



**TRANSLATION TECHNIQUES USED IN RENDERING
CULTURE-SPECIFIC ITEMS IN AGUSTINA RENI ETA
SITEPOE'S INDONESIAN TRANSLATION OF *ALICE'S
ADVENTURES IN WONDERLAND* AND THE RESULTED
READABILITY**

A final project
submitted in partial fulfillment of the requirement
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UNIVERSITAS Puji Lestari SEMARANG

2201411032

**ENGLISH DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
SEMARANG STATE UNIVERSITY**

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APPROVAL

This final project was approved by the Board of the Examination of English Department of Faculty of Languages and Arts of State University of Semarang on May 23, 2016.

Board of Examination:

1. **Chairman,**

Prof. Dr. Subyantoro, M.Hum.
NIP. 196802131992031002



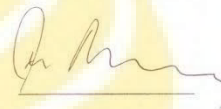
2. **Secretary,**

Arif Suryo Priyatomojo, S.Pd., M.Pd
NIP. 198306102010121002



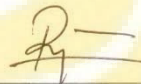
3. **First Examiner,**

Dr. Januarius Mujiyanto, M.Hum
NIP. 195312131983031002



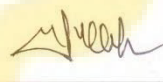
4. **Second Examiner,**

Mohamad Ikhwan Rosyidi, S.S., M.A
NIP. 198012062009121001



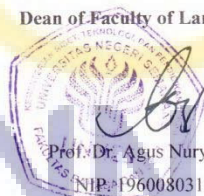
5. **Third Examiner,**

Dr. Issy Yuliasri, M.Pd
NIP. 196207131990032001



Approved by

Dean of Faculty of Languages and Arts



Prof. Dr. Agus Nuryatin, M. Hum.
NIP. 196008031989011001

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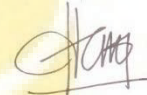
Prof. Dr. Agus Nuryatin, M. Hum.

NIP. 196008031989011001

DECLADATION OF ORIGINALITY

I Puji Lestari hereby declare that this final project entitled "**Translation Techniques Used in Rendering Culture-Specific Items in Agustina Reni Eta Sitepoe's Indonesian Translation of *Alice's Adventures in Wonderland* and The Resulted Readability**" is my work and has not been submitted in any form for another degree or diploma at any university or other institute. Information derived from the published and unpublished work of others has been acknowledged in the text and a list of references is also given in the references.

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Puji Lestari



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MOTTO AND DEDICATION

Put yourself in the middle of black and white also stand up between thousands of colors.

(Puji Lestari)

There is more happiness in giving than in receiving...

(Acts 20:35)



This final project is dedicated to:

My beloved parents

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ABSTRACT

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Culture specific item (CSI) is the item that specifically represents a certain part of a culture. CSI brings problems in translating process because there would be untranslatable words in the process of translation into the target language. The use of the right translation technique to translate the culture-specific items will affect to its readability level. This research has a purpose to find and describe the translation techniques that are applied in translating culture-specific items (CSI) in Agustina Reni Eta Sitepoe's Indonesian translated novel of *Alice's Adventure in Wonderland* entitled *Petualangan Alice; Alice di Negeri Ajaib* and to explain the readability of culture-specific items (CSI) in this translated novel. The researcher designed the study using a qualitative method that was used in observing and analyzing the phenomenon which affected as an impact of the readability of culture-specific items in the translated text that had found in the Indonesian translated novel of *Alice's Adventures in Wonderland* and also making interpretations of the meaning of the readability level of culture-specific items in its Indonesian translated novel through the readability rating-sheet. From this research, the researcher finds 12 translation techniques that are applied in translating the culture-specific items from *Alice's Adventure in Wonderland* novel into its 2010 Indonesian translated novel by Agustina Reni Eta Sitepoe. Established equivalent translation technique is the highest frequency of translation technique that is applied in this novel. It can be concluded that the readability of culture-specific items in Agustina Reni Eta Sitepoe's Indonesian translated novel of *Alice's Adventure in Wonderland* is readable.

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CHAPTER I

INTRODUCTION

1.1. Background of Study

Each culture sees the language differently. When translating a language to the target language, a translator has to understand the cultural aspects of both source language and target language so that the cultural traditions can be transferred in to the existing culture of target language. As an intermediary of two different languages, a translator has to know the differences between these two languages, so the translator could deliver the meaning and messages from the source language to the target language correctly. Almost all translators will find difficulties when translating a language to another language.

Before starting to translate a text, a translator has to know the final purposes of the text. For example, translating a poem or a song is not only translating the meaning of the content but also the sounds and the energy of the text. A specific vocabulary and grammar will also give problems to a translator, especially when a translator should translate something related to culture. Different country has different culture. As a matter of fact, different region also has different culture. When a translator does not have enough understanding about source language culture and target language culture, it will be a big problem for him/ her in doing translation. Besides, the understanding about the source language and the target language, the use of an appropriate translation technique will also help a translator to deliver the meaning of a translation. Since there are so many languages in the world, there are also many different cultures which

bring many culture specific items. Culture specific item (CSI) is the item that specifically represent a certain part of a culture. CSI will bring problems to translator because there will be untranslatable words in the process of translating into the target language. As stated by Ilda Poshi in *Culture - Specific Items and Literary Translation*:

...the translator must be not only bilingual but bicultural, if not indeed multicultural to succeed in the cultural transposition of a literary work. In this way the literary text translated becomes a magnum opus which can even surpass the original in terms of quality, but that remains an exact replica of the original indeed... Culture-specific items are a bulk of independently cultural structures which evolve in the course of historical, political and traditional development of a society... (2013, 173)

