hatim, B. (2020). Communication Across Cultures.pdf. New York: Routledge.
- Hoed, B. (2006). *No Title* (first). Bandung: Pustaka Jaya. Retrieved from <https://onsearch.id/Record/IOS1.INLIS0000000000002085>
- Jakobson, R. (2012). Word and Language. *Word and Language*.
<https://doi.org/10.1515/9783110873269>
- Jayantini, S. R., & Umbas, R. (2018). Diksi majas oksimoron dan terjemahannya dalam antologi puisi. *Litera*, (c), 367–383.
- Lewis, T. W. (2010). *When cultures collide. Journal of healthcare protection management : publication of the International Association for Hospital Security* (Vol. 26). <https://doi.org/10.1017/cbo9781139828598.011>

- Manggarrani, M. D., & Nababan, M. R. (2019). Translation Analysis of Sexist Attitudes in Ronggeng Dukuh Paruk Novel (Analisis Terjemahan Sikap Seksis dalam Novel Ronggeng Dukuh Paruk), 19(2), 194–204.
- Mayring. (2014). Qualitative Content Analysis. *The SAGE Handbook of Qualitative Data Analysis*, 170–183.
<https://doi.org/10.4135/9781446282243.n12>
- Mckee, A., & Perdana. (2018). The Translatio Procedures. *Journal of Chemical Information and Modeling*, 53(9), 1689–1699.
<https://doi.org/10.1017/CBO9781107415324.004>
- Mojola, A. O. (1989). *Review: A Textbook of Translation. The Bible Translator* (Vol. 40). <https://doi.org/10.1177/026009358904000310>
- Molina, L., & Albir, A. H. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Meta*, 47(4), 498–512.
<https://doi.org/10.7202/008033ar>
- Munday, J. (2013). *Introducing Translation Studies. Introducing Translation Studies*. <https://doi.org/10.4324/9780203121252>
- Newmark, P. (2001). Approaches to Translation - Peter Newmark.pdf.
- Nord, C. (2014). *Translating as a Purposeful Activity. Translating as a Purposeful Activity*. <https://doi.org/10.4324/9781315760506>
- Prasetyo, C. A. (2017). Foreignization and domestication of culture-related terms in the english translation of Eka Kurniawan ' S *Lelaki Harimau*.
<https://www.semanticscholar.org/paper/Foreignization-and-domestication-of-culture-related-Prasetyo/7c46bb8794c41df9127b61b6fc7c58f9105da7cf>


- Prasetyo, J. (2013). Domestication and Foreignization and Their Impacts To Translation. *Language Circle - Journal of Language and Literature*, 8(1), 1–10. <https://doi.org/10.15294/lc.v8i1.3224>
- Siregar, R. (2016). Translation quality assessment of “the 8th habit : from effectiveness to creativeness by Stephen R . Covey” into Indonesian. *International Journal of Language and Literature*, 4(1), 228–239. <https://doi.org/10.15640/ijll.v4n1a27>
- Sudaryanto. (2015). *Metode dan Aneka Teknik Analisis Bahasa*. (Sudaryanto, Ed.) (First Edit). Yogyakarta: Universitas Sanata Dharma.
- Suhardi, Pratomo Widodo, T. S. (2017). EQUIVALENCE OF PROPER NAMES IN FOREIGN LANGUAGES IN THE INDONESIAN LANGUAGE. *LITERA*, 1–16.
- Supardi, B. N. (2017). Dinamika Penerjemahan Sastra: South of The Slot. *Buletin Al-Turas*, 23(2), 381–406. <https://doi.org/10.15408/bat.v23i2.5415>
- Umar Mono. (2015). Translation Strategies Of Cultural Words In Animal Farm Into Indonesian. *IOSR Journal Of Humanities And Social Science (IOSR-JHSS)*, 20(1), 90–95. <https://doi.org/10.9790/0837-20119095>
- Venuti, L. (2017). *The Translator’s Invisibility: A History of Translation*. *The Translator’s Invisibility: A History of Translation*. <https://doi.org/10.4324/9781315098746>
- Yang, W. (2010). Brief Study on Domestication and Foreignization in Translation. *Journal of Language Teaching and Research*, 1(1), 77–80. <https://doi.org/10.4304/jltr.1.1.77-80>

