THE TRANSLATION PROCEDURE OF EGYPT CULTURAL WORDS IN NOVEL THE SERPENT’S SHADOW BY RICK RIORDAN FROM ENGLISH TO INDONESIAN

A Thesis

Submitted to Faculty Adab and Humanities in Partial Fulfilment of the Requirement for Bachelor Degree (S1)

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ABSTRACT


This research aimed to analyze the translation procedure of cultural words in novel The Serpent’s Shadow by Rick Riordan. The writer attempted to find out the translation procedures and cultural words categories which are found in The Serpent’s Shadow novel. The writer used qualitative descriptive method to achieve the purpose of this research. The data is collected by reading the novel, classifying and analysing the data based on Newmark’s theory about cultural words and translation procedure. This research showed that there are twenty selected data of cultural words. Those are, eight cultural words as Material Culture, one cultural word as Social Culture, and eleven cultural words as Organisations. For the procedure of translation, there are sixteen cultural words used procedure of transference, one cultural word used procedure of naturalisation, two cultural word used procedure of couplets and one cultural word used notes at the bottom of page.

Keywords: Translation procedure, Cultural words, Material culture, Social organisation-political, Social culture.
APPROVEMENT

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The thesis entitled above has been defended before the Letters and Humanities Faculty's Examination Committee on October 31, 2017. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, October 31st 2017

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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 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, September 19th 2017

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Bismillahirrahmanirrohim

In the name of Allah, the Most Gracious, the Most Merciful

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The writer
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CHAPTER I

INTRODUCTION

A. Background of Study

Translation is an activity to change the form of grammatical structure of source language to target language without changing the meaning. It means that translation is an activity of changing language forms with the aim that the message of translation result can be understood by the reader (Larson 15). It can be concluded that translation is the process of transferring or conveying meaning and message of source language to target language.

However; translating from one language to another cannot be done if you do not have knowledge about the culture of source and target language. A good translator has to know both of cultural background. If the translator does not know about it then the result of translation becomes inaccurate.

One of problems for translators is to translate word or phrase that contains cultural elements of source language, especially in translating literary texts such as novels. Translating novel is a difficult job because it contains figurative language, culture and text coherences. When the translator translated a text containing cultural words, he/she has to look for information related to both culture of source and target language so reader can understand it easily. Nurrohmah in *The Translation Procedure of*
Cultural Words in The Novel Percy Jackson The Battle of The Labyrinth by Rick Riordan (3) said that translator need to know culture in source language and target language, not only about grammar or structure.

According to Rochayah Machali in Pedoman Bagi Penerjemah (62), the translation procedures only focus on the translation of word, phrase, clause, sentences, but not the whole text. Many translators fail to convey the meaning of source language to target language because they do not master the translation procedure to transfer the culture concept of source language to target language and also have different cultural backgrounds.

The problem of this research is the use of translation procedure in translating cultural terms in The Serpent's Shadow novel by Rick Riordan can be seen in the example below.

(1.) SL: “He looked poised and mature in his black linen clothes, especially with that khopesh sword at his side.” (Page 2)

TL: “Dia tampak tenang dan dewasa dalam balutan pakaian linen hitamnya, terutama dengan pedang khopesh di sampingnya.” (Page 3)

Example (1) explaining that khopesh is a cultural term that refers to sword (material culture) is translated into khopesh. Translator uses the translation procedure of transference. Transference means the process of transferring a SL word to a TL text as a translation procedure. Translator
does not translate *khopesh* into another word in target language, it cannot convey the actual meaning of source language into the target language.

This novel has a cultural background of Egyptian cultural words that can be used as research data. The writer focuses on the analysis of translation procedure that used in translating cultural words because it is a difficult job but worthy to be understudy and the writer hopes this study can help anyone who wants to know about the use of translation procedure in translating cultural words.

**B. Focus of Study**

This research focuses on analysing the translation procedure of Egypt cultural words that used in *The Serpent’s Shadow* novel. This focus is expected to help the writer more understand on the use of translation procedure in translating cultural words.

**C. Research Question**

Based on focus of study, the research questions are:

1. What are the translation procedures that are used by the translator to translate Egypt cultural words in *The Serpent’s Shadow* novel?

2. What is translation procedure most frequently applied by translator?
D. Objective of the Research

Based on formulation of the problem, this research aims:

1. To know the translation procedure used by translator to translate the Egypt cultural words of *The Serpent’s Shadow* novel in Indonesian version.

2. To find out the procedure mostly used in translating of the cultural words in *The Serpent’s Shadow* translation novel.

E. Significances of Study

Theoretically, this research could be contributed to the development of translation, especially in using translation procedure of cultural words. Practically, this study could increase knowledge about translation procedure that used for translating cultural words from English to Indonesian for reader and English Letters Department student. The principle aim of this research is to know the translation procedure that used by translator in translating cultural words.

F. Research of Methodology

1. The Method of Research

The method that used in this research is qualitative method. Qualitative method is the method which uses the descriptive data that used not numerical data as basic for analysis and problem solving in a
study and descriptive approach is an approach that analyse the result of study with an accurate interpretation (Farkhan 2).

2. The Technique of Data Analysis

The writer analyzes the data by using descriptive analysis technique. The steps of analysis as follows:


b. Collecting and giving notation of cultural words that is found in English and Indonesian version.

c. Classifying the data based on Newmark’s theory about category of cultural words.

d. Analyzing the data that already have choose using Newmark’s theory of translation procedure.

e. Making the conclusion and giving the suggestion of this research.

3. Time and Place of Research

This research conducted since April 2017 up to September 2017. This research is also carried out in several place, including library of State Islamic University, library faculty of Adab and Humanities majors, University of Indonesia library and some other places.

4. The Instrument of the Research

The instrument in this research is the writer herself as the subject by reading the novel and its translation, selecting and
analysing the selected data that are related to the subject of the research.

5. The Unit of Analysis

The unit of analysis in this research is *The Serpent’s Shadow* novel by Rick Riordan, published in 2010 and its translation by Rika Iffati Farihah and Sujatrnini Liza in 2013. The original book were published by Disney Hyperion (ISBN 978-1-4231-40573) and its translation were published by Mizan Fantasi.
CHAPTER II
THEORETICAL FRAMEWORK

A. Previous Research

The writer has read some journals that have relevant themes about the translation procedure of cultural words. First, Bader S. Dweik and Maisa Suleiman (2013) “Problems Encountred in Translating Cultural Expressions from Arabic into English”. This research focuses on investigating the problems that Jordanian graduate students faced when translating culture-bound expressions from Arabic into English.

The second research, XIA Qing (2010) “On English Translation of Culture-Specific Items in the Ancient Chinese Official System: A Descriptive and Comparative Study on ‘Hawkes’ and ‘Yangs’ English Translated Cases of Hong Lou Meng. This research focuses on explaining the different translation strategies (procedures) and their advantages and disadvantages from the prespective of “culture-specific items” theory by comparing the two English versions of the relevant English translation of cases of the ancient Chinese official system.

