



Translating Text of Cultural Terms in *Mangupa* A Mandailing Formal Traditional Marriage Counseling Ceremony

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INSTITUT AGAMA ISLAM NEGERI LHOKEUMAWA
DESEMBER 2021**

LEMBARAN PENGESAHAN LAPORAN PENELITIAN

A. Identitas Penelitian

1. Judul Penelitian : Translating Text of Cultural Terms in *Mangupa A*
Mandailing Formal Traditional Marriage Counseling
Ceremony
2. Klaster : Penelitian Dasar Interdisipliner (PT)
3. Bidang Keilmuan : Pendidikan
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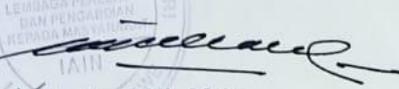
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D. Jangka waktu Penelitian : 8 Bulan

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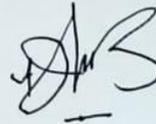
1. Sumber Anggaran : DIPA IAIN Lhokseumawe Tahun 2021
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KATA PENGANTAR

Alhamdu Lillahi Rabbil Alamin. Puji syukur penulis panjatkan kepada Allah Yang Maha Kuasa atas segala limpahan rahmat yang diberikan kepada penulis sehingga penelitian ini dapat diselesaikan seperti yang diharapkan. Selanjutnya shalawat bertangkaikan salam penulis curahkan kepada baginda Rasulullah Muhammad SAW, rasul Allah sebagai pembawa rahmat dan keselamatan bagi ummat manusia baik dalam kehidupan dunia maupun kehidupan akhirat.

Dalam penulisan penelitian ini berbagai pihak telah memberikan kontribusi kepada penulis baik moral maupun material, baik waktu maupun pikiran dan olehkarena itu sudah sewajarnya penulis mengucapkan terimakasih.

Pertama sekali terima kasih yang setulus –tulusnya penulis sampaikan kepada komite penilai I Prof. Eka Sri Mulyani, Ph.D bersama komite penilai II atas segala arahan, bimbingan serta koreksi yang tulus dan ikhlas yang telah diberikan untuk penulisan penelitian ini sejak dari perancangan, proses penulisan sampai pada penyelesaian. Sudah barang tentu tanpa arahan dan bimbingan dari mereka yang sangat terdidik tersebut penelitian ini tidak akan sampai pada penyelesaian.

Kedua terima kasih yang sebesar-besarnya disampaikan kepada Prof. Dr. Syahron Lubis, M.A., Dr. Namsyah Hot Hasibuan, M.Ling. dan Nova Jayanti Harahap M.Hum. dari Fakultas Ilmu Budaya Universitas Sumatera Utara yang telah meluangkan waktunya yang sangat berharga untuk memeriksa keberterimaan terjemahan bahasa Inggris teks *mangupa* Mandailing beserta ketepatan pengalihan makna teks bahasa Mandailing ke dalam bahasa Inggris dan memberikan bimbingan dan saran kepada penulis.

Selanjutnya terima kasih yang tidak terhingga disampaikan kepada yang sangat terhormat Rektor Institut Agama Islam Negeri Lhokseumawe Dr. Danial, M.Ag., Kepala LPPM IAIN Lhokseumawe Dr. Nasrullah, M.Ag., atas kesempatan dan bantuan yang diberikan kepada penulis untuk menyelesaikan penelitian. Ucapan terima kasih juga disampaikan kepada dekan Fakultas Tarbiyah dan ilmu keguruan IAIN Lhokseumawe Dr. Jumat Barus, MS atas segala layanan administrasi akademik yang sangat memuaskan yang diberikan kepada penulis mulai dari awal penelitian sampai pada akhir penelitian terutama sekali dalam masa penulisan penelitian ini.

Kedua orangtua Suandi Hasibuan dan Almarhumah Parida Hanum Pulungan yang pertama sekali memberikan pendidikan dasar kepada penulis serta segala bantuan moral dan material semoga jasa-jasa mereka mendapat ganjaran yang setinggi-tingginya dari Allah Yang Maha Pengasih.

Yang terakhir tetapi bukan yang kurang penting adalah isteri tercinta, Rohimah atas segala bantuan moral, material maupun motivasi dan doa serta kebersamaan yang tidak pernah susut, ketiga anak tersayang Zahra Sakinah Hasibuan, Muhammad Rasyid.

Hasibuan, dan Rahmad Syukur Hasibuan atas motivasi, doa dan bantuan yang diberikan demi prestasi akademik orangtua mereka semoga Allah senantiasa memberkahi kita semua, Amin Ya Rabbal Alamin.

Lhokseumawe, Desember 2021

dto

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ABSTRACT

Mandailing is a region in North Sumatra one of province in Indonesia that has and preserves traditional culture. One of the specific aspects of traditional Mandailing culture is process of marriage. *Mangupa* as the final or Mandailing final marriage ceremony is a very interesting ceremony. It is delivered verbally and by using various kinds of objects as symbols which is realized in a relatively long text and uses many cultural words and expressions that require certain translation strategies and techniques. Objective of the research is to find out translation techniques which are used by the translator in translating cultural terms of *Mangupa* into English and to explain how the quality of translation in translating cultural terms of *Mangupa* into English. This research uses qualitative method which applies descriptive approach to assess data with documents and key informants as source of data. Research findings identifies that translation techniques used by the translator in translating cultural terms of *Mangupa* into English consists of three technique. They are 11 data are single translation technique (18.64%), 36 data are couplet translation technique (61.01%), and 12 data are triplet translation technique (20.03%). The researcher analyzed 59 data of cultural terms which is found in the text *Mangupa* a formal traditional ceremony in Mandailing. The text *Mangupa* consists of 22 paragraphs and 37 in the form of verses. The quality of translation shows that The accurate translation consists of 42 data (71.18%) and less accurate translation is 17 data (28.18%). The acceptable translation is 47 data (79.66%) and less acceptable is 12 data (20.33%). The high readability translation is 30 data (50.84%) while medium readability translation is consist of 29 data (49.15%). It is identified that the quality of translation is accurate, acceptable and has a high degree of readability. It means that the quality of translation is very good.

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CHAPTER ONE INTRODUCTION

Translating Text of Cultural Terms in *Mangupa* A Mandailing Formal Traditional Marriage Counseling Ceremony

1. Background Of the Research

Mandailing is a region in North Sumatra one of province in Indonesia that has and preserves traditional culture. One of the specific aspects of traditional Mandailing culture is process of marriage. Mandailing traditional marriage ceremonies include the ritual of *mangaririt boru* (investigating female status as prospective wife by prospective husband), *padamos hata* (determination of day), *patobang hata* (marriage ceremony), *manulak sere* (submission of obligations / terms of marriage from prospective husband), *mangalehen mangan pamunan* (feeding the last time for prospective wife by his parents before leaving her parents' house), wedding ceremony, *horja pabuat boru* (bridal release ceremony), *horja* (wedding ceremony in bridal's house) and *mangupa* (marriage counseling ceremony) (Nasution, 2005: 279-419).

Mangupa as the final or Mandailing final marriage ceremony is a very interesting ceremony. *Mangupa* was attended by the *dalihan na tolu* (*kahanggi*, *mora* and *anakboru*) devices and marriage advice was delivered by a *datu pangupa*. *Mangupa* ceremony is delivered verbally and by using various kinds of objects as symbols which is realized in a relatively long text and uses many cultural words and expressions that require certain translation strategies and techniques.

This text uses many terms / cultural expressions, metaphorical expressions and proverbs. The text that translation of cultural terms causes many problems because of two things mainly (1) a term / phrase in the source text does not have equivalents in the target text due to differences in culture and geography, (2) a term / phrase in source text which has equivalents in text targets and can be translated but translation that can be done is only literal translation. Translating is literally cultural nuances contained in these terms / expressions cannot be conveyed to reader of translation.

A translator may compare the form of meaning in the source of language with the form of meaning in the target of language whether they have a relevant of meaning or not. For example in the following paragraph.

Datu Pangupa:

Paragraf 1. *Parjolo au marsantabi tu barisan ni dalihan na tolu, kahanggi, anakboru, mora songon i tu barisan ni harajaon, sumurung lobi tu raja panusunan na juguk di uluan ni pantar paradaton on*

Paragraph 1. First of all I would like to apologize to *dalihan na tolu, kahanggi, anakboru, mora* as well as *harajaon* particularly to *raja panusunan* who are all now sitting on the *uluan* of this *pantar paradaton*.

There are so many cultural terms in the above paragraph which can not be translated into the target of language for example the word *dalihan na tolu, kahanggi, anakboru, mora, harajaon, raja panusunan, uluan Tuhanta na gumorga langit, na tumompa tano, and pantar paradaton on.* . So, the translator decides to write source of language again that should be explained more detailed to understand.

2. Problem of the Research

Problem of the research was formulated as follows:

1. What translation techniques are used by the translator in translating cultural terms of *Mangupa* into English?
2. How is the quality of translation in translating cultural terms of *Mangupa* into English?

3. Objective of the Research

Objective of the research formulated as follows:

1. To find out translation techniques are used by the translator in translating cultural terms of *Mangupa* into English.
2. To explain how the quality of translation in translating cultural terms of *Mangupa* into English.

4. The Relevant Previous Researches

Here are some relevant previous studies that have been done and have relevance to this study are:

Lubis (2009) in his dissertation entitled "*Translating Text Mangupa From Mandailing Language Into English*". The purpose of this study is (1) To find out the most appropriate translation techniques to solve problems related linguistically and culturally distinct from ST to the TT. (2) To discover the impact of translation techniques are used to the quality of translation in terms of accuracy, readability and acceptability.

The contribution of Lubis's research on this research is descriptive qualitative research method that focus content analysis (content) of object studied, translation techniques to are used to the quality of translation in terms of accuracy , readability and acceptability. His research is also analyzing the product of translation by simply reviewing the translation at the level of words. Then the same source language research are wearing Mandailing language and the target language is the same, namely English.

Silalahi (2009) in her dissertation entitled "*Dampak Teknik, Metode dan Ideologi penerjemahan Pada Kualitas Terjemahan Teks Medical Surgical Nursing Dalam Bahasa Indonesia*". This study aims to: 1) formulate techniques of translation applied in translating the word, phrase, clause, and sentence contained in the text of Medical - Surgical Nursing into Indonesian, 2) express translation methods specified in translating words, phrases, clauses, and the sentence contained in the text Medical surgical Nursing into Indonesian, 3) expressing the ideology of translation held by the translator in translating a word, phrase, clause, and sentence contained in the text Medical - surgical Nursing into Indonesian, and 4) assessing the impact of translation techniques, methods of translation, and the translation of ideology on the quality of the translation.

The contribution of Silalahi's research to this research, it's relevant to the study conducted by researchers in this study. She examines the techniques, methods and ideology in the text translation Medical - surgical Nursing in

Indonesian by analyzing the meaning at the level of words, phrases, clauses, and sentences. While the researchers analyzed the meaning of translation at the level of words, phrases, clauses, and sentences. Then she sought an impact on the quality of the translation on the level of accuracy, acceptability and readability translation. In this study, researchers examined the procedures applied by the translator to look for the impact on the quality of the translation on the level of accuracy, acceptability and readability at the level of the sentences in translating cultural terms of *Mangupa* into English. The author selects techniques to analyze the data and parameters of judging the quality of the translation.

Havid (2010) in his thesis entitled *Analisis Teknik Penerjemahan dan Kualitas terjemahan Buku "Asal Usul Elite Minangkabau Modern: Respons Terhadap Kolonial Belanda Abad ke XIX/XX"*. The purpose of this study: 1) To identify and describe the techniques, methods and ideologies that are used by translators and 2) to know the impact of techniques, methods and ideology of translation on the quality of the translation, the accuracy, the level of acceptability, and the level of readability.

Havid's research gives contribution to this research to sharpen their understanding of the translation techniques in translation quality on the level of accuracy, acceptability, and legibility.

Sari (2010) in the journal entitled "*Translation Technique and Translation Accuracy of English Translated text of Tourism Brochure in Tanah Datar Regency*". This study aims to find the type of translation techniques used by translators in translating the text from Indonesian to English in tourism brochures located in the district of Tanah Datar.

The contribution of Sari's research to this study is the study analyzes the translation products by looking for the type of technique used by translators in translating a translated text into English. Then look for how the impact of the techniques used by translators on translation quality in the accuracy of the translation.

Sinde (2012) in his thesis entitled *Analysis Teknik, Metode dan Ideologi Penerjemahan Terhadap Buku Cerita Anak Bilingual "Four Funny Animal Stories"*. This study aims to 1) identify translation techniques used by translators in translating children's literature, 2) To analyze the methods and ideology of translation in translating children's literature.

The Contribution of research Sinde (2012) to this research is research method that is used to analyze the vocabulary of language that is descriptive that is used to analyze and describe words, phrases, clauses and sentences.

Nduru (2013) apraismans in his thesis entitled *Novel Translation Term Culture in Negeri 5 Menara into English the Land of five Towers*. This study aims to: 1) describe the term culture in *Novel Negeri 5 Menara into English the Land of Five Towers*, 2) describe the technique of translating what is used by translators in translating the novel *Negeri 5 Menara into English the Land of Five Towers*.

The Contribution of Nduru's research to this research is to describe cultural term and translation techniques that is used by the translator.

Al-Nakhalah (2013) in ELTS International Journal, the study aimed at investigating the difficulties faced by the students of English language department of the Al Quds Open University in Gaza region of Palestine in legal translation process.

The contribution of Ahmed's research on this research is the method of data analysis of translated results to describe idiomatic difficulties and grammatical difficulties.

Sipayung (2016) in her dissertation entitled "*The Translation of Makhoui Text of Simalungun Wedding Ceremony in Indonesia Language*". The purposes of this study to (1) formulate the translation procedure applied in translating Makhoui text at Simalungun wedding party in Indonesia, and (2) asses the impact of translation procedure used for translation quality in terms of accuracy, readability and acceptability in the process of translating Makhoui text at Simalungun wedding party in Indonesian.

The contribution of Sipayung's research on this research is to formulate translation technique that is related to the process of translation by Newmark (1988), and the impact of translation procedure used for translation quality in terms of accuracy, readability and acceptability.

CHAPTER TWO LITERATURE REVIEW

2. Review of the Related Literature

2.1 *Mandailing Language*

Language is a reflection and identity of a culture. *Mandailing* language is the identity of the *Mandailingnese* which is maintained and developed as bearer of culture and social governance. *Mandailing* is development of the Proto-Malayo-Polynesian and is classified into sub Malayo Polynesian (Western Malayo-Polynesian). Based on the use of situation, Nasution (2005:14) has classified ML into the following varieties-

1. *Hata Somal*: namely Mandailings variety of language used by people Mandailing in daily conversations at this time. For example: *mangan jolo au* (first I meal).
2. *Hata Andung*-is a kind of literary language, which was used in the old days by the people during different ceremonies. It was also used by a girl while facing her parents at the time of beginning of her new family life. For example: *Mangido doa salamatsalamat berkeluarga* (prayer for asking, prayer for the survival of the family).
3. *Hata Teas Dohot Jampolak*- it's a variety of language used in vulgarities. For example: *Sip babamu!* (Shut your mouth!).
4. *Hata Sibaso*- a variety of language used exclusively by prominent *Sibaso* in a state of spell.
5. *Hata parkapur*- It's a variety of language- *sirkomlokasi*- specifically used when the person is in the jungle.

2.2 *Notion of Translation*

Translation is a way of communicating meaning from one language into another Yarahmadzahi & Moghadam (2017). According to Al-Nakhalah (2013) translation is also the gateway for understanding others and their civilizations. Newmark (1988:6) defined translation as an instrument of education as well as of truth precisely because it has to reach readers whose cultural and educational level is different from, and often 'lower' or earlier, than, that of the readers of the original. According to Basnet (1980:2) translation is the rendering of a source language (SL) text into target language (TL) so as to ensure that (1) the surface meaning of two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structure will be seriously distorted. However, Steiner (1994:103) believes that translation can be seen as (co) generation of texts under specific constraints into change of language and (context of) culture. Owen (1998:5) defined translation as the transfer of meaning of a text (which may be a word or a book) from one language to another for a new readership.

2.3 *Translation Techniques for Cultural Texts*

In order to overcome obstacles posed by the cultural gap between SL and TL, Newmark (1988) suggested the use of seven of the following techniques to translate cultural content and terminology. These include- 1) naturalization (literal), 2) 'couplet' or 'triplets' and 'quadruplet', 3) neutralization or generalizations, 4) descriptive translation, 5) an explanation with annotations, 6)

cultural equalization and 7) compensation. These techniques are briefly described below-

2.3.1 Naturalization (literal)

This includes mechanical naturalization by absorbing 'cultural words' of SL while doing adaptation of sound or spelling. This is done when the word does not find its equivalent in TL but the message or author's intended meaning in SL needs to be maintained. For example, the term "Mapia" in Russian and "Pikir" in Arabic remain a "Mapia" and "Pikir" in Indonesian.

2.3.2 'Couplet' or 'triplet' and 'quadruplet'

This is done by combining several different techniques at once: 'couplet' combines two techniques (e.g, naturalized with descriptive translation); 'Triplet', three techniques; and 'quadruplet', four techniques to translate a term that is problematic.

2.3.3. Neutralization or Generalization

This technique is done by replacing the word in SL with TL word with a broader meaning. In other words, the neutralization is the paraphrase technique at the word level. For example, the word "shot" in the phrase "when shot, my grandfather was apparently taking a nap" can be paraphrased into "killed" in Indonesian.

2.3.4 Descriptive and Functional Translation

This technique is used to describe cultural aspects with how we describe the size, color, and composition (descriptive) or the beneficial aspects of the cultural elements (functional). For example, the term "*salak*" in Indonesian language can be translated into English as "a name of fruit with skins like a snake, it usually tastes sweet and sour"

2.3.5 Explanation with Annotations

Explanation with annotation technique is done by giving an additional explanation about the specific cultural aspects for a terminology of footnote.

2.3.6 Cultural Equalization

Cultural equalization technique is done by translating a 'cultural word' into appropriate term in the TL. For example, the term "*selamatan*" in Javanese and Batak community in the sentence when a woman or wife is pregnant. As tradition needs, *selamatan* can be translated into 'traditional fest' in English.

2.3.7 Compensation

It occurs when loss of meaning in one part of a sentence is compensated in another part.

According to Molina and Albir (2002: 509) translation techniques are procedures for analyzing and classifying how the correspondence of translation takes place and can be applied to various lingual units. Translation techniques include techniques such as literal translation, pure borrowing, addition, transposition, description, deletion, amplification and reduction. These are also employed while analysing cultural terms in the texts like the one selected in this paper.

2.4 Mangupa

Mangupa is a formal and institutionalized traditional ceremony in the Mandailing community which aims primarily to provide marriage advice to the two brides. The ceremony is held in a traditional room by *datu pangupa*, a *dalihan*

na tolu device, both bride and groom. The text of *mangupa* is delivered verbally in the form of helping and in a prominent environment.

Richard (1985:420) refers to it as sequence of event to arrange as to take the reader a beginning to an end.

CHAPTER THREE RESEARCH METHODOLOGY

3. Methodology

This study used descriptive qualitative approach. Descriptive qualitative is a research used to describe a natural phenomenon. This research is based on the work of translation. Translation unit is examined at the level of the sentence. The translation unit is set so that the study can be done in detail. It can be used as the basis to establish the conclusions of the study.

3.1 Data Sources

Data of this research is in the form of word, phrase, clause and sentence which contains proverbs derived from translation texts *Mangupa*. It consisted of 22 paragraph and is divided into 37 verses.

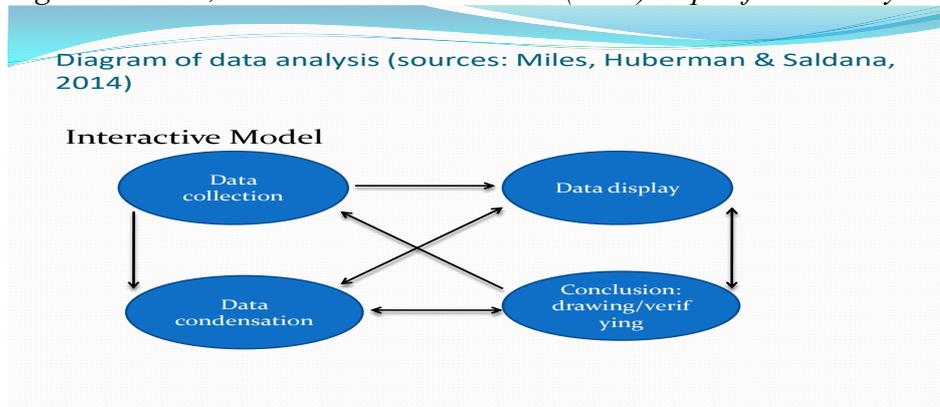
3.2 Data Collection Technique

This research uses data collection technique proposed by Miles, Huberman & Saldana (2014) in the form of words, phrases, clauses and sentences based on the scope of research. It's clearly Miles, Huberman & Saldana (2014:30) stated that: *The words we collect and analyze are based on observations, interviews, documents, and artifacts.*

3.3 Data Analysis

After collecting the data, the data was analyzed descriptively by using technique used by Miles, Huberman and Saldana (2014) which consisted of three steps.

Figure: 1 Miles, Huberman and Saldana's (2014) steps of data analysis



3.3.1 Data Condensation

In the steps of *data condensation*, there are many steps that should be followed based on the theory of Miles, Huberman dan Saldana (2014) which mentions as the instruction below:

1. **Selecting** are the process of selecting the data which can be as a main focus of this research by reading the whole chapter and underline the words, phrases, clauses and sentences that contains cultural terms.
2. **Focusing** is the process to focus analysing the data in the form of cultural terms.
3. **Simplifying**, that is a process to simplify the data analysis of finding in the translation technique by using the special code.
4. **Abstracting** and **transforming** that is to summary, explain and conclude the result of finding 'Translation Quality and Techniques of

Cultural Terms in *Mangupa*: a formal traditional ceremony in Mandailing’.

3.3.2 Data Display

In displaying the data, of course it consist of many steps to follow:

- a. Displaying the total frequency and percentage all of data in the form of cultural terms in Mandailing and English language by using table.
- b. Describing the result of finding based on the translation technique in the form of cultural terms.
- c. Displaying the finding of translation technique of *Mangupa* a formal traditional ceremony in Mandailing in the form of cultural terms based on translation technique of Newmark (1988).

3.3.3 Conclusion Drawing/Verification

Conclusion is arranged as the final step, after all of data have been analysed, explained detail, and displayed in the simple quantification as frequency and percentage. Then the technique to determine the quality of translation proposed by Nababan (2012) was used to know the degree of accuracy, acceptance and the degree of readability with a scale of 1-3.

This technique is used to collect data about the quality of translation, which includes three things: the level of accuracy, the level of acceptance and readability level. Researcher uses a scale of 1-3. To measure the level of quality of the translation is used measurement instrument table. This study uses three tests namely Accuracy Rating Instrument to determine the level of equivalent translation. Rating acceptability instrument is used to measure the level of acceptability of the level of translation. Readability rating instrument is used to measure the readability level of translation. Each of the three tests is based on a scale of assessment as it is displayed on this table.

Table 1. Measure the Accuracy of Translation.

Scale	Definition	Conclusion
3	The meaning of the text, technical terms, phrases, clauses or sentences is accurately transferred from source language into the target language;	Accurate
2	Most of the meaning of texts, technical terms, phrases, clauses or sentences from the source language has been transferred accurately into the target language. However, there is still a distortion of meaning or translation of double meaning or no meaning is eliminated, which disrupts the integrity of the message.	Less accurate
1	Meaning of the text, technical terms, phrase, clause or sentence from the source language is inaccurately transferred to the target language.	No accurate

Source: Silalahi (2009) with some modification

Measuring the instrument of the accuracy of the translation adheres to a scale of 1 to 3. The higher score given by the key informants, the more accurate of translation will result. Conversely, the lower score given by the key informants, the lower of the accuracy level of the translation will be resulted.

Table 2. Instrument Used to Measure the Acceptability of Translation.

Scale	Definition	Conclusion
3	Natural translation; the technical term is used commonly in the field of literature and it is familiar to the reader. Phrases, clauses and sentences used are in accordance with the rules of Indonesia language.	Acceptable
2	In general, the translation already feels natural; but there is a little problem in the use of technical terms or there is grammatical errors occurred slightly.	Less Acceptable
	Translation is unnatural or feels like a work of translation; technical terms used	

1	are not commonly used in the field of literature and it is not familiar to the reader. Phrases, clauses and sentences used do not conform to the rules of Indonesia language.	No acceptable
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Source: Nababan (2004) in Silalahi's Book (2009)

Measuring instrument of acceptability of translation is a guidance of key informants in determining the level of acceptability of the translation. Each score given is a reflection of the level of acceptability of the translation. As mentioned previously, the third instrument used is the instrument that will be used by the respondent in determining the level of legibility translation, which is also based on a scale of 1 to 3.

Table 3. *Instrument Used to Measure the Readability of Translation.*

Scale	Definition	Conclusion
3	The text, a technical term, phrase, clause, and sentence translation can be easily understood by the reader.	High Readability
2	In general, the translation can be understood by the reader; however there are certain parts that should be read more than once to understand the translation.	Medium Readability
1	The translation is found difficult to understand by readers.	Low Readability

Source: Silalahi (2009) with modification

CHAPTER FOUR

CULTURE AND LANGUAGE OF MANDAILING AND ENGLISH COMMUNITY

4.1 Culture

In the following sections a number of cultural aspects of the two societies will be described which cover the geography and the territories, populations and lives of people, religions and beliefs, family and marriage, society, gender, language and courtesy prevailing in both societies.

4.1.1 Mandailing: Geographical Location And Area

Mandailing which after the expansion of South Tapanuli Regency, is in the government area of Mandailing Natal Regency (Madina) consisting of 17 districts. Mandailing which is part of Mandailing Natal District, most of its area stretches along the highway of Sumatra approximately 40 km from Padangsidempuan to the south and approximately 150 km from Bukittinggi to the north. Mandailing is bordered by the ethnic area of Angkola in the south and with the Padanglawas ethnic area to the east. *Wilayah Mandailing dikenal dengan perbedaan menjadi Mandailing Godang (Mandailing Besar) dan Mandailing Julu/Ulu (Mandailing Hulu/Kecil)* (Nasution, 2005:5)

Based on geographical features and flora, the two areas of Mandailing are different. Mandailing godang consists of extensive lowland and is used primarily as an agricultural area of rice, coconut, palawija, and fish ponds. While Mandailing Julu has a higher area and generally mountainous. Rubber, cinnamon coffee, rice and palawija are the main agricultural crops in this area.

4.1.2 Population and The life of the population

The Mandailing Natal District is inhabited by four ethnic groups namely Mandailing (majority) inhabiting all districts/sub-districts in the district, coastal ethnic groups inhabiting several sub-districts in coastal areas, especially Batang Natal sub-district, Lubu ethnic groups inhabiting the Panyabungan mountain range and Ulu ethnic group inhabits a subdistrict of Muarasipongi.

Mandailing ethnic groups that adheres to father's lineage (patrilineal) consist of a number of kinship/clan groups namely Nasution, Lubis, Pulungan, Rangkuti, Batubara, Daulay, Matondang, Parinduri, Hasibuan and others. These clans did not come simultaneously to the Mandailing area. Some came later and mingled with the clans that had first inhabited the area such as Nasution, Lubis and Hasibuan. *Nasution dan Lubis adalah dua marga besar yang berkuasa. Nasution menduduki wilayah Mandailing Godang dan Lubis menduduki wilayah Mandailing Julu* (Abdullah, 1996:287). *Para pendatang baru berbaur dan menikah dengan putri – putri pemilik kampung dan mereka menjadi kerabat pemilik kampung (anakboru) dan menjadi orang Mandailing* (Nasution, 2005:13).

The majority of Mandailing residents live on rice, coffee, rubber, cloves and others work as traders of forest products and other services.

4.1.3 Religion and Trust

Masyarakat Mandailing (hampir 100%) adalah penganut agama Islam yang taat (Nasution, 2005:13). *Agama Islam masuk ke Mandailing pada tahun*

1830 yang dibawa oleh kaum Padri yang berasal dari Minangkabau (Abdullah, 1996:302).

As devout Muslims, Mandailing people perform mandatory five times a day to do prayers at mosques or *langgar* that can be found in every village. In the month of Ramadan the atmosphere in every village looks much different from the usual months. During the day people do fasting and almost no stalls are opened to sell food, before approaching breaking time. In the evening they flock to mosques to perform *tarawih* prayers. The opportunity to perform the pilgrimage is the desire of every Muslim in Mandailing. Many people are ultimately able to perform the pilgrimage after saving for years. Until now the status of a person as a pilgrim still received high honors in the community.

Another religion shared by some of the Mandailing peoples is Christianity. Adherents of this religion are very few in number. It is rare to see churches in villages. The Church is usually located in the subdistrict capital as a place of worship of Christian and immigrant people (mostly government employees on duty in the area) who are also Christians.

4.1.4 Family and Marriage

The stereotype of a Mandailing family consists of a father and a mother and a number of children (male and female) and sometimes accompanied by grandparents (father's parents). Mandailing family type belongs to extended family as in English society.

Mandailing people adheres to patrilineal principles, following the father's lineage. Dad becomes a leader in the family. The number of children (especially in traditional Mandailing families) is not restricted. Not infrequently in the Mandailing family found dozens or even dozens of children. The famous proverb that reads *maranak sapulu pitu marboru sapulu onom* (literally: a boy has seventeen and has sixteen daughters) suggests how large the number of children is a dream. Perhaps the large number of children is expected as a human resource to work on agricultural work that in the past was large enough agricultural land to be cultivated. Today in the marriage ceremonies, especially in the proverbial cities have been changed into *maranak na bisuk - bisuk, marboru na pohom - pohom* (has smart son and has polite daughter). This may be due to Mandailing's view of the number of children has begun to change. Perhaps the concept of family planning programs that continue to be intensified government can be accepted by the Mandailing community.

A good father has fully responsible for his family. A child from the birth until the child is married becoming responsible of his/her father/mother.

Although it is not physically outwardly distinguished boys from daughters in the family, but a father of mandailingnese strongly expects the presence of a son as the successor of the lineage and heir to the treasure. *Kadang – kadang ketiadaan anak laki – laki menjadi alasan bagi si ayah untuk menikahi perempuan lain yang diharapkan dapat memberinya anak laki – laki* (khairuddin, 1997:89).

In a patrilineal and hierarchical of mandailing family the 'power' is in the hands of the father. If the father is absent, for example in a traditional ceremony that requires the act of making decision, 'power' is passed on to the eldest son, and if there is no son, 'power' is transferred to the father's sibling and it is the siblings of the father's siblings who carry out the responsibility. The duty of duty is never left to women.

A marriage is an official and spiritual bond between a woman and a man to form a family. *Bagi masyarakat Mandailing sebuah perkawinan bukan hanya sebatas terbentuknya ikatan dua orang individu yang berbeda jenis kelamin, tetapi juga terbentuknya ikatan orangtua kedua belah pihak bahkan lebih luas lagi, yakni terbentuknya ikatan keluarga kedua belah pihak (Nasution, 2005:273).* In Mandailing society marriage is an important and big event involving many people in addition to two other great events namely birth and death.

Sebuah perkawinan yang ideal bagi orang Mandailing termasuk juga suku – suku lainnya yang dianggap berasal dari etnis Batak adalah perkawinan antara seoran laki – laki dengan boru tulangnya (putri saudara laki – laki kandung ibunya) (Khairuddin, 1997:90). If her mother's siblings do not have daughters or are old enough to marry, her mother's cousin's daughter becomes the next choice. Although not a necessity to marry *boru tulang* (cousin), it is seen as odd if a man does not reach firstly (appeal) his cousin *boru tulangnya* before he married with another woman.

Marriage in the Mandailing community is a major and sacred event in the course of life. Customary marriage calls for the involvement of many people, ie *kahanggi* (the side of the family with the married man), *mora* (the same clan with his mother) and *anakboru* (the same clan with her husband younger sister/sister of his husband), *raja panusunan*, *raja pamusuk*, *raja – raja torbing balok* (the kings of neighboring regions) and others by following a series of quite complicated custom events, require relatively large amounts of time and of course not less funds.

Of course it is not uncommon in Mandailing society if a marriage is done without following a complicated and expensive customary ceremony that is *boru buat* (customary marriage with advance notice to his/her parents of the bride), thus is's requiring considerable funding. Marriage under Islamic law (it is not based on the tradition) is simpler and cheaper. Even to avoid the complexity of tradition it is not uncommon people do *marlojong* (eloped) either without the permission of the parents of the woman or man with their parents' permission (*tangkobinoto*).

4.1.5 Mandailing Community

The Mandailing community belongs to a paternalistic, hierarchical type of communal society. As a communal society Mandailing people always put togetherness, living with others is not aloof and always more concerned with the interests of the people than personal interests. As a paternalistic and hierarchical society the pattern of relationships between one person and another is based on a hierarchy. For example in a family, parents are in the highest position followed by the eldest child and so on up to the youngest child. For example in decision making in the parents' family who act to take decisions. If a parent has no right to fall to the eldest son and if the eldest child is absent, the right falls to the boy directly below him and do continuously. The position of the elderly (the elderly men or women) is not equivalent to the position of young people. Parents are people who are respected and occupy a higher position than young people. As a paternalistic society a junior always depends on a senior. For example, a child in important matters always depends on the parents for example in determining the choice of a person as a potential wife or husband.

A society is a combination of a number of families. In other words, a society originally came from a family. This family then continues to develop until a community is formed. *Sebuah masyarakat di Mandailing pun pada awalnya berasal dari sebuah keluarga* (Nasution, 2005; Lubis, 2007). This family first opened a village (*manuak banua*). Suppose a family surnamed Hasibuan opened a village (*huta*) and the oldest member of the family (the oldest father or brother, if the village was opened by a number of brothers) would become king. Then after the number of family members more and more (of course the marriage of male family members with women from other clans) other villages need to be opened. *Anak ni raja* (king's son) or *adik ni raja* (king's younger) will be the king of the new village (we call it *anak ni hutu*). The first village opened was *induk ni hutu* (the village of origin) and the king in the first village was the status of a king of *panusunan* (Literally: the king who arranges) and the new king in the *anakni hutu* has a status as a king of *Pamusuk*. The position of *induk ni hutu* and king of *panusunan* is higher than *anak ni hutu* as the king of *pamusuk*. In other words the king of *pamusuk* submits to the king of the *panusunan*. When this *anak ni hutu* develops, of course also formed small settlement which is called *banjar* (4-6 head of family). The main village (*induk ni hutu*), the new village (*anak ni hutu*), along with *pagaran*, *lumban* and *banjar* form a customary government territory led by a head of customary government (*raja panusunan*) is called *janjian*. The Dutch, the prisoners then turned *janjian* into *kekuriaan*, *raja panusunan* became the head of the *kuria*, *raja pamusuk* became the head of the village, *anak ni hutu* became the village.

The model of society that has been formed earlier is a homogeneous society, a society whose members all come from one clan, such as say *Hasibuan* clan. As biological and social beings, humans certainly want to marry to continue and develop offspring. A man from the *Hasibuan* family for example, married a woman surnamed Pulungan, and then the daughter of the marriage was married also by another surnamed man, say Lubis then formed a bond of kinship triangle which is very popular with the term *dalihan na tolu* (literally: three furnaces). Parents, together with *kahanggi* (brothers and sisters in a similar clan) the wife who surnamed Pulungan was a *mora* (from the wife) to the man, the husband surnamed Hasibuan with his *kahanggi*. The man who married the daughter of the Hasibuan family with his *kahanggi* became *anak boru* (who took the wife) for the Hasibuan family. In other Batak communities these three-tier kinship ties are also present in different terms.

The social relations of the Mandailing community based on this system of *dalihan na tolu* of course each of these components have certain status, obligations, duties and rights in relation to other components. A person's status as *mora*, *kahanggi*, or *anak boru* is not static, but is circular depending on the situation. For example, at one time *Hasibuan* family held a traditional ceremony, such as a marriage, *Hasibuan* family who directly held the ceremony with the status of *suhut sihabolonan* (the immediate family holding the work/host) and with other people surnamed Hasibuan called *kahanggi*. *Pulungan* family became *mora* as the origin/place of taking a wife for Hasibuan, and Lubis family became *anak boru* for Hasibuan. On another occasion, for example Pulungan held a traditional event, then Pulungan is as *suhut*, and with other peoples as *kahanggi*, Hasibuan become *anak boru*, and say the girl who became the wife of the men

surnamed *Nasution* is *Hasibuan* surnamed, then *Hasibuan* become *mora*. So *mora* is not always be a *mora* status but it can be *anak boru* and *anak boru* can also be a *mora* depending on the circumstances. We often hear the jokes of outsiders who say that all Bataks are kings. Although a joke of course this is true because everyone can occupy the position of *mora* (*mora* is seen as "king").

The status and position of each of these elements are different. The relationship between fellow *kahanggi* is a symmetrical relationship, a balanced relationship, along the line, the same fate. They can not be separated, like water in a jar. When separated will be reunited (Nasution, 2005: 96).

