

## **A TRANSLATION OF BORROWING WORDS IN STEPHENIE MEYER' S 'ECLIPSE' INTO INDONESIA**

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### ***Abstract***

*The purpose of this study is describing translation using borrowing strategy in the novel Eclipse by Stephenie Meyer that is translated into Indonesia. Data in this research are quoted and classified based on the strategy which is used by the translator in translating from SL to RL using Borrowing strategy which is stated by Vinay and Darbelnet (2000:84) and Molina and Albir (2002:520). In this research, the writer finds the borrowing strategy which is used by the translator; use two techniques such as: (1) Naturalized Borrowing shows the modification of spelling and/or pronunciation (referred to EYD), (2) applying borrowing without intentionally modification (pure borrowing). Based on the research, the researcher found 330 data. It is concluded that the total number of pure borrowing (115 words/35%) and naturalized borrowing (215 words/65%).*

*Keywords: Translation, Pure and Naturalized Borrowing*

## **TERJEMAHAN KATA-KATA PINJAMAN PADA NOVEL ECLIPSE KARYA STEPHENIE MEYER KE BAHASA INDONESIA**

### **Abstrak**

Tujuan dari penelitian ini adalah menggambarkan penerjemahan menggunakan strategi pinjaman pada novel Eclipse karya Stephenie Meyer yang diterjemahkan ke bahasa Indonesia. Data dalam penelitian ini dikutip dan diklasifikasikan berdasarkan strategi yang digunakan oleh penerjemah dalam menerjemahkan dari Bahasa Sumber ke Bahasa Target yang menggunakan strategi pinjaman yang dinyatakan oleh Vinay dan Darbelnet (2000:84) dan Molina dan Albir (2002:520). Dalam penelitian ini, penulis menemukan strategi pinjaman yang digunakan oleh penerjemah menggunakan dua teknik, yaitu: (1) Pinjaman naturalisasi menunjukkan modifikasi ejaan dan / atau pengucapan (disebut EYD), (2) menerapkan pinjaman tanpa sengaja modifikasi (pinjaman murni). Berdasarkan penelitian, peneliti menemukan 330 data. Hal ini dapat disimpulkan bahwa bahwa jumlah pinjaman murni (115 words/35%) dan pinjaman naturalisasi (215 words/65%).

Kata kunci: Terjemahan,, Pinjaman Murni dan naturalisasi

## A. INTRODUCTION

Translating from Source Language (SL) into Receptor Language (RL) is related closely to linguistics. Translation theory derives from comparative linguistics; it is an aspect of semantics; is a branch of historical linguistics that is concerned with comparing languages in order to establish their historical linguistics that is concerned with comparing languages in order to establish their historical relatedness. In order to make the readers of receptor language, especially ones who do not understand the source language can also consume the message of source language text, many translators have translated from source language into receptor language. Conventionally, it is suggested that in order to perform their job successfully, translators should meet three important requirements; they should be familiar with: the source language, the receptor language, and the subject matter.

Every language has many of vocabularies and the variation of words based on society experience and the development of the culture where that language grow and rise, for examples, some words in Indonesian, like *sawah*, *padi*, *beras*, *gabah*, and *nasi* have only one word in English, it is 'rice'. Besides that, every language has its own way to determine the symbol system and the meaning, for example, the word *kawan* in Indonesian has comparison in English as friend, companion, or comrade. When doing translation, a translator should know the culture, social values, other than the structure of words from the receptor language.

The same case also occur when we read a text as a product of translation, we may find some problems to understand the content of the text. This is generally caused by some factors, for example, the different cultures between writers and readers. Moreover, there are some words in the text, which may be strange to the readers, and the readers do not know the meaning.

This phenomenon also found in Indonesian Language. Our language has also been doing the same thing. It has borrowed many words from foreign languages. As a living language, Indonesian language continues to grow and change. Moreover, Indonesian language has been also enriched its vocabularies through the process of borrowing, by contract with other language such as Portuguese, Dutch, English, Arabic and Sanskrit.

In short, there are some reasons why a translator borrows words. The strong reason for borrowing words is that sometimes people get difficulty in understanding the messages in the translated form. Besides, sometimes people will easily receive the Information if it is written in the original form than in translated form. Moreover, sometimes the loan word does not have the translated form or cannot be translated. The common reason for borrowing words is prestige.

### **Scope of The Study**

Molina and Albir states: "There are two types of the translation procedure using 'borrowing' namely: pure and naturalized borrowing" (2002:510). The researcher in this research will only analyze the word form in the target language that was translated using pure and naturalized borrowing procedures.

### **Formulation Of The Problem**

According to limitation of the study above, the research that will be carried out is "Which type of borrowing are the most dominant found in the translation of Stephenie Meyer's Eclipse into Indonesian?"

## **B. DISCUSSION**

### **1. The Understanding of Borrowing**

The concept of Borrowing in this study is more focused on the views of translation, as stated by Vinay and Darbelnet in Venuti (2000:128) that a

translator can apply any procedures such as borrowing, calque, literal, modulation, transposition, equivalence, adaptation.

Borrowing is one of seven procedures described by Vinay and Darbelnet. Borrowing is defined as a type of direct translation in that elements of source translation are replaced by “parallel” Receptor Language (RL) elements. They describe such a procedure as the simplest type of translation, since it merely involves the transfer of an Source Language (SL) words into target translation without being modified in any way, wishes to create a particular stylistic effect, or to introduce some local color into target translation. Vinay and Darbelnet in Venuti (2008:85) cite Russian *verst* or *pood* and Spanish *tequila* or *tortillas* as words which might give a translation a Russian or Mexican flavor when introduced as borrowings.

As also is stated by Molina & Albir (2002: 520) that borrowing is a technique of translation to take word or expression straight from another language. Further, Molina & Albir have classified borrowing more detail into two characteristics: (1) *Pure Borrowing*, and (2) *naturalized borrowing*. When an expression or a word is taken over purely into Receptor Language (without any change), it is called pure borrowing, e.g. to use the English word *lobby* in a Spanish text; or to use the English word *hard disk* in an Indonesian text *hardisk*. While in naturalized borrowing, it can be naturalized to fit the spelling rules in the Receptor Language (RL), e.g., to use the English word *goal, football*, into Indonesian *gol, futbol*.

