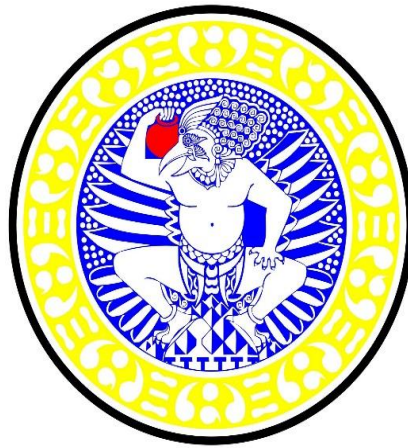THESIS

ANALYSIS ON TRANSLATION OF CULTURAL TERMS IN DAN BROWN'S *THE DA VINCI CODE* NOVEL FROM ENGLISH INTO INDONESIAN

By :
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Submitted in partial fulfillment of the requirements of The Master of Humanities in Master of Linguistics Study Program Airlangga University

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**Tesis ini telah dipertahankan di hadapan
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ABSTRACT

This study aims at identifying cultural terms found in Dan Brown's *The Da Vinci Code* novel, investigating what translation techniques the translator applied in translating those cultural terms from English into Indonesian and why the translator apply those translation techniques. This study uses descriptive and qualitative approach. Newmark's five types of culture was collected in tables as well as the application of domestication and foreignization. Result of the study showed that there are 174 cultural terms found in the novel. There are 11 cultural terms of category of ecology with occurrence percentage of 6%, 48 cultural terms of category of material with occurrence percentage of 27%, four cultural terms of category of social culture with occurrence percentage of 2,5%, 110 cultural terms of category of political and social organization with occurrence percentage of 64%, and one cultural term of category of gesture and custom with occurrence percentage of 0,5%. There are seven Molina and Albir's techniques of translation applied by the translator, those are transposition, pure and naturalized borrowing, calque, established equivalence, discursive creation, and linguistic amplification. Pure borowing was the technique applied most by the translator. The application of pure borrowing indicates an application of foreignization. The purpose of the translator was to maintain the foreign-culture nuance and atmosphere of the story as well as its originality and naturalness.

Keywords : cultural terms, domestication, foreignization, ideology, technique, translation

ABSTRAK

Penelitian ini bertujuan untuk mengidentifikasi istilah-istilah budaya yang terdapat di dalam novel *The Da Vinci Code* karya Dan Brown, meneliti teknik penerjemahan apa saja yang diterapkan dalam menerjemahkan istilah-istilah budaya tersebut dari bahasa Inggris ke dalam Bahasa Indonesia dan mengapa penerjemah menerapkan teknik-teknik tersebut. Penelitian ini menggunakan pendekatan deskriptif dan kualitatif. Istilah-istilah yang termasuk dalam lima jenis budaya menurut teori Newmark dan juga penerapan domestikasi dan foreignisasi dikumpulkan dalam tabel. Hasil penelitian menunjukkan bahwa ada 174 istilah budaya di dalam novel tersebut, yaitu 11 istilah budaya untuk kategori ekologi dengan persentase kemunculan sebesar 6%, 48 istilah budaya untuk kategori material dengan persentase kemunculan sebesar 27%, empat istilah budaya untuk kategori budaya sosial dengan persentase kemunculan sebesar 2,5%, 110 istilah budaya untuk kategori politik dan organisasi sosial dengan persentase kemunculan sebesar 64%, dan satu istilah budaya untuk kategori bahasa tubuh dan kebiasaan dengan persentase kemunculan sebesar 0,5%. Tujuh teknik penerjemahan dari Molina dan Albir yang diterapkan oleh penerjemah adalah transposisi, peminjaman murni dan peminjaman alamiah, kalke, padanan tetap, kreasi diskursif, dan amplifikasi linguistik. Peminjaman murni adalah teknik yang paling banyak digunakan oleh penerjemah, dengan kemunculan sebanyak 103 kali. Penerapan teknik peminjaman murni menunjukkan penerapan foreignisasi. Tujuan penerjemah menerapkan teknik tersebut adalah untuk mempertahankan nuansa dan atmosfir budaya asing di dalam alur cerita serta mempertahankan keaslian dan kealamiannya.

Kata Kunci : domestikasi, foreignisasi, ideologi, istilah budaya, penerjemahan, teknik

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CHAPTER 1
INTRODUCTION

1.1. Background of the Study

Translation is rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1988: 7). A translated text should has the same meaning as meant by the writer of original text. The main purpose of translation is reproducing message, thus a translator should not do anything else. To reproduce meaning, a translator should prioritize equivalence more than utterance.

As a means of communication, translation is used for multilingual notices, which have at last appeared increasingly conspicuously in public places; for instructions issued by exporting companies; for tourist publicity, where it is too often produced from the native into the 'foreign' language by natives as a matter of national pride; for official documents, such as treaties and contracts; for reports, papers, articles, correspondence, textbooks to convey information, advice and recommendations for every branch of knowledge. Its volume has increased with the rise of the mass media, the increase in the number of independent countries, and the growing recognition of the importance of linguistic minorities in all the countries of the world.

Newmark further stated that translation has been instrumental in transmitting culture, sometimes under unequal conditions responsible for distorted and biased translations, ever since countries and languages have been in contact

with each other. As a technique for learning foreign languages, translation is a two-edged instrument: it has the special purpose of demonstrating the learner's knowledge of the foreign language, either as a form of control or to exercise his intelligence in order to develop his competence. This is its strong point in foreign-language classes, which has to be sharply distinguished from its normal use in transferring meanings and conveying messages.

Translating is one of some ways to exchange information between two nations or more that speak different languages. Without translation, nations that are underdeveloped and do not master the language of developed nation will miss global information (Mufid, 2007: 2). Translation plays an important role in human life since it makes communication between different nations with different languages easier. Translation cannot be done without adequate mastery of foreign languages because every nation is required to be able to communicate with other nations in all aspects of life, especially to absorb information and science and technology to expand the nation's horizons.

The essence of translation in human life appears clearly on translation of literary works. Literary works are believed to be one of the most effective media to develop mutual understanding between nations. Indirectly, literary work translation introduces a culture of certain nation. It is because a literary work contains culture whether it is implied or expressed. The culture can be a way of life, values or beliefs. Literary work as a form of an author's expression and as an illustration of the reality of life have a very broad and profound meaning and purpose. Even language is often unable to represent all the wishes, intentions, and

imagination of an author. The background of culture, language, natural conditions, environment, family, and norms of an author greatly influence his/her style, perspective, and way of thinking in his/her work. A reader or a translator who wants to translate a work, especially literature, is required to have extensive knowledge to understand the mindset and the perspective of an author. An excellent mastery of language, at least two languages, becomes a necessity that a translator must possess so that the translation result are in accordance with what was intended by the author.

As the result, polemic then emerge, whether a source text (literary text) must be translated faithfully or freely. Each expert and translation practitioner have their own perspective and reason in determining what kind of style and form of translation is good. Polemic about whether a text needs to be translated as the way it is or needs to be modified still continues since each opinion has its own argument in defining translation. Some differences in definitions and terms in translation, even though they generally have the same purpose, namely finding equivalence, but there are many differences in the use of terms in overlapping translation theories. This is because translation itself fundamentally depends on the problem of principle, point of view, and purpose. In order to provide solution to the problem of translation, it alternates different viewpoints and ways of thinking that lead to differences in terms, such as fidelity − infidelity, then redevelops into adequecy − unadequecy in skopos or functional theory, and then evolves into equivalence − unequivalence which is absorbed from mathematical

terms. It then continues to the difference in understanding equivalence itself (Catford, 1965: 10).

Many literary works have been translated into various languages. Certainly, it is not an easy way for there are some influencing factors. Larson (1984: 11) stated that a translator has to conform one language system with another language system. The word component of source language is different from that of target language. Each language combines and groups its own component of meaning differently. Furthermore, Larson said that a translator does not only deal with a concept of one language, but also with that of two languages. A translator has to find proper words or phrases to match up lexical elements of source text. Translating words represent certain meaning into target language may be quite difficult when they do not have any equivalence. For instance, in Slavian language, Lieutenant General is the second lowest military rank of General. This rank is same as Major General in American system. While, in Slavian language, Major Jenderal is the lowest military rank of General, same as Brigadier General in American system.

In detail, Larson said that translating means (1) studying lexicon, grammatical structure, situation of communication, and cultural context of source-language text, (2) analyzing source-language text to find the meaning, and (3) revealing the same meaning by using appropriate lexicons and grammatical structures to target language and its cultural context. Translating is conducted starting from the form of first language to the form of second language in semantic structure. The meaning and the message which are transferred have to be

the same. Only the form that changes. The form being translated is called the source language and the form as the result of translation is called the target language. Larson further stated that every translator expects his/her translated work has good quality. To find out this, translators should allow their work being tested and assessed. There are two reasons why this must be done, those are, to ensure its accuracy and to find out its fairness. The accuracy and fairness must be confirmed so that its content is meaningful and can be accounted for.

According to Nababan (2008: 101), there are three main factors which obstruct translation, those are (a) the translator's competency, (b) language, and (c) culture. Culture has important role in translation. When a translator does not know the social and cultural background of source language, then it can be assumed that the translator has failed translating because he/she does not know anything about the text that he/she translates. Cultural factors often raise what-so-called 'cultural untranslatability', which are influenced by (a) different point of view, (b) different mental set, and (c) lack of equivalence.

Nida and Taber (in Hoed, 2006: 24) uttered that there are four obstacles in translating the text. The first one is language. This is a main obstacle since translation process always involves two or more languages. The different language system and structure demands translators to understand both of them. It is almost impossible for translators who do not understand those differences to translate a text well. The second, third, and fourth ones are social culture, religious culture, and material culture. They can be considered as one, that is, cultural obstacle. Therefore, the real obstacles encountered by translators are

language and culture. A translator should be bilingual (or multilingual) as well as bicultural (or multicultural).

The cultural obstacle has a massive influence on translation because not all terms have equivalents in other cultures. Therefore, Nida and Taber suggested translators to find 'closest and natural' equivalence. For instance, the greeting "good night" is commonly translated to be "selamat malam" in Indonesian. However, those two greetings are not exactly the same. It is common when someone starts his/her speech in the night by saying "selamat malam" in Indonesia. On the contrary, when it happens in USA or England, it is something extremely confusing. Baker (1992: 21) called this as 'common problems of non-equivalence'. One of those problems is caused by culture-specific concept. She mentioned that the source-language word may express a concept which is totally unknown in the target language. Besides, there are some problems because of source-language concept which, even known in target language, has no lexical equivalence. Baker called this as 'the source-language concept is not lexicalized in the target language'.

This shows that translation and culture are two interrelated things. When someone is translating a text, he/she is not only transferring the message but is also transferring the culture. The transferring process from source language to target language is influenced by the translator's culture which is reflected from how he/she understands, views, and reveals the message through the language he/she uses. Transferring any message in a process of translation is always indicated by differences between source-language culture and target-language

culture. These differences indirectly put the translator in dilemmatic position. The translator should transfer the message from source language to target language accurately. On the other hand, he/she often finds words or phrases which have no equivalents in target language.

The concept of culture, according to Newmark (1988: 94), is the way of life and its manifestations that are peculiar to community that uses a particular language as its means of expressions. Culture is a totality of science and perception mastery, and is related to behaviour and certain events within society. Culture has particular norms which are obeyed by society and is related to language. Essentially, culture includes the system of thoughts, concepts, rules, and meanings which underlies it and revealed in human's way of life. Newmark (1988: 95) categorized five types of culture :

a. Ecology

   It includes flora, fauna, winds, plains, hills, nature, landmark, etc.

b. Material (artefact)

   It includes food and drink, clothes, houses or buildings, and means of transportation.

c. Social culture

   It relates to particular cultural events or rituals.

d. Political and social organization

   It includes names of position in governance, organizations, traditions, religious terms and activities, concepts, art, occupation, and procedures in organization.

e. Gesture and custom or habit

Concept related to ecology (season, for instance) may have been part of Indonesian. Yet, Indonesian people know two seasons only, those are dry season and rainy season. Whereas there are four seasons in other countries, those are summer, winter, spring, and autumn. This is one of concepts that have no equivalents in target-language culture. Another example is concept related to material (houses). Joglo, the Javanese traditional house, does not have any equivalents in English and the concept of Joglo is not known in English culture. The same holds for some names of food (botok, pecel, sushi, burger, or pizza), names of organization (Rukun Tetangga or Rukun Warga), and custom (arisan or ngunduh mantu).

Nord (in Nababan, 2008: 101) stated that culture is the most important thing in translation, especially in translation of literary works. Literary work is full of cultural background that inspires it. Literary work writers usually present a story along with the covering culture. The role of a translator becomes so important in transferring message and information implied in a story. A translator should be able to translate foreign language text as natural as possible, so that a translated text does not look like a translated text.

According to Suryawinata and Hariyanto (2003: 33), literary work translators can equip themselves by : (a) understanding the source language almost perfectly, (b) understanding the target language well and effectively, (c) understanding literature and translation theories, (d) having sensitivity to literary works, (e) having cognitive and sociocultural flexibility, and (f) having strong tenacity and motivation. Translating a literary work is not only diverting language

form but also copying artistic creation process, determining feeling-based expression, and conveying the original message clearly without changing language style. Therefore, not all translators are able to translate literary work well in order that its message is still equivalent eventhough there are some translation shifts. This means, literary work translators not only must master source language and target language but also comprehend the message that the source text writer wants to convey to the readers which often involves the writer's feeling and expression.

Literary work contains its writer expression and specific impression that he/she wants to convey to the readers. It also contains emotional elements and esthetical effects. This is what so-called esthetic function. Therefore, literary work translators should have broad knowledge about sociocultural background of source language, because this is needed to understand literary work that he/she translates (Savory in Suryawinata and Hariyanto, 2003: 33). This understanding level is a critical one, which means that the translator should be able to understand the source language text in every aspect and should have an almost perfect capability in using target language. Hence, literary work translation can only be done by a target language native speaker. It needs creativity in managing the language in order to find appropriate equivalence. As literary work translation, translating the religious terms is syntactically complicated for they have their own characteristics. Religious terms are full of sacred meanings which can only be understood by the followers or by those who have ever learnt them.

Brata (2010: 56) stated that to obtain the equivalence of meaning and the same effect from source language, there will be a friction. It happens because the linguistic and cultural system of source language and that of target language are different, whereas translation certainly involves two languages which have different structure and culture. Therefore, one-on-one correspondence cannot always be obtained in revealing message or meaning of source language into target language.

The novels that being investigated in this research are the original novel entitled *The Da Vinci Code*, a mystery thriller novel written by Dan Brown and was first published by Anchor Books, a division of Random House, Inc., New York in 2003, and then published by Doubleday in United States, by Bantam and Transworld in United Kingdom, and the translated novel written by Ingrid Dwijani Nimpoeno that was published by PT. Bentang Pustaka in 2010. It tells about a symbologist Robert Langdon and a cryptologist Sophie Neveu after a murder in the Louvre Museum in Paris causes them to become involved in a battle between the Priory of Sion and Opus Dei over the possibility of Jesus Christ having been a companion to Mary Magdalene.

The title of the novel refers to the finding of the first murder victim in the Grand Gallery of the Louvre, naked and posed similar to Leonardo da Vinci's famous drawing, the Vitruvian Man, with a mathematical message written beside his body and a pentagram drawn on his chest in his own blood. The novel explores an alternative religious history, whose central plot point is that the Merovingian kings of France were descended from the bloodline of Jesus Christ

and Mary Magdalene. The Da Vinci Code provoked a popular interest in speculation concerning the Holy Grail legend and Mary Magdalene's role in the history of Christianity.

The writer chose *The Da Vinci Code* novel for two reasons. First, the novel was a major success in 2003 and was outsold only by J. K. Rowling's Harry Potter and the Order of Phoenix. Eventhough it has been extensively denounced by many Christian denominations as an attack on the Roman Catholic Church, it nonetheless became a worldwide bestseller that sold 80 million copies in 2009 and has been translated into 44 languages. Its controversy made the writer interested in investigating how the translator translated cultural and religious terms that often found in the novel. Second, there are many cultural and religious terms which are not translated in the translated novel whereas information and messages in the novel are closely related to those cultural and religious terms. It made the writer curious to investigate why the translator did not translate them. For a successful novel, it is unfortunate if the translated novel was unreadable and incomprehensible because of so many untranslated foreign words.

1.2. Research Questions

1. What cultural terms are there in Dan Brown's *The Da Vinci Code* novel?

2. What translation techniques did the translator apply in translating those cultural terms from English into Indonesian?

3. Why did the translator apply those translation techniques?

1.3. Research Objectives

1. To find out what cultural terms there are in Dan Brown's *The Da Vinci Code* novel.

2. To find out what translation techniques the translator applied in translating those cultural terms from English into Indonesian.

3. To interpret why the translator applied those translation techniques.

1.4. Significance of the Study

As comparative analysis for other researchers and provide them with more evidence from a different perspective, that is, perspective of domestication and foreignization ideology.

CHAPTER 2
LITERATURE REVIEW

2.1. Previous Studies

There have been a number of studies related to translation of cultural terms. Two of them which are closely related to this study are *Categories of Cultural Words as Found in The Da Vinci Code by Dan Brown and The Procedures in Translating Them into Indonesian by Isma B. Koesalamwardi* that was conducted by Dasril (2011) and *Analysis of The Translation into Arabic of Cultural Terms of The Da Vinci Code by Dan Brown* that was conducted by Aldweikat (2015).

The study by Dasril (2011) aimed at identifying the category of cultural words and the procedures used by the translator in translating them. The result showed that there were four categories of cultural words found in The Da Vinci Code novel, those are ecology, material, social culture, and political and social organization. The translator tended to apply pure borrowing in translating those cultural words. In addition, the translator also used naturalized borrowing, naturalized borrowing with classifier, naturalized borrowing with gloss, borrowing with classifier and gloss, and literal translation.

The difference between the writer's study and Dasril's study is that the writer's study referred to techniques of translation proposed by Molina and Albir (2002: 509) to investigate how the translator translate cultural words, while Dasril's study referred to procedures of translation proposed by Newmark (1988: 103) to investigate it. Procedure of translation is applied on language units such as

sentence, clause, phrase, and word, while technique of translation is directly related to practical steps and problem-solving in translation (Newmark, 1988: 103). Besides, the writer's study found all five categories of cultural words in The Da Vinci Code novel, those are ecology, material, social culture, political and social organization, and gesture and custom/habit, whereas Dasril's study found only four categories of cultural words in the same novel, those are ecology, material, social culture, and political and social organization.

The study by Aldweikat (2015) aimed at investigating the procedures used in translating the cultural items in the American novel The Da Vinci Code by Dan Brown. The study found 100 cultural items collected manually from The Da Vinci Code novel. The result indicated that the translator used 11 different translation procedures to translate the cultural items in the novel. Out of the 11 different translation procedures there were five main procedures, which were used more than the others. The five most dominant procedures were literal translation, recognized translation, descriptive equivalent, cultural equivalent, and couplets. These procedures were applied using different patterns when translating the religious items in the novel. The manual data analysis indicated that the translator used a combination of source-language-oriented procedures and target-language-oriented procedures. This resulted in producing a target text that was neither source-language oriented nor target-language oriented.

The difference between the writer's study and Aldweikat's study is that the writer's study found 174 cultural terms that were translated most by applying pure borrowing. Therefore, the writer concluded that the translator tended to apply

foreignization ideology. Aldweikat's study found 100 cultural terms only and the translator used a combination of source-language-oriented procedures and target-language-oriented procedures. Thus, conclusion that could be made by Aldweikat was that the translator applied foreignization as much as domestication.

2.2. Translation

Translation relates to how to understand words, phrases, clauses, and sentences, and how to interpret meaning, as Lyons (1981: 177) stated that language traditionally contains of three parts : signal, meaning, and a code which connects them. Signals can be shaped by sound, motion, letters, or symbols, depends on whether the language is spoken, hinted, or written, and they can be combined to be complex signal such as words, phrases, or sentences. When used in communication, a signal is encoded and moved by its sender to its receiver who translates or interprets it. Levinson (1983: 206) proposed that language should have signal vocabularies concerned with certain meaning. In a language, composition of any kind of signal which connected to certain meaning is called lexicon, and a signal which connected to certain meaning is called lexeme. Not every meaning in language is represented by one single word. Whereas translation is the way to say something the same in another language. This simple definition is not always easy to interpret in more operational language because the fact is, saying something that has the same effect and effectiveness is not as easy as opening the dictionary and searching for equivalents.