Mora is a respected components, *mora* has a *marwah*, a source of blessing and a place of asking, *mora* likened to *mata ni ari sogakgahan* (Sun that should not be opposed).

Anak boru is a component who gives contribution physically, morally and materially *anak boru* is like a torch in the dark, stick on the slippery road, may take the excess by permitting to *suhut* but also must be ready to add if there is a shortage. This social relationship based on the *dalihan na tolu* system which is expected to do in last a long time by maintaining the attitude:

Rosu markahanggi (familiar brothers)

Laok maranak boru (love to *anak boru*)

sangap namarmora (respect to *mora*)

This symmetrical triangle relationship affects to the attitude patterns, behavior and speech of language between someone and with another.

Although the application of interaction based on the *dalihan na tolu* is most clearly seen in traditional ceremonies such as marriage or death, in everyday life the pattern of this relationship remains valid, for example a son-in-law (*anak boru*) wherever located will not behave and speak to his father-in-law (*mora*) is similar to the way he behaves and speaks to his own brother (*kahanggi*).

In the Mandailing community is also known class or social layer (Abdullah, 1996: 296) namely:

1. *Namora - mora* (generally royal family or king's family)
2. *Halak na bahat* (common people, commoners) and
3. *Slaves*.

Namora - mora is the family of kings as the founder of the village (king of *Panusunan*, king of *Pamusuk*). They are an elite group in the society. They have some characteristics such as larger *bagas* (house) ownership, have *sopo godang* (big cottage), as a village hall, a courtroom etc. The marriage and death of a *namora - mora* is a great event that is luxurious and expensive. In the cemetery those only who are allowed to wear specific stretches, clothing, tools and equipment only these groups are allowed to wear them (Abdullah, 1996: 297).

Beyond this group there is a broad layer of *halak na bahat*. This layer may consist of people who are as having similar surname with *namora - mora* or those of another who have been staying in a long time with king's family in the village. according to their status as the common people, of course they are characterized by simple features. On the bottom layer there is a group of slaves (*hatoban*).

In this modern era of course there have been many changes. The author himself has never seen the existence of this type of *hatoban* in the society although he often heard the term. But the upper layer symbols (*na mora - mora*)

and the middle layer (*halak na bahat*) are still visible today. In the past, *horja adat* (customary marriage feast) was only done by the *na mora-mora* family but today it has been done "ordinary people" as long as the customary requirements can be fulfilled.

4.1.6 Gender in Mandailing community

As a patrilineal lineage, in a Mandailing society when a boy is born, he will be named, usually the name of his grandfather and the clan of his ancestors. The boy is expected to be the successor and heir of the family. While the girl, although named with relatives, usually the name *namboru* his father (sister grandfather's daughter) is not a successor/heir to the family. While the girl, although named with relatives, usually his father's *namboru* name (sister's grandfather's sister) is not the successor/heir of the family. The girl will be picked (*dialap*) by another clan and will become a member of her husband's family. *Seorang anak laki – laki juga diharapkan sebagai tempat berlindung bagi kedua, orangtua di hari tua mereka* (Khairuddin, 1997:89).

Working in the house such as cooking food, washing clothes, cleaning the house is usually done by women even though work outside the home such as working on rice fields and fields can be done both men and women.

Working in the forest such as rubber tapping and harvesting of forest products are mostly done by men. In the field of education, the education of boys is preferred even though today there are many women who have reached the level of higher education.

In the families, daughters without fathers and mothers (eg their parents have died) are denied the right to make important decisions. When a real brother is absent, a male cousin is entitled to make a decision.

Another striking thing about this gender difference is the position of women who are not taken into account in traditional ceremonies. Women's opinions and suggestions are hardly needed. They are also not given seats in respectable parts of the house (*di tonga*) but they sit on *di talaga* (the house near the entrance) or in the room near the kitchen and the women get a chance to eat after the men finish eating.

The men visited the coffee shop while "chatting" for many hours while the women did not have a coffee shop. They spend their free time at home or "chat" with neighbors while doing house work such as pounding rice, coffee or weaving mats.

4.1.7 Language of Mandailing Society

The Mandailing community has its own language, an ethnic language commonly known as Mandailing language (ML) originating from the Austronesian family.

ML which historically is a geographical dialect of the mother tongue, Batak which still has many similarities with other "dialects" such as Angkola, Toba, Simalungun, Pakpak and Karo in all languages: sounds, vocabulary, phrases and sentences.

ML is used in the Mandailing area and by Mandailing immigrants in overseas areas. The main function of ML is as an intra-ethnic communication tool in the realm of homes by all family members, shops, traditional ceremonies, outside the home such as markets, workplaces and others as a means of oral interaction. In formal activities such as teaching in schools both Government

schools and private schools, sermons in mosques, discussions or lectures/speeches related to Government affairs, the language used is spoken or written Indonesian.

ML which is generally used as an oral communication tool (ML actually has a writing system called the letters *Tulak - tulak*) has a vocabulary that is much influenced by languages outside the Mandailing region such as Minang language, Indonesian/Malay and Arabic (the latter through Islamic religious teaching). Words such as 'big' *godang*, *kecek* 'story', *lomang* 'lemang', *tape* 'tapai', *joring* 'jengkol', *sirit* 'dirt', *etek* 'aunt', *mamak* 'uncle', and others are believed to originate from the Minang language. Words such as *ari* 'day', *tano* 'land', *poken* 'weekend', *hata* 'words', *sikola* 'school', *sonang* 'happy', 'soft', *paet* 'bitter' and others are thought to come from Indonesia. The words derived from the Arabic language are also quite dominant in the vocabulary of ML as the words greeting *assalamualaikum*, thanksgiving *alhamdulillah*, the names of time to pray five times a day: *subuh*, *zuhur*, *asar*, *magrib*, and *isya*; vocabulary about the practice of worship prayer such as *takbir*, *rukuk*, *sujud*, *zitr*, *saf* 'line worshipers', *kopiah*, *sajadah* 'prayer mat', *imam* and others.

As it has become a universal feature of language, ML also has many variations related to the situation. Menurut situasi pemakaian (Nasution, 2005:14). BM dapat di bedakan menjadi:

1. *Bahasa adat* (the variety used in traditional ceremonies)
2. *Bahasa andung* (the variety used in mourning situations such as death)
3. *Bahasa Parkapur* (the variety used when the user is in the forest)
4. *Bahasa na Biaso* (everyday variety) and
5. *Bahasa Bura* (rough variety).

However, in today's modern era, the variety that is still used is the daily variety and customary/formal variety. *Andung* language is rarely heard because it is equal to the lament while wailing in the moment of death is not justified by the teachings of Islam (mostly Mandailing residents are Muslims). *Parkapur* language was rarely used because at this time the forest is no longer a scary place as before there are still many wild animals on the loose, and rough varieties are rarely used openly because they are contrary to social norms except among those who are very familiar and it is not for the purpose of humiliation or abuse instead to show intimacy between them.

The following (Nasution, 2005:14) are many example of words related to situation.

<i>Bahasa Adat</i>	<i>Bahasa Andung</i>	<i>Bahasa Biasa</i>	<i>Bahasa Kasar</i>	<i>Bahasa Parkapur</i>
<i>Napuran</i>	<i>Simanggurak</i>	<i>burangir</i>	-	<i>Siroan</i> 'sirih'
<i>balemun</i>	-	<i>babiat</i>	<i>simorjut</i>	<i>Ompui</i> 'harimau'
<i>marpanyongon</i>	-	<i>mangan</i>	<i>mandursik</i> 'makan'	-
-	<i>Siubeon</i>	<i>boltok</i>	<i>rojan</i> 'perut'	-

Many of the ML words that have become archaic and replaced with words that most come from the Indonesian language such as *hauma* replaced with *kobun*, *jailan* replaced with *rambutan*, *poda* replaced with *sipaingot* 'advice', *mian* replaced with *tinggal* 'stay', *tong* replaced with *totop* 'fixed', *tabi* replaced with *mohop* 'sorry', *tahi* replaced with *pokat* 'which all come from the Indonesian language.

In all aspects, Mandailing language is certainly not comparable to English which is the world language with the richest number of vocabulary and has many functions.

4.1.8 Courteous in a Mandailing Society

The courtesy in Mandailing society is different from the British society due to cultural differences and the mobility of its people. British society is a society that not only interacts with fellow members of society but also interact with many people/ visitors from outside because the UK is one of the most visited countries by immigrants/ tourists from abroad while the Mandailing community more interaction with fellow members of the community and barely had a chance to interact with fellow members of the community and barely had an opportunity to interact with outside communities. Thus there are no patterns of speech that have become standard for foreigners and people who have been known.

The hierarchical paternalistic type of community directly reflects the Mandailing-speaking patterns of society. As previously discussed, the social relations of the Mandailing community are based on *dalihan na tolu* system of transcendence, the relation of the three elements of society that are not symmetrically customary. In other words *mora* is in a higher stratum than *anak boru*. A symmetrical relation exists only in fellow *kahanggi* members. Thus every member of the child must have (if he does not want to be deemed dyed) to act and speak politely to his *mora* regardless of the age whether *mora* is older or younger than he/she himself, such as his wife's younger brother. Instead *mora* must do the same to *anak boru*. One must always put himself in the position required by *dalihan na tolu* system for example as a member of *anak boru* he must remain in the position of *anak boru* and it is not apply like *mora*. While among *kahanggi* deeds and speeches do not have to be polite and respectful but nuanced intimate. For example *ho* greetings (you) may be mutually used, but it will be taboo when used for *mora*.

The hierarchical Mandailing pattern of society creates a distance between seniority and juniority. The more senior people (especially in age) should be respected by the more junior people. In speaking, it is considered rude to call a junior name or have a senior do something. For example, calling his brother/sister name. While calling the name of a sister by a brother/brother is not considered to violate the courtesy, but it would be more polite when a brother/sister called his sister with the term kinship, namely *anggi*. *Cara sopan untuk menyapa seseorang dalam masyarakat Mandailing adalah dengan menggunakan istilah yang menunjukkan hubungan kekerabatan yang disebut partuturan* (Nasution, 2005:98). Of course everyone has a name, but a polite and courteous way of greeting or calling someone is to use the term that shows the kinship. Hymn or complete the available term of kinship enables everyone to be addressed and called in kinship terms without mentioning his name. People who are good at using the term kinship are seen as polite and courteous people and conversely

people who are not good at using the term kinship are considered as people who do not know custom and politeness.

If there is the event of *siluluton* (grief events such as death) each person is expected to be present to show grief/sympathy even if it is not told directly by the bereaved family. It is usually routine jobs must be abandoned before the funeral event is over. Conversely, if there is a *siriaon* event (an event of joy like marriage) one does not need to be present if it is not invited. In the proverb *tangi di siluluton bege di siriaon* the word *tangi* and *bege* though they have synonymy but *tangi* means listening with more attention than the word *bege*. This shows that Mandailing people should be more sensitive to other people's grief than joy. People who do not want to attend the misfortune of others are considered people who do not want to do a social action.

When British society strongly prioritizes freedom in many aspects of life including sex life, Mandailing people see the sex issue of something is very taboo. The traditional community of Mandailing always avoids situations that could allow forbidden sexual activity. For example, although in fact the young Mandailing are familiar with dating but in the traditional Mandailing community two young people do not date openly like people living in the city. Communication between them is done by mail or through a very popular way first ie *marhusip* (communicating with a whisper through the gap/hole in the wall that was done in the middle of the night).

A teenage boy is considered rude even taboo when too familiar with his younger sister adolescent. Boys choose to sleep at night together in a separate house (*bagas podoman*) rather than sleeping in their parents' homes. Similarly adolescent girls, but it is usually adolescent girls sleep together in the house of a mother who has been widowed.

Talking about sexuality and sexual organs is very taboo. Giving and receiving with the left hand is a disrespectful act, and do not offering something to other people (food or drink) while we are eating/drinking even if it is just a "preamble" is also considered to be less ethical.

This situation is different from that of the British people where one can only eat or drink without offering a meal/drink to his friend or the person sitting next to him. In the Mandailing community, the men are generally smoke when sitting together, and they are equally put their cigarettes on the floor as a sign that he offers his cigarette to others as a harbinger of togetherness.

4.1.9 Geographical Location and English Area

The UK's official and complete name is The United Kingdom of Great Britain and Northern Ireland, but is more popular and often people call it The United Kingdom or shortened to the UK (McDowall, 1993: 10).

The English country consists of four regions each with distinct cultural characteristics: England, Scotland, Wales and Northern Ireland. Of the four regions that make up the British, English, or Indonesian empire called England is a more popular and wider name known to outsiders. Not infrequently outsiders call it England alone which refers to all areas of England and do not know that the English consist of four nationalities and different identities and languages. Why England is more popular and better known than the other three areas is of course due to various reasons such as historical, political, economic and also language.

UK is one of Europe's neighboring France. The total area of the UK is 243,460 km² with a population of about 56 million, using English and London as its capital (Encyclopedia International, 1980, vol 18, 377 - 401).

In addition to the assumption that many Britons are England, the name of England itself reminds people of the famous symbols in the monarchy itself that it entraps people to the famous symbols of the monarchy itself such as queens, parliament, Westminster Abbey, Buckingham Palace, , London, London, Oxford, Cambridge, the BBC and a quarter of Britain's population is 25 miles from Trafalgar Square, England (McDowall, 1993: 10). England is also seen as a core area while Scotland, Wales and Northern Ireland are peripheries.

4.1.10 Population and the Life of the Population

The native English nation consists of four tribes namely English inhabiting the territory of England, Scots who inhabit the territory of Scotland, Welsh who inhabit the territory of Wales and Irish inhabiting the territory of Northern Ireland. The English name (by many people in Indonesia is called English) is often used improperly because in the knowledge the wearer of the name has covered all the inhabitants of that country.

The origins of these four tribes are also different; have different cultures and languages. Just as if Indonesians were abroad, he was called an Indonesian, not a Javanese or Batak. Of course the title is no longer appropriate when he was in Indonesia because he felt members of a particular ethnic group.

Although it is called a minority, today a number of ethnic groups from different origins have immigrated and settled in the British state. The greatest number who leave their country and settle in the UK are Irish because of political and religious issues. Then the second largest number is the Jews (Jewish). Between the 1950s and 1960s, Asian people, especially Indians, began to come to England to look for work. Then between the 1970s and 1980s refugees from countries such as Uganda, Latin America, Sri Lanka, Vietnam entered Britain and settled in the country. so with the diversity of today's ethnic groups in the UK, Britain is a multi-ethnic country.

Although the number is decreasing year by year, some residents still live from agriculture and fishing. Almost half of all workers live in industry and mining and the rest are engaged in trade and services (Encyclopedia International, 1980, vol 18, 377 - 401).

4.1.11 Religion and Belief

The majority of Britains are adherents of two major religions: Christian and Catholic. The state founded two state churches namely the Church of England or the Anglican Church and the Church of Scotland as a means of worship. In addition to the two churches of the country there are still other Christian churches such as Methodist Union, Baptists, United Church and Salvation Army.

In addition to Christianity and Catholicism, there are at least five other religions whose adherents are mainly immigrants and their descendants. The eldest is a Jewish religion professed by Jewish community since the seventeenth century.

Islam is the second most important immigrant religion after the Jews. There are more than 1000 mosques scattered throughout the country and the London Central Mosque is the most important of them. Adherents of Islam who settled in England were about 1.5 million people.

Hinduism is also an important religion in England with adherents of approximately 1 million people. In addition, there are also Sikh and Buddhist religions embraced by migrants from Asian countries.

Today freedom for religion is omitted greatly in the country; something that was not justified until the mid-nineteenth century. Now religion is seen as a very personal thing.

The number of church worshipers in the country according to data by Mc DoWall (1993) varies from one region to another region. In England the church congregation amounts to 13% of the adult population. The further away from London the number of pilgrims is getting more and more. In Wales there are 23%, in Scotland 37% and in Northern Ireland not less than 80%.

The role of the church (McDoWall, 1993) declines. Each census held about the number of church worshipers, found a decrease in the number. In 1970 there were an estimated 8.6 million church members. In 1985 that figure fell to 6.9 million people. On Christmas celebrations churchgoers can reach 5 million people but on weekdays, the number of supporters is no more than half. As Greely (1991), a professor of social science at the University of Chicago, said, British society is a less religious society but not a non-religious society. According to survey results of attitudes toward religion conducted by the International Social Survey Program (ISSP) only 69% of respondents believe in the existence of God and 55% who believe in life in the future and only 20% believe that human life is governed by God.

4.1.12 Family and Marriage

The family is a small social group consisting mostly of fathers, mothers and children. This bond between family members is based on blood relations, marriage and / or adoption and is imbued with an atmosphere of affection and a sense of responsibility for caring for, preserving and protecting family members (Khairuddin 1997: 3)

The typical form of the traditional family of England is the nuclear family, a family which consist of husband and wife couples with two children (ideally a boy and a girl) and sometimes accompanied by a grandmother.

From time to time the British society's views on family and marriage are constantly changing. Many Britons, for the sake of pursuing careers and afraid of losing freedom, and the attitude that prefers a lonely life prefer to live together.

Before marriage or living together without marriage forever (*cohabit*) is a natural thing in England. In 2000 it was estimated that most couples lived together before marriage (McDoWell, 1993: 92). In a survey of attitudes toward living before marriage conducted by British Social Attitudes (BSA) in 1993 found that 43% of respondents expected to live together first before marriage (Scott et al., 1993). The high number of couples who live together without marriage does not mean that marriage is no longer popular or not interested in British society. In the same survey found that only 4% of respondents wanted a life of their own (Scott, et al). According to Mc Do Wall many marriage couples end up with a divorce. In 1988 just went Mc Do Wall based on the results of a survey, divorce rate is 12.9% in a thousand pairs. The highest divorce rate is in low-income couples and couples who are very young.

As a consequence of this increasingly popular common lifestyle is the birth of children called non-martial (child out of wedlock). As a result of this high

divorce rate is an increase in the number of families called single parent, usually children who are cared for and cared for by their mothers alone without father's presence, or assisted with social security funds or local government social services (Bromhead 1991: 109).

Some people ask; whether the British society is experiencing a moral downturn? Some Britons want to the need for British society to return to the traditional value of marriage and according to others it is more appropriate to state that the moral values of British society are undergoing change, especially the younger generation.

4.1.13 British society

Society can be defined as a combination or collection of a number of families. In the beginning a community came from a family, then other families emerged so that the family group became larger and formed what we called as community (Khairuddin, 1997: 25).

The British society is known as a highly individualistic society (Mc Dowell, 1993: 93). The general notion of an individualistic society is a society that views that freedom is the right of each individual and is a right that should not be controlled by others or the state.

In the UK society is known as *class* term, community classification (not a formal made by government in classification, but more based on similarities in some indicators such as education, occupation and wealth). The class of British society is divided into many classes: the *blue-collar* workers, the *white-collar* workers and the *upper* classes. The lower class usually consists of people who is doing manual labor such as factory workers, laborers, construction workers, drivers, fishermen and others. Such a group of workers is called *blue-collar* workers or *blue-collar* workers because they do the work manually or by using their own power. The middle class consists of white collar-workers or white-collar workers such as professionals such as judges, doctors, bankers, government officials, seniors, university lecturers and others. They live by not relying on physical energy. Upper class, although relatively small, is a group that lives from one generation to another. This upper class consists of wealthy people who have a lot of inheritance, and control a quarter of the country's wealth. They control the national economy and their children go to famous schools.

In the case of social intercourse, a member of a particular class of society will associate with other members of the community of the same class. In other words the lower class members will mix with each other and the members of middle society mingle among themselves, not with other members of the community.

4.1.14 Gender in British Society

Although the British state is inhabited by an individualistic, modern society, which places great emphasis on personal freedom and equality between men and women, when we look at important positions both in government and outside the government, women's positions are still relatively far under the position of men. In other words, men's equality with a position in position and employment has not been achieved. Women are still significantly disadvantaged (McDowell, 1993: 96).

The following facts (McDowell, 1993) may justify the above statement. Although the percentage of female labor force continues to rise from year to year

but their position in office is still relatively far below the men's position. All the important positions in the country are held by men. No woman ever served as a police chief, less than 3% of female professors in the university, only 25% of women became doctors, almost no women became trade union leaders and few women succeeded in business and industry. Women are also paid less than men.

There are several reasons why women workers can not be equal to male workers, for example, women are subject to career sanctions because they give birth to babies and take care of them and companies or countries do not provide many places of care and care for infants and children so that mothers can work. In addition to these reasons, the classical reasons (Kiernan, 1992) are still valid that the husband's duty is still believed to be making money while the wife's job is to take care of the household and family. Although female students tend to be smarter in school, they are not encouraged to continue their studies in the field of humanities such as modern languages.

4.1.15 English Society Language

Spectacular English growth is an unparalleled historical phenomenon of language growth (Katzner, 1986: 43). English is growing (in fact, it is reasonable to say that it is a world language, not just an international language) to achieve status as a world language. English is the most widely spoken language in the world. English is used as a native language by approximately 350 million people (below the number of Chinese speakers) living in countries such as the United States, Britain, Australia, New Zealand, Canada and a number of newly independent countries such as the Bahamas, Jamaica, Barbados, Grenada, Trinidad, Tobago, St. Lucia, Belize and Guyana. English is also the official language in dozens of African, Hongkong, Caribbean and Pacific countries (Katzner, 1986: 43).

As a second language English is used in about 25 countries such as India, Malaysia, Brunei Darussalam and Singapore. Almost all of these countries are ex-British colonies (Quirk et al., 1985: 4)

As a foreign language English is used in all countries other than countries where English is the native language and the second language used as the language of print media (books, magazines, newspapers), electronic media (radio, TV, internet), trade and travel media. English is also a prerequisite for getting a good job, becoming access to no less than half the world's scientific literature and leading scientific journals. English is also the language of instruction in technology, economics and international aid, automation and computer technology, language of flight, sailing, sport and language of world diplomacy. Although with different status English is now used in all corners of the world. In Indonesia alone English is the first foreign language that should be studied almost in all levels of school from kindergarten to college.

English, as the home country of English, does not use English as its only language. Although all residents can speak English, some residents of Wales, Scotland and Northern Ireland use their local language. In Wales the population use the Wels language, in Scottish and Northern Ireland use Gaelic languages, all of which are from the Celtic language, although its function is only a second language.

The ability of all English citizens to use English has become a unifying and uniform tool for the people of the country. Although there are differences in the use of English from one area to another, the difference is only in the form of accents and idiomatic phrases. In the written English language there is no difference from one area to another.

Like other languages, English also has dialect or language variations. The language variant used by the British Broadcasting Corporation (BBC) is the variety of English that many English speak of as the best and most varied variety and variety that is taught in schools, written in textbooks exported out state, used in newspapers, and used in parliamentary sessions. In London, the capital city of the country is used in Cockney variety, a distinct variety of English that is different from the kind foreigners normally study.

4.1.16 Courtesy in British society

The Indonesian proverb says *'lain ladang lain belalang, lain lubuk lain ikannya'* it indicates that each country has its own customs. It is the customs that govern how an individual or a society should act, behave, act and speak. The customs of a society are characteristic of society itself. Such characteristics are usually not owned by other communities, experiencing *culture shock*, feelings of discomfort when dealing with cultures that are foreign to their own culture. Visitors are always reminded to understand the customs of a community that he visits or adjusts to the customs/ traditions prevailing in the community he visits in order not to experience the *culture-shock* as mentioned in the English adage 'When in Rome, do as the Romans do'.

In everyday life the Englishman/woman do, act and speak according to their etiquette. When they meet a stranger in a first time (an unknown person), the Englishman assumes the impoliteness of starting a conversation with a personal question such as *who are you?* or *where are you going?* It is usually a British will comment on other things like the weather when outside or comment on the state of food and music when at a party or other social events. Shaking hands is not common at every meeting but enough at the first meeting. Introducing yourself or others is often done by the English people at the first meeting with each mentioning the full name and can be supplemented by a job like *I am Michael Smith. I am a doctor* but not followed by other things such as mentioning of the offspring as do people in certain cultures. Although British society is known for its individualistic society, it is considered rude to be alone (not socializing) with others in a social event.

In English society there is a General English man's proverb *'an English man's home is his castle'* which means how great their appreciation of their property or the owner of things. If we are going to or are visiting an Englishman's home we must apply with great care. For example, if we are invited, come on time. If we are unable to attend on time or can not attend at all, it is considered rude without notice to the previous host. It is natural to bring something simple even like a piece of chocolate or a bottle of water and help with homework such as arranging a table or helping with washing dishes. As a guest it is not unusual to be in an Englishman's house for too long because it can make the host feel annoyed.

The British people appreciate highly value their privacy. They do not like to have their private problems interfered with by others. For example, the English

will feel offended if asked about personal matters such as age, income, marriage (marriage or unmarried), religion and even when asked where to go unless a friend asks.

A British teenager would prefer to live alone (if she/he has a good financial) rather than live with his parents. Young people prefer to stay away from his/her parents and other relatives after they get married, it is often in other cities so many children do not know their uncles, aunts or cousins (Broomhead, 1991: 109). Likewise a grandmother or grandfather feels more free to live in a nursing home than to 'ride' with a child; it may be due to economic dependence on very few children because the British state since 1984 has organized a national program called *welfare state* which one of its programs is to sponsor retired old people (Mackenzie and Westwood, 1978: 135). The English also greatly appreciate the rights of others. They do not like to '*snatch*' the rights of others. For example the queue is something that has been entrenched in British society. The first person on the queue will get the first service. This corresponds to their proverb: *first come, first served*.

British society is well aware of time constraints. For them time is the same as other commodities that can be reduced, depleted, and useless when it is not in use. Many metaphorical expressions that show how time is something very valuable like *Time is money*, *Do not waste time*, *Time flies*, *It takes much time*, *Time is up*, *Do not wait till tomorrow what you can do today*. The English generally start and end an event on time and can not tolerate a time-wasting act. They feel they are wasting their time sitting around doing nothing when, for example, waiting or in the train. They usually take advantage of the free time by reading.

The hierarchical relationship between seniority and juniority in any culture can be seen by how someone behaves, acts and speaks to the other such as between a parent as a senior and a child as a junior. In a British family a child ask his/her senior like father (daddy), mother (mom), uncle, aunt, grandfather (granpa) and grandmother (grandma, granny), but usually does not greet a brother or sister with *brothers* or *sisters* but she/he calls by his/her name firstly (*first name*). So there is no hierarchical relationship between brother and sister.

The situation (formal or informal) determines the choice of the greeting used. In a formal situation, such as an official meeting, someone will greet the other officially by calling the title (Mr, Mrs, Miss) before the full name of the person addressed or before his or her family name, eg Mr. (John) Terry even though the person who is addressed is father or mother alone. No politeness greeted someone in a formal situation by mentioning his first name let alone by adding a title in front of the name. Generally the English name consists of at least two words (first name and surname). First name for use in unofficial/familial situations and surname in official situation.

British society, especially those who are older, love to spend their free time in the *pub* (*public house*), where they meet and chat with friends. The pub provides a wide range of drinks including liquor and a variety of foods as well as various forms of indoor games. Fondness gathered indoors not in the open like beach or field due to the uncertainly British weather conditions (Mackenzie and Westwood, 1987: 33).

English courtesy in speech is characterized by the use of a number of words that show politeness such as *please*, *thank you*, *excuse me*, *sorry* and *I am afraid*. The negligence of using these words (of course must be contextual) can disappoint our interlocutors (Hill and Lewis, 1990: 5). These words are used almost in every direct oral interaction. The word *please* is used at the beginning of the request eg *please stand up* and end a request to do something like *could you turn on the television please?* Or in asking something for example in a coffee shop like *A cup of coffee please*. *Excuse me* is used before we interrupt or disturb the tranquility, for example when we pass in front of people, ask something to stranger or when interrupting people who are talking for example *Excuse me I have to go now*, *Excuse me can you tell me the way to the bus station?* *Excuse me may I ask something about that?* *Excuse me* is also used after we sneeze and cough especially when we are talking. In certain cultures people do not usually say *sorry words* even if sneezing or coughing sound which has interrupted his speech.

The word of *sorry* said that one of the meanings is '*apologize*' is used if we have been a bit disappointing people such as encouraging people even if it is not intentionally or come late as *sorry I did not mean that, I am sorry for being late*. *Sorry* also used to respond complaints and sorrow news for example *sorry I did not realize I was so noisy, I am so sorry to hear that*. The word *sorry* can also be used if we ask someone to repeat the utterance because we can not hear it clearly eg *sorry would you repeat it please ?*.

Thank you used after people do good things and give something to us, it is also a polite way to decline the offer, eg *thank you for the nice trip; thank you I have just had dinner*.

The expression *I am afraid* is used in front of a sentence that shows doubt, uncertainty or polite rejection of the invitation, for example:

A: *Do you know the way, to the airport?*

B: *I'm afraid I don't*

C: *Could you go traveling with me this weekend?*

D: *I'm afraid I can't. I've got a previous appointment*

Giving and receiving something from others with the left hand is seen as something natural that for many other people including the Mandailing community is considered rude. The affection for others is pointed out by sweeping the heads of loved ones not only for children but also for adults. In some societies, touching people's heads is considered as harassment.

CHAPTER FIVE DATA ANALYSIS AND RESEARCH RESULTS

5.1 Data Analysis

The following part consists of two main parts. The first part is the analysis of data on translation techniques and quality applied to translate cultural terms in the form of words, phrases, sentences, and clauses which is contained in *Mangupa* a formal traditional ceremony in Mandailing into English. The second section discusses the research result for the translation techniques applied in this way in translating cultural terms in the text of *Mangupa* a formal traditional ceremony in Mandailing. The application of translation techniques to the quality of translation that include the aspects of message accuracy, acceptability, and readability of translation.

The discussion of data on translation techniques is done firstly with the purpose of applying translation techniques generally intended to produce quality translations. Quality translations require accurate transfer of messages, disclosure of translations that conform to the rules, norms and cultures that apply to the target language, and the use of a language aspect that is readily understood by the reader. Easily the difficulty of a text translation understood by the reader is not related to the easy difficulty of a field of knowledge being studied, but related to the use of linguistic aspects, such as the use of words, terms, and sentences constructions.

The data as the product which studied in this study comes from the documents or textbooks *Mangupa* a formal traditional ceremony in Mandailing in the form of cultural terms as the data sources in the Mandailing language translated into English as the target data.

5.1.1 Translating the *Mangupa* Text

The following describes some of the techniques that should and have been used in translating prose and rhyme *mangupa* texts into English as the target language to achieve an accurate (meaning does not lost or distorted), readable (understandable by the reader) and acceptable (can be accepted by native speakers of the translated language both linguistically and culturally).

Datu pangupa:

Paragraf 1. *Parjolo au marsantabi tu barisan ni dalihan na tolu, kahanggi, anakboru, mora songon i tu barisan ni harajaon, sumurung lobi tu raja panususnan na juguk di uluan ni pantar paradaton on.*

Terlebih dahulu saya minta maaf dari jajaran *dalihan na tolu, kahanggi, anakboru, mora*, demikian juga dari *harajaon*, terutama raja *panususnan* yang telah duduk di *uluan* dari *pantar paradaton* ini.

Paragraph 1. First of all I would like to apologize to *dalihan na tolu, kahanggi, anakboru, mora* as well as *harajaon* particularly to *raja panusunan* who are all now sitting on the *uluan* of this *pantar paradaton*.

In this paragraph, except for a number of cultural terms such as *dalihan na tolu, kahanggi, anak boru, harajaon, raja panusunan, uluan* and *pantar*

paradaton all words can be translated literally into TSar without difficulty. Meanwhile, cultural terms and expressions were not translated because they had no equivalent in the Tsar or were classified (untranslatable). The term/phrase that is not translated is written as in the Tsur in the Tsar (borrowed).

The placement of an apology (*marsantabi*) at the beginning of an act /deed in the Tsur even though the mistake has not been committed is not commensurate with British culture. In British culture apologies are made when a mistake has been made. However, because the contents of paragraph 1 are all apologies, paragraph 1 is translated as well as other paragraphs.

In order for the meaning of cultural terms and expressions which are used in this entire text to be clearly understood by translation readers who are not or unfamiliar with Mandailing culture, paraphrasing techniques are used by providing a complete explanation of the glossary which can be seen in the appendix of this paper. This technique is commonly used in translating cultural texts (Newmark, 1998, Salleh, 2006, Chan, 2003).

Paragraf 2. *Satorusna marsyukur hita tu hadirat ni Allah Subahanahu wa taala. Tuhanta na gumorga langit na tu mompa tano na dung mangalehen halapangan dohot hatorkisan di hita sude na rap juguk di pantar paradaton on.*

Seterusnya marilah kita bersyukur kepada Allah Subahana wataala, Tuhan yang berkuasa di langit dan berkuasa di bumi yang telah memberikan kelapangan dan kesehatan kepada kita semua yang sedang duduk *dipantar paradaton* ini.

Paragraph 2. Then let us thank God, *tuhanta na gumorga langit* and *na tumompa tano* for giving opportunity and health to all of us sitting on this *pantar paradaton*.

In paragraph 2, as in paragraph 1, only cultural bound expressions (*tuhanta na gumorga Langit, na tumompa tano, and pantar paradaton*) cannot be translated literally.

Paragraf 3. *Marhite – hite dipardomuan ni tahi di pantar paradaton, dibaen tibo ma waktu na angkon pasampe hata pangupa tu bayo pangoli dohot boru na ni oli, parjolo au mandokon mauliate na sagodang – godangna asa mangido mohof, ampot adong naron na hurang tupa sanga na sala di pangalaho.*

Sehubungan dengan hasil mupakat *dipantar paradaton* ini, karena sudah tiba waktunya menyampaikan *hata pangupa* kepada mempelai laki – laki dan mempelai perempuan, terlebih dahulu saya mengucapkan terima kasih yang sebesar – besarnya serta meminta maaf bila ada nanti yang kurang tepat atau yang salah dalam perbuatan.

Paragraph 3. As an agreement has been made on this *pantar paradaton*, and because the time now has come to deliver *hata oangupa* to the bridegroom and the bride, let me first express great gratitude to *dalihan na tolu* for giving me this opportunity to deliver *hata pangupa* and make apologies to *dalihan na tolu* if in delivering the *hata pangupa* less appropriate words are spoken and wrong acts are made.

In paragraph 3, as in paragraphs 1 and 2 there are no problems with translation except for cultural expressions (*pantar paradaton, hata pangupa and dalih na tolu*) which cannot be translated into the target text.

Paragraf 4. *Mudah – mudahan, ulang adong on nian na manggora manise, anso kobul borhat pangidoan tingon on tu pudi ni ari.*

Mudah – mudahan jangan ada yang menegur dan mencela supaya makbul dan diberkati permintaan dari sekarang hingga nanti.

Paragraph 4. May no one blame, may no one complain so that our requests will be granted from now on.

In paragraph 4 there is no cultural term/expression in source text but there are two words (*kobul* and *borkat*) which have the same meaning (synonymous) and in source text the two words are translated into just one word (granted) to avoid redundant meaning. Thus the deletion technique has been used.

Paragraf 5. *Ari on ari na denggan, ari na uli, ari na tupa, ari na niligi ni bayo datu, di hanaek ni mata ni ari, diupa tondi dohot badan muyu, anso manaek tua hamamora.*

Hari ini hari baik , hari yang bagus, hari yang tepat, hari yang telah diamati *bayo datu*, di saat mata hari naik, *diupa* semangat dan badan kalian supaya naik tuah dan kemuliaan.

Paragraph 5. It is a good day, a lovely day, the right day, the day which has been examined by the *bayo datu*, when the sun is rising, your spirit and body *diupa* so that your luck and nobility will rise.

In paragraph 5, there are 2 words related to culture, namely *bayo datu* and *diupa*. These two words as a number of culture words contained in the previous few paragraphs are not translated but they are paraphrased in the glossary.

The phrase in *hanaek ni mata ni ari* 'at sun rise' is an adverbial phrase and it is translated into a clause: when the sun is rising. Thus there has been a shift or transposition from phrase units to clause units. Transposition is a common thing in translation.

Paragraf 6. *On ma na margorar ari simonang – monang, na monang mangalo musu, talu mangalo dongan.*

Inilah hari yang disebut hari kemenangan, menang melawan musuh, kalah melawan teman.

Paragraph 6. It is a winning day, to win againts enemies but to lose against friends.

In paragraph 6, there is no difficulty in translating because the literal meaning of the sentence can be clearly translated into source text.

Paragraf 7. *Dipajuguk homu amang bope inang di ginjang ni amak lampisa mudah – mudahan marlampis – lampis bisuk mu, marlampis – lampis sinaloanmu, marlampis – lampis sahalamu, ngon on tu pudi ni ari.*

Didudukkan kalian berdua *amang inang* di atas *amak lampisan* agar kebijakan, kepandaian dan wibawa kalian berlapis – lapis dari sekarang hingga di kemudian hari.

Paragraph 7. You are being seated on the *amak lampisan* so that your intelligence, ability, and charisma will grow higher and higher from now on.

In addition to the cultural term *amak lampisan* which is left untranslated because it will be explained in the glossary, the word ‘you’ is used as the equivalent of the words *amang* and *inang*.

