Translating Nure-Nure Texts in Karonese Society Into English: Applying Translation Techniques

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Abstract—The aim of this study is to develop Molina & Albir's (2002) translation technique in translating *nure-nure* texts of the Karonese language into English. The problems in the process of translating the source language (SL) into the target language (TL) are the equivalences of the SL in the TL. The data are collected from Suka's (2014) book entitled *Ranan Adat: Orat Nggeluh, Rikut Bicara Kalak Karo ope Tubuh seh Idilo Dibata*. Conceptual research was applied to get the data while translation and critical discourse analysis were used to analyze the data. The authors translated twenty-two data samples from the SL into the TL. They used Molina & Albir's (2002) translation technique to translate metaphors, stylistic repetition, a poem, politeness, and cultural terms in the *nure-nure* text into English. The study reveals *ndu, -ta,* and *kam* are polite pronouns in the Karonese language but they are not found in English. The translation techniques of adaptation, description, transposition, calque, generalization, literal translation, modulation, compensation, amplification, and borrowing were applied when translating the SL into the TL. The authors propose using the interdisciplinary translation technique to develop Molina & Albir's (2002) translation technique as an alternative technique to overcome the problems of equivalences in a TL.

Index Terms—culture, Karonese society, *nure-nure*, politeness, translation techniques

I. Introduction

Nure-nure is a polite term for a young man who wants to make a date with a young woman in Karonese Society. This term is related to an *adat* or 'traditional house' which has a west and an east *ture. Ture* is the terrace of a Karonese house and is made of bamboo. *Nure-nure* is a verb which means a man coming to a *ture* to meet up with a woman at night Tarigan (1983). The woman sits on the terrace weaving *pandan* leaves waiting for the man. The man and the woman convey their feelings using metaphors, and they speak calmly, softly, and politely. They use particular language styles to express their purposes in polite ways. Polite language and cultural norms are considered helpful in communication, reminders of the points made by Nodoushan (2008). He explains language that avoids being too direct and is respectful is considered to be polite language usage (2019). Nodoushan (2007) reveals that Iranians, are brought up culturally in such a way as to avoid conversations that result in clashes and conflict. Furthermore, Tretyakova (2016, p. 653) adds politeness as a universal term is interpreted as a desire to be 'nice' to other people to create positive communicative relationships. The authors believe that politeness is not only for nice communication but it is also an effort of a speaker to honor the recipients. Nodoushan (2021) emphasizes that politeness is mainly a sociolinguistic phenomenon. This paper aims to extend Molina and Albir's (2002) translation techniques and analyze the translation issues in translating *nure-nure* texts from the Karonese language into English. Karonese language is the authors' mother tongue therefore, they are familiar with the texts.

The scope of this study is a dialogue between a Karonese man and a Karonese woman who are on a *ture* was written by Suka (2014). The authors explored Suka's (2014) *nure-nure* texts which consist of cultural terms, some poems, politeness expressions, and some figurative languages as the data of their study and translate them into English. According to Munday (2016), translation has several meanings. It can refer to the general subject field, that is the product, the text that has been translated, or the process of producing the translation, otherwise known as translating.

The authors had problems with using the translation technique in the process of transferring the messages from the source language (SL) into the target language (TL). Some of the cultural terms in the SL have no equivalences in the TL, they are untranslatable because the cultural terms, metaphors, and polite expressions in the SL are not found in the TL. According to Malmkjær (2010), untranslatability is usually found on the grounds of cultural differences. Additionally, Ricoeur (2006, p. 38) argues that untranslatability is discovered through the construction of the comparable at the level of meaning whereby the meanings of the culture, politeness, and figurative language in the SL when transferred into the TL are not acceptable.

The problem of untranslatability is mostly related to culture. Some polite pronouns and cultural terms have no equivalences in the TL, therefore the messages of the SL can not be transferred into the TL. Sulaiman and Wilson (2018) explain how people's starting point of their conceptualization of the world is based on their culture. Besides that, Ricoeur (2006, p. 30) explains that untranslatability occurs because of the diversity of the lexical system; verbal meanings, and the syntactic division of linguistic untranslatability. Politeness theory, critical discourse analysis (CDA), and semantic analysis were used to support translation theory to overcome the problems in translating politeness and figurative language in Karonese *nure-nure* texts into English. CDA helps to analyze the context of the situation that involves the language used in the dialogue between the man and the woman which classifies the context of the situation covering the field, tenor, and mode.