- Yulianita, N. G., Nababan, M., & Djatmika, D. (2018). The Acceptability of Religious Terms Translation in the Complete Idiot's Guide to Understanding Islam. *Lingua Cultura*, 12(2), 111. <https://doi.org/10.21512/lc.v12i2.3999>
- Yusup Irawan. (2016). Ideologi Pengasingan pada Kosakata Budaya dalam Terjemahan Novel Breaking Dawn. *Aksara*, 28(2), 213–226. Retrieved from <http://aksara.kemdikbud.go.id/jurnal/index.php/aksara/article/view/132>
- Zethsen, K. K. (2009). Intralingual translation: An attempt at description. *Meta*, 54(4), 795–812. <https://doi.org/10.7202/038904ar>

APPENDICES

Appendix 1

Research Instrument

 KEMENTERIAN RISET, TEKNOLOGI DAN PENDIDIKAN TINGGI
UNIVERSITAS NEGERI YOGYAKARTA
PROGRAM PASCASARJANA
Jalan Colombo Nomor 1 Yogyakarta 55281
Telepon (0274) 550835, 550836, Fax (0274) 520326
Laman: pps.uny.ac.id E-mail: pps@uny.ac.id, humas_pps@uny.ac.id

SURAT KETERANGAN VALIDASI

Yang bertanda tangan di bawah ini:

Nama : Dr. Teguh Setiawan
Jabatan Pekerjaan : Dosen
Instansi Asal : FBS-UNY

Menyatakan bahwa instrumen penelitian dengan judul:
The Translation Of Culture-Specific Items In Novel Animal Farm By George Orwell
dari mahasiswa:

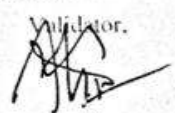
Nama : Nurul Huda Gus Tema
Program Studi : Linguistik Terapan
NIM : 18706251018

(sudah siap/belum siap*) dipergunakan untuk penelitian dengan menambahkan beberapa saran sebagai berikut:

1. para Instrumen berupa parameter atau indikator yg berkaitan dg kata, berikan tabel
2. Berikan contoh seandainya pd Mering-mering indikator / rumusan parameter

Demikian surat keterangan ini kami buat untuk dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 5 NOV 2019

Validator,

Teguh Setiawan

*) coret yang tidak perlu

Validator : Dr. Teguh Setiawan, M.Hum.

Research Instrument:

Parameters on Deciding which Words belong to Cultural Words:

1. Words which refer to geographical feature that can be normally distinguished from other cultural terms in that they are usually value-free, politically, and commercially. It includes flora, fauna, mountains, natural conditions, and so on. For example: *wedhus gembel* (the fog of Merapi mountain), *cendrawasih* (bird of paradise), *kukang* (kind of animal lives in South Kalimantan).
2. Words that contain material culture (artefacts), such as food, clothes, housing, transportation, tools, equipments. For example: *Kebaya* (a long-sleeved blouse worn by women in formal events.), *getuk* (snack made by cassava mixed with coconut and brown sugar).
3. Words that contain social cultures such as the names of music, games or dance that is typical in certain areas. For example: *jaipong*, *jathilan*, *keroncong*.
4. Words that refer to political and administrative, institutional terms, historical terms, international terms, religious terms, or artistic terms. For example: *halal*, *dilluvium*.
5. Words that indicate gestures or habits from specific cultures. For example: *unduh mantu*, *silat*, *njuh bulanan*..

Appendix 2

Findings of Cultural Words

Expert Judgement: Andy Bayu Nugroho, M.Hum.

