TRANSLATION OF CULTURAL WORDS IN NOVEL
BROKEN VERSES
BY KAMILA SHAMSIE

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ENGLISH LETTERS DEPARTMENT
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STATE ISLAMIC UNIVERSITY
SYARIF HIDAYATULLAH
JAKARTA
2011
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A thesis
Submitted to the faculty of Adab and Humaniora
In partial fulfillment of the requirements for the degree of strata 1 (S1)

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, February, 2011

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The thesis has been defended before the Faculty Letters and Humanities’ Examination Committee on March 03, 2011. It has been accepted as a partial fulfillment of the requirements for the degree of strata one.

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ABSTRACT

Rohani, Translation of cultural words in novel *Broken Verses* by Kamila Shamsie. English Letters Department, Adab and Humanities Faculty, State Islamic University (UIN) Syarif Hidayatullah-Jakarta S1 Degree, 2011.

In this paper, the writer studies about translation of cultural words in novel of *Broken Verses* by Kamila Shamsie and novel of Surat-Surat Misterius translated by Hilmi Akmal. The objectives of the study are to find cultural words in novel of “Broken Verses” and to find the way of translator in translating the cultural words based on Peter Newmark’s procedure.

The writer uses the qualitative descriptive method by applying qualitative research in which collected data are analysis. Firstly, the writer reads both novels and then grouping the cultural words. Second, the writer rechecks the classified words by looking up both English and Bahasa Indonesian dictionary. To know the meaning of each word and whether the words has equivalence of the words in TL, the writer can really determine the words which are included into cultural words and which one is not.

The writer found cultural categories of Peter Newmark such us ecology, material culture, social culture, social organization, gestures and habits. The translator only used addition procedure of Peter Newmark to translate those cultural words. Actually the translator should not always used footnote because there were cultural words should not used footnote within the novel but used other procedure of Peter Newmark such us naturalization and cultural equivalence.
ACKNOWLEDGMENT

In the name of Allah, the beneficent, the merciful all praise to Allah, lord the world who has bestowed you upon the writer in completing this paper. May solution and benediction be unto noblest of the prophet and messenger, Muhammad SAW.

This paper is presented to the English department at Humanities Faculty of State Islamic University Syarif Hidayatullah Jakarta as a partial of the requirement for strata I (SI) degree.

The writer would like to express the deepest gratitude for her “Mom & dad” H. M. Yusuf, Hj. Sitti Aminah, “This is my first gift for you, which is also shape of my tears and sweats to make you proud me”

This work could not be completed without a great deal of help from many people, especially Mrs. Danti Pujiati M, Hum. As advisor, without her, this paper will mean nothing. The writer also thanks gratefully to the following people who have given their assistance and encouragements in completing this paper, namely:

1. Prof. Dr. Komaruddin Hidayat, MA. The Rector of State Islamic University Syarif Hidayatullah Jakarta.

2. Dr. Abd. Wahid Hasyim, M.Ag. The Dean of Faculty Adab and Humanities.
3. Drs. Asep Saefuddin, M. Pd. The Head of English Letter Department.

4. All lectures who had taught her so much useful knowledge.

5. Her beloved family, K’Salma, K’Lias, Eva, Ardi.

6. Her longest relationship ever, Akromi, thanks for all kindness with LuV


8. K’Sefti, K’Afive, K’Ncal thanks for all kindness.


Jakarta, February, 2011

Rohani
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A. Background of Study

Translation plays an important role in human life, because it has made communication between people with different languages could be done differently. It's hard to imagine how the intercultural dialogue is conducted to improve understanding and cooperation among nations. Circulation of ideas, knowledge, information, and the values from one nation to another nation would also got hindrance without using translation.

In general, translation is seen as a process of transferring meaning or message that is similar to the original author of intended source language (SL) into another language (target language = TL), so a proper translation should has equivalence with the source text. The equivalence, which is often regarded as the most important aspect of a quality translation, in essence is a problematic thing because of the differences in linguistic aspects (morphological, syntactic, semantic) and cultural between TL and SL.\(^1\) Translation is an activity that involves two languages and two cultures at the same time, greater differences between TL and SL, in both aspects, the higher the difficulty level of meaning or message transfer between the two languages for example, the phrase "I lost my money", which when viewed from the structure is an active sentence, translated

into Indonesian by passive structured phrase "uang saya hilang". Therefore, the SL text and the TL text can’t be really equal in all aspects of linguistic and cultural.

Based on those exposures above, it can be said that aspects of linguistic and cultural between TL in SL is the main cause of difficulties or obstacles in translation. Therefore, to produce a good TL text, the bilingual ability of the translator is not adequate. He also must have bicultural ability, or cross-cultural understanding. This is due to the fact that the language and culture are two inseparable entities. When communicating through language, including through writing, each person must involves culture, which includes the values, skills, knowledge, norms, attitudes, motives, language, or material things they have as individuals and members of the public. Because of translation also involves the transfer of thoughts from one language (and culture) into an equivalent expression in another language (and culture).²

Realizing the essence of cross-cultural understanding in translation, many experts have attempted to observe the translation of cultural differences of language. A text that all aspects of culture expressed through the terminology of culture (cultural word). Terminology or cultural words can be translated in several procedures in accordance with their role in the text and translation purposes. Those words are classified into five categories and subcategories. While the way of translation can be chosen from among the fifteen translation procedures based

on their role in the text and translation purposes, such as naturalism, modulation, paraphrasing, transposition and others. 3