The problem of having no equivalence of an SL in a TL is usually faced in the process of translation; however, the authors are familiar with the translation of cultural terms in Karonese society into English. The authors have carried out a few types of research focussing on translating aspects of Karonese culture into English. The latest paper entitled "Translating Textual Theme in *Maba Belo Selambar* Dialogue of Karonese Society into English" (Sembiring & Girsang, 2018) was presented at the 1st Annual International Conference on Language and Literature in Medan and published in KnE Social Sciences & Humanities. Sembiring and Panggabean (2018), on translating culture-bound terms in Karonese Wedding Speech Texts into English found a familiar translation procedure for the culture-bound term. The cultural terms of the SL are identified, classified, described, and explained in the TL. This was developed from Newmark's (1988) translation procedure.

II. METHOD

The translation is the transfer of the messages of a written text in one language into a written text of another language (Haroon & Daud, 2017). In line with Zainudin and Awal (2012), translation is the activity of mediating the meaning of an SL into a TL. The meaning of a certain message in the SL should be familiar to a translator as a researcher, who makes the message readable and acceptable for the TL readers. In the same way, the translator transfers the messages and mediates the meanings of an SL into a TL; however, the translator must be familiar with the structure and the culture of the SL and the TL. The problems of culture and linguistics commonly occur in the process of translation. Hervey and Higins (2002) explain that the cultural differences between the SL and the TL are sometimes bigger obstacles to successful translation than linguistic ones.

Furthermore, Khakipour and Amjad (2019) explain that in the process of translation the concept of intentions is more important than transferring linguistics forms such as (words, phrases, or syntactic structures). However, a translator must be familiar with the process of translation. Bell (1991) adds that a theory of translation must attempt to describe and explain both the process and the product.

Researchers on translation have done several studies on applying translation techniques. To know more about using translation techniques, see Baharudin (2017), Haroon and Daud (2017), and Pinheiro (2015). Meanwhile, the authors use Molina and Albir's (2002, p. 509) translation technique as a means of overcoming translation problems efficiently and effectively.

Molina and Albir (2002, p. 509) define translation techniques as procedures for analyzing and classifying how translation equivalence works. Translation techniques have five essential characteristics:1) They are target-language-oriented. 2) They are sorted by comparison with the original. 3) They affect the micro-units of text. 4) They are by nature discursive and contextual. 5) They are functional.

A. Participants

In this research, there are twenty-two data samples to be analyzed and translated into the TL. They include cultural-specific terms, figurative language, and politeness.

This research applied Williams and Chesterman's (2015) conceptual research to compare definitions and interpret the theoretical framework. This was supported by translation techniques, critical discourse analysis, semantic analysis, and politeness analysis. Malmkjaer (2010, p. 204) suggests having a basic understanding of what translation is that underlies the various approaches to it, and holds together its various theories and its constituent concepts and descriptive notions.

Molina and Albir (2002, pp. 510–511) adjust Vinay and Darbelnet's (1995) translation techniques of calque, borrowing, literal translation, transposition, modulation, functional equivalence, and adaptation. Furthermore they classify 18 kinds of translation techniques, which are: 1) adaptation, 2) amplification, 3) borrowing, 4) calque, 5) compensation, 6) description, 7) discursive creation, 8) established equivalence, 9) generalization, 10) linguistic amplification, 11) linguistic compression, 12) literal translation, 13) modulation, 14) particularization, 15) reduction, 16) substitution 17) transposition, and 18) variation. Molina and Albir (2002) add that translation is a process of transferring meaning from the SL to have the same meaning in the TL. The translation technique of meaning from the SL to the TL is fundamental to avoiding the omission of the meaning in the SL in the TL. Additionally, Baker (2011) explains that source-language words may express a concept that is unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food. Such concepts are often referred to as 'culture-specific. The translation of the culture-specific items is overcome by using Molina & Albir's translation theory and is supported by culture and linguistic theory. In addition, Fawcett et al. (2010) suggest that

translation theory must be assisted by other theories such as language, culture, and so on related to the contents of the text that is translated from the SL to the TL.

Boase-Beier (2014) shows that a translator attempts to reconstruct the style of a source text in the target text, always with the awareness that individual states of mind are affected by social and cultural influences.

