Translation Techniques of Culture-Bound Terms:
A Case Study of *Siwaluh Jabu* in Karonese Society

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ABSTRACT

This study is about translation techniques are used and problems are found in translating culture-bound terms in Siwaluh Jabu into English. The significance of this study are to identify the translation techniques used to translate culture-bound terms and explore the effectiveness of the techniques in conveying the meaning of the original text. The writer used a descriptive qualitative approach in this study. The theories proposed by Molina and Albir (2002: 508). The culture-bound terms in the Karo Siwaluh Jabu traditional house, there are: ture, indung singkawiten, tapak raja sulaiman, pasak, pintu perik, bendi-bendi, danggulen, sencepik, julu, erdan, seruang, tekang, pandak, tandok kerbo, kesain, pengeret-ret, mel-melen, bena kayu, ujung kayu, lepar bena kayu, lepar ujung kayu, sedapurken bena kayu, sedapurken ujung kayu, sedapurken lepar bena kayu, sedapurken bena ujung kayu, dalang-dalang, para, and cuping-cuping. Can be translated using 11 translation techniques. Among them, the most common techniques are particularization, description, amplification, established equivalence, literal translation, calque, substitution, borrowing, variation, linguistic amplification, and reduction. This study also found problems in the process of translation techniques of culture-bound terms, including: ambiguity, untranslatability, and creating new terms. This research can develop an understanding of the use of good translation techniques in translating existing culture-bound terms. In addition, this study is also expected to increase readers' knowledge and reference in understanding the types of culture-bound terms.

Keywords: *Translation techniques, Culture-Bound Terms, Translation Problems, Siwaluh Jabu*

INTRODUCTION

The traditional house can be a museum tour as well as part of a historic and valuable element that has a cultural heritage and can connect humans from the past to the present (Nurzaman, 2020) Where the cultural heritage contained in the museum itself is one of the strong evidence that humans in ancient times have gone through various kinds of social civilization processes from generation to generation which are perpetuated through the storage of goods with all kinds of relics and stories of cultural habits that are in it too. The cultural values hidden in it have their language meanings that want to be conveyed to each ancestor to continue to be preserved, as well as to be a good life guide in family life, social, educational, economic, and spiritual values as well. Therefore, today's translators use several techniques and strategies that are suitable for the problems at hand, so that readers and listeners can understand what is written or expressed. In addition, the writer is interested in analyzing this research study because it can be of great interest to academics and practitioners in the field of translation studies. This study aims to identify the translation techniques used to translate culture-bound terms and to explore their effectiveness in conveying the meaning of the original text. It also examines the translation of these terms in the context of traditional houses, which adds a unique perspective to this research.

To limit this research, the writer only focuses on analyzing the translation of culture-bound terms described by participant observation of the terms in the traditional house Karo *Siwaluh Jabu* into English by using the theory proposed by Molina and Albir (2002), with supporting data quoted from Kompas.com.

The writer will provide some novelty that becomes the main point of this research, which aims to identify the translation techniques used to translate culture-bound terms and explore their effectiveness in conveying the meanings of the original text. In addition, the writer would like to

give importance to this research by identifying it into two aspects. Which is in theoretically, the findings of this study can add to the translation theories to understand the translation of local language texts into English applied in this analysis. Also in practically, the writer also hopes that this study aims to contribute to the development of translation strategies for specific cultural concepts and can serve as a model for other researchers who want to conduct further research on the translation of information guides. In addition, the results of this study can also serve as a model for translators who want to develop their ability to produce translations that are easy to read and understand by readers.

REVIEW OF RELATED LITERATURE

The process of translating a linguistic conversation from one language to another is called translation. Translation involves converting linguistic elements from one language into its corresponding forms in another. (Sembiring, 2022) state that translation is the activity of mediating the meaning of a source language (SL) into a target language (TL), making the message readable and acceptable for target language readers. (Nida, E.A & Taber, 1974) describe that translation is the process of replicating the receptor language in the most similar natural equivalence first in terms of meaning and then in terms of style of the original tongue". Translation is the process of replacing textual information in one language (the Source Language) with equivalent textual information in a different language (the Target Language), it has been claimed (Catford, J.C, 1965).