In fact, the words *amang* and *inang* in this context are two culture bound terms. The words *amang* and *inang* literally mean ‘father and mother’, but matching ‘son’ with ‘father’ and ‘daughter’ with ‘mother’ can make native speakers of English language feel as they are reading very foreign text.

In the Mandailing culture a boy can be called *amang* and *inang* for a girl by a father or mother. In the Mandailing kinship system, a grandchild can call his grandparents *angkang* “brother/sister” in addition to *ompung*.

So in the Mandailing kinship hierarchy, a grandfather and his grandson are considered two brothers. Based on that, a father/mother may call his child/daughter *amang/inang*. In addition, the use of these two terms can create a stronger emotional bond.

Paragraf 8. *Di jolo muyu madung tangkas diida hamu pangupa. On ma na margorar pangupa ni tondi dohot badan, na mararti do on asa na marantuan, mudah – mudahan kobul borkat nian sude pangidoan.*

Di hadapan kalian terletak *pangupa*. Inilah yang disebut *pangupa* untuk semangat dan badan. *Pangupa* ini memiliki makna dan harapan. Mudah – mudahan semua permintaan dikabulkan.

Paragraph 8. In front of you there is *pangupa*. This *pangupa* is for your spirit and body. Each of these things has meanings and wishes. May all requests be granted.

In paragraph 8, the term *pangupa* as a cultural related term is not translated and explained in the glossary. In target text *madung tangkas diida hamu* which means 'it can be clearly seen by you' or 'you can clearly see it' in target text it is sufficient to make there is *pangupa*.

There here has been a loss of information and replaced with another expression but it does not diminish the meaning. Furthermore, *on ma namargaror pangupa ni tondi dohot badan* when translated literally means this is what is called the *pangupa* of spirit and body.

It seems that this translation is a word for word translation type and it is less informative while 'this *pangupa* is for your spirit and body' is more informative. Then *kobul borkat* in target text are two synonymous words in Indonesian language means 'dikabulkan' and 'diberkati' or "granted" and "blessed". Two terms are synonymous and repeated, and it can be enough to translate into granted.

Paragraf 9. *dipatibal on pangupa di ginjang ni pinggan pasu anso anso dengan homu marrosu na mamolus dalam matobang.*

Ditaruh pangupa di atas piring besar agar tegar kalian dalam kehidupan berkeluarga.

Paragraph 9. This *pangupa* is put on one big plate so that you will be spiritually close during your marriage life.

Paragraph 9 source text can be translated literally into target text without any problems. The phrase *mamolus dalam matobang* is a euphemism to refine *marbagas* expression 'kawin' which directly refers to married life.

Translation into marriage life certainly does not imply an impolite meaning because the word marry can be used in formal and informal contexts because of the difference in the structure of the two languages, the subject of the sentence is placed in the initial position in target text (*this pangupa*) while in source text the subject is appeared after the verb.

In Mandailing language, verbs generally precede the subject whereas in English language the situation is the opposite. Thus the transposition technique has been used.

Paragraf 10. *Marmocom – mocom on isina. Di son pira manuk na nihobolan. Na bontar on di luar na gorsing di bagasan, hobol nian tondi tu badan. Bontar nai songon on ma nian bontar ni ate – ate, ias ni pasu – pasu. Songon on ma ikhlas ni roha muyu manjagit pangupaon. Songon i muse nian bontar ni ate – ate muyu mandapotkon sisolkot sasudena.. Gorsing na i, songon on ma doa nami tu Tuhan mudah – mudahan tarjomak sere homu, omas sigumorsing tingon on tu pudi ni ari. Bermacam – macam isinya.*

Inilah telur ayam rebus pelindung jiwa dan raga. Yang putih di luar dan yang kuning di dalam. Mudah – mudahan kuat semangat dalam tubuh. Mudah – mudahan seputih inilah hati kalian. Seikhlas inilah hati kalian menerima *pangupa* ini. Seputih telur ini jugalah hati kalian menghadapi semua kerabat. Doa kami kepada Tuhan agar kalian menggenggam emas seperti kuning telur ini, *omas sigumorsing*, dari sekarang hingga mati.

Paragraph 10. It contains various things. This is a boiled egg. The while is outside, the yellow is inside. May your body and spirit be strong. May your heart be as white as this (the while). You may accept this *pangupa* as faithfullly as the white. Your heart may be as white as the while of this egg to welcome all relatives. We pray to God. May you always grasp gold as the yellow of this egg, *omas sigumorsing*, from now on.

The sentence *marmocom-mocom on isina* in paragraph 10 target text can be translated literally as *its contents are various but it contains various things* which are more acceptable for native speakers of English language.

In this paragraph there is a *simile* that starts with the *songon* "like" as the whiteness of the heart is compared to the white of an egg, gold is like the yolk of an egg. *Similes* are also used in translation. The expression *omas sigumorsing* because it is classified as a culture bound expression is not translated directly into target text.

Paragraf 11. *Di son muse sira sasumbiga na ditungkus di bulung salungsung. Sai ancim nian pardaian muyu, marsira na nidok, mandapot bahagia lopus sayur matua bulung. Songon sira on muse hamu nian, sude halak mamorluonsa.*

Di sini ada juga garam sejempit yang dibungkus dengan selongsong daun pisang. Tetaplah asin pengecapan kalian, terasa asin yang disebutkan seperti rasa garam, berbahagia sampai lanjut usia. Seperti garam inilah kalian. Semua orang memerlukannya.

Paragraph 11. Here is some salt wrapped up in a banana leaf. May your taste be constantly salty, what you say will taste as salt, to be happy until the future. May you be like this salt. It is needed by everybody.

In paragraph 11 again there is a *simile*, namely *pardaian* means 'taste' which is likened to the *ancim* 'salty taste', *na nidok* 'speech' is also likened to *marsira* 'tastes of salt', also *sira* 'salt' is likened to 'everyone's need' (*sude halak mamorluhon sa*).

This *simile* is translated into simile in target text. Although the expression *sayur matua bulung* is one of the expressions that is very culturally bound, but in this context the meaning is clear, then it is translated to be *to be happy until the future*.

Paragraf 12. *Na patoluhon, di son muse indahan sitamba tondi, indahan sitamba tua on, na pahoras badan ma on dohot tondi, sai ditubui sangap homu rap dohot tua, gogo muse manjalahi.*

Yang ketiga, di sini ada pula nasi penambah semangat, nasi penambah tuah yang menguatkan tubuh dengan semangat. Semoga kalian mulia dan bertuah dan kuat berusaha.

Paragraph 12. As the third, here is some rice to strengthen your spirit, to strengthen your body and nobility. May you be glorious, lucky and be hard workers.

Paragraph 12 can be translated literally into target text without difficulty.

Paragraf 13. *Na manggonggomi indahan on di son ma i manuk na ringringan, manuk simarian – ian on, rambe – rambe, lai – lai mariring – iring on nian tangan muyu manogu – nogu, sinuan tunas dohot sinuan boyu, tingon on tu pudi ni ari.*

Yang mendampingi nasi ini adalah daging ayam panggang yang dibelah – belah. Inilah ayam cantik. Mudah – mudahan tangan kalian memapah anak laki – laki dan anak perempuan dari sekarang hingga nanti.

Paragraph 13. Those that are surrounding the rice are pieces of chicken. These are from a good chicken. *Rambe-rambe lai-lai*. May your hands support many children, boys and girl, from now on.

In this paragraph the expression *rambe-rambe lai-lai* is not translated because it is a very archaic expression.

Paragraf 14. *Na mangkatiri on, on mai gulaen sale, adong muse incor tali dohot haporas na nidurung di marayak andospotang. Torkis homu na dua mamolus paradaton matobang, horas badan dohot tondi ditubui sangap homu dohot tua, lopus sayur matua bulung. Ia sifat ni gulaen on rap tu jae do on rap tu julu, rosu dipardalanan, ra muse marsipaihutan.*

Yang menyertai ini (ayam) adalah ikan salai (ikan jurung) ada pula *incor* dan *haporas* yang ditangguk menjelang petang. Mudah – mudahan sehatlah kalian berdua menempuh hidup berkeluarga, sehat badan dan rohani, memiliki kehormatan dan tuah sampai tua. Sifat ikan ini adalah sama – sama ke hilir dan sama – sama ke hulu, akrab dalam perjalanan dan saling menurut.

Paragraph 14. In addition to the chicken, here are smoked fishes, some *incor tali*, and some *haporas* fished before noon. May both of you be healthy in your marriage life. Be physically and mentally sound, have nobility and luck until your old age. The habits of these fishes are to swim downstream and upstream together, they are intimate in their journey, and they are tolerant.

In paragraph 14, the exclusion technique is used by bringing up the word *chicken* which in source text is only indicated by using the deixis *on* 'this'. The word *chicken* refers to the word *manuk* in paragraph 13. The words *incor tali* and *haporas* because they are culturally and geographically bound terms are not translated.

The phrase *mamolus paradaton matobang* is a euphemism to avoid the direct expression of *marbagas* which feels less polite. This can be translated into *in your marriage* which in English language can be used even in formal situations.

Paragraf 15. *Di jolo muyu adong aek na lanlan, sada panginuman sada parbasuan. On pe anso hami baen songon on, songon on mapangidoan nami tu Tuhan, anso nian sahata homu saoloan, marsada hata marsisalungan roha, songon pandok ni umpama, sabara sabustak, salumpat saindege, sapinggan sapanganan, sapangambe sapanaili, anso ulang pajala – jelu songon parkuayam ni hajaran. Harana muda ngada marrumbuk tahi, sai totop marsigagahan, muda tanduk ningna paleang – leung, gumbang mai marsinggaluan, talaga mai jadi uluan, maralo ma i sanga andigan.*

Di depan kalian ada air jernih, satu tempat minum, satu tempat cuci tangan. Seperti inilah permintaan kami kepada Tuhan agar seia sekata kalian, satu bahasa dan saling menyayangi seperti kata umpama: *sabara sabustak, salumpat*

saindege, sapinggan sapanganan, sapangambe sapanaili supaya tidak timpang seperti mulut kuda yang menguak. Sebab bila tidak sepakatakan selalulah berlawanan. Bila tanduk tidak sejajar jadilah *talaga* menjadi *uluan* terjadilah pertentangan kemudian.

Paragraph 15. In front of you there is some water, there are one cup and one dish. May you always be harmonious, may you love each other as a proverb says: *sabara sabustak, salumpat saindege, sapinggan sapanganon, sapangambe sapanaili*. Avoid disharmony like a horse's mouth which is opening wide. Because if you are not harmonious you will always have quarrels. When a pair of horns(e.g. horns of a buffalo) is not parallel, *talaga* will become *uluan*. A dispute may happen later.

In this paragraph 15 the impregnation/deletion technique is used. The omitted part is *on pe anso hami baen songon on, songon on ma pangidoan nami tu Tuhan* which is in Indonesian language means '*ini pun mengapa kami lakukan seperti ini, beginilah permintaan kami kepada Tuhan*'.

This section is omitted because it does not carry information that is too important. Including the translation will seem too literal. Proverbs that are very culturally bound and are usually only used in formal ceremonies like this (*sabara sabustak, salumpat saindege, sapinggan sapangan, sapangambe sapanaili*) are left as the original text because it is difficult to find the right equivalent not only in British foreign culture but also in various local Indonesian cultures. .

Each of the four metaphorical expressions literally means' *sekandang* (and) *sekubangan* ', simultaneously jumping (and) simultaneously stamping, a plate (and) a place of eating, simultaneously swinging (and) simultaneously turning (and) simultaneously turning' which denotatively actually means ' living in harmony ' .

Another reason is to maintain the foreignizing of the text so that the reader can feel the cultural atmosphere, the foreign culture. Then additions e.g. *horns of buffalo* because the source text does not explain what animal horns are. It usually the example is buffalo horn. The words *talaga* and *uluan* are explained in the glossary because they are both 'culturally untranslatable' because the structure and function of the house rooms are not the same in English and in Mandailing.

Paragraf 16. *Sude on koum si solkot, tarlobi – lobi amanta dohot inanta mangido tu Tuhan, mudah – mudahan suang hamu siala sampagul rap tu ginjang rap tu toru, muda malamun saulak lalu, muda magulang rap margulu, hibul songon ulu, impal tola palu – palu, songon on nian homu tingon on tu ginjang ni ari.*

Semua kerabat, terutama ayah dan ibu kalian memohon kepada Tuhan agar kalian seperti *siala sampagul*, sama – sama ke atas sama – sama ke bawah, bila masak, sama – sama masak, bila berguling sama – sama berlumpur, bulat seperti kepala, bongkah bisa jadi palu. Semoga beginilah kalian dari sekarang sampai nanti.

Paragraph 16. All clause relatives, especially your father and mother, they pray to God. May you be like the *siala sampagul* to ascend and descend together, to be ripe simultaneously, when rolling down all the seeds get muddy. It is rounded as a head, a lump that can be used as a knocker. We hope you will be like that from now on.

In source text paragraph 16 there is the phrase *amanta dohot inanta*. When translated literally, it will be 'our father and our mother'. In target text it is made 'your father and your mother' because the emotional meaning contained in *amanta/inanta* cannot be transferred not only to English language, which is a foreign language but also to Indonesian language which is still related to Mandailing language. The term *amanta/ inanta* is closely tied to the Mandailing culture.

The use of the suffix *-ta* form at the end of a noun as in *bagasta* 'our house', *sabanta* 'rice field' does not indicate collective ownership but it is a euphemism to denote togetherness (so that the other person feels they belong). The use of suffix *-ku* indicates selfishness, for example in my *bagasku* "my house", *sabangku* "my rice field".

The phrase *siala sampagul* is meaningless to native speakers of English language when translated literally or using botanical terms due to geographic differences, the fruit is not found in the UK. So it is better not to translate but to explain in the glossary.

Paragraf 17. *Di son muse tarida do pahan – pahanan ni raja na martua. Mata na i dohot ate – ate na i jadi partanda ma i anso "mata guru roha siseon". Songon i muse suping nai anso "tangi homu di siluluton inte di siriaon".*

Di sini juga terlihat (hewan) piaraan raja yang bertuah. Mata dan hatinya menjadi pertanda bahwa "mata guru roha siseon". Begitu juga telinga menandakan "tangi homu di siluluton inte di siriaon".

Paragraph 17. In addition, here is a farm animal (buffalo) of a blessed king. Its eyes and hearts symbolize *mata guru roha sisean*. While its ears symbolize *tangi disiluluton inte disiriaon*.

In paragraph 17, the word *pahan-pahanan* means 'domestic animal'. It's just that in this text it is not clear what animal (if we are in a physical context we immediately know what kind of animal). However, based on general knowledge, the animal used as a large *pangupa* tool is the head of a buffalo, so the word buffalo is added in target text so that the reader knows the type of animal which is used.

The sentences of *mata guru roha siseon* and *tangi (hamu) di siluluton inte di siriaon* are two Mandailing proverbs which cannot give a clear meaning when translated literally into another language. Therefore, for the sake of understanding and acceptance of this translation it is better to paraphrase (explanation) in the glossary.

Paragraf 18. *Dipatibal sude pangupa on diginjang ni anduri anso malo homu mamedahon na dengan dohot na sala, malo muse markoum, malo marmasyarakat, mamboto patik, uhum, ugari, hapantunan.*

Diletakkan semua bahan pangupa di atas penampi agar kamu dapat membedakan yang baik dari yang buruk, pandai menjalin hubungan dengan kerabat, pandai bergaul, mengetahui aturan, adat dan sopan – santun.

Paragraph 18. All the items of the *pangupa* are put on a winnow so that you may know how to separate the right from the wrong, be friendly to your relations, be good at making social relations, and understand customs, punishment, rules and social norms.

This paragraph 18 can be translated literally except for the word *pangupa* which is explained in the glossary.

Paragraf 19. *Pangupa on ditutup dohot bulung ujung, anso marujung on karejo, adong muse hasilna, adong muse abit adat anso totop homu digonggomi paradaton, tingon on tu gin jang ni ari.*

Bahan – bahan *pangupa* ini ditutup dengan ujung daun pisang supaya setiap pekerjaan berujung, dan berhasil. Ada pula *abit adat* supaya kalian selalu dipelihara adat dari sekarang sampai ke belakang hari.

Paragraph 19. This *pangupa* is covered with three ends of banana leaves so that every work will end and be successful. Here is also a piece of *abit adat* so that you are always protected by customs from now on.

In source text paragraph 19 *bulung ujung* means "tip of banana leaf" although it is not called the word *pisang* 'banana', but banana leaf is used to cover the *pangupa* material. In target text, the explication technique is done by adding the word 'banana' so that readers who do not know the *mangupa* context can understand it clearly.

This addition is not optional but mandatory because the *pangupa* material should not cover other plant leaves except banana leaves. Then there is a cultural bound term *abit adat* that must be explained in the glossary.

Paragraf 20. *Tamba ni on laing dipangido do tu Tuhan. Songon pandokon ni ompunta na robian: mamarpar homu songon dabuar, mardangka tu jae dohot tu julu songon haruaya. Haruaya ho amang silonggom banua, banir na bolak parkolipan, tungkot ho di na landit, sulu di na golap, payung di udan na gogo, parsialungan di las ni ari. Togu diparkataan, pangidoan hamu pangalapan.*

Selain daripada itu, kami selalu meminta kepada Tuhan seperti yang disebutkan nenek moyang kita dahulu: berseraklah kalian seperti *dabuar* bercabang ke hilir dan ke hulu seperti beringin. Jadilah engkau *amang* beringin, *silonggom banua* batang yang lebar tempat berlindung, jadilah tongkat di tanah yang licin, suluh di kegelapan, payung di hujan deras, tempat berteduh di hari panas. Tegas/ hati – hati dalam berbicara, jadilah tempat orang meminta dan tempat orang mengambil (sesuatu).

Paragraph 20. In addition, we pray to God. May you spread as *dabuar*, to branch eastward and westward like a banyan tree. Be a banyan tree, you! *Amang, silonggom banua*, a big tree as a protective place, be a walking stick on slippery ground, a lamp in the darkness, an umbrella in the heavy rain, a shade on a sunny day as expected by our ancestors. Be definite in speaking, may both of you be givers and providers.

The use of similes and metaphors dominates this paragraph 20. Almost all of source texts can be translated into target text by turning similes into similes and metaphors into metaphors. Metaphors according to Newmark (1988: 106-113) can be translated literally by changing the metaphor into a simile and if the metaphor is a cultural metaphor, the metaphor can be defended by adding an explanation.

In paragraph 20, the metaphor which is used can still be understood easily by readers who have not experienced Mandailing culture because the names of objects used as metaphors (banyan, large trees, sticks, lamps, umbrellas, shelter, place to ask and provider/giver) can be known and found in British culture.

Only names and trees (*dabuar*, which have scattered growth characteristics, and *silonggom banua*, a type of plant whose leaves are bitter and can be used as a wound medicine) have not been found in the culture/English language.

Paragraf 21. *Mudah – mudahan dohot borkat pangidoan ni damang na lambok marlidung dohot inang pangitubu, sude koum sisolkot, matumbur na ni suan manjadi pahan – pahanan.*

Semoga berkat permintaan ayah yang berbicara lembut dan ibu yang melahirkan serta semua kerabat dekat, tumbuh subur lah tanam – tanaman, berkembang biak hewan piaraan.

Paragraph 21. May God bless the requests of the father who always talks softly and the mother who gives birth and all close relatives so that your crops grow well and your farm animals breed.

In target text paragraph 21 there is the addition of the word *God* which in the source text is not stated explicitly. The addition of *God* as an explicitation technique makes the implicit meaning explicit. One of the goals of translation is to make the meaning of target text clearer in translation.

Paragraf 22. *Muda adong na martinggal-tinggal sada, martinggal-tinggal dua, pajolo au mangido mohop tu sude barisan ni dalihan na tolu, harajaon, tarlobi-lobi tu raja panusunan, Santabi Sapulu.*

Bila ada yang tertinggal satu, tertinggal dua, terlebih dahulu saya minta maaf dari semua jajaran *daliahan na tolu*, jajaran *harajaon* terutama raja *Panusunan. Santabi Sapulu.*

Paragraph 22. If one, or two are forgotten, let me in advance ask forgiveness from all the members of *dalihan na tolu, harajaon*, and particularly from *raja panusunan, Santabi sapulu.*

In this closing paragraph there are no translation difficulties. Only culture bound terms: *dalihan na tolu*, *harajaon*, *raja panusunan*, and *santabi sapulu* were left untranslated because they needed a longer explanation.

(The last paragraph is only in the form of an apology *datu pangupa* from all parties present at the event if there is an error in carrying out the *mangupa* event).

Pantun 1. *Natuari di mata ni ari guling*
 Di sima au ro tingon luat ni Mandailing
 Ia ulang suada na uoban
 Adat ni ompunta na robian
 Sai hita pagogo ma partahian
 Anso samate sahangoluan

Kemarin, ketika matahari berguling
Di saat itulah aku datang dari ranah Mandailing
Tiada apapun yang aku bawa
Selain adat nenek moyang kita
Marilah kita perkokoh pakat kita
Supaya kita sehidup semati selamanya

Verse 1. Yesterday while the sun was setting
 I was coming from the land of Mandailing
 Here I brought nothing
 But the tradition of our forefather
 Let us always make our agreement stronger
 So that in life and death we will be always together

In lines 1 and 2 of the target text in terms of the time/age when an event occurs, the past continuous tense is used even though in source text there is no grammatical time/age because Mandailing language does not recognize the word/time. On lines 3 and 4 the past tense is used.

Thus the restructuring technique is used, namely the technique of forming grammatical aspects in the target text while in source text this aspect is not found such as the formation of tenses in English as a target language which comes from languages that do not have tenses such as Mandailing or Chinese which have no affixation (Chan, 2003: 9).

Pantun 2. *Pala dung songon i*
 Sahino ma i samalu
 Inda marimbar na disuru
 Sude karejo angkon lalu

Jika sudah demikian adanya
Sependeritaan dan seaiolah kita
Siapa saja yang diminta
Semua pekerjaan akan terlaksana

Verse 2. When agreement is gained
Harmony will be retained
People's help in anything can be requested
All work then can be completed

In line 1 source text *pala dung songon i* which literally means 'then, after that' is translated when agreement is gained by referring back to line 5 verse 1 target text. A technique known as the eksplication is applied so that the information implicit in the source text is made explicit in the target text (Moentaha, 2006: 78).

Because *pala dung songon i* had no clear reference, whether *partahian* or *samate sahangoluan*, it was decided to choose *partahian* (agreement) as its reference, which is the origin of *samate sahangoluan*. The expression *sahino ma i samalu* literally means 'humiliating and abashing' which in Indonesian can be paired with '*senasib sepenanggungan*'.

The expression is translated into harmony which means "togetherness" (*unity*). Because the meaning of harmony is more generic, the technique which is used is generalization, namely the expression of a broader meaning from source text into target text (Moentaha, 2006: 62).

Pantun 3. *Antong angkon salumpat do saindege*
Sapangambe sapanaili
Anso rap lomo roha mambege
Ulang ma hita on pasili – sili

Hendaklah kita seia sekata
Sejalan dan setujuan
Supaya sama – sama senang hati di dada
Semoga terhindar dari pertengkaran

Verse 3. We should be always in harmony
Be together night and day
All would be pleased this to see
Let conflict stay away

The expression *salumpat saindege* literally means 'serentak meloncat dan serentak menjejak' "jumping simultaneously and simultaneously" which Indonesian speakers find difficult to understand because this expression is closely related to the Mandailing culture. However, because the generic meaning is also "togetherness" or "harmony", the equivalent used is in harmony.

Furthermore, the expression *sapangambe sapanaili* in Indonesian literally means 'simultaneously swinging and turning simultaneously' which denotatively also means 'harmony/togetherness'. This expression is translated into *be together night and day* which of course still implies "harmony", in order to achieve a good rhyme match with the previous sound. Good poetry achievement is an important requirement for translating poetry/*pantun*.

In translating the *pantun*, it is not only semantic information that must be conveyed but also aesthetic information (Chan, 2003: 3). The word *mambege* means 'hear' but it is translated as *see* to pursue the rhyme equivalent and semantically the two words are not much different.

The sentences *ulang ma hita on pasili-sili* is a command sentence which means 'don't we be different/inappropriate' then it is translated to *let conflict stay away* where the word *pasili-sili* implies 'quarrel' and a rephrase which means 'prohibition' then *let conflict stay away* has the same meaning as *ulang ma hita on pasili-sili* through modulation techniques, techniques that change the form of news originating from changing the point of view (Shuttleworth and Cowie, 1996: 108).

Pantun 4. *Pala songon i, tanda mai songon adian
Laplap songon indege
Hombang mai adat ni ompunta na robian
Rap lomo roha mambege*

Bila sudah demikian jelaslah terlihat seperti tempat peristirahatan
Berbekas seperti jejak di dalam hutan
Tegaklah adat nenek moyang yang kita muliakan
Semua berada dalam ketenteraman

Verse 4. If so, it is clear now as a rest-stop
As clear as a footstep
Our ancestor's traditions will always develop
Our happiness will never stop

Lines 1 and 2 can be translated literally without difficulty. In line 3 there is the addition of *will always*, although in source text there is no word which means 'will always'.

But in fact, implicitly the meaning is indicated by the appearance of the *mai* particle which is more or less equivalent to the particle in Indonesian which implies "continuity" as in the song '*berkibarlah benderaku* 'berkibarlah selamanya' 'my flag flies "flutter forever"'.

Thus the technique of adding information is used so that the implicit meaning becomes explicit. The sentence *rap lomo roha mambege* literally means 'we are all happy to hear' but coming back to reach the equivalent of rhetoric, *our happiness never stop* is used as the equivalent which is denotatively do not much different from the meaning of his source text expression. So, modulation techniques have been used again.

Pantun 5. *Dihanaek ni mataniari
Di sima naek tua hamamora
Harani rumbuk hita satahi
Madung dapot lomo ni roha*

Di saat matahari sedang naik

Di saat itulah tuah dan kemuliaan naik
Karena kita rukun kita sepakat
Senang hatipun sudah didapat

Verse 5. While the sun is beginning to rise
It is the time for luck and nobility to rise
Since we are intimate we are always in harmony
Se we become pleased and happy

Again, 3 pieces of rhymes interrupt the *mangupa* text. The phrase in *hanaek ni mata ni ari* can literally be translated into an adverbial phrase in the target text, namely *at sun rise*, but this phrase is transferred to a clause *while the sun is beginning to rise* so that the length approaches the length of the sentence afterwards so that there is harmony of form.

Moreover, semantically there is no meaning lost in the use of this clause. In *since we are intimate we are always in harmony* there is an addition of the subject *we* in the bound clause *since we are intimate*. In source text *harani rumbuk hita satahai*, the subject does not appear before *runbuk*. If the subject appears, it will sound like *harani hita rumbuk, hita satahi*.

In Mandailing language the subject does not often appear explicitly, while in English language in general the subject appears explicitly. Thus the explication technique has been used to make the meaning of the translation clearer. There is also the addition of the word *always* in target text, even though there is no the equivalent of this word in the target text.

Additions, with the aim of clarifying meaning, and as long as they do not make the meaning redundant, is a natural thing. The results of the translation are generally longer than the source language because the translator always tries to make the translation clearly understood.

Line 4 source text *madung dapot lomoni roha* when translated literally, it reads *happiness/joy has been gained*. However, when this literal translation is used, the similarity of the poetry to the previous sound is not achieved. The word *happy* is needed to maintain the similarity of the sound with the word *harmony* on the previous line. Thus the modulation technique is used again.

Pantun 6. *Hatiha tu aek on bujing partonun*
Hatiha maruyup – uyup bayo parmahan
Pasunggul lungun di parmayanan
Ulang nian lungun – lungunan

Di saat anak dara penenun pergi ke tepian
Di saat anak muda penggembala meniup puput lagi kesepian
Melepas rindu akan teman – teman
Semoga nian terobat kerinduan

Verse 6. It is the time for a girl weaver to go to the river to wash her suits
 It is the time for a cow-breeder to blow his flute
 Yearning for his experiences in the past
 May his loneliness be released

In line 1 of target text, *to wash her suits* is added, while in source text the phrase is not there. This technique is used to achieve sound harmony with the next line using the word *flute*, this addition does not make the meaning excessive because Mandailing people go to the river, usually one of the goals is to wash cloth other than bathing, defecating or catching fish for those who can afford it.

The word *lungun* on line 3 source text means *longing* or *yearning*. The word *pasunggul* can mean 'remembering/reminiscing'; thus translates to *yearning for*. If *longing* or *yearning* is not replaced with *experience*, it will sound like *yearning for his longing*, a poor combination, therefore the word *longing/yearning* is replaced with *experiences*.

The word *parmayaman* means "association", which in English language is called *social intercourse*. If you look at the context carefully, what is missed here is the *association friendship* in the past, not at the present. Thus *experiences in the past* already mean "friendship in the past" which at the same time makes the rhyme with the previous sound reach.

The sentence *ulang nian lungun-lungunan* literally means '*may not feel lonely*'. Also on the grounds of achieving poetry, modulation techniques are used without omitting and adding excessively meaning. Furthermore, *lungun-lungunan* which is an adjective word translated into *lonelines* which is a noun.

The addition of possessive adjective *his* was also carried out so that the translation results were clearer because the shepherd in Mandailing was usually a man, very rarely a woman.

Pantun 7. *di hangu – nguas on bayo panopa*
Di hatalgang baju ni bulu
Di son ma hita mangupa
Pahoras tondi badan muyu
Hatiha markuik on halihi bangar
Martahuak manuk laho marpira
Habang ma on langkupa
Na songgop tu Gunungtua
Diungkap ma pangupa
Anso maroban sangap dohot tua

Di saat pandai besi kehausan
 Di saat pelepah bambu lepas dari pohon
 Di saat inilah *mangupa* kita lakukan
 Supaya selamat badan dan semangat kalian
 Di saat elang bersiul di atas pohon

Di saat berkotek ayam betina
Terbanglah *langkupa* yang hinggap di Gunungtua
Dibukalah *pangupa*
Supaya membawa kemuliaan dan tuah

Verse 7. When a blacksmith extremely needs a drink
When the bamboo's jackets come off its trunk
It is the time now to perform *mangupa* celebration
To make your spirit and body sane
When an eagle is shrieking in the sky
When a hen is cackling before laying its egg on the hay
An owl now is flying away
To rest at Gunungtua before midday
The *mangupa* can now be opened
To bring nobility and good fortune

The modulation technique is used to translate the line 1 source text. The phrase *hangu-nguas on bayo panopa* literally means 'when a blacksmith is thirsty' while the translation made is *when a blacksmith extremely needs a drink*. Semantically, these two clauses do not differ much.

Why this form was chosen, again for reasons of translating poetic text, in order to achieve a sound equivalent in the next line. In line 3, the addition of a word, namely the word *celebration*, is also carried out in order to achieve sound equivalence and at the same time clarify the meaning of *mangupa*.

In line 5 there is also the addition of the phrase *in the sky* in order to achieve sound harmony with the sound of the final word on the next line. The phrase *on the hay* is the result of addition for the sake of verse. The phrase *before midday* on line 8 is also an addition to achieve the rhyme with the sound of the previous word. The word *good* is added to line 10 to make the clause sound more beautiful.

Thus there were 4 times the addition of words or phrases in the 7th translation of the poem, all with the reason that good poetry was created. Addition is a technique that is often used in translating not only poem but also other cultural texts.

Pantun 8. *Tubuan laklak, tubuan singkoru*
Tubuan anak nian tubuan boru
Gosta – gosta giring – giring
Marompa mariring – iring

Belilah salak pagi – pagi di pekan salak Sidimpuan
Lahirlah anak laki – laki lahirlah anak perempuan
Gelang di tangan gemerincing
Menggendong anak beriring – iring

Verse 8. May your paddy grow well to give you much grain
 May your baby-boys and baby-girls be born
 Dry season comes after the wet season
 You will carry them in your arms and walk in succession

In this poem 8 source text *tubuan laklak, tubuan singkoru* literally in Indonesian language is '*tumbuhlah pelepah pinang, tumbuhlah singkoru*' 'grow the areca nut, grow singkoru'. The two words *laklak* and *singkoru* are not popular in Indonesian language and may not be known. Therefore, these two words are replaced with the more familiar word *paddy* so that they correspond logically to the word *grain* at the end of the sentence. Meanwhile, the sound /n/ in the word *grain* is equivalent to the sound /n/ in the word *born* below it.

The sentence in line 3 target text (*dry season comes after the wet season*) is semantically unrelated to the expression in line 3 (*gosta-giring-giring*) source text but for the sake of achieving good rhymes and besides this expression is not the main content of the poem, it would not be wrong to use replacement techniques in order to achieve good rhyme of poem. The phrase *marompa marompa mariring-iring* means "to carry (child) in a convoy" which explicitly means '*menggendong anak kecil (bayi) dan memapah anak-anak kecil beriring-iring*' "to carry a small child (baby) and to carry small children in a convoy".

This meaning can be attributed to a very well known expression in the Mandailing culture, namely *maranak sapulu pitu marboru sapulu onom*. In source text what is being carried is not explicitly stated while in target text it is made explicit by using the word *them* which refers to *baby-boys* and *baby-girls* and also raises the subject *you* to fulfill linguistically requirements which always raises the sentence subject.

Pantun 9. *Di Muarasada*
Marlai – lai do singkoru
Langga – langga sada
Jolo halaklahi anso dadaboru

Di Muarasada di depan danau
 Berjurai – jurai buah rambutan
 Berantara – antara satu
 Anak laki – lakilah dahulu disusul anak perempuan

Verse 9. At Muarasada beside the river
 The grains of *singkoru* are hanging down
 One after another
 May a baby-boy be first and a baby-girl be second

In target text line 1 *beside the river* is solely an addition in order to achieve rhyme with the 3rd line which is ending in word *another*.

Pantun 10. *Di son ma horbo simaradang tua
Namamolus ombun manyorop
Dompok sannari homu maroban tua
Saulakon maroban sangap*

Inilah kerbau dari Gunung Tua
Yang merumput di pinggir hutan
Di saat ini kalian membawa buah
Di hari nanti membawa kemuliaan

Verse 10. Here is a buffalo from Batangtoru
That passes through thick dew
Now you are carrying luck with you
In the future may nobility be with you

In this poem 10 line 1 rhyme, the word *Siabu* is added to the name of an area in Mandailing in order to achieve a sound equation with the word *dew* in the next line. Then also the addition of the word *you* at the end of line 3 and 4 is also for the sake of rhyme, and this addition does not deviate from the main meaning of the source text.

Pantun 11. *Di son ma juhut gana – ganaan
Mambaen gorar maginjang – magodang
Gorarna tarmauk – tarbonggal
Tu ipar ni laut siborang
Mambaen partahian ulang janggal
Patogu tua ulang sirang*

Inilah daging hewan piaraan
Membuat nama menjadi panjang dan terkenal
Nama yang tersohor hingga ke seberang lautan
Berembuk janganlah janggal
Perkokoh buah, keakraban jangan tanggal

Verse 11. Here is good meat of a beast
To make your name long and best
A name well-known to east
And will be famous to west
Don't hesitate to make agreement
Strengthen your power, avoid argument

In the poem 11, a similarity in rhyme from lines 1 to 4 is created, where each line ends with sound /t/ through addition and replacement techniques. The word *beast* in line 1 is added (it is not to the point of spoiling the meaning of source text). The word *best* in line 2 is a substitute for *bigger* as the literal equivalent of *magodang*.

In line 3 the word *east* is also added which in source text where there is not the word, but because in line 4 there is the word *west* as the equivalent of *ipar*

ni laut siborang (literally meaning next to the opposite sea) then by adding *east* creates good rhyme.

The phrase *ulang sirang* on the last line of source text means 'don't divorce' is translated as *avoid argument* 'avoid fighting' which has a more generic meaning than *ulang sirang*. This generalization technique is used so that, as the previous reason, the creation of good rhyme.

Pantun 12. *Di son adong tulan rincan*
Sada sian siamun
Sada sian siambirang
Manorjak laho tu pudi
Mangambur laho tu jolo
Pitu sundut suada mara
Maroban tua hamamora

Inilah daging paha kerbau
Dari sebelah kanan satu
Dari sebelah kiri satu
Menerjang ke belakang dahulu
Lalu meloncat ke hadapan
Meloncatkan anak laki – laki dan perempuan
Tiada bencana tujuh keturunan
Membawa tuah dan kemuliaan

Verse 12. Here are the legs of the beast
One is the front right
Another is the rear left
To strike backward
To jump up forward
To make your offspring jump up forward
No perils for seven generations
Bringing nobility and good fortune

In the poem 12, *tulan rincan* means "good meat which is found on buffalo thighs". This phrase is not translated literally but becomes *the legs of the beast* which is still generically related to the meaning of *tulan rincan* in order to achieve the rhyme with the next line which can be literally translated.

Then the word *forward* on the 6th line of target text is an addition to achieve the rhyme with the previous line. Then the word *good* on line 6 target text is also a word addition to achieve the same number of words on the previous line. Moreover, the addition of these words did not make the meaning excessive, it even created correct collocations in English language.