B. Materials

The data for the research was found in the book entitled: *Ranan Adat: Orat Nggeluh, Rikut Bicara Kalak Karo ope Tubuh seh Idilo Dibata* by Suka (2014). The samples are textual data that is written in the authors' mother tongue. They consist of metaphor, politeness, and culture-specific items. The area of study was chosen for its unique youthful relationship. The context situation of the *nure-nure* texts covers the cultural values in the old times of Karonese society. The ancient culture needs to be preserved as a Karonese cultural asset which consists of specific politeness, language style, and metaphor. When Kemertelidze and Manjavidze (2013) did research on stylistic repetition and types in Modern English, they found two types of repetition; they are scattered repetition which has no order, and thematic repetition, whereby the theme of the text is repeated.

Every ethnic group has a culture that shows politeness; it is practised in their lifestyle, but the way it is practised and the content is different from one culture to another.

Sembiring (2015) reports that his study of 'Translating *Daliken si Telu* Texts in Karonese Society into English' shows the expression *'ndu'* as the second person possessive and the suffix – *'ta'* show the joint ownership of property. The use of the personal pronouns *'ndu'*, along with the suffix – *'ta,'* signifies the connection of politeness and linguistic form. The usage of such polite language in the SL is not found in the TL.

Nodoushan (2019, p. 112) asserts that polite language usage is also very hard to describe. Zahid and Johari (2018) add that politeness is an aspect that focuses on communication. It is applied both verbally and non-verbally when having contact without conflict. In avoiding conflict situations, various language strategies are used.

III. RESULTS

In the following analysis, the authors apply relevant translation techniques to translate *nure-nure* texts in the SL into the TL. The sample data were also analyzed by applying the relevant analysis techniques, which are translation analysis, critical discourse analysis, semantic analysis, and politeness strategies.

  1. SL : *Kai kin atendu ndai*?
  TL : What can I do for you?

The literal translation of *Kai kin atendu ndai* in the SL is 'What do you want?'. *Kin* is not translated into the TL. It is only to emphasize the meaning of the question in the SL. The purpose of the questioning *kai kin atendu ndai*? depends on the context of the situation, what the fields are, who participate and how they communicate the question.

Halliday and Matthiessen (2014) explain clearly the three aspects of field, tenor, and mode. They indicate that field refers to what happens in the situation, tenor is who plays a role in the case, and style focuses on what part language plays in the situation. The participants of the dialogue of the *nure-nure* text are a young man and a young woman who are on the *ture* of the *adat* or 'traditional Karonese house'. The question is just the starting point for their having a conversation.

The SL does not have an auxiliary verb, but the TL does. The structural rules of the SL and the TL of Sample 1 are different, but this translation is acceptable in the TL because it makes sense in English. It is known that every language has its own structure rule. Transferring the meaning of the SL into the TL should be equivalent. The process of translating *ndu* in Sample 1 of the SL into the TL changes the meaning. '*Ndu'* is the second person singular of the object pronoun in the SL and it has a polite meaning. *Ndu* is translated into 'you' in the TL, but it does not represent a polite meaning. Karonese words '*kin*' and '*ndai'* are not translated, because they are only to emphasize the question to encourage the other person to respond. *Kai kin atendu ndai* in the SL should be translated as 'What can I do for you?' in the TL. *Ndai* is an adverb of time in the SL and it means 'just now'. *Ndai* is not translated because it is only to emphasize the question.

The translation technique of adaptation was applied to get close to the meaning of the SL in the TL. The differences between the SL and the TL in Sample 1 are that the SL does not indicate an offer but in the TL it does. It can be translated literally as 'What do you want me to do?', but it is better translated as 'What can I do for you?'. The SL is an interrogative sentence and it is changed to become an offer, so the authors use the adaptation of Sample 1 in the TL. This data is translated with the translation technique of adaptation. The interrogative sentence in this sample is just to start the dialogue between the young man and the young woman. The woman does not want to know what the man wants in the SL, but what can I do for you in the TL is a kind of offer and it is a common expression. The SL and the TL reveal different meanings; therefore, to make it is acceptable, the context of the situation is needed. The field of the dialogue in the SL is the young man wants to approach a young woman and the tenor of this dialogue is the woman posing the question *Kai kin ndai atendu*? just to avoid stiffness in their conversation.