## 2. Pure Borrowing

The table below shows pure borrowing found in the data.

| <b>No.</b> | <b>Source Language</b><br>(Novel 'Eclipse' Written by Stephenie Meyer in English) | <b>Receptor Language</b><br>(Novel 'Eclipse' Translated by Monica Dwi Chresnayani in Indonesian) |
|------------|---|--|
| 1.         | Microwave (p. 5)  | Microwave (p. 17)  |
| 2.         | Start (p. 5)  | Start (p. 17)  |
| 3.         | Werewolf (p. 7)   | Werewolf (p. 19)   |
| 4.         | Steak (p. 9)  | Steak (p. 17)  |
| 5.         | Marshmallow (p. 11)   | Marshmallow (p. 21)  |
| 6.         | September (p. 12)   | September (p. 25)  |
| 7.         | Normal (p. 13)  | Normal (p. 26)   |
| 8.         | Monster (p. 13)   | Monster (p. 26)  |
| 9.         | Detail (p. 14)  | Detail (p. 26)   |
| 10.        | Sherriff (p. 15)  | Sherriff (p. 28)   |
| 11.        | Shopping (p. 21)  | Shopping (p. 34)   |
| 12.        | Alibi (p. 23)   | Alibi (p. 36)  |
| 13.        | Monitor (p. 26)   | Monitor (p. 39)  |
| 14.        | Neo Phyte (p. 26)   | Neo Phyte (p. 39)  |
| 15.        | Linoleum (p. 27)  | Linoleum (p. 40)   |
| 16.        | Vegetarian (p. 27)  | Vegetarian (p. 40)   |
| 17.        | Predator (p. 27)  | Predator (p. 40)   |
| 18.        | Formal (p. 27)  | Formal (p. 41)   |
| 19.        | Please (p. 33)  | Please (p. 48)   |
| 20.        | Poster (p. 35)  | Poster (p. 49)   |
| 21.        | Neon (p. 36)  | Neon (p. 50)   |
| 22.        | Prom (p. 36)  | Prom (p. 50)   |
| 23.        | T-shirt (p. 36)   | T-shirt (p. 50)  |
| 24.        | Interval (p. 38)  | Interval (p. 53)   |
| 25.        | Alarm (p. 39)   | Alarm (p. 53)  |
| 26.        | Sports (p. 41)  | Sports (p. 57)   |

|     |                     |                     |
|-----|---------------------|---------------------|
| 27. | E-mail (p. 43)      | E-mail (p. 57)      |
| 28. | Stereo (p. 46)      | Stereo (p. 61)      |
| 29. | Voucher (p. 47)     | Voucher (p. 62)     |
| 30. | Topaz (p. 50)       | Topaz (p. 64)       |
| 31. | Playoff (p. 51)     | Playoff (p. 66)     |
| 32. | Young Lady (p. 53)  | Young Lady (p. 68)  |
| 33. | Mom (p. 54)         | Mom (p. 69)         |
| 34. | Sofa (p. 60)        | Sofa (p. 75)        |
| 35. | Humor (p. 70)       | Humor (p. 86)       |
| 36. | Soda (p. 71)        | Soda (p. 87)        |
| 37. | Pizza (p. 75)       | Pizza (p. 91)       |
| 38. | Speed dial (p. 77)  | Speed dial (p. 94)  |
| 39. | Sir (p. 85)         | Sir (p. 102)        |
| 40. | Miss (p. 85)        | Miss (p. 102)       |
| 41. | Ideal (p. 86)       | Ideal (p. 103)      |
| 42. | Status (p. 93)      | Status (p. 110)     |
| 43. | Magnet (p. 95)      | Magnet (p. 112)     |
| 44. | Idiot (p. 96)       | Idiot (p. 114)      |
| 45. | Outdoor (p. 96)     | Outdoor (p. 114)    |
| 46. | Highlight (p. 96)   | Highlight (p. 114)  |
| 47. | Hiking (p. 96)      | Hiking (p. 114)     |
| 48. | Lemon (p. 102)      | Lemon (p. 119)      |
| 49. | Action (p. 103)     | Action (p. 121)     |
| 50. | Stroke (p. 117)     | Stroke (p. 136)     |
| 51. | Imprinting (p. 122) | Imprinting (p. 141) |
| 52. | Puzzle (p. 123)     | Puzzle (p. 143)     |
| 53. | Plot (p. 133)       | Plot (p. 154)       |
| 54. | Headline (p. 137)   | Headline (p. 158)   |
| 55. | Volume (p. 141)     | Volume (p. 162)     |
| 56. | Bass (p. 144)       | Bass (p. 166)       |

|     |                          |                          |
|-----|--------------------------|--------------------------|
| 57. | Convertible (p. 146)     | Convertible (p. 168)     |
| 58. | Bank (p. 154)            | Bank (p. 176)            |
| 59. | Social climbers (p. 154) | Social climbers (p. 177) |
| 60. | Modern (p. 155)          | Modern (p. 177)          |
| 61. | Organza (p. 156)         | Organza (p. 179)         |
| 62. | Violet (p. 154)          | Violet (p. 179)          |
| 63. | April (p. 158)           | April (p. 181)           |
| 64. | Toast (p. 158)           | Toast (p. 181)           |
| 65. | Sandwich (p. 179)        | Sandwich (p.202)         |
| 66. | Gentleman (p. 194)       | Gentleman (p. 218)       |
| 67. | Paranoid (p. 198)        | Paranoid (p. 222)        |
| 68. | Popcorn (p. 200)         | Popcorn (p. 224)         |
| 69. | Target (p. 206)          | Target (p. 230)          |
| 70. | Deputy (p. 208)          | Deputy (p. 233)          |
| 71. | Pink (p. 221)            | Pink (p. 245)            |
| 72. | Bye (p. 224)             | Bye (p. 248)             |
| 73. | Déjà vu (p. 235)         | Déjà vu (p. 261)         |
| 74. | Van (p. 236)             | Van (p. 261)             |
| 75. | Hotdog (p. 239)          | Hotdog (p. 264)          |
| 76. | Man (p. 240)             | Man (p. 265)             |
| 77. | Spiral (p. 243)          | Spiral (p. 269)          |
| 78. | Tenor (p. 252)           | Tenor (p. 278)           |
| 79. | Well (p. 276)            | Well (p. 305)            |
| 80. | Gender (p. 279)          | Gender (p. 308)          |
| 81. | Modus operandi (p. 280)  | Modus operandi (p. 309)  |
| 82. | Relief (p. 286)          | Relief (p. 315)          |
| 83. | Mortar (p. 292)          | Mortar (p. 323)          |
| 84. | Edit (p. 295)            | Edit (p. 326)            |
| 85. | Superior (p. 295)        | Superior (p. 326)        |
| 86. | Individual (p. 298)      | Individual (p. 329)      |
| 87. | Remote (p. 321)          | Remote (p. 352)          |

