



## **TRANSLATION TECHNIQUES IN *TAJ: TRAGEDI DI BALIK TANDA CINTA ABADI* NOVEL**

### **TEKNIK PENERJEMAHAN DALAM NOVEL *TAJ: TRAGEDI DI BALIK TANDA CINTA ABADI***

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#### **Abstract**

Translation requires reputable competence when it is related with the translation quality: how accurate, clear, and readable the translator delivers the message. The quality of translation is closely related with the techniques used by the translator to tackle many obstacles in doing translation. Each technique used gives different impact in translation product. This project was descriptive research which has been attempted to analyze the techniques used in translating historical romance novel *Taj: A Story of Mughal India* into *Taj: Tragedi Di Balik Tanda Cinta Abadi* by Maria M. Lubis. It used three variable factors of translation that were the two novels as objective factor, the translator as genetic factor, and the raters as affective factor to analyze, compare, rate, and score the translation techniques. The data chosen from the both novel were the sentence of both novel that consist of cultural specific items. From the analysis, it was found that there were 15 techniques used in translating the novel. These 15 techniques were *adaptation 19.15%, pure borrowing 18.62%, established equivalent 9.57%, natural borrowing 8.51%, generalization 6.38%, Modulation 5.85%, particularization 5.85%, amplification 5.32%, transposition 2.66%, reduction 2.13%, inversion 2.13%, pure borrowing plus established equivalent 2.13%, description 1.60%, literal 1.60%, omission 1.60%, adaptation, pure borrowing, and omission 1.06%, amplification and pure borrowing 1.06%, natural and pure borrowing 1.06%, discursive creation, generalization and transposition, literal and generalization, pure borrowing and generalization, pure borrowing and transposition, generalization and omission, adaptation, pure borrowing and transposition each of them 0.53%*. The result of research showed that the dominant technique used is adaptation since the cultural term of source language is appropriate to be translated as same equivalent into the target language.

**Key words:** translation, translation techniques, historical romance novel

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### Abstrak

Penerjemahan membutuhkan kemampuan yang tinggi saat dikaitkan dengan kualitas penerjemahan: seberapa akurat, jelas, dan terbaca seorang penerjemah menyampaikan pesan dari bahasa sumber ke dalam bahasa target. Kualitas terjemahan erat kaitannya dengan teknik yang digunakan untuk memecahkan kesulitan-kesulitan dalam penerjemahan. Masing-masing teknik tersebut berdampak berbeda terhadap hasil terjemahan. Penelitian deskriptif ini bertujuan untuk menganalisa teknik dalam penerjemahan novel *Taj: A Story of Mughal India* ke dalam *Taj: Tragedi Di Balik Tanda Cinta Abadi* oleh Maria M. Lubis. Penelitian ini menggunakan 3 faktor variabel: kedua novel sebagai objektif faktor, penerjemah sebagai genetik faktor, dan informan sebagai afektif faktor untuk menganalisa, membandingkan, mengukur, dan menilai teknik penerjemahan. Data yang diambil dari kedua novel adalah berupa kalimat yang berisi istilah budaya. Dari hasil analisa ditemukan bahwa terdapat 15 jenis teknik yang digunakan dalam menerjemahkan novel ini. Teknik penerjemahan tersebut adalah *adaptation* 19.15%, *pure borrowing* 18.62%, *established equivalent* 9.57%, *natural borrowing* 8.51%, *generalization* 6.38%, *Modulation* 5.85%, *particularization* 5.85%, *amplification* 5.32%, *transposition* 2.66%, *reduction* 2.13%, *inversion* 2.13%, *pure borrowing plus established equivalent* 2.13%, *description* 1.60%, *literal* 1.60%, *omission* 1.60%, *adaptation, pure borrowing, and omission* 1.06%, *amplification and pure borrowing* 1.06%, *natural and pure borrowing* 1.06%, *discursive creation, generalization and transposition, literal and generalization, pure borrowing and generalization, pure borrowing and transposition, generalization and omission, adaptation, pure borrowing and transposition each of them* 0.53%. Dapat disimpulkan bahwa teknik yang paling banyak digunakan adalah *adaptation* dikarenakan istilah budaya lebih tepat diterjemahkan dengan mengganti elemen budaya pada bahasa sumber dengan hal yang sama pada budaya bahasa target.