The techniques are employed to offer translations that are of high quality. Another way to look at it is as a means of solving problems that arise during the translation process itself: translation methods as stated by (Molina & Albir, 2002 : 508), Translation methodologies refer to techniques for evaluating and classifying the processes involved in translation equivalency. They also claim that the microunit of text is impacted by translation procedures. Since the primary focus of this study is terminology, their methodologies are employed. Molina and Albir list eighteen different translation approaches. These are:

1. Adaptation

Translation approach known as adaptation involves substituting a cultural component appropriate for the target language substituted for one from the source language text, so that readers of the cultural feature is known to the target language Molina and Albir (2002: 510).
Example:

SL: Cold as a freezer

TL: *Suhu yang dingin*

The word *"freezer"* is not translated as *"cooling device"* because the culture of the target text does not recognize talking about an object, but the very cold weather in the area.

2. Amplification

Based Amplification, according to Molina and Albir (2002: 510), is the introduction of features. That are not stated in the original text. Either write it out by hand or type it into the footnote.
Example:

SL: I got uis as souvenir from Berastagi.

TL: Saya mendapatkan *uis*, *kain khas suku karo sebagai oleh-oleh dari Berastagi*

The term *uis* may not be familiar to target language readers and they need more information or explanation about it. Therefore, the phrase "kain khas suku karo" is added after *uis* in order to facilitate their understanding of its meaning.

3. Borrowing

Translating something directly from another language into another one is called borrowing. Naturalized borrowing and pure borrowing are the two categories into which this approach is separated. When something is pure borrowed, it means that it has been taken verbatim, unaltered, from another language. By fitting the spelling conventions of the target language, a word or expression gets naturalized in naturalized borrowing (Molina & Albir, 2002: 510).

- **Pure Borrowing**

    Example:

    SL: My companies will release a new brand next week

    TL: Perusahaan saya akan meluncurkan brand baru minggu depan.

- **Naturalized Borrowing**

    Example:

SL: My nephew wants to be a police

TL: Keponakanku ingin menjadi polisi

The target language in the first example simply appropriates the word "brand" without altering it. In the second example, the word "police" becomes more natural by altering its spelling and structure.

4. Calque

According to Molina and Albir (2002: 510), a calque approach is the exact equivalent, whether lexical or structural, of a foreign term or phrase.

Example:

SL: The air bag has protected them from hard impacts.

TL: Air bag itu telah melindungi mereka dari benturan yang keras.

The term 'air bag' in the source text means a useful device to provide protection for the driver and passengers in the event of an accident it is only converted into the intended text as kantong udara.

5. Compensation

Molina and Albir (2002: 510) define compensation technique as a strategy that, when it cannot be mirrored in the same location as in the source text, introduces a stylistic impact or information piece from the source text in a different position in the target text.

Example:

SL: Kill two birds with one stone

TL: Sambil menyelam minum air

Since the translator was unable to incorporate the component of the source text in the target text, they substituted a similar-meaning element from the target language.

6. Description

As mentioned by Albir and Molina (2002: 510), the replacement of a term from the original language together with an explanation of its meaning or purpose in the target language is known as description.

Example:

SL: I will order a daifuku mochi

TL: Saya ingin membeli mochi yang berisikan selai coklat dan strawberi

The words are removed by the translator "daifuku mochi", and substitutes the explanation of what daifuku mochi is the intended text

7. Discursive Creation

According to Molina and Albir (2002: 510), discursive creation is a method that creates an entirely arbitrary, transient equivalency when taken out of context.

Example:

"Sandwich Generation" is translated into "mereka yang punya peran ganda dalam urusan keuangan" in Indonesian.

8. Established Equivalent

Established equivalency is defined by Molina and Albir (2002: 510) as a tactic that makes use of a phrase or expression that is acknowledged as having an equivalent in the target language (by dictionaries or the language in use).

Example:

SL: I go to Berastagi

TL: Saya pergi ke Berastagi

The phrase "go" converted into pergi given that the dictionary already recognizes it.

9. Generalization

Generalization is the process of converting a particular phrase from the original tongue into a neutral, more inclusive phrase in the language of destination (Molina and Albir, 2002: 510).
Example:

SL: Aqua is a healthy drink for consumption

TL: Aqua merupakan minuman yang sehat untuk dikonsumsi

The translator translated the word aqua into a more general meaning. The word aqua is translated as mineral water.