Pantun 13. *Di son ma ihan – sayur*
Anso sayur matua bulung
Ia ihan sayur on
Sian lubuk parkatimbangan

Riak mardomu tu tonga

Inilah sayur dengan ikan jurung
Supaya hidup dan umur kalian panjang
Dimana ikan dan sayur ini datang
Dari lubuk pemandian yang tenang
Riak ke tengah bergelombang

Verse 13. Fishes and vegetables are here
To make you live longer
These fishes were from a depth of river
Ripples meet at the centre

In the poem 13 source text line 4 *lubuk parkatimbangan* means 'the hole where people bathe and swim while hitting their feet against in the surface of the water'. Apart from being difficult to find the equivalent of the phrase, also in modern English culture, bathing in the river is rarely done as a routine bath except for sport or recreation and for them this sounds odd.

Therefore, a replacement is made to the *depth of river* which semantically the meaning still has a connection with *lubuk parkatimbangan* so that it is easier for English speakers to understand and most importantly to achieve the rhyme with the previous line and the line after it.

Pantun 14. *Sayur badan dohot tondi*
Martamba denggan paruntungan
Ulang adong bondul mangkalang
Tumbuk dapot na ni roha

Semoga jiwa dan raga berumur panjang
Bertambah baiklah keberuntungan
Jangan ada pematang jadi penghalang
Dapatlah nian yang didambakan

Verse 14. May your body and spirit live long
May your destiny become better
Nothing will hinder you to move along
To achieve your aim and desire

In the target text verse 14 line 1, the word *may* is added which indicates "hope". In the target text *hope* is not expressed by using a specific lexis but implicitly there is hope. On line 3 *bondul manghalang* literally in English language means 'bund hinders'.

This is actually a figurative/metaphorical meaning. This figurative meaning is translated literally because it does not reduce the meaning and can instead form a verse with line 1. *Tumbuk dapot na ni roha* means 'hopefully what is in the heart will be obtained'.

In source text *na ni roha*, when translated directly into English language, it will be what is in one's heart '. As it can be seen from the result of translation, this literal translation is not used because when it is used in the 2nd line of rhyme is not achieved. Thus, replacement is carried out with *your aim and desire* so that good rhyme is achieved with the 3rd line.

Pantun 15. *Muda marmanuk tarhabang dinding*
Muda marlombu songon batu di pasir
Anso adong siparinggas muyu mangkuling
Muda ro koumta musafir

Bila memiara ayam penuh satu kandang
Bila memiara lembu berserak seperti batu di tengah pasir
Supaya hati kalian selalu lapang
Bila datang kaum musafir

Verse 15. When breeding chickens they will increase in thousands
When breeding cows they will spread as stones on the sands
So that you may become pleased
When your relatives come to pay a visit

In the verse 15 target text, in order to achieve rhyme, additional and replacement are done it (*will increase in thousands*) because on the next line there is the word *sounds*. 3rd line of source text *anso adong siparinggas muyu mangkuling* literally means 'so that someone makes you talk diligently'.

Line 4 source text *muda ro koumta musafir* means literally 'when relatives come to visit'. So the meaning of this verse as a whole is "with the availability of lots of chickens and cattle" a family is economically strong to receive visits from relatives.

This is why the 3rd line source text translates to *so that you may become pleased* (So you are happy (happy because you have a strong economy). Another reason, of course, it is to achieve the next line of rhyme.

Pantun 16. *Muda marhorbo longa tinungtung*
Muda maritik rondam kualo
Muda marjagal bahat mandapot untung
Muda marsaba bahat mandapot eme pangisi sopo

Bila memiara kerbau banyak mendapat daging
Bila memiara itik penuh telur dalam keranjang
Bila berjualan banyak mendapat untung
Bila bersawah banyak mendapat padi pengisi lumbung

Verse 16. When breeding bufallos you will get much meat
When breeding ducks you will collect eggs in a basket
When selling things you may make much gain
When growing rice you may get much grain
To make the barn full of grain

Again in this verse 16, in order to achieve rhyme, the literal meaning of lines one and two of the source text is ignored. This neglect does not hurt its true meaning too much. Thus a replacement has been made. Verse 16 target text is made into 5 lines because if line 5 is combined with line 4 then the result will be too long and will damage the harmony of the number of words in each line.

Pantun 17. *Upa – upa magabe*
Sinta – sinta mamora
Satumtum homu sapangambe
Silang sae suada mara

Semua doa menjadi nyata
Cita – cita menjadi mulia
Satu hati kalian satu jiwa
Tiada penghalang tiada bahaya

Verse 17. May all prayers be acceptable
We wish you to be noble
Be intimate, be harmonious
No obstacles, no calamities

Verse 17 can be translated literally without difficulty.

Pantun 18. *Tubuan laklak homu tubuan singkoru*
Sai siganda – sigandadua
Tubuan anak tubuan boru
Sada manjadi dua
Pitu sundut suada mara

Tumbuhlah salak tumbuhlah rambutan
Tetaplah *siganda – sigandadua*
Lahirlah anak laki – laki lahirlah anak perempuan
Satu menjadi dua
Tujuh keturunan tiada bencana

Verse 18. May your paddy grow. May it grow faster
Growing higher and bigger
May you have a son, may you have a daughter
One first and two later
For seven generations no disaster

The replacement technique is used again in this verse 18 in order to achieve rhyme. The word *laklak* 'pelepah pinang' and *singkoru* 'a kind of grain' were replaced with the more widely known *paddy* words. The second line *sai siganda-siganda dua* is replaced by *growing higher and bigger*. With this replacement technique, it achieves rhymes with the following lines without losing important information.

Pantun 19. *Di muarasada*
Marlai – lai andalado
Marantara – antara sada
Halaklahi ma nian parjolo

Ke ladang memetik paku
Ke kali memasang bubu
Berselang - seling satu
Laki – lakilah hendaknya dahulu

Verse 19. At Muarasada close to the river
Andalado gets wet
One after the other
May a boy be first

In the verse 19, the addition technique is also used, namely by adding the phrase *close to the river* in order to reach the 3rd line which also ends with the sound /a/ and *marlai-lai* is replaced with *gets wet* to reach the rhyme with the 4th line ending in /t/. This addition and replacement technique does not change the main meaning of the rhyme.

Pantun 20. *Nipasae tanding duru*
Anso santak nida tu ipar
Muda sorang anak dadaboru
Jeges – jeges boti na pintar

Dibersihkan tepi kebun
Supaya terlihat sampai ke seberang
Bila lahir anak – anak perempuan
Cantik – cantik juga cemerlang

Verse 20. Clear up the shrub from the cultivation
So that the view is clear
When a baby girl is born
May it be pretty and clever

The transposition technique is used in the translation of line 1 of the 20 source text, namely by changing the passive sentence into an imperative sentence (*nipasae tanding duru* 'cleared the edge of the garden' becomes *clear up the shrub from the cultivation* as an imperative sentence) and adding the word *shrub* which is not present in the source text.

On the second line *anso santak nida tu ipar* which literally means 'to be seen across' is translated *so that the view is clear*, which means more generic than the source text meaning. This is done so that the rhyme with line 4 is achieved.

Pantun 21. *Halaklahi si suan bulu*
Dadaboru si suan pandan
Rap lolot be homu mangolu
Pulik muse marhairasan

Laki – laki penanam bambu
Perempuan penanam pandan
Semoga hidup lama berlalu
Senantiasa sehat jiwa dan badan

Verse 21. A boy will be a bamboo grower
A girl will be a pandanus grower
May you have long life
May you be healthy for life

In line 1 and 2 of the 21st verse, the word *will* be added (as a pointer to the future), while the source text is not explicitly indicated. But on the 3rd line of the 20 verse in the source text the hope is conveyed by *muda sorang anak dadaboru* "when a girl is born".

Thus the addition of *will* be on lines 1 and 2 of the 21st verse in the target text is a technique of explication so that the meaning of the text is clearer. The expectations conveyed by using *may* on lines 4 and 5 of the target text are also additions so that the meaning of the translation text becomes clearer.

Pantun 22. *Halaklahi si panjala*
Dadaboru si pandurung
Martua hamu marsahala
Sarat be manompi-manjujung

Laki-laki si penjala
Perempuan si penanggung ikan
Bertuahlah kalian dan berharta
Penuh gendongan dan junjungan

Verse 22. A boy will be a *panjala*
A girl will be a *pandurung*
May you have good luck and charisma
A lot of things on your back and head you are carrying

The same thing (the addition of *will be*) occurs in verse 22 lines 1 and 2. Then the addition of *may* on line 3 is an attempt to explain the meaning of the text. Then there is a shift from adjectives (*martua* and *marsahala*) to noun phrases (*good luck*) and nouns (*charisma*).

In line 4, there is a change in the sentence's theme from unmarked to unmarked by moving the sentence object as the theme. This is done to achieve rhyme with a 3rd line which is ending in the sound /^ɔ/.

There are two words tied to the Mandailing culture, namely *panjala* 'person who catches fish with nets' and *pandurung* 'person who catches fish with a

stick'. These two words are very closely related to the Mandailing culture and are less common in British culture. It is more common for the British to catch fish by fishing. Therefore the two words were not translated but were explained in the glossary.

Pantun 23. *Dijujar harambir poso*
Mangihut saludang na tobang
Tinggalkon ma amang adat na poso
Madung sandang adat matobang

Dijolok kelapa muda
Ikut terjatuh pelepah tua
Tinggalkanlah *Amang* adat orang muda
Sudah tersandang adat berkeluarga

Verse 23. A young coconut falls down
An old stem is brought down
Amang! Now leave the youth's customs
On your shoulder now you are carrying a married man's customs

In line 1, the source text *dijujar harambir poso* is a passive sentence. In translation, this sentence becomes the active sentence and *mangihut saludang na tobang* in line 2 is the active sentence and becomes the passive sentence in the translation. This is done on the grounds that the rhyme is created on both lines.

In line 4 source text *madung sandang* "has strung" is translated by modulation technique into *on your shoulder now* which has a slightly more generic meaning than the word "tersandang" but the basic meaning does not change. The word *amang* remains untranslated because it is a culture bound greeting.

Pantun 24. *Talduskon ma giring-giring*
Laho mamasukkon golang-golang
Tinggalkon ma inang adat mabujing
Madung jujung adat matobang

Lepaskanlah kerincing
Ketika memasang gelang-gelang
Adat remaja biarlah terbuang
Adat berkeluarga sudah dijunjung

Verse 24. Take off your jingling bracelets
When putting on your gold bracelets
Inang! Leave now the youth's habits
On your head are now a married woman's habits

On lines 1 and 2, an explication is carried out by adding *your* so that the meaning of the text is clearer. The word *inang* as a greeting/nickname for girls

who are deeply tied to Mandailing culture is not translated but explained in the glossary.

Pantun 25. *Na jolo digorar ho si Dalian
Pabotohon anak tubu
Horas do ho di hangoluan
Lopus ho dapotan boru*

Dahulu dinamai Engkau si Dalian
Memberitahu kelahiran anak laki-laki
Sehat nian Engkau selalu dalam kehidupan
Sampai Engkau mendapat teman sehati

Verse 25. In the past you were named Dalian
To announce that a baby-boy was born
You were always safe in your life
Even in finding your wife

Pantun 25 can be translated literally without difficulty.

Pantun 26. *Na jolo digorar ho si Taing
Pabotohon anak dadaboru
Magodang ho maginjang
Sampe dapot dongan marrosu*

Dahulu dinamai Engkau si Taing
Memberitahu kelahiran anak perempuan
Engkau kini telah besar dan jangkung
Hingga memperoleh teman rukun

Verse 26. In the past you were named Taing
To announce that a baby-girl was born
Big and tall you are now growing
And now you have found your man

In line 3 target text, there is a change from unmarked to unmarked (*you are now growing big and tall*) become (*big and tall you are now growing*) in order to achieve rhimes with line 1 ending with the sound / ɳ /. Back transposition techniques have been used. Then *dongan marrosu* literally means "close friend" but to pursue rhimes an excitation technique is used by making *your man* "husband" as the equivalent.

Pantun 27. *Madung digorar ho amang Sutan Pardomuan
Anso pardomuan ni hula ho dongan-dongan
Digorar muse ho inang Namora Pardamean
Anso dame sude hula dongan*

Sudah diberi namamu *Amang Sutan Pardomuan*
Agar engkau menjadi tempat bertemu kerabat dan teman-teman

Engkau pun *Inang* diberinama Namora Pardamean
 Agar semua kerabat dan teman merasa nyaman
Verse 27. You, *Amang* have been named Sutan Pardomuan
 May your abode become a meeting place for relations and friends
 You, too *Inang* have been named Namora Pardamean
 May peace be with all relations and friends

Verse 27 can be translated literally only because due to differences in the structure of English language and Mandailing language, *ho* is the subject of sentences in sentences 1 and 2, which comes after the verb, in translation it is placed before the verb (you) to follow the English language rules as explained in the second contrasting analysis Language (see 4.2.7.2).

Pantun 28. *Jangat-jangat ni gordang*
Jigit-jigit di ari potang
Dipasahat di hamu gorar matobang
Manjagit nian tondi dohot pamatang

Bunyi gordang mambahana
 Membuat orang terpesona
 Dititipkan kepada Kalian gelar berumah tangga
 Semoga diterima jiwa dan raga

Verse 28. The drumheads of the *gordang*
 To be hit at noonday
 The title of married people that now you are bearing
 May your body and soul not deny

On line 2 of the verse 28 source text *jigit-gigit di ari potang* has its own meaning and is deliberately made by the author of the text so that there is an equivalent of rhyme with *jangat-jangat ni gordang* on line 1. In target text the sentence is not translated by paraphrasing or modulation techniques but deliberately creates a new sentence to reach the rhyme equation with line 4.

Creation above the level of words like this is called transcreation (See Chan, 2003: 15), a technique of translating poetry that is commonly used as long as it does not deviate from the main meaning of the verse. The word *dipasahat* on line 3 source text literally means 'dititipkan' and in English language means 'entrusted' but it translates to *you are bearing* 'anda bawa' which is more generic as well on the rhymes that line 1 ends with the sound / ɳ /.

Then *manjagit* on line 4 source text means 'accept', but in order to find the rhyme equivalent with line 2, *not deny* is used instead of *accept* which is the literal equivalent of *manjagit*.

Pantun 29. *Nipadao sipanggago*
Sian duru ni hauma
Gorar na sangap na martua ulang mago
Jana ulang tinggal malua

Dijauhkan rumput ilalang
Dari tepi ladang
Gelar yang mulia yang bertuah jangan hilang
Jangan pula menjadi terbuang

Verse 29. The shrub should be thrown
From the edge of the cultivation
May the noble and lucky title not disappear
And may it not be freed either

Verse 29 can be translated literally without using any other techniques.

Pantun 30. *Tangan siamun-siambirang
Ujungna marjari-jari lima
Gogo hamu sumbayang
Tarkarejohon nian rukun na lima*

Tangan kanan dan tangan kiri
Di ujungnya lima jari-jari
Rajinlah kalian sembahyang dan mengaji
Dapat pula nian menunaikan ibadah haji

Verse 30. You have two useful hands
On each end there are five fingers
May you perform the daily five prayers
May later you become a hajj fulfilling one of the Moslem's pillars

In line 1 target text there is a change in the meaning of almost the entire source text even though the word *hands* is maintained to catch up with the rhymes with the next 2 lines which also end with the sound /s/. You add *may* to lines 3 and 4 to make the meaning explicit.

On line 4 of source text the phrase *rukun na lima* "rukun (Islam) yang kelima" for non-Muslim readers may be less clear. Thus the meaning is made more concrete (concretisation) as one of the translation techniques (Moentaha, 2006: 62) by using *become a hajj* and at the same time the addition of *fulfilling one of the Moslem's pillars*, apart from making the meaning of the text clearer, it also reveals the rhymes with the previous line.

Pantun 31. *Dongdong di Batangtoru
Songgopan ni langkupa tonga ari
Jongjong ma anakboru
Mangabin pangupa di naek ni mataniari*

Kemiri di Batangtoru
Tempat *langkupa* hinggap di tengah hari
Berdirilah *anakboru*
Mangkat *pangupa* di saat naik matahari

Verse 31. The big river of Batangtoru
 To the sea the water is flowing
Anakboru may stand up now
 To lift up the *pangupa* when the sun is rising

The word *dongdong* in line 1 source text which means 'a kind of tree' is replaced by *big river* (an irrelevant semantic equivalent), so that the meaning is relevant to *flowing* in line 3 and so on a word *flowing* will be in tune with *rising* in the last line which is the word/mandatory form in the verse because the phrase *the sun is rising* cannot be changed because the *mangupa* ceremony must be performed when the sun is rising.

Batangtoru is also a city in a sub-district that is flowed by a large river and is famous in South Tapanuli. So the appearance of the word *river* is more interesting to hear than the word *dongdong*, a kind of plant whose fruit is useless. It seems to the author of this text that the word *dongdong* was presented to create a good verse with the *jongjong* verb 'to stand' on the next line.

The second line of source text is completely replaced by creating a new sentence (transcreation), namely *to the sea the water is flowing*. The words *anakboru* and *pangupa* are retained because they are culture-bound terms and require explanation in the glossary.

(*Anakboru* stands lifting the *pangupa* and hovers over the heads of the two brides and the *datu pangupa* says: *Turuuuuuupa upa* three times and *Turuuuuuu ma tondi* is greeted by the audience three times).

Pantun 32. *Mare ma tondi muyu*
Tondi sijanjang
Tondi sijunjung
Tondi siandarohot
Tondi siandarasi

Marilah semangat kalian
 Semangat *sijanjang*
 Semangat *sijunjung*
 Semangat *siandarohot*
 Semangat *siandarasi*

Verse 32. Here come your spirit!
Sijanjang spirit
Sijunjung spirit
Siandarohot spirit
Siandarasi spirit

In the verse 32 source text which is the final part of the *mangupa* ceremony, there is the word *tondi* in each sentence and it is translated into *spirit* in every sentence from 2 to 5 *tondi* which are given names namely *sijanjang*, *sijunjung*, *siandarohot*, and *siandarasi*. These culturally bound names are not translated because they do not have any significant meaning in the ceremony.

Pantun 33. *Ulang tondi tarkalimanman
Ulang tondi tarkalimunmun
Ulang tondi marjalang-jalang
Ulang tondi martandang-tandang
Ulang tondi mandao-dao
Di son do bagasta parsarimpunan ni tondi*

Janganlah semangat hilang
Janganlah semangat melayang
Janganlah semangat melancong-lancong
Janganlah semangat bertandang-tandang
Janganlah semangat bergadang-gadang
Di sini rumah tempat yang langgeng

Verse 33. May your spirit not be worried
May your spirit not be afraid
May your spirit not roam
May your spirit stay home
May your spirit remain here
Your house to settle is here

In the verse 33 source text, every sentence from 1 to 4 is preceded by repeating 'don't' which implicitly means hope, not prohibition. Therefore the equivalent in target text is *may* 'semoga'.

Sada, dua, tolu, opat, lima, onom, pitu! Pitu sundut suada mara. one, two, three, four, five, six, seven! Seven descendants are harmless.

Pantun 34. *Jarunjung obur-obur
Pasak sanggul simarjarunjung
Horas hamu amang bope hamu inang
Sampe sayur matua-bulung*

Dari si Hepeng ke Mandailing
Membawa padi dengan pedati
Selamatlah Engkau *amang* serta *Engkau inang*
Dari sekarang hingga nanti

Verse 34. Don't forget to say *horas*
When you wish one to be safe
May you, *Amang* and you, too *Inang* be prosperous
From the present to your future life

Lines 1 and 2 of this verse 34 target text are the result of the creation of a new line (transcreation), and at the end of line 1 are inserted the *horas* word 'congratulations' to create the rhyme with the word *prosperous* on the 3rd line, which is the main message of this verse. Then the word *safe* appears at the end of

line 2 which is the equivalent / explanation of the word *horas*. With the emergence of the word *safe*, a verse 4 is created that uses the word *life* at the end of the sentence.

Turuuuuuuuuuuuuuuuuuuuu! (pronounced by Datu Pangupa three times)

Turuuuuuuuuuu ma tondi! (Answered by audience three times).

Pantun 35. *Garang-garang giring-giring
Di dangka ni ulasi
Tondi maramak mariring-iring
Markundang markuasi
Halaklahi on na martua
Dadaboru na marharatan
Gorang-gorang giring-giring*

*Di cabang pohon ulasi
Semangat beranak beriring-iring
Markundang markuasi
Laki-laki yang bertuah
Perempuan yang mulia*

Verse 35. *A bird is now singing
On a branch of tree
The spirit of all offspring
May be strong and high
Luck boys bring
Girls bring nobility*

Back in verse 35, the transcreation technique is used, namely by bringing up the sentence *a bird is now singing*. Then the word *tree* can be displayed on the next line to anticipate the verse on the 4th line that ends with the word *high*. The *singing* word on line 1 creates a rhyme with *offspring* on line 3.

The theme of line 5 must transpose from unmarked to marked by moving *luck* which is an object in unmarked sentences to become the theme of sentences with common themes (marked). Thus the word *bring* creates a rhyme with *offspring* on line 3. On line 6 the theme remains *unmarked* because the word *nobility* as the object of the sentence has created a rhyme with the word *high* on line 4.

Turuuuuuuuuuuuuuuuuuuuu! (pronounced by Datu Pangupa three times)

Turuuuuuuuuuu ma tondi! (Answered by audience three times).

Pantun 36. *Malos ma dingin-dingin
Obanan tu sipogu
Horas ma tondi madingin
Pir tondi matogu
Sayur matua-bulung*

Horas...Horas.....Horas!
Tanamlah betik di pekarangan
Daun betik diperas menjadi obat
Semoga semangat sejuk dan nyaman
Semoga semangat keras dan kuat
Semoga panjang umur dan selamat
Selamat.....Selamat.....Selamat!

Verse 36. Here are *dingin-dingin*
To be taken to Sopo Godang
May your spirit be safe and fine
May it also be hard and strong
So that your life will stay long
Horas.....Horas.....Horas.....!

The word *malos* 'wither' in English language is *wither*. *Wither* is a verb category and if it is used in the English language sentence structure, it must occupy the position after the subject according to the English language sentence pattern. So *malosma dingin-dingin* should be translated to *dingin-dingin withers*.

If this technique is used, the rhyme with the word *fine* in line 3 is not achieved. Therefore the word *dingin-dingin* is not translated and the verb *wither* is replaced with *here are*. Then the word *sipogu* in line 2 is replaced with *sopo godang* to anticipate the rhyme with line 4 that ends with the word *strong*.

Sayur matua bulung on line 5 can be translated into *live long* but in this translation what is used is *so that your life will stay long* to equalize the number of words with the previous line which amounts to 7 words. Then the greeting of *horas* is not translated to maintain the cultural forms of source text.

Pantun 37. *Bariba tor bariba rura*
Aek mardomu tu muara
Tar songon on ma hata pangupa
Na tarpasahat tu hamu na dua

Bunga melati bunga cempaka
Harum baunya tiada tara
Demikianlah dulu nasihat *pangupa*
Yang dapat dititipkan kepada kalian berdua

Verse 37. The rivers flow through the valley
They gather at the estuary
Thus, all of the words of *pangupa* I must convey
Which can be entrusted to both of you today

In verse 37, the last verse is again used the technique of creation (*transcreation*) by creating a line that ends with the sound /I/ because the word *muara* in source text corresponds to the word *estuary* in target text. Then in line 3,

the addition of *I have to convey* is done to create a rhyme with line 4 which is made ending with the word *today* which is also an addition.

5.1.2 Quality of Translation

The quality of translation is determined by three aspects: accuracy, acceptability, and readability. Of course, the best is the translation with a high degree of accuracy, acceptability and readability. However, with a variety of considerations in practice it is sometimes difficult to produce perfect translations. Translators are often confronted with the choice to be more concerned with an aspect and slightly sacrifice another aspect.

In a potential translation the message or the content of the target language text is the same as the message or content contained in the source language text but the way in which the message or content disclosure does not conform to the rules, norms or cultures prevailing in the target language. However, there is also the possibility that a translation has a high level of acceptability but the message or content sometimes does not match the message or content of the source language text. Not infrequently also sometimes happens that a translation can be understood very easily by the reader but the accuracy of the message or content and the level of acceptability is very low.

5.1.2.1 The Accuracy of Translation

The amount of data source in this study is 59 data where 22 data in the form of paragraph and 37 data in the form of verses. Of these, 42 data are an accurate translation and 17 data are including inaccurate translation. The accurate and less accurate translation can be read in the following table which can be described as follows.

No	Translating Technique	Accurate	Less Accurate
1	Single Technique	10	1
2	Couplet Technique	23	13
3	Triplet Technique	9	3
	Total	42	17

Accuracy is related to the correspondence of meaning between the source language and the target language. Translated messages must be accurately conveyed equally meaningful. Accuracy is the main focus in translation in order to get equivalent, but the correspondence of meaning is not just a form of meaning, but messages and ideas must also be conveyed. The equivalent of meaning is not merely a form, but the message, the idea in the source language is conveyed to the target language. The equivalent does not also mean one-to-one correspondence, with word-for-word translation. But more on the whole idea or message. For example, if what is translated is an official speech then the result must also be an official speech as well.

Data PP6

Paragraf 6. *On ma na margorar ari simonang – monang, na monang mangalo musu, talu mangalo dongan.*

Paragraph 6. It is a winning day, to win againts enemies but to lose against friends.

The above data is translated by using the technique literal translation (singular technique) as source text (ST) can be translated into target text (TT) word by word literally, and relatively accurate because it does not create a distorted meaning. The meaning of the text, technical terms, phrases, clauses or sentences is accurately transferred from source language into the target language.

Data PV14

P. 16. *Muda marhorbo longa tinungtung*

Muda maritik rondam kualo

Muda marjagal bahat mandapot untung

Muda marsaba bahat mandapot eme pangisi sopo

Verse 16. When breeding bufallos you will get much meat

When breeding ducks you will collect eggs in a basket

When selling things you may make much gain

When growing rice you may get much grain

To make the barn full of grain

The above data is translated by using substitution technique (single technique), and relatively accurate because it does not create a distorted meaning. The meaning of the text is accurately transferred from source language into the target language. In this verse 16, in order to achieve rhyme, the literal meaning of lines one and two of the source text is ignored. This neglect does not hurt its true meaning too much. Thus a replacement has been made. Verse 16 target text is made into 5 lines because if line 5 is combined with line 4 then the result will be too long and will damage the harmony of the number of words in each line.

Data PV3

P.3. *Antong angkon salumpat do saindege*

Sapangambe sapanaili

Anso rap lomo roha mambege

Ulang ma hita on pasili – sili

V.3. We should be always in harmony

Be together night and day

All would be pleased this to see

Let conflict stay away

Modulation technique is a technique which is used in translating the above data as a single technique. It is categorized as accurate translation because the meaning of the text, technical terms, phrases, clauses or sentences is accurately transferred from source language into the target language. The expression *salumpat saindege* literally means 'serentak meloncat dan serentak menjejak' "jumping simultaneously and simultaneously" which Indonesian speakers find difficult to understand because this expression is closely related to the Mandailing culture. However, because the generic meaning is also "togetherness" or "harmony", the equivalent used is in harmony. Furthermore, the expression

sapangambe sapanaili in Indonesian literally means 'simultaneously swinging and turning simultaneously' which denotatively also means 'harmony/togetherness'. This expression is translated into *be together night and day* which of course still implies "harmony", in order to achieve a good rhyme match with the previous sound. Good poetry achievement is an important requirement for translating poetry/*pantun*.

Data PP13

Paragraf 13. *Na manggonggomi indahan on di son ma i manuk na ringringan, manuk simarian – ian on, rambe – rambe, lai – lai mariring – iring on nian tangan muyu manogu – nogu, sinuan tunas dohot sinuan boyu, tingon on tu pudi ni ari.*

Paragraph 13. Those that are surrounding the rice are pieces of chicken. These are from a good chicken. *Rambe-rambe lai-lai*. May your hands support many children, boys and girl, from now on.

The data is translated by using literal and borrowing translation technique (couplet translation). The data is classified into less accurate translation because there is a distortion of meaning where the statements *tangan muyu manogu – nogu, sinuan tunas dohot sinuan boyu, tingon on tu pudi ni ari* as a cultural terms translated becomes ‘May your hands support many children, boys and girl, from now on’. The statements of meaning is not equivalent with both of source text and target text the statements actually has a spesific meaning in *magupa* text.

5.1.2.2 The Acceptability of Translation

A translation is said to be acceptable if the translation is natural and is in conformity with the English rules. Acceptance is the fairness of a text translation of the language and culture of a language. Fairness plays an important role in a translation. If you can still follow the style of the author's language, then the translator should maintain it. However, it is inevitable that in many cases, syntactic overhaul needs to be done so that the meaning feels natural and natural. Translation with a high level of acceptance will result in a natural, flexible and non-rigid translation. In this study identified as many as 47 data belonging to the already acceptable translation of data and 12 data as less acceptable translation. The acceptable and less acceptable translation can be read in the following table which can be described as follows.

No	Translating Technique	Accurate	Less Accurate
1	Single Technique	10	1
2	Couplet Technique	27	9
3	Triplet Technique	10	2
	Total	47	12

Data PV21

P. 21. *Halaklahi si suan bulu*

Dadaboru si suan pandan

Rap lolot be homu mangolu

Pulik muse marhairasan

V. 21. A boy will be a bamboo grower

A girl will be a pandanus grower

May you have long life

May you be healthy for life

The above data are decoded by using addition (explication) as a single technique. The above data is classified as acceptable because Phrases, clauses and sentences used are in accordance with the rules of English language. In line 1 and 2 of the 21st verse, the word *will* be added (as a pointer to the future), while the source text is not explicitly indicated. But on the 3rd line of the 20 verse in the source text the hope is conveyed by *muda sorang anak dadaboru* "when a girl is born".

Thus the addition of *will* be on lines 1 and 2 of the 21st verse in the target text is a technique of explication so that the meaning of the text is clearer. The expectations conveyed by using *may* on lines 4 and 5 of the target text are also additions so that the meaning of the translation text becomes clearer.

PP2

Literal and Borrowing Translation menggunakan teknik parafrase penjelasan pada glosarium

Paragraf 2. *Satorusna marsyukur hita tu hadirat ni Allah Subahanahu wa taala. Tuhanta na gumorga langit na tu mompa tano na dung mangalehen halapangan dohot hatorkisan di hita sude na rap juguk di pantar paradaton on.*

Paragraph 2. Then let us thank God, *tuhanta na gumorga langit* and *na tumompa tano* for giving opportunity and health to all of us sitting on this *pantar paradaton*.

Literal and borrowing translation techniques as couplet technique are used to translate the data above. It is classified as acceptable because Phrases, clauses and sentences used are in accordance with the rules of English language. In paragraph 2, as in paragraph 1, only cultural bound expressions (*tuhanta na gumorga Langit, na tumompa tano, and pantar paradaton*) cannot be translated literally.

Data PP7

Paragraf 7. *Dipajuguk homu amang bope inang di ginjang ni amak lampisan mudah – mudahan marlampis – lampis bisuk mu, marlampis – lampis sinaloanmu, marlampis – lampis sahalamu, ngon on tu pudi ni ari.*

Paragraph 7. You are being seated on the *amak lampisan* so that your intelligence, ability, and charisma will grow higher and higher from now on.

The data is using literal translation + pure borrowing as less acceptable of the translation, because there is grammatical errors occurred slightly. In addition to the cultural term *amak lampisan* which is left untranslated into target text

because it will be explained in the glossary, the word ‘you’ is used as the equivalent of the words *amang* and *inang*.

In fact, the words *amang* and *inang* in this context are two culture bound terms. The words *amang* and *inang* literally mean ‘father and mother’, but matching ‘son’ with ‘father’ and ‘daughter’ with ‘mother’ can make native speakers of English language feel as they are reading very foreign text.

In the Mandailing culture a boy can be called *amang* and *inang* for a girl by a father or mother. In the Mandailing kinship system, a grandchild can call his grandparents *angkang* “brother/sister” in addition to *ompung*.

So in the Mandailing kinship hierarchy, a grandfather and his grandson are considered two brothers. Based on that, a father/mother may call his child/daughter *amang/inang*. In addition, the use of these two terms can create a stronger emotional bond.

5.1.2.3 The Readability of Translation

High readability translation refers to translation where the text, a technical term, phrase, clause, and sentence translation can be easily understood by the reader. The high readability and medium readability translation can be read in the following table which can be described as follows.

No	Translating Technique	Accurate	Less Accurate
1	Single Technique	9	2
2	Couplet Technique	17	19
3	Triplet Technique	4	8
	Total	30	29

Data PV1

P.1. *Natuari di mata ni ari guling*

Di sima au ro tingon luat ni Mandailing

Ia ulang suada na uoban

Adat ni ompunta na robian

Sai hita pagogo ma partahian

Anso samate sahangoluan

V. 1. Yesterday while the sun was setting

I was coming from the land of Mandailing

Here I brought nothing

But the tradition of our forefather

Let us always make our agreement stronger

So that in life and death we will be always together

The above data use restructurization technique which is categorized as high readability because the text, a technical term, phrase, clause, and sentence translation can be easily understood by the reader. In lines 1 and 2 of the target text in terms of the time/age when an event occurs, the past continuous tense is

used even though in source text there is no grammatical time/age because Mandailing language does not recognize the word/time. On lines 3 and 4 the past tense is used.

Thus the restructuring technique is used, namely the technique of forming grammatical aspects in the target text while in source text this aspect is not found such as the formation of tenses in English as a target language which comes from languages that do not have tenses such as Mandailing or Chinese which have no affixation (Chan, 2003: 9).

Data PP21

Paragraf 21. *Mudah – mudahan dohot borkat pangidoan ni damang na lambok marlidung dohot inang pangitubu, sude koum sisolkot, matumbur na ni suan manjadi pahan – pahanan.*

Paragraph 21. May God bless the requests of the father who always talks softly and the mother who gives birth and all close relatives so that your crops grow well and your farm animals breed.

Literal and addition translation techniques are used to translate the data above as couplet technique. They are categorized as high readability because the text, a technical term, phrase, clause, and sentence translation can be easily understood by the reader. In target text paragraph 21 there is the addition of the word *God* which in the source text is not stated explicitly. The addition of *God* as an explication technique makes the implicit meaning explicit. One of the goals of translation is to make the meaning of target text clearer in translation.

Data PV8

Generalization, Substitution

P. 8. *Tubuan laklak, tubuan singkoru*

Tubuan anak nian tubuan boru

Gosta – gosta giring – giring

Marompa mariring – iring

V. 8. May your paddy grow well to give you much grain

May your baby-boys and baby-girls be born

Dry season comes after the wet season

You will carry them in your arms and walk in succession

The technique of the above statements is generalization + substitution translation. They categorize as medium readability as the translation can be understood by the reader; however there are certain parts that should be read more than once to understand the translation. In this poem 8 source text *tubuan laklak, tubuan singkoru* literally in Indonesian language is '*tumbuhlah pelepah pinang, tumbuhlah singkoru*' 'grow the areca nut, grow singkoru'. The two words *laklak* and *singkoru* are not popular in Indonesian language and may not be known. Therefore, these two words are replaced with the more familiar word *paddy* so that they correspond logically to the word *grain* at the end of the sentence. Meanwhile, the sound /n/ in the word *grain* is equivalent to the sound /n/ in the word *born* below it.

The sentence in line 3 target text (*dry season comes after the wet season*) is semantically unrelated to the expression in line 3 (*gosta-giring-giring*) source text but for the sake of achieving good rhymes and besides this expression is not the main content of the poem, it would not be wrong to use replacement techniques in order to achieve good rhyme of poem. The phrase *marompa marompa mariring-iring* means "to carry (child) in a convoy" which explicitly means 'menggendong anak kecil (bayi) dan memapah anak-anak kecil beriring-iring' "to carry a small child (baby) and to carry small children in a convoy".

This meaning can be attributed to a very well known expression in the Mandailing culture, namely *maranak sapulu pitu marboru sapulu onom*. In source text what is being carried is not explicitly stated while in target text it is made explicit by using the word *them* which refers to *baby-boys* and *baby-girls* and also raises the subject *you* to fulfill linguistically requirements which always raises the sentence subject.

5.2 Research Result

Research result discuss about two problem of the research which have two objective of the research. They are firstly to find out translation techniques which are used by the translator in transalting cultural terms of *Mangupa* into English and secondly to explain how the quality of translation in transalting cultural terms of *Mangupa* into English. They will be discussed based on data analysis which have been described well.

5.2.1 Translation techniques used by the translator in transalting cultural terms of *Mangupa* into English

The main scope of research in this study is cultural terms found in *Mangupa* texts. We know surely that every ethnics especially in Indonesia which is inhabited by the richness of ethnics and cultural diversity. They have a specific cultural terms which can be used in their tradition party. According to them, tradition may bring goodness, saveness and prosperity for them. In this research, the researcher analyzed 59 data of cultural terms which is found in the text *Mangupa* a formal traditional ceremony in Mandailing. The text *Mangupa* consists of 22 paragraphs and 37 in the form of verses. Based on the researchers' analysis which has been noted in appendixes that there are three techniques used by translator in translating source text (ST) into target text (TT). The 59 data divided into 3 data: 11 data are single translation technique, 36 data are couplet translation technique, and 12 data are triplet translation technique. The translation is done by a translator with the technique which can be described as follows.