|      |                        |                        |
|------|------------------------|------------------------|
| 88.  | Meteor (p. 340)        | Meteor (p. 373)        |
| 89.  | Polyester (p. 351)     | Polyester (p. 384)     |
| 90.  | Fiberglass (p. 351)    | Fiberglass (p. 384)    |
| 91.  | Commencement (p. 354)  | Commencement (p. 387)  |
| 92.  | Fast forward (p. 354)  | Fast forward (p.387 )  |
| 93.  | Tank top (p. 366)      | Tank top (p. 400)      |
| 94.  | Suburban (p. 367)      | Suburban (p. 402)      |
| 95.  | Chic (p. 368)          | Chic (p. 402)          |
| 96.  | Hook (p. 372)          | Hook (p. 406)          |
| 97.  | Pop-Tart (p. 411)      | Pop-Tart (p. 449)      |
| 98.  | Backpacking (p. 425)   | Backpacking (p. 464)   |
| 99.  | Final (p. 448)         | Final (p. 488)         |
| 100. | Drive through (p. 456) | Drive through (p. 497) |
| 101. | Internet (p. 469)      | Internet (p. 512)      |
| 102. | Tempo (p. 474)         | Tempo (p. 517)         |
| 103. | Beta (p. 482)          | Beta (p. 527)          |
| 104. | Margin (p. 511)        | Margin (p. 558)        |
| 105. | Tornado (p. 514)       | Tornado (p. 560)       |
| 106. | Best man (p. 524)      | Best man (p. 572)      |
| 107. | Genius (p. 537)        | Genius (p. 585)        |
| 108. | Backhand (p. 549)      | Backhand (p. 598)      |
| 109. | Oval (p. 554)          | Oval (p. 604)          |
| 110. | Natural (p. 574)       | Natural (p. 625)       |
| 111. | Ultimatum (p. 593)     | Ultimatum (p. 645)     |
| 112. | Internal (p. 606)      | Internal (p. 658)      |
| 113. | Masterpiece (p. 612)   | Masterpiece (p. 665)   |
| 114. | Vintage (p. 614)       | Vintage (p. 666)       |
| 115. | Orbit (p. 622)         | Orbit (p. 676)         |

The Total of pure borrowing words is 115 words.

### 3. Naturalized Borrowing



The table below shows naturalized borrowing words found in the data.

| No | Source Language<br>(Novel 'Eclipse' written by Stephenie Meyer in English)   | Receptor Language<br>(Novel 'Eclipse' translated by Monica Dwi Chresnayani in Indonesian)   | Total |
|----|--|---|-------|
| 1. | Double consonant<br>(i.e. commitment, expression, dilemma, gossip, essay, classic, essential, calligraphy, collector, immortal, communication, arrogant, intellectual, passive, illusion, syllable)  | One consonant<br>(i.e. <b>komitmen</b> , <b>ekspresi</b> , <b>dilema</b> , <b>gossip</b> , <b>esai</b> , <b>klasik</b> , <b>esential</b> , <b>kaligrafi</b> , <b>kolektor</b> , <b>imortal</b> , <b>komunikasi</b> , <b>arogan</b> , <b>intelektual</b> , <b>pasif</b> , <b>ilusi</b> , <b>silabel</b> )  | 16    |
| 2. | Consonant c (at the beginning)<br>(i.e. concentration, commitment, conflict, comment, correct, condition, consequence, classic, counter, cafeteria, comic, cable, computer, calligraphy, consensus, compulsive, catalyst, claim, coordinate, contact, ceramic, collector, curve, crisis, concert, combination, clan, career, concrete, communication, contact, crystal, click, contingent, critical) | Consonant k (at the beginning)<br>(i.e. <b>konsentrasi</b> , <b>komitmen</b> , <b>konflik</b> , <b>komentar</b> , <b>koreksi</b> , <b>kondisi</b> , <b>konsekuensi</b> , <b>klasik</b> , <b>kaunter</b> , <b>kafeteria</b> , <b>komik</b> , <b>kabel</b> , <b>komputer</b> , <b>kaligrafi</b> , <b>konsensus</b> , <b>kompulsif</b> , <b>katalis</b> , <b>klaim</b> , <b>koordinat</b> , <b>kontak</b> , <b>keramik</b> , <b>kolektor</b> , <b>kurva</b> , <b>krisis</b> , <b>konser</b> , <b>kombinasi</b> , <b>klan</b> , <b>karir</b> , <b>konkret</b> , <b>komunikasi</b> , <b>kontak</b> , <b>kristal</b> , <b>klik</b> , <b>kontingen</b> , <b>kritikal</b> ) | 35    |
| 3. | Consonant -y of the sound /i/<br>(i.e. essay, theory, physic, mysterious, calligraphy, catalyst, mystic, choreography, harmony, analogy, hypnotic, February, energy, fantasy, nylon, sympathize, syllable, psychology)   | Vowel -i<br>(i.e. <b>esai</b> , <b>teori</b> , <b>fisik</b> , <b>misterius</b> , <b>kaligrafi</b> , <b>katalis</b> , <b>mistik</b> , <b>koreografi</b> , <b>harmoni</b> , <b>analogi</b> , <b>hipnotis</b> , <b>Februari</b> , <b>energy</b> , <b>fantasi</b> , <b>nilon</b> , <b>simpati</b> , <b>silabel</b> , <b>psikologi</b> )   | 18    |
| 4. | Suffix -ent/-ant<br>(i.e. commitment, argument, relevant, permanent, brilliant, elegant, apartment, ambivalent, arrogant,  | Suffix -en/-an<br>(i.e. <b>komitmen</b> , <b>argumen</b> , <b>relevan</b> , <b>permanen</b> , <b>brilian</b> , <b>elegan</b> , <b>apartemen</b> , <b>ambivalen</b> ,  | 11    |