The third research, Esmaeil Bagherdoust (2017) “Translation of Culture Specific Items: A Case Study of Persion Architecture Terminlogy”. This research focuses on examining the extent to which the translators have succeeded in rendering CSIs, while translating them from
Persian architecture into English or writing on the Persian Architecture in English.

The differences between this research and the previous researchers are: First, the first researcher focuses on investigating the problems that Jordanian graduate students faced when translating culture-bound expressions from Arabic into English. They used Jordanian graduate students as the object of their study.

The second research focuses on explaining the different translation strategies (procedures) and their advantages and disadvantages from the perspective of “culture-specific items” theory by comparing the two English versions of the relevant English translation of cases of the ancient Chinese official system. She used Chinese official system as the object of her study.

The last previous research focuses on examining the extent to which the translators have succeeded in rendering CSIs, while translating them from Persian architecture into English or writing on the Persian Architecture in English. He used Persian architecture terminology as the object of his study.

The writer focuses her study in analysing the translation procedure of cultural words in the novel “The Serpent’s Shadow”. The writer uses a novel as the object of her study.
B. Translation

1. Definition

According to experts there are some definition of translation taken from many sources. First, Newmark in *A Textbook of Translation* (5) states that translation is rendering the meaning of a text into another language in the way that the author intended the text. In *Approaches to Translation*, he states that 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 (7).

Second, according to Catford (20), translation is activity of replacing context from source language to target language. It means that translator must be able to replace or to put back the information of source text with commensurate information in the target language.

Third, Choliludin (3) states that translation is a procedure which leads from a written source language text to an optimally equivalent target language text and requires the syntactic, semantic, stylistic, and text pragmatic comprehension by the translator of the original text.

And last according to Larson (3) translation is transferring the meaning of the source language into the target language by changing the form of the first language to the form of second language by way of semantic structure. So, the meaning must be maintained while the form of the language should be changed.
Based on the definitions that have been stated by the experts the writer concludes the translation is a process of transferring message or meaning from source language to target language without ignoring the equivalent to be as close as possible to the target language.

2. The Process of Translation

In context of translation, the process of translation is a step that is used in getting the best result of translation. The process is started by a translator to understand source language text, and then he conveys it to reader of receptor language. Nida and Taber (33) propose the process of translation and its illustration as follows.

1) Analysis, in this step a translator explores the meaning and the grammatical relationship of source language word or compound word;
2) Transfer, the transfer of the sense which is in the mind of translator from language A to language B;
3) Restructuring, the sense that has been transferred is restructured in order to make the final message fully acceptable in the receptor language.

Figure 1: The Process of Translation by Nida & Taber
There is another opinion about that concept, Machali concept as she explained in her book as follow (Machali 63).

| Analysis 1 → Transfer → Analysis 2 → Transfer |
| Correction 1 → Analysis 3 → .... etc. |

Figure 2: The Process of Translation by Machali

C. Translation Procedure

1. Meaning

The procedure of translation applies to the sentence and the smaller units of language, such as clauses, phrases, words and others, while the method of translation refers the whole text (Frans Sayogie 53). The difficulty of finding an appropriate equivalence is the one of problems in translating cultural words. Therefore, translation procedure is the correct way to overcome problems in finding equivalence between source language and target language. So, in this research, the writer will discuss about translation procedure that was taken from the concept Peter Newmark in translating cultural words.

2. Kinds of Translation Procedure

According to Peter Newmark theory, there are nineteen kinds of translation procedure which need to solve the problem of translation, they are:
a. **Literal Translation**

Literal translation is a procedure that directly move the grammatical structures in source language to target language. It is divided into translation 'word-for-word' and translation of a 'one-to-one. For example: *sand dollar* is translated into *dolar pasir* (Nurrohmah 74).

b. **Transference**

Transference is the process of transferring a source language word to a target language text as a translation procedure. It is the same as as Catford’s transference (Newmark 81).

For example:

(1.) SL: My carry-on item was a *parka*.

TL: Benda yang kubawa-bawa adalah sepotong *parka*.

Example (1) explaining that according to Oxford Advanced Learner’s Dictionary, “parka is a very warm jacket or coat with a hood that often has fur inside”. People usually use it in winter. The word “parka” is transferred because it has no equivalent in TL (Warhamni 54).

Transference is mostly used to transfer common terms. In some instances, cultural terms would be transferred as a whole if there is no recognized translation for it.
c. **Naturalization**

This procedure succeeds transference and adapts the source language word first to the normal pronunciation, then to the normal morphology (Newmark 82).

For example:

(1.) *Television* is translated into *Televisi*.

It can be seen at example (1) that there is a little change in writing of letter from *television* is translated into *televisi* by deleting the ‘-sion’ to ‘-si’. As the name implies, this procedure naturalizes the term in source language into a more form in target language.

d. **Cultural Equivalent**

It is an approximate translation where a source language cultural word is translated by a target language cultural word (Newmark 82).

For example:

(1.) SL : Killing two bird with one stone.

TL : *Sekali dayung dua pulau terlampau*.

It can be seen at example (1) that the example above is idioms, which is a culture-specific feature found in any language. The translator translating the source language idioms into target language idioms that has similar meaning.

e. **Functional Equivalent**

Newmark (83) states, “this common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new
specific term; it therefore neutralises or generalises the source language word”. In other words, the cultural words in neutralized or generalized in TL.

For example:

SL: Dengan pedang samurai, kita bisa menjadi luar biasa.

TL: With the *Samurai* (*Japanese traditional weapon to fight*), we could be awesome (Cholilah 17).

d. **Descriptive Equivalent**

According to Hoed in his book “Penerjemahan dan Kebudayaan” (74), descriptive equivalent is the translation technique (procedure) with matching of terms in the source language by using a clearer description of the target language.

For example:

(1.) *Samurai* is translated into *the Japanese aristocracy from the eleventh to nineteenth century, its function was to provide officers and administrations.*

In example (1), it can be seen that the translator translated the word *samurai* by giving descriptive explanation because the translator cannot find the equivalent of the source language to the target language.
g. **Synonymy**

This procedure is used for a source language word where there is no clear one-to-one equivalent, and the word is not important in the text, in particular for adjectives or adverbs of quality. This is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis.

h. **Through-Translation**

The literal translation of common collocations, names of organizations, the components of compounds and perhaps phrases are known as calques or loan translation. Normally, through-translation should be used only when they are already recognised terms.

i. **Shift or transposition**

A “shift” (Catford’s term) or ‘transposition’ (Vinay and Darbelnet) is a translation procedure involving a change in the grammar from source language to target language (Newmark 85). According to Newmark there are four type of transposition (Sayogie 54-56):

1. Automatic transposition is caused by the grammatical structure of language and offers the translator no choice.

   For example:

   a) The change from singular into plural

      For example: a pair of pants → *sebuah celana panjang*

   b) The change position of the adjective

      For example:
SL : Yeah, well i have a little surprise.

TL : *Aku punya kejutan kecil.*

In the example (b) above, the case of transposition is occured in word little surprise. Before translating process, the word little surprise has structure adjective + noun, but after the word is translated into Indonesian *kejutan kecil*, the structure changers into noun + adjective.