**Kata kunci:** Penerjemahan, teknik penerjemahan, novel roman sejarah

#### A. INTRODUCTION

What people believe from centuries is that language is different from one society to another society. They construct and form language differently, though to some extent the use of it is same. Taken example of greeting expression, “*Good Morning*” is used by native English speakers, Indonesian speakers use “*Selamat Pagi*”, and Indian speakers use “*Namaskar*” in order to greet someone. The form is different but the language use is same. Indeed, the differences also shows pragmatically based on the culture. Like Minangkabauese tend to say “*Kama tu Pak*” to greet someone that if it is translated literary into English become “*Where are you going to go Sir*” which definitely it is not English culture to say like that. These examples show that there is difference of language from one country with the other from the very base of linguistics aspect into the very complex one.

By the fact of there are so many human languages exist we need a bridge line in order to understand and comprehend the other language which called translation because not all people can understand other languages and cultures as countries have grown closer and globalization has taken over. Not all people are bilingual or even multilingual who surely understand more than one language. It is needed in the development of knowledge by the fact of globalization. It is helpful to transfer and deliver knowledge from one language community to different other community. For example Indonesia is still deficient in the development of linguistic knowledge so it needs source from outside Indonesia, for instance English sources. These sources can be written like book whether it is fiction or non-fiction, newspaper, research report, literature, journal, etc. Furthermore, the importance of translation can also be seen in more informal, casual contexts. Translational activity is present in our everyday lives as we watch foreign television series and movies with subtitles, read translated fiction or non-fiction books and different sorts of manuals and guidebooks - to mention only a few of the various domains in which translation plays a significant role. The importance of translational activity is therefore particularly evident in the domains of science and entertainment, for instance.

Special attention goes into translating fiction novel, specifically fiction-historical romance literature or historical romance. Furthermore Bianchi and D'Arcangelo (2015) claimed that the production and consumption of romantic fiction as a global phenomenon; it is a key element of both international and national publishing industries. They also pointed out that this kind of novel is very popular among other types of novel in North America and Italia. It generates 1.5 billion dollars per year in sale and more than 600 titles each year are published, amounting to a total of 260 million books sold in the last 20 years, and a total invoice of 20 million Euros.

The same case in Indonesia, besides producing domestic novel of the local authors, it also imports novels from outside to enrich the literature knowledge. This importing activity means not directly taking the original novel and selling it in Indonesia. But there is a role of publishing market which agrees to translate the novel first into Indonesian language. There should be an activity which called translation and engaged translator so that all Indonesian readers can enjoy reading it. And it is showed that year by year the production and consumption of this kind of novel is increased significantly because this kind of novel offers a real history story hidden behind it which is very useful for the readers to know more about the history. By reading this kind of novel, the readers extract and get the knowledge of historical story which covered and posed in the novel. The discrepancy between the importance of this genre in the publishing industry and the scarce attention given to it by traditional scholars mean that little is known about the textual practices and processes that accompany its production and circulation, including translation. Imported book which is most written in English surely should be translated into Indonesia in a clear, accurate, and readable translation product to be understood by

the Indonesian readers. But the problems are: has this kind of novel translated accurately, clearly, and readable into Indonesia? Does the translator consider the Indonesian readers' understanding or the origin culture also writer of the novel to avoid distortion? What kind of techniques does translator use in order to get high quality translation?

Some descriptive studies have been conducted in the area of translation technique which concluded that there were some technique variations used in translating non-fiction book (Ardi: 2010), food terms (Yeni: 2012), and beverage terms (Rosita: 2013). These studies covered the techniques proposed by Molina and Albir and over all stated that some techniques were not appropriate to be implemented into some extends for some terms. In fact there were no studies yet, that focused on analyzing the combination of fiction and non-fiction novel, means the novel which included real- historical event which modified into imagination story like *Taj: A History of Mughal India* written by Murari. Taken example in the original source text, Murari gave the title of his novel as *Taj: A Story of Mughal India* (TSMI). If this title translated literary it would be *Taj: Sebuah Cerita dari Mughal India*. Meanwhile, Lubis used specific technique and changed the title which tends to be more attractive for the reader as *Taj: Tragedi Di Balik Tanda Cinta Abadi* (TTCA) which called discursive creation to establish a temporary equivalence that is totally unpredictable out of context in order to persuade the reader and raise the curiosity of the reader of the tragedy story lied behind eternal pure love of Taj Mahal which ended tragically. Therefore, a research related to see the techniques used and translation quality of the translators is necessary to be conducted.