|     |  |   |    |
|-----|--|---|----|
|     | experiment, contingent)  | arogan, eksperimen, kontingen)  |    |
| 5.  | Consonant –c- in the middle of word<br>(i.e. fact, alcoholic, detect, correct, react, ticket, description, protective, perspective, octave, theatrical, scandal, friction, objective, application, collector, African, identification, indicate, interact, effective, scale, speculation, evacuate, character, instruct, concrete, communication, acting, electric, intellectual, dedication, predict, productive) | Consonant –k- in the middle of word<br>(i.e. fakta, alkoholik, deteksi, koreksi, reaksi, tiket, deskripsi, protektif, perspektif, oktaf, teatrikal, skandal, friksi, objektif, aplikasi, kolektor, Afrikan, identifikasi, indikasi, interaksi, efektif, skala, spekulasi, evakuasi, karakter, instruksi, konkret, komunikasi, akting, elektrik, intelektual, dedikasi, prediksi, produktif) | 34 |
| 6.  | Consonant combining ph<br>(i.e. photographic, atmosphere, physic, calligraphy, paragraph, choreography, morphine)  | Consonant f<br>(i.e. fotografik, atmosfer, fisik, kaligrafi, paragraf, koreografi, morfin)  | 7  |
| 7.  | Vowel –ou-<br>(i.e. serious, mysterious, blouse, bouquet)  | Vowel –u-<br>(i.e. serius, misterius, blus, buket)  | 4  |
| 8.  | Suffix –ure<br>(i.e. posture, pedicure, miniature, texture, temperature)   | Suffix –ur<br>(i.e. postur, pedikur, miniatur, tekstur, temperatur)   | 5  |
| 9.  | Consonant c (in the end)<br>(i.e. panic, classic, topic, comic, mechanic, physic, plastic, music, ceramic, tactic, electric)   | Consonant k (in the end)<br>(i.e. panik, klasik, topik, komik, mekanik, fisik, plastik, musik, keramik, taktik, elektrik)   | 11 |
| 10. | Suffix (t)-ion<br>(i.e. concentration, frustration, motivation, information, condition, transformation, situation, transmutation, assumption, dimension, emotion, imagination, description,  | Suffix –asi/-si<br>(i.e. konsenterasi, frustrasi, motivasi, informasi, kondisi, transformasi, situasi, transmudasi, asumsi, dimensi, emosi, imajinasi, deskripsi, reservasi, intuisi, friksi,   | 27 |

|     |  |  |     |
|-----|--|--|-----|
|     | reservation, intuition, friction, application, combination, identification, speculation, evaluation, communication, representation, accommodation, dedication, definition, resolution) | aplikasi, kombinasi, identifikasi, spekulasi, evaluasi, komunikasi, representasi, akomodasi, dedikasi, definisi, resolusi)                           |     |
| 11. | Suffix –ate<br>(i.e. frustrate, negotiate, anticipate, evacuate, manipulate, demonstrate, participate)   | Suffix –asi<br>(i.e. frustrasi, negosiasi, antisipasi, evakuasi, manipulasi, demonstrasi, partisipasi)   | 7   |
| 12. | Suffix –age<br>(i.e. garage)   | Suffix –asi<br>(i.e. garasi)   | 1   |
| 13. | Suffix –c<br>(i.e. fantastic, sarcastic, romantic, automatic, dramatic, logic, ironic, rhetoric, drastic, optimistic)  | Suffix –is,<br>(i.e. fantastis, sarkastis, romantis, otomatis, dramatis, logis, ironis, retorik, drastis, optimistik)                                | 10  |
| 14. | Suffix –ble<br>(i.e. stable, cable, syllable)  | Suffix –bel/-bil<br>(i.e. stabil, kabel, silabel)  | 3   |
| 15. | The combining double vowel<br>(i.e. jeep, boot)  | One vowel<br>(i.e. jip, bot)   | 2   |
| 16. | The consonant combining –st in the end of word<br>(i.e. catalyst)  | The consonant –s in the end of word<br>(i.e. katalis)  | 1   |
| 17. | The consonant –c- in the middle of word<br>(i.e. social, implicit, species, privacy)   | The consonant –s- in the middle of word<br>(i.e. sosial, implisit, spesies, privasi)   | 4   |
| 18. | Consonant x<br>(i.e. extreme, extra, sex, existence, texture, relax)   | Double consonant –ks<br>(i.e. ekstrim, ekstra, seks, eksistensi, tekstur, relaks)  | 6   |
| 19. | Suffix –ive<br>(i.e. defensive, sensitive, positive, relative, obsessive, compulsive, impulsive, objective, effective, persuasive, alternative, passive, productive)                   | Suffix –ive<br>(i.e. defensif, sensitif, positif, relatif, obsesif, kompulsif, impulsif, objektif, efektif, persuasif, alternatif, pasif, produktif) | 13  |
|     |  |  | 215 |

- a. Borrowing translation by absorbing the combining double consonants into one consonant in the RL.

| No. | Source Word                    | Receptor Word                |
|-----|--------------------------------|------------------------------|
| 1.  | <b>C</b> ommitment (p. 6)      | <b>K</b> omitmen (p. 18)     |
| 2.  | <b>E</b> xpression (p. 9)      | <b>E</b> kspresi (p. 21)     |
| 3.  | <b>D</b> ilemma (p. 13)        | <b>D</b> ilema (p. 26)       |
| 4.  | <b>G</b> ossip (p. 14)         | <b>G</b> osip (p. 27)        |
| 5.  | <b>E</b> ssay (p. 22)          | <b>E</b> sai (p. 35)         |
| 6.  | <b>C</b> lassic (p. 28)        | <b>K</b> lasik (p. 42)       |
| 7.  | <b>E</b> ssential (p. 59)      | <b>E</b> sensial (p. 74)     |
| 8.  | <b>C</b> alligraphy (p. 86)    | <b>K</b> aligrafi (p. 103)   |
| 9.  | <b>I</b> mmortal (p. 229)      | <b>I</b> mortal (p. 254)     |
| 10. | <b>C</b> ollector (p. 247)     | <b>K</b> olektor (p. 267)    |
| 11. | <b>C</b> ommunication (p. 327) | <b>K</b> omunikasi (p. 359)  |
| 12. | <b>A</b> rrogant (p. 340)      | <b>A</b> rogan (p. 373)      |
| 13. | <b>I</b> ntellectual (p. 446)  | <b>I</b> ntelektual (p. 487) |
| 14. | <b>P</b> assive (p. 526)       | <b>P</b> asif (p. 574)       |
| 15. | <b>I</b> llusion (p. 584)      | <b>I</b> lusi (p. 635)       |
| 16. | <b>S</b> yllable (p. 584)      | <b>S</b> ilabel (p. 635)     |