Larson (1984: 431) defines culture as "a complex of beliefs, attitudes, values, and rules which a group of people share." He notes that the translator needs to understand beliefs, attitudes, values, and the rules of the source language audience in order to adequately understand the target language and adequately translate it for people who have a different set of beliefs, attitudes, values, and rules. Culture Specific Item is one of important aspects in translation. Sometimes it will be no sense when a translator translates literary products without transferring the culture from the source language into the culture that exists in the target language. Newmark (1988: 4) remarks that culture is a way of life peculiar to one group of people. Different community may have different culture. Different geography also can create different culture. Talking about translation, making an appropriate translation from source language into target language needs to comprehend and compare the culture of source language country and target language country. For example, in Indonesia, there is a traditional habit named

“*kerokan*” to cure when people get fever. The word “*kerokan*” only exist in Bahasa Indonesia. It is difficult to find a word to represent “*kerokan*” in English. A translator has to concern about culture when he/ she translate the source language into the target language. That is the reason why Culture Specific Items become important and challenging in translation.

Translation and CSI cannot be separated from literary items or literary products. There are many literary items which consist of such kind of cultural items such as poem, short-story, children’s novel, etc. There are some novels designed for children, for example *The Adventures of Pinocchio* by Carlo Collodi. This is a story about the mischievous adventures of a wooden puppet named Pinocchio and his father, a poor carpenter, named Geppetto. The next novel is *Sherlock Holmes* by Sir Arthur Conan Doyle. This novel presents a genius logical reasoning of Sherlock Holmes as a detective. It also shows his ability to adopt almost any disguise and the use of forensic science to solve difficult cases. These novels are well known in the same era with *Alice’s Adventures in Wonderland*. *The Adventures of Pinocchio* and *Sherlock Holmes* also tell stories about adventures and fantasy for children, but there were some reasons why the researcher chose *Alice’s Adventures in Wonderland* instead of *The Adventures of Pinocchio* or *Sherlock Holmes*.

Lewis Carroll, the author of *Alice’s Adventures in Wonderland* was mathematician, photographer, Anglican deacon, and also logician. He lived in religious family. His best seller novel was dedicated for his childhood, Alice Liddell. As mentioned in *Go Ask Alice* in the June issue of The New Yorker in

2015 that people assumed *Alice's Adventures in Wonderland* was influenced by Christian story and Bible because of Carroll's Christian faith. It was claimed that some parts of the novel will remind the reader about the Bible. This rumor attracted the researcher to analyze the culture specific items in this Indonesian translation. That was the reason why researcher chose this novel instead of another novel.

Alice's Adventures in Wonderland by Lewis Carrol has been translated into many languages include Indonesia. This novel has been translated five times in Bahasa Indonesia by different translator:

1. first edition entitled *Elisa di Negeri Ajaib* by Julius R. Siyaranamual in 1978.
2. second edition entitled *Alice di Negeri Ajaib* by Isnadi in 2005.
3. third edition entitled *Petualangan di Negeri Ajaib dan Dunia di Balik Cermin* by Windi A in 2007
4. fourth edition entitled *Alice in Wonderland* by Khairi Rumantati in 2009.
5. fifth edition entitled *Petualangan Alice, Alice di Negeri Ajaib & Alice menembus cermin* by Agustina Reni Eta Sitepoe in 2010.

The researcher chose the fifth edition of *Alice's Adventures in Wonderland* in Indonesian translated novel entitled *Petualangan Alice, Alice di Negeri Ajaib & Alice Menembus Cermin* by Agustina Reni Eta Sitepoe in 2010. The researcher chose the fifth edition, because, first the 2010 translation by Agustina Reni Eta Sitepoe improved the previous translation. The improvement was in the diction of

this translation, for example in 1978 edition the translator used “celeng” to translate the word “pig”. The word “celeng” was too rude in Indonesia. Whereas, in 2010 edition the translator chose the word “babi” to transfer the word “pig” into bahasa Indonesia. Second, the first edition of Indonesian translated novel *Alice’s Adventures in Wonderland* used *Adaptation* as a technique of translation. For example the translator translated the name of its main character “Alice” into “Elisa”. However, the translator of 2010 edition used the real name of the characters in this novel and did not translate it using *Adaptation technique*. Then, Agustina Reni Eta Sitepoe has the same belief with Lewis Carroll. It would show whether her religious influence her way to translate this novel or not.

There are many journals that discuss about this novel. Eko Setyo Humanika (2011) in *Ideologi Penerjemahan Wordplay dalam Alice’s Adventures in Wonderland ke dalam Bahasa Indonesia* discusses about *wordplay*. *Wordplay* is the activity of joking about the meanings of words, especially in a clever way (Cambridge Dictionary). According to Humanika, *wordplay* is writing techniques which change the words that used become subject of that literature. In his journal, Humanika tried to find out the techniques and ideology that used in *wordplay* translation in *Alice’s Adventures in Wonderland*.

Ni Kadek Ayu Tedja Sari Dira (2013) in her research entitled *Directive Illocutionary Acts Used by Main Characters in Alice in Wonderland Movie Script* analyzed the function and situation context of the directive illocutionary acts in the conversation which contain statement, question or demand. That research also

described what types and functions of directive illocutionary acts which found in Alice's Adventure in Wonderland.

Lewis Carroll's work *Alice's Adventures in Wonderland* (1865) can, in many respects, be regarded as a product of emotions – both in terms of its cultural context as well as its history of creation and reception (Malkki : 2009). Malkki analyzed the richness of the emotional subtext and the problems of conveying it in translation and also discuss this aspect from the point of view of the four finish translations. Those researches are discuss about *Alice's Adventures in Wonderland* from many aspects, except Culture Specific Items.

