CHAPTER II

REVIEW OF LITERATURE

2.1 Definition of Translation

According to Hoed (in Amalia, 2011), translation is transferring message or meaning from a language to another language. It can be done through finding of equivalent unsures in target language. Catford (in Machali, 2000, (p.5) defined translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Nida and Taber (in Widyamartaya 1989, (p.11) stated that translating consists in reproducing in the receptor language the closest natural equivalence of a source language message, firstly in terms of meaning and secondly in terms of style.

Since language is part of culture, translation does not only overwhelm transferring of meaning, but also transferring of culture. In transferring of meaning, situational context has to be attention for it affect the meaning of a text. Thus, besides finding equivalent in linguistic
unsures, translation also must find equivalent in non-linguistic unsure: context of culture and situation.

Cultural and situational contexts create a certain emotional and psychological effect to the language. Translation must present the closest equivalent to create the same closest effect. Clifford Landers (in Hodges, 2011) said that all facets of the work, ideally, are reproduced in such a manner as to create in the TL reader the same emotional and psychological effect experienced by the original SL.

In can be concluded that in translation, what the target language reader understand in the target text has to be closest equivalent to what the source language reader understand in the source text.

2.2 Translation as A Product

The product of the translation process is a text in another language which, more or less, carries the same meaning and creates the same thoughts and impressions in the reader as the original text does. (Online Translation Workshop, n.d.). A translation can be viewed as a product, in that sense it can be seen as bearing a relationship of proximity or distance from the source text. (MML Assisted-Translation, n.d.)

The product of translation is a text therefore the quality of the text does not only depend on the quality of the translation but also on the word processing and related tools used. (Online Translation Workshop, n.d.). Translation technique is one of tools that used in translation process. The use of different techniques will create different result. For instance, the sentence “she has gone to the bank to open a current account” if literally translate will be “dia (perempuan) sudah pergi ke bank tersebut untuk membuka suatu
catatan arus”, but if it is translated with communicative translation, the result will be “dia sudah pergi ke bank tersebut untuk membuka rekening baru”.

To view translation as a product means to view the result in target text, whether it is close to the intended meaning in source text or it distances from the source text’s intended meaning.

2.3 Cultural Implication in Translation

Nida and Taber (in Widyamartaya 1989, p.11) stated that translating consists in reproducing in the receptor language the closest natural equivalence of a source language message, firstly in terms of meaning and secondly in terms of style.

Hariyanto (n.d.) commented on closest natural equivalent which Nida and Taber intended,

“The concept of closest natural equivalent is rooted in Nida's concept of dynamic equivalent. His celebrated example is taken from the Bible, that is the translation of "Lamb of God" into the Eskimo language. Here "lamb" symbolizes innocence, especially in the context of sacrifice. As a matter of fact, Eskimo culture does not know "lamb". Thus, the word does not symbolize anything. Instead of "Lamb of God", he prefers "Seal of God" to transfer the message. Here he considers cultural aspects.”

One of scholars, Kate James (2002) in his article Cultural Implications for translation stated:

“The cultural implications for translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture. The translator also has to decide on the importance given to certain cultural aspects and to what extent it is necessary or desirable to translate them into the TL. The aims of the ST will also have implications for translation as well as the intended readership for both the ST and the target text (TT).”

The task of translation is to strive for words/ phrases in target language that have closest equivalence to source language words/ phrases to meet the content of culture which is contained by source language words or phrase. For instance is Indonesian “sepeda motor”
(motor cycle). In Java island it is called “motor”, but in Sumatera Utara it is called “kereta”; on the other side “kereta” in Java island is word for “train” and “motor” in Sumatera Utara is word for car. If someone intends to say “sepeda motor” to Java folks, they should say “motor” rather than “kereta” for “kereta” in Java island is train, not motor cycle. And if someone intends to say “sepeda motor” to Sumatera Utara folks, it should say “kereta” rather than “motor” since “motor” is word for car in Sumatera Utara culture.

Chusna (2012) stated that cultural awareness is needed to grasp cultural meaning in source language and then transferred it to cultural meaning in target language. [Cultural awareness akan sangat membantu menangkap makna dalam bahasa sumber untuk diteruskan dalam makna budaya bahasa sasaran.]