Type of Cultural Words	Name of the Data	Definition	Notes
Ecology: Words which refer to geographical feature in specific region that can be normally distinguished from other cultural terms, such as flora, fauna, mountains, natural conditions, etc. (21 data)	Middle-White boar	Middle White is a breed of domestic pig native to the United Kingdom, known as pork producer, rather than bacon or lard type of pigs, and it is considered as endangered. The author added <i>boar</i> in order to emphasize its gender.	In the story of <i>Animal Farm</i> , it was told that every animal respects to <i>Middle-White Boar</i> since it is the oldest major, stronger than other pigs, and considered as endangered by the enemies.
	blackbird	A species of true thrush, also known as <i>Eurasian blackbird</i> . However, it does not lead to confusion with a similar-looking local species. It breeds in Europe, Asia, and North Africa.	In the story of <i>Animal Farm</i> , it was explained that the group of <i>blackbirds</i> usually whistled in the hedges of church with the pigeons.
	ram	The adult bighorn sheep (male) is called as <i>Ram</i> . It is a species of sheep native to North America.	In the story of <i>Animal Farm</i> , it was explained that the <i>ram</i> is old, and it belongs to <i>Napoleon's</i> (the boss of the animal) follower, or the enemy of other animals.
	black cockerel	A male gallinaceous bird, or also known as <i>rooster</i> . However, <i>cockerel</i> is younger and <i>rooster</i> is an adult male chicken. The term <i>rooster</i> is originated in the United States as a puritan euphemism to avoid the sexual connotation of the original English <i>cock</i> , and it is widely used throughout North America.	In the story of <i>Animal Farm</i> , it is explained that <i>black cockerel</i> loves to act as a kind of trumpeter and letting out a loud “cook-a-doodle-do”, the voice which is uttered by either a rooster or a cockerel.

	foxhound	A type of large dog which belongs to scent hounds and bred to hunt foxes. There are different breeds of foxhound, but each of them is called simply as <i>foxhound</i> in their native countries, such as American Foxhound, English Foxhound, and Welsh Hound.	In the story of <i>Animal Farm</i> , it was explained that if <i>Boxer</i> (a fox) keep doing bad behaviours, the other animals will take <i>Boxer</i> to the foxhounds.
	elm tree	A deciduous and semi-deciduous tree which comprises the genus <i>Ulmus</i> , while its species and cultivars are planted as ornamental street, garden, and park trees in Europe, North America, and parts of the Southern Hemisphere.	In the story of <i>Animal Farm</i> , it was explained that elm tree was planted in an orchard.
	hawthorn bush	<i>Hawthorn</i> is a large genus of thorny shrubs or small trees in the rose family (<i>Rosaceae</i>), native to the north temperate zone. Its species are commonly found in North America, and a number of cultivated varieties are grown as ornamentals for their attractive flowers, and <i>bush</i> refer to its shrub.	In the story of <i>Animal Farm</i> , it was explained that the hawthorn bush was found in a grave.
	black minorca	A breed of domestic chicken which is originating in the Mediterranean island of Menorca, in the Balearic Islands to the south-east of Spain. It is a well-known exhibition bird in many countries of the world, but in Menorca, it is considered as an endangered breed.	In the story of <i>Animal Farm</i> , it was explained that Black Minorca was considered as an endangered animal, and for the hens, Black Minorca is their bodyguard.

	silage	Silage is a type of fodder made from green foliage crops which have been preserved by acidification, achieved through fermentation. It can be fed to cattle, sheep and other such ruminants (cud-chewing animals). In North America, Australia, northwestern Europe, and New Zealand it is common for silage to be placed in large heaps on the ground, rolled by tractor to push out the air, then covered with plastic sheets that are held down by used tires or tire ring walls.	In the story of <i>Animal Farm</i> , the animals discussed learnedly about <i>silage</i> .
	birch sapling	Birch saplings are used to grow <i>Birch Trees</i> by placing them on dirt and providing enough space for them to grow. It can also be used as fuel in a furnace.	In the story of <i>Animal Farm</i> , it was explained that the ground had become overgrown by birch sapling.
	“cock-a-doodle-doo”	“cock-a-doodle-doo” is known as a conventionalized expression to indicate the crowing of a rooster.	In the story of <i>Animal Farm</i> , it was explained that the black cockerel loved to act as a kind of trumpeter, and it was “cock-a-doodle-do.”
	cart-horses	Large horses that are used to pull carts or farm machinery.	In the story of <i>Animal Farm</i> , it was explained that there are two <i>cart-horses</i> , <i>Baxter and Clover</i> , which are always together since they ride the same cart.
	foxwood	Also known as decayed wood, which emits a phosphorescent light.	In the story of <i>Animal Farm</i> , it was explained that there is a farm builded by using <i>foxwood</i> .
	windfall apples	A fruit, especially an apple, that has fallen from a tree. In other words, windfall apples mean apples that are blown down by the wind.	In the story of <i>Animal Farm</i> , it told about the season when the apples in several trees had fallen, and those apples are called as <i>windfall apples</i> .