Tabel Percentage of Recapitulation in Translating Technique.

No	Translating Technique	Number	Percentage %
1	Single Technique	11	18.64
2	Couplet Technique	36	61.01
3	Triplet Technique	12	20.03
Total		59	100

Based on the percentage of recapitulation in translating technique above, it is clear that couplet technique 61.01 % is more dominately than another

technique when cultural terms in the text *Mangupa* a formal traditional ceremony in Mandailing as a source of text translated into English as a target of text.

There are nine variants of translation techniques used by the translator in translating source text (ST) into target text (TT). They are literal translation technique, substitution translation technique, restructuring translation technique, modulation translation technique, addition translation technique, borrowing translation technique, deletion translation technique, generalization translation technique, and transposition translation technique. The most dominant technique used by the translator is literal translation technique which consists of 30 data and followed by borrowing translation technique which consists of 28 data. Addition translation technique consists of 14 data, modulation 9 data, transposition and substitution both of them consists of 6 data, generalization translation technique consists of 3 data, deletion 2 data and restructuring consists of only 1 data.

Based on the most dominant of translation techniques show that the result of translation is still effected by domestication translation which tends to the translator as the native speaker of Mandailing language itself. It is proof that the most dominant translation techniques are literal 30 data, borrowing 28 data, and addition 14 data.

5.2.2 The quality of translation in translating cultural terms of *Mangupa* into English.

The amount of data in *mangupa* text consists of 59 data. Based on analysis the quality of translation show that The accurate translation consists of 42 data (71.18%) and less accurate translation is 17 data (28.18%). The acceptable translation is 47 data (79.66%) and less acceptable is 12 data (20.33%). The high readability translation is 30 data (50.84%) while medium readability translation is consist of 29 data (49.15%). It is identified that the quality of the translation is accurate, acceptable and has a high degree of readability. It means that the quality of translation is very good. The translation quality in *mangupa* text can be seen in the table below.

Table 5.7 The Accuracy of Translation Quality

No	Element of Quality	Number	Percentage %
1	Accurate	42	71.18
2	Less Accurate	17	28.18
Total		59	100

Table 5.8 The Acceptability of Translation Quality

No	Element of Quality	Number	Percentage %
1	Acceptable	47	79.66
2	Less Acceptable	12	20.33
Total		59	100

Table 5.9 The Readability of Translation Quality

No	Element of Quality	Number	Percentage %
1	High Readability	30	50.84
2	Medium Readability	29	49.15
Total		59	100

5.2.3 *Mangupa* Ceremony as a Text

The Mandailing community believes that a human being has three elements, namely body, soul and *tondi* (spirit). A person will be able to live a normal life if the *tondi* is strong or does not 'leave the body'.

Kehilangan tondi menyebabkan orang tidak bergairah, pustus asa, tidak berwibawa dan tidak memiliki marwah (Nasution, 2001:7). The loss of *tondi* causes people to be discouraged, hopeless, not dignified and have no spirit (Nasution, 2001: 7). So the aim of *magupa* is to "return the spirit to the body" or "strengthen the spirit" to take the challenges in the various waves of life from the present onwards.

Mangupa, suatu upacara tradisional yang lazim dilakukan di Mandailing dan daerah lain seperti Angkola, Sipirok dan Padang Lawas, dilaksanakan karena dua hal yaitu mendapatkan keberuntungan dan terhindarnya seseorang dari marabahaya (Nasution, 2001:4).

Mangupa, a traditional ceremony which is commonly performed in Mandailing and other areas such as Angkola, Sipirok and Padang Lawas. It is carried out for two reasons, namely getting good luck and avoiding someone from distress or dangerous things (Nasution, 2001: 4).

The *Mangupa* ceremony is carried out with the aim that the *tondi* (*tondi* can be matched with the spirit in Indonesian) which is in the human body becomes strong, be patient, calm and comfortable. Mandailing people believe that *tondi* can leave the body. When the *tondi* leaves the body, the person loses his enthusiasm for life, looks lethargic and can even fall ill.

If someone has just avoided from distress or dangerous things, it is believed that the person concerned has lost his *tondi* such as a person who is avoiding the danger of an accident, a person who is lost in the forest, a person who survives the disturbance of wild animals and so on.

People who have been faced with this danger need to be paid attention *upa-upa* so that the *tondi* or spirit of life returns to normal. However, people who have just got lucky need to be paid attention *upa-upa*, it is not because they have lost *tondi*, but so that the lucky person can avoid spiritual illnesses such as arrogance, joy, stingy, arrogant and others.

Basically, *mangupa* is a prayer ceremony for the people who need to be paid attention di *-upa*. Therefore, newly married couples, newborn babies, people who will live in the new house, etc., need to be asked for a prayer of congratulations so that their life do not face problems.

Hata pangupa (words of advice) diucapkan oleh seorang *datu pangupa* (orang yang terlatih mengucapkan *hata pangupa*).

Hata pangupa (words of advice) are pronounced by a *datu pangupa* (a person who trained to pronounce *hata pangupa*).

Mangupa as an oral text/discourse is spoken by an expert called *datu pangupa* in front of the person who needs to be paid attention *di -upa* and a number of other people. Derived from the line of *dalihan na tolu*. *Datu pangupa* generally speaks or delivers prayers by using *pangupa* materials as symbols to symbolize the hopes which is conveyed through these derivatives.

For example the yolk of the egg represents gold; Gold itself is a rare and very valuable metal item that everyone wants to have. The white part on the outside symbolizes the pure heart to associate with their relatives.

The *mangupa* program is carried out in the house by preparing *pangupa* equipment and materials (materials which are needed as a condition for the implementation of *mangupa* consisting of boiled and shelled chicken eggs, salt, rice, water, fish, shrimp, cassava leaves, buffalo head (it is not cooked) and chicken (it is cooked).

All the *pangupa* ingredients are placed on a winnowing pan and covered with the tip of a banana leaf. Each *pangupa* object represents a state and hope. *Datu pangupa* chants *hata pangupa* by mentioning the meaning/value of each *pangupa* object.

5.3 Discussion

5.3.1 Translation of *Mangupa* Text

Mangupa is a formal and institutionalized traditional ceremony in the Mandailing community which aims primarily to provide marriage advice to the bride and groom. The ceremony is carried out in a traditional room by a *datu pangupa*, a *dalih na tolu* device, the bride and groom and another *hayalak*. *Mangupa* text is conveyed orally in the formal language in the form of helping and in a prominent atmosphere.

Mangupa text is an explanatory text that conveys an explanation of phenomena sequentially.

The main ideology that underlies the *mangupa* text is the hope of physical and spiritual strength, the integrity and immortality of marriage and safety and well-being in the lives of the two brides.

The cultural text of the Mandailing people has two main characteristics. First, the use of cultural expressions, metaphorical means, and proverbs which are very dominant. Second, the *mangupa* text is a combination of prose and verse texts. Prose text consists of 22 paragraphs and verse text consists of 37 verses.

Due to the difference between the two cultures (the culture of the British people and the culture of the Mandailing community) and also due to the geographical differences in a number of words/expressions in the *mangupa* text, the equivalent of source text is not found in English language as target text such as *dalihan na tolu*, *raja panusunan*, *kahanggi*, *mora*, *anakboru*, *gordang*, *pangupa* and others.

In a situation like this the translation process is facing *untranslatable items* (a number of words in the source text do not find their equivalent in the target text). Faced with this situation, the translator must leave such words untranslated but provide special explanations in other places such as glossaries or annotations so that readers of the translated text can still understand the meaning of such words.

A number of words/expressions in the source text can be found their equivalent in the target text but due to the different cultural experiences of the two peoples regarding the use of the word, the cultural nuances that the word has in source text cannot be transferred to the target text. For example, the words *amang* and *inang* in Mandailing are literally equivalent to *father* and *mother* in English, but the two words in the *mangupa* text do not refer to *father* and *mother* but to *sons* and *daughters/daughter-in-law*. British society has no such cultural experience.

In other words, they never call their children and daughters, *father* and *mother*. Thus the two words because they have only a literal equivalent they are not translated but they are given an explanation of the meaning in the glossary similar to terms which have no real equivalent at all. Because many words/expressions cannot be translated, the translation of the *mangupa* text is still subject to foreignization, a translation that still uses a lot of loan words from source text.

The difference in the linguistic structure of source language raises a number of translation problems, namely the translation of phrases, compound words, and sentences due to differences in patterns in the formation of the three linguistic units. In the sentence subject source text, the sum (number) and conjunction sometimes do not appear explicitly and therefore the three elements must be shown explicitly in the target text because the subject of the sentence, the number and the conjunction always appear explicitly in English language.

The grammatical categories in the two languages can be different, for example, a word in target text corresponds to a phrase in source text or a noun in source text corresponds to an adjective in target text. Maintaining the equivalent of form between a grammatical category in the source text and a grammatical category in the target text could result in an inaccurate translation.

Mangupa text as a classic text uses many archaic words such as *gana-ganaan*, *longa tinungtung*, *marlai-lai*, *rambe-rambe* which are no longer used in everyday language use and it is difficult to find their correct meaning due to the absence of a classic dictionary of terms in Mandailing and informants. Those who can understand the meaning of these words are hard to find. The variety in English is very clear (eg *official/unofficial*).

For example the translation of the word *bagas* 'house' in source text into *house* is an incorrect translation in terms of variety because in English the word *abode* is not *house* which is used in poetic language.

Mandailing language does not have *tenses* and therefore in translating a sentence in English which has tenses for the situation and time of the event as

implied in a sentence, it must be taken so that there is no use of the wrong tense in the translation.

As said before the translation of poetic texts is a very difficult job. Some translation practitioners say poetry/verse cannot be translated. However, some others say that poetry/verse can be translated by using a number of techniques that are in accordance with the situation of translating the verse/poetry that is being faced. Even with the right technique, the translation of the verse/poetry can be better and more interesting than the original verse.

Translating the verse text contained in the *mangupa* text turns out to require a number of techniques. A verse is generally composed of 4 lines and usually rhymes a-b-a-b. The first two lines are *sampiran* which functions as the support for the second two lines which are the contents/messages of the verse itself.

The main characteristic of a verse is the possession of the rhyme at the end of each stanza. The advantage of a verse is that it creates neat poetry at least at the end of stanzas 1 with 3, and 2 by 4. In order for this poetry to be achieved various translation techniques must be done. The most widely used alteration technique is the alteration of *sampiran* with other forms which sometimes have no connection either in form or meaning with the original verse *sampiran*.

This technique is free to use considering that *sampiran* is not the content of the verse but only as a base for the creation of the verse content. Sometimes in order to achieve the rhyme of the verse about the contents of the verse, it must be changed to another form, but semantically it must not deviate from the meaning of the contents of the verse. Because if a deviation of meaning is committed, that action is a lie to the meaning of the verse itself.

For the creation of rhyme and the preservation of verse meaning, various techniques must and have been used such as transcreation, transformation/shift, addition, deletion, alteration, creation, paraphrase, restructuring, implication, generalization, modulation and concretization. Meanwhile, literal translation techniques are not widely used due to the very wide cultural and linguistic gap between the source text and the target text.

5.3.2 Problems and Translation Techniques

Mangupa is a formal and institutionalized traditional ceremony in the Mandailing community which aims primarily to provide marriage advice to the bride and groom. The ceremony is carried out in the traditional room by *datu pangupa*, *dalihan na tolu* apparatus, the bride and groom and other ones. *Mangupa* texts are delivered orally in the form of monologues and in a face-to-face atmosphere.

Mangupa text is an explanatory text that conveys an explanation of phenomena sequentially.

The main ideology underlying the *mangupa* text is the hope for physical and spiritual strength, the integrity and immortality of marriage and safety and prosperity in the life of the bride and groom.

The text which consists of 22 paragraphs and 37 verse has two main characteristics. First, this text uses a lot of cultural terms/expressions, metaphorical expressions and proverbs. This proves that the translation of cultural texts causes many problems because mainly two things (1) a term/expression in source text has no equivalent in target text due to cultural and geographical differences, (2) a term/expression in source text has its equivalent in target text and can be translated but the only translation that can be done is literal translation. With a literal translation, the cultural nuances contained in these terms/expressions cannot be conveyed to the readers of the translation. Salleh (2006) faced this kind of difficulty when he translated Hikayat Hang Tuah, a classic text of Malay culture into English.

Salleh shows the word *keris* as an example. Literally *keris* can be translated into *dagger* which in several components of meaning has similarities such as small, light weapons made of metal and used to stab enemies, but the magical meaning attached to the word *keris* cannot be transferred into the dagger (Salleh, 2006: 401). In this situation, Salleh (2006) decided to leave the terms/phrases related to other cultures such *raja*, *balai gendang*, *garuda*, *makan sirih* untranslated but given an explanation/description of each word in the glossary.

Teilanyo (2007:20) also suggests that culturally related terms/phrases, because they can hardly be translated adequately, should not be translated (used as loanwords) or translated literally and then paraphrased/explained in a glossary or annotation. The technique suggested by Salleh (2006) and Teilanyo (2007) has been used in translating this *mangupa* text.

Mangupa text as a classic text uses many words/expressions that are not translated so that the cultural meaning attached to the word is not lost; of course for the sake of translation accuracy. The meaning of such words/phrases is explained in the glossary.

It is mentioned that the differences in the linguistic structure of source language and target language, a number of translation problems have been encountered, namely the translation of phrases, compound words, and sentences due to the different patterns in the formation of the three linguistic units. In target text the subject of the sentence, the number (*number*) and conjunctions sometimes do not appear explicitly and therefore the three elements must be made explicit in target text.

The grammatical categories in the two languages can be different for example a word in target text is equivalent to an adjective in target text. Maintaining a form equivalence between a grammatical category in source text and a grammatical category in target text can result in an incorrect translation.

Mangupa text as a classic text uses many archaic words such as *gana-ganaan*, *longa tinungtung*, *marlai-lai* which is almost no longer used in everyday language use and it is difficult to find the right meaning due to the absence of a dictionary of archaic terms in the Mandailing language and informants who can understand the meanings of these words are hard to find out.

The variety in English is very clear (eg official/unofficial). For example, the translation of the word *bagas* 'rumah' in source text into *house* is an inappropriate translation in terms of variety because in English the word *abode* is not used in a poetic variety.

The Mandailing language does not have *tenses* and therefore, in translating a sentence into English which has tenses, the situation and time of the event as implied in a sentence must be carefully considered so that there is no use of wrong tenses in the translation

In the translated text, words, expressions, proverbs and names of objects that have no equivalent in the target text, especially in the cultural experience of the British, are italicized to clearly look different from the main text. The second characteristic is that some of the *mangupa* texts are in the form of verse. The text of the verse/poetry is certainly not the same as the prose text. Poetic text is a means of literary communication that prioritizes expressing feelings, thoughts, ideas or descriptions of places or events by using special diction (sometimes using metrical composition), stylistics and imagination (Oxford, 2001:14130).

Poetry not only has a semantic function and aesthetic form but is also used as a tool to arouse feelings and produce emotional effects (Connolly, 1998:176). Poetry is the expression of feelings in the form of words and certain forms of language and has a musical rhythm (Chan, 2003:1). Translating poetry is considered the most difficult translation and some translators view that poetry cannot be translated (untranslatable) and this problem has long been a matter of difference for translators. Some translators see that it is impossible for a translation of a poem/poetry to be similar to the original poetry.

To maintain the rhyme sound equivalent, syntactic equivalents and meanings sometimes have to be sacrificed. Some other translation experts include Chan (2003:3); Dastjerdi (2004:2) sees that poetry can be translated if done carefully. Although many of the poetic nuances of the original poetry cannot be translated into translation and must be rearranged, the translation of the poem can be more beautiful than the original poem (Dastjerdi, 2004:2) because in the translation of poetry more emphasis is given to the artistic and subjective side, *transcreation*, *transformation*, and *transposition* play a very important role in the translation of poetry texts. As a consequence, not only the semantic information of the original verse must be transferred but also the aesthetic information including the form and construction of the verse (Chan, 2003:3; Salleh, 2006:37).

All of the verse in the text of this *mangupa* ceremony have been translated into the target language with confidence and based on the experience of several translators that verse can be translated using various translation techniques such as *literal translation*, *addition*, *deletion*, *alteration* , *creation (creation)* and *others*.

CHAPTER SIX CONCLUSION AND SUGGESTION

6.1 Conclusion

Based on the objectives of the research the result of data analysis can be concluded as follow.

1. Translation techniques used by the translator in translating cultural terms of *Mangupa* into English consists of three technique. They are 11 data are single translation technique (18.64%), 36 data are couplet translation technique (61.01%), and 12 data are triplet translation technique (20.03%). The researcher analyzed 59 data of cultural terms which is found in the text *Mangupa* a formal traditional ceremony in Mandailing. The text *Mangupa* consists of 22 paragraphs and 37 in the form of verses.
2. The quality of translation shows that The accurate translation consists of 42 data (71.18%) and less accurate translation is 17 data (28.18%). The acceptable translation is 47 data (79.66%) and less acceptable is 12 data (20.33%). The high readability translation is 30 data (50.84%) while medium readability translation is consist of 29 data (49.15%). It is identified that the quality of translation is accurate, acceptable and has a high degree of readability. It means that the quality of translation is very good.

6.2 Suggestion

Concluding with the above research conclusions, suggestions can be put forward as follows.

- 1) Translators of cultural texts should use a single translation technique, couplet translation techniques, triplet translation techniques, and quartet translation techniques to translate cultural texts in which there are cultural terms, proverbs, and idioms. This is important to make it easier for readers to understand the contents of the translated text.
- 2) Translated researchers may utilize the information provided in this research as a reference for research on the quality of a translation in cultural texts or another texts.
- 3) To stimulate the interest of the younger generation so that Mandailing language needs to be incorporated into the local curriculum so it can be acceptable to speakers and to have a high meaning to maintain their language and the government should be more proactive in organizing cultural activities to attract the attention of foreign tourists visiting northern Sumatra which can increase government's income.
- 4) Educators and researchers make the results of this research to develop advanced research on translation quality in cultural texts and other texts.

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APPENDIXES 1

Lampiran 1 Glosarium Makna Istilah-istilah Budaya Teks Mangupa dalam Bahasa Indonesia

abit adat Kain tradisional

amak lampisan Tikar berlapis-lapis yang terbuat dari pandan dan berwarna-warni digunakan sebagai tempat duduk terhormat

amang Sapaan akrab orang tua kepada anak laki-laki

bayo datu Dukun

dabuar Sejenis rotan

dalihan na tolu Secara harfiah berarti ‘tungku yang tiga’, merupakan tiga komponen yang membentuk sistem kemasyarakatan Mandailing. Sistem sosial ini terbentuk dari hubungan perkawinan. Komponen pertama yang disebut *kahanggi* (beraudara, semarga) pada dasarnya adalah orang – orang yang berasal dari satu nenek moyang, misalnya semua orang yang bermarga yang berasal dari nenek moyang Hasibuan, komponen kedua yang disebut *mora* ‘mulia, terhormat’ adalah pihak pemberi istri (asal istri). *Mora* tidak hanya terdiri dari orang – orang yang berasal dari satu marga saja. Misalnya Lubis bisa bermora kepada Nasution dan Rangkuti karena kedua marga ini telah memberi istri kepada Lubis. *Anakboru* sebagai pihak ketiga adalah pihak penerima istri. Misalnya seorang putri Lubis ‘diberikan’ (dinikahi) oleh seorang pria Pulungan, maka pihak pulungan menjadi *anakboru* Lubis. Sama halnya dengan *mora*, *anakboru* bisa berasal dari berbagai marga. Orang bermarga lainpun bisa digolongkan menjadi *kahanggi* disebabkan asal isteri. Misalnya isteri seorang bermarga Daulae adalah adik/kakak isteri seorang bermarga Lubis, maka orang yang bermarga Daulae tersebut menjadi *kahanggi pareban* Lubis (bersaudara karena isteri berasal dari sumber yang sama, bukan bersaudara karena berasal dari nenek moyang yang sama).

Peran *dalihan na tolu* akan lebih jelas terlihat pada upacara – upacara tradisional seperti perkawinan, kematian dan lain – lain. Dalam suatu upacara perkawinan yang diselenggarakan oleh sebuah keluarga Hasibuan, misalnya keluarga Hasibuan, pembuat acara berperan sebagai *suhut sihabolonan* (tuan rumah) dan bersama orang – orang lain yang semarga disebut *kahanggi*. Pihak pemberi istri kepada Hasibuan sebutlah Nasution berstatus *mora*, dan pihak

penerima istri dari Hasibuan sebutlah Pulungan berstatus *anakboru*. Pada suatu ketika lain Nasution mengadakan pesta yang sama, maka Hasibuan menjadi *anakboru*, Pulungan menjadi *pisang raut (anak boru ni anak boru)* dan katakanlah asal istri Nasution adalah Lubis maka Hasibuan berstatus *mora*. Dan ketika Pulungan mengadakan pesta, Hasibuan menjadi *mora* dan Hasibuan menjadi *mora ni mora (mora dari mora)*.

damang na lambok marlidung Ayah yang berbicara lemah lembut.

datu pangupa Seorang yang terampil dalam menyampaikan/menuturkan kata-kata *mangupa*

dongdong Sejenis pohon yang buahnya tidak dapat dimakan dan tidak berguna.

gordang Gendang tradisional Mandailing yang terdiri dari 9 unit dengan ukuran yang berbeda-beda dan ditabuh oleh 3-4 orang.

gosta-gosta giring-giring Sejenis tanaman yang buahnya berbiji kecil. Setelah buah itu kering bila digoncang akan berbunyi

gumorga langit Pencipta langit

haporas Jenis Ikan kecil yang suka hidup dalam air tenang

hata pangupa Kata-kata atau ungkapan-ungkapan ataupun kalimat-kalimat yang diucapkan *datu pangupa* ketika melaksanakan upacara *mangupa*

inang pangitubu Ibu yang melahirkan

inang Sapaan akrab orangtua kepada anak perempuan

incor tali Jenis ikan kecil yang suka hidup di air deras

jangat-jangat ni gordang Kulit gendang

juhut gana-ganaan Bahan pangupa yang terdiri dari kepala kerbau, hati, limpa dan bagian-bagian lain

langkupa Burung hantu

mangupa Upacara pemberian nasihat-nasihat, doa serta harapan-harapan dalam perkawinan

manuk na diriringan Ayam yang telah dimasak dan dibelah-belah

manuk si marian-ian Ayam cantik

mata guru roha siseon Yang dilihat dijadikan guru, yang di dalam hati harus direnungkan

omas sigumorsing Emas

ompunta narobian Nenek moyang

pantar paradaton Ruangan yang paling lebar di dalam rumah tempat musyawarah adat dilakukan (peserta musyawarah duduk di lantai)

pinggan pasu Piring besar

pira manuk na ni hobolan Telur ayam yang direbus dan kulitnya telah dibuang

pitu sundut suada mara Tujuh keturunan tanpa marabahaya

sabara sabustak Kerbau yang berada dalam satu tempat peternakan dan satu kubangan

salumpat saindege Secara harfiah bermakna serentak melompat sedangkan makna konotatifnya 'keharmonisan dalam rumah tangga'

santabi sapulu Ungkapan permintaan maaf

sapangambe sapanaili Secara harfiah bermakna serentak melompat, serentak menjejak sedangkan makna konotatifnya adalah 'keharmonisan dalam rumah tangga'

satumtum sapangambe Sama tinggi, sama rendah, seayun

sayur matua bulung Panjang umur/lanjut usia

siala na sampagul Buah kincung yang terdiri dari puluhan buah kecil, menyatu dan membentuk sebuah bulatan. Biasanya buah ini digunakan sebagai asam

singkoru Tanaman/buah yang tergolong pada jenis biji - bijian

sinuan boyu Anak perempuan

sinuan tunas Anak laki - laki

talaga Bagian lantai rumah dekat pintu masuk yang dianggap sebagai tempat yang kurang terhormat bagi tamu

tangi di siluluton inte disiriaon Tanggap terhadap dukacita orang, dan tidak perlu berharap ikut menikmati sukacita orang lain

tulan rincan Daging yang terdapat pada paha belakang kerbau. Daging ini termasuk daging paling bagus

tumompa tano Pencipta bumi

uluan Bagian lantai rumah yang jauh dari pintu masuk yang dianggap sebagai tempat terhormat bagi tamu

Lampiran 2 Glosarium Makna Istilah-istilah Budaya Teks Mangupa dalam Bahasa Inggris

abit adat Traditional cloth

amak lampisan A layered, colourful mat made of pandanus

amang An intimate address by parents to their son

bayo datu A medical man

dabuar A kind of rattan

dalihan na tolu the term *dalihan na tolu* literally means ‘a fireplace made of three stones’. The metaphorical term symbolizes a triangle relationship among *kahanggi*, *mora*, and *anak boru*. *Kahanggi* consists of people who were descended from the same ancestor (*marga*); *mora* is one (group of people) to whom a wife is given. Schematically the relationship can be shown as follows. If A got a wife from B, B and his brothers were the *mora* of A and his brothers and A was the *anak boru* of B. If A gave a wife to C, C and his brothers were the *anak boru* of A and A and his brothers were the *mora* of C. B was the *mora* of *mora* of C (*mora ni mora*) and C was the *anak boru* of *anak boru* of B (*pisang raut*). This

triangle relationship becomes the foundation of social interaction in Mandailing society.

Dalihan na tolu on which Mandailing social relationship is based serves to unite the three groups of people in every day life and when a social ceremony is held such as a ceremony of baby birth, of house building, of occupying a new house, of marriage and death.

One may hold the three positions (*kahanggi*, *mora*, and *anak boru*) since the positions are formed by marriage relation. An A with all of this brothers (descended from the same ancestor) is *kahanggi* (brothers), a B from whom A got his wife is his *mora* and C to whom A gave a wife is his *anak boru* and at the same A is the *anak boru* of B, and A is the *mora* of C. Suppose B got a wife from D, D becomes the *mora* of B, and suppose also C gave a wife to E, E is the *anak boru* of C and C is the *mora* of E.

The way the three groups of people interact and behave is based on the three strictly obeyed norms of behaviour: 1. *sangap marmora* (*anak boru* should respect his *mora*), 2. *laok maranak boru* (*mora* should be thoughtful of his *anak boru*), and 3. *rosu markahanggi* (all the members of *kahanggi* should be intimate) (Lubis, 2009:313)

damang na lambok marlidung Father who speaks softly

datu pangupa One (usually a man) who is skilled in uttering the words of *mangupa*

dongdong A kind of plant whose fruit is inedible and useless

fifth requirement, the visiting the two holy cities: Mecca and Madina is the fifth requirement for a moslem. To be a pilgrimage is a great expectation of almost all Mandailingnese who profess Islam. A hajj is usually regarded to have a higher social and and economic status in the society

gordang sambilan Set of Mandailing traditional drums which consists of nine units of different size. When they are beaten with sticks they will produce melodious sounds. Gordang sambilan is played by four to five players and it is played generally on special occassions such as wedding ceremony, death ceremony, or on Mubarak days.

gosta-gosta giring-giring

gumorga langit The creator of the sky

haporas Kind of small fish usually live in still water

hata pangupa Words or expression uttered by the *datu pangupa* during the *mangupa* ceremony

inang pangitubu Mother who gives birth

inang An intimate address by parents to their daughter/daughter-in-law

incor tali A kind of small fish living in water stream

jangat-jangat ni gordang Drumheads

juhut gana-ganaan The material of *pangupa* consisting of the head of the buffalo, its heart, liver and other parts

langkupa Owl

mangupa Ceremony of giving advice to a married couple hoping that their marriage will give them children and be everlasting

manuk na diriringan A cooked chicken which is then parted into some pieces

manuk si marian-ian A good chicken

mata guru roha siseon What is seen is our teacher and what is in mind should be thought of

omas sigumorsing Gold

ompunta narobian Ancestor

pantar paradaton The largest space in a house used as a place of holding a traditional meeting (the participants sit on the floor)

pinggan pasu Big plate

pira manuk na ni hobolan Boiled eggs whose eggshells have been removed

pitu sundut suada mara No perils for seven generations.

sabara sabustak

salumpat saindege The condition of a harmonious marriage life in Mandailing society is symbolized by a number of metaphorical expressions such as *salumpat*

saindege ‘to jump up and to fall on the ground simultaneously’, *sapangambe* *sapanaili* ‘to swing arms and to look at something simultaneously’, *satumtum* *sapangambe* ‘be equal in form and to swing arms simultaneously’, *sabara* *sabustak* ‘to be at the same ranch and to be at the same pond (for bufaloes)’, *songon siala na sampagul rap tu ginjang rap tu toru, muda malamun saulak lalu, muda magulang rap margulu* ‘like a lump of *siala* fruits which erect and droop simultaneously, which ripen simultaneously; when rolling down all get muddy’.

santabi sapulu Expression of apology

sapangambe

satumtum sapangambe

sayur matua bulung to live to a ripe old age

siala na sampagul A kind of plant growing in the bush. Its fruits are as big as but shorter than a thumb growing closely together on a stem forming a lump. When they are ripe, they are brownish and taste sour. *Siala* is a symbol of unity and strenght in Mandailing society

singkoru A kind of grain

sinuan boyu A daughter

sinuan tunas A son

talaga Part of a floor close to the entrance door which is regarded as common place, not a respectable place for honorable guests

tangi di siluluton inte disiriaon To care about one’s misfortune, but should not expect a share of one’s pleasure

tulan rincan Meat of the bufallo’s back thighs

tumompa tano The creator of the earth

uluan Part of a floor away from the entrance door which is regarded as a respectable place when receiving guests

Appendix 2: Instrument of Measure the Accuracy of Translation in *mangupa* text

Cultural Terms (CT)

Data	Varian of Singular Technique	Source of Text (Mandailing Language)	Target of Text (English Language)	Scale	Conclusion
PP6	Literal translation	Paragraf 6. <i>On ma na margorar ari simonang – monang, na monang mangalo musu, talu mangalo dongan.</i>	Paragraph 6. It is a winning day, to win against enemies but to lose against friends.	3	Accurate
PP12	Literal translation	Paragraf 12. <i>Na patoluhon, di son muse indahan sitamba tondi, indahan sitamba tua on, na pahoras badan ma on dohot tondi, sai ditubui sangap homu rap dohot tua, gogo muse manjalahi.</i>	Paragraph 12. As the third, here is some rice to strengthen your spirit, to strengthen your body and nobility. May you be glorious, lucky and be hard workers.	3	Accurate
PV17	Literal translation	P. 17. <i>Upa – upa magabe Sinta – sinta mamora Satuntum homu sapangambe Silang sae suada mara</i>	V. 17. May all prayers be acceptable We wish you to be noble Be intimate, be harmonious No obstacles, no calamities	3	Accurate
PV25	Literal translation	P. 25. <i>Na jolo digorar ho si Dalian Pabotohon anak tubu Horas do ho di hangoluan Lopus ho dapotan boru</i>	V. 25. In the past you were named Dalian To announce that a baby-boy was born You were always safe in your life Even in finding your wife	3	Accurate
PV29	Literal translation	P. 29. <i>Nipadao sipanggago Sian duru ni hauma Gorar na sangap na martua ulang mago</i>	V. 29. The shrub should be thrown From the edge of the cultivation May the noble and lucky title not disappear	3	Accurate

		<i>Jana ulang tinggal malua</i>	And may it not be freed either		
PV14	Substitution	P. 14. <i>Sayur badan dohot tondi Martamba denggan paruntungan Ulang adong bondul mangkalang Tumbuk dapot na ni roha</i>	V. 14. May your body and spirit live long May your destiny become better Nothing will hinder you to move along To achieve your aim and desire	3	Accurate
PV16	Substitution	P. 16. <i>Muda marhorbo longa tinungtung Muda maritik rondam kualo Muda marjagal bahat mandapot untung Muda marsaba bahat mandapot eme pangisi sopo</i>	Verse 16. When breeding bufallos you will get much meat When breeding ducks you will collect eggs in a basket When selling things you may make much gain When growing rice you may get much grain To make the barn full of grain	3	Accurate
PV1	Restructurization	P.1. <i>Natuari di mata ni ari guling Di sima au ro tingon luat ni Mandailing Ia ulang suada na uoban Adat ni ompunta na robian Sai hita pagogo ma partahian Anso samate sahangoluan</i>	V. 1. Yesterday while the sun was setting I wass coming from the land of Mandailing Here I brought nothing But the tradition of our forefather Let us always make our agreement stronger So that in life and death we will be always together	3	Accurate
PV3	Modulation	P.3. <i>Antong angkon salumpat do saindege</i>	V.3. We should be always in harmony Be together night and day	3	Accurate

		<i>Sapangambe sapanaili Anso rap lomo roha mambege Ulang ma hita on pasili – sili</i>	All would be pleased this to see Let conflict stay away		
PV21	Addition (eksplication)	P. 21. <i>Halaklahi si suan bulu Dadaboru si suan pandan Rap lolot be homu mangolu Pulik muse marhairasan</i>	V. 21. A boy will be a bamboo grower A girl will be a pandanus grower May you have long life May you be healthy for life	3	Accurate
PV32	Borrowing	P. 32. <i>Mare ma tondi muyu Tondi sijanjang Tondi sijunjung Tondi siandarohot Tondi siandarasi</i>	V. 32. Here come your spirit! <i>Sijanjang spirit Sijunjung spirit Siandarohot spirit Siandarasi spirit</i>	2	Less Accurate
Total				11	

Cultural Terms (CT)

Data	Varian of Couplet Technique	Source of Text (Mandailing Language)	Target of Text (English Language)	Scale	Conclusion
PP1	Literal and Borrowing Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 1. <i>Parjolo au marsantabi tu barisan ni dalihan na tolu, kahanggi, anakboru, mora songon i tu barisan ni harajaon, sumurung lobi tu raja panusunan na juguk di uluan ni pantar paradaton on.</i>	Paragraph 1. First of all I would like to apologize to <i>dalihan na tolu, kahanggi, anakboru, mora</i> as well as <i>harajaon</i> particularly to <i>raja panusunan</i> who are all now sitting on the <i>uluan</i> of this <i>pantar paradaton</i> .	3	Accurate
PP2	Literal and Borrowing Translation	Paragraf 2. <i>Satorusna marsyukur hita tu hadirat ni Allah Subahanahu wa taala. Tuhanta na gumorga langit</i>	Paragraph 2. Then let us thank God, <i>tuhanta na gumorga langit</i> and <i>na tumompa tano</i> for giving opportunity and	2	Less Accurate

	menggunakan teknik parafrase penjelasan pada glosarium	<i>na tu mompa tano na dung mangalehen halapangan dohot hatorkisan di hita sude na rap juguk di pantar paradaton on.</i>	health to all of us sitting on this <i>pantar paradaton</i> .		
PP3	Literal and Borrowing Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 3. <i>Marhite – hite dipardomuan ni tahi di pantar paradaton, dibaen tibo ma waktu na angkon pasampe hata pangupa tu bayo pangoli dohot boru na ni oli, parjolo au mandokon mauliate na sagodang – godangna asa mangido mohof, ampot adong naron na hurang tupa sanga na sala di pangalaho.</i>	Paragraph 3. As an agreement has been made on this <i>pantar paradaton</i> , and because the time now has come to deliver <i>hata oangupa</i> to the bridegroom and the bride, let me first express great gratitude to <i>dalihan na tolu</i> for giving me this opportunity to deliver <i>hata pangupa</i> and make apologies to <i>dalihan na tolu</i> if in delivering the <i>hata pangupa</i> less appropriate words are spoken and wrong acts are made.	2	Less Accurate
PP7	Literal and Borrowing Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 7. <i>Dipajuguk homu amang bope inang di ginjang ni amak lampisa mudah – mudahan marlampis – lampis bisuk mu, marlampis – lampis sinaloanmu, marlampis – lampis sahalamu, ngon on tu pudi ni ari.</i>	Paragraph 7. You are being seated on the <i>amak lampisan</i> so that your intelligence, ability, and charisma will grow higher and higher from now on.	3	Accurate
PP10	Literal and Borrowing Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 10. <i>Marmocom – mocom on isina. Di son pira manuk na nihobolan. Na bontar on di luar na gorsing di bagasan, hobol nian tondi tu badan. Bontar nai songon on ma nian bontar ni ate – ate, ias ni pasu – pasu. Songon on ma ikhlas ni roha muyu manjagit pangupaon. Songon i muse nian bontar ni ate – ate muyu mandapotkon sisolkot sasudena..</i>	Paragraph 10. It contains various things. This is a boiled egg. The while is outside, the yellow is inside. May your body and spirit be strong. May your heart be as white as this (the while). You may accept this <i>pangupa</i> as faithfully as the white. Your heart may be as white as the while of this egg to welcome all relatives. We pray to God. May you always grasp gold as the yellow of this egg, <i>omas</i>	2	Less Accurate