One form of the text with the cultural aspects is the novel. As a type of fiction, it was defined as an imaginative prose, but also makes sense (because it expresses the reality of life) which dramatizes the changes in human relations. A novel is written based on experiences and observations about the life of a writer with a particular cultural background. The experiences and observations are then selected and expressed again by the author in accordance with his purpose of entertaining, and reflecting life. Because it is written based on reality and to express life in a particular community, each novel reveals the emotions, ideas, attitudes, habits, beliefs, lifestyles other cultural aspects of the community. 4

Cultural aspects of translation as described above are also faced by translators when translating a novel ‘Broken Verses’ the best novel by Kamila Shamsie into Indonesia. That was published first time in 2006. This novel is full of politics and cultural conflict as well as those shadowy maps of the heart and the mind.

This novel is interesting to read because, the issues presented very serious. This novel basically a representation of Pakistan culture, as a cultural representation, the novel is filled with cultural terminology associated with the Pakistan culture.

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B. Focus of the Study

To focus the research, the problem in this study was limited to the translation of cultural words in the novel of “Broken Verses” by Kamila Shamsie and novel of “Surat- Surat Misterius” translated by Hilmi Akmal.

C. Research Question

Based on the background of the problems above, the author identifies the following problems:
1. What are the cultural words found in the Broken Verses novel and their translation in Bahasa Indonesia?
2. How does translator translate those cultural words analyzed by procedure of Peter Newmark?

D. The Significance of the Study

Through this research, the writer hopes this research can develop our potential in translating, and especially to make the writer understands about the cultural words deeply, and it will stimulate us in learning translation, and also make everyone think that translating novels are exciting thing to analyze.

E. The Objective of the Study

The objectives of the study are to find cultural words in novel of “Broken Verses” and to find the way of translator in translating the cultural words based on Peter Newmark’s procedure.
F. Research Methodology

1. Method

The method of the study is descriptive analysis by applying qualitative research in which collected data are analyzed using the cultural category and procedure of Peter Newmark.

2. Data Analysis

The technique of data analysis is conducted in several steps below:

1. Reading and understanding the theories and compared with many relevant theories.

2. Reading the unit of analysis of both Novels, English and Indonesian version for comparing the translation process.

3. Compiling and grouping the data according to the SL cultural words.

4. Every datum is analyzed qualitatively by applying the theories and assessed or the type of cultural words that occurs in the translation process.

5. Concluding the collected data and exposing the results of their analysis.

3. The Instrument

The instrument in this research is the writer herself by reading novel and analyzing the data collected to find out the connection and other aspects related to the subject of research.
4. Unit of Analysis

Since the cultural terminology analyzed in this study identifies the overall TSu (English Novel) and TSa (Indonesian Novel), the unit of study of this research is English novel of Broken Verses, published in Bloomsbury Published Plc, 38 Soho Square, London in 2005. Written in 25 chapters and 33 pages. The Indonesian verses of Surat-Surat Misterius, published in the Hikma (PT Mizan Publika) in 2006 which is translated into 25 chapters consisting of 513 pages. I got the original novel and translation novel from Batu Bara book store in Ciputat in 2010.

5. Place and Time

The research starts on July 2010, at the department of English Letters, State of Islamic University Syarif Hidayatullah Jakarta.
CHAPTER II
THEORETICAL FRAMEWORK

A. Definition of Translation

Translation is not only the transfer of words in source language (SL) into target language (TL) or vice versa. It cannot ignore from culture, sentence, semantic, syntactic, and other linguistic component such as the structure or phrase, position of attributes, clause orders. Elliptical construction there are many translation works, which are rather difficult to be understood by reader, because the language is still influenced by the source language (SL). It caused the language in target language (TL) more difficult to be understood, especially in the form and meaning.

Catford defines translation as replacement text in one language (SL) with equivalent text in another language (TL). “Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”.

Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language (TL).

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Nida and Taber argued that translation consists in producing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.\(^7\)

### B. Cultural Words

I define culture as the way of life and its manifestation that are peculiar to a community that uses a particular language as its means of expression. More specifically, I distinguish ‘cultural’ from ‘universal’ and ‘personal’ language. ‘Die’, ‘live’, ‘star’, ‘swim’ and event almost virtually ubiquitous artefacts like ‘mirror’ and ‘table’ are universals-usually there is no translation problem there. ‘monsoon’, steppe’, ‘dacha’, ‘tagliatelle’ are cultural words- there will be a translation problems unless there is cultural overlap between the source and target language(and it readership). Universal words such us ‘breakfast’, ‘embrace’, ‘pile’, often cover the universal function, but not cultural description of the referent. And if I express myself in personal way-‘you’re weaving (creating conversation) as usual’, ‘his “underlife” (personal qualities and private life) is evident in the poem’, ‘he’s monologger’ ( never finishes the sentence)- I use personal, not immediately social, language, what is often called idiolect, and there is normally translation problem.

All these are broad and fuzzy distinction. You can have several cultures (and sub-cultures) within one language: \textit{fause} (‘Austria’ tea), \textit{jujendwihe} (GDR-‘coming out’ ceremony for twelve years old), \textit{Beamter} (Austria, Switzerland, Switzerland, Germany).