There are eighteen techniques which are proposed by Molina and Albir (2002) that have been compared with other experts. The techniques are explained below:

1. Adaptation, replacing a ST cultural element with one from the target culture. For example, to change *baseball*, for *futbol* in translation into Spanish. This technique also namely "cultural equivalent" (Newmark: 1988), 'cultural substitution' (Baker: 1992), "cultural equalization" (Hoed, 2006).
2. Amplification. Introducing details that are not formulated in the ST: information, explicative paraphrasing, for example, when translating to Arabic (to Spanish) to add the *Muslim month of fasting* to the noun *Ramadan*. This includes explicitation (Vinay and Dalbernet), addition (Delisle), legitimate and illegitimate paraphrase (Margot), explicative paraphrase (Newmark), periphrasis and paraphrase (Delisle). Footnotes are types of amplification. Amplification is opposite of reduction.
3. Borrowing. To take a word or expression straight from another language. It can be pure (without any change), for example, to use the English word *lobby* in a Spanish text, or it can be naturalized (to fit the spelling rules in the TL), such as, *gol*, *futbol*, *lider*, *mittin*. Naturalized borrowing corresponds to transference (Newmark), loan word (Baker, 1992), clashing (Hoed).

4. Calque. Literal translation of a foreign word or phrase lexically or structurally, for example, the English translation Normal School for the French Ecole normale (Molina and Albir, 2002).
5. Compensation. To introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST (Molina and Albir, 2002; Dukate, 2007). This technique also called conception (Vinay and Dalbernet).
6. Description. This technique replaces a term or expression with the description of its form or/ and function (Molina and Albir), for example, to translate the Italian panettone as a traditional Italian cake eaten on New Year's Eve. This corresponds with descriptive equivalent and functional equivalent (Newmark, 1988).
7. Discursive creation. To establish a temporary equivalence that is totally unpredictable out of context, for example, the Spanish translation on the film Rumble fish as La Ley de la calle. It is usually used to translate a title (Molina and Albir, 2002).
8. Established equivalent. The use a term or expression recognized (by dictionaries or language use) as an equivalent in the TL, for example, to translate the English expression *They are as like as two peas* as *Se parecen como dos gotas de agua* in Spanish (Molina and Albir, 2002). This corresponds with recognized translation/ accepted standard translation (Newmark, 1988) or literal translation (Suryawinata and Hariyanto, 2003).
9. Generalization. To use a more general or neutral term in TT, for example, to translate the French guichet, fenetre or devanture, as window in English (Molina and Albir, 2002). This technique coincides Neutralization (Newmark, 1988), translation by neutral/ less expressive and translation by general word (Baker, 1992).
10. Linguistics amplification. To add linguistic element to make the longer translation. It is often used in consecutive interpreting and dubbing, for example, to translate English expression No way into Spanish as De ninguna de las maneras instead of using an expression with the same number of words, En absolute. This technique is in opposition to linguistics compression.
11. Linguistics compression. To synthesize linguistics element to be more simply in the TT because it has been understandable. It is often used in simultaneous interpreting and in sub-titling. This is in opposition to linguistics amplification (Molina and Albir, 2002).
12. Literal translation. To translation a word or an expression in word for word, for example, she is reading as Ella esta leyendro (Molina and Albir, 2002). It does not mean translating one word for another but establishing equivalent. It is corresponds to Nida's formal equivalent; when form coincides with function and meaning, like in the example. It is the same with literal translation.