2. Transposition required when an SL grammatical structure does not exist in the TL. For example:

   SL : *Kelas itu harus kamu ambil.*

   TL : You should take that class.

The translation above shows that the object ‘kelas’ in SL is located forward. This passive form does not exist in TL, so the sentence should be change into active voice.

3. Transposition that is grammatically possible but may not accord with natural usage in the TL. For example, the SL noun phrase can be shifted into a TL verbal phrase, as follows:

   SL : We must all responsible for the existence of fresh water.

   TL : *Kita semua bertanggung jawab untuk menjadi air bersih.*

4. This type of transposition is the replacement of a virtual lexical gap by a grammatical structure. For example:

   SL : He is very pleasant, but his wife is arrogans.

   TL : *Ia sangat baik (sekali), tetapi istrinya sangat sombong.*
Transposition is frequently used by translator to overcome grammatical problem that occur in translation process.

j. Modulation

This procedure is a variation through a change of viewpoint, of perspective and very often of category of thought (Newmark 89).

For example:

(1.) SL: They are.......very nice looking.

    TL: Mereka.......sangat tampan dan cantik.

Example (1) explain that the adjective ‘nice-looking’ is describing person, either male or female in SL. Meanwhile in TL, the adjective ‘tampan’is used to describe male figure, and ‘cantik’ to female. In the sentence above, the translator ‘nice-looking’ into ‘tampan dan cantik’ to describe the group ‘they’ which consists of both male and female (Warhamni 60).

Based on Newmark, there are two kinds of modulation: absolute modulation and free modulation. Absolute modulation is no equivalent meaning of word, phrase, or structure from source language into target language. Meanwhile free modulation is translation procedure that suppose to explain the meaning, to obtain the relation meaning between SL and TL, and also to achieve the equivalence meaning as natural as SL.
k. **Recognised translation**

This procedure is normally used in the official or the general accepted translation of any institutional term (Newmark 89).

l. **Translation Label**

This procedure is 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 (Newmark 90). For example:

SL: “Ordinary Wizarding Levels.” George explained looking to Harry’s bewildered face.

TL: “Ordinary Wizarding Levels, *Level Sihir Umum*,” George menjelaskan, melihat wajah kebingungan Harry. (Cholilah 20)

m. **Compensation**

This procedure occurs when translation loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence (Newmark 90).

n. **Componential analysis**

It means comparing a source language word with a target language word which has similar meaning. But it is not an obvious one to one equivalent, by demonstrating first their common and their differing sense components. In other words, it is splitting up of a lexical unit into
its sense components, often one-to-two, three-to-four translation (Newmark 90).

o. **Reduction and expansion**

Reduction is translation procedure from source language text to target language by eliminating some words and expansion is translation procedure by adding more words.

For example:

(1.) SL: Why don’t you tell me about it in the morning?

TL: *Kenapa tak kau ceritakan saja besok pagi?*

Example (1) explaining that in the SL the word ‘about’ is not translated by translator. This is called reduction. This reduction is still appropriate enough, because reduction in this sentence does not change the meaning of the SL (Fadly 29).

p. **Paraphrase**

This procedure is an amplification or explanation of the meaning of a segment of the text. It is used in an ‘anonymous’ text when it is poorly written, or has important implications and omissions (Newmark 90). For example:

SL: I often sit on the floor with my **laptop**.

TL: Aku sering duduk di lantai dengan *komputer jinjingku*.

q. **Other Procedure**

Vinay and Darbelnet also give (Newmark 90-91):
1) *Equivalence*, an unfortunately named term implying approximate equivalence, according for the same situation in different terms.

2) Adaptation, use of a recognised equivalent between two similarities. This is a matter of cultural equivalence.

r. **Couplets**

This procedure combine two, three or four procedures for dealing with a single problem. They are particularly common for common words (Newmark 91). This procedure is especially useful to translate complex texts with cultural words. For example:

SL: I learned about vellum.

TL: Aku belajar tentang *vellum* – *perkamen dari kulit binatang*.

s. **Notes, Additions, Glosses**

This procedure is used when translator supplies a brief explanation by giving additional information.

1) Notes within text, includes:

SL: They explained that the book came with green octavo shell (a protective box that’s a common accessory for rare books.)

TL: Mereka menjelaskan bahwa buku itu dilengkapi dengan kotak kulit kerang octavo (kotak pelindung yang merupakan aksesoris standar untuk buku langka) berwarna hijau.

2) Notes at bottom of page;

3) Notes at the end of chapter;

4) Notes or glossary at the end of book.
D. Cultural Words

1. Definition

Translation is the activity of transition meaning from source language to target language which have different background culture. It can be concluded as the translation give effect to two different cultures. In other word, translation is process of finding and conveying meaning from one culture to another. According to Newmark (94) culture is "the way of life of manifestations that are peculiar to a community that uses a particular language as its means of expressions". Cultural differences between source language and the target language is often give some difficulties for translators to produce a good translation. Therefore the knowledge about both cultures is a must. According Danandjaja (5) states there are some elements of culture: beliefs, habits, lifestyle, religion, music, history and etc.

2. Kinds of Cultural Word

Cultural word can be defined as a special word used transform personal communication group in a community at a particular time consisting of ideas, habits, ability, art, tools and others. Nida (Newmark 95) states cultural word divide into five categories, namely:

a. Ecology: Geographical features can be normally distinguished from other cultural terms in that they are usually value-free,
politically and commercially. The category of ecology is the flora, fauna, mountains, fields, natural conditions.

For example: *Bromo* mountain.

d. **Material Culture**: Material culture includes the terms that used in daily life as a trend such as clothes, food, transportation, and tools.

For example: *soto betawi*.

*Soto Betawi* is traditional food that come from Jakarta, Indonesia.

e. **Social Culture**: work and leisure such as genre of music, games or kind of local dance.

For example: *panjat pinang*.

*Panjat Pinang* is traditional game of Indonesia.

d. **Organisations**: This type of cultural categories includes such topics of customs, activities, procedures, concepts.

For example: the terms of institution and occupation can be different in any country. The title of a head of state ‘president’ can be ‘prime minister’ or ‘king’ in any other country.

e. **Gestures and habits**: For example in Indonesia, there is hand gesture like calling somebody but in Europe it has different meaning, signifies as goodbye. Then the habits that have been handed down from generation to generation is making a porridge that called As-Shura porridge for celebration of the As-Shura.
E. Translating Novel

Sayogie (158-159) states that the good novel translation happen when the reader feels the same impression from source language and target language. He suggest some abilities that a translator of novel has: literary sense, mastery of source language, mastery of receptor language, familiar with the culture of source language, familiar with the culture of target language, good knowledge and supporting reference.