FRG-but not GDR) are all cultural words which may need translation within German. However dialect are not cultural words if they designate universal (e.g., ‘loch’, ‘moors’), any more than the notorious pain, vin, Gemutlichkeit, ‘privacy’, insouciance, which are admittedly over laden with cultural connotation. And, when a speech community focuses its attention on a particular topic (this is usually called ‘cultural focus’), it spawns a plethora of words to designate its special language or terminology- the English on sport, notably the crazy cricket words (‘a maiden over’, ‘silly mio-on’, howzzat’), the French on wines and cheeses, the German on sausage, Spanlards on bull fighting, Arabs on camels, Eskimos, notoriously, on snow, English and French on sex in mutual recrimination; many cultures have their words for cheap liquor for the poor and desperate: ‘vodka’, ‘grappa’, ‘silvovitz’, ‘sake’, ‘Schnaps’ and, in the past (because to dear now), ‘gin’. Frequently where there is a translation problem due to the cultural ‘gap’ or distance’ between the source and target language.

Note that operationally I do not regard language as a component or feature of culture. If it were so, translation would be impossible. Language does however contain all kinds of cultural deposits, in the grammar (genders of inanimate nouns), forms of address (like Sie, usted) as well as the lexis (‘the sun sets’) which are not taken account of in universal either in consciousness or translation. Further, the more specific a language becomes for natural phenomena (e.g. flora and fauna) the more it becomes embedded I cultural features, and therefore creates translation problem. Which is worrying, since it is notorious that the translation of the most general words (particularly of morals and feelings, as Tytler noted in
love, temperance, temper, right, wrong—is usually harder than that of specific words.

Most cultural words 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 (‘topping out a building’, ‘time’, gentlemen, please’, ‘mud in your eye’), 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 (e.g., ‘tea’) plus the various addition in different cultures, and you have to account for these addition (‘rum’, ‘lemon’, ‘milk’, ‘biscuits’, ‘cake’, other courses, various times of day ) which may appear in the course of the SL text.\(^8\)

C. Cultural Categories

Peter Newmark also categorized the cultural words as follows:


This type of term includes geographical features that can be normally distinguished from other cultural terms which connected to social and material culture. Nevertheless, their diffusion depends on the importance of their country of origin a well as their degree of specificity. The species of Flora and Fauna are local and cultural, and are not translated unless they appear in the SL and TL environment (‘red admiral’, Admiral). For technical texts, the Latin botanical and zoological classification can be used as an international language, e.g., ‘snail’. For winds like ‘down’. Many countries have ‘local’ words for plains like ‘savannahs’

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and ‘bush’ and these word exist with strong elements of local color. For hills like ‘dune’.


Material culture includes the terms that used in daily life as a trend. Food is for many the most sensitive and important expression of national culture; food term are subject to the widest variety of translation procedure. Various settings: menus-straight, multilingual, glossed, cookbooks, food guides; tourist brochures; journalism increasingly contain foreign food terms.

For English, other food terms are in a different category. Macaroni came over in 1600, spaghetti in 1880, ravioli and pizza are current: many other Italian and Greek terms may have to be explained. Food term have normally been transferred, only the French making continuous efforts to naturalize them. Traditionally, upper class men’s clothes are English and women’s French (note ‘slip’, ‘bra’) but national costumes when distinctive are not translated, e.g. sari, kimono, ‘jeans’ (which is an internationalism, and an American symbol like ‘coke’). Clothes as cultural term may be sufficiently explained for TL general readers if the generic noun or classified is added: e.g., ‘shintigin trouser’ or ‘basque skirt’, or again, if the particular is no interest, the generic word can simply replace it. However, it has to be borne in mind that the function of the generic clothes term is approximately constant, indicating the part of the body that is covered, but the description varies depending on climate and material used.

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Ibid. p. 96
Many language communities have a typical house which for general purpose remains untranslated such as: *palazzo* (large house); *bunglow pension*. French shows cultural focus on towns (being until 50 years ago a country of small towns) by having *ville, bourg and bourgade* which have no corresponding translation into English.

Transport is dominated by American and the car, a female pet in English, a ‘bus’, a ‘motor’, a ‘crate’, a sacred symbol in many countries of sacred private property. American English has 26 words for the car. The system has spawned new features with their neologism: ‘lay bay’, ‘roundabout’ (‘traffic circle’), ‘fly over’, ‘interchange’ (*echangeur*). There are many vogue words produced not only by innovations but by the salesman’s talk, and many Anglicism. In fiction, the names of various carriages (*caleche, cabriolet, ‘tilbury’, ‘landau’, ‘coupe’, phaeton*) are often used to provide local colour and to connote prestige; in text book of transport, an accurate description has to be appended to the transferred word. Now, the names of planes and cars are often near-internationalisms for educated(?) readership such as: ‘jumbo jet’; ‘ford’; ‘BMW’; and ‘Volvo’, etc.\(^{10}\)

Notoriously the species of flora and fauna are local and cultural, and are not translated unless they appear in the SL and TL environment (‘red admiral’, *vulcain, admiral*). For technical text, the Latin botanical and zoological classification can be used as an international language, e.g., ‘comma snail’, *helix aspersa*.