	black earth	Kind of soil which is found in semiarid grassland, which are wedged between arid desserts and humid forests.	In the story of <i>Animal Farm</i> , it was explained that the animals did not like the black earth and its scent.
	frost	A thin layer of ice on a solid surface, which forms from water vapor in an above freezing atmosphere coming in contact with a solid surface whose temperature is below freezing, and resulting in a phase change from water vapor to ice as the water vapor reaches the freezing point.	In the story of <i>Animal Farm</i> , it was explained that when the winter comes, there is a hard frost which could not break till well, and it happened for several months.
	sleet	A form of precipitation consisting of ice pellets, often mixed with rain or snow.	In the story of <i>Animal Farm</i> , it was explained that in stormy weather, it was followed by <i>sleet</i> and snow.
	hail	Pellets of frozen rain which fall in showers from cumulonimbus clouds.	It the story of <i>Animal Farm</i> , there was a time when the animals did not heed the cruel pellets that sweet over them like hail.
	beechspinney	A small wood with undergrowth.	In the story of <i>Animal Farm</i> , there was a beechspinney which grew around the timbers.
	barley	<i>Barley</i> is a member of the grass family, is a major cereal grain grown in temperate climates globally. It was one of the first cultivated grains, particularly in Eurasia as early as 10.000 years ago.	In the story of <i>Animal Farm</i> , the animals aimed to sow a bigger acreage with barley.
	mangel	A beet of a variety with a large root, cultivated as feed for livestock.	In the story of <i>Animal Farm</i> , it was told that the animals had nothing to eat, except <i>chaff</i> and <i>mangel</i> .

Material Culture: Words that contain material cultures (artefacts) which belong to culture specific elements, such as food, clothes, housing, transportation, tools, and equipments. (7 data)	bowler	Also known as <i>billycock</i> or <i>bob hat</i> , is a hard felt hat with a rounded crown, originally created by the London hat-makers Thomas and William Bowler in 1849. It has traditionally been worn with semi-formal attire.	In the story of <i>Animal Farm</i> , it was explained that the boss usually wears <i>bowler</i> .
	Windsor chair	A type of chair which is built with a solid wooden seat into which the chair-back and the legs are round-tenoned, in contrast to standard chairs.	In In the story of <i>Animal Farm</i> , it was explained that the boss usually sits in the <i>Windsor chair</i> and reads a newspaper.
	popholes	A small door which an animal may pass.	In the story of <i>Animal Farm</i> , it was explained that the boss always shuts the <i>popholes</i> in order to prevent the animals to go outside.
	Manor Farm	Literally, this is a name which is traditionally given to the farm of a manor house in England. However, based on the context, it represents the Russian Empire during the <u>Tsar's</u> rule.	In the story, the name of the farm was re-named Manor Farm, symbolizing the collapse of the Soviet Union and the reuse of the Russian name.
	linseed cake	A cake or a mass made by expressing the oil from linseed, used chiefly as feed for cattle.	In the story of <i>Animal Farm</i> , the <i>inseed cake</i> was put in the hedges.
	harness room	A room in which sets of harness are cleaned, repaired, and stored.	In In the story of <i>Animal Farm</i> , this room was used by the boss for keeping the animals' equipments, such as nose-rings, whip, nosebag, rein, hatler, blinker, etc.
	cart-track	A rough track or road over farmland that is unsuitable for ordinary vehicles.	In the story of <i>Animal Farm</i> , this road was only used by the animals.