  2. SL : *Lit ukurku*.
  TL : I get a feeling.

The Sample 2 *Lit ukurku* was translated into 'I get a feeling'; the man wants to say something to the woman from the bottom of his heart'. The translation technique of calque is applied to translate Sample 2 in the SL into the TL. The literal translation of *Lit ukurku* in the SL is 'I have a feeling' in the TL, but it sounds better if it is translated into 'I get a feeling'. In the TL, the man starts by saying that he has something to talk about from the bottom of his heart. This sentence is used to make his communication approachable. The man intends to inform, persuade and influence the woman. The translation technique of calque is used to translate Sample 2 into the TL. The authors add an explanation of the SL in the TL to clarify the meanings. *Lit ukurku* in the SL is translated with the translation technique of calque into, 'I get a feeling' in the TL, which establishes a romantic context when said by a man to a woman.

3. SL : *Ukurku man bandu mesikel ernande, erturang kata kam.*

TL : I really want you to be as if you were my mother and my sister.

The meaning of *ernande* cannot be found in the TL. *Ernande* literally means to be in the classification of mother and *erturang* means to be in the classification of sister. *Ernande* is associated with *ingan tertande* meaning 'a place of linking' and *erturang* is associated with *teman si nampati* meaning 'a person who can help him'. The authors describe the terms *ernande* and *erturang* to make them acceptable in the TL.

Description technique is used to translate *ernande* and *erturang* in the SL into the TL. Description technique is a method of adjusting an SL culture in the TL. Alignment of the SL with the TL is the main target to find solutions to the meaning of an SL in the TL. The authors would like to establish a clear understanding of the terms of *ernande* and *erturang* in Karonese society. *Nande* in Sample 3 is a cultural term that can be followed by the name of Karonese clan, for example, *biring*; becomes *nande biring* or *karo* is as *nande karo* for a young woman. In Sample 3 the man has the intention as of persuading the woman in their conversation.

A man says *ernade* and *erturang* as in Sample 3 when he loves a woman. *Ernade* and *erturang* in the SL have no equivalent in the TL, but the translation technique of description is workable. The word *nande* comes from the word *tande* meaning 'to link', therefore *nande* as a mother means 'a place for linking'.

The use of the words *ernade* and *erturang* in the SL conveys a romantic meaning.

The translation technique of description is applied in translating *Ukurku man bandu mesikel ernande* in the SL so 'I want you to be as if you were my mother and my sister' in the TL. A mother in this context means a woman who is attentive, protective, loves, is a friend to talk with, and later on a mother who bears their children. *Ukurku man bandu mesikel ernande* in the SL has affective meaning; the woman is represented by a romantic meaning in the SL, but in the process of translation the message of the SL decreases in the TL. Something of the culture of the SL is lost in the translation into the TL and that can only be gained and provided by a description (Dols & Calafat, 2020).

4. SL: *Kam man nandeku, man turangku di la kam mela.*

TL: You will be like my mother and my girlfriend if you do not mind.

As seen in Sample 4, 'my mother' does not mean a woman who has given birth to him but it has a connotative meaning. The man uses the word *nande* to refer to his feeling. *Kam* is polite as the second person singular subject pronoun in Karonese language and it is translated as 'you' in the TL. It is in line with Krauße's (2018) finding, that *sampean* is a polite term that is translated by 'you' in the Javanese language of Surabaya. Krauße (2018, p. 83) adds that polite words in this category are mainly used when younger speakers talk to or about an older, respected person and either do not know the correct high-level counterpart or feel that it would sound too stilted.

Kam in the SL is the second person polite pronoun. It is used when a young speaker talks to an older person, respects a person, or has close kinship. *Kam* is also used when grandparents talk to their grandchildren. The translation technique of description is applied to translate *kam* into 'you', because *kam* in the SL has the equivalent in the TL, but the polite meaning in the SL is lost in the TL. According to Molina and Albir (2002), the translation technique of description is used to replace a term or expression with a description of its form and/or function. To get a good understanding of Sample 4 in the SL into the TL the authors propose using a collaboration among several disciplines, namely the interdisciplinary technique of translation. Semantic, translation, linguistic, culture, and critical discourse analyses were used in collaboration to translate the SL into the TL. *Kam man nandeku, man turangku di la kam mela* was translated literally into 'You will be as my mother and my girlfriend if you do not mind'. *Nandeku* is translated with 'my mother' and *turangku* literally with 'my sister' in the TL. The most interesting result of this translation is the SL message does not make good sense in the TL. It has untranslatability in the process of translation; the connotations of *nandeku* and *turangku* which have a poetic meaning are not found in the TL. Baker and Salhana (2009) explain that untranslatability; usually appears in relative form of a kind or degree, for instance in the shape of connotation, nuance, or poetic quality.