\(^{10}\) *Ibid.* p. 97
3. Social Culture: Work and Leisure

The terms are related to social phenomena and problems. The activities which included a mass of people or one community usually afford such terms associated. The working class still has some political resonance in Western Europe amongst the left, and even more so in Eastern Europe; though it may disappear in the tertiary sector, ‘proletariat’ was always used mainly for its emotive effect, and now can hardly be used seriously, since the majorities in developed countries are property owning. The obvious cultural words that denote leisure activities in Europe are the national games with their lexical sets: cricket, bull fighting, hockey. To these must be added the largely English non-team games: tennis, snooker, squash, badminton, and a large number of card games.11


The political and social life of country is reflected in its institutional terms.12 This type of cultural categories includes such topics of customs, activities, procedures, concepts. The terms of institution and occupation can be different in any country. For example; the title of a head of state ‘president’ can be ‘prime minister’ or ‘king’ in any other country. The same way could be happened in the name of parliament.

This type of cultural categories includes four specific typical terms such as13: historical terms; international terms; religious terms, and artistic terms. Furthermore, the political and social life of a country is reflected in its

11 Ibid. p. 98
12 Ibid. p. 99
institutional terms, in considering how the translator handles national institutional terms, the mass of modern political, financial, administrative, and social terms.\textsuperscript{14}

5. Gestures and Habits

For ‘gestures and habits’ there is a distinction between description and function which can be made where necessary in ambiguous cases: thus, spits as a blessing, kiss their finger tips to greet or praise, do a slow hand-clap to express warm appreciation, give a thumbs-up to signal OK, all of which occur in some cultures and not in others.

Summarising the translation of cultural words and institutional terms, I suggest that here, more than in any other translation problems, the most appropriate solution depends not so much on the collocation or the linguistic or situational context (though these have their place) as on the readership (of whom the three types-expert, educated generalist, and uniformed-will usually require three different translation) and on the setting. I have attempted to indicate the alternative below.\textsuperscript{15}

D. Translation Procedure

While translation methods relate to whole texts, translation procedures are used for sentence and the smaller units of language.\textsuperscript{16} Translation procedure proposed by Newmark resemble literal translation method performed at the level of clause or sentence. Some strategies introduced by Newmark for dealing with cultural gap:

\textsuperscript{14} Ibid. p. 75
\textsuperscript{15} Ibid. p. 102
\textsuperscript{16} Ibid. p. 81
1. Transference

This procedure is used by the translator to find a lexical meaning by transferring the same term yet with a few adjustment of spelling in the SL to the receptor.\textsuperscript{17} Example “Do you see my sarong?” can be translated “Sarung saya mana?”.

2. Naturalization

This procedure succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL. \textsuperscript{18} Example: escalator –→ eskalator

3. Cultural Equivalent

This is an approximate translation where a SL cultural word is translated by a TL cultural word.\textsuperscript{19} Example “Selametan” can be translated “uiian SPMB”, “Selametan” can be translated “tradisional fiest”

4. Functional Equivalent

This procedure is used by translator to find the lexical meaning by giving explanation of the function of the word in Source Language to the Target Language.\textsuperscript{20} Example “a box made of soil or plastic, designed in the form of an animal for saving money” can be translated “celengan”

\textsuperscript{18} \textit{Ibid.} p. 82
\textsuperscript{19} \textit{Ibid}
\textsuperscript{20} \textit{Ibid.} p. 83
5. **Descriptive Equivalent**

This procedure is used by translator to find the lexical meaning by giving description of the word in Source Language and Target Language.\(^\text{21}\)

Example: Licensed software → perangkat lunak yang dilisensikan.

6. **Modulation**

Modulation entails a change in lexical elements, a shift in the point of view.\(^\text{22}\) Example “*The laws of Germany govern this agreement*” can be translated “*Perjanjian diatur oleh hukum Jerman*”

7. **Translation Label**

This is a provisional translation, usually of a new institutional term, which should be made in inverted commas, which can later be discreetly withdrawn. It could be done through literal translation.\(^\text{23}\)

8. **Compensation**

This is said to occur when loss meaning, sound effect, metaplor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence.\(^\text{24}\) Example, word “Damned” in sentence “He is a damned fool guy” can be translated become “sangat”

\(^{21}\) *Ibid*

\(^{22}\) Peter, Newmark, op. cit. p. 88

\(^{23}\) *Ibid*, p. 90

\(^{24}\) *Ibid*
9. Componential Analysis

This is the splitting up of a lexical unit into its sense components, often one-to-two, -three or-four translation. Example “Slender” (+ long+elegant+ refers to object).²⁵

10. Reduction and Expansion

These are rather impricise translation procedure, which you practise intuitively in some cases, ad hoc in others. However, for each there is at least one shift which you may like to bear in mind, particularly in poorly written text:

1) SL adjective of substabce plus general noun, TL noun.