2.4 Cultural Categories

Newmark defined culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as it means of expression (Newmark 1988: 94). In addition, Nida (in Repository KSU, n.d.) argued that “words are fundamentally symbols for features of the culture.” From the opinions above, it can say that language is manifestation of culture and it functions as tool of culture.

Nida then categorizes cultural words into five cultural categories: (1) ecological culture, (2) material culture, (3) social culture, (4) religious culture, (5) linguistic culture.

- Ecological culture (the environment)
- Material culture (food, clothing, houses and towns, transport, etcetera)
• Social culture (leisure and sports, politics, etcetera)

• Religious culture (religion and related issues)

• Linguistic culture (the way language works)

Adapting Nida, Newmark (1988: 95) categorized cultural words as (1) ecology, (2) material culture, (3) social culture, (4) organizations, customs, activities, procedures, concepts, and (5) gestures and habits.

• Ecology: flora, fauna, winds, plains, hills, etcetera.

• Material culture: Food, clothes, houses, towns, transport

• Social culture: work, leisure

• Organization, customs, activities, procedures, concepts: Political, administrative, religious, artistic.

• Gestures and habits: Gestures and habits

This study uses theory of cultural categories that proposed by Newmark. The theory is chosen since Newmark’s cultural categories are more detail. The cultural categories are appropriate to be applied in analyzing the data which contains many specific terms of modern cultures.

2.5 Literary Translation

Literary translation is considered a literary pursuit in its own right. (Wikipedia, 2013). It involves the intricate task of expressing the words of the writer in a way that express
the original intention. Clifford Landers (in Hodges, 2011) added: “all facets of the work, ideally, are reproduced in such a manner as to create in the TL reader the same emotional and psychological effect experienced by the original SL reader.” It requires artistic skills besides language ones. Literary translators must transfer the aesthetic aspects of the source text: the beauty and style of the text, besides lexical grammatical, or phonological aspects. (Trusted Translation, 2010)

Esmail zare-Behtas (in Hodges, 2011) stated that one of the most difficult problems in translating literary texts is found in the differences between cultures. Cultural knowledge in literary translation is so important. It means as rapprochement. Rainer Schulte (in University of Texas at Dallas, 2010), the co-founder of the American Translator’s Association, said that literary translation bridges the delicate emotional connections between cultures and languages and furthers the understanding of human beings across national borders. In the act of literary translation the soul of another culture becomes transparent, and the translator recreates the refined sensibilities of foreign countries and their people through the linguistic, musical, rhythmic, and visual possibilities of the new language. Hodges (2011) added that literary translators need in-depth understanding of the social, historical and cultural context of the original piece of text for accurate semantic translation of the literary text. And, Sachin Ketkar (n.d) insists the essential question is what is meant by equivalence by the community or group within the target culture.

Literary translators need creativity to re-create the literary works in the accepted writing style of the target language. Gui (in El Zazawy, 2008) agreed that translation is creative process for translation is not merely a transformation of an original text into a literal equivalent, but must successfully convey the overall meaning of the original, including that text's surrounding cultural significance; the process of searching out a target-language counterpart to a difficult source-language word or phrase is often creative.
2.5.1 Translating A Novel

According to Belloc (in Puspokusumo, 2008), “penterjemah prosa fiksi harus mematuhi enam aturan umum berikut. Pertama, penterjemah tidak boleh hanya menerjemahkan kata per kata atau kalimat per kalimat, tetapi harus mempertimbangkan karya itu secara keseluruhan. Kedua, Penterjemah harus menerjemahkan idiom dalam BSu menjadi idiom dalam BSa. Ketiga, penterjemah harus menerjemahkan “maksud” (mencakup muatan emosi atau perasaan yang dikandung oleh ekspresi tertentu) dalam BSu menjadi “maksud” dalam BSa. Keempat, penterjemah harus waspada terhadap kata-kata atau struktur yang kelihatannya sama dalam BSu dan BSa, tetapi sebenarnya sangat berbeda. Kelima, penterjemah harus berani mengubah segala sesuatu yang perludibah dari BSu ke dalam BSa dengan tegas. Keenam, penterjemah tidak boleh membumbui cerita aslinya dengan ‘hiasan-hiasan’ yang bisa membuat cerita dalam BSa lebih buruk atau lebih indah dari cerita dalam BSu.”