The translator should have an experience both source and target language cultures, linguistics, and mastering the translation knowledge so that the translator able to convey the message of the target language novel. Hilaire Belloc lays down six general rules for the translator of prose texts (Bassnett 120):

(1) The translator should not ‘plod on’, word by word or sentence by sentence, but should ‘always “block out” his work’. By ‘block out’, Belloc means that the translator should consider the work as an integral unit and translate in sections, asking himself ‘before each what the whole sense is he has to render’

(2) The translator should render idiom by idiom ‘and idioms of their nature demand translation into another form from that of the original.

(3) The translator must render ‘intention by intention’, bearing in mind that ‘the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic’. By
‘intention’, Belloc seems to be talking about the weight a given expression may have in a particular context in the SL that would be disproportionate if translated literally into the TL.

(4.) Belloc warns about words or structures that may appear to correspond in both SL and TL but actually do not.

(5.) The translator is advised to ‘transmute boldly’ and Belloc suggests that the essence of translating is ‘the resurrection of an alien thing in a native body.’

(6.) The translator should never embellish.
A. Data Descriptions

In the data descriptions, the writer tabulates the selected of cultural words which are taken from *The Serpents Shadow* novel and its translation translated by Sujatrini Liza and Rika Iffati Farihah. It including the types of cultural words, the procedures of translation that are used by the translator. The selected data can be studied as follows.

Table 3.1: Data Description

<table>
<thead>
<tr>
<th>No.</th>
<th>SL</th>
<th>TL</th>
<th>The Types of Cultural Words</th>
<th>The Procedure of Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Khopesh (p. 3)</td>
<td><em>Khopesh</em> (p. 3)</td>
<td>Material Culture</td>
<td>Transference</td>
</tr>
<tr>
<td>2.</td>
<td>Sphinxes (p. 11)</td>
<td><em>Sfinks</em> (p. 11)</td>
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</tr>
<tr>
<td>4.</td>
<td>Shabti (p. 34)</td>
<td><em>Shabti</em> (p. 33)</td>
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</tr>
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<td>5.</td>
<td>Sistrum (p. 229)</td>
<td>Sistrum (p. 227)</td>
<td>Material Culture</td>
<td>Transference</td>
</tr>
<tr>
<td>6.</td>
<td>Was (p. 346)</td>
<td><em>Was</em> (p. 343)</td>
<td>Material Culture</td>
<td>Transference</td>
</tr>
<tr>
<td>7.</td>
<td>Canopic jar (p. 12)</td>
<td><em>Guci kanopik</em> (p. 12)</td>
<td>Material Culture</td>
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</tr>
<tr>
<td>No.</td>
<td>Word</td>
<td>Page</td>
<td>Translation</td>
<td>Category</td>
</tr>
<tr>
<td>-----</td>
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</tr>
<tr>
<td>8</td>
<td>Macrame</td>
<td>254</td>
<td>*notes: karya seni berupa tenunan.</td>
<td>Material Culture</td>
</tr>
<tr>
<td>9</td>
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<td>14</td>
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<td>15</td>
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<td>16</td>
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<td>Sheut</td>
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<td>17</td>
<td>Ren</td>
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</tr>
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<td>20</td>
<td>Per Ankh</td>
<td>258</td>
<td>Per Ankh</td>
<td>Social Organisation</td>
</tr>
</tbody>
</table>

**B. Data Analysis**

The table above consists of twenty cultural words which has been thoroughly inspected and selected for the purpose of the research. The writer uses Peter Newmark’s theories to categorized and analyze those twenty cultural words. Additionally, the writer uses Oxford Dictionary of English and *KBBI* fifth edition app offered by *Badan Bahasa Kemendikbud*, and online sources to look for the meaning of the selected cultural words. The data can be analyzed as follows:
Material Culture

1. Serapeum

Table 3.2.1: Serapeum

| SL: “This place became known as a serapeum.” (p.224) | TL: “Tempat ini dikenal sebagai serapium – rumah untuk dewa-banteng yang telah mati.” (p.223) |

The data above shows, *serapeum* is a cultural word that refers to house (material culture) translated into *serapium* – rumah untuk dewa-banteng yang telah mati.

A *serapeum* is a temple or other religious institution dedicated to the syncretic Greco-Egyptian deity Serapis, who combined aspects of Osiris and Apis in a humanized form that was accepted by the Ptolemaic Greeks of Alexandria. The Serapeum, splendid to a point that words would only diminish its beauty, has such spacious rooms flanked by columns, filled with such life-like statues and a multitude of other works of such art, that nothing, except the Capitolium, which attests to Rome's venerable eternity, can be considered as ambitious in the whole world (McKenzie). And according to Merriam Webster Dictionary, *serapeum* is a place or building or group of buildings sacred to Serapis. Based on its meaning, this data refers to house, so it is classified into material culture.

In this case, the word *serapium* is adapted from the normal pronunciation of SL word *serapeum* the to the normal phonology of
receptor language. It is called by the procedure of naturalization. Here, the word of *serapeum* is naturalized into *serapium*. It can be seen that although there is a little difference, it does not change the meaning.

The translator also adds additional explanation, that is – *rumah untuk dewa-dewa banteng yang telah mati*, to describe the word of *serapeum*. This procedure is used because there is no exact equivalent of the target language in the word of *serapeum*. Here, the translator uses the procedure of descriptive equivalent. Because the translator combine two procedures of translation (naturalization and descriptive equivalent), so it can be said the translator uses the procedure of *couplets*.

2. Sphinx

| SL: “The entrance to the next room was flanked by two giant obsidian *sphinxes* with the bodies of lions and the head for rams. (p.11) | TL: “Pintu masuk ruangan berikutnya diapit oleh dua *sfinks* obsidian raksasa yang bertubuh singa dan berkepala kambing.” (p. 11) |

According to KBBI Dictionary, *sfink* is *patung batu berkepala manusia (laki-laki) dan berbadan singa (terdapat di Mesir)*. In Merriam Webster Dictionary, *sphinxes* is an ancient Egyptian image in the form of a recumbent lion having a man’s head, a ram’s head, or a hawk’s head. The most famous Sphinx is the Great Sphinx of Giza. It is one of the largest
and oldest statues in the world. Archeologists believe that it was carved around 2500 BC and the head is meant to be the likeness of the Pharaoh Khafra. Based on the meaning, this data refers to tools, specifically tomb, so it is classified into material culture.

In this case, the word *sfinks* adapted from the normal pronunciation of SL word *sphinx* to the normal phonology of receptor language, for instance: the word of televisi in Bahasa is the result of naturalization from the word of *television* in English. Newmark (82) stated that naturalization is procedure succeeds transference and adapts the source language word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL.

It can be seen that any a little change in writing of letter from “*sphinx*” is the letter “-ph” and “-x” translated into “*sfinks*” using the letter of “f” and “ks”. Although any a little difference, it does not change the meaning. Therefore it can be said that the translator uses the procedure of naturalization.

3. Shabti

Table 3.2.3: Shabti

| SL | TL |
|---------------------------------------------------------------|
| “..., a few shattered shabti, scraps of smoldering linen and papyrus.” (p. 34) | “..., beberapa pecahan shabti, sobekan kain linen dan papirus yang masih membara.” (p. 33) |
Shabti is each of a set of wooden, stone, or faience figurines, in the form of mummies, placed in an ancient Egyptian tomb to do any work that the dead person might be called upon to do in the afterlife (Oxford Dictionary of English). According to the definition, this data refers to tool, so it is classified into material culture (the terms that used in daily life as a trend such as clothes, food, transportation, house and tools).