To comprehend whether or not the translator translated the culture specific items of *Alice's Adventures in Wonderland* used the appropriate translation techniques. This research would analyze the translation techniques which were used to translate the culture specific items of *Alice's Adventures in Wonderland* from English in to Bahasa Indonesia using the fifth edition of Indonesian translated novel entitled *Petualangan Alice, Alice di Negeri Ajaib & Alice Menembus Cermin* by Agustina Reni Eta Sitepoe in 2010 and the original book of *Alice's Adventures in Wonderland* as the source text. The use of appropriate translation techniques would determine the readability of the culture specific items translation.

1.2. Reasons for Choosing the Topic

As mentioned before there are many journals or researches that discuss about Alice's Adventures in Wonderland, but it is barely to find research about Culture

Specific Items whereas CSI is really an important and challenging aspect in translation. In this study, the writer chose the topic “Translation Techniques and Readability of Culture-Specific Items (CSIs) in the Case of the 2010 Indonesian Translation of *Alice’s Adventures in Wonderland*” because *Alice’s Adventures in Wonderland* was a novel designed for children. Yet, the author way to tell the story is so difficult to understand. Because it was difficult to understand the content of the story even for adult readers, the researcher wanted to find whether the translation result of *Alice’s Adventures in Wonderland* would be understood easily or not. The use of appropriate translation techniques would determine the readability of the translation result or not. This phenomenon attracted the researcher to unearth more about the translation techniques and readability of Culture Specific Items in Indonesian translated novel of *Alice’s Adventures in Wonderland*. From this culture specific items analysis could be determined the level of readability of the 2010 Indonesian translation of *Alice’s Adventures in Wonderland*.

1.3. Research Questions

Based on the statements above, the main problems of the study are shown from several questions below:

- 1) what are the translation techniques used in translating culture-specific items (CSI) in the 2010 Indonesian translation of *Alice’s Adventure in Wonderland*?

- 2) how is the readability of culture-specific items (CSI) in the 2010 Indonesian translation of *Alice's Adventure in Wonderland*?

1.4. Objectives of the Study

The general objectives of the study are as follows:

- 1) to describe what translation techniques used in translating culture-specific items (CSIs) in the 2010 Indonesian translation of *Alice's Adventure in Wonderland*
- 2) to explain how the readability of culture-specific items (CSI) in the 2010 Indonesian translation of *Alice's Adventure in Wonderland*

1.5. Significance of the Study

This study is expected to give some significance results to translation practitioners and the reader.

- 1) This study is expected to give some inputs related to literary translation especially about translating culture-specific items
- 2) To give information to translation practitioners about culture-specific items and translation techniques
- 3) As a reference to readers, translators, translation practitioners who are interested to learn types of culture-specific items that consists in *Alice's Adventure in Wonderland*.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses about literature underlying this study. It consists of the review of previous study, the review of theoretical background of the studies and the theoretical framework. This chapter has divided into three sub chapters, where the second sub chapter divided more into several points of sub chapter.

2.1 Review of Previous Study

Discussing about translation world, there are so many researchers conducted the research about translation. There were some researchers who conducted the research about translation, readability, and also discussing about *Alice's Adventures in Wonderland* even about its novel or its movie. Rizki Apriliastari in her final project (2012) discussed about translation strategies employed by the translators in the translation of English novel titles into Indonesian. The purpose of this research was to find out the strategies employed in the translation of English novel titles into Indonesian. The result of the research showed that the translator translated the titles of the novels mainly into three major categories, namely 1) based on source language emphasis or showing respect to the original titles, consist of literal, omission, general word, couplet, transference, naturalization, descriptive equivalence, 2) based on target language emphasis consist of adapting translation only, and 3) creating a new title.

The study conducted by Rohani (2011) entitled *Translation of cultural words in novel Broken Verses* by Kamila Shamsie discussed about translation of

cultural words in novel of *Broken Verses* by Kamila Shamsie and novel of *Surat-Surat Misterius* translated by Hilmi Akmal. The purpose of this research was to find out cultural words in novel of *Broken Verses* and to find the way of translator in translating the cultural words based on Peter Newmark's procedure. The researcher found cultural categories of Peter Newmark such as ecology, material culture, social culture, social organization, gestures and habits. The researcher also found that the translator only used addition procedure of Peter Newmark to translate the cultural words. Arrahman (2005) in his final project, he analyzed the English-Indonesian translation in *Harry Potter and the Chamber of Secrets* novel by J.K. Rowling. This research was intended to discover the readability of the translation. The researcher found that the translation was quite readable though there were some absurd and incorrect translations. There were some additions related to the cultural aspects of the Source Language for example the name of the house. There were also some reductions related to the context. The researcher also found that the translator used literal translations, which affected the language of the translation to be quite awkward. It lessened the understanding of the readers.

Study conducted by Aulia (2012) entitled *The Translation Methods Used in Lewis Carroll's Novel Alice in Wonderland* into "*Alice Di Negeri Impian*" by Khairi Rumantati found that the translation method which were used in translating Lewis Carroll's novel *Alice's Adventures in Wonderland* into *Alice di Negeri Impian* by Khairi Rumantati there were 11 (4,1%) word for word translation, 201 (74,4%) literal translation, 6 (2,3%) faithful translation, 7 (2,6%) semantic translation, 42 (15,5%) free translation, and 3 (1,1%) communicative translation.