[“fiction translator has to obey the six general rules. First, the translator may not translate word per word or sentence per sentence, but he or she has to consider the work as a unity. Second, the translator has to translate the idiom in source language into idiom in target language. Third, the translator has to translate an intention in source text into an intention in target language; it overwhelms emotional or feeling that contained in a certain of expression. Fourth, the translator has to be careful to the words or structure that looks similar in source language and target language, but exactly it so different. Fifth, the translator has to be dare to change firmly what need to be changed from the source text to target text. Sixth, the translator may not add the original story with decoration unsures which are able to make the story in target language to be worse or better from the story in source language.]

Translating a novel is the same as a half effort to writing. The translator has to be creative to arrange the words in order to make the reader drift enjoying the translation novel. The author must have particular language style that make him different from other author. The translator has to follow the author’s style. Thus, the target reader can grasp the uniqueness of the work. For instance, in English-to-Indonesian translation, if the author does not use standard English, the translator has to use non-standard Indonesian to create the same atmosphere as felt in source novel. If the author use adolescent language style, the translator also has to use Indonesian in adolescent’s style. But, if there is part which is so contrast to target reader’s norms, the translator can refine it.

2.5.2 Covert and Overt Translation
A binary typology was proposed by Juliane House (1977), namely overt and covert translation. House (2001) in her article “Translation Quality Assessment: Linguistic Description versus Social Evaluation” said that in overt translation, the work of the translator is important and visible. Since it is the translator’s task to give target culture members access to the original text and its cultural impact on source culture members, the translator puts target culture members in a position to observe and/or judge this text “from outside.” Chesterman (2000) paraphrased definition of overt translations as obviously translations, and intended to be recognized as such, because they are more closely linked with the source culture. The examples are translations of political speeches, poems, sermons.

In terms of covert translation, House (2001) insists that true functional equivalence is aim of covert translation. According to her, since it is a case of “language use,” the translator must attempt to re-create an equivalent speech event. Consequently, the function of a covert translation is to reproduce in the target text the function the original has in its frame and discourse world. In covert translation, the original may be manipulated at the levels of Language/Text and Register via the use of a “cultural filter.” The result may be a very real distance from the original. While the original and its covert translation need thus not be equivalent at the levels of Language/Text and Register, they must be equivalent at the levels of Genre and the Individual Textual Function. In a covert translation, the translator’s actions must be viewed as being subservient to producing correspondences. The functionally equivalent covert translations may certainly look like new creations. A covert version results whenever the translator—in order to preserve the function of the source text—has applied a cultural filter randomly manipulating the original. Chesterman (2000) adds, “they are so natural target language (and probably therefore fairly free translations) that they do not seem distinguishable from non-translated texts of the same kind in the target language.” The examples include advertisements, technical texts, newspaper texts.
In translation of prose such as novel or short story, the translator may use overt translation, as a result, peculiar meaning contained by word or term that derived from source text are maintained in target text. For example, the translation of Indonesian “pancuran” into English, will be maintained as “pancuran”, although it is like “shower” in English culture.

In the other hand, may the translator uses covert translation and the result, equivalent word or term in target language will use instead of source language word or term. Hypernym or hyponim meaning in target language may be used in covert translation. For example, “crackling bread” in Indonesian translation version of To Kill A Mockingbird by Femmy Syahrani is translated into “roti jagung” while the meaning of crackling bread is like cornbread with fatback (bacon fat) mixed up in it.

2.6 Untranslatability

In finding equivalents when translating from SL to TL, a translator faces the problem of untranslatability. In untranslatability term, he or she has problem in finding of equivalent unsures which have no equivalents in target language. (Nababan, 1999:93). Depari (2011) quoted Catford’s opinion: “Translation fails – or untranslatability occurs – when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text”. There is no language unit in target language that linguistically or culturally have equivalent to source language unit.

Catford (in Depari, 2011) stated that broadly speaking, the cases where this happens fall into two categories, those where the difficulty is linguistic, and those where it is cultural. Further, he devided untranslatability into linguistic untranslatability and cultural untranslatability. According to Catford (in Mansouri, 2005) linguistic untranslatability occurs for “failure to find a TL equivalent is due entirely to difference
between the source language and the target language.” For example, the variation of *mad sign* in Arabic will be untranslatable in Indonesian linguistic system.