In translating the word of shabti, the translator does not give an additional explanation or note about the meaning of shabti. The translator still preserve the word of shabti and gives a mark with using Italic form because this tool is unknown for target readers.

As the result, the writer considers that this translation is not equivalence enough in TL because shabti is not common word known to many people. The writer considers that the translator should provide additional explanation about the meaning of shabti in order to make this translation more equivalences. And the writer assumes that this translation uses the procedure of transference.

4. Sistrum

<table>
<thead>
<tr>
<th>SL: “..., while Ancient Egyptians waved palm fohns and shook bronze noisemakers calledm sistrum.” (p. 229)</th>
<th>TL: “..., sementara orang-orang Mesir Kuno melambaikan daun palem dan menggoyangkan bebunyian yang disebut sistrum. (p. 227)</th>
</tr>
</thead>
</table>

Table 3.2.4: Sistrum
According to Oxford Dictionary of English, *sistrum* is a musical instrument of ancient Egypt consisting of a metal frame with transverse metal rods which rattled when the instrument was shaken. The sistrum was sacred instrument in ancient Egypt. Based on its definition, *sistrum* is classified into material culture.

In data above, the translator still preserve the word of *sistrum* and gives a mark with using Italic form and also does not give additional explanation or note about the word of *sistrum*. Whereas, the purpose of adding description or note about the meaning that is to make the target readers not confuse with uncommon word.

The writer considers that this translation is not equivalence enough in TL because based on the definition of *sistrum* above, *sistrum* is an ancient Egyptian musical instrument. Therefore, it can be ascertained that the readers does not know the meaning of *sistrum* itself. The writer considers that the translator should give additional explanation in order to make this translation more equivalences. The writer concludes that the translator uses the procedure of *transference*.

5. Khopesh

| SL: “.... especially with that khopesh sword at his side.” (p.3) | TL: “.... terutama dengan pedang khopesh di sampingnya.” (p.3) |
According to Terence (23), *khopesh* is an Egyptian sickle-sword that evolved from battle axes. A typical khopesh is 50-60 cm in length. The blunted edge of the weapon’s tip also served as an effective bludgeon, as well as a hook. These weapons changed from bronze to iron in the New Kingdom period (Howard 31-34). According to the definition above, this data refers to tool, so it is classified into material culture. Material culture includes the terms that used in daily life as a trend such as clothes, food, transportation, house and tools (Newmark 95).

In translating the word of *khopesh*, the translator uses the translation procedure of *transference*. *Transference* means the process of transferring a SL word to a TL text as a translation procedure. The translator does not translate *khopesh* into the target language because if it is translated to the other words such as *golok* or *pisau* in TL, it will give another meaning and it cannot convey the actual meaning of source language into the target language.

Considering to the translation result, this translation is equivalence enough in TL. The translator still preserve the word of *khopesh* and gives a mark with using Italic form because it is a loan word and uncommon tool for readers. In addition, there is the word of *pedang* before the term that can be used as an explanation of what khopesh is. To conclude, the translator uses *transference* procedure to render this data.
6. Was

Table 3.2.6: Was

| SL: A *was* staff twirling in his hands like a deadly fan blade. (p. 346) | TL: Sebatang tongkat *was* berputar-putar di tangannya seperti baling-baling kipas angin mematikan. (p. 343) |

The *was* scepter is a staff topped with the head of a canine, possibly Anubis, by the time of the New Kingdom (1570-1069 BCE) but earlier a totemic animal like a fox or dog. The *was* scepter evolved from the earliest scepters, a symbol of royal power, known as the *hekat*, seen in representations of the first king, Narmer (c. 3150 BCE) of the Early Dynastic Period (c. 3150-2613 BCE). The scepter was usually forked at the bottom but this changed according to which god or mortal was holding it and so did the color of the staff (Joshua J. Mark). Based on its meaning, this cultural word categorized into material culture because *was* refers to tool.

According to the data, the translation is same with the SL. In this case, the translator gives a mark to the word of *was* with using Italic form without give an additional explanation or note about its meaning because it has no equivalent word in TL. The translator only italicizes the word to notice the readers that *was* is a loan word.

In writer’s opinion this translation cannot be accepted, because the translator only borrows the term from source language without provide a clear explanation or information, so it will make the readers confuse about
the term. Thus, the translator should be better to add explanation by putting it in the bracket of the term or making a note. To conclude, the translator uses transference procedure to render this data.

7. Canopic jar

Table 3.2.7: Canopic jar

| SL : “... and loads of **canopic jars** that had once been filled with mummy organs. (p. 12) | TL : “... dan guci-guci kanopik yang dulu pernah berisi organ-organ tubuh mumi. (p. 12) |

According to Oxford Dictionary of English, *canopic jar* is a covered urn used in ancient Egyptian burials to hold the entrails and other visceral organs from an embalmed body. The viscera were not kept in a single *canopic jar*: each jar was reserved for specific organs. The name "canopic" reflects the mistaken association by early Egyptologists with the Greek legend of Canopus (David 152). According to the definition, this data refers to tool, so it is classified into material culture.

In translating the word of *canopic*, the translator adapted from the normal pronunciation of SL word *canopic* to the normal phonology of receptor language. It is called by the procedure of naturalization. Here, the word of *canopic* is naturalized into *kanopik*. It can be seen that although there is a little difference, it does not change the meaning. In here, the translator also use the procedure of literal translation to translate *canopic jars* into *guci-guci kanopik*. Because the translator combine two
procedures of translation (naturalization and literal translation), so it can be said the translator uses the procedure of *couples*.

### 8. Macrame

Table 3.2.8: Macrame

| SL: “I have enough twine for millenium of macramé!” (p. 254) | TL: “Aku punya cukup benang untuk membuat macramé*”

*Notes: karya seni berupa tenunan. (p. 252)*

According to Oxford Dictionary of English, *macramé* (ˈmækroʊ, mə) is the art of tying knots in string in a decorative way. *Macramé* is believed to have originated with 13th-century Arab weavers. After the Moorish conquest, it was taken to Spain, then to Italy, especially in the region of Liguria, and then spread through Europe. It was introduced into England at the court of Mary taught the art of macramé to her ladies-in-waiting (Colton). Based on its meaning, this data refers to tool, so it is classified into material culture.

From the data above, the translator gives an additional explanation or note about the meaning of the word of *macramé* that is *karya seni berupa tenunan* at the bottom page. The writer considers that this translation is equivalence enough in TL by giving additional explanation because there is no exactly word of *macramé* in the target language. This manner is done in order to make reader understands the word of macramé.
Therefore, the translator translates the word of macramé using the procedure of **notes at the bottom page** with explanation.