Therefore, an interdisciplinary technique of translation was applied to keep the meaning of the SL in the TL.

5. SL : *Aku pe la mela mehangke erturang kata kam, tapi ukurilah lebe, ola kam terayak terudu ngateken katandu mehuli man bangku.*

TL : I do not mind being your girlfriend, but please think it over again, and do not rush to tell me your intentions.

The authors use the translation technique of generalization in translating Sample 5 into the TL. They use a more general term in the TL; *la mela mehangke* in the SL is translated into 'I do not mind' in the TL and *erturang* is translated with 'your girlfriend' in the TL. The contextual meaning of *erturang* in the SL is 'a sister' in the TL. Sample 5 consists of the replacement of the negative form and two adjectives lexical categories *la mela, mehangke* by a negative auxiliary and the infinitive verb 'do not mind', without changing the meaning.

6. SL : *Aku la beluh erlagu, la beluh ngataken kata, la lit bekasku mbayu, la beluh ertenun, emaka ola kam terayak ngataken kata mehuli man bangku.*

   TL : I am not a diligent girl, l am not able to tell you anything that is in my mind. I have not woven any mats, and I can not weave, so do not be in a hurry to tell me anything.

Aku la beluh erlagu, la beluh ngataken kata, la lit bekasku mbayu, la beluh ertenun is a number of repetitions in the SL used to identify the deficiencies of the woman in her daily life. It has a metaphorical meaning. *Aku la beluh erlagu,* literally means 'I am not able to be diligent', which is better translated into the TL as 'I am not a diligent woman'. *Aku la beluh erlagu* in the SL and 'I am not a diligent woman' in the TL are quite different. The SL has affective meaning, but it does not have the same affective meaning in the TL. The authors applied the transposition technique to change the grammatical category in the TL. *La lit bekasku mbayu* in the SL means 'I do not possess the mats which I wove myself'. The woman speaking frankly, tells the man that she does not own the product of her work. This becomes 'I am not able to weave any mats' in the TL. *La beluh ngataken kata* in the SL is translated as 'I am not able to express anything that I have in my mind'. The repetition of *la* in the SL is translated with negation.

The words in the SL are culture-specific terms used by the woman in their dialogue, and they are translated using the adaptation technique.

Sample 6 above could not be translated into English, so to overcome this problem the authors use the translation technique of transposition to translate the words in the SL.

7. SL : *Ercurminlah kam gelah ibas dagingku enggo mbelin, natap kam lebe ibas dagingku enggo nggedang, ndedah kam lebe ibas aku la beluh erlagu, ibas aku la beluh ngataken kata.*

   TL : Think about this seriously.

Ercurminlah kam gelah ibas dagingku enggo mbelin, natap kam lebe ibas dagingku enggo nggedang, ndedah kam lebe ibas aku la beluh erlagu consist of a language style of repetition, which functions to emphasize and to convince someone of her condition. The modulation translation technique is applied and Sample 7 is translated 'Think about this seriously.' *Ercurminlah kam gelah ibas dagingku enggo mbelin* is translated literally as 'Take a look as my big body'. This sounds very strange because a metaphor in an SL should be transferred with its equivalent in the TL.

Ndedah kam lebe ibas aku la beluh erlagu in the SL is a metaphor. It must be explained in the TL because it does not make sense in the TL. *Aku la beluh erlagu* is translated as 'I am not a successful girl'. To make communication among Karonese society interesting and exciting, especially for the young, they usually use the figurative meaning of repetition in their communication. This repetition also shows their politeness and culture.

Sample 7 above uses the translation technique of modulation, as the SL has no equivalence in the TL. The phrase structure rules for the SL and the TL are different but they convey the same idea.

8. SL : *Ola kam pepagi erkadiola, sabab aku liah mbelin, sangapku kurang.*

   TL : Don't be disappointed later, because my fate is very bad, and I don't have a fortune.