Social Organization: Words that refer to political and administrative, institutional terms, historical terms, international terms, religious terms, or artistic terms (4 data)	Sugarcandy Mountain	A myth which is propagated by Moses, such as a wonderful place located in the sky, where animals go after they die.	In the story of <i>Animal Farm</i> , the animal believes that their friends (which were killed) had gone to the <i>Sugarcandy Mountain</i> .
	comrade	A fellow socialist or communist.	In the story of <i>Animal Farm</i> , the animals called their leader as “comrade”.
	title-deed	A legal deed or document constituting evidence of a right, especially to ownership of property, including conveyances, commissions, licenses, patents, diplomas, and powers of attorney.	In the story of <i>Animal Farm</i> , each animal tried to compete for winning the <i>Title-Deed</i> of Animal Farm.
	bon mot	a witty remark	In the story of <i>Animal Farm</i> , it was told that Jones’ <i>bon mot</i> roars the table.
Social Culture: Works and leisures that contain social cultures such as the names of occupations, music, games or dance that is typical in certain areas (2 data)	stable-lad	Also known as <i>stable boy</i> , is a person who is responsible for the whole aspects of the management of the horses, and the stables of themselves.	In the story of <i>Animal Farm</i> , it was told that the animals killed the <i>stable-lad</i> since he is crime
	Midsummer’s Day	The period of time centered upon the summer solstice, and more specifically the northern European celebrations that accompany the actual solstice or take place on a day between June 19 and June 25. The exact dates vary among different cultures.	In the story of <i>Animal Farm</i> , it was explained that June has come, and the animals were ready for celebrating Midsummer’s Day.
Gesture/Habit Words indicate gestures/habits from specific cultures. (1 data)	“Gee up”	An exclamation to encourage people.	In the story of <i>Animal Farm</i> , it was used by the animal to encourage the horses.

Appendix 3

Findings of Translation Procedures

Expert Judgement: Andy Bayu Nugroho, M.Hum.

Translator 1

No.	ST Expressions	TT Expressions	Translation Procedures
1.	blackbird	burung merbah	cultural equivalent
2.	“cock-a-doodle-doo”	“kok..kotek...kotek...kok”	cultural equivalent
3.	birch sapling	rumput sarut	cultural equivalent
4.	barley	jelai	cultural equivalent
5.	black earth	tanah gembur hitam	cultural equivalent
6.	ram	kambing	cultural equivalent
7.	“Gee up...”	“Madju...”	cultural equivalent
8.	chaff	dedak	cultural equivalent
9.	harness room	gudang peralatan	functional equivalent
10.	popholes	lobang-lobang tingkap	functional equivalent
11.	bowler	topi-bundar	functional equivalent
12.	frost	hujan es	functional equivalent
13.	sleet	hujan salju	functional equivalent
14.	linseed cake	roti	functional equivalent
15.	elm tree	pohon besar	functional equivalent
16.	foxhound	andjing pemburu	functional equivalent
17.	Middle-White boar	babi djantan	reduction
18.	hawthorn bush	selingkaran bunga	reduction
19.	windfall apples	apel	reduction
20.	Midsummer’s Day	pertengahan musim panas	couplets
21.	beechpinney	kayu	reduction
22.	stable-lad	anak muda	reduction
23.	cart-track	kereta	couplets: the translator tried to translate <i>cart</i> literally but he did reduction for the word <i>track</i> .
24.	Windsor chair	korsi dapur berukir model Windsor	couplets: the translator tried to translate <i>Windsor chair</i> by using description, but on the other side he did not translate <i>Windsor</i> or just borrowed it from the source language.