		<i>Gorsing na i, songon on ma doa nami tu Tuhan mudah – mudahan tarjomak sere homu, omas sigumorsing tingon on tu pudi ni ari. Bermacam – macam isinya.</i>	<i>sigumorsing, from now on.</i>		
PP13	Literal and Borrowing translation	Paragraf 13. <i>Na manggonggomi indahan on di son ma i manuk na ringringan, manuk simarian – ian on, rambe – rambe, lai – lai mariring – iring on nian tangan muyu manogu – nogu, sinuan tunas dohot sinuan boyu, tingon on tu pudi ni ari.</i>	Paragraph 13. Those that are surrounding the rice are pieces of chicken. These are from a good chicken. <i>Rambe-rambe lai-lai.</i> May your hands support many children, boys and girl, from now on.	2	Less Accurate
PP16	Literal and Borrowing Translation	Paragraf 16. <i>Sude on koum si solkot, tarlobi – lobi amanta dohot inanta mangido tu Tuhan, mudah – mudahan suang hamu siala sampagul rap tu ginjang rap tu toru, muda malamun saulak lalu, muda magulang rap margulu, hibul songon ulu, impal tola palu – palu, songon on nian homu tingon on tu ginjang ni ari.</i>	Paragraph 16. All clause relatives, especially your father and mother, they pray to God. May you be like the <i>siala sampagul</i> to ascend and descend together, to be ripe simultaneously, when rolling down all the seeds get muddy. It is rounded as a head, a lump that can be used as a knocker. We hope you will be like that from now on.	3	Accurate
PP18	Literal and borrowing translation	Paragraf 18. <i>Dipatibal sude pangupa on diginjang ni anduri anso malo homu mamedahon na dengan dohot na sala, malo muse markoum, malo marmasyarakat, mamboto patik, uhum, ugari, hapantunan.</i>	Paragraph 18. All the items of the <i>pangupa</i> are put on a winnow so that you may know how to separate the right from the wrong, be friendly to your relations, be good at making social relations, and understand customs, punishment, rules and social norms.	3	Accurate
PP20	Literal, borrowing translation. Parafrese (penjelasan) pada	Paragraf 20. <i>Tamba ni on laing dipangido do tu Tuhan. Songon pandokon ni ompunta na robian:</i>	Paragraph 20. In addition, we pray to God. May you spread as <i>dabuar</i> , to branch eastward and westward like a	2	Less Accurate

	glosarium	<i>mamarpar homu songon dabuar, mardangka tu jae dohot tu julu songon haruaya. Haruaya ho amang silonggom banua, banir na bolak parkolipan, tungkot ho di na landit, sulu di na golap, payung di udan na gogo, parsialungan di las ni ari. Togu diparkataan, pangidoan hamu pangalapan.</i>	banyan tree. Be a banyan tree, you! <i>Amang, silonggom banua</i> , a big tree as a protective place, be a walking stick on slippery ground, a lamp in the darkness, an umbrella in the heavy rain, a shade on a sunny day as expected by our ancestors. Be definite in speaking, may both of you be givers and providers.		
PP22	Literal, borrowing translation. Parafrese (penjelasan) pada glosarium	Paragraf 22. <i>Muda adong na martinggal-tinggal sada, martinggal-tinggal dua, pajolo au mangido mohop tu sude barisan ni dalihan na tolu, harajaon, tarlobi-lobi tu raja panusunan, Santabi Sapulu.</i>	Paragraph 22. If one, or two are forgotten, let me in advance ask forgiveness from all the members of <i>dalihan na tolu, harajaon</i> , and particularly from <i>raja panusunan, Santabi sapulu</i> .	3	Accurate
PV27	Literal and borrowing	P. 27. <i>Madung digorar ho amang Sutan Pardomuan Anso pardomuan ni hula ho dongan-dongan Digorar muse ho inang Namora Pardamean Anso dame sude hula dongan</i>	V. 27. You, <i>Amang</i> have been named Sutan Pardomuan May your abode become a meeting place for relations and friends You, too <i>Inang</i> have been named Namora Pardamean May peace be with all relations and friends	3	Accurate
PV28	Literal and borrowing	P. 28. <i>Jangat-jangat ni gordang Jigit-jigit di ari potang Dipasahat di hamu gorar matobang Manjagit nian tondi dohot pamatang</i>	V. 28. The drumheads of the <i>gordang</i> To be hit at noonday The title of married people that now you are bearing May your body and soul not deny	3	Accurate
PP4	Literal and Deletion	Paragraf 4. <i>Mudah – mudahan,</i>	Paragraph 4. May no one blame, may no	3	Accurate

	Translation	<i>ulang adong on nian na manggora manise, anso kobul borhat pangidoan tingon on tu pudi ni ari.</i>	one complain so that our requests will be granted from now on.		
PP8	Literal and Deletion Translation	Paragraf 8. <i>Di jolo muyu madung tangkas diida hamu pangupa. On ma na margorar pangupa ni tondi dohot badan, na mararti do on asa na marantusan, mudah – mudahan kobul borkat nian sude pangidoan.</i>	Paragraph 8. In front of you there is <i>pangupa</i> . This <i>pangupa</i> is for your spirit and body. Each of these things has meanings and wishes. May all requests be granted.	3	Accurate
PP11	Literal and Modulation Translation	Paragraf 11. <i>Di son muse sira sasumbiga na ditungkus di bulung salungsung. Sai ancim nian pardaian muyu, marsira na nidok, mandapot bahagia lopus sayur matua bulung. Songon sira on muse hamu nian, sude halak mamorluonsa.</i>	Paragraph 11. Here is some salt wrapped up in a banana leaf. May your taste be constantly salty, what you say will taste as salt, to be happy until the future. May you be like this salt. It is needed by everybody.	3	Accurate
PV13	Literal and modulation	P. 13. <i>Di son ma ihan – sayur Anso sayur matua bulung Ia ihan sayur on Sian lubuk parkatimbangan Riak mardomu tu tonga</i>	V. 13. Fishes and vegetables are here To make you live longer These fishes were from a depth of river Ripples meet at the centre	3	Accurate
PP21	Literal, eksplication (addition) translation.	Paragraf 21. <i>Mudah – mudahan dohot borkat pangidoan ni damang na lambok marlidung dohot inang pangitubu, sude koum sisolkot, matumbur na ni suan manjadi pahan – pahanan.</i>	Paragraph 21. May God bless the requests of the father who always talks softly and the mother who gives birth and all close relatives so that your crops grow well and your farm animals breed.	3	Accurate
PV12	Literal and addition	P. 12. <i>Di son adong tulan rincan Sada sian siamun Sada sian siambirang Manorjak laho tu pudi</i>	V. 12. Here are the legs of the beast One is the front right Another is the rear left To strike backward	3	Accurate

		<p><i>Mangambur laho tu jolo</i> <i>Pitu sundut suada mara</i> <i>Maroban tua hamamora</i></p>	<p>To jump up forward To make your offspring jump up forward No perils for seven generations Bringing nobility and good fortune</p>		
PV5	Eksplification (addition), modulation	<p>P. 5. <i>Dihanaek ni mataniari</i> <i>Di sima naek tua hamamora</i> <i>Harani rumbuk hita satahi</i> <i>Madung dapot lomo ni roha</i></p>	<p>V. 5. While the sun is beginning to rise It is the time for luck and nobility to rise Since we are intimate we are always in harmony So we become pleased and happy</p>	3	Accurate
PV6	Eksplification (addition), modulation	<p>P.6. <i>Hatiha tu aek on bujing partonun</i> <i>Hatiha maruyup – uyup bayo parmahan</i> <i>Pasunggul lungun di parmayanan</i> <i>Ulang nian lungun – lungunan</i></p>	<p>V. 6. It is the time for a girl weaver to go to the river to wash her suits It is the time for a cow-breeder to blow his flute Yearning for his experiences in the past May his loneliness be released</p>	2	Less Accurate
PV7	Modulation, Eksplification (addition),	<p>P. 7. <i>Di hangu – nguas on bayo panopa</i> <i>Di hatalgang baju ni bulu</i> <i>Di son ma hita mangupa</i> <i>Pahoras tondi badan muyu</i> <i>Hatiha markuik on halihi bangar</i> <i>Martahuak manuk laho marpira</i> <i>Habang ma on langkupa</i> <i>Na songgop tu Gunungtua</i></p>	<p>V. 7. When a blacksmith extremely needs a drink When the bamboo's jackets come off its trunk It is the time now to perform <i>mangupa</i> celebration To make your spirit and body sane When an eagle is shrieking in the sky When a hen is cackling before</p>	2	Less Accurate

		<p><i>Diungkap ma pangupa</i> <i>Anso maroban sangap dohot</i> <i>tua</i></p>	<p>laying its egg on the hay An owl now is flying away To rest at Gunungtua before midday The <i>mangupa</i> can now be opened To bring nobility and good fortune</p>		
PV8	Generalization, Substitution	<p>P. 8. <i>Tubuan laklak, tubuan</i> <i>singkoru</i> <i>Tubuan anak nian tubuan</i> <i>boru</i> <i>Gosta – gosta giring – giring</i> <i>Marompa mariring – iring</i></p>	<p>V. 8. May your paddy grow well to give you much grain May your baby-boys and baby- girls be born Dry season comes after the wet season You will carry them in your arms and walk in succession</p>	2	Less Accurate
PV18	Substitution and generalization	<p>P. 18. <i>Tubuan laklak homu tubuan</i> <i>singkoru</i> <i>Sai siganda – sigandadua</i> <i>Tubuan anak tubuan boru</i> <i>Sada manjadi dua</i> <i>Pitu sundut suada mara</i></p>	<p>V. 18. May your paddy grow. May it grow faster Growing higher and bigger May you have a son, may you have a daughter One first and two later For seven generations no disaster</p>	3	Accurate
PV9	Ekspliation (addition), Borrowing	<p>P. 9. <i>Di Muarasada</i> <i>Marlai – lai do singkoru</i> <i>Langga – langga sada</i> <i>Jolo halaklahi anso dadaboru</i></p>	<p>V. 9. At Muarasada beside the river The grains of <i>singkoru</i> are hanging down One after another May a baby-boy be first and a baby-girl be second</p>	3	Accurate

PV10	Eksplikation (addition), Borrowing	<p>P.10. <i>Di son ma horbo simaradang tua</i> <i>Namamolus ombun manyorop</i> <i>Dompok sannari homu maroban tua</i> <i>Saulakon maroban sangap</i></p>	<p>V. 10. Here is a buffalo from Batangtoru That passes through thick dew Now you are carrying luck with you In the future may nobality be with you</p>	3	Accurate
PV24	Eksplikation (addition) and borrowing	<p>P. 24. <i>Talduskon ma giring-giring Laho mamasukkon golang-golang</i> <i>Tinggalkon ma inang adat mabujing</i> <i>Madung jujung adat matobang</i></p>	<p>V. 24. Take off your jingling bracelets When putting on your gold bracelets <i>Inang!</i> Leave now the youth's habits On your head are now a married woman's habits</p>	3	Accurate
PV15	Substitution and addition	<p>P. 15. <i>Muda marmanuk tarhabang dinding</i> <i>Muda marlombu songon batu di pasir</i> <i>Anso adong siparinggas muyu mangkuling</i> <i>Muda ro koumta musafir</i></p>	<p>V. 15. When breeding chickens they will increase in thousands When breeding cows they will spread as stones on the sands So that you may become pleased When your relatives come to pay a visit</p>	3	Accurate
PV30	Substitution and addition	<p>P. 30. <i>Tangan siamun-siambirang Ujungna marjari-jari lima</i> <i>Gogo hamu sumbayang Tarkarejohon nian rukun na lima</i></p>	<p>V. 30. You have two useful hands On each end there are five fingers May you perform the daily five prayers May later you become a hajj fulfilling one of the Moslem's pillars</p>	3	Accurate
PV37	Substitution	<p>P. 37. <i>Bariba tor bariba rura</i></p>	<p>V. 37. The rivers flow through the valley</p>	2	Less

	(transcreation) and addition	<i>Aek mardomu tu muara Tarsongon on ma hata pangupa Na tarpasahat tu hamu na dua</i>	They gather at the estuary Thus, all of the words of <i>pangupa</i> I must convey Which can be entrusted to both of you today		Accurate
PV20	Transposition and substitution	P. 20. <i>Nipasae tanding duru Anso santak nida tu ipar Muda sorang anak dadaboru Jeges – jeges boti na pintar</i>	V. 20. Clear up the shrub from the cultivation So that the view is clear When a baby girl is born May it be pretty and clever	3	Accurate
PV26	Transposition and substitution	P. 26. <i>Na jolo digorar ho si Taing Pabotohon anak dadaboru Magodang ho maginjang Sampe dapot dongan marrosu</i>	V. 26. In the past you were named Taing To announce that a baby-girl was born Big and tall you are now growing And now you have found your man	3	Accurate
PV35	Substitution (transcreation), transposition	P. 35. <i>Garang-garang giring-giring Di dangka ni ulasi Tondi maramak mariring-iring Markundang markuasi Halaklahi on na martua Dadaboru na marharatan Gorang-gorang giring-giring</i>	V. 35. A bird is now singing On a branch of tree The spirit of all offspring May be strong and high Luck boys bring Girls bring nobility	2	Less Accurate
PV31	Substitution (transcreation) and borrowing	P. 31. <i>Dongdong di Batangtoru Songgopan ni langkupa tonga ari Jongjong ma anakboru</i>	V. 31. The big river of Batangtoru To the sea the water is flowing <i>Anakboru</i> may stand up now To lift up the <i>pangupa</i> when the	3	Accurate

		<i>Mangabin pangupa di naek ni mataniari</i>	sun is rising		
PV34	Substitution (transcreation) and borrowing	P. 34. <i>Jarunjung obur-obur Pasak sanggul simarjarunjung Horas hamu amang bope hamu inang Sampe sayur matua-bulung</i>	V. 34. Don't forget to say <i>horas</i> When you wish one to be safe May you, <i>Amang</i> and you, too <i>Inang</i> be prosperous From the present to your future life	2	Less Accurate
PV36	Substitution (transcreation) and borrowing	P.36. <i>Malos ma dingin-dingin Obanan tu sipogu Horas ma tondi madingin Pir tondi matogu Sayur matua-bulung Horas...Horas.....Horas!</i>	V. 36. Here are <i>dingin-dingin</i> To be taken to Sopo Godang May your spirit be safe and fine May it also be hard and strong So that your life will stay long <i>Horas.....Horas.....Horas.....!</i>	2	Less Accurate
PV33	Modulation and transposition	P. 33. <i>Ulang tondi tarkalimanman Ulang tondi tarkalimunmun Ulang tondi marjalang-jalang Ulang tondi martandang-tandang Ulang tondi mandao-dao Di son do bagasta parsarimpunan ni tondi</i>	V. 33. May your spirit not be worried May your spirit not be afraid May your spirit not roam May your spirit stay home May your spirit remain here Your house to settle is here	2	Less Accurate
TOTAL				36	

Cultural Terms (CT)

Data	Varian of Triplet Technique	Source of Text (Mandailing Language)	Target of Text (English Language)	Scale	Conclusion
PP5	Literal, Borrowing and shift (transposition) Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 5. <i>Ari on ari na denggan, ari na uli, ari na tupa, ari na niligi ni bayo datu, di hanaek ni mata ni ari, diupa tondi dohot badan muyu, anso manaek tua hamamora.</i>	Paragraph 5. It is a good day, a lovely day, the right day, the day which has been examined by the <i>bayo datu</i> , when the sun is rising, your spirit and body <i>diupa</i> so that your luck and nobility will rise.	3	Accurate
PP9	Literal, Borrowing and shift (transposition) Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 9. <i>dipatibal on pangupa di ginjang ni pinggan pasu anso anso denggan homu marrosu na mamolus dalam matobang.</i>	Paragraph 9. This <i>pangupa</i> is put on one big plate so that you will be spiritually close during your marriage life.	3	Accurate
PP14	Literal, Borrowing and modulation translation	Paragraf 14. <i>Na mangkatiri on, on mai gulaen sale, adong muse incor tali dohot haporas na nidurung di marayak andospotang. Torkis homu na dua mamolus paradaton matobang, horas badan dohot tondi ditubui sangap homu dohot tua, lopus sayur matua bulung. Ia sifat ni gulaen on rap tu jae do on rap tu julu, rosu dipardalanan, ra muse marsipaihutan.</i>	Paragraph 14. In addition to the chicken, here are smoked fishes, some <i>incor tali</i> , and some <i>haporas</i> fished before noon. May both of you be healthy in your marriage life. Be physically and mentally sound, have nobility and luck until your old age. The habits of these fishes are to swim downstream and upstream together, they are intimate in their journey, and they are tolerant.	2	Less Accurate
PP15	Deletion, Borrowing and addition translation	Paragraf 15. <i>Di jolo muyu adong aek na lanlan, sada panginumana sada parbasuan. On pe anso hami baen songon on, songon on mapangidoan nami tu Tuhan, anso</i>	Paragraph 15. In front of you there is some water, there are one cup and one dish. May you always be harmonious, may you love each other as a proverb says: <i>sabara sabustak, salumpat</i>	2	Less Accurate

		<p><i>nian sahata homu saoloan, marsada hata marsisalungan roha, songon pandok ni umpama, sabara sabustak, salumpat saindege, sapinggan sapanganan, sapangambe sapanaili, anso ulang pajala – jelu songon parkuayam ni hajaran. Harana muda ngada marrumbuk tahi, sai totop marsigagahan, muda tanduk ningna paleang – leung, gumbang mai marsinggaluan, talaga mai jadi uluan, maralo ma i sanga andigan.</i></p>	<p><i>saindege, sapinggan sapanganon, sapangambe sapanaili.</i> Avoid disharmony like a horse’s mouth which is opening wide. Because if you are not harmonious you will always have quarrels. When a pair of horns(e.g. horns of a buffalo) is not parallel, <i>talaga</i> will become <i>uluan</i>. A dispute may happen later.</p>		
PP17	<p>Literal, eksplication (addition) and Borrowing Translation. Parafrese (penjelasan) pada glosarium</p>	<p>Paragraf 17. <i>Di son muse tarida do pahan – pahanan ni raja na martua. Mata na i dohot ate – ate na i jadi partanda ma i anso “mata guru roha siseon”. Songon i muse suping nai anso “tangi homu di siluluton inte di siriaon”.</i></p>	<p>Paragraph 17. In addition, here is a farm animal (buffalo) of a blessed king. Its eyes and hearts symbolize <i>mata guru roha sisean</i>. While its ears symbolize <i>tangi disiluluton inte disiriaon</i>.</p>	3	Accurate
PP19	<p>Literal, eksplication (addition), borrowing translation. Parafrese (penjelasan) pada glosarium</p>	<p>Paragraf 19. <i>Pangupa on ditutup dohot bulung ujung, anso marujung on karejo, adong muse hasilna, adong muse abit adat anso totop homu digonggomi paradaton, tingon on tu gin jang ni ari.</i></p>	<p>Paragraph 19. This <i>pangupa</i> is covered with three ends of banana leaves so that every work will end and be successful. Here is also a piece of <i>abit adat</i> so that you are always protected by customs from now on.</p>	3	Accurate
PV2	<p>Literal, eksplication (addition), generalization.</p>	<p>P. 2. <i>Pala dung songon i Sahino ma i samalu Inda marimbar na disuru Sude karejo angkon lalu</i></p>	<p>V. 2. When agreement is gained Harmony will be retained People’s help in anything can be requested All work then can be completed</p>	2	Less Accurate
PV4	<p>Literal, eksplication</p>	<p>P.4. <i>Pala songon i, tanda mai</i></p>	<p>V. 4. If so, it is clear now as a rest-stop</p>	3	Accurate

	(addition), modulation	<p><i>songon adian</i> <i>Laplap songon indege</i> <i>Hombang mai adat ni</i> <i>ompunta na robian</i> <i>Rap lomo roha mambege</i></p>	<p>As clear as a footstep Our ancestor's traditions will always develop Our happiness will never stop</p>		
PV11	Addition substitution, and generalization	<p>P. 11. <i>Di son ma juhut gana – ganaan</i> <i>Mambaen gorar maginjang – magodang</i> <i>Gorarna tarmauk – tarbonggal</i> <i>Tu ipar ni laut siborang</i> <i>Mambaen partahian ulang janggal</i> <i>Patogu tua ulang sirang</i></p>	<p>V. 11. Here is good meat of a beast To make your name long and best A name well-known to east And will be famous to west Don't hesitate to make agreement Strengthen your power, avoid argument</p>	3	Accurate
PV19	Addition, Borrowing and substitution	<p>P. 19. <i>Di muarasada</i> <i>Marlai – lai andalado</i> <i>Marantara – antara sada</i> <i>Halaklahi ma nian parjolo</i></p>	<p>V. 19. At Muarasada close to the river <i>Andalado</i> gets wet One after the other May a boy be first</p>	3	Accurate
PV22	Borrowing, addition (ekspliation), and transposition	<p>P. 22. <i>Halaklahi si panjala</i> <i>Dadaboru si pandurung</i> <i>Martua hamu marsahala</i> <i>Sarat be manompi-manjujung</i></p>	<p>V. 22. A boy will be a <i>panjala</i> A girl will be a <i>pandurung</i> May you have good luck and charisma A lot of things on your back and head you are carrying</p>	3	Accurate
PV23	Transposition, Borrowing and modulation	<p>P. 23. <i>Dijujar harambir poso</i> <i>Mangihut saludang na</i> <i>tobang</i></p>	<p>V. 23. A young coconut falls down An old stem is brought down <i>Amang!</i> Now leave the youth's</p>	3	Accurate

		<i>Tinggalkon ma amang adat</i> <i>na poso</i> <i>Madung sandang adat</i> <i>matobang</i>	customs On your shoulder now you are carrying a married man's customs		
TOTAL				12	

Appendix 3: Instrument of Measure the Acceptability of Translation in *mangupa* text

Cultural Terms (CT)

Data	Varian of Singular Technique	Source of Text (Mandailing Language)	Target of Text (English Language)	Scale	Conclusion
PP6	Literal translation	Paragraf 6. <i>On ma na margorar ari simonang – monang, na monang mangalo musu, talu mangalo dongan.</i>	Paragraph 6. It is a winning day, to win against enemies but to lose against friends.	3	Acceptable
PP12	Literal translation	Paragraf 12. <i>Na patoluhon, di son muse indahan sitamba tondi, indahan sitamba tua on, na pahoras badan ma on dohot tondi, sai ditubui sangap homu rap dohot tua, gogo muse manjalahi.</i>	Paragraph 12. As the third, here is some rice to strengthen your spirit, to strengthen your body and nobility. May you be glorious, lucky and be hard workers.	3	Acceptable
PV17	Literal	P. 17. <i>Upa – upa magabe Sinta – sinta mamora Satuntum homu sapangambe Silang sae suada mara</i>	V. 17. May all prayers be acceptable We wish you to be noble Be intimate, be harmonious No obstacles, no calamities	3	Acceptable
PV25	Literal	P. 25. <i>Na jolo digorar ho si Dalian Pabotohon anak tubu Horas do ho di hangoluan Lopus ho dapotan boru</i>	V. 25. In the past you were named Dalian To announce that a baby-boy was born You were always safe in your life Even in finding your wife	3	Acceptable
PV29	Literal	P. 29. <i>Nipadao sipanggago Sian duru ni hauma Gorar na sangap na martua ulang mago</i>	V. 29. The shrub should be thrown From the edge of the cultivation May the noble and lucky title not disappear	3	Acceptable

		<i>Jana ulang tinggal malua</i>	And may it not be freed either		
PV14	Substitution	P. 14. <i>Sayur badan dohot tondi Martamba denggan paruntungan Ulang adong bondul mangkalang Tumbuk dapot na ni roha</i>	V. 14. May your body and spirit live long May your destiny become better Nothing will hinder you to move along To achieve your aim and desire	3	Acceptable
PV16	Substitution	P. 16. <i>Muda marhorbo longa tinungtung Muda maritik rondam kualo Muda marjagal bahat mandapot untung Muda marsaba bahat mandapot eme pangisi sopo</i>	Verse 16. When breeding bufallos you will get much meat When breeding ducks you will collect eggs in a basket When selling things you may make much gain When growing rice you may get much grain To make the barn full of grain	3	Acceptable
PV1	Restructurization	P.1. <i>Natuari di mata ni ari guling Di sima au ro tingon luat ni Mandailing Ia ulang suada na uoban Adat ni ompunta na robian Sai hita pagogo ma partahian Anso samate sahangoluan</i>	V. 1. Yesterday while the sun was setting I wass coming from the land of Mandailing Here I brought nothing But the tradition of our forefather Let us always make our agreement stronger So that in life and death we will be always together	3	Acceptable
PV3	Modulation	P.3. <i>Antong angkon salumpat do saindege</i>	V.3. We should be always in harmony Be together night and day	3	Acceptable

		<i>Sapangambe sapanaili Anso rap lomo roha mambege Ulang ma hita on pasili – sili</i>	All would be pleased this to see Let conflict stay away		
PV21	Addition (eksplikation)	P. 21. <i>Halaklahi si suan bulu Dadaboru si suan pandan Rap lolot be homu mangolu Pulik muse marhairasan</i>	V. 21. A boy will be a bamboo grower A girl will be a pandanus grower May you have long life May you be healthy for life	3	Acceptable
PV32	Borrowing	P. 32. <i>Mare ma tondi muyu Tondi sijanjang Tondi sijunjung Tondi siandarohot Tondi siandarasi</i>	V. 32. Here come your spirit! <i>Sijanjang spirit Sijunjung spirit Siandarohot spirit Siandarasi spirit</i>	2	Less Acceptable
Total				11	

Cultural Terms (CT)

Data	Varian of Couplet Technique	Source of Text (Mandailing Language)	Target of Text (English Language)	Scale	Conclusion
PP1	Literal and Borrowing Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 1. <i>Parjolo au marsantabi tu barisan ni dalihan na tolu, kahanggi, anakboru, mora songon i tu barisan ni harajaon, sumurung lobi tu raja panusunan na juguk di uluan ni pantar paradaton on.</i>	Paragraph 1. First of all I would like to apologize to <i>dalihan na tolu, kahanggi, anakboru, mora</i> as well as <i>harajaon</i> particularly to <i>raja panusunan</i> who are all now sitting on the <i>uluan</i> of this <i>pantar paradaton</i> .	2	Less Acceptable
PP2	Literal and Borrowing Translation	Paragraf 2. <i>Satorusna marsyukur hita tu hadirat ni Allah Subahanahu wa taala. Tuhanta na gumorga langit</i>	Paragraph 2. Then let us thank God, <i>tuhanta na gumorga langit</i> and <i>na tumompa tano</i> for giving opportunity and	2	Less Acceptable

	menggunakan teknik parafrase penjelasan pada glosarium	<i>na tu mompa tano na dung mangalehen halapangan dohot hatorkisan di hita sude na rap juguk di pantar paradaton on.</i>	health to all of us sitting on this <i>pantar paradaton</i> .		
PP3	Literal and Borrowing Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 3. <i>Marhite – hite dipardomuan ni tahi di pantar paradaton, dibaen tibo ma waktu na angkon pasampe hata pangupa tu bayo pangoli dohot boru na ni oli, parjolo au mandokon mauliate na sagodang – godangna asa mangido mohof, ampot adong naron na hurang tupa sanga na sala di pangalaho.</i>	Paragraph 3. As an agreement has been made on this <i>pantar paradaton</i> , and because the time now has come to deliver <i>hata oangupa</i> to the bridegroom and the bride, let me first express great gratitude to <i>dalihan na tolu</i> for giving me this opportunity to deliver <i>hata pangupa</i> and make apologies to <i>dalihan na tolu</i> if in delivering the <i>hata pangupa</i> less appropriate words are spoken and wrong acts are made.	2	Less Acceptable
PP7	Literal and Borrowing Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 7. <i>Dipajuguk homu amang bope inang di ginjang ni amak lampisan mudah – mudahan marlampis – lampis bisuk mu, marlampis – lampis sinaloanmu, marlampis – lampis sahalamu, ngon on tu pudi ni ari.</i>	Paragraph 7. You are being seated on the <i>amak lampisan</i> so that your intelligence, ability, and charisma will grow higher and higher from now on.	2	Less Acceptable
PP10	Literal and Borrowing Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 10. <i>Marmocom – mocom on isina. Di son pira manuk na nihobolan. Na bontar on di luar na gorsing di bagasan, hobol nian tondi tu badan. Bontar nai songon on ma nian bontar ni ate – ate, ias ni pasu – pasu. Songon on ma ikhlas ni roha muyu manjagit pangupaon. Songon i muse nian bontar ni ate – ate muyu mandapotkon sisolkot sasudena..</i>	Paragraph 10. It contains various things. This is a boiled egg. The while is outside, the yellow is inside. May your body and spirit be strong. May your heart be as white as this (the while). You may accept this <i>pangupa</i> as faithfully as the white. Your heart may be as white as the while of this egg to welcome all relatives. We pray to God. May you always grasp gold as the yellow of this egg, <i>omas</i>	2	Less Acceptable

		<i>Gorsing na i, songon on ma doa nami tu Tuhan mudah – mudahan tarjomak sere homu, omas sigumorsing tingon on tu pudi ni ari. Bermacam – macam isinya.</i>	<i>sigumorsing, from now on.</i>		
PP13	Literal and Borrowing translation	Paragraf 13. <i>Na manggonggomi indahan on di son ma i manuk na ringringan, manuk simarian – ian on, rambe – rambe, lai – lai mariring – iring on nian tangan muyu manogu – nogu, sinuan tunas dohot sinuan boyu, tingon on tu pudi ni ari.</i>	Paragraph 13. Those that are surrounding the rice are pieces of chicken. These are from a good chicken. <i>Rambe-rambe lai-lai.</i> May your hands support many children, boys and girl, from now on.	3	Acceptable
PP16	Literal and Borrowing Translation	Paragraf 16. <i>Sude on koum si solkot, tarlobi – lobi amanta dohot inanta mangido tu Tuhan, mudah – mudahan suang hamu siala sampagul rap tu ginjang rap tu toru, muda malamun saulak lalu, muda magulang rap margulu, hibul songon ulu, impal tola palu – palu, songon on nian homu tingon on tu ginjang ni ari.</i>	Paragraph 16. All clause relatives, especially your father and mother, they pray to God. May you be like the <i>siala sampagul</i> to ascend and descend together, to be ripe simultaneously, when rolling down all the seeds get muddy. It is rounded as a head, a lump that can be used as a knocker. We hope you will be like that from now on.	3	Acceptable
PP18	Literal and borrowing translation	Paragraf 18. <i>Dipatibal sude pangupa on diginjang ni anduri anso malo homu mamedahon na dengan dohot na sala, malo muse markoum, malo marmasyarakat, mamboto patik, uhum, ugari, hapantunan.</i>	Paragraph 18. All the items of the <i>pangupa</i> are put on a winnow so that you may know how to separate the right from the wrong, be friendly to your relations, be good at making social relations, and understand customs, punishment, rules and social norms.	3	Acceptable
PP20	Literal, borrowing translation. Parafrese (penjelasan) pada	Paragraf 20. <i>Tamba ni on laing dipangido do tu Tuhan. Songon pandokon ni ompunta na robian:</i>	Paragraph 20. In addition, we pray to God. May you spread as <i>dabuar</i> , to branch eastward and westward like a	2	Less Acceptable

	glosarium	<i>mamarpar homu songon dabuar, mardangka tu jae dohot tu julu songon haruaya. Haruaya ho amang silonggom banua, banir na bolak parkolipan, tungkot ho di na landit, sulu di na golap, payung di udan na gogo, parsialungan di las ni ari. Togu diparkataan, pangidoan hamu pangalapan.</i>	banyan tree. Be a banyan tree, you! <i>Amang, silonggom banua</i> , a big tree as a protective place, be a walking stick on slippery ground, a lamp in the darkness, an umbrella in the heavy rain, a shade on a sunny day as expected by our ancestors. Be definite in speaking, may both of you be givers and providers.		
PP22	Literal, borrowing translation. Parafrese (penjelasan) pada glosarium	Paragraf 22. <i>Muda adong na martinggal-tinggal sada, martinggal-tinggal dua, pajolo au mangido mohop tu sude barisan ni dalihan na tolu, harajaon, tarlobi-lobi tu raja panusunan, Santabi Sapulu.</i>	Paragraph 22. If one, or two are forgotten, let me in advance ask forgiveness from all the members of <i>dalihan na tolu, harajaon</i> , and particularly from <i>raja panusunan, Santabi sapulu</i> .	3	Acceptable
PV27	Literal and borrowing	P. 27. <i>Madung digorar ho amang Sutan Pardomuan</i> <i>Anso pardomuan ni hula ho dongan-dongan</i> <i>Digorar muse ho inang Namora Pardamean</i> <i>Anso dame sude hula dongan</i>	V. 27. You, <i>Amang</i> have been named Sutan Pardomuan May your abode become a meeting place for relations and friends You, too <i>Inang</i> have been named Namora Pardamean May peace be with all relations and friends	3	Acceptable
PV28	Literal and borrowing	P. 28. <i>Jangat-jangat ni gordang Jigit-jigit di ari potang</i> <i>Dipasahat di hamu gorar matobang</i> <i>Manjagit nian tondi dohot pamatang</i>	V. 28. The drumheads of the <i>gordang</i> To be hit at noonday The title of married people that now you are bearing May your body and soul not deny	3	Acceptable
PP4	Literal and Deletion	Paragraf 4. <i>Mudah – mudahan,</i>	Paragraph 4. May no one blame, may no	3	Acceptable

	Translation	<i>ulang adong on nian na manggora manise, anso kobul borhat pangidoan tingon on tu pudi ni ari.</i>	one complain so that our requests will be granted from now on.		
PP8	Literal and Deletion Translation	Paragraf 8. <i>Di jolo muyu madung tangkas diida hamu pangupa. On ma na margorar pangupa ni tondi dohot badan, na mararti do on asa na marantusan, mudah – mudahan kobul borkat nian sude pangidoan.</i>	Paragraph 8. In front of you there is <i>pangupa</i> . This <i>pangupa</i> is for your spirit and body. Each of these things has meanings and wishes. May all requests be granted.	3	Acceptable
PP11	Literal and Modulation Translation	Paragraf 11. <i>Di son muse sira sasumbiga na ditungkus di bulung salungsung. Sai ancim nian pardaian muyu, marsira na nidok, mandapot bahagia lopus sayur matua bulung. Songon sira on muse hamu nian, sude halak mamorluonsa.</i>	Paragraph 11. Here is some salt wrapped up in a banana leaf. May your taste be constantly salty, what you say will taste as salt, to be happy until the future. May you be like this salt. It is needed by everybody.	3	Acceptable
PV13	Literal and modulation	P. 13. <i>Di son ma ihan – sayur Anso sayur matua bulung Ia ihan sayur on Sian lubuk parkatimbangan Riak mardomu tu tonga</i>	V. 13. Fishes and vegetables are here To make you live longer These fishes were from a depth of river Ripples meet at the centre	3	Acceptable
PP21	Literal, eksplication (addition) translation.	Paragraf 21. <i>Mudah – mudahan dohot borkat pangidoan ni damang na lambok marlidung dohot inang pangitubu, sude koum sisolkot, matumbur na ni suan manjadi pahan – pahanan.</i>	Paragraph 21. May God bless the requests of the father who always talks softly and the mother who gives birth and all close relatives so that your crops grow well and your farm animals breed.	3	Acceptable
PV12	Literal and addition	P. 12. <i>Di son adong tulan rincan Sada sian siamun Sada sian siambirang Manorjak laho tu pudi</i>	V. 12. Here are the legs of the beast One is the front right Another is the rear left To strike backward	3	Acceptable

		<p><i>Mangambur laho tu jolo</i> <i>Pitu sundut suada mara</i> <i>Maroban tua hamamora</i></p>	<p>To jump up forward To make your offspring jump up forward No perils for seven generations Bringing nobility and good fortune</p>		
PV5	Eksplikation (addition), modulation	<p>P. 5. <i>Dihanaek ni mataniari</i> <i>Di sima naek tua hamamora</i> <i>Harani rumbuk hita satahi</i> <i>Madung dapot lomo ni roha</i></p>	<p>V. 5. While the sun is beginning to rise It is the time for luck and nobility to rise Since we are intimate we are always in harmony Se we become pleased and happy</p>	3	Acceptable
PV6	Eksplikation (addition), modulation	<p>P.6. <i>Hatiha tu aek on bujing partonun</i> <i>Hatiha maruyup – uyup bayo parmahan</i> <i>Pasunggul lungun di parmayanan</i> <i>Ulang nian lungun – lungunan</i></p>	<p>V. 6. It is the time for a girl weaver to go to the river to wash her suits It is the time for a cow-breeder to blow his flute Yearning for his experiences in the past May his loneliness be released</p>	3	Acceptable
PV7	Modulation, Eksplikation (addition),	<p>P. 7. <i>Di hangu – nguas on bayo panopa</i> <i>Di hatalgang baju ni bulu</i> <i>Di son ma hita mangupa</i> <i>Pahoras tondi badan muyu</i> <i>Hatiha markuik on halihi bangar</i> <i>Martahuak manuk laho marpira</i> <i>Habang ma on langkupa</i> <i>Na songgop tu Gunungtua</i></p>	<p>V. 7. When a blacksmith extremely needs a drink When the bamboo's jackets come off its trunk It is the time now to perform <i>mangupa</i> celebration To make your spirit and body sane When an eagle is shrieking in the sky When a hen is cackling before</p>	3	Acceptable