The author of the source text may never imagine if the text he/she wrote in first language will be read someday by the readers of another language with

different culture (Eco, 2004: 173). The process of transcode in translation is the key to open the message from the author because the most important thing in a text, as well as in communication, is its message. The next thing is its form, that is, language. Thus, words and structure of morphology and syntax are not the references and not absolute. Generally, translating activity is an interpretative activity to the discourse within a text and not an activity to analyze the text, so comparing and finding the equivalents and norms is not relevant. The relationships amongst the author, the translator, and the reader in the context of communication is having more important portion. The function of a translator plays a vital role to establish a linear communication amongst the writer, the translator and the reader of the translation work. A translator should make dialogue with the author before he/she translates the text to negotiate the author's thought and ideas which it otherwise might be biased for the target language has no equivalents to the source language.

Eco stated further that translators must negotiate with the ghost of a distant author, with the disturbing presence of foreign text; with a phantom of they are translating for. Therefore, a translation work must not prioritize its loyalty to the source language only, except there is a perfect parallel or an exact equivalent between the source language and the target language, even though it is something impossible. Professional translation requires dialogical communication even though it is ultimately linear. If words, phrases, or sentences cannot be searched for by its equivalent in the target language, then the translator should make dialogue or negotiate with the author on behalf of the reader to find its sense and

formulate it differently and not impose anything foreign and unacceptable to the reader. An author has particular knowledge that he wants to share with the readers. This knowledge then formed so that allows others to read or to understand it. With the favour of verbal, cognitive, and situational context, the author builds a text in such a way with the purpose that the message conveyed can be understood by the readers. Thus it does not mean that a translator repeating the same words as what the author said but expressing the same message as expressed by the author.

According to Bell (1991: 20), translation is a process and a result. A translation should be focused on requirements that the content and the style of source language have to be adjusted to target language and there must be equivalence elements. The process or result of converting information from one language or language variety into another is to reproduce as accurately as possible all grammatical and lexical features of the source language by finding equivalents in the target language. At the same time all factual information contained in the original text must be retained in the translation. A translator does transformation from source language to target language using several processes that occur within his/her memory. First, a translator does analysis from source-language text to a semantic representation universally. Second, a translator makes synthesis from such semantic representation to target-language text. Nababan (2003: 24) expressed that process of translation is a series of activities which are intentionally conducted. Process of translation can also be interpreted as a series of activities which are conducted by a translator when he/she diverts message from source

language to target language. These activities are certainly based on the translator's skill, insight, and knowledge. Without those requirements, the translated text or the result of translation may misleads the readers.

Catford (1965: 20) explained that translation is the replacement of textual material in one language by equivalent textual material in another language. Translation can also be defined as the replacement of source text by target text which is viewed from equivalence of meaning, so that the message within the translated text will be the same as that within the original text. One thing that should be prioritized in doing translation is not formal corespondence amongst sentences but is message equivalence between source-language text and target-language text. The message of the author therefore can be conveyed well to the readers.

Brislin (1976: 97) said that translation is common term refers to redirecting thought and idea from source language to target language, either in oral or in written. Translation is an activity that narrows unilateral distance between translator as subject and translated text as object. By translating, someone makes a dialogue reciprocally with text. A translator is not like a reader who just enjoys the author's work, but more than that. A translator makes a dialogue with text and its author. This cognitive activity certainly needs interpretative strength to get what the author means. While Kridalaksana (1985: 134) defined translation as transferring the mandate from source language to target language by, first, revealing its meaning and, then, its language style. This definition is admitted more because of some reasons. First, a concept can be revealed in two different

languages. Second, each message that redirected is certainly revealed in any language whether oral or written. Third, the language style of translated text is an important aspect that must be considered in every translating activity (Nababan, 2003: 25).

Hoed (2006: 51) stated that the assessment relativity of 'right/wrong' of a text depends on for whom (audience design) and what for the translation is made (needs analysis). The translator practically will choose what method he/she applies by regarding to audience design and needs analysis. The choice of method influences the type of translation since the method has two references, those are source-language-oriented ideology (foreignization) and target-language-oriented ideology (domestication). Nida and Taber (1974: 24) stated that translation is not only diverting the message from source text to target text but is also re-creating and revealing the identical message both its implied meaning and its language style in order to find dynamic equivalence (instead of formal equivalence) which it can be achieved when the response degree of target text reader is equal to that of source text reader with regard to the communicating situation of the text, participants of the speech event, and cultural context. Nida and Taber distinguished formal equivalence and dynamic equivalence. Formal equivalence focuses only on accuracy of lexical meaning, while the parameter of dynamic equivalence does not lie in formal equivalence of text but in the reader's viewpoint, thus the meaning produced are textual and contextual meaning.

Nida and Taber further stated that a good translated work is the translated work that looks like the original. Its authenticity is reflected in the rearrangement

of messages in accordance with the original text, the distinctive nature of the language, and the natural impression that is displayed when translated, so that it does not seem strange. Ideas in messages adapted through word selection and sentence construction must be transformed according to the target area. Translated expressions that are adapted must have the same quality as the target language. The actions that the translator must take are assimilation, conversion, writing, control over objectivity and criticism of dissemination. A good translator is the one who has the ability in arts and science of translating. The ability in science refers to a translator's knowledge of culture, language, vocabulary, and grammatical structure of source language and target language. The ability in arts refers to a translator's knowledge of the differences and the similarities of two languages. A translator needs imagination and creativity to produce a good translated work.

Munday (2001: 5) stated that the process of translation between two different written languages involves the translator changing an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL). This type corresponds to 'interlingual translation' and is one of the three categories of translation described by the Russo-American structuralist Roman Jakobson in his seminal paper On linguistic aspects of translation (Jakobson 1959/2004: 139). Jakobson's categories are as follows:

(1). Intralingual translation, or 'rewording': 'an interpretation of verbal signs by means of other signs of the same language';

(2). Interlingual translation, or 'translation proper': 'an interpretation of verbal signs by means of some other language';

(3). Intersemiotic translation, or 'transmutation': 'an interpretation of verbal signs by means of signs of non-verbal sign systems'.

Intralingual translation would occur, for example, when we rephrase an expression or when we summarize or otherwise rewrite a text in the same language. Intersemiotic translation would occur if a written text were translated, for example, into music, film or painting. It is interlingual translation, between two different verbal languages, which is the traditional, although by no means exclusive, focus of translation studies.

Furthermore, Nida and Taber proposed that translation process is translator's activity by using his/her skill and knowledge to divert the text from source language to target language. They divided the translation process into three stages : (a) Analyzing the message of source language, (b) Diverting, and (c) Reconstructing the message into target language.

a. Analyzing the message of source language : is the first stage in translation process where a translator needs to fully understand the source language and to be able to analyze the sentence structure and various meanings which should be adjusted to social convention of target-text readers. Besides, a translator needs also to understand the source-text writer's way of thinking to produce an appropriate translated text. Therefore, on this stage, the context understanding is the most important factor.

b. Diverting : is the stage where a translator needs to use his/her skill and knowledge to produce appropriate equivalence to every existing information.

c. Reconstructing the message into target lamguage : is the stage where a translator rewrites what he/she has analyzed and assembled on previous stages to produce equivalent, acceptable, and readable translated text.

Newmark (1988: 103) proposed 15 translation procedures which are divided into source-language-oriented procedures and target-language-oriented procedures. The source-language-oriented procedures are transference and borrowing, while the target-language-oriented procedures are cultural equivalence, functional equivalence, descriptive equivalence, componential analysis, synonymy, through translation, transposition, modulation, recognized translation, compensation, paraphrasing, couplet, and footnotes.

Translation cannot be separated from translation study. Translation study is a perfect interdiscipline since it relates to various other disciplines (Hatim and Munday, 2004: 8). Not only to linguistics, it relates also to philosophy, language engineering, cultural studies, and literary studies. As an interdisciplinary field, it becomes a discipline in itself. Translation study is not just a branch of comparative literary studies or linguistics, but a complex field with a wide range of branching. Several approaches in translation study have contributed significantly to the overall theory of literature (Lefevere, 2004: 239). Translation also plays an important role within evolution of literature. Translation as a practice is even able to bridge the gap between linguistic discipline and literature. Furthermore, translation studies are useful in researching the translation of

literature because the translation of literary works such as prose and poetry is different from the translation of non-literary works. Literary translation is a communicative act that touches feeling and creates effect.

Slightly different from those opinions, Peirce in Robinson (2003: 86) offered another process to translate. He said that translating is based on instinct, experience, and habit. Instinct meant here is that a translator starts translating blindly, does not know how the structure in syntax works and does not find what words or phrases mean whether in source language or in target language. Experience is the result of translating words and phrases over and over again between two languages, knowing the similarities and the differences of structure between those languages. Habit meant here is when a translator gets used to translate step by step from time to time, then a translator is able to find solutions because of certain experience.

2.3. Techniques of Translation

Molina and Albir (2002: 509-511) defined translation techniques as procedures to analyze and classify how translation equivalence works. They have five basic characteristics:

1). They affect the result of the translation

2). They are classified by comparison with the original

3). They affect micro-units of text

4). They are by nature discursive and contextual

5). They are functional

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. Molina and Albir's classification of translation techniques is based on the following criteria:

1). To isolate the concept of technique from other related notions (translation strategy, method and error).

2). To include only procedures that are characteristic of the translation of texts and not those related to the comparison of languages.

3). To maintain the notion that translation techniques are functional. Our definitions do not evaluate whether a technique is appropriate or correct, as this always depends on its situation in text and context and the translation method that has been chosen.

4). In relation to the terminology, to maintain the most commonly used terms.

5). To formulate new techniques to explain mechanisms that have not yet been described.

Molina and Albir (2002: 509-511) proposed 18 techniques of translation as follows:

1). Adaptation: to replace source-text cultural elements with ones from the target culture. For instance, to change *baseball* (American English) into *fútbol* (Spanish).

2). Amplification: to introduce details that are not formulated in the source text. For instance, translating *Muslim month of fasting* into *Ramadan*. Footnotes are type of amplification. Amplification is in opposition to reduction.

3). Borrowing: to take a word or expression straight from another language. It can be pure (without any change) or it can be naturalized (to fit the spelling rules in the target language).

4). Calque: literal translation of a foreign word or phrase; it can be lexical or structural.

5). Compensation: to introduce source text elements of information or stylistic effect in another place in the target text because it cannot be reflected in the same place as in the source text.

6). Description: to replace a term or expression with a description of its form or/and function. For instance, to translate the Italian *panettone* as traditional Italian cake eaten on New Year's Eve.

7). Discursive creation: to establish a temporary equivalence that is totally unpredictable out of context.

8). Established equivalent: to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the target language.

9). Generalization: to use a more general or neutral term. For example, to translate the French *guichet, fenêtre* or *devanture*, as *window* in English. It is in opposition to particularization.

10). Linguistic amplification: to add linguistic elements. This is often used in consecutive interpreting and dubbing. It is in opposition to linguistic compression.

11). Linguistic compression: to synthesize linguistic elements in the target text. This is often used in simultaneous interpreting and in sub-titling. It is in opposition to linguistic amplification.

12). Literal translation: to translate a word or an expression word for word.

13). Modulation: to change the point of view, focus, or cognitive category in relation to the source text; it can be lexical or structural. For example, to translate as *you are going to have a child* instead of *you are going to be a father*.

14). Particularization: to use a more precise or concrete term. It is in opposition to generalization.

15). Reduction: to suppress a source text information item in the target text. It is in opposition to amplification.

16). Substitution (linguistic, paralinguistic): to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa. For example, to translate the Arab gesture of putting your hand on your heart as Thank You. It is used above all in interpreting.

17). Transposition: to change a grammatical category.

18). Variation: to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc.

2.4. Cultural Term

Newmark (1988: 95) did not explicitly define what cultural term means. He only stated that most cultural terms are easy to detect, since they are associated

with a particular language and cannot be literally translated, but many cultural customs are described in ordinary language, where literal translation would distort the meaning and a translation may include an appropriate descriptive-functional equivalent. Cultural objects may be referred to by a relatively culture-free generic term or classifier ('tea', for instance) plus the various additions in different cultures, and one has to account for these additions ('rum', 'lemon', 'milk', 'biscuits', 'cake', other courses, various times of day) which may appear in the course of the source language text.

Newmark further stated that language contain all kinds of cultural deposits, in the grammar (genders of inanimate nouns), forms of address as well as the lexis ('the sun sets') which are not taken account of in universals either in consciousness or translation. The more specific a language becomes for natural phenomena (flora and fauna, for instance) the more it becomes embedded in cultural features, and therefore creates translation problems. Which is worrying, since it is notorious that the translation of the most general words (particularly of morals and feelings) - love, temperance, temper, right, wrong - is usually harder than that of specific words.

2.5. Translation of Cultural Terms

Translating cultural terms often raises problems when the translator cannot find the same cultural concepts in target language so that there are not any appropriate equivalents. Venuti (2008: 119) stated that the translation of cultural concepts requires additional information and list of words that refers to the text that contains of cultural words. This is because cultural differences raise

conceptual differences. In linguistic level, concept relates closely to word choice. Cultural issue makes translating a time-consuming activity. In other words, it becomes the main obstacle in translating activity since every society has its own cultural pillars. It is even still being disputed whether language is part of culture or culture is part of language, however, translation cannot be separated from both of them. According to Venuti, no language can exist unless it is steeped in the context of culture, and no culture can exist which does not have at its centre, the structure of natural language. Translating the text contains of cultural elements often creates some problems of acceptability, thus it needs strategy to make it acceptable. Therefore, translating activity is interesting because of the relationship between language and culture underlying it.

Toury (1980: 147) stated that the concept which emphasizes on the essence of cross-cultural understanding – as well as bilingual competence – in translation is based upon consideration that every translation involves two languages and two cultures at minimum. The more differences between the source language and the target language, in both aspects, the higher the level of difficulty in transferring meaning or message between those two languages. The truth of such consideration can be seen from the fact that language and culture are two inseparable entities. When communicating through language (including through writing), everyone certainly involve their culture, which includes the values, expertise, knowledge, norms, attitudes, motives, and language they have as individuals or members of society.

Wierzbicka (1994: 95) stated that the main problem of translating cultural terms is finding lexical equivalence for foreign and uncommon objects to target-language culture. This may be due to there is not any equivalent words or phrases of target language which can be used to reveal the content and the message implied in those of source language. The concept in source language may not have any lexical equivalence in target language because of the difference of viewpoint, custom, geography, faith, etc. Within distinguished community, one does not only speak in different language and dialect but also speak such language in very different way. It is the way that reflects different value of culture.

Nida (1964: 78) uttered that cultural terms reveal material culture, social culture, and religion. It can be concluded that the meaning of cultural term exists only on the context of certain culture, therefore it cannot be literally translated. Since translation involves transferring of mind and thought from one language (and culture) to another language (and culture), such activity automatically also involves the process of encoding, decoding, and recoding of cultural aspects (Karamanian, 2007: 223). When communicating through language, including through writing, everyone certainly involve their own cultures which include norms, values, skill, knowledge, attitudes, language, and even the material objects they own as individual or as member of society. Translation involves the transposition of thoughts expressed in one language by one social group into the appropriate of another group. As culture are increasingly brought into greater contact with one another, multicultural considerations are brought to bear to an ever-increasing degree. This was supported by Larson (1984: 39) by stating that

the process of translation takes place in three stages : (1) investigating aspects of linguistic (word elements, structure of grammar, and context of communication) and cultural context of source language; (2) analyzing those aspects and contexts to determine the meaning conveyed in source language; and (3) expressing the meaning through words and grammatical structures that are in accordance with the communication context and the culture of target language.

Samovar (1981: 3) said that culture and communication cannot be separated because culture does not only regulate who speaks to whom, what is spoken, and how communication is carried out, but also determines how people encode message, what meaning obtained from the message is, and what message should be conveyed or interpreted under certain conditions. Samovar further stated that the person who will have to play a major rule in regulating the pendulum between global and local communication is the translator. Translator build bridges not only between languages but also between the differences of two cultures. Each language is a way of seeing and reflecting the delicate nuances of cultural perceptions, and it is the translator who not only reconstruct the equivalencies of words across linguistic boundaries but also reflects and transplants the emotional vibration of another culture.

This was in line with Brown's (1987: 203) statement that language is part of culture and vice versa. Both are so closely intertwined that if separated, they will lose their meaning. Newmark (1988: 95-102) said that the entire cultural aspects are revealed within a text through culture-charged terminologies which called cultural words. The terminologies can be translated into various procedures based

on their role within a text. They are classified into five categories and some sub-categories. While Hamerlain (2005: 56) stated that a translation sometimes brings information and culture which are quite different from target-language culture, so that it raises new and contrast things to target-language culture. Object of any translation is not only the translators themselves but also some new, foreign, even strange values that they introduce to their own culture.

Larson (1984: 52) uttered that one of the most difficult problem in translating is found in the differences between culture. The people of a given culture look at things from their own perspective. Many words which look like they are equivalent are not. They have special connotations. Catford (1965: 264) stated that difficulties in translation are caused by linguistic untranslatability and cultural untranslatability. Linguistic untranslatability means that there is no substitution to source language's lexical or syntactic element in target language, whereas cultural untranslatability means that there are some cultural terms or some cultural concepts in source language which are not recognized in target language's culture. This statement was supported by Nababan (2003: 110) who proposed some factors which influence readability level of translation product, those are : the readers of target-language text, the use of local or foreign words, the use of ambiguous words, the use of incomplete sentences, the average length of sentence, and the use of complex sentences. Furthermore, Nida (1964: 91) gave his opinion that there are five obstacles in translation of cultural terms, those are :

1. Ecology

Two languages which are used in two far-apart countries with different natural conditions, have their own distinguished vocabularies.

2. Material culture

Each country has its own material culture. It can be food, clothes, houses, and means of transportation.

3. Religious culture

The difference of religion followed by two people from different countries who speak different languages can arise difference of vocabularies.

4. Social culture

Some terms which are associated with social culture, such as terms of relatives, marriage, job, entertainment, games, and sport are not easy to translate.

5. Linguistic culture

The special characteristic of two languages involved in translation, such as difference of system of phonology, morphology, syntax, and lexicon, can be obstacle as well.

In translation, cultural differences can lead to cultural limitation. Cultural limitation is inability to find or to get equivalent word in target language due to cultural obstacles. Cultural differences can raise limitation of lexical tools. Limitation of lexical tools is also an obstacle to get appropriate equivalents. For instance, the word *perforateur* that refers to one of office equipments has no equivalents in Indonesian because there are no lexical tools which can be used as equivalents. The limitation of lexical tools often relates to technological products which are produced by the source-language countries.

Baker (1992: 24) stated that the diversity of cultural differences itself is caused by the difference of geographic, faith, customs, insight, and advance of technology of each country. Concepts relates to culture which are difficult to translate from source language to target language are divided into two concepts, those are *known concepts* and *unknown concepts*. *Known concepts* are concepts that actually exist in target language but the target language has no specific equivalents for them. Baker further stated that the source-language word may express a concept which is known in the target culture but simply not lexicalized, that is not allocated in a target language word to express it. Baker then explained *unknown concepts* as *culture specific concept*. This concept includes concrete concept and abstract concept. Culture specific concept means that the source-language word may express concept which is totally unknown in the target language culture. The concept in question may be abstract or concrete; it may relate to religious belief, a social custom, or even a type of food.

Zorc (1983: 34) said that vocabularies that relate to the essence of certain culture cannot be literally translated. This does not mean that it is impossible to render them into another language; it means that the other language does not have an equivalent, such that an explanation (rather than a translation) is the only means of getting the meaning or concepts across. While Baker (1992: 24) proposed some strategies to translate cultural words that are difficult to translate :

1. Translating by using superordinate elements.

2. Translating by using more neutral words or less expressive words.

3. Translating by using cultural substitution. This strategy is usually applied when the translator deals with *culture-specific item*.

4. Translating by using borrowing words or borrowing words with explanation. This strategy is commonly applied when the translator deals with modern concepts.

5. Translating by using paraphrase which is the same as or similar to the word.

6. Translating by using paraphrase which is different from the word.

7. Not translated. Of course, this is applied as long as not omitting the message conveyed.

8. Translating by using illustration or representative pictures.

2.6. Domestication and Foreignization

According to Hoed (2006: 51), ideology in translation is principle of 'right or wrong' in translation. Some translators assume that the translation is considered to be correct if the translated text has conveyed the source-language message into the target-language text appropriately. Acceptability then becomes something ignored. Some others consider the right translated text is the translated text with high acceptability, namely, the translated text which meets target-language norms, both grammatical and cultural ones. The ideology used by the translator is an attraction between two opposite ones, between source-language-oriented one and target-language-oriented one. Those ideologies are known as foreignizing translation and domesticating translation.