Ola kam pepagi erkadiola, sabab aku liahku mbelin, sangapku kurang is translated literally into 'Do not be disappointed later, because I am a big bad of luck, and I have a lacking of fortune. *Liahku mbelin* in the SL is translated literally into 'I have a big bad of luck', in the TL. It does not have the same meaning in the SL and the TL. Instead, *liahku mbelin* in the SL is better translated with 'My fate is very bad'. *Liahku mbelin* in the SL has a metaphorical meaning, but 'My fate is very bad' in the TL does not show a metaphorical meaning. The amplification technique of translation is used in translating Sample 8 to put additional information of the SL in the TL**.** Furthermore, Molina and Albir (2002) determine amplification translation technique is used to add detailed information in the TL that is not contained in the SL. This addition may not change existing messages in the SL.

9. SL   : *Aku labo kupertangisi bekasndu mbayu, bekasndu ertenun, bekasndu encari, bekasndu erlagu ibas dagingndu enggo mbelin, kulandu enggo nggedang, e ngenca kupertangisi.*

   TL   : I do not mind the results of your weaving mat, how you weave your woven products, how you make a living or the results of your making a living, it is your mature body that I question.

The above translation applies literal translation and it makes the expression of *aku labo kupertangisi bekasndu mbayu* as 'I do not mind how you weave a mat' unacceptable. The SL does not make good sense in the TL. 'I do not mind the results of your mat weaving, the results of your earning a living, the results of your diligence after you grow up, it is your mature body that I question. The repetition of *bekasndu* is found four times to emphasize that he has no worries about her output. Sample 9 reveals stylistic repetition in the SL but there is no stylistic repetition in the TL; there is a transposition in the process of translation.

10. SL : *Situhuna lah sinikataken kam ndai katandu mehuli man bangku?*

    TL : Do your good reasons come from the bottom of your heart?

The modulation translation technique is used to change the point of view of the SL in the TL and they have the same meaning. The word *situhuna* in the SL means really in the TL and *katandu mehuli bangku* means literally your good words for me. It shows the contextual meaning in the TL. Sample 10 reveals the modulation translation technique and the expression of *katandu mehuli bangku* in Karonese language is translated into your good heart for me in English. This translation technique offers an effective solution for transferring Sample 10 of the SL into the TL.

11. SL : *Labo petak, sudu nge, labo lepak, tuhu nge.*

    TL : That's true, I am not a liar.

This data is a poem in the SL, but it does not translate as a poem in the TL. From the short line of a verse in a poem it can be seen that there is a rhyme scheme: *Labo petak* and *labo lepak* have a similar sound ending with *k*, while *sudu nge* and *tuhu nge* also have a similar sound ending with *nge*. So the rhyme scheme is *abab*. The rhyme scheme is not according to the spelling, but the pronunciation.

To get a close meaning for this data the translation technique of compensation is used in the TL. It is clearly explained by Molina and Albir (2002) that translation the technique of compensation is to introduce an SL element of information or a stylistic effect in another place in the TL because it cannot be used in the same place as in the SL.

12. SL : *Labo jagar-jagar, labo guro-guro, di tutus kin atendu erturang, ernande kata aku, aku pe labo ukurku mbue-mbue ermama, erturang kata kam.*

    TL : No kidding, no lips service, if you are serious about having *erturang,*

Erturang, ernande, and ermama in the SL are not translated into the TL, because they do not have the same meaning. The borrowing technique of translation is used to avoid changing the meaning in the TL.

13. SL : *Kam pe ngataken katandu si e, ola kam terudu, sabab aku perliah mbelin, sangapku kurang, aku lampas tading melumang, la beluh erlagu.*

    TL : Do not be in a hurry to tell me your feelings, because I am an unlucky man and an orphan. I am not handsome.

In Sample 13, the authors used the modulation technique to translate the words *kam pe ngataken katandu si e, ola kam terudu* into 'Do not be in a hurry to tell me your feelings'. The authors translated Sample 13 and moved the subordinate clause in the SL to the start of the sentence, followed by the main clause. The dialogue of Sample 13 is responded to by the man in the following expression.