13. Modulation. To change the point of view, focus or cognitive category in the relation with the ST; it can be classical or structural (Hoed, 2006; Molina and Albir, 2002; Newmark 1988)
14. Particularization. To use a more precise or concrete term and do not the general one, for example, window is translated into guichet in French (Molina and Albir, 2002). It is in opposition to generalization.
15. Reduction. To suppress a ST information item in the TT, for example, the month of fasting in opposition to Ramadan when translating into Arabic (Molina and Albir, 2002). It is the same with reducing redundancy (Newmark, 1988) and omission (Baker, 1992).
16. Substitution (linguistic, paralinguistics). To change linguistics' elements for paralinguistic (intonation, gestures) or vice versa, for example, to translate the Arab gesture of putting your hand on your heart as Thank you. It is used above all in interpreting (Molina and Albir, 2002).
17. Transposition. To change a grammatical category, for example from verb become adverb and so forth (Hoed, 2006; Molina and Albir, 2002; Newmark, 1988).
18. Variation. To change linguistics or paralinguistic element (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc, for example, to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc.

Finally, each one of the above techniques has its own characteristics, advantages and disadvantages, thus translators are free to use any one if they see its efficiency in translating a given text. Moreover, it is allowed to use more than one in one text.

## **B. RESEARCH METHOD**

This research was a basic research in Translation studies which took descriptive qualitative research analysis that focused on analyzing single phenomenon and the researcher had decided and defined the main problem and research focus before conducting the research. Seen from the oriented type, this research was called as product-oriented translation because the main focus of this research was the target text novel as the product from the original novel.

Furthermore, there were two main sources of data which were taken into account in this research; documents as objective factor and informants as genetic factor and affective factor. The genetic factor was the translator itself and the affective factor was the raters who graded the translation techniques quality. The main data which were analyzed in this research were word, phrase, clause, and sentence as a micro level of language by taking a single sentence instead of the entire text which included cultural terms in it. The data were taken from the original novel TSMI and its translated product TTCA by applying criterion based selection. Then the data were systemic randomly

selected from 25 chapters of the novel to be analyzed in the sense of the techniques used in translation and the techniques commonly used. The informant of the genetic factor was Maria H. Lubis as the translator of the novel. Further, in taking the data from the translator, the researcher delivered a questioner and conducted an indirect interview with the translator to gain specific data related to the personal background of the translator and some issues in translating the novel such as the reasons lied behind the techniques used.

After the data were collected, the data were analyzed by using translation techniques criteria proposed by Molina Albir (2000). The percentage of each technique used was counted by using the formula:

$$\text{Percentage (P)} = \frac{f}{N} \times 100$$

Where: f = Number of data

N = Total of the data

In the last stage, after getting the percentage of each techniques, the table ad graph were drawn to get clear comparison which technique was dominant used by translator in translating the novel. Then concluded whether the technique was appropriate or not and decided which technique was correctly used.

### C. RESULT AND DISCUSSION

There were 272 data sample, yet after doing some analysis processes and reduction finally 188 data sample were taken and analyzed. This data reduction was done because there was repeating information in some data. From 188 data that were taken from the both novel, it can be identified that 15 translation techniques applied in translating TSMI into TTCA by the translator. But, the translator did not only apply one technique in each datum because from 188 data, found 172 applied one technique, 13 data applied two techniques at once, and 3 data applied three techniques at once in one datum. Thus, the total techniques applied were about 25 variations.

**Table 1.**

Translation Techniques of TSMI into TTCA novel

| No | Translation Techniques              |        |         | Number of Data | Percent. (%) |
|----|-------------------------------------|--------|---------|----------------|--------------|
|    | Single                              | Duplet | Triplet |                |              |
| 1  | Adaptation (Adp)                    |        |         | 36             | 19.15        |
| 2  | Amplification (Amp)                 |        |         | 10             | 5.32         |
| 3  | Description (Desc)                  |        |         | 3              | 1.60         |
| 4  | Discursive Creation (Dis. Creation) |        |         | 1              | 0.53         |
| 5  | Established Equivalent (Est. E)     |        |         | 18             | 9.57         |