		<p><i>Diungkap ma pangupa</i> <i>Anso maroban sangap dohot</i> <i>tua</i></p>	<p>laying its egg on the hay An owl now is flying away To rest at Gunungtua before midday The <i>mangupa</i> can now be opened To bring nobility and good fortune</p>		
PV8	Generalization, Substitution	<p>P. 8. <i>Tubuan laklak, tubuan</i> <i>singkoru</i> <i>Tubuan anak nian tubuan</i> <i>boru</i> <i>Gosta – gosta giring – giring</i> <i>Marompa mariring – iring</i></p>	<p>V. 8. May your paddy grow well to give you much grain May your baby-boys and baby- girls be born Dry season comes after the wet season You will carry them in your arms and walk in succession</p>	3	Acceptable
PV18	Substitution and generalization	<p>P. 18. <i>Tubuan laklak homu tubuan</i> <i>singkoru</i> <i>Sai siganda – sigandadua</i> <i>Tubuan anak tubuan boru</i> <i>Sada manjadi dua</i> <i>Pitu sundut suada mara</i></p>	<p>V. 18. May your paddy grow. May it grow faster Growing higher and bigger May you have a son, may you have a daughter One first and two later For seven generations no disaster</p>	3	Acceptable
PV9	Ekspliation (addition), Borrowing	<p>P. 9. <i>Di Muarasada</i> <i>Marlai – lai do singkoru</i> <i>Langga – langga sada</i> <i>Jolo halaklahi anso dadaboru</i></p>	<p>V. 9. At Muarasada beside the river The grains of <i>singkoru</i> are hanging down One after another May a baby-boy be first and a baby-girl be second</p>	3	Acceptable

PV10	Eksplikation (addition), Borrowing	<p>P.10. <i>Di son ma horbo simaradang tua</i> <i>Namamolus ombun manyorop</i> <i>Dompak sannari homu maroban tua</i> <i>Saulakon maroban sangap</i></p>	<p>V. 10. Here is a buffalo from Batangtoru That passes through thick dew Now you are carrying luck with you In the future may nobality be with you</p>	3	Acceptable
PV24	Eksplikation (addition) and borrowing	<p>P. 24. <i>Talduskon ma giring-giring Laho mamasukkon golang-golang</i> <i>Tinggalkon ma inang adat mabujing</i> <i>Madung jujung adat matobang</i></p>	<p>V. 24. Take off your jingling bracelets When putting on your gold bracelets <i>Inang!</i> Leave now the youth's habits On your head are now a married woman's habits</p>	3	Acceptable
PV15	Substitution and addition	<p>P. 15. <i>Muda marmanuk tarhabang dinding</i> <i>Muda marlombu songon batu di pasir</i> <i>Anso adong siparinggas muyu mangkuling</i> <i>Muda ro koumta musafir</i></p>	<p>V. 15. When breeding chickens they will increase in thousands When breeding cows they will spread as stones on the sands So that you may become pleased When your relatives come to pay a visit</p>	3	Acceptable
PV30	Substitution and addition	<p>P. 30. <i>Tangan siamun-siambirang Ujungna marjari-jari lima</i> <i>Gogo hamu sumbayang Tarkarejohon nian rukun na lima</i></p>	<p>V. 30. You have two useful hands On each end there are five fingers May you perform the daily five prayers May later you become a hajj fulfilling one of the Moslem's pillars</p>	3	Acceptable
PV37	Substitution	<p>P. 37. <i>Bariba tor bariba rura</i></p>	<p>V. 37. The rivers flow through the valley</p>	2	Less

	(transcreation) and addition	<p><i>Aek mardomu tu muara</i> <i>Tarsongon on ma hata</i> <i>pangupa</i> <i>Na tarpasahat tu hamu na</i> <i>dua</i></p>	<p>They gather at the estuary Thus, all of the words of <i>pangupa</i> I must convey Which can be entrusted to both of you today</p>		Acceptable
PV20	Transposition and substitution	<p>P. 20. <i>Nipasae tanding duru</i> <i>Anso santak nida tu ipar</i> <i>Muda sorang anak dadaboru</i> <i>Jeges – jeges boti na pintar</i></p>	<p>V. 20. Clear up the shrub from the cultivation So that the view is clear When a baby girl is born May it be pretty and clever</p>	3	Acceptable
PV26	Transposition and substitution	<p>P. 26. <i>Na jolo digorar ho si Taing</i> <i>Pabotohon anak dadaboru</i> <i>Magodang ho maginjang</i> <i>Sampe dapot dongan</i> <i>marrosu</i></p>	<p>V. 26. In the past you were named Taing To announce that a baby-girl was born Big and tall you are now growing And now you have found your man</p>	3	Acceptable
PV35	Substitution (transcreation), transposition	<p>P. 35. <i>Garang-garang giring-giring</i> <i>Di dangka ni ulasi</i> <i>Tondi maramak mariring-</i> <i>iring</i> <i>Markundang markuasi</i> <i>Halaklahi on na martua</i> <i>Dadaboru na marharatan</i> <i>Gorang-gorang giring-giring</i></p>	<p>V. 35. A bird is now singing On a branch of tree The spirit of all offspring May be strong and high Luck boys bring Girls bring nobility</p>	3	Acceptable
PV31	Substitution (transcreation) and borrowing	<p>P. 31. <i>Dongdong di Batangtoru</i> <i>Songgopan ni langkupa tonga</i> <i>ari</i> <i>Jongjong ma anakboru</i></p>	<p>V. 31. The big river of Batangtoru To the sea the water is flowing <i>Anakboru</i> may stand up now To lift up the <i>pangupa</i> when the</p>	2	Less Acceptable

		<i>Mangabin pangupa di naek ni mataniari</i>	sun is rising		
PV34	Substitution (transcreation) and borrowing	P. 34. <i>Jarunjung obur-obur Pasak sanggul simarjarunjung Horas hamu amang bope hamu inang Sampe sayur matua-bulung</i>	V. 34. Don't forget to say <i>horas</i> When you wish one to be safe May you, <i>Amang</i> and you, too <i>Inang</i> be prosperous From the present to your future life	3	Acceptable
PV36	Substitution (transcreation) and borrowing	P.36. <i>Malos ma dingin-dingin Obanan tu sipogu Horas ma tondi madingin Pir tondi matogu Sayur matua-bulung Horas...Horas.....Horas!</i>	V. 36. Here are <i>dingin-dingin</i> To be taken to Sopo Godang May your spirit be safe and fine May it also be hard and strong So that your life will stay long <i>Horas.....Horas.....Horas....!</i>	2	Less Acceptable
PV33	Modulation and transposition	P. 33. <i>Ulang tondi tarkalimanman Ulang tondi tarkalimunmun Ulang tondi marjalang- jalang Ulang tondi martandang- tandang Ulang tondi mandao-dao Di son do bagasta parsarimpunan ni tondi</i>	V. 33. May your spirit not be worried May your spirit not be afraid May your spirit not roam May your spirit stay home May your spirit remain here Your house to settle is here	3	Acceptable
TOTAL				36	

Cultural Terms (CT)

Data	Varian of Triplet Technique	Source of Text (Mandailing Language)	Target of Text (English Language)	Scale	Conclusion
PP5	Literal, Borrowing and shift (transposition) Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 5. <i>Ari on ari na denggan, ari na uli, ari na tupa, ari na niligi ni bayo datu, di hanaek ni mata ni ari, diupa tondi dohot badan muyu, anso manaek tua hamamora.</i>	Paragraph 5. It is a good day, a lovely day, the right day, the day which has been examined by the <i>bayo datu</i> , when the sun is rising, your spirit and body <i>diupa</i> so that your luck and nobility will rise.	3	Acceptable
PP9	Literal, Borrowing and shift (transposition) Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 9. <i>dipatibal on pangupa di ginjang ni pinggan pasu anso anso denggan homu marrosu na mamolus dalam matobang.</i>	Paragraph 9. This <i>pangupa</i> is put on one big plate so that you will be spiritually close during your marriage life.	3	Acceptable
PP14	Literal, Borrowing and modulation translation	Paragraf 14. <i>Na mangkatiri on, on mai gulaen sale, adong muse incor tali dohot haporas na nidurung di marayak andospotang. Torkis homu na dua mamolus paradaton matobang, horas badan dohot tondi ditubui sangap homu dohot tua, lopus sayur matua bulung. Ia sifat ni gulaen on rap tu jae do on rap tu julu, rosu dipardalanan, ra muse marsipaihutan.</i>	Paragraph 14. In addition to the chicken, here are smoked fishes, some <i>incor tali</i> , and some <i>haporas</i> fished before noon. May both of you be healthy in your marriage life. Be physically and mentally sound, have nobility and luck until your old age. The habits of these fishes are to swim downstream and upstream together, they are intimate in their journey, and they are tolerant.	3	Acceptable
PP15	Deletion, Borrowing and addition translation	Paragraf 15. <i>Di jolo muyu adong aek na lanlan, sada panginuman sada parbasuan. On pe anso hami baen songon on, songon on mapangidoan nami tu Tuhan, anso</i>	Paragraph 15. In front of you there is some water, there are one cup and one dish. May you always be harmonious, may you love each other as a proverb says: <i>sabara sabustak, salumpat</i>	2	Less Acceptable

		<p><i>nian sahata homu saoloan, marsada hata marsisalungan roha, songon pandok ni umpama, sabara sabustak, salumpat saindege, sapinggan sapanganan, sapangambe sapanaili, anso ulang pajala – jelu songon parkuayam ni hajaran. Harana muda ngada marrumbuk tahi, sai totop marsigagahan, muda tanduk ningna paleang – leung, gumbang mai marsinggaluan, talaga mai jadi uluan, maralo ma i sanga andigan.</i></p>	<p><i>saindege, sapinggan sapanganon, sapangambe sapanaili.</i> Avoid disharmony like a horse’s mouth which is opening wide. Because if you are not harmonious you will always have quarrels. When a pair of horns(e.g. horns of a buffalo) is not parallel, <i>talaga</i> will become <i>uluan</i>. A dispute may happen later.</p>		
PP17	<p>Literal, eksplication (addition) and Borrowing Translation. Parafrese (penjelasan) pada glosarium</p>	<p>Paragraf 17. <i>Di son muse tarida do pahan – pahanan ni raja na martua. Mata na i dohot ate – ate na i jadi partanda ma i anso “mata guru roha siseon”. Songon i muse suping nai anso “tangi homu di siluluton inte di siriaon”.</i></p>	<p>Paragraph 17. In addition, here is a farm animal (buffalo) of a blessed king. Its eyes and hearts symbolize <i>mata guru roha sisean</i>. While its ears symbolize <i>tangi disiluluton inte disiriaon</i>.</p>	3	Acceptable
PP19	<p>Literal, eksplication (addition), borrowing translation. Parafrese (penjelasan) pada glosarium</p>	<p>Paragraf 19. <i>Pangupa on ditutup dohot bulung ujung, anso marujung on karejo, adong muse hasilna, adong muse abit adat anso totop homu digonggomi paradaton, tingon on tu gin jang ni ari.</i></p>	<p>Paragraph 19. This <i>pangupa</i> is covered with three ends of banana leaves so that every work will end and be successful. Here is also a piece of <i>abit adat</i> so that you are always protected by customs from now on.</p>	3	Acceptable
PV2	<p>Literal, eksplication (addition), generalization.</p>	<p>P. 2. <i>Pala dung songon i Sahino ma i samalu Inda marimbar na disuru Sude karejo angkon lalu</i></p>	<p>V. 2. When agreement is gained Harmony will be retained People’s help in anything can be requested All work then can be completed</p>	2	Less Acceptable
PV4	<p>Literal, eksplication</p>	<p>P.4. <i>Pala songon i, tanda mai</i></p>	<p>V. 4. If so, it is clear now as a rest-stop</p>	3	Acceptable

	(addition), modulation	<p><i>songon adian</i> <i>Laplap songon indege</i> <i>Hombang mai adat ni</i> <i>ompunta na robian</i> <i>Rap lomo roha mambege</i></p>	<p>As clear as a footstep Our ancestor's traditions will always develop Our happiness will never stop</p>		
PV11	Addition substitution, and generalization	<p>P. 11. <i>Di son ma juhut gana – ganaan</i> <i>Mambaen gorar maginjang – magodang</i> <i>Gorarna tarmauk – tarbonggal</i> <i>Tu ipar ni laut siborang</i> <i>Mambaen partahian ulang janggal</i> <i>Patogu tua ulang sirang</i></p>	<p>V. 11. Here is good meat of a beast To make your name long and best A name well-known to east And will be famous to west Don't hesitate to make agreement Strengthen your power, avoid argument</p>	3	Acceptable
PV19	Addition, Borrowing and substitution	<p>P. 19. <i>Di muarasada</i> <i>Marlai – lai andalado</i> <i>Marantara – antara sada</i> <i>Halaklahi ma nian parjolo</i></p>	<p>V. 19. At Muarasada close to the river <i>Andalado</i> gets wet One after the other May a boy be first</p>	3	Acceptable
PV22	Borrowing, addition (ekspliation), and transposition	<p>P. 22. <i>Halaklahi si panjala</i> <i>Dadaboru si pandurung</i> <i>Martua hamu marsahala</i> <i>Sarat be manompi-manjujung</i></p>	<p>V. 22. A boy will be a <i>panjala</i> A girl will be a <i>pandurung</i> May you have good luck and charisma A lot of things on your back and head you are carrying</p>	3	Acceptable
PV23	Transposition, Borrowing and modulation	<p>P. 23. <i>Dijujar harambir poso</i> <i>Mangihut saludang na</i> <i>tobang</i></p>	<p>V. 23. A young coconut falls down An old stem is brought down <i>Amang!</i> Now leave the youth's</p>	3	Acceptable

		<i>Tinggalkon ma amang adat</i> <i>na poso</i> <i>Madung sandang adat</i> <i>matobang</i>	customs On your shoulder now you are carrying a married man's customs		
TOTAL				12	

Appendix 4: Instrument of Measure the Readability of Translation in *mangupa* text

Cultural Terms (CT)

Data	Varian of Singular Technique	Source of Text (Mandailing Language)	Target of Text (English Language)	Scale	Conclusion
PP6	Literal translation	Paragraf 6. <i>On ma na margorar ari simonang – monang, na monang mangalo musu, talu mangalo dongan.</i>	Paragraph 6. It is a winning day, to win against enemies but to lose against friends.	3	High Readability
PP12	Literal translation	Paragraf 12. <i>Na patoluhon, di son muse indahan sitamba tondi, indahan sitamba tua on, na pahoras badan ma on dohot tondi, sai ditubui sangap homu rap dohot tua, gogo muse manjalahi.</i>	Paragraph 12. As the third, here is some rice to strengthen your spirit, to strengthen your body and nobility. May you be glorious, lucky and be hard workers.	3	High Readability
PV17	Literal	P. 17. <i>Upa – upa magabe Sinta – sinta mamora Satuntum homu sapangambe Silang sae suada mara</i>	V. 17. May all prayers be acceptable We wish you to be noble Be intimate, be harmonious No obstacles, no calamities	3	High Readability
PV25	Literal	P. 25. <i>Na jolo digorar ho si Dalian Pabotohon anak tubu Horas do ho di hangoluan Lopus ho dapotan boru</i>	V. 25. In the past you were named Dalian To announce that a baby-boy was born You were always safe in your life Even in finding your wife	3	High Readability
PV29	Literal	P. 29. <i>Nipadao sipanggago Sian duru ni hauma Gorar na sangap na martua ulang mago</i>	V. 29. The shrub should be thrown From the edge of the cultivation May the noble and lucky title not disappear	3	High Readability

		<i>Jana ulang tinggal malua</i>	And may it not be freed either		
PV14	Substitution	P. 14. <i>Sayur badan dohot tondi Martamba denggan paruntungan Ulang adong bondul mangkalang Tumbuk dapot na ni roha</i>	V. 14. May your body and spirit live long May your destiny become better Nothing will hinder you to move along To achieve your aim and desire	3	High Readability
PV16	Substitution	P. 16. <i>Muda marhorbo longa tinungtung Muda maritik rondam kualo Muda marjagal bahat mandapot untung Muda marsaba bahat mandapot eme pangisi sopo</i>	Verse 16. When breeding bufallos you will get much meat When breeding ducks you will collect eggs in a basket When selling things you may make much gain When growing rice you may get much grain To make the barn full of grain	3	High Readability
PV1	Restructurization	P.1. <i>Natuari di mata ni ari guling Di sima au ro tingon luat ni Mandailing Ia ulang suada na uoban Adat ni ompunta na robian Sai hita pagogo ma partahian Anso samate sahangoluan</i>	V. 1. Yesterday while the sun was setting I wass coming from the land of Mandailing Here I brought nothing But the tradition of our forefather Let us always make our agreement stronger So that in life and death we will be always together	3	High Readability
PV3	Modulation	P.3. <i>Antong angkon salumpat do saindege</i>	V.3. We should be always in harmony Be together night and day	2	Medium Readability

		<i>Sapangambe sapanaili Anso rap lomo roha mambege Ulang ma hita on pasili – sili</i>	All would be pleased this to see Let conflict stay away		
PV21	Addition (eksplikation)	P. 21. <i>Halaklahi si suan bulu Dadaboru si suan pandan Rap lolot be homu mangolu Pulik muse marhairasan</i>	V. 21. A boy will be a bamboo grower A girl will be a pandanus grower May you have long life May you be healthy for life	3	High Readability
PV32	Borrowing	P. 32. <i>Mare ma tondi muyu Tondi sijanjang Tondi sijunjung Tondi siandarohot Tondi siandarasi</i>	V. 32. Here come your spirit! <i>Sijanjang spirit Sijunjung spirit Siandarohot spirit Siandarasi spirit</i>	2	Medium Readability
Total				11	

Cultural Terms (CT)

Data	Varian of Couplet Technique	Source of Text (Mandailing Language)	Target of Text (English Language)	Scale	Conclusion
PP1	Literal and Borrowing Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 1. <i>Parjolo au marsantabi tu barisan ni dalihan na tolu, kahanggi, anakboru, mora songon i tu barisan ni harajaon, sumurung lobi tu raja panusunan na juguk di uluan ni pantar paradaton on.</i>	Paragraph 1. First of all I would like to apologize to <i>dalihan na tolu, kahanggi, anakboru, mora</i> as well as <i>harajaon</i> particularly to <i>raja panusunan</i> who are all now sitting on the <i>uluan</i> of this <i>pantar paradaton</i> .	2	Medium Readability
PP2	Literal and Borrowing Translation	Paragraf 2. <i>Satorusna marsyukur hita tu hadirat ni Allah Subahanahu wa taala. Tuhanta na gumorga langit</i>	Paragraph 2. Then let us thank God, <i>tuhanta na gumorga langit</i> and <i>na tumompa tano</i> for giving opportunity and	2	Medium Readability

	menggunakan teknik parafrase penjelasan pada glosarium	<i>na tu mompa tano na dung mangalehen halapangan dohot hatorkisan di hita sude na rap juguk di pantar paradaton on.</i>	health to all of us sitting on this <i>pantar paradaton</i> .		
PP3	Literal and Borrowing Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 3. <i>Marhite – hite dipardomuan ni tahi di pantar paradaton, dibaen tibo ma waktu na angkon pasampe hata pangupa tu bayo pangoli dohot boru na ni oli, parjolo au mandokon mauliate na sagodang – godangna asa mangido mohof, ampot adong naron na hurang tupa sanga na sala di pangalaho.</i>	Paragraph 3. As an agreement has been made on this <i>pantar paradaton</i> , and because the time now has come to deliver <i>hata oangupa</i> to the bridegroom and the bride, let me first express great gratitude to <i>dalihan na tolu</i> for giving me this opportunity to deliver <i>hata pangupa</i> and make apologies to <i>dalihan na tolu</i> if in delivering the <i>hata pangupa</i> less appropriate words are spoken and wrong acts are made.	2	Medium Readability
PP7	Literal and Borrowing Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 7. <i>Dipajuguk homu amang bope inang di ginjang ni amak lampisa mudah – mudahan marlampis – lampis bisuk mu, marlampis – lampis sinaloanmu, marlampis – lampis sahalamu, ngon on tu pudi ni ari.</i>	Paragraph 7. You are being seated on the <i>amak lampisan</i> so that your intelligence, ability, and charisma will grow higher and higher from now on.	2	Medium Readability
PP10	Literal and Borrowing Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 10. <i>Marmocom – mocom on isina. Di son pira manuk na nihobolan. Na bontar on di luar na gorsing di bagasan, hobol nian tondi tu badan. Bontar nai songon on ma nian bontar ni ate – ate, ias ni pasu – pasu. Songon on ma ikhlas ni roha muyu manjagit pangupaon. Songon i muse nian bontar ni ate – ate muyu mandapotkon sisolkot sasudena..</i>	Paragraph 10. It contains various things. This is a boiled egg. The while is outside, the yellow is inside. May your body and spirit be strong. May your heart be as white as this (the while). You may accept this <i>pangupa</i> as faithfully as the white. Your heart may be as white as the while of this egg to welcome all relatives. We pray to God. May you always grasp gold as the yellow of this egg, <i>omas</i>	2	Medium Readability

		<i>Gorsing na i, songon on ma doa nami tu Tuhan mudah – mudahan tarjomak sere homu, omas sigumorsing tingon on tu pudi ni ari. Bermacam – macam isinya.</i>	<i>sigumorsing, from now on.</i>		
PP13	Literal and Borrowing translation	Paragraf 13. <i>Na manggonggomi indahan on di son ma i manuk na ringringan, manuk simarian – ian on, rambe – rambe, lai – lai mariring – iring on nian tangan muyu manogu – nogu, sinuan tunas dohot sinuan boyu, tingon on tu pudi ni ari.</i>	Paragraph 13. Those that are surrounding the rice are pieces of chicken. These are from a good chicken. <i>Rambe-rambe lai-lai.</i> May your hands support many children, boys and girl, from now on.	2	Medium Readability
PP16	Literal and Borrowing Translation	Paragraf 16. <i>Sude on koum si solkot, tarlobi – lobi amanta dohot inanta mangido tu Tuhan, mudah – mudahan suang hamu siala sampagul rap tu ginjang rap tu toru, muda malamun saulak lalu, muda magulang rap margulu, hibul songon ulu, impal tola palu – palu, songon on nian homu tingon on tu ginjang ni ari.</i>	Paragraph 16. All clause relatives, especially your father and mother, they pray to God. May you be like the <i>siala sampagul</i> to ascend and descend together, to be ripe simultaneously, when rolling down all the seeds get muddy. It is rounded as a head, a lump that can be used as a knocker. We hope you will be like that from now on.	3	High Readability
PP18	Literal and borrowing translation	Paragraf 18. <i>Dipatibal sude pangupa on diginjang ni anduri anso malo homu mamedahon na dengan dohot na sala, malo muse markoum, malo marmasyarakat, mamboto patik, uhum, ugari, hapantunan.</i>	Paragraph 18. All the items of the <i>pangupa</i> are put on a winnow so that you may know how to separate the right from the wrong, be friendly to your relations, be good at making social relations, and understand customs, punishment, rules and social norms.	3	High Readability
PP20	Literal, borrowing translation. Parafrese (penjelasan) pada	Paragraf 20. <i>Tamba ni on laing dipangido do tu Tuhan. Songon pandokon ni ompunta na robian:</i>	Paragraph 20. In addition, we pray to God. May you spread as <i>dabuar</i> , to branch eastward and westward like a	2	Medium Readability

	glosarium	<i>mamarpar homu songon dabuar, mardangka tu jae dohot tu julu songon haruaya. Haruaya ho amang silonggom banua, banir na bolak parkolipan, tungkot ho di na landit, sulu di na golap, payung di udan na gogo, parsialungan di las ni ari. Togu diparkataan, pangidoan hamu pangalapan.</i>	banyan tree. Be a banyan tree, you! <i>Amang, silonggom banua</i> , a big tree as a protective place, be a walking stick on slippery ground, a lamp in the darkness, an umbrella in the heavy rain, a shade on a sunny day as expected by our ancestors. Be definite in speaking, may both of you be givers and providers.		
PP22	Literal, borrowing translation. Parafrese (penjelasan) pada glosarium	Paragraf 22. <i>Muda adong na martinggal-tinggal sada, martinggal-tinggal dua, pajolo au mangido mohop tu sude barisan ni dalihan na tolu, harajaon, tarlobi-lobi tu raja panusunan, Santabi Sapulu.</i>	Paragraph 22. If one, or two are forgotten, let me in advance ask forgiveness from all the members of <i>dalihan na tolu, harajaon</i> , and particularly from <i>raja panusunan, Santabi sapulu</i> .	3	High Readability
PV27	Literal and borrowing	P. 27. <i>Madung digorar ho amang Sutan Pardomuan Anso pardomuan ni hula ho dongan-dongan Digorar muse ho inang Namora Pardamean Anso dame sude hula dongan</i>	V. 27. You, <i>Amang</i> have been named Sutan Pardomuan May your abode become a meeting place for relations and friends You, too <i>Inang</i> have been named Namora Pardamean May peace be with all relations and friends	3	High Readability
PV28	Literal and borrowing	P. 28. <i>Jangat-jangat ni gordang Jigit-jigit di ari potang Dipasahat di hamu gorar matobang Manjagit nian tondi dohot pamatang</i>	V. 28. The drumheads of the <i>gordang</i> To be hit at noonday The title of married people that now you are bearing May your body and soul not deny	3	High Readability
PP4	Literal and Deletion	Paragraf 4. <i>Mudah – mudahan,</i>	Paragraph 4. May no one blame, may no	3	High

	Translation	<i>ulang adong on nian na manggora manise, anso kobul borhat pangidoan tingon on tu pudi ni ari.</i>	one complain so that our requests will be granted from now on.		Readability
PP8	Literal and Deletion Translation	Paragraf 8. <i>Di jolo muyu madung tangkas diida hamu pangupa. On ma na margorar pangupa ni tondi dohot badan, na mararti do on asa na marantusan, mudah – mudahan kobul borkat nian sude pangidoan.</i>	Paragraph 8. In front of you there is <i>pangupa</i> . This <i>pangupa</i> is for your spirit and body. Each of these things has meanings and wishes. May all requests be granted.	3	High Readability
PP11	Literal and Modulation Translation	Paragraf 11. <i>Di son muse sira sasumbiga na ditungkus di bulung salungsung. Sai ancim nian pardaian muyu, marsira na nidok, mandapot bahagia lopus sayur matua bulung. Songon sira on muse hamu nian, sude halak mamorluonsa.</i>	Paragraph 11. Here is some salt wrapped up in a banana leaf. May your taste be constantly salty, what you say will taste as salt, to be happy until the future. May you be like this salt. It is needed by everybody.	3	High Readability
PV13	Literal and modulation	P. 13. <i>Di son ma ihan – sayur Anso sayur matua bulung Ia ihan sayur on Sian lubuk parkatimbangan Riak mardomu tu tonga</i>	V. 13. Fishes and vegetables are here To make you live longer These fishes were from a depth of river Ripples meet at the centre	2	Medium Readability
PP21	Literal, eksplification (addition) translation.	Paragraf 21. <i>Mudah – mudahan dohot borkat pangidoan ni damang na lambok marlidung dohot inang pangitubu, sude koum sisolkot, matumbur na ni suan manjadi pahan – pahanan.</i>	Paragraph 21. May God bless the requests of the father who always talks softly and the mother who gives birth and all close relatives so that your crops grow well and your farm animals breed.	3	High Readability
PV12	Literal and addition	P. 12. <i>Di son adong tulan rincan Sada sian siamun Sada sian siambirang Manorjak laho tu pudi</i>	V. 12. Here are the legs of the beast One is the front right Another is the rear left To strike backward	2	Medium Readability

		<p><i>Mangambur laho tu jolo</i> <i>Pitu sundut suada mara</i> <i>Maroban tua hamamora</i></p>	<p>To jump up forward To make your offspring jump up forward No perils for seven generations Bringing nobility and good fortune</p>		
PV5	Eksplification (addition), modulation	<p>P. 5. <i>Dihanaek ni mataniari</i> <i>Di sima naek tua hamamora</i> <i>Harani rumbuk hita satahi</i> <i>Madung dapot lomo ni roha</i></p>	<p>V. 5. While the sun is beginning to rise It is the time for luck and nobility to rise Since we are intimate we are always in harmony Se we become pleased and happy</p>	3	High Readability
PV6	Eksplification (addition), modulation	<p>P.6. <i>Hatiha tu aek on bujing partonun</i> <i>Hatiha maruyup – uyup bayo parmahan</i> <i>Pasunggul lungun di parmayanan</i> <i>Ulang nian lungun – lungunan</i></p>	<p>V. 6. It is the time for a girl weaver to go to the river to wash her suits It is the time for a cow-breeder to blow his flute Yearning for his experiences in the past May his loneliness be released</p>	2	Medium Readability
PV7	Modulation, Eksplification (addition),	<p>P. 7. <i>Di hangu – nguas on bayo panopa</i> <i>Di hatalgang baju ni bulu</i> <i>Di son ma hita mangupa</i> <i>Pahoras tondi badan muyu</i> <i>Hatiha markuik on halihi bangar</i> <i>Martahuak manuk laho marpira</i> <i>Habang ma on langkupa</i> <i>Na songgop tu Gunungtua</i></p>	<p>V. 7. When a blacksmith extremely needs a drink When the bamboo's jackets come off its trunk It is the time now to perform <i>mangupa</i> celebration To make your spirit and body sane When an eagle is shrieking in the sky When a hen is cackling before</p>	2	Medium Readability

		<p><i>Diungkap ma pangupa</i> <i>Anso maroban sangap dohot</i> <i>tua</i></p>	<p>laying its egg on the hay An owl now is flying away To rest at Gunungtua before midday The <i>mangupa</i> can now be opened To bring nobility and good fortune</p>		
PV8	Generalization, Substitution	<p>P. 8. <i>Tubuan laklak, tubuan</i> <i>singkoru</i> <i>Tubuan anak nian tubuan</i> <i>boru</i> <i>Gosta – gosta giring – giring</i> <i>Marompa mariring – iring</i></p>	<p>V. 8. May your paddy grow well to give you much grain May your baby-boys and baby- girls be born Dry season comes after the wet season You will carry them in your arms and walk in succession</p>	2	Medium Readability
PV18	Substitution and generalization	<p>P. 18. <i>Tubuan laklak homu tubuan</i> <i>singkoru</i> <i>Sai siganda – sigandadua</i> <i>Tubuan anak tubuan boru</i> <i>Sada manjadi dua</i> <i>Pitu sundut suada mara</i></p>	<p>V. 18. May your paddy grow. May it grow faster Growing higher and bigger May you have a son, may you have a daughter One first and two later For seven generations no disaster</p>	3	High Readability
PV9	Ekspliation (addition), Borrowing	<p>P. 9. <i>Di Muarasada</i> <i>Marlai – lai do singkoru</i> <i>Langga – langga sada</i> <i>Jolo halaklahi anso dadaboru</i></p>	<p>V. 9. At Muarasada beside the river The grains of <i>singkoru</i> are hanging down One after another May a baby-boy be first and a baby-girl be second</p>	3	High Readability

PV10	Eksplikation (addition), Borrowing	<p>P.10. <i>Di son ma horbo simaradang tua</i> <i>Namamolus ombun manyorop</i> <i>Dompok sannari homu maroban tua</i> <i>Saulakon maroban sangap</i></p>	<p>V. 10. Here is a buffalo from Batangtoru That passes through thick dew Now you are carrying luck with you In the future may nobality be with you</p>	3	High Readability
PV24	Eksplikation (addition) and borrowing	<p>P. 24. <i>Talduskon ma giring-giring Laho mamasukkon golang-golang</i> <i>Tinggalkon ma inang adat mabujing</i> <i>Madung jujung adat matobang</i></p>	<p>V. 24. Take off your jingling bracelets When putting on your gold bracelets <i>Inang!</i> Leave now the youth's habits On your head are now a married woman's habits</p>	3	High Readability
PV15	Substitution and addition	<p>P. 15. <i>Muda marmanuk tarhabang dinding</i> <i>Muda marlombu songon batu di pasir</i> <i>Anso adong siparinggas muyu mangkuling</i> <i>Muda ro koumta musafir</i></p>	<p>V. 15. When breeding chickens they will increase in thousands When breeding cows they will spread as stones on the sands So that you may become pleased When your relatives come to pay a visit</p>	3	High Readability
PV30	Substitution and addition	<p>P. 30. <i>Tangan siamun-siambirang Ujungna marjari-jari lima</i> <i>Gogo hamu sumbayang Tarkarejohon nian rukun na lima</i></p>	<p>V. 30. You have two useful hands On each end there are five fingers May you perform the daily five prayers May later you become a hajj fulfilling one of the Moslem's pillars</p>	3	High Readability
PV37	Substitution	<p>P. 37. <i>Bariba tor bariba rura</i></p>	<p>V. 37. The rivers flow through the valley</p>	2	Medium

	(transcreation) and addition	<p><i>Aek mardomu tu muara</i> <i>Tarsongon on ma hata</i> <i>pangupa</i> <i>Na tarpasahat tu hamu na</i> <i>dua</i></p>	<p>They gather at the estuary Thus, all of the words of <i>pangupa</i> I must convey Which can be entrusted to both of you today</p>		Readability
PV20	Transposition and substitution	<p>P. 20. <i>Nipasae tanding duru</i> <i>Anso santak nida tu ipar</i> <i>Muda sorang anak dadaboru</i> <i>Jeges – jeges boti na pintar</i></p>	<p>V. 20. Clear up the shrub from the cultivation So that the view is clear When a baby girl is born May it be pretty and clever</p>	3	High Readability
PV26	Transposition and substitution	<p>P. 26. <i>Na jolo digorar ho si Taing</i> <i>Pabotohon anak dadaboru</i> <i>Magodang ho maginjang</i> <i>Sampe dapot dongan</i> <i>marrosu</i></p>	<p>V. 26. In the past you were named Taing To announce that a baby-girl was born Big and tall you are now growing And now you have found your man</p>	2	Medium Readability
PV35	Substitution (transcreation), transposition	<p>P. 35. <i>Garang-garang giring-giring</i> <i>Di dangka ni ulasi</i> <i>Tondi maramak mariring-</i> <i>iring</i> <i>Markundang markuasi</i> <i>Halaklahi on na martua</i> <i>Dadaboru na marharatan</i> <i>Gorang-gorang giring-giring</i></p>	<p>V. 35. A bird is now singing On a branch of tree The spirit of all offspring May be strong and high Luck boys bring Girls bring nobility</p>	2	Medium Readability
PV31	Substitution (transcreation) and borrowing	<p>P. 31. <i>Dongdong di Batangtoru</i> <i>Songgopan ni langkupa tonga</i> <i>ari</i> <i>Jongjong ma anakboru</i></p>	<p>V. 31. The big river of Batangtoru To the sea the water is flowing <i>Anakboru</i> may stand up now To lift up the <i>pangupa</i> when the</p>	2	Medium Readability

		<i>Mangabin pangupa di naek ni mataniari</i>	sun is rising		
PV34	Substitution (transcreation) and borrowing	P. 34. <i>Jarunjung obur-obur Pasak sanggul simarjarunjung Horas hamu amang bope hamu inang Sampe sayur matua-bulung</i>	V. 34. Don't forget to say <i>horas</i> When you wish one to be safe May you, <i>Amang</i> and you, too <i>Inang</i> be prosperous From the present to your future life	2	Medium Readability
PV36	Substitution (transcreation) and borrowing	P.36. <i>Malos ma dingin-dingin Obanan tu sipogu Horas ma tondi madingin Pir tondi matogu Sayur matua-bulung Horas...Horas.....Horas!</i>	V. 36. Here are <i>dingin-dingin</i> To be taken to Sopo Godang May your spirit be safe and fine May it also be hard and strong So that your life will stay long <i>Horas.....Horas.....Horas....!</i>	2	Medium Readability
PV33	Modulation and transposition	P. 33. <i>Ulang tondi tarkalimanman Ulang tondi tarkalimunmun Ulang tondi marjalang- jalang Ulang tondi martandang- tandang Ulang tondi mandao-dao Di son do bagasta parsarimpunan ni tondi</i>	V. 33. May your spirit not be worried May your spirit not be afraid May your spirit not roam May your spirit stay home May your spirit remain here Your house to settle is here	2	Medium Readability
TOTAL				36	

Cultural Terms (CT)