25.	black cockerel	ayam djantan kecil	couplets: the translator only translated <i>cockerel</i> into ayam djantan kecil (literal) but he omitted the description about the colour of the animal (<i>black</i>).
26.	title-deedmelakukan penjerangan terhadap Pertanian Hewan	couplets: the translator used modulation and omission at the same time.
27.	Sugarcane Mountain	Puntjak Serbagula	couplets: the translator tried to translate it literally, but he also made reduction.
28.	Manor Farm	peternakan yang dimiliki oleh penguasa ladang	descriptive equivalent
29.	cart-horses	kedua ekor kuda penarik gerobak	descriptive equivalent
30.	silage	cara pembakaran semak belukar bagi keperluan pupuk	descriptive equivalent
31.	foxwood	foxwood	transference
32.	black minorca	black minorca	transference
33.	comrade	kamrad	naturalization
34.	hail	-	omission
35.	bon mot	-	omission

Translator 2

No.	Name of the Data	Meaning	Translation Procedure
1.	blackbird	burung kutilang	cultural equivalent
2.	ram	kambing	cultural equivalent
3.	“Gee up”	“Ayo, terus..”	cultural equivalent
4.	beechspinney	kayu gelondongan	cultural equivalent
5.	hawthorn bush	sebatang pohon kamboja	cultural equivalent
6.	elm tree	pohon angsana	cultural equivalent
7.	black earth	tanah hitam	cultural equivalent
8.	black cockerel	ayam jago hitam	cultural equivalent
9.	barley	jawawut	cultural equivalent
10.	pophole	lubang kecil tempat ayam keluar masuk	descriptive equivalent
11.	windfall apple	apel yang jatuh kena terpaan angin	descriptive equivalent
12.	cart-horses	dua kuda penarik kereta	descriptive equivalent
13.	“cock-a-doodle-doo”	bunyi kotek ayam	descriptive equivalent
14.	harness room	gudang penyimpanan pakaian kuda	decriptive equivalent
15.	stable-lad	tukang urus kandang peternakan	descriptive equivalent
16.	bowler	topi bundar hitam	descriptive equivalent
17.	silage	pengawetan makanan ternak	descriptive equivalent
18.	mangel	akar-akaran	functional equivalent
19.	comrade	sahabat	functional equivalent
20.	Windsor chair	korsi dapur	functional equivalent
21.	birch sapling	semak liar	functional equivalent
22.	linseed cake	biskuit	functional equivalent
23.	Manor Farm	Peternakan Manor	couplets: the translator translated <i>farm</i> into <i>pertanian</i> , but he only transference word <i>Manor</i> .
24.	cart-track	pergi tergopoh-gopoh	couplets: the translator used modulation and omission at the same time.
25.	title-deed	menguasai peternakan binatang	couplets: the translator used modulation and omission at the same time.

26.	Midsummer's Day	pada hari itu	couplets: the translator used modulation and omission at the same time.
27.	Sugarcane Mountain	Puncak Serbagula	couplets: the translator tried to translate it literally, but he also made reduction.
28.	sleet	curahan salju	functional equivalent
29.	frost	bongkahan es	fuctonal equivalent
30.	Middle-White boar	babi putih	reduction
31.	foxhound	anjing pemburu	reduction
32.	foxwood	foxwood	transference
33.	black minorca	black minorca	transference
34.	hail	-	omission
35.	bon mot	-	omission