**Social Culture**

9. Senet

<table>
<thead>
<tr>
<th>SL: “Ugh, i hate senet.” (p.156)</th>
<th>TL: “Ugh, aku benci senet.” (p.223)</th>
</tr>
</thead>
</table>

*Senet* (or Senat) is a board game from ancient Egypt. The oldest hieroglyph resembling a senet game dates to around 3100 BC. The full name of the game in Egyptian is thought to have been *zn.t n.t h'b*, meaning the "game of passing". Senet is one of the oldest known board games. Fragmentary boards that could be senet have been found in First Dynasty burials in Egypt, c. 3100 BC. The senet game board is a grid of 30 squares, arranged in three rows of ten. A senet board has two sets of pawns (at least five of each). Although details of the original game rules are a subject of some conjecture, senet historians Timothy Kendall and R. C. Bell have made their own reconstructions of the game. These rules are based on snippets of texts that span over a thousand years, over which time gameplay is likely to have changed. Therefore, it is unlikely these rules reflect the actual course of ancient Egyptian gameplay. Their rules have been adopted by sellers of modern senet sets (Egyptian God and Goddess).

Based on its meaning, this cultural word categorized into social culture.
because *senet* refers to game. Social culture means some activities and leisure that is typical in certain countries such as national or local games, dance, and the name of music.

In here, the translator does not give an additional explanation or note about the meaning of the word of *senet*. The translator does not translate into the target language in other words that approach, such as *permainan papan* or the others. The translator also does not mark the word of *senet* with using Italic writing form. According to the writer, properly, the translator gives a mark to the word of *senet* with Italic writing form and give additional explanation or note.

Considering the translation result, this translation is not equivalence enough in TL because *senet* is not common word known to many people. The writer considers that the translator should use Italic form and give additional explanation about the meaning of *senet* because it is a loan word that is rarely encountered in Indonesian society (target language) and in order to make this translation more equivalences. And the conclusion is the writer assumes that this translation uses *transference*.

**Social Organisations**

10. Ba

| SL: “The ba could leave the body when we dreamed...” (p.49) | TL: “Ba bisa meninggalkan raga ketika kita bermimpi,...” (p.48) |
According to the data above, *ba* is a cultural word that refers to a religion concept (social organization – political and administration) translated into *ba*. Social organization – political and administration includes such topics of customs, activities, procedures and concepts.

Louis V. Zakbar in *A Study of the Ba Concept in Ancient Egyptian Texts* states that *ba* is an aspect of a person that the Egyptian believed would live after the body died, and it is not part of the person but *is the person himself*, unlike the soul in Greek, Christian, Muslim, or Late Judaic thought. And in Oxford Dictionary of English, *ba* means (in ancient Egypt) the supposed soul of a person or God, which survived after death but had to be sustained with offerings of food. It was typically represented as a human-headed bird.

From the data above, the translation is same with the SL. In this case, the translator gives a mark to the word of *ba* with using Italic form without give an additional explanation or note about its meaning because it has no equivalent word in TL. The translator only italicized the word to notice the readers that *ba* is a loan word. In writer’s opinion, this translation cannot be accepted because the translator only borrows the term from source language without provide a clear explanation or information and it will make the readers confuse. The translator should be better to add explanation by putting it in the bracket of the terms or making a note. To conclude, the translator uses *transference* procedure to render this data.
11. Ka

Table 3.2.11: Ka

| SL: “Then there’s the ka, the life force that leaves the body when it dies.” (p.49) | TL: “Kemudian, ada pula ka, daya hidup yang meninggalkan raga ketika mati.” (p.48) |

Based on Oxford Dictionary of English, *ka* means (in ancient Egypt) the supposed part of an individual human being or God, which survived (with the soul) after death and could reside in a statue of the person. According to its meaning, this cultural word categorized into social organization – political and administration because *ka* refers to religion concept (in ancient Egypt).

From the data above, the translation is same with the SL. The translator gives a mark to the word of *ka* with using Italic form to notice the readers that *ka* is a loan word because the writer assumes that after this term, the sentence has explained the meaning of *ka* itself so there is no need to give additional explanation or note. And the writer considers that this translation is equivalence enough in TL. In conclusion, based on the procedure of translation by Newmark, it seems that the translator uses transference.
12. Duat

Table 3.2.12: Duat

| SL: “Traveling through the **Duat** takes a lot out of him.” (p.258) | TL: “Berlayar melewati Duat sangat menguras tenaganya.” (p.40) |

*Duat* (pronounced “do-aht”) was the realm of the dead in ancient Egyptian mythology. The definition or conception of Duat derives principally from funerary texts such as *The Book of Gates*, *The Book of Caverns*, *The Coffin Texts*, *The Amduat* and *The Book of Dead*. Each of these documents fulfilled a different purpose and give a different conception of the Duat and different texts could be inconsistent with one another. Surviving texts differ in age and origin, there was never a single uniform conception of the Duat, as is the case of many theological concepts in ancient Egypt (Taylor 134). Based on its meaning, this cultural word categorized into social organization – political and administration (includes such topics of customs, activities, procedures and concepts) because *Duat* refers to ancient Egyptian mythology concept.

From the data above, the translator does not translate the word of *Duat* into TL. The translator also does not mark using Italic writing form to indicate that *Duat* is a loan word. The writer considers that this translation is not equivalence enough in TL because *Duat* is not common word known to many people. The writer considers that the translator should use Italic form and give additional explanation about the meaning
of Duat, because it is a loan word and also to make this translation more equivalences. And the writer assumes that this translation uses transference.

13. Ib

<table>
<thead>
<tr>
<th>SL: “Then there’s the ib, the heart..“</th>
<th>TL: “Terus ada pula ib, hati...”</th>
</tr>
</thead>
<tbody>
<tr>
<td>(p. 49)</td>
<td>(p. 48)</td>
</tr>
</tbody>
</table>

Ib (Ab, Yb) – the heart, this was the source of good and evil within a person, the moral awareness and centre of thought that could leave the body at will, and live with the gods after death, or be eaten by Ammut as the final death if it failed to weigh equally against Ma’at (Seawright). Based on its meaning, this data refers to religion concept, so it is classified into social organization – political and administration.

This data is look the same with the data before (ka), the translation is the same with SL word without more explanation or note. In this case, the translator gives a mark to the word of ib with using Italic form to notice the readers that ib is a loan word because the writer assumes that after this term, the sentence has explained the meaning of ib itself so there is no need to give additional explanation or note. And the writer considers that this translation is equivalence enough in TL. To conclude, this translation uses transference procedure.
14. Griffin

Table 3.2.14: Griffin

| SL: “His nappy brown hair had a chunk missing on the left side where his griffin had given him a “love bite,...” (p.3) | TL: “Rambut cokelat keritingnya botak sebagian di sebelah kiri akibat “gigitan sayang” yang diberikan griffin piaraannya,...” (p.2) |
---|---|

According to Oxford Dictionary of English, griffin is a mythical creature with the head and wings of an eagle and the body of a lion, typically depicted with pointed ears and with the eagle’s legs taking the place of the forelegs. And another definition based on Ancient Egyptian mythology, (Latin: gryphus) griffin is a legendary creature with the body, tail, and back legs of a lion; the head and wings of an eagle; and eagle’s talons as its front feet.