- b. Borrowing translation by absorbing consonant *c* at the beginning of word into consonant *k* in the RL

| No. | Source Word                  | Receptor Word               |
|-----|------------------------------|-----------------------------|
| 1.  | <b>C</b> oncentration (p. 1) | <b>K</b> onsentrasi (p. 13) |
| 2.  | <b>C</b> ommitment (p. 6)    | <b>K</b> omitmen (p. 18)    |
| 3.  | <b>C</b> onflict (p. 14)     | <b>K</b> onflik (p. 26)     |
| 4.  | <b>C</b> omment (p. 19)      | <b>K</b> omentar (p. 32)    |
| 5.  | <b>C</b> orrect (p. 21)      | <b>K</b> oreksi (p. 34)     |
| 6.  | <b>C</b> ondition (p. 23)    | <b>K</b> ondisi (p. 37)     |
| 7.  | <b>C</b> onsequence (p. 26)  | <b>K</b> onsekuensi (p. 39) |

|     |                        |                             |
|-----|------------------------|-----------------------------|
| 8.  | Classic (p. 28)        | <b>K</b> lasik (p. 42)      |
| 9.  | Cafeteria (p. 35)      | <b>K</b> afetaria (p. 49)   |
| 10. | Comic (p. 36)          | <b>K</b> omik (p. 50)       |
| 11. | Cable (p. 40)          | <b>K</b> abel (p.55)        |
| 12. | Computer (p. 43)       | <b>K</b> omputer (p. 57)    |
| 13. | Counter (p. 52)        | <b>K</b> aunter (p. 67)     |
| 14. | Calligraphy (p. 86)    | <b>K</b> aligrafi (p. 103)  |
| 15. | Consensus (p. 93)      | <b>K</b> onsensus (p. 110)  |
| 16. | Compulsive (p. 95)     | <b>K</b> ompulsif (p. 11)   |
| 17. | Catalyst (p. 102)      | <b>K</b> atalis (p. 120)    |
| 18. | Claim (p. 112)         | <b>K</b> laim (p. 130)      |
| 19. | Coordinate (p. 125)    | <b>K</b> oordinat (p. 145)  |
| 20. | Contact (p. 206)       | <b>K</b> ontak (p. 230)     |
| 21. | Ceramic (p. 217)       | <b>K</b> eramik (p.241)     |
| 22. | Collector (p. 242)     | <b>K</b> olektor (p. 267)   |
| 23. | Curve (p. 243)         | <b>K</b> urva (p. 267)      |
| 24. | Crisis (p. 245)        | <b>K</b> risis (p. 270)     |
| 25. | Concert (p. 272)       | <b>K</b> onser (p. 300)     |
| 26. | Combination (p. 280)   | <b>K</b> ombinasi (p. 308)  |
| 27. | Clan (p. 289)          | <b>K</b> lan (p. 320)       |
| 28. | Career (p. 292)        | <b>K</b> arir (p. 322)      |
| 29. | Concrete (p. 304)      | <b>K</b> onkret (p. 355)    |
| 30. | Communication (p. 327) | <b>K</b> omunikasi (p. 359) |
| 31. | Contact (p. 348)       | <b>K</b> ontak (p. 381)     |
| 32. | Crystal (p. 438)       | <b>K</b> ristal (p. 478)    |
| 33. | Click (p. 443)         | <b>K</b> lik (p. 483)       |
| 34. | Contingent (p. 563)    | <b>K</b> ontingen (p. 613)  |
| 35. | Critical (p. 599)      | <b>K</b> ritikal (p. 652)   |

- c. Absorbing the consonant changed –y of the sound /i/ into the vowel *i* (of its pronunciation) as suggested in PUEBIYD (1993:26)

| No. | Source Word          | Receptor Word      |
|-----|----------------------|--------------------|
| 1.  | Essay (p. 22)        | Esai (p. 35)       |
| 2.  | Theory (p. 30)       | Teori (p. 45)      |
| 3.  | Physic (p. 58)       | Fisik (p. 74)      |
| 4.  | Mysterious (p. 62)   | Misterius (p. 78)  |
| 5.  | Calligraphy (p. 86)  | Kaligrafi (p. 103) |
| 6.  | Catalyst (p. 102)    | Katalis (p. 120)   |
| 7.  | Mystic (p. 124)      | Mistik (p. 144)    |
| 8.  | Choreography (p.139) | Koreografi (p.160) |
| 9.  | Harmony (p. 145)     | Harmoni (p. 166)   |
| 10. | Analogy (p. 233)     | Analogi (p. 258)   |
| 11. | Hypnotic (p. 27)     | Hipnotis (p. 305)  |
| 12. | Symphatize (p. 582)  | Simpati (p. 292)   |
| 13. | February (p. 326)    | Februari (p. 358)  |
| 14. | Energy (p. 333)      | Energi (p. 366)    |
| 15. | Fantasy (p. 495)     | Fantasi (p. 540)   |
| 16. | Nylon (p. 532)       | Nilon (p. 580)     |
| 17. | Syllable (p. 584)    | Silabel (p. 635)   |
| 18. | Psychology (p. 627)  | Psikologi (p. 681) |

d. Translation by absorbing suffix –ent/-ant into suffix –en/-an

| No. | Source Word         | Receptor Word      |
|-----|---------------------|--------------------|
| 1.  | Commitment (p. 66)  | Komitmen (p. 18)   |
| 2.  | Argument (p. 24)    | Argumen (p. 38)    |
| 3.  | Relevant (p. 32)    | Relevan (p. 46)    |
| 4.  | Brilliant (p. 110)  | Brilian (p. 108)   |
| 5.  | Permanent (p. 133)  | Permanen (p. 154)  |
| 6.  | Elegant (p. 155)    | Elegan (p. 177)    |
| 7.  | Apartment (p. 280)  | Apartemen (p. 309) |
| 8.  | Ambivalent (p. 306) | Ambivalen (p. 338) |
| 9.  | Arrogant (p.340)    | Arrogan (p.373)    |

|     |                     |                     |
|-----|---------------------|---------------------|
| 10. | Experiment (p. 384) | Eksperimen (p. 419) |
| 11. | Contingent (p. 563) | Kontingen (p. 613)  |