14. SL *: Sabab mahanca bage ningku, tah lit ka pagi biak temanku senina sikandu-kandu, simbelin sikitiken ibas aku nari, tah beluh ka ia erlagu pagi, ngataken kata, tah ije ka sambar ukurndu erturang, ermama kata aku.*

    TL : I am telling you the truth, if there is a man who is bigger, or smaller, or more handsome than me, to be your friend and if you change your mind to leave me, do not hesitate to tell me your intention.

Biak temanku, senina, sikandu-kandu in the SL consists of a language style that has a metaphorical meaning. It has repetition of *temanku* 'my friend', *senina* 'brother', and *sikandu-kandu* ' a friend to share and to talk with' in the TL. The repetition of meaning with different words exists in the SL, but they have different meanings in the TL *ernande, for me*, I am also serious to have *ermama*. The translation technique of modulation was applied to get the closest meaning of the SL in the TL.

15. SL : *Aku pe, lit nge tenah nande erkiteken dagingku enggo mbelin megedang: di enggo pagi mbelin dagingndu ibaba kam, tah lit pagi biak mamandu, biak turangndu, di ma ia mela erturang, ernande kata kam, e maka patut, di kalak si mehuli pengindona, si beluh ngataken kata, man turangndu.*

    TL : I'm already grown up and 'That is what my mother told me' if you have a boyfriend who truly loves you, if he is wise, clever at making you happy, he is the right man to marry.

The woman explains that her mother told her that her body was already mature. The modulation translation technique is used in translating Sample 15 to convey the message of the SL in the TL.

16. SL : *Di enggo katandu mehuli man bangku, katangku pe enggo mehuli man bandu, enggo sibahan me perakutna kata enggo mehuli.*

    TL : If you agree with what I say, I also agree with what you say, so let us have proof that we love each other.

Enggo sibahan me perakutna kata enggo mehuli is translated literally with so we bond the love that we bind together. The adaptation translation technique is used to translate the conditional sentence in Sample 16 of the SL into the TL.

17. SL : *Banci nge aku ku das, turang?*

    TL : May I climb up, dear?

Nge in the SL is not translated, because it is only to emphasize the question. Sample 17 is translated literally. *Turang* in the SL is a cultural term; it has a contextual meaning. The word *turang* has a lexical meaning which is 'sister'. The word *turang* in Sample 17 has a different meaning, so it is not translated into 'sister'. *Turang* can be a man or a woman, and is a term used by a man to a woman and vice versa. *Banci nge aku ku das, turang?* in the SL has the word *turang* which has the romantic meaning of 'dear'. Nowadays 'sweetheart' is mostly used 'sweetheart', but the authors think it is better to use 'dear' instead of 'sweetheart' because it refers to the old times. The translation techniques of generalization were used to translate the SL *turang* as 'dear' in the TL.

18. SL : *"Banci turang! Nangkihken arah bengkuang selembar e"* Jenari *idudurkenna ku teruh.*

    TL : "Please! Get up from this *pandan* leaf". Then it is handed over.

The young man must be clever to talk with his lover. *Banci turang* literally means 'you can'; it has the same meaning as 'please'. *Nangkihken arah bengkuang selembar e* is translated as 'Get up from this *pandan* leaf". There is a missing article *se-* which means 'a' in the process of translating this. There is no translation for *bengkuang*; instead, *pandan* is used. The cultural word *bengkuang* is translated by the translation technique of adaptation. Besides that, Molina and Albir (2002) explain the translation technique of adaptation as the process of replacing a cultural element in the SL with a cultural element in the TL. This technique can be used if a cultural element has an equivalent in the TL.

19. SL : *Jenari ipudunkenna sapu tanganna ku bengkuang enda.*

TL : Then, he ties his handkerchief to the *pandan* leaf that is used to make mats.

As shown in Sample 19, the authors use the translation technique of adaptation. *Bengkuang* in the SL becomes *pandan* in the TL. *Bengkuang* is translated into '*pandan* leaf 'to make it familiar for Indonesian readers. The authors adopt the word *bengkuang* from the Karonese language and translate it literally into the TL because there is no equivalent in English.

20. SL : *Emaka idek-dek singuda-nguda enda bengkuang ndai, ras radu sie anak perana enda pe banci nangkih erdan ture.*

TL : The *pandan* leaf is pulled by the young woman and at the same time the young man can climb up the ladder.

The translation technique of adaptation is used in the translation of Sample 20 in the SL into the TL.