In translating the word of griffin, the translator preserves the word of griffin into target language. The translator does not give an additional explanation about the meaning of the word griffin. The translator only italicizes the word to notice the readers that griffin is a loan word. The translator does not change the original word because it has no equivalent word in TL. In another page the translator mentions that griffin is a monster, but he/she does not specify the form of griffin itself in detail so the writer assumes that it still confuse the readers: “Tidaklah mudah menemukan tempat untuk menyembunyikan seekor griffin, terutama ketika monster itu menarik sebuah kapal (p. 34).
In this case, the translator gives a mark to the word of *griffin* with using Italic form without give an additional explanation or note about its meaning. Whereas, the purpose of adding description or note about the meaning that is to make the target readers not confuse with uncommon word. The translator only italiced the word to notice the readers that *griffin* is a loan word. In writer’s opinion this translation cannot be accepted, because the translator only borrows the term from source language without provide a clear explanation or information and it will make the readers confuse about the term.

As the result, the writer considers that this translation is not equivalence enough in TL because *griffin* is not common word known to many people. The writer considers that the translator should give additional explanation about the meaning of *griffin* because it is a loan word that is rarely encountered in Indonesian society (target readers) and in order to make this translation more equivalences. And the writer assumes that this translation uses transference.

15. Rekhet

Table 3.2.15: Rekhet

| SL: “I was no [rekhet](p. 240) like Jaz.” | TL: “Aku bukan [rekhet](p. 238) seperti Jaz” |

*Rekhet* are wise women were consulted as seers who could make contact with the dead. They had the special ability to sense the presence of
a god and particularly to determine whether someone had been placed under a spell, or baw, and which evil spirit or deity was responsible (Awake at Midnight: The Magician’s Tomb). And according to David Nez at Tree of Visions, rekhet, meaning “female knower” were thought to have the ability to communicate with the gods and the dead. They were consulted as seers, and their clairvoyant abilities were apparently passed down through families. According to the definition above, this cultural word categorized into social organization – political and administration because sheut refers to religion concept (in ancient Egypt).

Here, the translator still preserves the word of rekhet into TL. The translator gives a mark to the word of rekhet with using Italic writing form, but the translator does not give an additional explanation or note about the meaning of rekhet. The translator does not translate the word of rekhet to other word such as dukun, tabib, or dokter. Perhaps if the word of rekhet is translated to other words, it cannot represent the meaning of the source language desired to target language. Considering the translation result, this translation is not equivalence enough in TL because rekhet is not common word known to many people.

The writer considers that the translator should give an additional explanation about the meaning of rekhet because it is a loan word that is rarely encountered in Indonesian society (target language) and in order to make this translation more equivalences. Therefore, translator takes to
preserve the word of *rekhet* without any change, and this manner is called procedure of *transference*.

**16. Sheut**

<table>
<thead>
<tr>
<th>SL</th>
<th>“Send out the <strong>sheut</strong> to find Bes. And it should.....” (p. 269)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TL</td>
<td>“ Kirim <strong>sheut</strong> ini untuk mencari Bes, dan ia seharusnya...” (p. 268)</td>
</tr>
</tbody>
</table>

*Sheut* in ancient Egypt, it was believed that a person could not exist without a shadow, nor even a shadow without person, therefore, Egyptians surmised that a shadow contained something of the person it represents. The Sheut is the mark someone leaves on the world. If someone has no shadow, they have no effect on the world, therefore they cannot exist. *Sheut* is a person's shadow or silhouette, *Sheut* (*šwt* in Egyptian), is always present. Because of this, Egyptians surmised that a shadow contains something of the person it represents. Through this association, statues of people and deities were sometimes referred to as shadows (Worlds of Mythology). Based on its meaning, this cultural word categorized into social organization – political and administration because *sheut* refers to religion concept (in ancient Egypt).

In this case, the translator does not give an additional explanation or note about the meaning of the word of *sheut*. In here, the translator preserves the word of *sheut* that translated into *sheut*. Whereas, the
purpose of adding description or note about the meaning that is to make the target readers not confuse with uncommon word. The translator does not translate into the target language in other words that approach, such as bayangan, arwah, hantu or the others.

However, the writer considers that the translator should provide additional explanation about the meaning of sheut, because sheut is uncommon word. Therefore, translator takes to preserve the word of sheut without any change, this manner is called the procedure of transference.

17. Ren

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>“Your secret name.” (p. 49)</td>
<td></td>
</tr>
</tbody>
</table>

The Ren was one’s secret name. This was given to one at birth by the gods, and only the gods knew it. Scholar Nicholaus B. Pumphrey writes, "the only way that the fate or destiny can change is if a creature of higher power changes the name. As long as the name of the being exists, the being will exist throughout eternity as part of the fabric of the divine order" (6-7). The ren was the name by which the gods knew the individual soul and how one would be called in the afterlife (Joshua J. Mark).

From the data above, the translation is same with the SL. In this case, the translator gives a mark to the word of ren with using Italic form to notice the readers that ren is a loan word because the writer assumes
that after this term, the sentence has explained the meaning of ren itself so there is no need to give additional explanation or note. And the writer considers that this translation is equivalence enough in TL. In conclusion, based on the procedure of translation by Newmark, it seems that the translator uses transference.

18. Tyet

<table>
<thead>
<tr>
<th>SL: “the silver tyet amulet from my mother’s jewelry box,” (p. 79)</th>
<th>TL: “jimat tyet perak dari kotak perhiasan ibuku,” (p. 78)</th>
</tr>
</thead>
</table>

The Knot of Isis (Egyptian: tyet, (Egyptian tjt) is an ancient Egyptian symbol of the goddess Isis (Allen, James P 557). According to Osama Shukir Muhammed Amin, the tyet, which resembles an ankh except that its arms are curved down, is connected to goddess Isis, and is called the Knot of Isis. 30th Dynasty, reign of Nectanebo II, circa 360-343 BCE. From Attarin Mosque at Alexandria; originally from Samannud, Egypt (The British Museum, London). Based on its meaning, this cultural word categorized into social organization – political administration that refers to concept.

From the data above, the translation is same with the SL. In this case, the translator gives a mark to the word of tyet with using Italic form without give an additional explanation or note about its meaning because it has no equivalent word in TL. Whereas, the purpose of adding description
or note about the meaning that is to make the target readers not confuse with uncommon word. The translator only italiced the word to notice the readers that *tyet* is a loan word. Perhaps if the word of *tyet* is translated to other words, it cannot represent the meaning of the source language desired to target language. To conclude, the translator uses **transference** procedure to render this data.