|       |                              |  |            |            |
|-------|------------------------------|--|------------|------------|
| 6     | Generalization<br>(Gen)      |  | 12         | 6.38       |
| 7     | Inversion (Invt)             |  | 4          | 2.13       |
| 8     | Literal Translation<br>(Lit) |  | 3          | 1.60       |
| 9     | Modulation (Mod)             |  | 11         | 5.85       |
| 10    | Natural Borrowing<br>(N. Br) |  | 16         | 8.51       |
| 11    | Omission (Omm)               |  | 3          | 1.60       |
| 12    | Particularization<br>(Part)  |  | 11         | 5.85       |
| 13    | Pure Borrowing<br>(P. Br)    |  | 35         | 18.62      |
| 14    | Reduction (Red)              |  | 4          | 2.13       |
| 15    | Transposition<br>(Trans)     |  | 5          | 2.66       |
| 16    |                              | Adaptation and<br>Pure Borrowing,<br>Omission      | 2          | 1.06       |
| 17    |                              | Adaptation and<br>Pure Borrowing,<br>Transposition | 1          | 0.53       |
| 18    |                              | Amplification and<br>Pure Borrowing                | 2          | 1.06       |
| 19    |                              | Generalization and<br>Transposition                | 1          | 0.53       |
| 20    |                              | Literal and<br>Generalization                      | 1          | 0.53       |
| 21    |                              | Natural Borrowing<br>and Pure Borrowing            | 2          | 1.06       |
| 22    |                              | Pure Borrowing and<br>Establish Equivalent         | 4          | 2.13       |
| 23    |                              | Pure Borrowing and<br>Generalization               | 1          | 0.53       |
| 24    |                              | Pure Borrowing and<br>Transposition                | 1          | 0.53       |
| 25    |                              | Generalization and<br>Omission                     | 1          | 0.53       |
| Total |                              |  | <b>188</b> | <b>100</b> |

Example in the datum 40/TSMI/ST Pg.48/TT Pg.69

SL *The fragrance of their wares: samosas, bhajis, sweetmeats, dough, chai, oranges*



|       |   |     |      |
|-------|---|-----|------|
| MB    | <i>Bau wangi dari mereka barang: <u>samosa, bhaji, manisan, adonan, chai, jeruk</u></i>   |     |      |
| Gloss | ADJ   | POS | NOUN |
| TL    | <i>Aroma makanan dagangan mereka: <u>samosa, bhaji, gula-gula, rotti, chai, jeruk</u></i> |     |      |

In example datum above, the terms *sweetmeats and dough* were translated into *gula-gula and roti* as the adaptation into Indonesian culture as sweet means *manis* and it refers to *gula* or *sugar* which taste sweet, but the other terms like *samosa, bhaji, and chai* are translated by pure borrowing only. The translator did not only do that, but also change plural noun into singular noun like *oranges* into *jeruk*, whereas suffix *-s* means plural formation and plural formation in Indonesia language can be done by reduplication.

Next, the datum number 101/TSMI/ST Pg.184/TT Pg.274 was considered as one example of modulation.

|       |  |     |     |
|-------|--|-----|-----|
| SL    | <i>The Brahmin priests <u>are no different</u></i> |     |     |
| MB    | <i>Para pendeta Brahmin <u>tidak ada beda</u></i>  |     |     |
| Gloss | NOUN   | NEG | ADJ |
| TL    | <i>Para pendeta Brahmin <u>juga sama saja.</u></i> |     |     |

Modulation in translation helps to illustrate the difference between literal translation and coherent meaning translation. The idea or meaning is the same, but the phrases that are used in the source and target languages are different – the source language is not translated word-for-word into the target language. In the example, the translator modulated the phrase *no different* which means *tidak ada beda* literally in Indonesia as *sama saja/ same*. This showed that the translator can change the word into its antonym to change her point of view.

Then, in the next datum 117/TSMI/ST Pg.235/TT Pg.367

|       |   |         |          |
|-------|---|---------|----------|
| SL    | <i>I am <u>the first of his sons</u></i>              |         |          |
| MB    | <i>Aku adalah <u>pertama dari dia anak lelaki</u></i> |         |          |
| Gloss | 1 <sup>st</sup> SG                                    | AUX NUM | POS NOUN |
| TL    | <i>Aku adalah <u>putra mahkotanya.</u></i>            |         |          |

In this example, the translator directly gave new information in the translation which indicated as amplification technique. The underline phrase was the information which was not written in the source text. This information was given to make the reader clearly understand what the term looks like. Here that *the first son* was explicitly means to be the crown prince *putra mahkota*.