- e. Borrowing translation by absorbing the consonant –c- in the middle of word into consonant –k- in the RL word.

| No. | Source Word             | Receptor Word         |
|-----|-------------------------|-----------------------|
| 1.  | Fact (p. 5)             | Fakta (p. 17)         |
| 2.  | Alcoholic (p. 18)       | Alkoholik (p. 31)     |
| 3.  | Detect (p. 21)          | Deteksi (p. 34)       |
| 4.  | Correct (p. 21)         | Koreksi (p. 34)       |
| 5.  | React (p. 27)           | Reaksi (p. 41)        |
| 6.  | Ticket (p. 52)          | Tiket (p. 67)         |
| 7.  | Description (p. 66)     | Deskripsi (p. 82)     |
| 8.  | Protective (p. 67)      | Protektif (p.83)      |
| 9.  | Perspective (p. 81)     | Perspektif (p. 98)    |
| 10. | Octave (p. 145)         | Oktaf (p. 166)        |
| 11. | Theatrical (p. 163)     | Teatrikal (p. 186)    |
| 12. | Scandal (p. 173)        | Skandal (p. 195)      |
| 13. | Friction (p. 185)       | Friksi (p. 209)       |
| 14. | Objective (p. 211)      | Objektif (p. 236)     |
| 15. | Application (p. 225)    | Aplikasi (p. 249)     |
| 16. | Collector (p. 242)      | Kolektor (p. 267)     |
| 17. | African (p. 280)        | Afrikan (p. 308)      |
| 18. | Identification (p. 280) | Identifikasi (p. 309) |
| 19. | Indicate (p. 280)       | Indikasi (p. 309)     |
| 20. | Interact (p. 288)       | Interaksi (p. 319)    |
| 21. | Effective (p. 288)      | Efektif (p. 319)      |
| 22. | Scale (p. 292)          | Skala (p. 322)        |
| 23. | Speculation (p. 292)    | Spekulasi (p. 322)    |
| 24. | Evacuate (p. 292)       | Evakuasi (p. 323)     |

|     |                        |                      |
|-----|------------------------|----------------------|
| 25. | Character (p. 296)     | Karakter (p. 327)    |
| 26. | Instruct (p. 298)      | Instruksi (p. 329)   |
| 27. | Concrete (p. 304)      | Konkret (p. 335)     |
| 28. | Communication (p. 327) | Komunikasi (p. 359)  |
| 29. | Acting (p. 368)        | Akting (p. 402)      |
| 30. | Electric (p. 382)      | Elektrik (p. 417)    |
| 31. | Intellectual (p. 446)  | Intelektual (p. 487) |
| 32. | Dedication (p. 471)    | Dedikasi (p. 514)    |
| 33. | Predict (p. 506)       | Prediksi (p. 552)    |
| 34. | Productive (p. 517)    | Produktif (p. 565)   |

- f. Borrowing translation in absorbing the consonant combining ph into one consonant f in the RL

| No. | Source Word                    | Receptor Word              |
|-----|--------------------------------|----------------------------|
| 1.  | <b>Photographic</b> (p. 28)    | <b>Fotografik</b> (p. 42)  |
| 2.  | Atmos <b>ph</b> ere (p. 35)    | Atmosfer (p. 49)           |
| 3.  | <b>Ph</b> ysic (p. 58)         | <b>F</b> isik (p. 74)      |
| 4.  | <b>Calligraph</b> y (p. 86)    | <b>Kaligrafi</b> (p. 103)  |
| 5.  | <b>Paragrap</b> h (p. 87)      | <b>Paragraf</b> (p. 104)   |
| 6.  | Choreo <b>graph</b> y (p. 139) | <b>Koreografi</b> (p. 160) |
| 7.  | <b>Morph</b> ine (p. 582)      | <b>Morfin</b> (p. 633)     |

- g. Absorbing the combining vowel –ou- into vowel –u- in the RL

| No. | Source Word               | Receptor Word            |
|-----|---------------------------|--------------------------|
| 1.  | <b>Serious</b> (p. 30)    | <b>Serius</b> (p. 45)    |
| 2.  | <b>Mysterious</b> (p. 62) | <b>Misterius</b> (p. 78) |
| 3.  | <b>Blouse</b> (p. 277)    | <b>Blus</b> (p. 306)     |
| 4.  | <b>Bouquet</b> (p. 277)   | <b>Buket</b> (p. 306)    |

- h. Translation by absorbing suffix –ure into –ur

| No. | Source Word | Receptor Word |
|-----|-------------|---------------|
|-----|-------------|---------------|



|    |                             |                           |
|----|-----------------------------|---------------------------|
| 1. | <b>Posture</b> (p. 99)      | <b>Postur</b> (p. 116)    |
| 2. | <b>Pedicure</b> (p. 146)    | <b>Pedikur</b> (p. 168)   |
| 3. | <b>Texture</b> (p. 286)     | <b>Tekstur</b> (p. 315)   |
| 4. | <b>Miniature</b> (p. 374)   | <b>Miniat</b> ur (p. 409) |
| 5. | <b>Temperature</b> (p. 487) | <b>Temperatur</b> (p.532) |