As the result, the translator often used literal translation. The reason was that the translator still kept the grammatical construction of the source language was converted into the nearest target language. The researcher used the sampling data in collecting the data. There were 270 sentences out of 3 chapters in the novel.

From the research conducted by several researchers above, it was indicated the difference from this analysis. In this research, the writer analyzed not only the translation techniques used to translate the culture-specific items in the 2010 Indonesian translation of *Alice's Adventures in Wonderland* by Agustina Reni Eta Sitepoe but also analyzed the readability of its translation in the whole book.

2.2 Underlying Theories and Review of Related Literature

This sub chapter is about the topic of discussion consists of general concept of translation, the concept of culture, the relation of culture-specific items and translation, general concept of readability. This sub chapter provides the theoretical review of this research.

2.2.1 Translation

The dictionary meaning of *translation* is something which is translated, or the process of translating something, from one language to another (Cambridge Dictionary). Nida (1982:12) states that, "*Translation consists of reproducing in the receptor language the closest natural equivalence of the source language messages, first in terms of meaning and secondly in terms of style*". In this definition, the messages from source language (SL) are delivered well to the target language (TL) using any translation concept. Larson (1998:3) mentioned that,

“Translation is transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant. Only the form changes.”

Yet, translation is not only a matter of transferring words from the source language to the target language, but also transferring culture of the community from the SL to the TL culture. As stated by Toury (1995:56) that *“Translation is a kind of activity which inevitably involves at least two languages and two culture traditions”*. Hopefully, the cultural traditions in the form of words, stereotype, cultural events, or traditional buildings can be transferred in accordance with the existing culture in TL community. Steiner in *Choliludin* (2006: 5) also declared that, *“Translation can be seen as (co) generation of situational factors and therefore, register, and classically change of language and (context of) culture”*. Based on the explanation from some experts, the writer concluded that translation is a process of transferring a language as a source language to the other language as a target language based on language structure and cultural traditions of the target language.

2.2.2 The Process of Translation

Before beginning a translation project, translator should know the steps of translating a text, especially in finding the meaning. The process of translation can be defined as a series of actions carried out by the translator to transfer the content or message of a text from the source language to the target language. In his book *Meaning-Based Translation A Guide to Cross-Language Equivalence* (1984:476),

Larson explains the steps in the translation process. There are preparation, analysis, transfer, initial draft, reworking the initial draft, testing the translation, polishing the translation, and preparing the manuscript for the publisher. The first step is preparation. The preparation includes training in writing, linguistics understanding and prepares the understanding about translation principles. In the preparation step, the translator also doing a preparation related to the text in order to understand the message intended by the author. The translator will study the background material on the text to find out the information about the author, the circumstances of the writing of the text, the purpose for which it was written, about the culture of the source text, or about the study of linguistic matters related to the text. For example on *Alice Adventures in Wonderland*, this book is about the story of adventures and fantasy for children. The background material of this book is the adventure stories of a child in a wonderland when she was dreaming.

The second step in the translation process is analysis. The translator will study the key words of the text carefully. It aims to find a natural lexical equivalent on the text. It can be done by consulting dictionaries and encyclopedias. The analysis begins with the smaller unit for example paragraph or chapter, and moves up to the whole discourse. The third step is transfer. Transfer is the process of going from the semantics structure to the initial draft of the translation. This process takes place in the mind of the translator. The purpose of this step is finding the good lexical equivalence for concepts and the culture of source language; deciding whether some adjustment are needed or not; considering the grammatical forms to communicate the correct meaning. On this

step, the understanding of translation principles will help the translator in this process. Initial draft is the fourth step where the translator is working at paragraph level. The translator will compose the draft naturally, without looking at the source language or even the semantic rewrite. The translator lets it naturally flow and express the meaning clearly.

The fifth step of translation process by Larson (1984:476) is reworking the initial draft. This step is checking for naturalness and for accuracy. The first thing that the translator will do is reading through the manuscript of larger unit. The translator will check, for example the wrong grammatical forms or obscure constructions, wrong order, awkward phrasing, collocation clashes, questionable meaning, and style. The translator will also check the accuracy of meaning. The translator compares the source text and the semantic analysis carefully. The translator also looks at the meaning of words, the sentences, and the relations between the sentences and the paragraphs and larger units. The most important thing is checking whether the theme comes through clearly or not. The sixth step is testing the translation. The purpose of testing the translation is to make the translation as accurate, clear, and natural as possible. On this step, the translator needs to involve at least four persons. They are, first, translator to do self-checking by making a comprehension testing. The translator asks people to read the translation whether they understand or not. He also does the natural checking by comparing his translation with the source language text. The second person is consultant who will help with difficult exegetical questions. The third person is tester who tests the translation with people whether the source text is familiar or

not. The reviewer reads through the translation and makes some comments concerning clarity and natural. The last step is polishing the translation. This is needed to check whether the translator makes a good translation or not. The last step is preparing the Manuscript for the Publisher where the translator will check the translation by testing the text over and over again until there is no any missing information from the source text.

Nida and Taber (1974:33) also introduce three stages in the process of translation. They are *analysis*, *transfer*, and *reconstructing*. The process of translation begins with the analysis of the SL into the grammatical and semantic structure of the TL, then the analyzed material is transferred in the mind of the translator from SL to TL, and finally the transferred material is reconstructed semantically and stylistically into surface structure in order to make the final message fully acceptable in the target language. The main stages of translation process are analyzing the source text from the grammatical structure to the cultural elements of the text, then transferring the text in to the target language adjusted to the grammatical structure, language structure and cultural elements of the target language.