Furthermore, let us have a look in the example datum 47/TSMI/ST Pg.64/TT Pg.94

|       |  |      |    |                    |      |       |      |
|-------|--|------|----|--------------------|------|-------|------|
| SL    | <i>He looked for Gopi; he was playing <u>gilli and danda</u> with the other boys</i>                               |      |    |                    |      |       |      |
| MB    | <i>Dia (lelaki) menatap Gopi; dia (Gopi) sedang bermain <u>gilli dan danda</u> dengan anak-anak lelaki lainnya</i> |      |    |                    |      |       |      |
| Gloss | 3 <sup>rd</sup> SG   | me-V | PR | 3 <sup>rd</sup> SG | PROG | ber-V | CONJ |
|       | COMP   |      |    |                    |      |       |      |
| TL    | <i>Dia menatap Gopi; Gopi sedang bermain <u>gilli dan danda</u> dengan anak-anak lelaki lain.</i>                  |      |    |                    |      |       |      |

The Indian cultural terms *gilli* and *danda* were translated directly by only borrowing the word with slight modification into *gilli* and *danda*. This technique was used to keep the pure meaning of the terms, although sometimes this way is not clear enough for the target reader who does not familiar with the terms. In the translator perspective said that the use of keeping the terms originally was to enrich the target reader's knowledge and the terms like food and music are universal. There were still many Indian cultural terms which borrowed directly as they are in this novel like *peepul*, *banyan*, *haram*, *zenana*, *khargah*, *begum*, *thali*, *dhal*, *brinjal*, *tabla*, *bakshi*, *badam*, *parata*, *naan*, *gulab jamun*, *chapati*, *lakh*, *paan*, *mithai*, *lassi*, *jalebis*, etc. In conclusion, the accumulation of techniques used can be seen in the chart below.

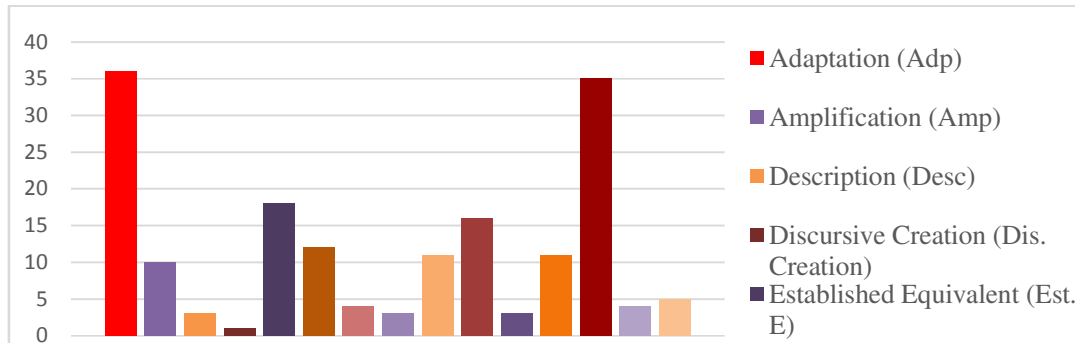


Figure 1 : Techniques Used in Translating TSMI into TTCA

#### D. CONCLUSION

From the explanation of findings above, it showed that generally borrowing techniques was the dominant technique used by the translator in translating TSMI into TTCA from the accumulation of pure and natural borrowing the percentage was 27.13%. This techniques were used in the reason of there was no such terms or same terms that exist in the target language. So, the translator directly used the exact terms without any changing. Actually this way was not the appropriate way for the readers who do not have any Indian cultural background since they do not know what the terms are, how do the terms look like, and soon. Better the translator describe what it is and how does it look like in order to give visual representation of the term. Furthermore, the adaptation

technique was the second technique mostly used by translator because of the term was better to be translated by the cultural equivalent of target language and by replacing a ST cultural element with one from the target culture. Besides, the adaptation technique became an appropriate choice in translating cultural terms from TSMI into TTCA because many words have equivalent in target language.

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