- i. Borrowing translation by absorbing consonant *c* in the end of word into consonant *k* in the RL

| No. | Source Word              | Receptor Word            |
|-----|--------------------------|--------------------------|
| 1.  | <b>Panic</b> (p. 24)     | <b>Panik</b> (p. 37)     |
| 2.  | <b>Classic</b> (p. 28)   | <b>Klasik</b> (p. 42)    |
| 3.  | <b>Topic</b> (p. 36)     | <b>Topik</b> (p. 50)     |
| 4.  | <b>Comic</b> (p. 36)     | <b>Komik</b> (p. 50)     |
| 5.  | <b>Mechanic</b> (p. 40)  | <b>Mekanik</b> (p. 55)   |
| 6.  | <b>Physic</b> (p.58 )    | <b>Fisik</b> (p. 74)     |
| 7.  | <b>Plastic</b> (p. 71)   | <b>Plastik</b> (p. 87)   |
| 8.  | <b>Music</b> (p. 145)    | <b>Musik</b> (p. 166)    |
| 9.  | <b>Ceramic</b> (p. 217)  | <b>Keramik</b> (p. 241)  |
| 10. | <b>Tactic</b> (p. 288)   | <b>Taktik</b> (p. 319)   |
| 11. | <b>Electric</b> (p. 382) | <b>Elektrik</b> (p. 417) |

- j. Translation by absorbing suffix (t)-ion into -asi

| No. | Source Word                   | Receptor Word               |
|-----|-------------------------------|-----------------------------|
| 1.  | <b>Concentration</b> (p. 1)   | <b>Konsentrasi</b> (p. 13)  |
| 2.  | <b>Frustration</b> (p. 4)     | <b>Frustasi</b> (p. 16)     |
| 3.  | <b>Motivation</b> (p. 19)     | <b>Motivasi</b> (p. 32)     |
| 4.  | <b>Information</b> (p. 22)    | <b>Informasi</b> (p. 35)    |
| 5.  | <b>Condition</b> (p. 23)      | <b>Kondisi</b> (p. 37)      |
| 6.  | <b>Transformation</b> (p. 24) | <b>Transformasi</b> (p. 38) |
| 7.  | <b>Situation</b> (p. 26)      | <b>Situasi</b> (p. 39)      |

|     |                                |                              |
|-----|--------------------------------|------------------------------|
| 8.  | <b>Transmutation</b> (p. 30)   | <b>Transmutasi</b> (p. 45)   |
| 9.  | <b>Assumption</b> (p. 30)      | <b>Asumsi</b> (p. 45)        |
| 10. | <b>Dimension</b> (p. 36)       | <b>Dimensi</b> (p. 50)       |
| 11. | <b>Emotion</b> (p. 48)         | <b>Emosi</b> (p. 62)         |
| 12. | <b>Imagination</b> (p. 50)     | <b>Imajinasi</b> (p. 65)     |
| 13. | <b>Description</b> (p. 66)     | <b>Deskripsi</b> (p. 82)     |
| 14. | <b>Reservation</b> (p. 122)    | <b>Reservasi</b> (p. 141)    |
| 15. | <b>Intuition</b> (p. 125)      | <b>Intuisi</b> (p. 144)      |
| 16. | <b>Friction</b> (p. 185)       | <b>Friksi</b> (p. 209)       |
| 17. | <b>Application</b> (p. 225)    | <b>Aplikasi</b> (p. 249)     |
| 18. | <b>Combination</b> (p. 280)    | <b>Kombinasi</b> (p. 308)    |
| 19. | <b>Identification</b> (p. 280) | <b>Identifikasi</b> (p. 308) |
| 20. | <b>Speculation</b> (p. 292)    | <b>Spekulasi</b> (p. 322)    |
| 21. | <b>Evaluation</b> (p. 303)     | <b>Evaluasi</b> (p. 335)     |
| 22. | <b>Communication</b> (p. 327)  | <b>Komunikasi</b> (p. 359)   |
| 23. | <b>Representation</b> (p. 413) | <b>Representasi</b> (p. 451) |
| 24. | <b>Accommodation</b> (p. 425)  | <b>Akomodasi</b> (p. 465)    |
| 25. | <b>Dedication</b> (p. 471)     | <b>Dedikasi</b> (p. 514)     |
| 26. | <b>Definition</b> (p. 619)     | <b>Definisi</b> (p. 672)     |
| 27. | <b>Resolution</b> (p. 619)     | <b>Resolusi</b> (p. 672)     |

## k. Translation by absorbing suffix –ate into –asi

| No. | Source Word                 | Receptor Word               |
|-----|-----------------------------|-----------------------------|
| 1.  | <b>Frustrate</b> (p. 93)    | <b>Frustrasi</b> (p. 110)   |
| 2.  | <b>Negotiate</b> (p. 210)   | <b>Negosiasi</b> (p. 236)   |
| 3.  | <b>Anticipate</b> (p. 288)  | <b>Antisipasi</b> (p. 319)  |
| 4.  | <b>Evacuate</b> (p. 292)    | <b>Evakuasi</b> (p. 323)    |
| 5.  | <b>Manipulate</b> (p. 300)  | <b>Manipulasi</b> (p. 331)  |
| 6.  | <b>Demonstrate</b> (p. 314) | <b>Demonstrasi</b> (p. 345) |
| 7.  | <b>Participate</b> (p. 429) | <b>Partisipasi</b> (p. 468) |

## l. Translation by absorbing suffix –age into – ase/asi

| No. | Source Word | Receptor Word |
|-----|-------------|---------------|
|-----|-------------|---------------|

|    |                       |                       |
|----|-----------------------|-----------------------|
| 1. | <b>Garage</b> (p. 71) | <b>Garasi</b> (p. 87) |
|----|-----------------------|-----------------------|

m. Translation by absorbing suffix –c into –is

| No. | Source Word                | Receptor Word              |
|-----|----------------------------|----------------------------|
| 1.  | <b>Fantastic</b> (p. 12)   | <b>Fantastis</b> (p. 23)   |
| 2.  | <b>Sarcastic</b> (p. 43)   | <b>Sarkastis</b> (p. 57)   |
| 3.  | <b>Romantic</b> (p. 45)    | <b>Romantis</b> (p. 60)    |
| 4.  | <b>Automatic</b> (p. 60)   | <b>Otomatis</b> (p.76)     |
| 5.  | <b>Dramatic</b> (p. 69)    | <b>Dramatis</b> (p. 85)    |
| 6.  | <b>Logic</b> (p. 73)       | <b>Logis</b> (p. 90)       |
| 7.  | <b>Ironic</b> (p. 156)     | <b>Ironis</b> (p. 178)     |
| 8.  | <b>Rhetoric</b> (p. 183)   | <b>Retoris</b> (p.207)     |
| 9.  | <b>Drastic</b> (p. 242)    | <b>Drastis</b> (p. 267)    |
| 10. | <b>Optimistic</b> (p. 302) | <b>Optimistis</b> (p. 333) |