2.2.3 Culture

Many theorists have been involved in defining culture. Larson (1984: 431) defines culture as *a complex of beliefs, attitudes, values, and rules which a group of people share*. Schmitt (1999: 157) stated that *culture is composed of everything that a person should know, be able to feel and to do, in order to succeed in*

behaving and acting in an environment like somebody from this environment.

Edward B. Taylor (1871:1) pointed out that culture is a complex whole, that it contains the knowledge, belief, art, morals, laws, mores, and other capabilities acquired by man as a member of society. In this case, the writer concluded that culture is a combination of the system of habit and attitudes with belief, knowledge, values and rules to manage the way of living in a group of people. As a member of society, people should find a way to communicate and language is a right way to communicate. It is well known that language and culture are inseparable. There is no culture without language, and there is no language without culture. Language is a part of culture that impacts the most. Every language has specific words and phrases for special kinds of culture-specific concepts or called as “culture-specific items”.

2.2.4 Culture-Specific Items (CSIs)

Culture-specific items are the part of culture which brings problems and difficulties to the translator in a process of translation. There are some theorists who give their statements about the definition of culture-specific items. Newmark (1988:119) stated 'cultural word' which the readership is unlikely to understand and the translation strategies for this kind of concept depend on the particular text-type, requirements of the readership and client and importance of the cultural word in the text. Baker (1992: 21) introduced a concept that refers to such cultural words, a concept which is totally unknown in the target culture. She highlighted that the concept in question may be "abstract or concrete, it may relate to a

religious belief, a social custom, or even a type of food." Baker then, calls such concepts "culture specific items". Gambier (2004: 159) also refers to such concepts as "culture-specific references" and asserts that they connote different aspects of life such as education, politics, history, art, institutions, legal systems, units of measurement, place names, foods and drinks, sports and national pastimes, as experienced in different countries and nations of the world. Halloran (2006) highlighted that "CSIs associated to a particular culture and refer to cultural identities which do not have direct equivalents in another culture".

It is not always clear which part of the text is considered as a part of culture-specific items. Since culture encompasses too many things, some experts classified the culture-specific items into some sub-category to make them easily recognizable in text. Newmark (1988) stated different ideas, he classified the culture-specific items into 5 types;

2.2.4.1. Ecology

Geographical features can be normally distinguished from other cultural terms in that they are usually value-free, politically and commercially. Nevertheless, their diffusion depends on the importance of their country of origin as well as their degree of specificity. Ecology category is divided into some sub-categories. There are flora, fauna, winds, plains, and hills. For example from *Alice's Adventures in Wonderland*, there are white rabbit and caterpillar for fauna category, mushroom for flora category, The Nile and English Coast for geographical features category (Newmark 1988:96).

2.2.4.2. Material culture (artifacts)

Newmark (1988:97) divided material culture category into some sub-categories. There are food, clothes, houses, and transport. He stated that food is the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures. Various settings: menus - straight, multilingual, glossed; cookbooks, food guides; tourist brochures; journalism increasingly contain foreign food terms. For example from *Alice's Adventures in Wonderland*, there are Orange Marmalade, tea, cherry-tart, custard, roast turkey, toffy, and hot buttered toast. Clothes, houses and towns, and transport are objects made by a person and they are a part of material culture. For example from *Alice's Adventures in Wonderland*, there are school and hall for houses category, there is livery for clothes category, and cart-horse for transport category.

2.2.4.3. Social culture

Social culture has a relation with the social life of a country including work and leisure. Newmark (1988:95) divided material culture category into some sub-categories. There are work, leisure, and games. The obvious cultural words that denote leisure activities in Europe are the national games with their lexical sets: cricket, bull-fighting, *boule*, *petanque*, hockey. To these must be added the largely English non-team games: tennis, snooker, squash, badminton, fives, and a large number of card-games, the gambling games and their lexical sets being French in casinos (Newmark 1988: 99). For example from *Alice's Adventures in Wonderland*, there are croquet for games category, footman, Queen, and the cook for work category.

2.2.4.4. Organisations, customs, activities, procedures, concepts

Newmark (1988: 99) stated the political and social life of a country is reflected in its institutional terms. Where the title of a head of state or the name of a parliament is 'transparent', that is made up of 'international' or easily translated morphemes, they are through-translated. Where the name of a parliament is not 'readily' translatable, it has a recognized official translation for administrative documents (e.g., 'German Federal Parliament' for *Bundestag*, 'Council of Constituent States' for *Bundesrat*) but is often transferred for an educated readership (e.g., *Bundestag*) and glossed for a general readership ('West German Parliament'). Organisations category is divided into some sub-categories. There are concepts, customs, religious, activities, procedures and artistic.

Newmark (1988) was also categorized political administrative, religious and artistic as a part of culture-specific items. In the case of historical institutional terms, the first principle is not to translate them, whether the translation makes sense or not, unless they have generally accepted translations. In academic texts and educated writing, they are usually transferred, with, where appropriate, a functional or descriptive term with as much descriptive detail as is required. In popular texts, the transferred word can be replaced by the functional or descriptive term (Newmark 1988:101). In religious language, the proselytising activities of Christianity, particularly the Catholic Church and the Baptists, are reflected in manifold translation. The language of the other world religions tends to be transferred when it becomes of TL interest, the commonest words being naturalized. American Bible scholars and linguists have been particularly

exercised by cultural connotation due to the translation of similes of fruit and husbandry into languages where they are inappropriate (Newmark 1988:102). The translation of artistic terms referring to movements, processes and organisations generally depends on the putative knowledge of the readership. Names of buildings, museums, theatres, opera houses, are likely to be transferred as well as translated, since they form part of street plans and addresses (Newmark 1988:102).