Venuti (1995: 63) proposed that domestication is the ideology of making text closely conform to the culture of the language being translated to, which may

involve the loss of information from the source text. In a domesticating translation, one strives for a style as indistinguishable as possible from a text originally written in the target language; fluency and "naturalness" are prioritized. A central contention of Venuti's is that prioritization of "naturalness" in this context will tend to limit linguistic and cultural choices in the translation process to the dominant discourse in the target culture, while choices that would be associated with marginalized groups tend to be avoided.

According to Mazi-Leskovar (2003: 5), domestication or localization refers to all changes on every level of text to make target readers can understand the translated text well. Such changes on translated text, therefore, is an attempt to increase acceptability of text. Domestication or localization is a translation strategy that is done when uncommon foreign words in source-language text become obstacles to target-language readers in understanding them. Localization can be done to fulfill politeness principle that applies in target-language society. There are particular expressions which can raise culturally unacceptability when literally translated. The translator has to try to look for closest equivalence without breaking any norm in society. Hoed (2006: 60) said that domesticating translation is a target-language-oriented ideology. This ideology believes that good, correct, and acceptable translations are those which are in accordance with the taste and expectation of the readers who want the text to be translated in accordance with the culture of the target-language society. Basically, a translation is expected not look like a translation. A translation must be part of tradition of

transcription in target language. Therefore, a translator determines what it takes to make his/her translated work familiar to target-language readers.

Foreignization, conversely, is the ideology of retaining information from the source text, and involves deliberately breaking the conventions of the target language to preserve its meaning (Venuti, 1995: 63). In a foreignizing translation, on the other hand, the translator intentionally disrupts the linguistic and genre expectations of the target language in order to mark the otherness of the translated texts. Discontinuities at the level of syntax, diction, or discourse allow the translation to be read as a translation, showing where it departs from target-language cultural values, domesticating a foreignizing translation by showing where it depends on them (Venuti, 2010: 75). These discontinuities can be created by utilizing precisely those marginal and minority forms within the target language which are excluded by the expectation of fluency. Venuti's innovation to the field was his view that the dichotomy between domestication and foreignization was an ideological one. He views foreignization as the ethical choice for translators to make. Venuti stated that domestication and foreignization deal with the question of how much a translation assimilates a foreign text to the translating language and culture, and how much it rather signals the differences of the text.

The focus on the use of the marginal in the target language and culture to mark the otherness of the translated text, shows that foreignization in this sense is a choice that takes place within the target language framework. The foreign in foreignizing translation is not a transparent representation of an essence that

resides in the foreign text, and is valuable in itself, but a strategic construction whose value is contingent on the current situation in the receiving culture. Foreignizing translation signifies the differences of the foreign text, yet only by disrupting the codes that prevail in the translating language (Venuti, 2008: 15). When Venuti speaks of good translation as containing an element of foreignisation, it is clear that the choice between the alternative strategies is not a neutral one.

The disruption implicit in foreignization is not just a possible strategy, but also a desirable one. He described domestication and foreignisation as ethical attitudes to translation. The ethical aspect of foreignization may be seen as touching on the translation's relationship with the source culture, the target culture and the individual reader. In relation to the source culture, Venuti sees translation as an inherently violent process. The translator must always eliminate, disarrange, and replace the source-language text. He suggested that the ethical question concerns the relationship between the source and the target culture, that the translator has an ethical obligation to indicate the otherness of the source text and the source culture in the translation. This must then be understood as an obligation the translator has towards source text and source culture—to maintain, as far as possible its separate identity within the target language and culture—and would be an ethical consideration he inherits from preceding translation scholars who argue for a foreignizing approach.

According to Venuti, every translator should look at the translation process through the prism of culture which refracts the source language cultural norms

and it is the translator's task to convey them, preserving their meaning and their foreignness, to the target-language text. Every step in the translation process—from the selection of foreign texts to the implementation of translation strategies to the editing, reviewing, and reading of translations—is mediated by the diverse cultural values that circulate in the target language. He estimated that the theory and practice of English-language translation has been dominated by submission, by fluent domestication. He strictly criticized the translators who in order to minimize the foreignness of the target text reduce the foreign cultural norms to target-language cultural values. Domesticating strategy violently erases the cultural values and thus creates a text which as if had been written in the target language and which follows the cultural norms of the target reader. He strongly advocated the foreignization ideology, considering it to be "an ethnodeviant pressure on target-language cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." Thus, an adequate translation would be the one that would highlight the foreignness of the source text and instead of allowing the dominant target culture to assimilate the differences of the source culture, it should rather signal these differences.

According to Mazi-Leskovar (2003: 5), foreignization on context of translation is an attempt to preserve foreign and uncommon things to target readers but common, unique, and typical ones from source-language culture. With this paradigm, a good translation is a translation that keeps on maintaining source-language cultural atmosphere and style. The truth, based on this paradigm, is maintaining the form of source text just the way it is. A good and acceptable

translation is the one that is in accordance with the readers' taste and expectation who want the existence of source-language culture. Its existence will make the readers understand and indirectly learn source-language culture when reading translated text. While Hoed (2006: 57) proposed that foreignization is a translation ideology which is source-language oriented. This ideology uses transference method, that is, translating by presenting source-language values. It relies on macro concept, that is, preserving foreign terms. This ideology believes that good, correct, and acceptable translations are those which are in accordance with the taste and expectation of the readers and the publisher who want an existence of foreign culture in translated text for they consider it as beneficial to society. A translator who follows this ideology will be fully under the source-text author's control. The aspect of foreign culture is more highlighted.

2.7. Novel Translation

Altenbernd and Lewis (1966: 14) defined novel as an imaginative − but make sense − prose for it reveals reality of life that dramatize changes in interhuman relationship. A novel is written based on the author's experience and observation about life with certain cultural background. Those experience and observation are selected and revealed according to his/her purpose. A novel reveals emotion, ideas, customs, faith, lifestyle, and other cultural aspects possessed by certain society since it is written based on reality. Novel describes a long story. It has plot, actors, and uses straightforward and simple language. Text in novel, as well as in other literary works, cannot be considered as same as the common text. Literary text is a text that does not rely the reader on logical reality

only but also on aesthetic and poetic value. There are at least three characteristics of a literary text. First, a fact that literary text is also a linguistic object that must be bound to a particular language. Second, as an object of a discourse, literary text is tied to local culture and integrated in the communication of the speakers. Third, in any form, literary text is an aesthetic object. Literary text is a verbal art, a result of deep exploration of the human brain between ideas and thought to arouse the emotional aspect of the reader.

One of the purposes of literary translation is to encourage readers to be acquainted with other national cultures in different part of the world, then the cultural values and concepts of literary works are inevitable. It is because culture and literature basically have close and inseparable links so that transference cannot be carried out without transferring the cultural concepts. Therefore, the translator should introduce the value and concept of the source language into the target language. In literary work translation, there is often gap between the original literary work and the translated literary work caused by cultural differences. The gap relates to differences in cultural roots which include cultural concepts, cultural values, myths, history, ethics, socio-cultural, and others. In this case, the translator should be able to disguise the gap. He/she must consider presenting social, economic, political and cultural contexts and connotative aspects in translating literary texts.

According to Newmark (1988: 75), transference is an option to maintain the authenticity of the source language. Because translation and culture cannot be separated, the procedure for preserving the source-language locality must be

carried out in the translation process. However, transference cannot be applied in all cases because the target reader will not understand the part of meaning and concept of the culture intended by the author if the source language is transferred as the way it is. Another method introduced by Newmark (1988: 83) is meaning component analysis. It does not involve culture and emphasize only on the message. The consequence of its application is that the aesthetic aspect of source text will disappear. Since the application of a single procedure cannot meet all needs, the synthesis of the two methods is expected to benefit the analysis of literary work translation.

Problems encountered by a translator in translating fiction prose is the influence of source language culture and moral message the author intends to convey. In case of the influence of target language culture, the problems are source language rules, language style, theme, and background. While in case of moral message, the problems are the characteristic of the writer and the characteristic of literary convention when the literary work was written. The artefact which exists on certain language does not always exist on other language so a translator gets difficult to find the equivalence. To overcome such differences a translator usually applies particular translation techniques or strategies. For instance, applying the technique of description by adding some information to the translated text. Information which does not exist on source text can be added on target text so that the readers can understand its meaning. This addition, according to Newmark (1988: 91), is usually cultural (related to cultural difference between the culture of source language and that of target language), technical (related to

topic of the text), or linguistic (to explain the use of some words that disobey the principle). This added information can be put in brackets in the middle of sentence or outside the text, by adding footnotes or annotation. This is needed to avoid ambiguity and to clarify something implicit due to the occurrence of the shift of form and the change of word class (Nida, 1964: 78).

Iser (in McGuire, 1991: 116) stated that within a novel, a sentence is not an utterance which stands alone, but it aims at expressing something beyond what it utters, because it serves as an indication to the following ideas. Therefore, a novel is very exciting and very fascinating. When a novel translator just assumes the sentences as independent ones, only in accordance to their meaning, then his/her translation work will lose its dimension, depth, and immensity of meaning. Translating a novel or other literary works is not translating expressed statement in series of sentences but comprehending the purpose implied beyond the statement. Translating literary works is not only transferring the message or the meaning or finding the appropriate equivalents from source language to target language, but also translating multidimensional matters : outward dimension, inner dimension, cultural dimension, and moral dimension. Many translators are careless and make some mistakes in translating literary works, such as mistranslating some information, doing additional interpretation to source text, and doing superficial interpretation of several important interrelated things contained in literary works. They may only be concerned with the content and ignore the emotional aspect, so that the literary works they translate are far different from the author's intention.

According to Newmark (1988: 91), a literary work translator should have cultural and moral purpose understanding of the literary work he/she translates. He/she should understand the culture of the society that speak the source language and the target language which has a major influence on the process of translation. A translator should master the cultural schematics that often appear in source language and should have extensive insight on cultural equivalents that exist in the target language. A literary work translator should be able to involve his/her emotion and feeling as felt by the author. The characteristic of a successful literary work translator is that he/she is able to do emotional involvement. He/she should possess sentimental sensitivity since he/she must be able to respond and appreciate meaning conveyed by the author through character and characterization. Even if the translation of literary work cannot completely divert the sentimental and emotional atmosphere of the original work, the translation however must remain loyal to it (Hasan, 2001: 20).

Some common rules in translating fiction prose was proposed by Belloc (in McGuire, 1991: 116) :

a. The translator cannot set up his/her steps just to translate word by word or sentence by sentence, but he/she has to consider the entire work, either the original work or the translated work.

b. The translator is demanded to translate idiom to be idiom as well. It must be kept in mind that source language's idiom might have idiomatic equivalence in target language, eventhough the words used are not exactly the same.

c. The translator is demanded to translate "intention" to be "intention" as well. The word "intention" here means emotion content or certain expression of feeling. The emotion content in source language could be stronger than that in target language, or certain expression of feeling is appropriate in source language but is odd in target language when translated literally. Hence, the translator often adds some words which do not actually exist in original text to adjust its "intention" in target language.

d. The translator should be aware of words or structures that seem to be the same both in source language and in target language, but they actually are different.

e. The translator should have courage to change things that need to be changed firmly from source language to target language.

Belloc emphasized that a translator of fiction prose needs to consider text as one structured entity and consider the importance of things that correspond to stylistic and sentence structure. Belloc stated that a translator should have loyalty to original text. However, a translator has right to make addition or reduction to original text in order that it is consistent to idiomatic rules and stylistic of target language. Thus, it is clear that fiction prose translator is concerned more with meaning, message, and stylistic in source language.

A source text is certainly influenced by some factors, those are, cultural background of the writer and prevailing norms in source language. On the other hand, target text is influenced by prevailing norms in target language and cultural background of the translator. Text is manifestation of language. Within a text, people can talk about part or whole culture of particular society. When translation

is viewed as a process of cultural dialogue, then Venuti's (in Hoed: 2006) definition of translation can be accepted, that "translation is a process by which the chain of signifier that constitutes the source-language text is replaced by a chain of signifier in the target language which the translator provides on the strength of an interpretation". Because translator's interpretation is important, especially for text which contains of cultural terms, then what Venuti said is correct, that "both foreign text and translation are derivative".

Novel is a prose essay that contains a series of storyline or plot of someone's life by highlighting his/her character (Nurgiyantoro, 1998: 83). Novel is told narratively and contains certain conflicts in the story of its perpetrators' life. The translator of literary work, such as novel, needs to pay attention to literary element both intrinsic and extrinsic because novel is a fiction story that is built by intrinsic and extrinsic elements. A translated literary text is assumed as being separated from its original text. When an original literary work is translated into English, it is assumed as English literary work. When translated into Indonesian, it is assumed as Indonesian literary work. Thus, a right concept is required to translate it, a concept which is able to bridge the gap between the original text and an understandable translated text. A translated literary text belongs automatically to target language in order to enrich their literature world. Literary work is full of esthetic element whose language is typical and tends to raise multi interpretation, therefore a translator must comprehend theories of translation and theories of literature.

Nurgiyantoro further stated that intrinsic elements are elements that directly build the story of a novel. These elements are directly found when someone is reading a novel. Intrinsic elements are theme, plot, setting or background, character and characterization, point of view, and language style. It is the combination of various intrinsic elements that make a novel complete. Theme is basic idea that supports a literary work and contained in the text as semantic structure. Theme is viewed as a basis of story in a literary work. Plot is a series of events which is connected causally in a literary work to achieve certain effects. Thus, plot has an emphasis on the connection of cause and effect. Character refers to person or actor in a story, while characterization is the way an author displays the character of the actor. Characterization can also be defined as a clear description of someone who is displayed in a story and is interpreted by the readers as having moral quality as expressed in his/her speech and action (Abrams in Nurgiyantoro, 1998: 83). Setting or background is all information and reference relating to time, space, and situation of events in a story. It functions as a realistic impression to the readers. In addition, it is used to create a certain atmosphere that supports the storyline. Point of view means the author's position in the story of his/her novel. It is about how the author puts himself/herself in the story, whether he/she gets involved in it or just as an observer who is standing outside. Language style is the author's main tool to describe the storyline and make it alive esthetically. Language style can also be defined as how the author expresses the story through language he/she uses to bring up the esthetic value.

2.8. Theoretical Framework

Two theories used as foundation for analyzing data according to the research questions are Newmark's five types of culture and Venuti's translation ideologies. The first one is the concept of culture according to Newmark (1988: 94) who said that culture is the way of life and its manifestations that are peculiar to community that uses a particular language as its means of expressions. Newmark classified types of culture into five categories, namely : ecology, material, social culture, political and social organization, and gesture and custom. Ecology relates to some characteristics of natural habitat, such as flora, fauna, and weather. Material refers to all real and concrete creations and findings of society. Social culture refers to human interaction and communication according to certain patterns and based on customs. The social system that is formed in a country will be the basis and the concept that applies to the social order and norms of society. Political and social organization is a system of shared meanings which is realized by members that distinguishes an organization or a community from other organizations or other communities. Gesture and custom refers to patterned and repetitive actions or activities and it is classified in the form of a social system.

The second one is Venuti's (1995: 63) statement about two main ideologies of translation that opposite each other, those are foreignization and domestication. Venuti said that domestication is the ideology of making text closely conform to the culture of the language being translated to, which may involve the loss of information from the source text. In a domesticating translation, one strives for a style as indistinguishable as possible from a text originally written in the target

language; fluency and "naturalness" are prioritized. Foreignization, conversely, is the ideology of retaining information from the source text, and involves deliberately breaking the conventions of the target language to preserve its meaning. In a foreignizing translation, the translator intentionally disrupts the linguistic and genre expectations of the target language in order to mark the otherness of the translated texts.

However, Venuti criticized the translators who minimize the foreignness of the target text and reduce the foreign cultural norms to target-language cultural values. Domestication ideology violently erases the cultural values and creates a text which as if had been written in the target language and follows the cultural norms of the target reader. Venuti strongly advocated the foreignization ideology, considering it to be "an ethnodeviant pressure on target-language cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." Thus, an adequate translation would be the one that would highlight the foreignness of the source text.

CHAPTER 3
RESEARCH METHOD

3.1. Research Approach

This study used descriptive and qualitative approach. According to Dornyei (2007: 23), qualitative research is fundamentally interpretive, which means that the research outcome is ultimately the product of the researcher's subjective interpretation of the data. Descriptive translation study is divided into three orientation-based types, those are function-oriented translation study, process-oriented translation study, and product-oriented translation study (Holmes in Sorvali, 1996: 21). The product-oriented translation study focuses on the translation work. It is based upon the fact that the data are easy to find and the lingual unit is various, from word level, phrase level, sentence level to textual level (Toury, 1980: 121). The purpose of this type of study is to find out the quality of translation work (the accuracy of message transferring and the readability of translated text), to find out the types of translation, and to find out the strategy and approach that is applied by the translator to overcome equivalence problem.

This study uses translation work as the data, therefore it is included into a product-oriented translation study. The translation units investigated here are on word level and phrase level in the translated novel of Dan Brown's *The Da Vinci Code*.

3.2. Source of Data

Lofland and Lofland (1984: 47) proposed that source of data in qualitative research are words, acts, and additional data such as documents. Source of data in this research are cultural terms which taken from the original novel in English and the translated novel in Indonesian. The original novel is *The Da Vinci Code* written by Dan Brown and first published by Anchor Books in 2003, consists of 383 pages. The translated novel is written by Ingrid Dwijani Nimpoeno and published by PT. Bentang Pustaka in 2010, consists of 611 pages. Data are collected by comparing the text of the original novel and the equivalence text of the translated novel.

3.3. Method of Data Collection

The steps which taken to collect the data are :

1. Reading the original novel and the translated novel sentence by sentence and then comparing them to find out what cultural terms there are in those novels and what translation techniques the translator applied in translating those cultural terms.

2. Collecting the cultural terms based on Newmark's five types of culture in tables to make analysis easier.

3.4. Method of Data Analysis

There are three methods used to analyze the data :

1. Tabulation : the writer categorized and presented the data which have been collected in tables.

2. Interpretation : the writer explained what translation techniques the translator applied in translating the cultural terms and interpreted why the translator applied those translation techniques. Interpretation was based on the writer's own intuition and on translation techniques that the translator applied.

3. Conclusion-making : the writer made conclusion based on tabulation, analysis, and interpretation that have been made.

CHAPTER 4
RESULT AND DISCUSSION

4.1. Research Findings

In this chapter, the writer presents the research findings, that is, the application of domestication and foreignization in the translation of cultural terms in Dan Brown's *The Da Vinci Code* novel from English to Indonesian. There are 174 cultural terms that were found in the novel. The writer categorized cultural terms based on Newmark's (1988: 95) five types of culture, those are, category of ecology, category of material, category of social culture, category of political and social organization, and category of gesture and custom. Table 4.1 shows amount and percentage of the appearance of each category in the novel.

Table 4.1. Category of cultural terms in *The Da Vinci Code* novel

Category	Number	Percentage
Ecology	11	6%
Material	48	27%
Social culture	4	2,5%
Political and social organization	110	64%
Gesture and custom	1	0,5%
Total	174	100%

From Table 4.1, it can be seen that the appearance percentage of category of political and social organization is the highest compared to that of other categories because the novel's background and setting was European cultural and religious

matters. The writer further divided the cultural terms which were translated using domestication ideology from the cultural terms which were translated using foreignization ideology. Table 4.2 shows amount and percentage of category of cultural terms which were translated using domestication ideology and amount and percentage of category of cultural terms which were translated using foreignization ideology.

Table 4.2. Domestication and foreignization on category of cultural terms

Ideology	Category	Number	Percentage
Domestication	Ecology	3	1,5%
	Material	3	1,5%
	Social culture	1	0,5%
	Political and social organization	22	13,5%
	Gesture and custom		
	Number	29	17%
Foreignization	Ecology	8	5%
	Material	45	25%
	Social culture	3	1,5%
	Political and social organization	88	51%
	Gesture and custom	1	0,5%
	Number	145	83%
	Total	174	100%

From Table 4.2, it can be observed that the translator applied domestication ideology most on category of political and social organization but never applied it

on category of gesture and custom. The translator applied foreignization ideology most on category of political and social organization as well and applied it least on category of gesture and custom. By comparing them, it can be inferred that the translator tended more to apply foreignization ideology.