n. Translation by absorbing the suffix –ble into –bel/bil

| No. | Source Word              | Receptor Word           |
|-----|--------------------------|-------------------------|
| 1.  | <b>Stable</b> (p. 30)    | <b>Stabil</b> (p. 44)   |
| 2.  | <b>Cable</b> (p. 40)     | <b>Kabel</b> (p.55)     |
| 3.  | <b>Syllable</b> (p. 584) | <b>Silabel</b> (p. 635) |

o. Borrowing translation by absorbing the combining double vowel into one vowel

| No. | Source Word          | Receptor Word       |
|-----|----------------------|---------------------|
| 1.  | <b>Jeep</b> (p. 146) | <b>Jip</b> (p. 168) |
| 2.  | <b>Boot</b> (p. 487) | <b>Bot</b> (p. 532) |

p. Absorbing the consonant combining –st in the end of the word into one consonant –s in the RL word

| No. | Source Word | Receptor Word |
|-----|-------------|---------------|
|-----|-------------|---------------|

|    |                   |                  |
|----|-------------------|------------------|
| 1. | Catalyst (p. 102) | Katalis (p. 120) |
|----|-------------------|------------------|

- q. Borrowing translation in absorbing the consonant c in the middle of word into consonants s in the RL.

| No. | Source Word      | Receptor Word    |
|-----|------------------|------------------|
| 1.  | Social (p. 22)   | Sosial (p. 35)   |
| 2.  | Implicit (p. 55) | Implisit (p. 70) |
| 3.  | Species (p. 93)  | Spesies (p. 110) |
| 4.  | Privacy (p. 125) | Privasi (p. 145) |

- r. Translation by absorbing consonant x into combining double consonant ks

| No. | Source Word        | Receptor Word       |
|-----|--------------------|---------------------|
| 1.  | Extreme (p. 18)    | Ekstrim (p. 31)     |
| 2.  | Extra (p. 43)      | Ekstra (p. 57)      |
| 3.  | Sex (p. 60)        | Seks (p. 75)        |
| 4.  | Existence (p. 143) | Eksistensi (p. 165) |
| 5.  | Texture (p. 286)   | Tekstur (p. 315)    |
| 6.  | Relax (p. 313)     | Relaks (p. 344)     |

- s. Translation by absorbing suffix -ive into -if

| No. | Source Word        | Receptor Word      |
|-----|--------------------|--------------------|
| 1.  | Defensive (p. 12)  | Defensif (p. 25)   |
| 2.  | Sensitive (p. 47)  | Sensitif (p. 62)   |
| 3.  | Positive (p. 48)   | Positif (p. 62)    |
| 4.  | Relative (p. 57)   | Relatif (p. 72)    |
| 5.  | Obsessive (p. 95)  | Obsesif (p. 113)   |
| 6.  | Compulsive (p. 95) | Kompulsif (p. 113) |
| 7.  | Impulsive (p. 129) | Impulsif (p. 149)  |
| 8.  | Objective (p. 211) | Objektif (p. 236)  |
| 9.  | Effective (p. 288) | Efektif (p. 319)   |

|     |                      |                     |
|-----|----------------------|---------------------|
| 10. | Persuasive (p. 308)  | Persuasif (p. 339)  |
| 11. | Alternative (p. 422) | Alternatif (p. 461) |
| 12. | Productive (p. 517)  | Produktif (p. 565)  |
| 13. | Passive (p. 526)     | Pasif (p. 574)      |

### C. CONCLUSION

Based on the finding in the analysis, some conclusions can be taken as follow: The lexical terms used in the Receptor Language (RL) consist of the borrowing words are generally assimilated with Receptor Language (RL), and some are new to the Receptor Language (RL) speakers. Specifically, there is intentional and no intentional modification in the process of translation. It is to say that there are two types of borrowing words, namely: *pure borrowing* and *naturalized borrowing*.

The result of borrowed words' translation is shown in the table below:

| No. | Types of Borrowing                      | Number of Data | Percentage of Data |
|-----|---|----------------|--------------------|
| 1.  | <b>Pure Borrowing</b>                   | <b>115</b>     | <b>35%</b>         |
| 2.  | <b>Naturalized Borrowing</b>            | <b>215</b>     | <b>65%</b>         |
|     | a. double consonant                     | 16             | 4.9%               |
|     | b. consonant c at the beginning         | 35             | 10.6%              |
|     | c. -y of the sound /i/                  |                |                    |
|     | d. suffix -ent/-ant into suffix -en/-an | 18             | 5.5%               |
|     | e. -c- in the middle                    | 11             | 3.3%               |
|     | f. ph into one consonant f              |                |                    |
|     | g. vowel -ou- into vowel -u-            | 34             | 10.3%              |
|     | h. suffix -ure into -ur                 |                |                    |
|     | i. c in the end                         | 7              | 2.1%               |
|     | j. suffix (t)-ion into -asi             | 4              | 1.2%               |
|     | k. suffix -ate into -asi                |                |                    |
|     | l. suffix -age into -ase/asi            | 5              | 1.5%               |
|     | m. suffix -c into -is                   | 11             | 3.3%               |
|     | n. suffix -ble into -bel/bil            |                |                    |
|     | o. combining double vowel-              | 27             | 8.2%               |
|     | p. st into one consonant -s             |                |                    |

|                         |            |             |
|-------------------------|------------|-------------|
| q. c into s             | 7          | 2.1%        |
| r. x into ks suffix     | 1          | 0.3%        |
| s. suffix -ive into -if | 10         | 3.1%        |
|                         | 3          | 1%          |
|                         | 2          | 0.7%        |
|                         | 1          | 0.3%        |
|                         | 4          | 1.2%        |
|                         | 6          | 1.8%        |
|                         | 13         | 3.4%        |
| <b>Total</b>            | <b>330</b> | <b>100%</b> |

So, the most dominant type of the borrowing procedures in the translation of Stephenie Meyer's *Eclipser* into Indonesia is *naturalized borrowing*.

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