21. SL : *Kenca seh i datas ture, nina: "Banci nge kunduli amakndu e turang".*

TL : After that, the young man climbed up and onto the *ture*, and asked, "Can I sit on your mat?

Ndu in the SL is a second person pronoun and a suffix. *Ndu* is polite in the SL and is translated literally as 'you'. "*Banci nge kunduli amakndu e turang*" is an interrogative expression in the SL, meaning 'Can I sit on your mat?' *Turang* is not translated; it has social meaning. The data shows the social relationship between the man and the woman on the ture. The word *turang* is only used to show a close relationship, but it is not translated in the TL.

There is a request from the young man to sit on the terrace and have a conversation by saying, 'Can I sit on your mat?'. This manner shows politeness and receives the empathy of the young woman. The woman is weaving and she has an extra mat which she had woven earlier. The more *pandan* mats she waves, the more men will be interested in her. The literal translation technique is used in translating this data.

22. SL : *Banci turang tapi kunduli lebe empatna suki amak enda!.*

TL : You can, but there is a requirement. Please sit on the four corners of the mat!

Kunduli lebe empatna suki amak enda in the SL is an imperative and this expression is a test of competence for the man to sit on the four corners of a mat. This is logically impossible. The young woman wants to know how smart he is at solving problems. In such a situation the man should be clever and place his belongings such as a pack of cigarettes, a match, a *sarong*, and a hat on each corner of the mat. The authors used the literal translation technique and moved the exact connotative meaning of the SL in order that the contents are readily acceptable and comprehensible to TL readers. 'Please' is added to better convey the meaning of the SL in the TL.

IV. DISCUSSION

Twenty-two samples as the SL the data have been analyzed and translated into the TL. They show that four polite words which are *-ndu, kam, -ta*, and *amak mbentar*, and a poem in the SL have no equivalence in the TL. The polite language and the polite culture in the SL are hard to translate, so Molina and Albir's (2002) translation techniques were applied to solve these problems.

Of Molina and Albir's (2002) 18 translation techniques, the authors applied only ten when translating the *nure-nure* texts in the SL into the TL. They are the translation techniques of adaptation, amplification, literal translation, description, transposition, modulation, compensation, generalization, borrowing, and calque.

The dialogue, which takes place at night on the *ture* or 'a bamboo terrace' of an *adat* house, is an exchange between a young Karo man and a young Karo woman. The young man wants to introduce himself and to do this he should be able to use figurative language. The pair mostly use cultural terms in their communication. The context of this situation is young adults conversing in former times. The cultural differences between the SL and the TL make the process of translating a real problem. The culture of *nure-nure* or 'dating' in the old days is quite different compared to nowadays for the young Karonese. In those days, a man and a woman generally used figurative meanings in their dialogue. Their ways of thinking were demonstrated by their ability to use figurative language in their conversation.

The authors provide insights into how translation techniques are used to transfer a particular context in the SL into the TL. The findings on politeness revealed that linguistic politeness and cultural politeness are found in the SL, but they have no equivalences in the TL. *Ndu* in the SL has a polite meaning, but it does not in the TL. Furthermore, *kam* is polite as the second pronoun in the SL and it is literally translated into 'you' in the TL as compensation. *Amak mbentar* in the SL is polite, and it is translated literally into *pandan* mats in the TL.

V. CONCLUSIONS

After analyzing the *nure nure* texts of Karonese society and translating them into English, the authors found that there is stylistic repetition, metaphor, romantic meanings, polite linguistics, polite pronouns, polite culture, and cultural terms in the *nure nure* texts of the SL. They have no equivalences in the TL. The use of cultural terms, a poem, and language style by the young Karonese people made their communication more interesting, ethical, and polite.

The researchers as translators and authors apply translation techniques and are supported by critical discourse analysis, and semantic analysis to achieve an understanding of meaning in the TL.

Therefore, the authors as translators must describe and explain cultural terms and metaphorical meanings of the SL in the TL to capture the meaning of the SL. In conclusion, the results show that modulation, adaptation, description,

transposition, calques, generalization, literal, compensation, amplification, and borrowing translation techniques were applied to transfer the messages of the SL into the TL. This work makes the contribution of an interdisciplinary technique of translation to solve the untranslatable.

The authors suggest that other researchers should consider applying Molina and Albir's (2002) translation techniques to overcome the problems of untranslatability.

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