4.2. Data Analysis

4.2.1. Analysis on Domestication

Venuti (1995: 63) stated that domestication is the ideology of making text closely conform to the culture of the language being translated to, which may involve the loss of information from the source text. The writer interprets the statement that when a translator applies domestication ideology, he/she emphasizes more on the readability of his/her translated work by the readers eventhough some information from source text may be lost. By using domestication the translated text is target-language oriented. Naturalness is the purpose of application of this kind of translation ideology. All foreign words and those which related to foreign culture which are unfamiliar to target readers can be omitted or be adjusted to the culture of target readers so that the translated text does not appear to be a translation product. This kind of translation ideology is oriented to target reader's wishes and needs that translated text must be in accordance with the target readers' culture.

4.2.1.1. Domestication on the Category of Ecology

Table 4.2.1.1 shows application of domestication ideology on cultural terms which included in the category of ecology. It includes geographical situation,

animals, plants, nature, and landmark (Newmark, 1988: 95). On the category of

ecology, 3 data (1,5%) were translated by applying domestication ideology.

Table 4.2.1.1. Domestication on the category of ecology

No.	Page	Source Language	Page	Target Language
39	27	[....].... a postcard saying she was headed to **_the Java Sea_** to continue her research in entanglement physics ....[....]	41	[....].... selembar kartu pos mengatakan bahwa Vittoria sedang menuju ke **_Laut Jawa_**, untuk melanjutkan penelitiannya dalam fisika yang rumit ....[....]

Datum number 39, *the Java Sea,* is included in the category of ecology since

according to Oxford Advanced Learner's Dictionary, *sea* is defined as *the salt*

water that covers most of the earth's surface and surrounds its continents and

islands. The translation of *Java Sea* into *Laut Jawa* showed that the translator

applied transposition technique to adjust to the structure of target language, that is,

Indonesian, because the structure of Indonesian is different from that of English.

In Indonesian, the structure is noun + adjective, while in English, the structure is

adjective + noun. Thus, *Java Sea* which is adjective + noun was translated into

Laut Jawa which is noun + adjective.

Transposition is a technique of translation which changes grammatical

category, structure, or unit that usually applied because of the difference between

the structure of source language and that of target language (Molina and Albir,

2002: 509). Transposition is a target-language-oriented procedure of translation

(Newmark, 1988: 103). It can be inferred – in terms of linguistic element only, not

cultural element – that transposition belongs to domestication because Mazi-

Leskovar (2003: 5) stated that domestication or localization refers to all changes

on every level of text to make target readers can understand the translated text well.

In addition, the translator also adjusted the spelling of *Java* into *Jawa,* which is the natural way of saying it in Indonesian. Javanese people get used to say *Jawa* instead of *Java* because of their accent, and most of them know that *Java Sea,* which they call *Laut Jawa,* is the sea located in the northern side of Java island. The adjustment of the spelling of *Java* into *Jawa* is in line with Venuti's (1995: 63) statement that domestication is the ideology of making text closely conform to the culture of the language being translated to, and one strives for a style as indistinguishable as possible from a text originally written in the target language.

The application of transposition technique and the adjustment of the spelling of *Java* into *Jawa*, referring to Molina and Albir's and Venuti's statement, shows an application of domestication ideology. The same process of translating was also applied by the translator on data number 76 and 102, *the Rose Line* and *the Holy Land*, which were translated into *Garis Mawar* and *Tanah Suci Palestina*. The concept of *the Rose Line* or *Garis Mawar* is certainly uncommon and unfamiliar to Indonesian people because it is not part of Indonesian culture. However, again, the application of domestication discussed here refers to linguistic element only, not cultural element.

4.2.1.2. Domestication on the Category of Material

Table 4.2.1.2 shows the application of domestication ideology on cultural terms which included in the category of material that covers food and drink,

clothes, houses or buildings, and means of transportation (Newmark, 1988: 95).

On the category of material, 3 data (1,5%) were translated by applying

domestication ideology.

Table 4.2.1.2. Domestication on the category of material

No.	Page	Source Language	Page	Target Language
7	87	Slowly, Silas let his eyes.....it arrived at the base of a most unexpected structure. A colossal Egyptian _**obelisk**_.	136	Perlahan, Silas membiarkan matanya.....garis itu menyentuh struktur yang paling tak terduga. Sebuah _**obelisk**_ Mesir yang besar sekali.
97	128	They hurried through a side lobby, past an _**all-night cafe**_, and finally out a side door onto a quiet street on the west side of the station.	199	Mereka berjalan cepat melintasi sisi lobi, melewati _**kafe 24 jam**_, dan akhirnya keluar dari pintu samping ke jalan kecil yang sunyi di sebelah barat stasiun itu.
156	290	London's ancient _**Temple Church**_ was constructed entirely of Caen stone.	461	_**Gereja Kuil**_ tua di London itu keseluruhannya dibangun dengan menggunakan batu dari Caen.

Datum number 77, _obelisk,_ belongs to the category of material since

according to Oxford Advanced Learner's Dictionary _obelisk_ means _a tall pointed_

stone column with four sides, put up in memory of a person or an event.

Richardson (2015: 56) stated that _obelisk_ means _a tall, four-sided, narrow_

tapering monument which ends in a pyramid-like shape at the top. Thus, an

obelisk is basically a tall and narrow tapering stone column with a pyramid-like

shape at the top. Those definitions show that _obelisk_ is a kind of building.

Building belongs to the category of material (Newmark, 1988: 95).

The translator retained the word *obelisk* in her translated text because it has already existed in KBBI (Kamus Besar Bahasa Indonesia) which means that it has been admitted as Indonesian vocabulary. Thus it can be inferred − in terms of linguistic element only − that the translator applied domestication, though *obelisk* is unfamiliar to Indonesian people, because of the target-language-oriented way of translating which has been done by the translator. The writer intentionally analyzes this from linguistic point of view only. Domestication, as stated by Kardimin (2013: 12), is an ideology of translation which is oriented to target language.

Datum number 97, *all-night cafe,* according to Oxford Advanced Learner's Dictionary that *cafe* or *cafeteria* means *a restaurant where you choose and pay for your meal at a counter and carry it to a table*, belongs to the category of material since it is a kind of building. The translator translated the word *cafe* into *kafe* because the word *kafe* has already existed in KBBI (Kamus Besar Bahasa Indonesia). The translator did this to make her translated word more familiar to target readers. Even though *kafe* is not part of Indonesian culture and the translator did not translate it into any word which more reflecting Indonesian culture, but domestication was expressed here since the word *kafe* has been admitted in KBBI (Kamus Besar Bahasa Indonesia).

On translation of the phrase *all-night* into *24 jam*, it can be seen that the translator applied established equivalence even though it is not accurate for they are not equivalent. According to Oxford Advanced Learner's Dictionary, *all-night* is defined as *continuing through the night*, thus it covers one night only, whereas

24 jam covers all day, that is, night and day. Established equivalence is a technique of translation that tends to use well-known words or expressions that are commonly used in target language either in dictionaries or in daily conversation (Molina and Albir, 2002: 509). Established equivalence, or recognized translation in Newmark's (1988: 103) 15 translation procedures, is a target-language-oriented technique. Therefore, it can be inferred that the translator applied domestication ideology.

Datum number 156, *Temple Church,* is included in the category of material based on Oxford Advanced Learner's Dictionary that *church* is *a building where Christians go to worship* and based on the context in the original novel *London's ancient Temple Church was constructed entirely of Caen stone. A dramatic, circular edifice with a daunting facade, a central turret, and a protruding nave off one side, the church looked more like a military stronghold than a place of worship.* It is clear that Temple Church is an old worship building which has circular shape, a scary front side like a military camp, and a tower located in the middle. Building is included in material category (Newmark, 1988: 95).

The translator applied transposition technique in translating *Temple Church* to be *Gereja Kuil* to adjust to the structure of target language, on which the structure of adjective + noun was changed to the structure of noun + adjective. Transposition is a target-language-oriented procedure of translation (Newmark, 1988: 103). Even though *Temple Church* is unfamiliar to Indonesian people since it is not part of Indonesian culture, when we see Newmark's statement from linguistic element viewpoint, it can be inferred that the translator applied

domestication. It is in line with Venuti's (1995: 63) statement that domestication is the ideology of making text closely conform to the culture of the language being translated to.

4.2.1.3. Domestication on the Category of Social Culture

Table 4.2.1.3 shows the application of domestication ideology on cultural terms which included in the category of social culture. It relates to particular events or rituals. On category of social culture, one datum (0,5%) was translated by applying domestication ideology.

Table 4.2.1.3. Domestication on the category of social culture

No.	Page	Source Language	Page	Target Language
103	133	Langdon quickly gave Sophie the standard academic sketch of the accepted Knights Templar history, explaining how the Knights were in the Holy Land during ***the Second Crusade*** and told King Baldwin II on the roadways.	208	Langdon segera menceritakan sejarah standar Templar yang diterima oleh para ilmuwan. Dia kemudian menjelaskan bagaimana para kesatria itu ada di Tanah Suci selama ***Perang Salib Kedua*** dan mengatakan kepada Raja Baldwin II di jalan.

Datum number 103, *The Second Crusade*, is included in the category of particular event since it happened in the Middle Ages. Based on Oxford Advanced Learner's Dictionary *the Crusade* means *any of the wars fought in Palestine by European Christian countries against the Muslims in the Middle Ages*. Phillips (2007: 39) said that *The Crusades* were *a series of religious wars sanctioned by the Latin Church in the medieval period*. These were fought for a variety of reasons including the suppression of paganism and heresy, the resolution of conflict among rival Roman Catholic groups, or for political and territorial

advantage. There were nine crusades. The Second Crusade, Phillips further stated, was the second major crusade launched from Europe. It was started in response to the fall of the County of Edessa in 1144 to the forces of Zengi. Those definitions show that *The Second Crusade* is a particular event that happened in the Middle Ages. According to Newmark (1988: 95), event is included in the category of social culture.

It can be seen on the translation of *the Second Crusade* into *Perang Salib Kedua* is that established equivalence was applied by the translator based on its definitions. Established equivalence is a technique of translation that tends to use well-known words or expressions that are commonly used in target language either in dictionaries or in daily conversation (Molina and Albir, 2002: 509).

4.2.1.4. Domestication on the Category of Political and social organization

Table 4.2.1.4 shows the application of domestication ideology on cultural terms which included in the category of political and social organization. It includes names of position in governance, organizations, traditions, religious terms and activities, concepts, art, occupation, and procedures in organization (Newmark, 1988: 95). On category of political and social organization, 22 data (13,5%) were translated by applying domestication ideology. Based on the writer's observation, the translator applied domestication ideology most on this category.

Table 4.2.1.4. Domestication on category of political and social organization

No.	Page	Source Language	Page	Target Language
33	20	Then again, this was France; ***Christianity*** was not a religion here so much as a birthright.	28	Lagi pula, ini Prancis; ***Kristen*** bukanlah sebuah agama disini, tidak seperti hak lahir.
84	104	The days of the goddess were over. The pendulum had swung. ***Mother Earth*** had become a man's world, and the gods of destruction and war were taking their toll.	163	Zaman dewi telah berlalu. Bandul pendulum telah berayun. ***Ibu Bumi*** telah menjadi dunia lelaki, dan dewa perusak dan dewa perang sekarang berperan.
86	107	His long white fingers were sweating now as he turned the pages, flipping ***the Old Testament.***	167	Jemari putih panjangnya berkeringat ketika dia membalik lembar-lembar halaman ***Perjanjian Lama*** itu.
140	220	No one need a background in symbolism to understand that ***Snow White***—a princess who fell from grace after partaking of a poisoned apple—was a clear allusion to the downfall of Eve in the Garden of Eden.	348	Orang tidak memerlukan sebuah latar belakang dalam simbolisme untuk mengerti bahwa ***Putri Salju***—seorang putri yang jatuh dari tempat terhormat setelah memakan buah apel terlarang— merupakan sindiran jelas bagi jatuhnya Hawa dari Taman Surga.

Datum number 33, *Christianity,* based on Oxford Advanced Learner's Dictionary, is defined as *the religion that is based on the teachings of Jesus Christ and the belief that he was the son of God*. While Zoll (2011: 91) stated that Christianity means *a monotheistic Abrahamic religion based on the life and teachings of Jesus of Nazareth. Its adherents, known as Christians, believe Jesus is the Son of God and savior of humanity, whose coming as the Messiah (Christ)*

was prophesied in the Old Testament of the Bible, and chronicled in the New Testament. Hence, it belongs to religious term. Religious term is cultural term which is included in the category of political and social organization (Newmark, 1988: 95).

The translator translated *Christianity* into *Kristen* in Indonesian. Since the word *Kristen* has already existed in KBBI (Kamus Besar Bahasa Indonesia), this was not an application of borrowing technique, that is, a technique which adopts words or terms directly from source language without any change or a change on phonetics only (Shirinzadeh and Mahadi, 2014: 108). It can be seen that what the translator applied was calque technique. Calque is a technique that refers to literal translation, either words or phrases from source language to target language. It is usually applied when a foreign word or a foreign phrase has been adopted to target language and has been standard in official dictionaries (Molina and Albir, 2002: 509). The definition of calque shows that the technique is target-language oriented, therefore it supports domestication ideology. The same process of translating was also applied by the translator on data number 51, *sainthood,* number 52, *Sister,* number 56, *Eve,* number 64, *missionary*, number 73, *Cubist*, number 107, *Cardinals*, and number 135, *the gospels*.

According to Leeming (2010: 118), *Mother Earth* (sometimes known as *Mother Nature* or *Earth-Mother)* is defined as *a Greco-Roman personification of nature that focuses on the life-giving and nurturing aspects of nature by embodying it, in the form of the mother. The concept is far from universal, and there are no equivalent term or concept in many languages and/or cultures.* It can

be seen that datum number 84 is a concept of a personification of nature. Concept belongs to the category of political and social organization (Newmark, 1988: 95).

The translator applied calque technique in translating the phrase *Mother Earth* to be *Ibu Bumi*. According to Molina and Albir (2002: 509), calque is a technique that refers to literal translation, either words or phrases from source language to target language. It is usually applied when a foreign word or a foreign phrase has been adopted to target language. It can be concluded from such definition that calque technique is target-language oriented, as stated by Shirinzadeh and Mahadi (2014: 120) that transposition, calque, and established equivalence are target-language oriented technique of translation. Besides, in terms of linguistic – not cultural – aspect, the use of target language in translating cultural terms shows an application of domestication. It is in accordance with what Kardimin (2013: 12) stated that domestication ideology is an ideology of translation which is oriented to target language and with Venuti's (1995: 63) statement that domestication is the ideology of making text closely conform to the culture of the language being translated to. The translator did the same technique of translation on data number 66, *Verse 26* which was translated into *Ayat 26*, and number 126, *Jesus Christ* which was translated into *Yesus Kristus*.

Datum number 86, *the Old Testament,* based on Oxford Advanced Learner's Dictionary means *the first part of the Bible, that tells the history of the Jews, their beliefs and their relationship with God before the birth of Christ*. So, it is a religious term. According to Newmark (1988: 95), religious term is cultural term which is included in the category of political and social organization. The

application of transposition technique in translating *the Old Testament* into *Perjanjian Lama* was in accordance with Molina and Albir's (2002: 509) theory that transposition is a technique which changes grammatical category, structure, or unit, because of the difference between the structure of source language and that of target language. It can be inferred that transposition is target-language oriented and therefore domestication ideology was applied. The same technique of translation was also applied on datum number 127, *the New Testament* which was translated into *Perjanjian Baru*.

Datum number 140, *Snow White,* is *a nineteenth-century German fairy tale which is today known widely across the Western world* (Anderson, 2000: 47). The Brothers Grimm published it in 1812 in the first edition of their collection Grimms' Fairy Tales. It was titled Sneewittchen (in modern orthography Schneewittchen) and numbered as Tale 53. The name Sneewittchen was Low German and in the first version it was translated with Schneeweißchen. The Grimms completed their final revision of the story in 1854. Anderson further stated that the fairy tale has some symbols that can be associated with religious matters. The poison apple that the evil Queen offers Snow White is inarguably the most prominent religious symbol in the Disney film. It is a very close parallel to the story of Adam and Eve, where Eve is tempted by the forbidden fruit and is corrupted by her acceptance of this fruit. Just as in the Bible, Snow White is tempted by the poison apple and ultimately suffers for it. Though in the Bible it is not clear what type of fruit it actually is, it is generally portrayed as an apple. Just as Eve was warned against accepting the fruit, Snow White knows she should not

be talking to much less accepting gifts from strangers. Her weakness for the apple results in a sleeping death, where as for Eve, her acceptance of the fruit results in a spiritual death.

Thus, from Anderson's statement and its appearance context on the sentence in the original novel *No one need a background in symbolism to understand that Snow White—a princess who fell from grace after partaking of a poisoned apple—was a clear allusion to the downfall of Eve in the Garden of Eden* (2003: 220), it is clear that *Snow White* is a concept to quip the downfall of Eve in the Garden of Eden. The author of the original novel did not define the concept of *Snow White* as described in nineteenth-century German fairy tale or in the Walt Disney film only, but he also defined it as a description to quip the downfall of Eve in the Garden of Eden. Concept is included in the category of political and social organization (Newmark, 1988: 95).

The translator applied discursive creation technique in translating *Snow White* into *Putri Salju.* Discursive creation is a technique that finds and uses equivalence that is beyond the context. It usually is used on the translation of book title or movie title (Molina and Albir, 2002: 509). Even though *White* was translated into *Putri,* instead of *Putih,* but it is the common translation applied on Indonesian movie or storybook. Thus, it can be inferred that discursive creation is a target-language-oriented technique and domestication was applied here. This is in accordance with Venuti's (1995: 63) statement that domestication is the ideology of making text closely conform to the culture of the language being translated to. The translator did the same process of translation on data number

50, *the Pope*, number 65, *Acts 16,* number 67, *Bishop*, number 108, *His Holiness*, number 125, *the Bible*, number 132, *Genesis*, number 133, *the goddess*, and number 136, *the Book of Matthew*. Those data were translated in accordance with what words that have been recognized by Indonesian people and have been admitted in KBBI (Kamus Besar Bahasa Indonesia).

From the analysis on domestication, it can be inferred that the appearance percentage of domestication on category of political and social organization is the highest compared to other categories because the cultural terms on this category appeared most in the original novel. It indicated that the novel is dominated by many things related to the traditions of European religion and culture. Many cultural terms in the original novel did not exist in Indonesian culture. To overcome this, the translator applied transposition, calque, and established equivalence techniques of translation. Those techniques of translation are target-language oriented (Shirinzadeh and Mahadi, 2014: 120).

4.2.2. Analysis on Foreignization

Venuti (1995: 63) stated that foreignization is the ideology of retaining information from the source text, and involves deliberately breaking the conventions of the target language to preserve its meaning. The writer interprets the statement that when a translator applies foreignization ideology, he/she tries to inntroduce foreign cultures to target readers so that there are many untranslated foreign terms which related to source-language culture. The translated text is source-language oriented. Foreignness and otherness are the purpose of application of this kind of translation ideology. The translator wants to preserve

the source text's meaning eventhough its message sometimes is not well-read by target readers. The purpose of this translation ideology is to provide additional knowledge about foreign culture to the readers. Thus, the intercultural learning can take place.

4.2.2.1. Foreignization on the Category of Ecology

Table 4.2.2.1 shows the application of foreignization ideology on cultural terms which included in the category of ecology. On the category of ecology, 8 data (5%) were translated by applying foreignization ideology.

Table 4.2.2.1. Foreignization on the category of ecology

No.	Page	Source Language	Page	Target Language
68	64	And to the right, high atop the sloping rise of *Montmartre*,.....[....]	100	Dan ke sebelah kanan, tinggi di atas ***Gunung Montmartre*** yang curam,....[....]
78	93	"Yes, that's my favorite flower. It's called a ***fleur-de-lis***. We have them in the garden. The white ones. In English we call that kind of flower a lily."	144	"Ya, itu bunga kesukaanku. Namanya ***fluer-de-lis***. Kita punya di taman. Yang putih itu. Di Inggris kita menyebutnya bunga lili."

Cate and Shaw (1996: 10) stated that *Montmartre* is *a large hill in Paris's 18th arrondissement*. It is 130 m (430 ft) high and gives its name to the surrounding district, part of the Right Bank in the northern section of the city. So, datum number 68, *Montmartre,* is included in the category of nature. Nature is included in the category of ecology (Newmark, 1988: 95). The use of source language in the translation of *Montmartre* into *Gunung Montmartre* – not by translating it into a name of any mount or mountain which is more familiar to target readers – is foreignization ideology, in accordance with Mazi-Leskovar's

(2003: 5) statement that foreignization on context of translation is an attempt to preserve foreign and uncommon things to target readers but common, unique, and typical ones from source-language culture. The similar way of translating was done by the translator on data number 159, *willows,* that was translated to be *pepohonan willow,* and number 164, *redwoods,* that was translated to be *pohon-pohon redwood.* Even though the readers finally know from the translated text that *Montmartre* is the name of mount and *willow*, as well as *redwood*, is the name of tree, but they do not know – before reading the translated text – where *Montmartre* is and what *willow* or *redwood* is like. The translator wanted intentionally – by retaining foreign words – to introduce foreign culture to target readers.