Translator 3

No.	Name of the Data	Meaning	Translation Procedure
1.	inseed cake	kue biji rami	literal translation
2.	black cockerel	ayam jantan hitam	literal translation
3.	Middle-White boar	babi Putih-Tengah	literal translation
4.	Sugarcandy Mountain	Gunung Permen Gula	literal translation
5.	sleet	curahan salju	literal translation
6.	hail	hujan es	literal translation
7.	stable-lad	pelatih kuda	literal translation
8.	frost	lempengan es	literal translation
9.	blackbird	burung gagak	cultural equivalent
10.	ram	bandot	cultural equivalent
11.	“cock-a-doodle-doo”	“kukuruyuk”	cultural equivalent
12.	“Gee up”	“Ayo, maju..”	cultural equivalent
13.	black earth	tanah hitam	cultural equivalent
14.	barley	jelai	cultural equivalent
15.	mangel	ubi	cultural equivalent
16.	beechspinney	kayu yang ditumpuk	descriptive equivalent
17.	birch sapling	semak-semak yang kecil	descriptive equivalent
18.	silage	Makanan ternak yang disimpan dalam lumbung dan ditutup rapat-rapat.	descriptive equivalent
19.	pophole	lubang masuk keluar ayam	descriptive equivalent
20.	windfall apple	apel yang berjatuhan tertiuip angin	descriptive equivalent
21.	cart-horses	dua kuda penarik kereta	descriptive equivalent
22.	harness-room	Kamar tempat penyimpanan tali-tali kekang	descriptive equivalent
23.	cart-track	jalan yang dilewati hewan	descriptive equivalent
24.	elm tree	pohon elm	couplets: the translator translated <i>tree</i> into pohon, but he transferenced <i>elm</i> .
25.	bowler	topi Bowler	couplets: the translator transferenced <i>Bowler</i> , but he tried to add that it is a kind of hat.
26.	Windsor chair	kursi Windsor	couplets: the translator translated <i>chair</i> into <i>kursi</i> , but he transferenced the word <i>Windsor</i> .

27.	Manor Farm	Peternakan Manor	couplets: the translator translated <i>farm</i> into <i>pertanian</i> , but he transference the word <i>Manor</i> .
28.	title-deed	...memenangkan Peternakan Binatang	couplets: the translator used omission and modulation at the same time.
29.	Midsummer's Day	menjelang tengah musim	couplets: the translator used omission and modulation at the same time.
30.	foxhound	foxhound	transference
31.	foxwood	foxwood	transference
32.	black minorca	Black Minorca	transference
33.	comrade	kamerad	naturalization
34.	hawthorn bush	semak bunga	reduction
35.	bon mot	kelakar	functional equivalent

Appendix 4

Expert Judgement: Andy Bayu Nugroho, M.Hum.

The tendencies of translation ideology used by the translators in translating cultural words are as follows:

Translator 1

No.	Name of the Data	Meaning	Translation Ideology
1.	blackbird	burung merbah	domestication
2.	“cock-a-doodle-doo”	“kok..kotek...kotek...kok”	domestication
3.	birch sapling	rumpun sarut	domestication
4.	barley	jelai	domestication
5.	chaff	dedak	domestication
6.	mangel	daun-daun lobak	domestication
7.	black earth	tanah gembur hitam	domestication
8.	ram	kambing	domestication
9.	“Gee up...”	“Madju...”	domestication
10.	harness room	gudang peralatan	domestication
11.	popholes	lobang-lobang tingkap	domestication
12.	bowler	topi-bundar	domestication
13.	frost	hujan es	domestication
14.	sleet	hujan salju	domestication
15.	inseed cake	roti	domestication
16.	elm tree	pohon besar	domestication
17.	Midsummer’s Day	pertengahan musim panas	domestication
18.	Middle-White boar	babi jantan	domestication
19.	hawthorn bush	selingkaran bunga	domestication
20.	windfall apples	apel	domestication
21.	foxhound	anjing pemburu	domestication
22.	beechspinney	kayu	domestication
23.	cart-track	kereta	domestication
24.	black cockerel	ayam jantan kecil	domestication
25.	title-deedmelakukan penyerangan terhadap Pertanian Hewan	domestication
26.	stable-lad	anak muda	domestication
27.	hail	-	domestication
28.	bon mot	-	domestication
29.	cart-horses	kedua ekor kuda penarik gerobak	domestication
30.	silage	cara pembakaran semak belukar bagi keperluan pupuk	domestication

31.	Windsor chair	korsi dapur berukir model Windsor	foreignization
32.	black minorca	black minorca	foreignization
33.	foxwood	foxwood	foreignization
34.	Manor Farm	Manor Farm	foreignization
35.	comrade	kamrad	foreignization