2) For Expansion, a not uncommon shift, often neglected, is SL adjective, English TL adverb plus past participle, or present participle plus object.²⁶

11. Paraprhase

This procedure used when the concept explained in SL has lexical meaning in receptor laguage but it has defferent type, and when the words appear more frequently in SL.²⁷

12. Adaptation

This process use of a recognised equivalent between two situation. This is a matter of cultural equivalence. Example: Dear Sir Yang Terhormat.²⁸

²⁵ Ibid. p. 90
²⁶ Ibid
²⁷ Ibid
²⁸ Ibid
13. Equivalence

An unfortunately named term implying approximate equivalence, accounting for the same situation in different terms. Judging from vinay and darbelnet’s example, they are simply referring to notices, familiar alternatives, phrases and idioms—in other words, different ways of rendering the cliches and standard aspect of language.29

14. Couplets, Triplets and Quadruplets

Couplets, triplets, quadruplets combine two, three or four of the above mentioned procedure respectively for dealing with single problem. They are particularly common for cultural words, if transference is combined with a functional or a cultural equivalent. You can describe them as two or more bites at one cherry.30

15. Addition

Addition gives additional information of SL words. Addition of additional information can be put within the text, notes at bottom of page, notes at end of chapter, notes or glossary at end of book.31

28 Ibid. p. 91
29 Ibid
30 Ibid
31 Ibid. p. 91
E. The Novel

In *Wikepidia book, free encyclopedia* A novel (from French *nouvelle*, “new” is an extended fictional narrative in prose. Down into the 18th century. The word referred specifically to short fictions of love and intrigue as opposed to *romances* epic-length works about love and adventures. Having become one of the major literary genres over the past 200 years the novel is today the object of discussion demanding artistic merits, a specific literary style and a deeper meaning than a true story of the same content could claim to have.32

The popularity of the novel, compares to the other works is not only on its existence as an application of the social problems. Furthermore, as a fiction and as a literary form, its subject is often taken from actual events and its narrative methods typically attempted to create all literary truth.

Therefore, as a modern prose version of the epic, the novel includes major issues such as, social live, cultural, personal, and racial. Whereas understanding a novel, we need to know the elements in novel such as the intrinsic novel consists of plot, theme, character, setting, and extrinsic novel consists of economic, politic, biography, culture.

Plot is the logical interaction of the various thematic elements of a text which lead to change of the original situation as presented at the outset of the narrative.33 The principle of plot must begin from the beginning, middle into final or the end of the story.

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Theme is a subject which interest the writer, and which is discussed in the text or portrayed in it in some way. A theme is not a summary. Theme in the literature is important subject and experience of our public and private live such us, love, death, marriage, freedom, hope, despair, war, revenge, evil, and so on. The common experience in life can become a theme in literature.34

Character is the people in a text; they are a part of the ordinary life that meets when we read. We might dislike, admire or sympathize them, but whatever they do or say fell they account for a large part of our first unstudied response.35

Setting is denoting the location, historical period, and social surrounding in which the action of a text develops. Setting in the story is to support action, character and narrative perspective from an additional level.36

F. Translation Novel

Translator have to consider its original text and its translation work then explain intention from its original texts because “there is moral responsibility to the original, but feels that translator has the right to significantly alter the text in the translation process in order to provide the TL reader with a text that conforms to TL stylistic and idiomatic norms”.37

Defined translation as comprising a “substitution of TL [i.e., Target Language] meanings for SL [i.e.,Source Language] meanings. But shortly afterwards, it began to be noticed that literary texts were constituted not primarily

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35 Ibid, p. 26
36 Mario Klarer, op cit. p. 25
of language but in fact of culture, language being in effect a vehicle of the culture. In traditional discussions, the cruxes of translation, i.e., the items which proved particularly intractable in translation, were often described as being “culture-specific” for example, *kurta, dhoti, dharma*, all items peculiarly Indian and not really like the Western shirt, bread, religion, deeds both past and present, or illusion. But then the realization grew that not only were such particular items culture-specific but indeed the whole language was specific to the particular culture it belonged or came from, to some degree or the other. In a paradigmatic departure, the translation of a literary text became a transaction not between two languages, or a somewhat mechanical sounding act of linguistic “substitution” but rather a more complex negotiation between two cultures.  

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38 [http://iwp.uiowa.edu/91st/vol4_n1/pdfs/trivedi.pdf](http://iwp.uiowa.edu/91st/vol4_n1/pdfs/trivedi.pdf)
CHAPTER III
RESEARCH FINDING

A. Data Description of Cultural Words

Data of the study are compiled by signing, comparing, and grouping the cultural words in the Novel of Indonesian version ‘Surat-Surat Misterius’ into cultural category. The cultural category of Peter Newmark helps in determining the words into the category of cultural words. After considering it by applying the cultural category of Peter Newmark, the writer rechecks the classified words by looking up both English and Bahasa Indonesia dictionary to know the meaning of each word and whether the words have equivalence of the words in TL. Therefore the writer can really determine the words which are included into cultural words and which are not.

The table below is the list of cultural words found in the English version of ‘Broken Verses’. The words in SL column are the cultural words found in the English version. Meanwhile, the words in TL columns are the cultural words found in the Indonesian version of the novel. Each corpus is added with the page where the corpus can be found in the novel. The SL and TL are arranged side by side to ease comparison between them in considering the translation process to translate the cultural words.
# TABLE OF CULTURAL WORDS