Source language was also used on the translation of datum number 78, *fleur-de-lis.* According to Pastoureau (1997: 98), *fleur-de-lis is a stylized lily (in French, fleur means "flower", and lis means "lily") that is used as a decorative design or motif, and many of the Catholic saints of France, particularly St. Joseph, are depicted with a lily*. Thus, it is a kind of plant. The sentence in the original novel *"Yes, that's my favorite flower. It's called a fleur-de-lis. We have them in the garden. The white ones. In English we call that kind of flower a lily*." (2003: 93) reveals this as well. According to Newmark (1988: 95), plant is included in the category of ecology.

Instead of translating into lily flower, the translator preferred retaining the phrase *fleur-de-lis*. It seems that the translator wanted to tell the readers that a kind of flower that called lily in English is called *fleur-de-lis* in French. This

technique of translation is called pure borrowing. Pure borrowing is a technique which takes over a source-language word or a source-language phrase purely into target language without any lexical or grammatical change (Molina and Albir, 2002: 509). As Newmark's (1988: 103) statement of 15 translation procedures, borrowing is source-language oriented. This source-language orientation indicates an application of foreignization ideology. It is in line with Mazi-Leskovar's (2003: 5) statement that a good translation is a translation that keeps on maintaining source-language cultural atmosphere and style. A good and acceptable translation is the one that is in accordance with the readers' taste and expectation who want the existence of source-language culture. As Hamerlain (2005: 56) stated that a translation sometimes brings information and culture which are quite different from target-language culture, so that it raises new and contrast things to target-language culture. This was applied also in translating data number 115, *cinquefoils*, number 122, *sherry*, number 150, *Sheshach*, and number 151, *Babel*.

4.2.2.2. Foreignization on the Category of Material

Table 4.2.2.2 shows the application of foreignization ideology on cultural terms which included in the category of material. On category of material, 45 data (25%) were translated by applying foreignization ideology.

Table 4.2.2.2. Foreignization on the category of material

No.	Page	Source Language	Page	Target Language
21	12	When they reached the intersection at Rue de Rivoli, the traffic light was red, but ***the Citroën*** didn't slow. The agent gunned the sedan across the junction....[....]	18	Saat mereka tiba di persimpangan di Rue de Rivoli, lampu lalu lintas menyala merah, namun ***Citroën*** itu tak memperlambat lajunya. Agen itu mengarahkan sedannya menyeberangi persimpangan itu....[....]
22	12	As the Citroën accelerated southward across the city, the illuminated profile of ***the Eiffel Tower*** appeared, shooting skyward in the distance to the right.	18	Begitu Citroën itu mempercepat lajunya ke arah selatan membelah kota, ***Menara Eiffel*** yang anggun mulai tampak, menjulang ke angkasa, di arah kanan.
92	124	Vendors manned carts of ***sandwiches*** and mineral water while grungy kids in backpacks emerged from the station rubbing their eyes.....they were in now.	191	Pedagang bergerobak menjual ***sandwich*** dan air mineral, sementara anak-anak lusuh beransel keluar dari stasiun sambil menggosok-gosok mata......mereka sekarang.
....94	126	Nonetheless, there it is, he thought as ***Castle Gandolfo*** came into view, rising against a star-filled November sky.	194	Akhirnya, itu dia, pikir Aringarosa ketika ***Puri Gandolfo*** tampak, muncul di depan langit November yang penuh gemintang.
12	6	—and because this evening he had figured it was finally safe again to wear his Harris tweed and Burberry ***turtleneck***, he	9	—dan karena malam ini dia sudah kadung mengenakan jas Harris dan ***t-shirt berleher tinggi*** keluaran Burberry, dia memutuskan untuk

		decided to take action.		segera bertindak.

Datum number 21, *the Citroen,* based on its appearance context in the original novel *When they reached the intersection at Rue de Rivoli, the traffic light was red, but the Citroën didn't slow. The agent gunned the sedan across the junction....[....]* (2003: 12) is a means of transportation. It is implied by the phrase *the traffic light* and by the word *the sedan.* Means of transportation is included in the category of material (Newmark, 1988: 95). The use of source language in translation of *the Citroen* into *Mobil Citroen* is an application of foreignization ideology, suitable with what Venuti (1995: 63) stated that foreignization is the ideology of retaining information from the source text. The translator intentionally disrupts the linguistic and genre expectations of the target language in order to mark the otherness of the translated texts. The translator did the same process of translation on data number 63, *the black Audi,* translated into *mobil Audi hitam*, number 121, *tuxedo,* translated into *jas tuxedo,* and number 124, *scone,* translated into *kue scone.*

Datum number 22, *the Eiffel Tower,* based on Oxford Advanced Learner's Dictionary that definition of *tower* is *a tall narrow building or part of a building, especially of a church or castle* is a kind of building. It is clearly described by the phrase *a tall narrow building or part of a building*. In translating *the Eiffel Tower* into *Menara Eiffel* the translator kept on using foreign term *Eiffel,* showing that foreignization was applied here. It is in line with Hoed's (2006: 57) statement that

foreignization is a translation ideology which is source-language oriented. This ideology uses transference method, that is, translating by presenting source-language values. It relies on macro concept, that is, preserving foreign terms. The same process was also applied by the translator on data number 11, *Chartres cathedral*, number 35, *Harris tweed*, number 38, *Washington Monuments*, number 60, *Irish sweater,* number 99, *Herod's temple,* number 100, *Solomon's temple,* number 152, *Gothic cathedral,* number 158, *Smirnoff vodka,* number 163, *Westminster Abbey,* number 165, *College Garden,* number 168, *Rosslyn Chapel,* number 169, *Mithraic temple,* and number 173, *Brazilian coffee.*

Based on Oxford Advanced Learner's Dictionary, datum number 92, *sandwich,* is defined as *two slices of bread, often spread with butter, with a layer of meat, cheese, etc. between them.* Knight (2017: 61) uttered that *sandwich* is *a food typically consisting of vegetables, sliced cheese or meat, placed on or between slices of bread, or more generally any dish wherein two or more pieces of bread serve as a container or wrapper for another food type*. So, it is clear that *sandwich* is a sort of food. Food is included in the material category (Newmark, 1988: 95).

On translation of *sandwiches,* the translator applied borrowing technique, that is, pure borrowing, because *sandwich* has not existed yet in KBBI (Kamus Besar Bahasa Indonesia). The translator chose to retain the word *sandwich* instead of translating it into any term which is more common to Indonesian people, for instance, *roti isi*. This showed an application of foreignization, in accordance with the statement of Molina and Albir (2002: 509) that borrowing technique is

technique of translation that reveals back the source language on target language. In additional, Venuti (1995: 63) stated that foreignization is the ideology of retaining information from the source text. The same way of translating was done by the translator on data number 6, *suite*, number 14, *cilice*, number 20, *amandes*, number 23, *Jardins des Tuileries,* number 24, *Arc du Carrousel,* number 25, *Musee d'Orsay,* number 26, *obelisk of Ramses,* number 27, *double-breast,* number 36, *penthouse,* number 37, *mitre-crozier applique,* number 69, *Arc de Triomphe,* number 88, *the SmartCar,* number 89, *La Pyramide Inversee,* number 96, *Fiat,* number 98, *the Bois de Boulogne,* number 111, *Rolex,* number 138, *steak au poivre,* number 153, *Big Ben,* number 154, *Tower Bridge*, number 155, *Millennium Eye,* number 160, *cognac,* and number 166, *Chapter House.*

Datum number 94, *Castle Gandolfo,* is a kind of building, based on Oxford Advanced Learner's Dictionary that *castle* is defined as *a large strong building with thick high walls and towers, built in the past by kings or queens, or other important people, to defend themselves against attack.* Newmark (1988: 95) stated that building is included in the category of material. An application of foreignization ideology appeared on translation of *Castle Gandolfo* into *Puri Gandolfo* where the translator retained the foreign word *Gandolfo.* According to Mazi-Leskovar (2003: 5), foreignization on context of translation is an attempt to preserve foreign and uncommon things to target readers but common, unique, and typical ones from source-language culture. A good translation is a translation that keeps on maintaining source-language cultural atmosphere and style. The

translator did the same way of translating on datum number 17, *the Eglise de Saint-Sulpice*, that was translated into *Gereja Saint-Sulpice.*

Datum number 12, *turtleneck,* is included in the category of material. Based on Oxford Advanced Learner's Dictionary, *turtleneck* means *a sweater with a high part fitting closely around the neck.* Chilvers (2011: 72) expressed that *turtleneck* (in United Kingdom), or Polo Neck (in USA and Canada), is *a garment—usually a sweater—with a close-fitting, round, and high part similar to a collar that folds over and covers the neck*. Those definitions, especially the words *a sweater* and *a garment*, show that *turtleneck* is a kind of clothes. It belongs to the category of material (Newmark, 1988: 95).

It can be seen on the translated text that the translator translated the cultural term *turtleneck* into *t-shirt berleher tinggi* instead of *sweter berleher tinggi,* eventhough the word *sweter* has already existed in KBBI (Kamus Besar Bahasa Indonesia). Hence, foreignization ideology was applied here because the word *t-shirt* has not existed yet in KBBI (Kamus Besar Bahasa Indonesia). It is in accordance with Hoed's (2006: 57) statement that foreignization is a translation ideology which is source-language oriented. This ideology uses transference method, that is, translating by presenting source-language values. It relies on macro concept, that is, preserving foreign terms. The same process of translating was done by the translator on datum number 62, *the cell phone*.

4.2.2.3. Foreignization on the Category of Social Culture

Table 4.2.2.3 shows the application of foreignization ideology on cultural terms which included in the category of social culture. On this category, 3 data (1,5%) were translated by applying foreignization ideology.

Table 4.2.2.3. Foreignization on the category of social culture

No.	Page	Source Language	Page	Target Language
19	11	He said a quick prayer. Then, gripping one end of the rope, he closed his eyes and swung it hard over his shoulder, feeling the knots slap against his back. He whipped it over his shoulder again, slashing at his flesh. Again and again, he lashed. ***Castigo corpus meum***.	16	Dia mengucap doa dengan cepat. Kemudian, dengan menggenggam ujung tali itu, dia menutup matanya dan mengayunkan tali itu dengan keras melalui bahunya, sehingga dia merasakan pukulan simpul itu pada punggungnya. Dia melecutkannya lagi ke bahunya, mengiris dagingnya. Lagi dan lagi, dia mencambuki dirinya. ***Castigo corpus meum***.

Datum number 19, *Castigo corpus meum,* is a kind of ritual. According to Oxford Advanced Learner's Dictionary, ritual means *a series of actions that are always performed in the same way, especially as part of a religious ceremony*. The sentences *Then, gripping one end of the rope, he closed his eyes and swung it hard over his shoulder, feeling the knots slap against his back. He whipped it over his shoulder again, slashing at his flesh. Again and again, he lashed* show that it is a kind of ritual. The sentence *He said a quick prayer* shows that *Castigo corpus meum* relates to something religious or relates to certain faith. It is in line with the definition of ritual that ritual is especially as part of a religious ceremony. *Castigo*

corpus meum is Latin language. It means a self-flagellation practice to keep one's own body and soul from sin (Richardson, 2015: 91). According to Newmark (1988: 95), ritual belongs to the category of social culture.

Although there was a description that explained what it was and how it was done, the translator thought that she still needed to convey to the readers that the ritual is called *Castigo corpus meum*. The use of source language in translation of the phrase *Castigo corpus meum* is foreignization ideology, according to Venuti's (1995: 63) theory that foreignization is the ideology of retaining information from the source text and Mazi-Leskovar's (2003: 5) statement that foreignization on context of translation is an attempt to preserve foreign and uncommon things to target readers but common, unique, and typical ones from source-language culture. The same process of translating was applied by the translator in translating data number 4, *corporal mortification*, and number 83, *Hieros Gamos.*

4.2.2.4. Foreignization on the Category of Political and social organization

Table 4.2.2.4 shows the application of foreignization ideology on cultural terms which included in the category of political and social organization. On the category of political and social organization, 88 data (51%) were translated by applying foreignization ideology. Based on the writer's observation, the translator applied foreignization ideology most on this category.

Table 4.2.2.4. Foreignization on the category of political and social organization

No.	Page	Source Language	Page	Target Language
5	1	He lunged for the nearest painting he could see, __*a Caravaggio*__.	2	Ia menerjang lukisan terdekat yang dapat ia lihat, __*lukisan Caravaggio*__.

31	19	[...]...being nursed by ***the goddess Isis***.	27	[....]...sedang disusui oleh ***Dewi Isis***.
40	29	"Symbols carry different meanings in different settings," Langdon said. "Primarily, ***the pentacle*** is a pagan religious symbol."	44	"Simbol mengandung arti yang berbeda pada tempat yang berbeda," kata Langdon. "Pada awalnya ***pentakel*** adalah simbol religius untuk kaum pagan."
57	37	Considered the most anatomically correct drawing of its day, Da Vinci's ***The Vitruvian Man*** had become a modern-day icon of culture.	56	Dianggap sebagai gambar yang paling tepat secara anatomi pada zamannya, gambar Da Vinci ***The Vitruvian Man*** telah menjadi ikon kultur zaman modern.
105	134	Clement's ***Machiavellian operation*** came off with clockwork precision. On that day, countless Knights were captured, tortured mercilessly, and finally burned at the stake as heretics.	210	***Operasi gaya Machiavelli*** dari Clement berjalan rapi. Pada hari itu, kesatria-kesatria yang tak terhitung ditangkap, disiksa secara kejam, dan akhirnya dibakar di pembakaran sebagai pelaku bidah.

The sentence *He lunged for the nearest painting he could see, a Caravaggio* (2003: 1), on which datum number 5 *a Caravaggio* appeared, shows that *Caravaggio* is the name of painting. It refers to the sentence *the nearest painting*. So, it belongs to art. Art is included in the category of political and social organization (Newmark, 1988: 95). The translator kept on using source language in translating *a Caravaggio* into *lukisan Caravaggio* showed an application of foreignization ideology. According to Mazi-Leskovar's (2003: 5) foreignization on context of translation is an attempt to preserve foreign and uncommon things to target readers. Caravaggio is uncommon and unfamiliar thing to Indonesian people because it is not part of Indonesian culture. It is not something that

Indonesian people see and talk about in their daily life. Data number 10, *Louis XVI*, number 41, *Pagans*, number 116, *the Masons*, number 130, *heretics*, and number 137, *House of David* were translated by the translator using the same process of translating.

Datum number 31, *the goddess Isis,* is a religious term based on Oxford Advanced Learner's Dictionary that the definition of *goddess* is *a female god*. Newmark (1988: 95) said that religious term belongs to the category of political and social organization. In translating *goddess Isis* into *Dewi Isis* the translator applied calque technique. Calque is a technique of translation that refers to literal translation, either words or phrases from source language to target language. This technique is usually applied when a foreign word or a foreign phrase has been adopted to target language and has been standard in official dictionaries (Molina and Albir, 2002: 509). It can be seen on the translated text that source language, that is the word *Isis,* was retained by the translator. The use of source language in the translated text is called foreignization ideology, according to Venuti's statement that foreignization is the ideology of retaining information from the source text. The translator has an ethical obligation to indicate the otherness of the source text and the source culture in the translation. This must then be understood as an obligation the translator has towards source text and source culture—to maintain, as far as possible its separate identity within the target language and culture. The translator did the same way of translating on data number 1, *The Priory of Sion,* number 128, *Constantine the Great*, and number 170, *The Star of David*.

Datum number 40, *pentacle,* based on the context in the original novel *"Symbols carry different meanings in different settings," Langdon said. "Primarily, the pentacle is a pagan religious symbol"* (2003: 29), is a religious term. It is clarified by the sentence *the pentacle is a pagan religious symbol.* According to Guiley (1989: 122), *pentacle* is *a talisman that is used in magical evocation, and is usually made of parchment, paper, or metal (although it can be of other materials), upon which a magical design is drawn. Pentacles are also used in the neopagan magical religion called Wicca, alongside other magical tools.* This definition, from the phrases *magical evocation* and *magical religion,* also shows that *pentacle* is a religious term. It is therefore included in the category of political and social organization (Newmark, 1988: 95).

The translator applied naturalized borrowing technique in translating *pentacle* into *pentakel.* Naturalized borrowing is a technique of translation which done by adjusting to the spelling and pronunciation rules of target language (Molina and Albir, 2002: 509). Naturalized borrowing and pure borrowing belong to borrowing technique of translation. Newmark (1988: 103) stated that borrowing is a source-language-oriented procedure. It can be inferred that what the translator did in translating *pentacle* into *pentakel* was source-language oriented because the word *pentakel* does not exist in KBBI (Kamus Besar Bahasa Indonesia). It shows that the translator applied foreignization ideology, in accordance with Hoed's (2006: 57) statement that foreignization is a translation ideology which is source-language oriented. The same held for datum number 157, *Anglicans,* which was translated into *Anglikan.*

Datum number 57, *The Vitruvian Man,* is an artwork, based on its appearance context in the original novel *considered the most anatomically correct drawing of its day, Da Vinci's The Vitruvian Man had become a modern-day icon of culture* (2003: 37). *The Vitruvian Man* refers to the noun *drawing* on previous sentence. Lester (2012: 39) stated that *The Vitruvian Man* is *a drawing made by the Italian polymath Leonardo da Vinci around 1490. It is accompanied by notes based on the work of the architect Vitruvius. The drawing, which is in ink on paper, depicts a man in two superimposed positions with his arms and legs apart and inscribed in a circle and square*. This definition also shows that *The Vitruvian Man* is a drawing which therefore belongs to artwork. According to Newmark's (1988: 95) five category of cultural terms, art belongs to the category of political and social organization. The use of source language in translated text is foreignization ideology. According to Hoed's (2006: 57) theory that foreignization is a translation ideology which is source-language oriented. This ideology uses transference method, that is, translating by presenting source-language values. It relies on macro concept, that is, preserving foreign terms.

The translator did the same technique on other 71 data. The translator kept on using source language in translating those cultural terms. It can be inferred that it is because the translator did not find any accurate and appropriate equivalence. It is in line with Wierzbicka's (1994: 95) statement that the main problem in translating cultural terms is finding lexical equivalence for foreign and uncommon objects to target-language culture. This may be due to there is not any equivalent words or phrases of target language which can be used to reveal the content and

the message implied in those of source language. On the other hand, it can be inferred that this provided foreign-culture nuance and atmosphere to the readers and maintained originality and naturalness of the story.

Datum number 105, *Machiavellian operation,* is a concept, based on Oxford Advanced Learner's Dictionary that *Machiavellian* means *using clever plans to achieve what you want, without people realizing what you are doing*. Oxford Advanced Learner's Dictionary gives further explanation that *Machiavellian* is taken from the name of Niccolò Machiavelli, an Italian politician (1469–1527) who explained in his book *The Prince*, that it was often necessary for rulers to use immoral methods in order to achieve power and success. Anglo (2005: 229) exposed that *Machiavellian* or *Machiavellianism* is defined as the political theory of Niccolò Machiavelli, especially the view that any means can be used if it is necessary to maintain power. Therefore, *Machiavellian* is a concept or an idea introduced by Machiavelli, known as *Machiavellianism.* Concept is included in the category of political and social organization (Newmark, 1988: 95).

In translating the phrase *Machiavellian operation* into *operasi gaya Machiavelli* the translator applied linguistic amplification technique by adding the word *gaya* on translated text. Linguistic amplification is a technique of translation that is applied by adding linguistic elements to target language (Molina and Albir, 2002: 509). The use of source language, that is *Machiavelli,* showed an application of foreignization ideology, in accordance with Mazi-Leskovar's (2003: 5) statement that foreignization on context of translation is an attempt to preserve foreign and uncommon things to target readers. The same process of

translating was also applied by the translator on data number 143, *the Atbash Cipher*, number 167, *Trojan horses*, and number 174, *Merovingian families.*

4.2.2.5. Foreignization on the Category of Gesture and Custom

Table 4.2.2.5 shows the application of foreignization ideology on cultural terms which included in the category of gesture and custom. On the category of gesture and custom, one datum (0,5%) was translated by applying foreignization ideology.