Cultural untranslatability, according to Catford (in Mansouri, 2005) occurs when a situational feature, functionally relevant for the SL text, is completely absent from the culture of which the TL is a part. Haider (2011) stated that cultural untranslatability can happen where intercultural equivalence is lacking; a particular fact or word or anything that is a part and parcel of source language may not even exist in target language which makes it impossible to express that particular word or event in target language. For example, proper name or life patterns of source language can be completely different from life patterns of target language. There is no proper word for Indonesian word “durian” in English. Similarly, “nemo’kan”, one of Javaness traditions, does not exist in English.

While, Hoed (in Yadnya, 2006) says that theoretically, translation may not be done for the discrepancy of linguistic and culture, however, practically it can be done until a certain limit with striving and finding equivalents in target language. This can be done as a result of characteristics of language’s universality and convergence of cultures in the world. In principle, nothing can be untranslated. Every variety of words and meanings in a source language text can be translated either directly or indirectly in the target language and thus, everything that has meanings is translatable. (Lacandazo, 2011)

There are several translation procedures that can be used in translating untranslatability namely, adaptation, transference, calque, compensation, paraphrase, and translator’s note. (Wikipedia, 2013).

1. Adaptation

It also known as free translation, it is a procedure which strive for cultural equivalents between two certain situation. (Machali 2000:71).
It replaces source cultural with corresponding target culture that familiar to target readers. For example, *Dear Sir* in English would be translated to be *Dengan Hormat* not to be *Tuan yang terhormat*. Adaptation is often used in translating poetry, theatre works, and advertising.

2. Transference

Transference of words and expression from the source text, is a translation procedure whereby the translator uses a word or expression from the source text in the target text unmodified. In English text, transferences not sufficiently anglicised are normally in italics. (Wikipedia, 2013)

For example, Indonesian words batik and durian should be maintained in English since no lexical equivalent found in English at all.

3. Calque

Calque or translating literally the language into the target language; entails taking an expression, breaking it down to individual elements and translating each element into the target language word for word. Word-by-word translations usually have comic value, but can be a means to save as much of the original style as possible, especially when the source text is ambiguous or undecipherable to the translator. (Wikipedia, 2013)

For example, German word "Alleinvertretungsanspruch" can be calqued to "single-representation-claim", but a proper translation would result in "Exclusive Mandate".

4. Compensation

Compensation or adding elements to the translated text; is a translation procedure whereby the translator solves the problem of aspects of the source text that cannot take the same form in the target language by replacing these aspects with other elements or forms in the source text. (Wikipedia, 2013)
For example, many languages have two forms of the second person pronoun, namely an informal / singular form and a formal / plural form. This is known as T-V distinction, found in French (tu vs. vous), Spanish (tú / vosotros vs. usted/ustedes), Russian (ты vs. вы), Dutch (jij vs. u), Bengali (aapni vs. tumi vs. tui), German (du / ihr vs. Sie) and Italian (tu / voi vs. Lei), for example, but not contemporary English. Hence, to translate a text from one of these languages to English, the translator may have to compensate by using a first name or nickname, or by using syntactic phrasing that is viewed as informal in English (I'm, you're, gonna, don'tcha, etc.), or by using English words of the formal and informal registers, to preserve the level of formality.

5. Paraphrase

It sometimes called periphrasis, is a translation procedure whereby the translator replaces a word in the source text by a group of words or an expression in the target text. (Wikipedia, 2013) For example, Portuguese word saudade is often translated into English as "the feeling of missing a person who is gone". Yet another example, similar to the Portuguese "saudade", is "dor" in Romanian, translated into English as "missing someone or something that's gone and/or not available at the time".

6. Translator’s Footnotes

Translator’s footnotes or using an explanation of the translator for breaking the flow of the text by an annotation that compensates for the untranslatability. It is a note (usually a footnote or an endnote) added by the translator to the target text to provide additional information pertaining to the limits of the translation, the cultural background, or any other explanations. (Wikipedia, 2013). For example, the translator will add footnote for Indonesian word batik since there is limitation in English language and culture for batik.
2.7 Cultural Untranslatability

Source culture must be introduced to the target reader, but there are cultural barriers that make it impossible to translate. As a result, it creates cultural untranslatability. (Lacandazo, 2011). According to Catford (in Depari, 2011), cultural untranslatability is due to the absence in the TL culture of a relevant situational feature for the SL text. Shortly, cultural untranslatability is that there is no lexical item in target language that have equivalent to source language lexical item.