<table>
<thead>
<tr>
<th>No</th>
<th>Source Language</th>
<th>Page</th>
<th>Target Language</th>
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<tr>
<td>1.</td>
<td>Ensuring that the <em>snapdragon</em> she had planted there stayed alive even through water shortages</td>
<td>45</td>
<td>Memastikan <em>snapdragon</em> yang ditanamnya tetap hidup walaupun kekurangan air</td>
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<td>2.</td>
<td>I jerked my feet up, and <em>Chihuahua</em> darted out from under the table</td>
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<td>Kuangkat kakiku karena terkejut dan seekor <em>Chihuahua</em> lari meleset keluar dari bawah meja</td>
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<td>3.</td>
<td>Standing there seen but unnoticed in a <em>shalwar kameez</em> with dupatta tossed over one shoulder</td>
<td>4</td>
<td>aku yang berdiri di situ terlihat tetapi tidak diperhatikan dalam <em>shalwar kameez</em> dengan <em>dupatta</em> tersampir disatu bahu</td>
<td>6</td>
</tr>
<tr>
<td>4.</td>
<td>while I taken my twirl around the roof someone had placed naans and chicken tikka and <em>chutney</em> on the table</td>
<td>55</td>
<td>Saat aku berkeliling di atap, seseorang telah meletakkan naan, chicken tikka dan <em>chutney</em> di meja.</td>
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<td>5.</td>
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<td>6.</td>
<td>And surely your <em>yuppie</em> persona protected you some what?</td>
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<td>Dan pastinya peranmu sebagai <em>yuppie</em> di sana memberi perlindungan tertentu, bukan?</td>
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<td>7.</td>
<td>And Director skittered towards the door leading back into the house</td>
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<td>Lalu <em>Director</em> meleset ke pintu menuju ke dalam rumah</td>
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<td>Tentang kunjungan dari <em>FBI</em></td>
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<td>Para <em>Minion</em> datang lagi hari ini</td>
<td>55</td>
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<td>10.</td>
<td>Many people thought he was just another one of the acolytes</td>
<td>206</td>
<td>Banyak orang berfikir bahwa dia adalah salah seorang dari para <em>Acolyte</em></td>
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</tr>
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<td>11.</td>
<td>it was an expression the poet used to use. His version of raison d’etre</td>
<td>209</td>
<td>itu adalah ungkapan yang biasa digunakan oleh si penyair. Versinya dari raison d’etre</td>
<td>320</td>
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</tbody>
</table>
B. Data Analysis of Cultural Words

The first section is cultural words analysis used cultural category of Peter Newmark. The Second section is analysis of translation novel used procedure of Peter Newmark.

1. Cultural Words Analysis used Cultural Category of Peter Newmark

A. Ecology: Flora and Fauna

Snapdragon in Monolingual Dictionary means a small garden plant with red, white, yellow, or pink flowers that open and shut like a mouth when squeezed. 39 In Bilingual Dictionary means tanaman merambat yang bunganya berwarna warni. 40 In novel translation means tanaman merambat yang bunganya berwarna warni that is using footnote. According to Monolingual Dictionary that term has definition as well as what the writer found in Bilingual Dictionary. But the equivalence of that term cannot be found in the translation process so that the term kept mentioned in the Source Language. This circumstances caused by cultural word that has no cultural equivalence in Bahasa Indonesia.

Picture 1

Chihuahua in Monolingual Dictionary means one of a Mexican breed of very small and with a rounded head, prominent eyes, and large erect ears. In Bilingual Dictionary means anjing kecil Meksiko yang bertelinga runcing dan beratnya berkisar 1 hingga 6 pon. In novel translation means Anjing yang berbentuk sangat mungil bermata besar berasal dari Meksiko that is using footnote. According to Monolingual Dictionary and Bilingual Dictionary that term has definition. There is no comparable word that has equivalence in meaning to replace the SL in TL because there is no cultural equivalence in Bahasa Indonesia.

B. Material Culture: Clothes and Food

Shalwar khameez in Monolingual Dictionary means light loose trousers or pants that are tight around the ankles, sometimes worn by South Asian women. In Bilingual Dictionary that term have no definiton, in novel translation means Pakaian khas India dan Pakistan yang sering dipakai kaum wanita berupa celana panjang yang mengecil di bagian tumit dan baju kurung panjang that is using footnote.

In Monolingual Dictionary that terms have definition but in Bilingual Dictionary have no definition. That term commonly used by South Asian people. In Bahasa Indonesia there is no the cultural equivalence for this term. So, it can be concluded the equivalence of that term cannot be found and cannot be translated into TL.

Picture 3

**Chutney** in Monolingual Dictionary means a cold thick sauce made from fruit, sugar, spices and vinegar, eaten with cold meat, cheese. etc.\(^{44}\) In Bilingual Dictionary means saus yang banyak dibumbui dengan rempah-rempah atau makanan penyedap terbuat dari buah-buahan, daun-daunan, lada dan sebgainya.\(^{45}\) In novel translation means masakan yang terbuat dari buah-buahan atau sayuran dengan cuka, rempah-rempah dan gula that is using footnote. That term have definitions in both Monolingual Dictionary and Bilingual Dictionary. The word kept mentioned in SL to convey the contextual meaning, which is indicating that the words have no cultural equivalences in TL. Because of that the translator kept them in Source Language.

Picture 4

\(^{44}\) *Ibid.* p. 263
C. Social Culture: Work

**Dhobi** in Monolingual Dictionary means someone who works as a laundry in the area in South Asian. In Bilingual Dictionary that term has no definition, in novel translation means Seseorang yang bekerja sebagai tukang cuci pakaian di kawasan India dan Pakistan that is using footnote. According to Monolingual Dictionary that term has definition but in Bilingual Dictionary it has no definition. It is clear that cultural word in SL doesn’t need to be translated because there is no cultural equivalence in TL. So, this makes the translator kept the term in Source language.