Table 4.2.2.5. Foreignization on the category of gesture and custom

No.	Page	Source Language	Page	Target Language
61	42	Her words curved richly around her muted ***Anglo-Franco accent***.	65	Kata-katanya meliuk indah di dalam ***aksen*** campuran ***Anglo—Franconya.***

Datum number 61, *Anglo-Franco accent*, is included in the category of gesture and custom based on the context in the original novel *her words curved richly around her muted Anglo-Franco accent* (2003: 42). Accent is a manner of pronunciation peculiar to a particular individual, location, or nation. An accent may be identified with the locality in which its speakers reside (a regional or geographical accent), the socio-economic status of its speakers, their ethnicity, their caste or social class (a social accent), or influence from their first language (a foreign accent) (Lippi-Green, 1997: 102). The definition stated that accent can be influenced by first language. First language is the same as mother tongue. Thus, it can be inferred that one's accent is shaped by his/her habit or custom in speaking

his/her first language. Hence, accent is included in the category of gesture and custom (Newmark, 1988: 95).

The translated text shows an application of foreignization ideology since the translator retained the source language because the phrase *Anglo-Franco* does not exist in KBBI (Kamus Besar Bahasa Indonesia). This is in accordance with Hoed's (2006: 57) statement that foreignization is a translation ideology which is source-language oriented. This ideology uses transference method, that is, translating by presenting source-language values. It relies on macro concept, that is, preserving foreign terms.

From the analysis on foreignization, it can be inferred that the appearance percentage of foreignization on category of political and social organization is the highest compared to that of foreignization on other categories, even higher than the appearance percentage of domestication on the same category, because the translator applied foreignization ideology most on this category since it appeared most in the original novel, showing that the background and the setting of the novel was European cultural and religious matters.

4.3. Interpretation

From the entire analysis on domestication and foreignization, it can be observed that the cultural terms appeared most in the novel were of material category (48 cultural terms) and political and social organization category (110 cultural terms). Of material category, three cultural terms were translated by applying domestication and 45 cultural terms were translated by applying foreignization. Of political and social organization category, 22 terms were

translated by applying domestication and 88 terms were translated by applying foreignization. It shows that the translator tended to apply foreignization in translating the cultural terms found in the novel. The purpose of the translator was to maintain the foreign-culture nuance and atmosphere of the story as well as its originality and naturalness. Besides, there are no precise and appropriate substitutions for those cultural terms. If they were substituted by another terms from target-language culture, it will cause loss of nuance and atmosphere of French culture and loss of *The Da Vinci Code* novel's originality and naturalness. The translator's decision to apply foreignization in translating the cultural terms gave strong realization to target readers of the story's background instead. It is in line with Mazi-Leskovar's (2003: 5) statement that a good translation is a translation that keeps on maintaining source-language cultural atmosphere and style. A good and acceptable translation is the one that is in accordance with the readers' taste and expectation who want the existence of source-language culture. Its existence will make the readers understand and indirectly learn source-language culture when reading translated text.

Venuti (2008: 15) also suggested that the ethical question concerns the relationship between the source and the target culture, that the translator has an ethical obligation to indicate the otherness of the source text and the source culture in the translation. This must then be understood as an obligation the translator has towards source text and source culture—to maintain, as far as possible its separate identity within the target language and culture. Every translator should look at the translation process through the prism of culture which

refracts the source language cultural norms and it is the translator's task to convey them, preserving their meaning and their foreignness, to the target-language text. He strongly advocated the foreignization ideology, considering it to be "an ethnodeviant pressure on target-language cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." Foreignization on translated text makes the readers are aware that they read translated text, not original text. Bassnett (2005: 12) supported the statement by saying that foreignization is more appropriate to translation of literary works.

There are seven techniques of translation applied by the translator, those are transposition, pure and naturalized borrowing, calque, established equivalence, discursive creation, and linguistic amplification. Pure borowing was the technique applied most by the translator, with 103 occurrences, because there are many cultural terms which do not exist in KBBI (Kamus Besar Bahasa Indonesia). Pure borrowing is a technique of translation that applied by borrowing words, phrases, or expression of source language without any adjustment on spelling and pronunciation (Molina and Albir, 2002: 509). Those cultural terms mostly are names of organization, tradition, religious matters, and artwork which have no equivalence in Indonesian. They indeed are frequently found in the text since they are closely related to background of the story. Therefore, the application of pure borrowing on them may influence the reader's understanding of the storyline entirely. Though it was done by the translator in order that information conveyed by the author of the novel could be accurately accepted by the target readers without any distortion of meaning, it may lead to the low readability of text since

English, moreover French, is foreign languages, not first or second language, to Indonesian people. It is in line with Nababan's (2003: 110) statement that one of factors which influence readability level of translation product is the use of local or foreign words. Catford (1965: 264) also implied the similar statement that difficulties in translation are caused by linguistic untranslatability and cultural untranslatability. Linguistic untranslatability means that there is no substitution to source language's lexical or syntactic element in target language, whereas cultural untranslatability means that there are some cultural terms or some cultural concepts in source language which are not recognized in target language's culture. Cultural untranslatability is influenced by (a) different point of view, (b) different mental set, and (c) lack of equivalence.

Giving some additional information or explanation or footnotes for cultural terms which have no equivalence in target language may be a better way to do. It is in accordance with Zorc's (1983: 34) statement that vocabularies that relate to the essence of certain culture cannot be literally translated. This does not mean that it is impossible to render them into another language; it means that the other language does not have an equivalent, such that an explanation (rather than a translation) is the only means of getting the meaning or concepts across. This is to avoid the low readability of text as, for instance, on datum number 92, *sandwich*. It is not Indonesian typical food and therefore most Indonesian people do not know what it is and what it is like. Without any additional information or explanation, it can be estimated that they cannot understand what *sandwich* means. So was datum number 12, *turtleneck,* that was translated less accurately by

the translator to be *t-shirt berleher tinggi* while *turtleneck* is a kind of sweater. Though both of them are not Indonesian typical clothes but through additional information or explanation or footnotes, for example, it can be described to the readers what turtleneck or sweater is like.

The techniques of translation which applied least by the translator were linguistic amplification with one occurrence only and established equivalence with two occurrences. Linguistic amplification is a technique of translation that is applied by adding linguistic elements to target language. It tends to use well-known words or expressions that are commonly used in target language either in dictionaries or in daily conversation (Molina and Albir, 2002: 509). The definition shows that it is target-language oriented but its application in the novel does not influence the reader's understanding of the storyline entirely. It shows that the translator tended to apply foreignization ideology.

CHAPTER 5
CONCLUSION AND SUGGESTION

5.1. Conclusion and Suggestion

Based on the result of analysis on Chapter 4 that has already answered the research questions, the writer concludes that the cultural terms found in the novel are 174 cultural terms which consist of 11 cultural terms of the category of ecology with occurrence percentage of 6%, 48 cultural terms of the category of material with occurrence percentage of 27%, four cultural terms of the category of social culture with occurrence percentage of 2,5%, 110 cultural terms of the category of political and social organization with occurrence percentage of 64%, and one cultural term of the category of gesture and custom/habit with occurrence percentage of 0,5% (see Table 4.1). Thus, the cultural terms which appeared most in the novel were of political and social organization category. The categorization of those cultural terms is based on Newmark's (1988: 95) five types of culture.

Those cultural terms are translated by applying seven techniques of translation, those are transposition, pure and naturalized borrowing, calque, established equivalence, discursive creation, and linguistic amplification. Pure borowing was the technique applied most by the translator, with 103 occurrences. The technique was applied to translate many cultural terms which do not exist in KBBI (Kamus Besar Bahasa Indonesia) because they are names of organization, tradition, religious matters, and artwork. The application of pure borrowing as a highly source-language-oriented technique indicates an application of

foreignization. The purpose of the translator was to maintain the foreign-culture nuance and atmosphere of the story as well as its originality and naturalness. It was done by the translator in order that information conveyed by the author of the novel could be accurately accepted by the target readers without any distortion of meaning. However, this can lead to the low readability of text and can influence the reader's understanding of the storyline entirely. This is because English, French moreover, is foreign languages, not first or second language, to Indonesian people. Too much application of pure borrowing can confuse the translated-text readers especially for those who do not understand foreign languages at all. To solve the problem, the writer suggests that the translator should give footnotes or some additional information or explanation to explain the untranslated words and phrases especially for those which are written in French, Latin, and other non English and translated by applying pure borrowing. Concerning the problem of high and low readability of the text, the writer prompts other researchers to conduct further research investigating the translated-text accuracy, acceptability, and readability of the same novel.

The result of the writer's study is similar to previous study conducted by Dasril (2011) entitled *Categories of Cultural Words as Found in The Da Vinci Code by Dan Brown and The Procedures in Translating Them into Indonesian by Isma B. Koesalamwardi.* The result of Dasril's study indicated that the translator tended to apply pure borrowing in translating cultural words. It indicated application of foreignization since borrowing is a source-language-oriented procedure (Newmark, 1988: 103). It proves that there are many cultural terms in

The Da Vinci Code novel which have no equivalence in Indonesian. It made the translator had to apply pure borrowing because those cultural terms do not exist in KBBI (Kamus Besar Bahasa Indonesia).

However, there is a slight difference between these two studies. The writer's study referred to techniques of translation proposed by Molina and Albir (2002: 509) to investigate how the translator translate cultural words, while Dasril's study referred to procedures of translation proposed by Newmark (1988: 103) to investigate it. Procedure of translation is applied on language units such as sentence, clause, phrase, and word, while technique of translation is directly related to practical steps and problem-solving in translation (Newmark, 1988: 103). The writer found all five categories of cultural words in The Da Vinci Code novel, those are ecology, material, social culture, political and social organization, and gesture and custom/habit, though the writer found one datum only of the last category. Dasril found only four categories of cultural words in the same novel, those are ecology, material, social culture, and political and social organization. This may be because Dasril assumed that the datum should be included in another category.

The result of another previous study entitled *Analysis of The Translation into Arabic of Cultural Terms of The Da Vinci Code by Dan Brown* by Aldweikat (2015) was different from the writer's study. The writer's study found 174 cultural terms that were translated most by applying pure borrowing. It indicated that the translator tended to apply foreignization ideology. Aldweikat's study found 100 cultural terms only and the translator used a combination of source-

language-oriented procedures and target-language-oriented procedures. It may be because Aldweikat focused more on the category of political and social organization. It indicated that the translator applied foreignization as much as domestication. It shows that the purpose of the translator was to retain the foreign-culture nuance and atmosphere of the story as well as to make the readers understand his/her translated work.

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Table 4.1.1. Domestication on category of ecology

No.	Page	Source Language	Page	Target Language
39	27	[....].... a postcard saying she was headed to ***the Java Sea*** to continue her research in entanglement physics ....[....]	41	[....].... selembar kartu pos mengatakan bahwa Vittoria sedang menuju ke ***Laut Jawa***, untuk melanjutkan penelitiannya dalam fisika yang rumit ....[....]
76	87	Tourists, scientists, historians, and pagans from around the world came to Saint-Sulpice to gaze upon this famous line. ***The Rose Line.***	135	Para turis, ilmuwan, ahli sejarah, dan pagan dari seluruh dunia datang ke Saint-Sulpice untuk melihat garis terkenal itu. ***Garis Mawar.***
102	133	"I thought the Templars were created to protect ***the Holy Land***."	208	"Kupikir Templar diciptakan untuk melindungi ***Tanah Suci Palestina***."

Table 4.1.2. Domestication on category of material

No.	Page	Source Language	Page	Target Language
77	87	A colossal Egyptian ***obelisk***.	136	Sebuah ***obelisk*** Mesir yang besar sekali.
97	128	They hurried through a side lobby, past an ***all-night cafe***, and finally out a side door onto a quiet street on the west side of the station.	199	Mereka berjalan cepat melintasi sisi lobi, melewati ***kafe 24 jam***, dan akhirnya keluar dari pintu samping ke jalan kecil yang sunyi di sebelah barat stasiun itu.
156	290	London's ancient ***Temple Church*** was constructed entirely of Caen stone. A dramatic, circular edifice with a daunting facade, a central turret, and a protruding nave off one side, the church looked more like a military stronghold than a place of worship.	461	***Gereja Kuil*** tua di London itu keseluruhannya dibangun dengan menggunakan batu dari Caen. Berbentuk bulat dengan bagian muka yang menakutkan, menara ditengah dan bagian tengah yang menonjol keluar ke satu sisi, gereja itu lebih mirip kubu militer daripada tempat pemujaan.

Table 4.1.3. Domestication on category of social culture

No.	Page	Source Language	Page	Target Language
103	133	He explained how the Knights were in the Holy Land during **_the Crusade._**	208	Dia kemudian menjelaskan bagaimana para kesatria itu ada di Tanah Suci selama **_Perang Salib_**.

Table 4.1.4. Domestication on category of political and social organization

No.	Page	Source Language	Page	Target Language
33	20	Then again, this was France; **_Christianity_** was not a religion here so much as a birthright.	28	Lagi pula, ini Prancis; **_Kristen_** bukanlah sebuah agama disini, tidak seperti hak lahir.
50	34	When **_the Pope_** visited Paris a few years back, Fache had used all his muscle to obtain the honor of an audience.	52	Ketika **_Paus_** mengunjungi Paris beberapa tahun yang lalu, Fache berusaha sekerasnya untuk mendapat kunjungan kehormatan dari Paus.
51	34	The Pope placed the founder of Opus Dei on the "fast track" for **_sainthood_**, accelerating an often century-long waiting period for canonization to a mere twenty years to be a Saint.	52	Paus menempatkan pendiri Opus Dei di "jalur cepat" untuk menjadi orang suci. Seharusnya untuk dinobatkan menjadi **_Santo_** harus menunggu selama satu abad, namun yang ini dipercepat menjadi dua puluh tahun.
52	34	**_Sister_** Sandrine could not help but feel that Opus Dei's good standing in Rome was suspect.	52	**_Suster_** Sandrine tak bisa lain kecuali merasa bahwa keberadaan Opus Dei di Roma itu mencurigakan.

56	34	It seemed _**Eve**_'s bite from the apple of knowledge was a debt women were doomed to pay for eternity.	53	Tampaknya kesalahan _**Eva (Hawa)**_ memakan buah apel tanpa sepengetahuannya telah menjadi hutang perempuan yang harus dibayar selamanya.
64	47	My name is Manuel Aringarosa. I am a _**missionary**_ from Madrid.	74	Namaku Manuel Aringarosa. Aku seorang _**misionaris**_ dari Madrid.
65	48	Uncertain, the ghost took the Bible and looked at the chapter the priest had marked. _**Acts 16**_.	75	Dengan ragu, Si hantu menerima Alkitab itu dan melihat bab yang ditandai oleh pendeta itu. _**Kisah Para Rasul 16**_.
66	48	When the ghost reached _**Verse 26**_, he gasped in shock.	75	Ketika si hantu tiba di _**Ayat 26**_, dia menahan napasnya, karena terkejut.
67	49	"_**Bishop**_," the Teacher had told him, "I have made all the arrangements.	76	"_**Uskup**_," kata Guru padanya, "Aku sudah mengatur semuanya.
73	82	While being interviewed by an American art magazine, Saunière had expressed his distaste for the modernist _**Cubist**_ movement.	128	Saat diwawancarai oleh majalah seni Amerika, Saunière menyatakan kebenciannya kepada kaum pergerakan _**Kubisme**_ modern.
84	104	The days of the goddess were over. The pendulum had swung. _**Mother Earth**_ had become a man's world, and the gods of destruction and war were taking their toll. The male ego had spent two millennia running unchecked by its female counterpart.	163	Zaman dewi telah berlalu. Bandul pendulum telah berayun. _**Ibu Bumi**_ telah menjadi dunia lelaki, dan dewa perusak dan dewa perang sekarang berperan. Ego kaum lelaki melaju dua milenium tanpa tercegah oleh rekan perempuannya.

86	107	His long white fingers were sweating now as he turned the pages, flipping ***the Old Testament***.	167	Jemari putih panjangnya berkeringat ketika dia membalik lembar-lembar halaman ***Perjanjian Lama*** itu.
107	145	The other two were high-ranking Italian ***cardinals***.	229	Dua lainnya adalah ***kardinal*** tinggi dari Italia.
108	146	Opus Dei is a personal prelature of Vatican City, and ***His Holiness*** can disperse monies however he sees fit.	231	Opus Dei merupakan prelatur pribadi Kota Vatikan dan ***Yang Mulia Sri Paus*** dapat mengedarkan uang kapan pun dia anggap sesuai.
125	195	Sophie felt a little chill. "Da Vinci is talking about ***the Bible***?"	308	Sophie merasa agak merinding. "Da Vinci berbicara tentang ***Alkitab***?"
126	195	Unfortunately for him, a growing religious turmoil was gripping Rome. Three centuries after the crucifixion of ***Jesus Christ***, Christ's followers had multiplied exponentially.	309	Celaka baginya, sebuah guncangan religius tumbuh dan mencengkeram Roma. Tiga abad setelah penyaliban ***Yesus Kristus***, para pengikut Kristus tumbuh berlipat-lipat.
127	195	More than eighty gospels were considered for ***the New Testament***, and yet only a relative few were chosen for inclusion.	309	Lebih dari delapan pu1uh ajaran dianggap berasal dari ***Perjanjian Baru***, namun hanya relatif sedikit yang dipilih untuk dicantumkan.
132	201	***Genesis*** tells us that Eve was created from Adam's rib.	319	***Kitab Kejadian*** mengatakan bahwa Hawa diciptakan dari tulang rusuk Adam.
133	201	Genesis was the beginning of the end for ***the goddess***.	319	Kitab Kejadian merupakan awal dari berakhirnya pemujaan terhadap ***dewi***.

135	207	"Fortunately for historians," Teabing said, "some of *the gospels* that Constantine attempted to eradicate managed to survive.	328	"Untungnya bagi para sejarawan," kata Teabing, "beberapa *gospel* yang dicoba untuk dimusnahkan oleh Konstantin berhasil diselamatkan.
136	210	As you know, *the Book of Matthew* tells us that ....[....]	333	Seperti kautahu, *Kitab Matius* mengatakan bahwa ....[....]
140	220	[....].....**Snow White**—all of which dealt with the incarceration of the sacred feminine.	348	[....].....*Putri Salju*, yang semuanya berhubungan dengan pengurungan perempuan suci.

Table 4.2.1. Foreignization on category of ecology

No.	Page	Source Language	Page	Target Language
68	64	And to the right, high atop the sloping rise of *Montmartre*,.....[....]	100	Dan ke sebelah kanan, tinggi di atas *Gunung Montmartre* yang curam,....[....]
78	93	"Yes, that's my favorite flower. It's called a *fleur-de-lis*. We have them in the garden. The white ones. In English we call that kind of flower a lily."	144	"Ya, itu bunga kesukaanku. Namanya *fleur-de-lis*. Kita punya di taman. Yang putih itu. Di Inggris kita menyebutnya bunga lili."
115	172	And, of course, an abundance of *cinquefoils*—the five-petaled decorative flowers often found at the top of archways, directly over the keystone.	272	Dan, tentu saja, sebuah *cinquefoils*—bunga berhias lima kelopak yang sering ditemukan di puncak kubah, tepat di atas batu kunci.
122	190	The air inside smelled antediluvian, regal somehow, with traces of pipe tobacco, tea leaves, cooking *sherry*, and the earthen aroma of stone architecture.	300	Udara di dalam ruangan itu beraroma kuno, walau anggun. Aroma tembakau dan pipa, daun teh, *sherry* untuk masak dan aroma tanah yang berasal dari arsitektur bebatuan.

150	269	The mysterious city of **_Sheshach_** was revealed.....[....]	427	Kota misterius **_Sheshach_** telah terungkap.....[....]
151	269	[....]....the city of **_Babel_**, and a frenzy of biblical examination ensued.	427	[....]....kota **_Babel_**, dan terjadilah hiruk-pikuk penelitian kitab suci.
159	323	On sunny afternoons, Londoners picnic beneath the **_willows_** and feed the pond's resident pelicans.	514	Pada sore yang cerah, penduduk London berpiknik di bawah pepohonan **_willow_** dan memberi makan pelikan yang menghuni danau di situ.
164	332	Gray stone columns ascended like **_redwoods_** into the shadows.	530	Pilar-pilar dari batu kelabu menjulang seperti pohon-pohon **_redwood_** di kegelapan.