2.2.4.5. Gestures and habits

Peter Newmark (1988) stated for gestures and habits that there is a distinction between description and function which can be made where necessary in ambiguous cases. For example, when people smile a little when someone dies, kiss their finger tips to greet or to praise, or give a thumbs-up to signal OK, these gestures might occur in some cultures and might not in other cultures.

Other scholars, Vlahov and Florin categorize CSIs into some categories. The first category is geographical. It is consisting geographic formations, man-made geographical objects, flora and fauna that is special to a certain place. Ethnographic category consists of food and drink, clothing, places of living, furniture, pots, vehicles, names of occupations and tools. Art and culture categories consist of music and dance, musical instruments, feasts, games, rituals and their characters. Ethnic category consists of names of people, nicknames. Socio-political category consists of administrative-territorial units, offices and representatives, and ranks. The last category is religious. (cited in Staškevičiūtė, Baranauskienė, 2005, pp.203–204).

The first category of CSIs proposed by Aixela (1996:59) is called proper names. Proper names include both conventional names i.e. names that do not have any meaning in themselves and names that are loaded with certain historical and cultural associations. According to Howard (2009: 1) “proper names refer to specific person, place, or thing, and it is usually capitalized”.

Considering the CSIs categories proposed by these experts, this research used the combination of their finding as valid criteria for classifying CSIs. This research used the five CSIs classifications from Peter Newmark includes proper name from Aixela as valid criteria for classifying CSIs in this research.

2.2.5 Translation for Culture-Specific Items

In translating culture-specific items, translator should master or understand the culture from the source language and the target language because translator duty is not only make the text readable, but also deliver the culture. Karamanian (2002) stated in her journal, “translators must be both bilingual and bicultural, if not indeed multicultural”.

It is obvious that translation brings culture closer but culture-specific items sometimes bring some problems to translator. As Aixela (1996) stated, “culture-specific items (CSI) are linguistic items that cause problems for translation due to differences in cultural understanding”. It is obvious since the hardest part in translation is to find right equivalents for words with cultural implications.

2.2.6 Translation Techniques

Molina and Albir (2002: 509) define translation techniques as procedures to analyze and classify how translation equivalence works. Obviously, translation techniques are not the only categories available to analyze a translated text. Coherence, cohesion, thematic progression and contextual dimensions also intervene in the analysis. There are eighteen translation techniques defined by Molina and Albir. **First**, adaptation technique is a technique of translation that replaces a ST cultural element with one from the target culture. For example, from *Alice's Adventures in Wonderland*, SL: "it led into a small passage, not much larger than *a rat-hole*" translated to Bahasa Indonesia (TL): "pintu itu mengarah ke sebuah lorong kecil, tidak lebih besa dari *sebuah liang tikus*." **Second**, amplification technique, to introduce details that are not formulated in the ST: information, explicative paraphrasing. For example, from *Alice's Adventures in Wonderland*, SL: "Alice looked all around her at the flowers and *the blades of grass*," translated to Bahasa Indonesia (TL): "Alice melihat sekelilingnya, pada bunga-bunga dan *ujung-ujung runcing dari rerumputan*." **Third**, borrowing technique is a technique of translation in which a word or expression is taken straight from another language. For example, from *Alice's Adventures in Wonderland*, SL: "Oh, I wish i could shut up like *a telescope!*" translated to Bahasa Indonesia (TL): "Oh, seandainya aku bisa mengecil seperti sebuah *teleskop!*". **Forth**, calque technique is a translation technique which translates a morpheme or word of a language into morpheme or word in another language equivalently. For example, from *Alice's Adventures in Wonderland*, SL: "it had,

in fact, a sort of mixed flavour of *cherry-tart*,” translated to Bahasa Indonesia (TL): “botol itu, ternyata, berisi aroma campuran dari *kue ceri*”. **Fifth**, compensation technique, to introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST. On the 2010 Indonesian translation of *Alice’s Adventures in Wonderland* the translator did not use compensation technique on its translation.

Sixth, description technique, to replace a term or expression with a description of its form or/and function. On the 2010 Indonesian translation of *Alice’s Adventures in Wonderland* the translator did not use description technique on its translation. **Seventh**, discursive creation technique is a technique of translation that establishes a temporary equivalence that is totally unpredictable out of context. For example, from *Alice’s Adventures in Wonderland*, SL: “*Fury* said to a mouse,” translated to Bahasa Indonesia (TL): “*Si Anjing Furi* berkata pada seekor Tikus.” **Eighth**, established equivalent technique is a technique that uses a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL. For example, from *Alice’s Adventures in Wonderland*, SL: “The further off from *England* the nearer is to *France*,” translated to Bahasa Indonesia (TL): “Lebih jauh dari *Inggris* lebih dekat ke *Prancis*.” **Ninth**, generalization technique is to use a more general or neutral term. For example, from *Alice’s Adventures in Wonderland*, SL: “but, when the Rabbit actually took a *watch* out of its waistcoat-pocket,” translated to Bahasa Indonesia (TL): “Tetapi, ketika si Kelinci benar-benar mengeluarkan *sebuah jam* dari saku rompinya.” **Tenth**, linguistic amplification technique is to add linguistic elements. This is

often used in consecutive interpreting and dubbing. The 2010 Indonesian translation of *Alice's Adventures in Wonderland* did not use linguistic amplification technique on its translation. **Eleventh**, linguistic compression technique is to synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling. The 2010 Indonesian translation of *Alice's Adventures in Wonderland* did not use linguistic compression technique on its translation.