2.7.1 Classification of Cultural Untranslatability Proposed by Zhou Zhipei

Zhou Zhipei (2003:491-494) classifies cultural untranslatability into two groups: (1) Cultural words are untranslatable; and (2) Some culturally-loaded words/ phrases may cause great difficulty in translation.

Zhou Zhipei gave further explanation for type (1) cultural words are untranslatable, “by cultural words we mean the word (phrase) that carries the meaning of a cultural trait particular to a certain socio-cultural community, in other words, whose referent is a unique thing or conception, and therefore that has no corresponding equivalent in other communities, when it is used in cross-cultural communication.” The example for this type is *tayammum*. *Tayammum* is peculiar term in Islam that has no equivalence in other religions. As a consequent, this term is untranslatable for the communities of the other religions.

Then, Zhou Zhipei divided type (2) culturally-loaded words, into two types---a. culturally-loaded words due to different classification, and b. culturally-loaded words due to
different association. The example for culturally-loaded words due to different classification is address form are “tulang” and “uda” in Mandailing culture. If these words translated into English these words are translated into “uncle”, but, if “uncle” is translated into Mandailing language, it must be detail known whether the uncle is mother-line or father-line. Its translation will be differentiated into “tulang” if it is mother-line and into “uda” if it is father line. The example for culturally—loaded words due to different association is difference association of “East wind” between English people and Chinese. If it is said ‘the wind is blowing in the East’, English people easily define that it is not a positive thing, but Chinese define East wind as a positive thing. In this situation, East wind that means a bad thing in England is untranslatable in China since difference of association.

This study will discuss untranslatability type (1) Cultural words are untranslatable, for the words (phrase) that carries the meaning of a cultural trait particular to a certain socio-cultural community, whose referent is a unique thing or conception, and therefore that has no corresponding equivalent in other communities.

2.7.2 Strategies in dealing with Cultural Untranslatability

Nida (in Venuti, 2002) states that translators are permanently faced with the problems of how to treat the cultural aspects implicit in a source text (SL) and finding the most appropriate technique of successfully conveying these aspects in the target language (TL).

Transference: Transference (emprunt, loan word, transcription) is the process of transferring an SL word to a TL text. It includes transliteration. (Newmark, 1988:81)

For example, Japan ‘kimono’ is translated into ‘kimono’ in English.

Naturalisation: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL. (Newmark, 1988:82). For instance, Dutch words ‘amputation’ and ‘winkel’ will be ‘amputasi’ and ‘bengkel’ in Indonesian language.

Cultural equivalent: it is an approximate translation where a SL cultural word is translated by a TL cultural word. This translation uses are limited, since they are not accurate, but they can be used in general texts, publicity, and propaganda, as well as for brief explanation to readers who are ignorant of the relevant SL culture. Functional cultural equivalents are even more restricted in translation, but they may occasionally be used if the term is of little importance in a popular article or popular fiction. (Newmark, 1988:83)

For instance, “selamatan” word in sentence “Dalam masyarakat Jawa bila seseorang wanita atau istri sedang hamil, menurut tradisi perlu diadakan bermacam-macam selamatan dan upacara-upacara lainnya” can be translated into English as ‘traditional fiest’.

Functional equivalent: it requires the use of a culture-free word, sometimes with a new specific term; it therefore neutralises or generalises the SL word; and
sometimes adds a particular. It is the most accurate way of translating. It is used when a SL technical words has no TL equivalent. For cultural terms, it is often combined with transference. For example, French taille, translated as ‘a tax on the common people before the French Revolution, or taille’ (Newmark, 1988:83)

Descriptive equivalent: it talks about size, colour, and composition. (Mizani, 2005). For instance, Indonesian word “celengan” can be translated into English as “a box made of soil or plastic, designed in the form of an animal for saving money”. In this translation descriptive equivalent is combined with functional equivalent to make the meaning clear.

Componential analysis: This is the splitting up of a lexical unit into its sense components, often one-to-two, -three or –four translations… Normally, it should include at least one descriptive and one functional component. (Newmark, 1988: 90)

For instance, German Zeit ist Geld translated into ‘time is money’, the components of ‘money’ are infinite but decreasingly significant: precious, concrete, measurable, can depreciate.