### 19. Ankh

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;One pummeled the other with an <strong>ankh</strong> and wrabled...&quot; (p. 164)</td>
<td>“Salah satu di antara mereka memukul yang lainnya dengan <strong>ankh</strong> dan memekik-mekik gemetar...” (p. 163)</td>
</tr>
</tbody>
</table>

The *Ankh* is one of the most recognizable symbols from ancient Egypt, known as "the key of life" or the "cross of life", and dating from the Early Dynastic Period (c. 3150 - 2613 BCE). It is a cross with a loop at the top sometimes ornamented with symbols or decorative flourishes but most often simply a plain gold cross. It is one of the most ancient symbols of Egypt, often seen with the *djed* and *was* symbols, carried by a multitude of the Egyptian gods in tomb paintings and inscriptions and worn by Egyptians as an amulet. Based on the meaning, this data refers to tool, so it is classified into material culture.
In here, the translator does not give an additional explanation or note about the meaning of the word of *ankh*. The translator still preserve the word of *ankh* and gives a mark with using Italic form because this term is uncommon for target readers.

As the result, the writer considers that this translation is not equivalence enough in TL because *ankh* is not common word known to many people. The writer considers that the translator should provide additional explanation about the meaning of *ankh* in order to make this translation more equivalences. And the conclusion is the writer assumes that this translation uses the procedure of *transference*.

### 20. Per Ankh

<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(p. 258)</td>
<td></td>
<td>(p. 257)</td>
</tr>
</tbody>
</table>

*Per Ankh* (Pr Ankh) – The House of Life, is a revered resource centre accessible only to scribes, containing a wealth of knowledge on papyri which is all under the proper protection of Thoth. These include medical manuals, mathematical problems and instructional documents on social etiquette (Sharman 134). Based on its meaning, this cultural word categorized into social organization – political administration that refers to concept.
In this case, the translator does not give an additional explanation or note about the meaning of the word of *Per Ankh*. The translator still preserve the word of *Per Ankh* and gives a mark with using Italic form because this term is uncommon for readers. Whereas, the purpose of adding description or note about the meaning that is to make the target readers not confuse with uncommon word.

As the result, the writer considers that this translation is not equivalence enough in TL because *Per Ankh* is not common word known to many people. The writer considers that the translator should provide additional explanation about the meaning of *Per Ankh* in order to make this translation more equivalences. And the writer assumes that this translation uses the procedure of *transference*. 
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

The writer concludes that in translating the cultural words need a special attention in translation. A translator must have the cultural competency to both of language adequately because translating is convey the meaning of the source language into target language where the meaning itself is very bound by the culture of the community of native speakers.

Based on research finding, it can be concluded some result that are as follows:

1. The translator only uses four procedures to analyse twenty data, they are:
   1) Transference is used to analyse the cultural words of khopesh, shabti, sistrum, was, senet, ba, ka, Duat, ib, griffin, rekhet, sheut, ren, tyet, ankh, and Per Ankh.
   2) Naturalization is used to analyze the cultural word of sphinxes.
   3) Couplets is used to analyze the cultural word of serapeum and canopic jar.
   4) Notes at the bottom of page is used to analyse the cultural word of macrame.
2. The mostly procedure is used by the translator in translating of Egypt cultural words in *The Serpent’s Shadow* translation novel is procedure of transference. Because, based on the data above, there are sixteen cultural words from twenty data which is translated using by procedure of transference.

B. Suggestion

After conducting the research in the translation procedure of Egypt cultural words in novel *The Serpent’s Shadow* by Rick Riordan, the writer would like to give some suggestion that might be useful especially for the students at English Letters Department and readers.

For the translator who wants to translate the information text it should be noted that the best procedure for translating the cultural words in notes. It is a solution to get equivalent meaning that understood by the readers.

For the next researchers, the writer suggested to have more knowledge about the translation procedure, so that to get a result of translation which can be understood by the reader.

For English Letters Department, such as the books collection of translation in the library of faculty must more completed, so that to easier for the students in finding so many references when they do their work or thesis.
BIBLIOGRAPHY

1. Books


### 2. Journal


3. Web


4. App

## APPENDICES

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Language</th>
<th>Target Language</th>
<th>Cultural Category</th>
<th>Translation Procedure</th>
<th>Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Khopesh (p. 3)</td>
<td>Khopesh (p. 3)</td>
<td>Material Culture</td>
<td>Transference</td>
<td><img src="image1.png" alt="Image" /></td>
</tr>
<tr>
<td>2.</td>
<td>Sphinxes (p. 11)</td>
<td>Sfinks (p. 11)</td>
<td>Material Culture</td>
<td>Naturalization</td>
<td><img src="image2.png" alt="Image" /></td>
</tr>
<tr>
<td>3.</td>
<td>Serapeum (p. 224)</td>
<td>Serapium – rumah untuk dewa-dewa banteng yang telah mati. (p. 223)</td>
<td>Material Culture</td>
<td>Couplets</td>
<td><img src="image3.png" alt="Image" /></td>
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<td>4.</td>
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<td>Shabti (p. 33)</td>
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<td>Transference</td>
<td><img src="image4.png" alt="Image" /></td>
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<td>Sistrum (p. 227)</td>
<td>Material Culture</td>
<td>Transference</td>
<td><img src="image5.png" alt="Image" /></td>
</tr>
<tr>
<td>6.</td>
<td>Was (p. 346)</td>
<td>Was (p. 343)</td>
<td>Material Culture</td>
<td>Transference</td>
<td><img src="image6.png" alt="Image" /></td>
</tr>
</tbody>
</table>
|   | Canopic jar  
(p. 12) | *Guci kanopik*  
(p. 12) | Material Culture | Couplets |
|---|----------|----------------|-----------------|---------|
| 8. | Macrame  
(p. 254) | *Macrame*  
*notes: karya seni berupa tenunan.*  
(p. 252) | Material Culture | Notes (at the bottom of page) |
| 9. | Senet  
(p. 156) | Senet  
(p. 155) | Social Culture | Transference |
| 10. | Ba  
(p. 49) | *Ba*  
(p. 48) | Social Organisation | Transference |
| 11. | Ka  
(p. 49) | *Ka*  
(p. 48) | Social Organisation | Transference |
| 12. | Duat  
(p. 41) | Duat  
(p. 40) | Social Organisation | Transference |
| 13. | Ib  
(p. 49) | *Ib*  
(p. 48) | Social Organisation | Transference |
<table>
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<th></th>
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<th>Griffin (p. 2)</th>
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<th>Transference</th>
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<tr>
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<td>Sheut (p. 268)</td>
<td>Social Organisation</td>
<td>Transference</td>
</tr>
<tr>
<td>16.</td>
<td>Ren (p. 49)</td>
<td>Ren (p. 48)</td>
<td>Social Organisation</td>
<td>Transference</td>
</tr>
<tr>
<td>17.</td>
<td>Tyet (p. 78)</td>
<td>Tyet (p. 76)</td>
<td>Social Organisation</td>
<td>Transference</td>
</tr>
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<td>18.</td>
<td>Ankh (p. 165)</td>
<td>Ankh (p. 163)</td>
<td>Social Organisation</td>
<td>Transference</td>
</tr>
<tr>
<td>19.</td>
<td>Per Ankh (p. 258)</td>
<td>Per Ankh (p. 257)</td>
<td>Social Organisation</td>
<td>Transference</td>
</tr>
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</table>