Translator 2

No.	Name of the Data	Meaning	Translation Ideology
1.	blackbird	burung kutilang	domestication
2.	ram	kambing	domestication
3.	“Gee up”	“Ayo, terus..”	domestication
4.	beechspinney	kayu gelondongan	domestication
5.	hawthorn bush	sebatang pohon kamboja	domestication
6.	elm tree	pohon angkana	domestication
7.	black earth	tanah hitam	domestication
8.	black cockerel	ayam jago hitam	domestication
9.	barley	jawawut	domestication
10.	pophole	lubang kecil tempat ayam keluar masuk	domestication
11.	windfall apple	apel yang jatuh kena terpaan angin	domestication
12.	cart-horses	dua kuda penarik kereta	domestication
13.	“cock-a-doodle-doo”	bunyi kotak ayam	domestication
14.	harness room	gudang penyimpanan pakaian kuda	domestication
15.	chaff	kulit selaput gandum	domestication
16.	stable-lad	tukang urus kandang peternakan	domestication
17.	bowler	topi bundar hitam	domestication
18.	mangel	akar-akaran	domestication
19.	comrade	sahabat	domestication
20.	Windsor chair	korsi dapur	domestication
21.	birch sapling	semak liar	domestication
22.	linseed cake	biskuit	domestication
23.	foxhound	anjing pemburu	domestication
24.	silage	pengawetan makanan ternak	domestication
25.	hail	-	domestication
26.	bon mot	-	domestication
27.	cart-track	pergi tergopoh-gopoh	domestication
28.	title-deed	menguasai peternakan binatang	domestication
29.	Midsummer’s Day	pada hari itu	domestication
30.	Sugarcandy Mountain	Puncak Serbagula	foreignization
31.	sleet	curahan salju	foreignization
32.	frost	curahan es	foreignization
33.	foxwood	foxwood	foreignization
34.	black minorca	black minorca	foreignization
35.	Middle-White	babi putih	foreignization

Translator 3

No.	Name of the Data	Meaning	Translation Ideology
1.	inseed cake	kue biji rami	foreignization
2.	black cockerel	ayam jantan hitam	foreignization
3.	Middle-White boar	babi Putih-Tengah	foreignization
4.	Sugarcandy Mountain	Gunung Permen Gula	foreignization
5.	sleet	curahan salju	foreignization
6.	hail	hujan es	foreignization
7.	stable-lad	pelatih kuda	foreignization
8.	frost	lempengan es	foreignization
9.	harness-room	gudang peralatan kuda	foreignization
10.	cart-track	jalan yang dilewati hewan.	foreignization
11.	elm tree	pohon elm	foreignization
12.	bowler	topi Bowler	foreignization
13.	Windsor chair	kursi Windsor	foreignization
14.	Manor Farm	Peternakan Manor	foreignization
15.	Midsummer's Day	menjelang tengah musim	foreignization
16.	foxhound	foxhound	foreignization
17.	foxwood	foxwood	foreignization
18.	black minorca	black minorca	foreignization
19.	comrade	kamerad	foreignization
20.	beechspinney	kayu yang ditumpuk	foreignization
21.	birchsapling	semak-semak yang kecil	foreignization
22.	“cock-a-doodle-doo”	“kukuruyuk”	domestication
23.	“Gee up”	“Ayo, maju..”	domestication
24.	pophole	lubang masuk keluar hewan	foreignization
25.	tittle-deed	...memenangkan Peternakan Binatang	foreignization
26.	chaff	sekam	domestication
27.	mangel	ubi	domestication
28.	blackbird	burung gagak	domestication
29.	ram	bandot	domestication
30.	silage	Makanan ternak yang disimpan dalam lumbung dan ditutup rapat-rapat.	domestication
31.	black earth	tanah hitam	domestication
32.	windfall apple	apel yang berjatuhan tertiu angin	domestication
33.	cart-horses	dua kuda penarik kereta	domestication
34.	barley	jelai	domestication
35.	hawthorn bush	semak bunga	domestication