Table 4.2.2. Foreignization on category of material

No.	Page	Source Language	Page	Target Language
6	1	As he had anticipated, a thundering iron gate fell nearby, barricading the entrance to the **_suite_**.	2	Seperti yang telah ia perkirakan, gerbang besi jatuh bergemuruh di dekatnya, menghalangi pintu masuk ke ruangan **_suite_** itu.
11	4	Tonight's lecture—a slide show about pagan symbolism hidden in the stones of **_Chartres Cathedral_**—had probably ruffled some conservative feathers in the audience.	7	Ceramahnya malam tadi—sebuah pertunjukan slide tentang simbolisme penyembah berhala yang tersembunyi dalam dinding batu **_Katedral Chartres_**—mungkin telah menggelitik beberapa penonton konservatif yang perasa.
12	6	—and because this evening he had figured it was finally safe again to wear his Harris tweed and Burberry **_turtleneck_**, he decided to take action.	9	—dan karena malam ini dia sudah kadung mengenakan jas Harris dan **_t-shirt berleher tinggi_** keluaran Burberry, dia memutuskan untuk segera bertindak.

14	8	The spiked ***cilice*** belt that he wore around his thigh cut into his flesh, and yet his soul sang with satisfaction of service to the Lord.	13	Sabuk berduri ***cilice*** yang dikenakan ketat pada pahanya menghunjam ke dalam dagingnya, namun jiwanya bernyanyi dengan penuh kepuasan akan baktinya pada Tuhan.
17	10	Each had told Silas the exact same thing—that the keystone was ingeniously hidden at a precise location inside one of Paris's ancient churches—***the Eglise de Saint-Sulpice***.	15	Masing-masing telah menyampaikan kepada Silas cerita yang betul-betul sama, bahwa batu kunci tersebut memang tersembunyi di sebuah tempat yang pasti, di dalam salah satu gereja tua di Paris—***Gereja Saint-Sulpice***.
20	11	Street vendors wheeling carts of candied ***amandes***.	17	Para penjaja mendorong kereta gula-gula ***amandes***.
21	12	When they reached the intersection at Rue de Rivoli, the traffic light was red, but ***the Citroën*** didn't slow. The agent gunned the sedan across the junction....[....]	18	Saat mereka tiba di persimpangan di Rue de Rivoli, lampu lalu lintas menyala merah, namun ***Citroën*** itu tak memperlambat lajunya. Agen itu mengarahkan sedannya menyeberangi persimpangan itu....[....]
22	12	As the Citroën accelerated southward across the city, the illuminated profile of ***the Eiffel Tower*** appeared, shooting skyward in the distance to the right.	18	Begitu Citroën itu mempercepat lajunya ke arah selatan membelah kota, ***Menara Eiffel*** yang anggun mulai tampak, menjulang ke angkasa, di arah kanan.
23	13	Most tourists mistranslated ***Jardins des Tuileries*** as relating to the thousands of tulips that bloomed here, but Tuileries was actually a literal reference to something far less romantic.	19	Umumnya para turis salah menerjemahkan ***Jardins des Tuileries*** sebagai sebuah taman penuh dengan ribuan tulip mekar, namun Tuileries sebenarnya berkaitan dengan sesuatu yang sangat kurang romantis.

24	13	Despite the orgiastic rituals once held at the **_Arc du Carrousel_**, art aficionados revered this place for another reason entirely. From the esplanade at the end of the Tuileries, four of the finest art museums in the world could be seen... one at each point of the compass.	20	Walau dulu ritual orgi pernah diadakan di **_Arc du Carrousel_** ini, para pencinta kesenian memuja tempat ini karena alasan yang betul-betul lain. Dari tanah lapang di ujung taman ini bisa terlihat empat museum kesenian terindah di dunia ... satu di setiap mata angin.
25	13	Langdon could see the dramatically lit facade of the old train station—now the esteemed **_Musée d'Orsay_**.	20	Langdon dapat melihat cahaya lampu bagian muka stasiun kereta api tua—sekarang menjadi **_Musée d'Orsay_** yang anggun.
26	13	Behind him to the west, Langdon knew the ancient **_obelisk of Ramses_** rose above the trees.	20	Di belakangnya, ke arah barat, Langdon tahu, **_obelisk Ramses_** kuno menjulang melebihi pepohonan.
27	15	The man was stocky and dark, almost Neanderthal, dressed in a dark **_double-breasted_** suit that strained to cover his wide shoulders.	21	Hampir seperti orang Neanderthal, berpakaian jas **_double-breast_** berwama gelap yang tampaknya menutupi kebidangan bahunya.
35	22	As he slid underneath, the nape of his **_Harris tweed_** snagged on the bottom of the grate, and he cracked the back of his head on the iron.	32	Ketika dia menerobos di bawah jeruji, kerah **_jas Harris_**-nya tersangkut jeruji dan punggungnya menyentuh jeruji besi itu.
36	23	Earlier this evening, within the sanctuary of his **_penthouse_** apartment, Bishop Manuel Aringarosa had packed a small travel bag and dressed in a traditional black cassock.	33	Di awal malam ini, di dalam tempat perlindungannya di apartemen **_penthouse_**-nya, Uskup Manuel Aringarosa telah mengemas pakaiannya dalam tas bepergian kecil dan mengenakan jubah hitam tradisional.

37	23	Only those with a keen eye would notice his 14-karat gold bishop's ring with purple amethyst, large diamonds, and hand-tooled ***mitre-crozier appliqué***.	33	Hanya orang bermata jeli yang akan dapat melihat cincin emas keuskupan 14 karat yang dipakainya, dengan batu permata ametis ungu, berlian besar, dan songkok ***mitre-crozier appliqué*** buatan tangan.
38	27	The exact length, if Langdon recalled correctly, was around fifteen hundred feet, the length of three ***Washington Monuments*** laid end to end.	40	Panjang sesungguhnya, jika Langdon tak salah ingat, adalah sekitar 1.500 kaki, sepanjang tiga kali ***Monumen Washington*** yang dibaringkan.
60	41	Dressed casually in a knee-length, cream-colored ***Irish sweater*** over black leggings, she was attractive and looked to be about thirty.	65	Berbusana santai, dalam ***sweter Irlandia*** sepanjang lutut, dia menarik dan tampak berusia sekitar tiga puluhan.
62	43	***The cell phone*** in Sophie's sweater pocket suddenly began ringing.	67	***Handphone*** Sophie berdering di dalam saku sweternya.
63	44	Silas sat behind the wheel of ***the black Audi*** the Teacher had arranged for him and gazed out at the great Church of Saint-Sulpice.	69	Silas duduk di belakang kemudi ***mobil Audi hitam*** yang telah disiapkan Guru dan menatap ke luar ke arah Gereja Saint-Sulpice.
69	64	On her left, across the Seine, the illuminated Eiffel Tower. Straight ahead, ***the Arc de Triomphe.***	100	Pada sebelah kirinya, di seberang Sungai Seine, ada menara Eiffel yang bercahaya. Lurus ke depan, ***Arc de Triomphe***.
88	113	Langdon had barely thrown himself into the passenger seat before Sophie gunned ***the SmartCar*** up and over a curb onto a gravel divider.	178	Langdon baru saja berhasil menyelipkan tubuhnya ke dalam mobil itu begitu Sophie melesatkan ***SmartCar*** melalui tepi jalan, masuk ke pemisah jalan yang berkerikil.

89	114	*La Pyramide Inversée*—the upside-down pyramid skylight he had seen earlier from inside the museum.	178	*La Pyramide Inversée*—kaca atap piramid yang terjungkir balik yang pernah dilihat Langdon sebelumnya ketika dia berada di dalam museum.
92	124	Vendors manned carts of ***sandwiches*** and mineral water while grungy kids in backpacks emerged from the station rubbing their eyes, looking around as if trying to remember what city they were in now.	191	Pedagang bergerobak menjual ***sandwich*** dan air mineral, sementara anak-anak lusuh beransel keluar dari stasiun sambil menggosok-gosok mata, mengamati sekeliling, seolah mencoba mengingat-ingat di kota mana mereka sekarang.
94	126	Nonetheless, there it is, he thought as ***Castle Gandolfo*** came into view, rising against a star-filled November sky.	194	Akhirnya, itu dia, pikir Aringarosa ketika ***Puri Gandolfo*** tampak, muncul di depan langit November yang penuh gemintang.
96	127	Now, seated in the ***Fiat***, Bishop Aringarosa realized his fists were clenched just thinking about that first meeting.	196	Sekarang, duduk di dalam ***Fiat***, Uskup Aringarosa mengepalkan tinjunya begitu memikirkan pertemuan pertama itu.
98	132	The heavily forested park known as ***the Bois de Boulogne*** was called many things, but the Parisian cognoscenti knew it as "the Garden of Earthly Delights."	206	Taman yang seperti hutan lebat itu, terkenal dengan nama ***Bois de Boulogne***, disebut dengan banyak nama, namun penduduk mengenalnya sebagai 'Taman Kenikmatan Duniawi'.
99	132	During their years in Jerusalem, the Priory learned of a stash of hidden documents buried beneath the ruins of ***Herod's temple***, ...[....]	207	Selama masa hidup mereka di Jerusalem, anggota Biarawan menemukan sebuah tempat menyimpan dokumen rahasia yang terkubur di bawah reruntuhan ***kuil Herod***, ...[....]
100	132	[....]....which had been built atop the earlier ruins of ***Solomon's***	207	[....]....yang dibangun di atas bekas ***kuil Solomon.***

		Temple.		
111	164	"Do all the drivers wear ***Rolexes***?" the agent asked, pointing to Vernet's wrist.	257	"Apa semua pengemudi memakai ***Rolex***?" tanya agen itu sambil menunjuk pergelangan tangan Vernet.
121	190	A prim and elegant butler stood before them, making final adjustments on the white tie and ***tuxedo*** he had apparently just donned.	300	Seorang pelayan lelaki yang tampak kuno dan anggun berdiri didepan mereka, sambil memperbaiki dasi putih dan jas ***tuxedo***nya, walau sesungguhnya dia sudah sangat rapi.
124	194	Seated on the divan beside Langdon, Sophie drank her tea and ate **a *scone***, feeling the welcome effects of caffeine and food.	307	Sophie duduk di atas kursi panjang di samping Langdon. Dia meminum tehnya dan makan kue ***scone***. Dia merasakan pengaruh kafein dan makanan yang menyenangkan.
138	218	"Rémy, you realize your ***steak au poivre*** is the only reason you still work for me."	345	"Remy, kau sadar bahwa ***steak au poivre***-mu adalah satu-satunya alasan kau masih bekerja padaku."
152	274	The photo showed the main entrance of a ***Gothic cathedral***—the traditional, recessed archway, narrowing through multiple, ribbed layers to a small doorway.	436	Foto itu memperlihatkan pintu utama ***katedral Gothic***—pintu masuk tradisional, dengan bagian atas yang melengkung, menyempit melalui lapisan-lapisan menyerupai tulang iga menuju ke ambang pintu kecil.
153	288	Once dominated by ***Big Ben***.....[....]	458	Dulu, langit London pernah didominasi oleh ***Big Ben***.....[....]
154	288	[....]....and ***Tower Bridge***, the horizon now bowed to....[....]	458	dan ***Tower Bridge***, sekarang horizon itu membungkuk pada ....[....]

155	288	***Millennium Eye***—a colossal, ultramodern Ferris wheel that climbed five hundred feet and afforded breathtaking views of the city.	458	***Millenium Eye***—sebuah roda Ferris ultramodern yang sangat besar yang menjulang setinggi lima ratus kaki dan menyajikan pemandangan kota yang mengagumkan.
158	294	He went to the limousine's wet bar, where he poured himself a ***Smirnoff vodka***.	468	Dia membuka lemari minuman di dalam limusin itu dan menuangkan ***vodka Smirnoff*** bagi dirinya sendiri.
160	323	The Teacher paused outside, taking a pull from the flask of ***cognac*** he was carrying.	514	Guru berhenti di luar, meneguk dari sebotol ***cognac*** yang dibawanya.
163	329	Newton was buried in ***Westminster Abbey***, the seat of English Protestantism. There's no way a Catholic Pope was present.	524	Newton dimakamkan di ***Biara Westminster***, makam bagi penganut Protestan. Tidak mungkin seorang paus Katolik terlibat.
165	338	Langdon had once visited the abbey's famous ***College Garden***—a small fruit orchard and herb garden—left over from the days when monks grew natural pharmacological remedies here.	539	Langdon sudah pernah satu kali mengunjungi ***Taman College***, milik biara yang terkenal itu—sebuah kebun buah-buahan kecil dan taman tumbuhan—sisa peninggalan ketika para biarawan dulu menanam apotik hidup di sini.
166	339	Langdon vaguely recalled the ***Chapter House*** as a huge octagonal hall where the original British Parliament convened in the days before the modern Parliament building existed.	540	Samar-samar Langdon mengingat ***Chapter House*** sebagai sebuah aula segi delapan yang besar sekali, tempat Parlemen Inggris yang asli bersidang sebelum Gedung Parlemen yang baru berdiri.
168	363	***Rosslyn Chapel***—often called the Cathedral of Codes—stands seven miles south of Edinburgh, Scotland.	579	***Kapel Rosslyn***---sering disebut Katedral Kode-Kode---berdiri tujuh mil ke selatan Edinburgh, Skotlandia.

169	363	[....]....on the site of an ancient ***Mithraic temple***.	579	[....]....di situs ***kuil kuno Mithrajc***.
173	372	The mug of potent ***Brazilian coffee*** in his hand had granted him a hazy reprieve from his mounting exhaustion, and yet he sensed the reprieve would be fleeting.	593	Mug berisi ***kopi Brazil*** yang keras dalam tangannya membuat keletihannya yang semakin memuncak itu sedikit tertangguhkan, namun dia tahu penangguhan itu hanya sesaat.

Table 4.2.3. Foreignization on category of social culture

No.	Page	Source Language	Page	Target Language
4	1	[....].... has been the topic of recent controversy due to reports of brainwashing, coercion, and a dangerous practice known as "***corporal mortification***."	1	[....].... telah menjadi bahan kontroversi baru-baru ini berkenaan dengan adanya berbagai laporan mengenai kegiatan cuci otak, pemaksaan, dan sebuah praktik berbahaya yang dikenal sebagai ***corporal mortification, "penistaan jasmaniah***".
19	11	He said a quick prayer. Then, gripping one end of the rope, he closed his eyes and swung it hard over his shoulder, feeling the knots slap against his back. He whipped it over his shoulder again, slashing at his flesh. Again and again, he lashed. ***Castigo corpus meum***.	16	Dia mengucap doa dengan cepat. Kemudian, dengan menggenggam ujung tali itu, dia menutup matanya dan mengayunkan tali itu dengan keras melalui bahunya, sehingga dia merasakan pukulan simpul itu pada punggungnya. Dia melecutkannya lagi ke bahunya, mengiris dagingnya. Lagi dan lagi, dia mencambuki dirinya. ***Castigo corpus meum***.

83	104	The once hallowed act of ***Hieros Gamos***—the natural sexual union between man and woman through which each became spiritually whole—had been recast as a shameful act.	163	Satu tindakan penyucian ***Hieros Gamos***—penyatuan seksual alamiah antara lelaki dan perempuan sehingga masing-masing menjadi utuh secara spiritual—telah dianggap sebagai tindakan yang memalukan.

Table 4.2.4. Foreignization on category of political and social organization

No.	Page	Source Language	Page	Target Language
1	1	***The Priory of Sion***—a European secret society founded in 1099—is a real organization.	1	***Biarawan Sion*** adalah organisasi nyata—sebuah masyarakat rahasia Eropa yang didirikan pada tahun 1099.
2	1	In 1975 Paris's Bibliothèque Nationale discovered parchments known as ***Les Dossiers Secrets***, identifying numerous members of the Priory of Sion, including Sir Isaac Newton, Botticelli, Victor Hugo, and Leonardo da Vinci.	1	Pada tahun 1975, Perpustakaan Nasional di Paris menemukan sebuah perkamen yang dikenal sebagai ***Les Dossiers Secrets***, yang mengidentifikasi sejumlah anggota Biarawan Sion, yang mencakup nama-nama seperti Sir Isaac Newton, Botticelli, Victor Hugo, dan Leonardo Da Vinci.
3	1	The Vatican prelature known as ***Opus Dei*** is a deeply devout Catholic sect.	1	Prelatur Vatikan yang dikenal sebagai ***Opus Dei*** adalah sebuah sekte Katolik yang amat taat.
5	1	He lunged for the nearest painting he could see, ***a Caravaggio***.	2	Ia menerjang lukisan terdekat yang dapat ia lihat, ***lukisan Caravaggio***.

7	2	The curator's true identity, along with the identities of his three *sénéchaux*, was almost as sacred as the ancient secret they protected.	3	Identitas sejati sang kurator, bersama dengan identitas ketiga *sénéchaux*-nya, nyaris sama sucinya dengan rahasia kuno yang mereka jaga.
8	3	As a veteran of *la Guerre d'Algérie*, the curator had witnessed this horribly drawnout death before.	4	Sebagai seorang veteran dari *la Guerre d'algérie*, sang kurator telah menyaksikan kematian yang mengerikan seperti ini.
9	4	Squinting at his surroundings he saw a plush *Renaissance* bedroom .....[....]	6	Dengan mata menyipit, dia mengamati sekitarnya, dan melihat ruang tidur mewah bergaya *Renaissance* .....[....]
10	4	[....].... with *Louis XVI* furniture, hand-frescoed walls, and a colossal mahogany four-poster bed.	6	[....].... dengan perabotan dari zaman *Raja Louis XVI*, dinding yang dicat dengan tangan, dan ranjang sangat besar juga luas yang terbuat dari kayu mahogani.
13	7	The man's English was accented—a sharp, authoritative bark. "My name is Lieutenant Jerome Collet. *Direction Centrale Police Judiciaire*."	10	Bahasa Inggris lelaki itu beraksen perintah yang sangat tegas. "Nama saya Letnan Jérome Collet. *Direction Centrale Police Judiciaire*."
15	9	The room was *spartan*—hardwood floors, a pine dresser, a canvas mat in the corner that served as his bed.	13	Ruangan itu berkesan *spartan*—berlantai kayu keras, lemari dari kayu pinus, kasur kanvas di sudut yang digunakan sebagai pembaringannya.

16	9	Silas knew the information he had gleaned from his victims would come as a shock. "Teacher, all four confirmed the existence of the ***clef de voûte***... the legendary keystone."	14	Silas tahu bahwa sedikit informasi yang telah dia kumpulkan dari korbannya akan mengejutkan. "Guru, keempatnya meyakinkan tentang adanya ***clef de voute*** ... batu kunci yang legendaris itu."
18	10	All true followers of ***The Way*** wore this device—a leather strap, studded with sharp metal barbs that cut into the flesh as a perpetual reminder of Christ's suffering.	15	Semua pengikut ***The Way*** yang setia mengenakan peralatan itu—sebuah pengikat dari kulit, ditaburi mata kail dan metal tajam yang menancap ke daging sebagai pengingat yang tak putus akan penderitaan Kristus.
28	19	Saunière had helped the Louvre amass the largest collection of goddess art on earth—***Labrys*** axes from the priestesses' oldest Greek shrine in Delphi, ...[....]	27	Saunière telah membantu Museum Louvre mengumpulkan koleksi terbesar akan seni dewi di muka bumi—kampak-kampak ***Labrys*** dari para pendeta Yunani suci tertua di Delphi, ...[....]
29	19	[.....]....gold caducei wands, hundreds of ***Tjet Ankhs*** resembling small standing angels, sistrum rattles used in ancient Egypt to dispel evil spirits,....[....]	27	[....]....tongkat-tongkat tabib dari emas, ratusan ***Tjet Ankhs*** yang menyerupai malaikat-malaikat kecil berdiri, perkusi Mesir kuno yang digunakan untuk mengusir roh-roh jahat,....[...]
30	19	[...]...and an astonishing array of statues depicting ***Horus***....[...]	27	[....]...dan kumpulan patung yang menggambarkan ***Horus***....[...]
31	19	[...]...being nursed by ***the goddess Isis***.	27	[....]...sedang disusui oleh ***Dewi Isis***.

32	20	The symbol was known as a **_Crux Gemmata_**—a cross bearing thirteen gems—a Christian ideogram for Christ and His twelve apostles.	28	Simbol itu dikenal sebagai sebuah **_Crux Gemmata_**—salib dengan tiga belas batu permata—ideogram Kristen bagi Kristus dan dua betas rasul.
34	22	The barricade looked like **a _guillotine_** waiting to crush intruders.	32	Barikade itu tampak seperti **_guillotine_** yang siap menghancurkan penyelinap.
40	29	"Symbols carry different meanings in different settings," Langdon said. "Primarily, **_the pentacle_** is a pagan religious symbol."	44	"Simbol mengandung arti yang berbeda pada tempat yang berbeda," kata Langdon. "Pada awalnya **_pentakel_** adalah simbol religius untuk kaum pagan."
41	29	"**_Pagans_**" were literally unindoctrinated country-folk who clung to the old, rural religions of Nature worship.	44	"**_Kaum pagan_**" secara harfiah berarti orang-orang desa yang tidak terindoktrinasi yang berpegang teguh pada agama pedesaan tua yang memuja Alam.
42	29	So strong was the Church's fear of those who lived in the rural **_villes_**....[....]	44	Gereja begitu takut akan orang-orang yang tinggal di pedesaan atau **_villes_**.....[....]
43	29	[....]....that the once innocuous word for "villager"—**_villain_**—came to mean a wicked soul.	44	[....]....sehingga kata yang dulu sama sekali tak berbahaya yang artinya "penduduk desa", yaitu **_villain_**, menjadi berarti jiwa jahat.
44	29	Their gods and goddesses worked to keep a balance of power. **_Yin and Yang_**.	44	Para dewa dan dewi mereka bekerja untuk menjaga keseimbangan kekuatan. **_Yin dan Yang_**.