**Yuppie** in Monolingual Dictionary means a young personal person who lives in a city and earns a lot of money that they spend on expensive and fashionable. In Bilingual Dictionary means Anak muda yang tinggal di kota yang memiliki karir professional dan kehidupan mewah. In novel translation means Istilah untuk pekerja muda kalangan menengah yang bekerja di kota dan mendapatkan gaji yang cukup besar that is using footnote. That terms have definitions according to both Monolingual Dictionary and Bilingual Dictionary. The translator kept them written in Source language since there is no cultural equivalence in TL.

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47 Ibid, p. 1777
**Director** in Monolingual Dictionary means a person in charge of a film, play who supervises and instructs the actors, camera, crew and other staff. In Bilingual dictionary means Sutradara. In novel translation means Sutradara that is using footnote. That term can be translated into TL equivalence because they have equivalences in both Monolingual and Bilingual Dictionary.

**Minion** in Monolingual Dictionary means an employee of low rank. In Bilingual Dictionary means antek. In novel translation means antek atau penyandera. That terms can be translated into TL equivalence because they have equivalence in both Monolingual and Bilingual Dictionary.

D. Social Organization: Political, Religious and Artistic.

**FBI** in Monolingual Dictionary means Federal Bureau of investigation: a bureau in the U.S. In Bilingual Dictionary have no definition, in novel translation means biro penyidik federal di AS. That term according to Monolingual Dictionary have definition but in Bilingual Dictionary have no definition. That term have no cultural equivalences in Bahasa Indonesia as well. The word cannot be translated into any TL and the word directly used in TL.

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52 John M. Echols and Hassan Shadilly, *Kamus Inggris Indonesia*, (Jakarta: Gramedia, 2003), p. 381
**Acolyte** in Monolingual Dictionary means a person who helps a priest in certain church service. In Bilingual Dictionary means pembantu pendeta pada upacara misa kudus. In novel translation means pembantu pendeta pada upacara misa kudus that is using footnote. According to both Monolingual and Bilingual Dictionary that term have definitions. The equivalence of that term cannot be found in translation process because that term have no cultural equivalences in Bahasa Indonesia.

**Canzone** in Monolingual Dictionary means a variety of lyric poetry in the Italian style, of Provencal origin, that closely resembles of the madrigal. In Bilingual Dictionary have no definition, in novel translation means puisi balada Italia yang mirip madrigal (syair pendek tentang percintaan) that is using footnote. That term have definitions according to both Monolingual and Bilingual Dictionary. The SL words can’t be translated into TL to emphasize the contextual meaning which indicates that cultural word have no equivalences in TL. So, that term did not need to be translated in TL.

**E. Gestures and Habits**

**D’etre** in Monolingual Dictionary means reason or justification for existence. In Bilingual Dictionary have no definition, in novel translation means Perancis: alasan untuk mencapai tujuan atau sesuatu. That term have definitions according to

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56 Ibid., p.180
Monolingual Dictionary but in Bilingual Dictionary they have no definition. That term only used in SL country not in TL country, Indonesia. So, there is no the equivalence in TL. It can be concluded that the equivalence of that term cannot be found and cannot be translated into TL.

2. Analysis of Translation Novel used Procedure of Peter Newmark

From the data above concluded that the translator used addition procedure of Peter Newmark that is footnote. Actually the translator should not always used footnote because there were cultural words not used footnote within the novel but used other procedure of Peter Newmark such as naturalization and cultural equivalence. Its analysis as follow:

A. Ecology: Flora and Fauna

Snap dragon and Chihuahua, the equivalence of those term cannot be found in the translation process. The word cannot be translated into TL equivalence that the translator kept the source language by giving information with footnote which means the translator used addition procedure of Peter Newmark. Translator used footnote because easy to find the meaning of cultural word without obliged the reader to go to the end of the book every time he comes across a foreign word. Advocates the use of footnote to fulfill at least two following function are to provide supplementary information and to call attention to original is discrepancies the importance of culture in translation. Some new information in a translation could be found in the body of the text,
glossary put in the end of a book, the end of every chapter and the bottom of every page

B. Material Culture: Clothes and Food

Shalwar khamiiez and Chutney, those word have no cultural equivalence in TL. So, that circumstance makes the source language word kept mentioned in translation by giving information with footnoote that means the Newmark’s additional procedures is used by a translator. Due to the case in using footnote, a translator decided to apply it. Urges to us footnote because it gives two advantages. The first, it will give awareness to the reader that the cultural words is difficult to translate equivalently. The second, it supplements new information. Some new information in a translation could be found in the body of the text, glossary put in the end of a book, the end of every chapter and the bottom of every page.

C. Social Culture: Work

Dhobi and Yuppie, those terms have no cultural equivalences in Bahasa Indonesia as well. The words cannot be translated into any TL and the word directly used in TL. The translator kept the source language by giving information with footnote. Here, the translator used the Peter Newmark’s strategy of translation. By using footnote, a translator made the reader enjoying the translated text because it is not necessary to check out the difficult word meaning. Advices to apply footnote an a translation due to its independent functions the footnote can give some additional information and understanding to the reader that difficulties may arise in the process of translation between two cultures.
**Director** is cultural word can be translated into TL that is Direktur. The translator should have used the naturalization procedure instead of addition procedure to translate that cultural word, namely footnote. Director from the Dutch language was pervaded into Indonesian language become Direktur.