Data	Varian of Triplet Technique	Source of Text (Mandailing Language)	Target of Text (English Language)	Scale	Conclusion
PP5	Literal, Borrowing and shift (transposition) Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 5. <i>Ari on ari na denggan, ari na uli, ari na tupa, ari na niligi ni bayo datu, di hanaek ni mata ni ari, diupa tondi dohot badan muyu, anso manaek tua hamamora.</i>	Paragraph 5. It is a good day, a lovely day, the right day, the day which has been examined by the <i>bayo datu</i> , when the sun is rising, your spirit and body <i>diupa</i> so that your luck and nobility will rise.	3	High Readability
PP9	Literal, Borrowing and shift (transposition) Translation menggunakan teknik parafrase penjelasan pada glosarium	Paragraf 9. <i>dipatibal on pangupa di ginjang ni pinggan pasu anso anso denggan homu marrosu na mamolus dalam matobang.</i>	Paragraph 9. This <i>pangupa</i> is put on one big plate so that you will be spiritually close during your marriage life.	3	High Readability
PP14	Literal, Borrowing and modulation translation	Paragraf 14. <i>Na mangkatiri on, on mai gulaen sale, adong muse incor tali dohot haporas na nidurung di marayak andospotang. Torkis homu na dua mamolus paradaton matobang, horas badan dohot tondi ditubui sangap homu dohot tua, lopus sayur matua bulung. Ia sifat ni gulaen on rap tu jae do on rap tu julu, rosu dipardalanan, ra muse marsipaihutan.</i>	Paragraph 14. In addition to the chicken, here are smoked fishes, some <i>incor tali</i> , and some <i>haporas</i> fished before noon. May both of you be healthy in your marriage life. Be physically and mentally sound, have nobility and luck until your old age. The habits of these fishes are to swim downstream and upstream together, they are intimate in their journey, and they are tolerant.	2	Medium Readability
PP15	Deletion, Borrowing and addition translation	Paragraf 15. <i>Di jolo muyu adong aek na lanlan, sada panginuman sada parbasuan. On pe anso hami baen songon on, songon on mapangidoan nami tu Tuhan, anso</i>	Paragraph 15. In front of you there is some water, there are one cup and one dish. May you always be harmonious, may you love each other as a proverb says: <i>sabara sabustak, salumpat</i>	2	Medium Readability

		<p><i>nian sahata homu saoloan, marsada hata marsisalungan roha, songon pandok ni umpama, sabara sabustak, salumpat saindege, sapinggan sapanganan, sapangambe sapanaili, anso ulang pajala – jelu songon parkuayam ni hajaran. Harana muda ngada marrumbuk tahi, sai totop marsigagahan, muda tanduk ningna paleang – leung, gumbang mai marsinggaluan, talaga mai jadi uluan, maralo ma i sanga andigan.</i></p>	<p><i>saindege, sapinggan sapanganon, sapangambe sapanaili.</i> Avoid disharmony like a horse’s mouth which is opening wide. Because if you are not harmonious you will always have quarrels. When a pair of horns(e.g. horns of a buffalo) is not parallel, <i>talaga</i> will become <i>uluan</i>. A dispute may happen later.</p>		
PP17	<p>Literal, eksplication (addition) and Borrowing Translation. Parafrese (penjelasan) pada glosarium</p>	<p>Paragraf 17. <i>Di son muse tarida do pahan – pahanan ni raja na martua. Mata na i dohot ate – ate na i jadi partanda ma i anso “mata guru roha siseon”. Songon i muse suping nai anso “tangi homu di siluluton inte di siriaon”.</i></p>	<p>Paragraph 17. In addition, here is a farm animal (buffalo) of a blessed king. Its eyes and hearts symbolize <i>mata guru roha sisean</i>. While its ears symbolize <i>tangi disiluluton inte disiriaon</i>.</p>	2	Medium Readability
PP19	<p>Literal, eksplication (addition), borrowing translation. Parafrese (penjelasan) pada glosarium</p>	<p>Paragraf 19. <i>Pangupa on ditutup dohot bulung ujung, anso marujung on karejo, adong muse hasilna, adong muse abit adat anso totop homu digonggomi paradaton, tingon on tu gin jang ni ari.</i></p>	<p>Paragraph 19. This <i>pangupa</i> is covered with three ends of banana leaves so that every work will end and be successful. Here is also a piece of <i>abit adat</i> so that you are always protected by customs from now on.</p>	2	Medium Readability
PV2	<p>Literal, eksplication (addition), generalization.</p>	<p>P. 2. <i>Pala dung songon i Sahino ma i samalu Inda marimbar na disuru Sude karejo angkon lalu</i></p>	<p>V. 2. When agreement is gained Harmony will be retained People’s help in anything can be requested All work then can be completed</p>	2	Medium Readability
PV4	<p>Literal, eksplication</p>	<p>P.4. <i>Pala songon i, tanda mai</i></p>	<p>V. 4. If so, it is clear now as a rest-stop</p>	3	High

	(addition), modulation	<p><i>songon adian</i> <i>Laplap songon indege</i> <i>Hombang mai adat ni</i> <i>ompunta na robian</i> <i>Rap lomo roha mambege</i></p>	<p>As clear as a footstep Our ancestor's traditions will always develop Our happiness will never stop</p>		Readability
PV11	Addition substitution, and generalization	<p>P. 11. <i>Di son ma juhut gana – ganaan</i> <i>Mambaen gorar maginjang – magodang</i> <i>Gorarna tarmauk – tarbonggal</i> <i>Tu ipar ni laut siborang</i> <i>Mambaen partahian ulang janggal</i> <i>Patogu tua ulang sirang</i></p>	<p>V. 11. Here is good meat of a beast To make your name long and best A name well-known to east And will be famous to west Don't hesitate to make agreement Strengthen your power, avoid argument</p>	3	Medium Readability
PV19	Addition, Borrowing and substitution	<p>P. 19. <i>Di muarasada</i> <i>Marlai – lai andalado</i> <i>Marantara – antara sada</i> <i>Halaklahi ma nian parjolo</i></p>	<p>V. 19. At Muarasada close to the river <i>Andalado</i> gets wet One after the other May a boy be first</p>	3	High Readability
PV22	Borrowing, addition (eksplikation), and transposition	<p>P. 22. <i>Halaklahi si panjala</i> <i>Dadaboru si pandurung</i> <i>Martua hamu marsahala</i> <i>Sarat be manompi-manjujung</i></p>	<p>V. 22. A boy will be a <i>panjala</i> A girl will be a <i>pandurung</i> May you have good luck and charisma A lot of things on your back and head you are carrying</p>	3	Medium Readability
PV23	Transposition, Borrowing and modulation	<p>P. 23. <i>Dijujar harambir poso</i> <i>Mangihut saludang na</i> <i>tobang</i></p>	<p>V. 23. A young coconut falls down An old stem is brought down <i>Amang!</i> Now leave the youth's</p>	3	Medium Readability

		<i>Tinggalkon ma amang adat na poso Madung sandang adat matobang</i>	customs On your shoulder now you are carrying a married man's customs		
TOTAL				12	



KEBERANGKATAN TIM PENELITIAN KE MEDAN



TIM PENELITIAN MENGINAP DI HOTEL RAZ MEDAN



TIM PENELITIAN BERADA DI LOBI HOTEL RAZ BUAT PERSIAPAN PENELITIAN





LOKASI PENELITIAN KE FAKULTAS ILMU BUDAYA MEDAN



KUNJUNGAN KEPADA SALAH SATU PROF. USU FIB UNTUK MENDISKUSIKAN DATA PENELITIAN



PROF. SYAHRON LUBIS MEMERIKSA DATA PENELITIAN



KUNJUNGAN SELANJUTNYA KE FIB USU UNTUK VALIDASI DATA PENELITIAN



FGD SEDERHANA DENGAN MAHASISWA TENTANG DATA PENELITIAN





KUNJUNGAN SELANJUTNYA KE FIB USU MEDAN



RUANGAN DISKUSI DATA PENELITIAN BERSAMA SEJUMLAH TIM VALIDASI DATA





FGD SEDERHANA DATA PENELITIAN





ARTIKEL

Translating Text of Cultural Terms in *Mangupa* A Mandailing Formal Traditional Marriage Counseling Ceremony

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ABSTRACT

Mandailing is a region in North Sumatra one of province in Indonesia that has and preserves traditional culture. One of the specific aspects of traditional Mandailing culture is process of marriage. *Mangupa* as the final or Mandailing final marriage ceremony is a very interesting ceremony. It is delivered verbally and by using various kinds of objects as symbols which is realized in a relatively long text and uses many cultural words and expressions that require certain translation strategies and techniques. Objective of the research is to find out translation techniques which are used by the translator in translating cultural terms of *Mangupa* into English and to explain how the quality of translation in translating cultural terms of *Mangupa* into English. This research uses qualitative method which applies descriptive approach to assess data with documents and key informants as source of data. Research findings identifies that translation techniques used by the translator in translating cultural terms of *Mangupa* into English consists of three technique. They are 11 data are single translation technique (18.64%), 36 data are couplet translation technique (61.01%), and 12 data are triplet translation technique (20.03%). The researcher analyzed 59 data of cultural terms which is found in the text *Mangupa* a formal traditional ceremony in Mandailing. The text *Mangupa* consists of 22 paragraphs and 37 in the form of verses. The quality of translation shows that The accurate translation consists of 42 data (71.18%) and less accurate translation is 17 data (28.18%). The acceptable translation is 47 data (79.66%) and less acceptable is 12 data (20.33%). The high readability translation is 30 data (50.84%) while medium readability translation is consist of 29 data (49.15%). It is identified that the quality of translation is accurate, acceptable and has a high degree of readability. It means that the quality of translation is very good.

1. INTRODUCTION

Mandailing is a region in North Sumatra one of province in Indonesia that has and preserves traditional culture. One of the specific aspects of traditional Mandailing culture is process of marriage. Mandailing traditional marriage ceremonies include the ritual of *mangaririt boru* (investigating female status as prospective wife by prospective husband), *padamos hata* (determination of day), *patobang hata* (marriage ceremony), *manulak sere* (submission of obligations / terms of marriage from prospective husband), *mangalehen*

mangan pamunan (feeding the last time for prospective wife by his parents before leaving her parents' house), wedding ceremony, *horja pabuat boru* (bridal release ceremony), *horja* (wedding ceremony in bridal's house) and *mangupa* (marriage counseling ceremony) (Nasution, 2005: 279-419).

Mangupa as the final or Mandailing final marriage ceremony is a very interesting ceremony. *Mangupa* was attended by the *dalihan na tolu* (*kahanggi*, *mora* and *anakboru*) devices and marriage advice was delivered by a *datu pangupa*. *Mangupa* ceremony is delivered verbally and by using various kinds of objects as symbols which is realized in a relatively long text and uses many cultural words and expressions that require certain translation strategies and techniques.

This text uses many terms / cultural expressions, metaphorical expressions and proverbs. The text that translation of cultural terms causes many problems because of two things mainly (1) a term / phrase in the source text does not have equivalents in the target text due to differences in culture and geography, (2) a term / phrase in source text which has equivalents in text targets and can be translated but translation that can be done is only literal translation. Translating is literally cultural nuances contained in these terms / expressions cannot be conveyed to reader of translation.

A translator may compare the form of meaning in the source of language with the form of meaning in the target of language whether they have a relevant of meaning or not. For example in the following paragraph.

Datu Pangupa:

Paragraf 1. *Parjolo au marsantabi tu barisan ni dalihan na tolu, kahanggi, anakboru, mora songon i tu barisan ni harajaon, sumurung lobi tu raja panusunan na juguk di uluan ni pantar paradaton on*

Paragraph 1. First of all I would like to apologize to *dalihan na tolu, kahanggi, anakboru, mora* as well as *harajaon* particularly to *raja panusunan* who are all now sitting on the *uluan* of this *pantar paradaton*.

There are so many cultural terms in the above paragraph which can not be translated into the target of language for example the word *dalihan na tolu, kahanggi, anakboru, mora, harajaon, raja panusunan, uluan Tuhanta na gumorga langit, na tumompa tano*, and *pantar paradaton on*. . So, the translator decides to write source of language again that should be explained more detailed to understand.

2. RESEARCH METHODE

This study used descriptive qualitative approach. Descriptive qualitative is a research used to describe a natural phenomenon. This research is based on the work of translation. Translation unit is examined at the level of the sentence. The translation unit is set so that the study can be done in detail. It can be used as the basis to establish the conclusions of the study. This research uses data collection technique proposed by Miles, Huberman & Saldana (2014) in the form of words, phrases, clauses and sentences based on the scope of research. It's clearly Miles, Huberman & Saldana (2014:30) stated that: *The words we collect and analyze are based on observations, interviews, documents, and artifacts.*

3. RESEARCH FINDING

Research finding discuss about two problem of the research which have two objective of the research. They are firstly to find out translation techniques which are used by the translator in translating cultural terms of *Mangupa* into English and secondly to

explain how the quality of translation in transalting cultural terms of *Mangupa* into English. They will be discussed based on data analysis which have been described well.

A. Translation techniques used by the translator in transalting cultural terms of *Mangupa* into English

The main scope of research in this study is cultural terms found in *Mangupa* texts. We know surely that every ethnics especially in Indonesia which is inhabited by the richness of ethnics and cultural diversity. They have a specific cultural terms which can be used in their tradition party. According to them, tradition may bring goodness, saveness and prosperity for them. In this research, the researcher analyzed 59 data of cultural terms which is found in the text *Mangupa* a formal traditional ceremony in Mandailing. The text *Mangupa* consists of 22 paragraphs and 37 in the form of verses. Based on the researchers' analysis which has been noted in appendixes that there are three techniques used by translator in translating source text (ST) into target text (TT). The 59 data devided into 3 data: 11 data are single translation technique, 36 data are couplet translation technique, and 12 data are triplet translation technique. The translation is done by a translator with the technique which can be described as follows.

Tabel 1. Percentage of Recapitulation in Translating Technique.

No	Translating Technique	Number	Percentage %
1	Single Technique	11	18.64
2	Couplet Technique	36	61.01
3	Triplet Technique	12	20.03
Total		59	100

Based on the percentage of recapitulation in translating technique above, it is clear that couplet technique 61.01 % is more dominately than another technique when cultural terms in the text *Mangupa* a formal traditional ceremony in Mandailing as a source of text translated into English as a target of text.

There are nine variants of translation techniques used by the translator in translating source text (ST) into target text (TT). They are literal translation technique, substitution translation technique, restructuration translation technique, modulation translation technique, addition translation technique, borrowing translation technique, deletion translation technique, generalization translation technique, and transposition translation technique. The most dominant technique used by the translator is literal translation technique which consists of 30 data and followed by borrowing translation technique which consists of 28 data. Addition translation technique consists of 14 data, modulation 9 data, transposition and substitution both of them consists of 6 data, generalization translation technique consists of 3 data, deletion 2 data and resrtucturation consists of only 1 data.

Based on the most dominant of translation techniques show that the result of translation is still effected by domestication translation which tends to the translator as the native speaker of Mandailing language itself. It is proof that the most dominant translation techniques are literal 30 data, borrowing 28 data, and addition 14 data.

EXAMPLE OF DATA IN LITERAL (SINGLE TECHNIQUE)

Paragraf 6. *On ma na margorar ari simonang – monang, na monang mangalo musu, talu mangalo dongan.*

Inilah hari yang disebut hari kemenangan, menang melawan musuh, kalah melawan teman.

Paragraph 6. It is a winning day, to win against enemies but to lose against friends.

In paragraph 6, there is no difficulty in translating because the literal meaning of the sentence can be clearly translated into source text.

EXAMPLE OF DATA IN ADDITION BORROWING (COUPLET TECHNIQUE)

Paragraf 19. *Pangupa on ditutup dohot bulung ujung, anso marujung on karejo, adong muse hasilna, adong muse abit adat anso totop homu digonggomi paradaton, tingon on tu gin jang ni ari.*

Bahan – bahan *pangupa* ini ditutup dengan ujung daun pisang supaya setiap pekerjaan berujung, dan berhasil. Ada pula *abit adat* supaya kalian selalu dipelihara adat dari sekarang sampai ke belakang hari.

Paragraph 19. This *pangupa* is covered with three ends of banana leaves so that every work will end and be successful. Here is also a piece of *abit adat* so that you are always protected by customs from now on.

In source text paragraph 19 *bulung ujung* means "tip of banana leaf" although it is not called the word *pisang* 'banana', but banana leaf is used to cover the *pangupa* material. In target text, the explication technique is done by adding the word 'banana' so that readers who do not know the *mangupa* context can understand it clearly.

This addition is not optional but mandatory because the *pangupa* material should not cover other plant leaves except banana leaves. Then there is a cultural bound term *abit adat* that must be explained in the glossary.

**EXAMPLE OF DATA IN ADDITION SUBSTITUTION GENERALIZATION
(TRIPLET TECHNIQUE)**

Pantun 11. *Di son ma juhut gana – ganaan
Mambaen gorar maginjang – magodang
Gorarna tarmauk – tarbonggal
Tu ipar ni laut siborang
Mambaen partahian ulang janggal
Patogu tua ulang sirang*

Inilah daging hewan piaraan
Membuat nama menjadi panjang dan terkenal
Nama yang tersohor hingga ke seberang lautan
Berembuk janganlah janggal
Perkokoh tuah, keakraban jangan tanggal

Verse 11. Here is good meat of a beast
To make your name long and best
A name well-known to east
And will be famous to west
Don't hesitate to make agreement
Strengthen your power, avoid argument

In the poem 11, a similarity in rhyme from lines 1 to 4 is created, where each line ends with sound /t/ through addition and replacement techniques. The word *beast* in line 1 is added (it is not to the point of spoiling the meaning of source text). The word *best* in line 2 is a substitute for *bigger* as the literal equivalent of *magodang*.

In line 3 the word *east* is also added which in source text where there is not the word, but because in line 4 there is the word *west* as the equivalent of *ipar ni laut siborang* (literally meaning next to the opposite sea) then by adding *east* creates good rhyme. The phrase *ulang sirang* on the last line of source text means 'don't divorce' is translated as *avoid argument* 'avoid fighting' which has a more generic meaning than *ulang sirang*. This generalization technique is used so that, as the previous reason, the creation of good rhyme.

B. The quality of translation in transalting cultural terms of *Mangupa* into English.

The amount of data in *mangupa* text consists of 59 data. Based on analysis the quality of translation show that The accurate translation consists of 42 data (71.18%) and less accurate translation is 17 data (28.18%). The acceptable translation is 47 data (79.66%) and less acceptable is 12 data (20.33%). The high readability translation is 30 data (50.84%) while medium readability translation is consist of 29 data (49.15%). It is identified that the quality of the translation is accurate, acceptable and has a high degree of readability. It means that the quality of translation is very good. The translation quality in *mangupa* text can be seen in the table below.

Table 2. The Accuracy of Transalction Quality

No	Element of Quality	Number	Percentage %
1	Accurate	42	71.18
2	Less Accurate	17	28.18
	Total	59	100

Table 3. The Acceptability of Transalction Quality

No	Element of Quality	Number	Percentage %
1	Acceptable	47	79.66
2	Less Acceptable	12	20.33
	Total	59	100

Table 4. The Readability of Transalction Quality

No	Element of Quality	Number	Percentage %
1	High Readability	30	50.84
2	Medium Readability	29	49.15
	Total	59	100

Quality of Translation

The quality of translation is determined by three aspects: accuracy, acceptability, and readability. Of course, the best is the translation with a high degree of accuracy, acceptability and readability. However, with a variety of considerations in practice it is sometimes difficult to produce perfect translations. Translators are often confronted with the choice to be more concerned with an aspect and slightly sacrifice another aspect.

In a potential translation the message or the content of the target language text is the same as the message or content contained in the source language text but the way in which the message or content disclosure does not conform to the rules, norms or cultures prevailing in the target language. However, there is also the possibility that a translation has a high level of acceptability but the message or content sometimes does not match the message or content of the source language text. Not infrequently also sometimes happens that a translation can be understood very easily by the reader but the accuracy of the message or content and the level of acceptability is very low.

1. The Accuracy of Translation

The amount of data source in this study is 59 data where 22 data in the form of paragraph and 37 data in the form of verses. Of these, 42 data are an accurate translation and 17 data are including inaccurate translation. The accurate and less accurate translation can be read in the following table 5. which can be described as follows.

No	Translating Technique	Accurate	Less Accurate
1	Single Technique	10	1
2	Couplet Technique	23	13
3	Triplet Technique	9	3
Total		42	17

Accuracy is related to the correspondence of meaning between the source language and the target language. Translated messages must be accurately conveyed equally meaningful. Accuracy is the main focus in translation in order to get equivalent, but the correspondence of meaning is not just a form of meaning, but messages and ideas must also be conveyed. The equivalent of meaning is not merely a form, but the message, the idea in the source language is conveyed to the target language. The equivalent does not also mean one-to-one correspondence, with word-for-word translation. But more on the whole idea or message. For example, if what is translated is an official speech then the result must also be an official speech as well.

Data PP6

Paragraf 6. *On ma na margorar ari simonang – monang, na monang mangalo musu, talu mangalo dongan.*

Paragraf 6. It is a winning day, to win againts enemies but to lose against friends.

The above data is translated by using the technique literal translation (singular technique) as source text (ST) can be translated into target text (TT) word by word literally, and relatively accurate because it does not create a distorted meaning. The meaning of the text, technical terms, phrases, clauses or sentences is accurately transferred from source language into the target language.

Data PV14

P. 16. *Muda marhorbo longa tinungtung*

Muda maritik rondam kualo

Muda marjagal bahat mandapot untung

Muda marsaba bahat mandapot eme pangisi sopo

Verse 16. When breeding bufallos you will get much meat

When breeding ducks you will collect eggs in a basket

When selling things you may make much gain

When growing rice you may get much grain

To make the barn full of grain

The above data is translated by using substitution technique (single technique), and relatively accurate because it does not create a distorted meaning. The meaning of the text is accurately transferred from source language into the target language. In this verse 16, in order to achieve rhyme, the literal meaning of lines one and two of the source text is ignored. This neglect does not hurt its true meaning too much. Thus a replacement has been made. Verse 16 target text is made into 5 lines because if line 5 is combined with line 4 then the result will be too long and will damage the harmony of the number of words in each line.

2. The Acceptability of Translation

A translation is said to be acceptable if the translation is natural and is in conformity with the English rules. Acceptance is the fairness of a text translation of the language and culture of a language. Fairness plays an important role in a translation. If you can still follow the style of the author's language, then the translator should maintain it. However, it is inevitable that in many cases, syntactic overhaul needs to be done so that the meaning feels natural and natural. Translation with a high level of acceptance will result in a natural, flexible and non-rigid translation. In this study identified as many as 47 data belonging to the already acceptable translation of data and 12 data as less acceptable translation. The acceptable and less acceptable translation can be read in the following table 6. which can be described as follows.

No	Translating Technique	Acceptable	Less Acceptable
1	Single Technique	10	1
2	Couplet Technique	27	9
3	Triplet Technique	10	2
Total		47	12

Data PV21

P. 21. *Halaklahi si suan bulu*

Dadaboru si suan pandan

Rap lolot be homu mangolu

Pulik muse marhairasan

V. 21. A boy will be a bamboo grower

A girl will be a pandanus grower

May you have long life

May you be healthy for life

The above data are decoded by using addition (explication) as a single technique. The above data is classified as acceptable because Phrases, clauses and sentences used are in accordance with the rules of English language. In line 1 and 2 of the 21st verse, the word *will* be added (as a pointer to the future), while the source text is not explicitly indicated. But on the 3rd line of the 20 verse in the source text the hope is conveyed by *muda sorang anak dadaboru* "when a girl is born".

Thus the addition of *will be* on lines 1 and 2 of the 21st verse in the target text is a technique of explication so that the meaning of the text is clearer. The expectations conveyed by using *may* on lines 4 and 5 of the target text are also additions so that the meaning of the translation text becomes clearer.

PP2

Paragraf 2. *Satorusna marsyukur hita tu hadirat ni Allah Subahanahu wa taala. Tuhanta na gumorga langit na tu mompa tano na dung mangalehen halapangan dohot hatorkisan di hita sude na rap juguk di pantar paradaton on.*

Paragraf 2. Then let us thank God, *tuhanta na gumorga langit* and *na tumompa tano* for giving opportunity and health to all of us sitting on this *pantar paradaton*.

Literal and borrowing translation techniques as couplet technique are used to translate the data above. It is classified as acceptable because Phrases, clauses and sentences used are in accordance with the rules of English language. In paragraph 2, as in paragraph 1, only

cultural bound expressions (*tuhanta na gumorga Langit, na tumompa tano, and pantar paradaton*) cannot be translated literally.

3. The Readability of Translation

High readability translation refers to translation where the text, a technical term, phrase, clause, and sentence translation can be easily understood by the reader. The high readability and medium readability translation can be read in the following table 7. which can be described as follows.

No	Translating Technique	High Readability	Medium Readability
1	Single Technique	9	2
2	Couplet Technique	17	19
3	Triplet Technique	4	8
	Total	30	29

Data PV1

P.1. *Natuari di mata ni ari guling*

Di sima au ro tingon luat ni Mandailing

Ia ulang suada na uoban

Adat ni ompunta na robian

Sai hita pagogo ma partahian

Anso samate sahangoluan

V. 1. Yesterday while the sun was setting

I was coming from the land of Mandailing

Here I brought nothing

But the tradition of our forefather

Let us always make our agreement stronger

So that in life and death we will be always together

The above data use restructurization technique which is categorized as high readability because the text, a technical term, phrase, clause, and sentence translation can be easily understood by the reader. In lines 1 and 2 of the target text in terms of the time/age when an event occurs, the past continuous tense is used even though in source text there is no grammatical time/age because Mandailing language does not recognize the word/time. On lines 3 and 4 the past tense is used.

Thus the restructuring technique is used, namely the technique of forming grammatical aspects in the target text while in source text this aspect is not found such as the formation of tenses in English as a target language which comes from languages that do not have tenses such as Mandailing or Chinese which have no affixation (Chan, 2003: 9).

Data PP21

Paragraf 21. *Mudah – mudahan dohot borkat pangidoan ni damang na lambok marlidung dohot inang pangitubu, sude koum sisolkot, matumbur na ni suan manjadi pahan – pahanan.*

Paragraph 21. May God bless the requests of the father who always talks softly and the mother who gives birth and all close relatives so that your crops grow well and your farm animals breed.

Literal and addition translation techniques are used to translate the data above as couplet technique. They are categorized as high readability because the text, a technical term, phrase, clause, and sentence translation can be easily understood by the reader. In target text paragraph 21 there is the addition of the word *God* which in the source text is not stated explicitly. The addition of *God* as an eksplication technique makes the implicit meaning explicit. One of the goals of translation is to make the meaning of target text clearer in translation.

4. CONCLUSION

Based on the objectives of the research the result of data analysis can be concluded as follow.

1. Translation techniques used by the translator in translating cultural terms of *Mangupa* into English consists of three technique. They are 11 data are single translation technique (18.64%), 36 data are couplet translation technique (61.01%), and 12 data are triplet translation technique (20.03%). The researcher analyzed 59 data of cultural terms which is found in the text *Mangupa* a formal traditional ceremony in Mandailing. The text *Mangupa* consists of 22 paragraphs and 37 in the form of verses. The most dominant technique used by the translator is literal translation technique which consists of 30 data and followed by borrowing translation technique which consists of 28 data. Addition translation technique consists of 14 data, modulation 9 data, transposition and substitution both of them consists of 6 data, generalization translation technique consists of 3 data, deletion 2 data and restructuring consists of only 1 data.
2. The quality of translation shows that The accurate translation consists of 42 data (71.18%) and less accurate translation is 17 data (28.18%). The acceptable translation is 47 data (79.66%) and less acceptable is 12 data (20.33%). The high readability translation is 30 data (50.84%) while medium readability translation is consist of 29 data (49.15%). It is identified that the quality of translation is accurate, acceptable and has a high degree of readability. It means that the quality of translation is very good.

5. SUGGESTION

Concluding with the above research conclusions, suggestions can be put forward as follows.

- 1) Translators of cultural texts should use a single translation technique, couplet translation techniques, triplet translation techniques, and quartet translation techniques to translate cultural texts in which there are cultural terms, proverbs, and idioms. This is important to make it easier for readers to understand the contents of the translated text.
- 2) Translated researchers may utilize the information provided in this research as a reference for research on the quality of a translation in cultural texts or another texts.
- 3) To stimulate the interest of the younger generation so that Mandailing language needs to be incorporated into the local curriculum so it can be acceptable to speakers and to have a high meaning to maintain their language and the government should be more proactive in organizing cultural activities to attract the

attention of foreign tourists visiting northern Sumatra which can increase government's income.

- 4) Educators and researchers make the results of this research to develop advanced research on translation quality in cultural texts and other texts.

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NARASI SINGKAT PENELITIAN

Translation of *Mangupa* Text

Mangupa is a formal and institutionalized traditional ceremony in the Mandailing community which aims primarily to provide marriage advice to the bride and groom. The ceremony is carried out in a traditional room by a *datu pangupa*, a *dalih na tolu* device, the bride and groom and another *hayalak*. *Mangupa* text is conveyed orally in the formal language in the form of helping and in a prominent atmosphere.

Mangupa text is an explanatory text that conveys an explanation of phenomena sequentially.

The main ideology that underlies the *mangupa* text is the hope of physical and spiritual strength, the integrity and immortality of marriage and safety and well-being in the lives of the two brides.

The cultural text of the Mandailing people has two main characteristics. First, the use of cultural expressions, metaphorical means, and proverbs which are very dominant. Second, the *mangupa* text is a combination of prose and verse texts. Prose text consists of 22 paragraphs and verse text consists of 37 verses.

Due to the difference between the two cultures (the culture of the British people and the culture of the Mandailing community) and also due to the geographical differences in a number of words/expressions in the *mangupa* text, the equivalent of source text is not found in English language as target text such as *dalihan na tolu*, *raja panusunan*, *kahanggi*, *mora*, *anakboru*, *gordang*, *pangupa* and others.

In a situation like this the translation process is facing *untranslatable items* (a number of words in the source text do not find their equivalent in the target text). Faced with this situation, the translator must leave such words untranslated but provide special explanations in other places such as glossaries or annotations so that readers of the translated text can still understand the meaning of such words.

A number of words/expressions in the source text can be found their equivalent in the target text but due to the different cultural experiences of the two peoples regarding the use of the word, the cultural nuances that the word has in source text cannot be transferred to the target text. For example, the words *amang* and *inang* in Mandailing are literally equivalent to *father* and *mother* in English, but the two words in the *mangupa* text do not refer to *father* and *mother* but to *sons* and *daughters/daughter-in-law*. British society has no such cultural experience.

In other words, they never call their children and daughters, *father* and *mother*. Thus the two words because they have only a literal equivalent they are not translated but they are given an explanation of the meaning in the glossary similar to terms which have no real equivalent at all. Because many words/expressions cannot be translated, the translation of the *mangupa* text is still subject to foreignization, a translation that still uses a lot of loan words from source text.

The difference in the linguistic structure of source language raises a number of translation problems, namely the translation of phrases, compound words, and sentences due to differences in patterns in the formation of the three linguistic units. In the sentence subject source text, the sum (number) and conjunction sometimes do not appear explicitly and therefore the three elements must be shown explicitly in the target text because the subject of the sentence, the number and the conjunction always appear explicitly in English language.

The grammatical categories in the two languages can be different, for example, a word in target text corresponds to a phrase in source text or a noun in source text corresponds to an adjective in target text. Maintaining the equivalent of form between a

grammatical category in the source text and a grammatical category in the target text could result in an inaccurate translation.

Mangupa text as a classic text uses many archaic words such as *gana-ganaan*, *longa tinungtung*, *marlai-lai*, *rambe-rambe* which are no longer used in everyday language use and it is difficult to find their correct meaning due to the absence of a classic dictionary of terms in Mandailing and informants. Those who can understand the meaning of these words are hard to find. The variety in English is very clear (*eg official/unofficial*).

For example the translation of the word *bagas* 'house' in source text into *house* is an incorrect translation in terms of variety because in English the word *abode* is not *house* which is used in poetic language.

Mandailing language does not have *tenses* and therefore in translating a sentence in English which has tenses for the situation and time of the event as implied in a sentence, it must be taken so that there is no use of the wrong tense in the translation.

As said before the translation of poetic texts is a very difficult job. Some translation practitioners say poetry/verse cannot be translated. However, some others say that poetry/verse can be translated by using a number of techniques that are in accordance with the situation of translating the verse/poetry that is being faced. Even with the right technique, the translation of the verse/poetry can be better and more interesting than the original verse.

Problems and Translation Techniques

Mangupa is a formal and institutionalized traditional ceremony in the Mandailing community which aims primarily to provide marriage advice to the bride and groom. The ceremony is carried out in the traditional room by *datu pangupa*, *dalihan na tolu* apparatus, the bride and groom and other ones. *Mangupa* texts are delivered orally in the form of monologues and in a face-to-face atmosphere.

Mangupa text is an explanatory text that conveys an explanation of phenomena sequentially.

Translation techniques used by the translator in translating cultural terms of *Mangupa* into English consists of three techniques. They are 11 data are single translation technique (18.64%), 36 data are couplet translation technique (61.01%), and 12 data are triplet translation technique (20.03%). The researcher analyzed 59 data of cultural terms which is found in the text *Mangupa* a formal traditional ceremony in Mandailing. The text *Mangupa* consists of 22 paragraphs and 37 in the form of verses. The most dominant technique used by the translator is literal translation technique which consists of 30 data and followed by borrowing translation technique which consists of 28 data. Addition translation technique consists of 14 data, modulation 9 data, transposition and substitution both of them consists of 6 data, generalization translation technique consists of 3 data, deletion 2 data and restructuring consists of only 1 data.

The main ideology underlying the *mangupa* text is the hope for physical and spiritual strength, the integrity and immortality of marriage and safety and prosperity in the life of the bride and groom.

The text which consists of 22 paragraphs and 37 verse has two main characteristics. First, this text uses a lot of cultural terms/expressions, metaphorical expressions and proverbs. This proves that the translation of cultural texts causes many problems because mainly two things (1) a term/expression in source text has no equivalent in target text due to cultural and geographical differences, (2) a term/expression in source text has its equivalent in target text and can be translated but the only translation that can be done is literal translation. With a literal translation, the cultural nuances contained in these terms/expressions cannot be conveyed to the readers of the translation. Salleh (2006) faced

this kind of difficulty when he translated Hikayat Hang Tuah, a classic text of Malay culture into English.

Salleh shows the word *keris* as an example. Literally *keris* can be translated into *dagger* which in several components of meaning has similarities such as small, light weapons made of metal and used to stab enemies, but the magical meaning attached to the word *keris* cannot be transferred into the dagger (Salleh, 2006: 401). In this situation, Salleh (2006) decided to leave the terms/phrases related to other cultures such *raja*, *balai gendang*, *garuda*, *makan sirih* untranslated but given an explanation/description of each word in the glossary.

Teilanyo (2007:20) also suggests that culturally related terms/phrases, because they can hardly be translated adequately, should not be translated (used as loanwords) or translated literally and then paraphrased/explained in a glossary or annotation. The technique suggested by Salleh (2006) and Teilanyo (2007) has been used in translating this *mangupa* text.

Mangupa text as a classic text uses many words/expressions that are not translated so that the cultural meaning attached to the word is not lost; of course for the sake of translation accuracy. The meaning of such words/phrases is explained in the glossary.

It is mentioned that the differences in the linguistic structure of source language and target language, a number of translation problems have been encountered, namely the translation of phrases, compound words, and sentences due to the different patterns in the formation of the three linguistic units. In target text the subject of the sentence, the number (*number*) and conjunctions sometimes do not appear explicitly and therefore the three elements must be made explicit in target text.

The grammatical categories in the two languages can be different for example a word in target text is equivalent to an adjective in target text. Maintaining a form equivalence between a grammatical category in source text and a grammatical category in target text can result in an incorrect translation.

Mangupa text as a classic text uses many archaic words such as *gana-ganaan*, *longa tinungtung*, *marlai-lai* which is almost no longer used in everyday language use and it is difficult to find the right meaning due to the absence of a dictionary of archaic terms in the Mandailing language and informants who can understand the meanings of these words are hard to find out.

The variety in English is very clear (eg official/unofficial). For example, the translation of the word *bagas* 'rumah' in source text into *house* is an inappropriate translation in terms of variety because in English the word *abode* is not used in a poetic variety.

The Mandailing language does not have *tenses* and therefore, in translating a sentence into English which has tenses, the situation and time of the event as implied in a sentence must be carefully considered so that there is no use of wrong tenses in the translation

Translation Quality

The quality of translation shows that The accurate translation consists of 42 data (71.18%) and less accurate translation is 17 data (28.18%). The acceptable translation is 47 data (79.66%) and less acceptable is 12 data (20.33%). The high readability translation is 30 data (50.84%) while medium readability translation is consist of 29 data (49.15%). It is identified that the quality of translation is accurate, acceptable and has a high degree of readability. It means that the quality of translation is very good.

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D. Penelitian

1. 'Syntactic Difference between Dinamic and Stative Verbs in English' dengan dana APBN-P 2013.
2. 'An Analysis of Verbal Process in 'The Taming of the Shrew' A Play Written by William Shakespeare' dengan dana APBN-P 2014

3. 'An analysis of Students' Problem in Translating the English Narrative text' dengan dana APBN-P 2015.

E. Karya Ilmiah

1. 'Pentingnya Mengenal Leksikon Bahasa Inggris dalam Pendidikan bahasa Inggris' Jurnal Itqan Vol 3 No 1 Juni 2012.
2. 'Error Analysis on Students' Writing Especially in Narrative Text' Jurnal Itqan Vol 3 No 2 Desember 2012.
3. 'An analysis of students' interaction on teaching learning process in joining classes' Jurnal Itqan Vol 5 No 1 Januari-Juni 2014.
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