Synonymy : it is used in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This procedure is used for a SL word where there is no clear one-to-one
equivalent, and the word is not important in the text, in particular in adjectives or adverbs of quality.

For example, personne gentille is translated into ‘kind’ person.

Through-translation: it is the literal translation of common collocations, names of organizations and components of compounds. It is also known as calque or loan translation. (Newmark, 1988:84)

For example, compliments de la saison translated into ‘compliments of the season’

Shift or Transposition: It is a translation procedure involving a change in the grammar from SL to TL. (Newmark, 1988: 85). One type, the change from singular to plural, for example Indonesians is translated into “orang Indonesia” not “orang-orang Indonesia”. A second type of shift is required when an SL grammatical structure does not exist in the TL, for instance, translate English gerund into French in “working with you is a pleasure”, the gerund can be translated by verb noun (le travail, die Arbeit).

Modulation: the term ‘modulation’ defined as ‘a variation through a change of viewpoint or perspective and very often of category of thought. (Newmark,1988: 88). This change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic, or awkward in the TL. (Vinay and Darbelnet in Venuti, 2000: 89)
For instance, ‘Priceless diamond’ translated into ‘permata yang sangat mahal.

Recognised translation: It is use the official or the generally accepted translation of any institutional term. (Newmark, 1988:89)

For instance, Mitbestimmung (in management) has to be translated first as ‘co-determination’, Gay-Lussac’s Volumengesetz der Gase translated as ‘law of combining volumes’.

Compensation : it occurs when loss of meaning in one part of a sentence is compensated in another part. (Newmark, 1988:90). For example, “damned” in “He is a damned fool guy.” Can be translated into ‘sangat’ in Indonesian.

Paraphrase : this 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, 1988:90)

For instance, in translating “Liquor interest” in Indonesian translation of To Kill A Mockingbird, Femmy Syahrani use this technique.

SL: North Alabama was full of Liquor Interest...

TL: Alabama Utara dipenuhi oleh Liquor Interests—organisasi penjual minuman keras, yang menentang amandemen UUD A.S. tentang memberikan hak suara kepada kaum wanita--
Notes: it is supplying additional information in a translation. (Newmark, 1988:91). Notes may come at the bottom of the page, at the end of chapter, or at the end of the book.

Couplets: it occurs when the translator combines two different procedures. There is also found terms: triplets and quadruplets, where combine three or four of the procedures respectively for dealing with a single problem. (Newmark, 1988:91)

For instance, ‘couplet’ is used by combining of cultural equivalent and functional equivalent to translate samurai as ‘the Japanese aristocracy from the eleventh to the nineteenth century to provide officers and administrators’
2.8 Relevant Studies

One of the studies about untranslatability has been conducted by M. Zainal Muttaqie, graduated student of Translation Studies of Magister Linguistic Study Program of Sebelas Maret University. His thesis entitled *Kajian Ketakterjemahan pada Subtitle Bahasa Indonesia DVD Film The Simpsons Movie*. He analyzed linguistic and cultural untranslatabilities. He found causation factors which made those untranslatabilities happened and found translation techniques that applied by the translator to solve the untranslatabilities.

Another study was conducted by Khristianto Puspita Purbasari, the graduated student of Department of English, Faculty of Letters, University of Muhammadyah Purwokerto. The thesis entitled untranslatability in Ronggeng Dukuh Paruk. The data of the research were derived from Ahmad Tohari’s *Ronggeng Dukuh Paruk* and its English version, *The Dancer*. The data were collected by a criterion of cultural terms causing untranslatability in the translation. The data were analyzed with applying Mona Baker’s and Nida’s theory on untranslatability.

Based on the analysis, it was identified seven factors of untranslatability, those are cultural specific concept, the source and the target languages make different distinctions in meaning, the source language word is semantically complex, the target language lacks a specific term (hyponym), social and culture issues, material culture issues and problem of ecology. To solve the problems, translator applied seven strategies, i.e. translation by a more general word, translation by a more neutral/ less expressive word, translation by cultural substitution, translation using a loan word or loan words plus, translation by paraphrase using a related word, translation by paraphrase using unrelated words, and translation by omission. The result of data is found 100 cultural terms that has problem of untranslatability.