**Minion** is cultural word can be translated into TL. The translator should have used the cultural equivalence procedure instead of addition procedure to translate that word, namely footnote. The cultural equivalence of Minion that is Antek, the equivalence been founded in KBBI dictionary. It more familiar should be translated directly than using footnote.

D. Social Organization: Political, Religious and Artistic.

**FBI, Acolyte, and canzone**, those words can’t be translated into TL to emphasize the contextual meaning which indicates those cultural words have no equivalences in TL. So, those terms didn’t need to be translated in TL. And then the translator kept the source language by giving information with footnote. In this process, Peter Newmark’s procedure is being used by a translator. A translator may use footnote caused by the simplicity in translating a new cultural word. Encourages to translate some cultural words using footnote because it will be very benefit from two point of views. It will make the reader know that some discrepancies can be found in translation. It also give some useful information related to the translated word. Some new related information in a translation may take several forms. First, it can be in the bottom of text. Second, it can be in the end of a chapter. Third, it can be found in the end of the book. Fourth, it can be found in the body of the text.
D. Gestures and Habits

D’etre that term only used in SL country not in TL country, Indonesia. So, there is no the cultural equivalence in TL. It can be concluded that the equivalence of that term cannot be found and cannot be translated into TL. The translator kept the source language by giving information with footnote. By this method, the translator employed the Peter Newmark’s additional procedure. It is very easy and simple to use footnote as a strategy in translating a new cultural word. In translating a word, it will be very useful to employ footnote as the strategy. It not only gives the reader awareness that some difficulties in an intercultural translation can be met, but also it will give some new related information. Additional information of cultural words may be put by a translator, in the end of a book, in the end of each chapter, in the bottom of a page and in the body of a text.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusions

After having an analysis in the novel of Broken Verses and novel of Surat-Surat Misterius. The writer concludes some points, as follows:

1. There are some categories cultural words found in novel (Ecology: Flora and Fauna), (Material Culture: Clothes and Food), (Social Culture: Work), (Social Organization: Political, Religious, and Artistic), (Gestures and Habits).

2. The translator only used addition procedure of Peter Newmark to translate those cultural words. Actually the translator should not always used footnote because there were cultural words should not used footnote within the novel but used other procedure of Peter Newmark such us naturalization and cultural equivalence.

3. The translator does not translate cultural words that have equivalence in target language such us Minion and Director.

B. Suggestion

For the translator:

The translator should be careful in translating the words. He should look for equivalence meaning or message in TL, should there are equivalences, it is better to be translated.
BIBLIOGRAPHY


http://www.contemporarywriters.com/author


http://iwp.uiowa.edu/91st/vol4_n1/pdfs/trivedi.pdf
A. Summary of Novel

Broken verses is a spellbinding book about grief and loss, about heroism and quiet endurance, about political and personal histories and about the difficult choice to be made between motherhood and romantic love. Sixteen years ago, the poet, subversive and brilliant, love of Samina life, was found murdered on a patch of waste ground, his body smashed beyond recognition, his face an angry purple bruise.

Fourteen years ago, Aasmani’s mother Samina walked out of their house towards the sea. Samina, of the grey green eyes and blazing, furious beauty; Samina the radical thinker and fearless activist; Samina, always little out of reach, was never seen again. Aasmani, frequently abandoned by her mother throughout her childhood, refuses to believe she is dead, and dreams of her glorious return.

In present day Karachi, Aasmani receives what could be the longed-for proof that her mother is still alive. As she draws closer to the truth she is also, because Aasmani believe that they are still alive, then she do a search to prove it. In her search Aasmani met with Ed, a charming man and the only person who can understand the profound hurt and the profound love. In fact the letter was not true, the letters are mysterious because the letter was made by Ed, He did that just to make her happy and to avoid her from a hazard.\textsuperscript{58}

\textsuperscript{58} Novel of Broken Verses
B. Biography of Kamila Shamsie

Kamila Shamsie, novelist, was born in 1973 in Pakistan. Her first novel, *In the City by the Sea*, was short listed for the Mail on Sunday/John Llewellyn Rhys Prize, and her second, *Salt and Saffron*, won her a place on Orange's list of '21 Writers for the 21st Century'. In 1999 Kamila received the Prime Minister's Award for Literature in Pakistan. Her third novel, *Cartography* (2004), explores the strained relationship between soul mates Karim and Raheen, set against a backdrop of ethnic violence.

Kamila Shamsie lives in London and Karachi. She has a BA in Creative Writing from Hamilton College in Clinton New York, where she has also taught Creative writing, and a MFA from the University of Massachusetts, Amherst. She also writes for *The Guardian, The New Statesman, Index on Censorship* and *Prospect* magazine, and broadcasts on radio. Her latest novels are *Broken Verses* (2005), and *Burnt Shadows* (2009), an epic narrative which was short listed for the 2009 Orange Prize for Fiction.


59 www.contemporarywriters.com
APPROVEMENT

TRANSLATION OF CULTURAL WORDS IN NOVEL
BROKEN VERSES
BY KAMILA SHAMSIE

A thesis
Submitted to the faculty of Adab and Humanities
in partial fulfillment of the requirements for the degree of strata 1 (S1)

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ENGLISH LETTERS DEPARTMENT
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2010