Twelfth, literal technique is a technique to translate a word or expression word for word. For example, from *Alice's Adventures in Wonderland*, SL: "This time she found *a little bottle* on it," translated to Bahasa Indonesia (TL): "Kali ini ia menemukan *sebuah botol kecil* di atas meja." **Thirteenth**, modulation technique, to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural. The 2010 Indonesian translation of *Alice's Adventures in Wonderland* did not use modulation technique on its translation. **Fourteenth**, particularization technique is to use a more precise or concrete term. For example, from *Alice's Adventures in Wonderland*, SL: "There was *a Duck*, a Dodo, a Lory and an Eaglet," translated to Bahasa Indonesia (TL): "Ada *seekor itik* dan burung Dodo, burung Nuri, dan seekor anak Elang." **Fifteenth**, reduction technique is to suppress a ST information item in the TT. For example, from *Alice's Adventures in Wonderland*, SL: "You can draw water of *a water well*," translated to Bahasa Indonesia (TL): "Kau dapat menggambar air dari *air*." **Sixteenth**, substitution technique (linguistic, paralinguistic), to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa. On the

2010 Indonesian translation of *Alice's Adventures in Wonderland* the translator did not use substitution technique on its translation. **Seventeenth**, transposition technique is a technique to change a grammatical category. For example, from *Alice's Adventures in Wonderland*, SL: "She stretched herself up on tiptoe and peeped over the edge of the mushroom," translated to Bahasa Indonesia (TL): "Alice berjinjit dan mengintip dari pinggiran jamur." **Eighteenth**, variation technique, to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc. On the 2010 Indonesian translation of *Alice's Adventures in Wonderland* the translator also did not use variation technique on its translation. Understanding translation technique is an important part of translation process. Translation technique will help the translator to choose the way to translate text from source language to target language. From eighteen translation techniques that decided by Molina and Albir, there were only twelve translation techniques used in this research.

2.2.7 Readability

Readability refers to how easy a piece of writing is to read and understand. A more reasonable definition of readability that is in keeping with more recent research and theory is *the level of ease or difficulty with which text material can be understood by a particular reader who is reading that text for a specific purpose*. Readability is dependent upon many characteristics of a text and many characteristics of readers. (Pikulski 2002: 1)

As the *Literacy Dictionary* (Harris & Hodges, 1995) points out, “Text and reader variables interact in determining the readability of any piece of material for any individual reader.” Jeanne Chall (1995), coauthor of one of the most popular readability formulas, endorses an interactive view of readability. She concluded that the purpose of readability assessment is to affect a ‘best match’ between intended readers and texts. The optimal difficulty comes from an interaction among the text, the reader, and the purpose for reading.

In a statement endorsed by the Board of Directors of the International Reading Association (1985), “Many factors enter into determining the readability of materials, including the syntactic complexity of sentences, density of concepts, abstractness of ideas, text organization, coherence and sequence of ideas, page format, length of type line, length of paragraphs, intricacy of punctuation, and the use of illustrations and color. In addition, research has shown that student interest in the subject-matter plays a significant role in determining the readability of materials”. One of formulas to measure readability is the gunning readability formula, also known as the Fog Index. This is a simple way to measure the level of reading ease or difficulty for any piece of writing. The Fog Index is built on the premise that short words and sentences are easy to understand, long words and sentences more difficulty. The index does not determine directly if the writing is too basic or too advanced for the audience. It does not even measure reading comprehension but rather is a mathematic calculation of the ease or difficulty of reading. To indicate this ease or difficulty, the index reflects the equivalent of a grade level. (Ronald D. Smith, ron-smith.com)

On this research, the writer used a rating scale to measure the readability of the 2010 Indonesian translation of *Alice's Adventures in Wonderland*. According to Hogan (2013), rating scale is a set of categories designed to elicit information about a quantitative or a qualitative attribute. The writer provided culture-specific items of the 2010 Indonesian translation of *Alice's Adventures in Wonderland* and the reader measured the readability level of culture-specific items (CSIs) on the 2010 Indonesian translation of *Alice's Adventures in Wonderland*.