45	29	In its most specific interpretation, the pentacle symbolizes **_Venus_**—the goddess of female sexual love and beauty.	44	Pada interpretasi yang paling khusus, pentakel menyimbolkan **_Venus_**—dewi seks, cinta, dan kecantikan perempuan.
46	30	A white **_Ku Klux Klan_** headpiece conjured images of hatred and racism in the United States, and yet the same costume carried a meaning of religious faith in Spain.	44	Kerudung topeng putih **_Ku Klux Klan_** menimbulkan gambaran kebencian dan rasisme di Amerika Serikat, namun kostum yang sama membawa arti keyakinan religius di Spanyol.
47	31	**_Poseidon'_**s trident became the devil's pitchfork.	47	Tombak bermata tiga milik **_Poseidon_** menjadi garpu setan.
48	33	As the church's **_conservatrice d'affaires_**, Sister Sandrine was responsible for overseeing all nonreligious aspects of church operations	51	Sebagai **_conservatrice d'affaires_** dari gereja tersebut, Suster Sandrine bertanggung jawab untuk mengawasi segala aspek nonreligus dari kegiatan gereja.
49	33	**_The abbé_** was a deeply pious man who went home to bed immediately after mass.	51	**_Abbé_** atau kepala biara wanita itu adalah seorang lelaki yang betul-betul saleh yang langsung pulang setelah misa.
53	34	[....]....one did not argue with the **_Holy See_**.	52	[....]....tak ada yang dapat menentang **_Holy See_**.
54	34	But the church is far more interesting by day. The sun's rays through the **_oculus_**.....[....]	52	Tetapi gereja ini jauh lebih menarik pada siang hari. Sinar matahari yang menerobos melalui **_oculus_**....[....]

55	34	[....]....the graduated shadows on the **_gnomon_**, this is what makes Saint-Sulpice unique.	52	[....]....bayangan yang terbagi-bagi pada **_gnomon_**, inilah yang membuat Saint-Sulpice unik.
57	37	Considered the most anatomically correct drawing of its day, Da Vinci's **_The Vitruvian Man_** had become a modern-day icon of culture.	56	Dianggap sebagai gambar yang paling tepat secara anatomi pada zamannya, gambar Da Vinci **_The Vitruvian Man_** telah menjadi ikon kultur zaman modern.
58	39	The delicate art of **_cajoler_** was a lost skill in modern law enforcement, one that required exceptional poise under pressure.	60	Kehalusan seni **_cajoler_** merupakan keahlian yang hilang dari penyelenggaraan hukum modern, yaitu kemampuan seseorang untuk tetap bersikap tenang dalam keadaan yang menekan.
59	41	A young Parisian **_déchiffreuse_** who had studied cryptography in England at the Royal Holloway.	64	Sophie adalah seorang perempuan muda Paris **_dechiffreuse_** yang belajar kriptografi di Inggris pada Royal Holloway.
70	66	Fache turned, "To tell us they found no references to **Draconian** devils and lame saints."	104	Fache berpaling, "Untuk mengatakan bahwa mereka tidak menemukan petunjuk tentang **_Draconia_** dan orang suci yang lemah."
71	78	A couple of **_football_** players snickered.	122	Sepasang pemain **_football_** mengikik.
72	79	"You're kidding, right?" somebody said. "I thought **_The Last Supper_** was about Jesus!"	124	"Anda bercanda, bukan?" seseorang berkata. "Saya kira, **_The Last Supper_** adalah tentang Yesus!"

74	82	[....]....noting that Picasso's masterpiece _**Les Demoiselles d'Avignon**_ was a perfect anagram of vile meaningless doodles.	128	[....]....mengatakan bahwa adikarya Picasso, _**Les Demoiselles d'avignon**_, adalah anagram sempuma untuk vile meaningless doodles, 'gambar buruk tak berarti'.
75	84	"That's called _**the sfumato**_ style of painting," he told her, "and it's very hard to do. Leonardo da Vinci was better at it than anyone."	130	"Itu disebut gaya lukisan _**sfumato**_," katanya, "dan itu sulit sekali. Leonardo da Vinci adalah yang terbaik dalam gaya ini dibanding siapa pun."
79	100	"Has anyone here ever heard of an Egyptian god named _**Amon**_?" "Hell yes!" the big guy said. "God of masculine fertility!"	156	"Ada yang pernah mendengar dewa Mesir bernama _**Amon**_?" "Tentu saja!" lelaki besar itu berkata. "Dewa kesuburan lelaki."
80	100	Langdon was not familiar with the brand name, but he was glad to hear the prophylactic manufacturers had gotten their _**hieroglyphs**_ right.	156	Lángdon tidak mengenal merek itu, namun dia senang mendengar pabrik-pabrik alat kontrasepsi yang menggunakan _**hieroglyph**_ dengan benar.
81	100	"So we have the male god, Amon." He wrote it down. "And the female goddess, Isis, whose ancient _**pictogram**_ was once called L'ISA."	157	"Jadi, kita punya dewa, Amon." Dia menuliskannya. "Dan seorang dewi, Isis, yang _**pictogram**_ kunonya pernah disebut L'ISA."
82	104	_**Malleus Maleficarum**_—or The Witches' Hammer—indoctrinated the world to "the dangers of freethinking women" and instructed the clergy how to locate, torture, and destroy them.	162	_**Malleus Maleficarum**_, 'Godam Para Penyihir', mengindoktrinasi dunia akan "bahaya kebebasan berpikir perempuan" dan mengajari para biarawan bagaimana menemukan, menyiksa, dan menghancurkan mereka.
85	104	[....]....called _**koyanisquatsi**_—"life out of balance"—an unstable situation marked by testosterone-fueled wars.	163	[....]....sebagai _**koyanisquatsi**_, 'hidup tanpa keseimbangan', suatu keadaan tak stabil yang ditandai oleh perang

				berbahán bakar testoteron.
87	112	Langdon shot her a startled look. "What!? But how did you know which painting? Why **_Madonna of the Rocks_**?"	175	Langdon menatap tajam. "Apa? Tetapi bagaimana kau tahu lukisan yang dipilihnya? Mengapa **_Madonna of the Rocks_**?"
90	121	His first instinct was that he was holding a funeral **_pieu_**—a miniature version of a memorial spike designed to be stuck into the ground at a gravesite.	186	Naluri pertamanya adalah bahwa dia sedang memegang sebuah **_pieu_** pemakaman—sebuah miniatur dari paku besar upacara peringatan yang didesain untuk ditancapkan ke dalam tanah di pemakaman.
91	123	Pulling back the sleeve of his jacket, he checked his watch—a vintage, collector's-edition **_Mickey Mouse_** wristwatch that had been a gift from his parents on his tenth birthday.	190	Dia menaikkan lengan jasnya, melihat jam tangannya—jam kuno, sebuah jam **_Mickey Mouse_** edisi kolektor yang dihadiahkan orang tuanya ketika dia berulang tahun kesepuluh.
93	125	In addition to being the Pope's summer vacation home, the sixteenth-century citadel housed **_the Specula Vaticana_**—the Vatican Observatory—one of the most advanced astronomical observatories in Europe.	194	Tambahan pula, sebelum menjadi rumah peristirahan musim panas Paus, benteng abad ke-16 ini dipakai oleh **_Specula Vaticana_**—Observatorium Vatikan—salah satu observatorium astronomis tertua di Eropa.
95	126	Perched at the very edge of a cliff, the castle leaned out over the cradle of Italian civilization—the valley where the **_Curiazi and Orazi clans_** fought long before the founding of Rome	194	Berdiri di tepi sebuah tebing, puri itu condong ke arah tempat kelahiran masyarakat Italia—lembah tempat **_klen Curiazi dan Orazi_** berperang memperebutkan tanah itu sebelum mendirikan

				Roma.
101	133	Langdon had to admit, there existed an intriguing symmetry in the idea of **_the Templars_** building a modern Grail repository that echoed the Grail's original hiding place.	208	Langdon harus mengakui, ada sebuah simetri yang menggoda dalam gagasan **_Templar_** membangun tempat penyimpanan modern bagi Grail yang menggemakan tempat persembunyian Grail yang sesungguhnya.
104	133	The Knights believed the documents the Priory sought were buried deep under the ruins—beneath **_the Holy of Holies_**, a sacred chamber where God Himself was believed to reside.	209	Para kesatria Templar percaya bahwa dokumen-dokumen yang dicari oleh Biarawan terkubur dalam-dalam di bawah reruntuhan itu—di bawah **_the Holy of Holies_**, sebuah kamar suci yang dipercaya sebagai tempat tinggal Tuhan sendiri.
105	134	Clement's **_Machiavellian operation_** came off with clockwork precision. On that day, countless Knights were captured, tortured mercilessly, and finally burned at the stake as heretics.	210	**_Operasi gaya Machiavelli_** dari Clement berjalan rapi. Pada hari itu, kesatria-kesatria yang tak terhitung ditangkap, disiksa secara kejam, dan akhirnya dibakar di pembakaran sebagai pelaku bidah.
106	142	Most recently, of course, had been the earthshaking discovery that Da Vinci's famed **_Adoration of the Magi_** was hiding a dark secret beneath its layers of paint.	223	Yang paling baru, tentu saja, merupakan penemuan yang menggemparkan bahwa lukisan Da Vinci yang terkenal, **_Adoration of the Magi_**, menyembunyikan rahasia gelap di bawah lapisan catnya.

109	152	Despite his plush accommodations, he had always dreamed of owning a riverside apartment on L'lle Saint-Louis, where he could rub shoulders with the true ***cognoscenti***, rather than here, where he simply met the filthy rich.	241	Walau dia mendapatkan akomodasi mewah, dia masih saja memimpikan memiliki apartemen di tepi sungai di L'ile Saint-Louis, tempat dia dapat berhandai-handai dengan kalangan ***cognoscenti*** sejati, bukannya di sini, tempat dia hanya bertemu dengan orang-orang kaya bertangan kotor.
110	161	He had seen this type of rose many times. "The five-petal rose," he whispered, "is a Priory symbol for ***the Holy Grail***."	253	Dia sering melihat jenis mawar seperti itu. "Mawar berkelopak lima," dia berbisik, "merupakan simbol Biarawan untuk ***Holy Grail***."
112	166	Entire armies and religions had been built on this symbol, as had secret societies. ***The Rosicrucians***. The Knights of the Rosy Cross.	262	Seluruh tentara dan agama telah dibangun di atas simbol ini, seperti memiliki perkumpulan rahasia. ***The Rosicrucians***. Kesatria Palang Mawar.
113	170	"***Sub rosa***," Langdon said. "The Romans hung a rose over meetings to indicate the meeting was confidential. Attendees understood that whatever was said under the rose had to remain a secret."	268	"***Sub rosa***," kata Langdon. "Orang Romawi menggantungkan sekuntum mawar saat rapat untuk menunjukkan bahwa rapat itu rahasia. Para peserta rapat tahu, apa pun yang dikatakan di bawah mawar itu harus selalu dirahasiakan."
114	172	The idea that ***the cryptex*** had been designed by Leonardo da Vinci—former Grand Master of the Priory of Sion—shone as another tantalizing indicator that this was indeed the Priory keystone.	271	Gagasan bahwa ***cryptex*** dirancang oleh Leonardo da Vinci---mantan Mahaguru Biarawan Sion---menyorotkan petunjuk lain yang menggoda, bahwa ini memang batu kunci Biarawan.

116	173	Then again, tests like this were extremely common in secret societies. The best known was ***the Masons***', wherein members ascended to higher degrees by proving they could keep a secret and by performing rituals and various tests of merit over many years.	273	Lagi pula, ujian semacam itu sangat biasa dilakukan dalam perkumpulan rahasia. Yang paling terkenal adalah ***kelompok Mason***. Anggotanya baru dinaikkan ke tingkat yang lebih tinggi setelah terbukti mampu menjaga rahasia serta menempuh ritual-ritual dan ujian kepatutan selama bertahun-tahun.
117	183	A descendant of Britain's First ***Duke of Lancaster***, Teabing had gotten his money the old-fashioned way—he'd inherited it.	290	Sebagai keturunan ***Duke of Lancaster*** Pertama dari Inggris, Teabing mendapatkan uangnya dengan cara lama—waris.
118	185	Teabing is quite a character. He was ***knighted*** by the Queen several years back .....[....]	292	Teabing orang yang unik. Dia dinobatkan sebagai ***knight*** oleh Ratu beberapa tahun yang lalu .....[....]
119	185	[....].....after composing an extensive history on the ***House of York***.	292	[....].....setelah menyusun sebuah sejarah yang panjang tentang ***House of York***.
120	185	Designed by François Mansart in 1668 for ***the Count of Aufflay***, it was one of Paris's most significant historical châteaux.	293	Dirancang oleh Francois Mansart pada tahun 1668 untuk ***Count of Aufflay***, Puri Villette merupakan salah satu puri bersejarah yang penting di Paris.
123	191	"Princess, look at these silly creatures," he had told her, pointing to the ***gargoyle*** rainspouts with their mouths gushing water.	302	"Putri, lihatlah makhluk-makhluk bodoh ini," kata kakeknya, sambil menunjuk pada ***gargoyle*** yang berfungsi sebagai ujung talang air, yang menyemburkan air hujan dari mulutnya.

128	195	"The Bible, as we know it today, was collated by the pagan Roman emperor ***Constantine the Great***."	309	"Alkitab yang kita kenal sekarang ini disusun oleh kaisar Roma yang pagan, ***Konstantin Agung***."
129	195	In Constantine's day, Rome's official religion was sun worship—the cult of ***Sol Invictus***, or the Invincible Sun—and Constantine was its head priest.	309	Di masa Konstantin, agama resmi Romawi adalah pemujaan matahari—kelompok pemujaan ***Sol Invictus***, atau Matahari Tak Tertandingi—dan Konstantin adalah pendeta kepalanya.
130	198	"Those who 'chose' the original history of Christ were the world's first ***heretics***."	313	"Mereka yang 'memilih' sejarah asli dari Kristus adalah ***kaum heretic*** pertama di dunia."
131	198	***The Dead Sea Scrolls*** were found in the 1950s hidden in a cave near Qumran in the Judean desert.	313	***Dead Sea Scrolls***, Gulungan-Gulungan Laut Mati, ditemukan pada tahun 1950-an tersembunyi di sebuah gua dekat Qumran di gurun Yudea.
134	204	"Oh?" Teabing said. "How about the one seated in the place of honor, at the right hand of ***the Lord***?"	324	"Oh?" kata Teabing. "Bagaimana dengan yang duduk ditempat kehormatan, di sebelah kanan ***the Lord***?"
137	210	[....].... Jesus was of the ***House of David***.	333	[....].... Yesus adalah keturunan ***Keluarga David***.
139	220	It was no mistake that Disney retold tales like ***Cinderella***.....[....]	348	Tak salah lagi, Disney menceritakan ulang kisah-kisah seperti ***Cinderella***.....[....]

141	220	***The Little Mermaid*** was a spellbinding tapestry of spiritual symbols so specifically goddess-related that they could not be coincidence.	349	***The Little Mermaid*** merupakan hiasan yang memikat dari simbol-simbol spiritual, begitu khusus terhubung dengan dewi, sehingga tidak mungkin jika hanya merupakan kebetulan saja.
142	235	Teabing hobbled over. "You were rescued by a knight brandishing an ***Excalibur*** made by Acme Orthopedic."	372	Teabing terpincang-pincang mendekat. "Kau baru saja diselamatkan oleh seorang kesatria bersenjatakan sebuah ***Excalibur*** buatan Acme Orthopedic."
143	257	***The Atbash Cipher*** is one of the oldest codes known to man.	408	***Sandi Atbas*** merupakan salah satu dari kode-kode kuno yang dikenal orang.
144	262	Men seeking spiritual wholeness came to the Temple to visit priestesses—or ***hierodules***—with whom they made love and experienced the divine through physical union.	416	Lelaki yang mencari keutuhan spiritual datang ke kuil itu untuk mengunjungi pendeta perempuan—atau ***hierodules***—untuk bercinta dengannya dan merasakan Tuhan melalui penyatuan badani itu.
145	262	The Jewish tetragrammaton YHWH—the sacred name of God—in fact derived from ***Jehovah***, an androgynous physical union between the masculine Jah and the pre-Hebraic name for Eve, Havah.	416	Tetragam Yahudi YHWH---nama suci Tuhan—sebetulnya berasal dari ***Jehovah***, sebuah penyatuan badani androginius antara Jah yang lelaki dan nama pra-Yahudi bagi Eva, Havah.
146	267	"***Baphomet!***" Teabing blurted. "My heavens, Robert, you're right! A headstone praised by Templars!"	424	"***Baphomet***!" Teabing berseru. "Ya ampun, Robert, kau benar! Sebuáh batu yang dipuja oleh para Templar!"

147	267	Traditional American ***Thanksgiving*** tables still bore pagan, horned fertility symbols.	424	Pada meja-meja orang Amerika saat memperingati hari ***Thanksgiving*** masih sering terlihat simbol pagan berupa patung bertanduk simbol kesuburan itu.
148	268	***The cornucopia*** or "horn of plenty" was a tribute to Baphomet's fertility.	424	***Cornucopia*** atau "banyak tanduk" merupakan sebuah atribut bagi kesuburan Baphomet.
149	268	[....]....and dated back to ***Zeus.***	424	[....]....dan sudah ada sejak jaman ***Zeus.***
157	292	***Anglicans*** drink their religion straight. Nothing to distract from their misery.	465	***Anglikan*** melaksanakan agamanya dengan kaku. Tidak ada yang bisa mengalihkan mereka dari kesengsaraan.
161	326	"He suggested I take you to ***Scotland Yard***. He thought it would be safest."	519	"Dia menyarankan untuk membawa Anda ke ***Scotland Yard,*** karena dia pikir itu tempat yang teraman."
162	328	***The troubadours*** were the traveling servants or "ministers" of the Church of Mary Magdalene, using music to disseminate the story of the sacred feminine among the common folk.	522	***Troubadour*** merupakan pelayan pengelana atau "pendeta" dari Gereja Maria Magdalena, yang menggunakan musik untuk menyebarkan cerita tentang perempuan suci kepada orang-orang desa.
167	360	To successfully hide bugs in some of Paris's most powerful offices, the British historian had turned to the Greeks. ***Trojan horses.***.	573	Untuk menyembunyikan alat penyadap dengan rapi di dalam kantor orang-orang yang sangat berpengaruh di Paris, sejarawan Inggris itu meniru cara orang Yunani kuno. ***Kuda-kuda Troya.***

170	365	***The Star of David***, Langdon thought. No coincidence there. Also known as Solomon's Seal, this hexagram had once been the secret symbol of the stargazing priests.	583	***Bintang David***, pikir Langdon. Juga dikenal sebagai Segel Salomo, heksagram ini pernah menjadi simbol rahasia bagi pendeta-pendeta penarap bintang.
171	366	Langdon pointed to the pillar on the left. "That's called ***Boaz—or the Mason's Pillar***."	584	Langdon lalu menunjuk pada pilar di sebelah kiri. "Itu disebut ***Boaz—atau Pilar Mason***."
172	366	[....]...., the other is called ***Jachin—or the Apprentice Pillar***."	584	[....]...., yang lainnya dinamakan ***Jachin---atau Pilar Murid***."
174	373	Both had been from ***Merovingian families***—direct descendants of Mary Magdalene and Jesus Christ.	594	Ternyata keduanya berasal dari ***keluarga Merovingian***—keturunan langsung Maria Magdalena dan Yesus Kristus.

Table 4.2.5. Foreignization on category of gesture and custom

No.	Page	Source Language	Page	Target Language
61	42	Her words curved richly around her muted ***Anglo-Franco*** accent.	65	Kata-katanya meliuk indah di dalam aksen campuran ***Anglo— Franco***nya.