2.3 Theoretical Framework

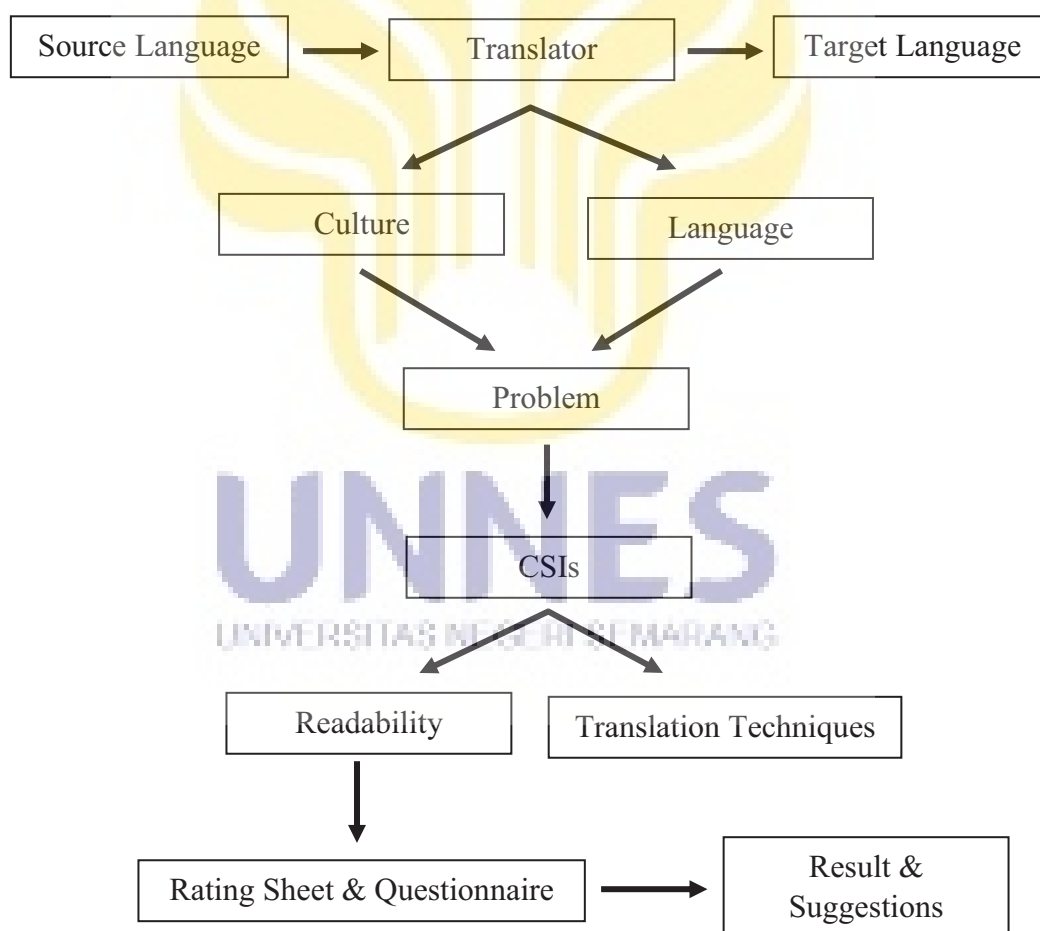
Swanson (2013) stated that the theoretical framework is the structure that can hold or support a theory of a research study. The theoretical framework introduces and describes the theory that explains why the research problem under study exists. A theoretical framework consists of concepts and, together with their definitions and reference to relevant scholarly literature, existing theory that is used for the particular study. The theoretical framework demonstrates an understanding of theories and concepts that are relevant to the topic of the research paper and that relate to the broader areas of knowledge being considered. The theoretical framework is presented in the early section of a dissertation and provides the rationale for conducting the research to investigate a particular research problem.

In this research, the researcher used a qualitative research. In conducting this research, the researcher compared the culture-specific items between *Alice's Adventures in Wonderland* novel and its 2010 Indonesian translation entitled *Petualangan Alice* in chapter one *Alice di Negeri Ajaib* by Agustina Reni Eta

Sitepoe. The researcher continued with analyzing the translation technique used to translate the analyzed culture-specific items. To get the rating level of its culture-specific items, the researcher asked some readers or respondents to assess the readability rating. The writer used rating sheet and questionnaire to gather the data. After collecting the data, the researcher continued to describe the result of data analysis to find out the conclusion of this research.

Below is the diagram of The Theoretical Framework:

Chart 2.1 Theoretical Framework



CHAPTER V

CONCLUSION AND SUGGESTIONS

This chapter presents the results from the discussion about this research in previous chapter. This chapter gives suggestions for the reader if there might be an interest to discuss or do research about this study.

5.1 Conclusion

This research has a purpose to find and describe the translation techniques that are applied in translating culture-specific items (CSI) in the 2010 Indonesian translated novel of *Alice's Adventure in Wonderland*. This research also has a purpose to explain the readability of culture-specific items (CSI) in the 2010 Indonesian translated novel of *Alice's Adventure in Wonderland*. Based on the analyses in this research, the researcher finds 420 items with material culture category being the most prominent followed by ecology category, proper name, gestures and habits, organisations and social culture.

This research also finds out that 12 translation techniques are applied in translating the culture-specific items from *Alice's Adventure in Wonderland* novel into its 2010 Indonesian translated novel entitled *Petualangan Alice; Alice di Negeri Ajaib*. Established equivalent translation technique is the highest frequency of translation technique followed by literal translation technique, amplification, borrowing, generalization, and adaptation. Other translation techniques which are used but less significantly are calque translation technique, discursive creation, particularization, reduction, description, and transposition translation technique.

The total score of the readability in the translated culture-specific items are 7532 points (77.97%) in the highest readability score (3), followed by the medium score (2) with 1695 points (17.55%), and 433 points (4.48%) in the lowest readability score (1). The analysis of readability of the translated culture-specific items from the readability rating done by 23 respondents reveal that the readability of culture-specific items in the 2010 Indonesian translation of *Alice's Adventures in Wonderland* novel is readable because it is easy to be read by Indonesian readers. This research also shows that there is a relation between the use of translation technique in translating culture-specific items and the readability of its translated result. For instance, established equivalent translation technique will work well to translate ecology category and material culture category. But borrowing translation technique gets very low readability score in translating social culture category which means that it does not work well to translate this category. From the 23 respondents, there are nine respondents who agree that this novel has religious aspects.

5.2 Suggestions

From this research, the researcher would like to present some suggestions for the reader. From the several respondents, the researcher finds that this novel has the hidden religion aspects and customs aspect from a religion. This hidden religion aspects can be the research topic for the future researchers. Peter Newmark categorized culture-specific items into 5 categories with several sub-categories in each category. Yet, the sub-categories were not too specific. Many words in *Alice's Adventures in Wonderland* novel were rather confusing to be categorized

using the limited category from Peter Newmark. Classifying the culture-specific items into some new sub-categories could be a better step before conducting the same research, so the culture-specific items can be classified into specific sub category. For the future researchers who want to conduct the similar research, this final project can be the literature review. This study still has some weaknesses, so hopefully there will be an improvement in the next study.



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