10. Linguistic Amplification

Linguistic amplification is defined by Molina and Albir (2002: 510) as a technique that incorporates additional linguistic features. This is frequently employed in dubbing and consecutive interpretation.
Example:

SL: Pardon

TL: Maaf, tolong ulangi sekali lagi

As in the previous example, the aspect of target language maaf, tolong ulangi sekali lagi is added which has an association with the situation.

11. Linguistic Compression

Molina and Albir (2002: 510) state, linguistic compression is an approach that creates linguistic elements from the intended content. Subtitling and simultaneous interpreting both frequently use this.
Example:

SL: Do you want a drink?

TL: Haus?

By eliminating the subject "you" and object, the target sentence is linguistically reduced 'drink', and converted into "haus"

12. Literal Translation

Word for word interpretation of an expression or term from the original language is known as literal translation (Molina & Albir, 2002: 510).
Example:

SL: I'm the second child

TL: Aku anak kedua

There is a possibility of a literal translation because the source and destination texts are equivalent.

13. Modulation

Molina and Albir (2002: 510) states that modification of the point of view, focus, or cognitive category of the source material is referred to as modulation. It may be structural or lexical.
Example:

SL: My sister will have a husband

TL: Kakakku akan menjadi seorang istri

The word 'will have a husband' is converted to menjadi seorang istri that modify the grammar category in addition to the point of view.

14. Particularization

The other kind of generalization is this strategy, which uses specialized phrases to translate general concepts from the original language (Molina & Albir, 2002: 510).
Example:

SL: Aku menggunakan make-up untuk mempercantik wajahku

TL: I used powder to beautify my face

The example above shows that powder is more specific than make-up. Make-up is used because it is more commonly used to beautify the face.

15. Reduction

This method transforms explicit information into implicit information by interpreting source language information into target language. In contrast to the amplification technique, it is this (Molina & Albir, 2002: 511).
Example:

SL: Christians will soon celebrate the birth of Jesus Christ.

TL: Sebentar lagi umat kristiani akan merayakan natal

The example above removes additional information from the main object. This is done because the target language already recognizes natal. Therefore, the additional information is not needed

16. Substitution

Molina and Albir (2002: 511) define substitution as a method that switches out language components for paralinguistic components (intonation, gestures), or the other way around.
Example:

SL: I give you a thumbs up for your hard work.

TL: Aku mengangkat jempol atas usaha kerasmu

The non-linguistic elements in the original language a thumbs up are transferred into language components found in the intended text bangga.

17. Transposition

Transposition is defined as a technique that alters a grammatical category by Molina and Albir (2002: 511).
Example:

SL: The cut hand was caused by a knife

TL: Pisau itu membuat tangan teriris

Grammar changes have been made to the element category in the source text. The subject of the cut hand in the source text becomes an object in the target text, just as the object knife does in the source text. In the target text, the verb is likewise transformed to V3/passive.

18. Variation

Molina and Albir (2002: 511) define variation as a method for altering linguistic or paralinguistic elements (gestures, intonation) that affect different facets of linguistic diversity, such as differences in tone, social dialect, regional dialect, and textual style.
Example:

SL: What do you want to do?

TL: Mau apa kau?

RESEARCH METHODS

The writer used a qualitative, descriptive approach in this study. According to (Sutopo, 2002: 185), informants, events or activities, places, and documents can all serve as sources of data for qualitative research. In this study, the data source of data from Lingga Museum. Which is already known by the place name *Siwaluh Jabu* based on a translation method that suits the purpose.

In collecting data, the writer carries out several procedures such as visiting tourism locations that was be used as research data, conducting interviews with participant observation, recording all explanations given by the participant observation as well as noting important things as data to be analyzed, taking photos of existing cultural objects as additional supporting material, transcribing the

entire explanation given by the participant observation, marking the outlines of the existing explanations to be analyzed

RESULTS AND DISCUSSION

In this case study, the writer analyzes the cultural terms in the traditional Karo Siwaluh Jabu traditional house based on Molina and Albir's (2002) theory, and also identifies them based on their techniques, namely amplification, borrowing, calque, description, established equivalent, linguistic amplification, literal translation, particularization, reduction, substitution, and variation. Then explain the meaning of the related terms based on the explanations obtained and additional information gathered.

1. Amplification

Amplification is a translation technique that involves adding more words to express the source text meaning the best. With relation to the information provided in both the source and target languages, it is utilized to close the gaps. To help convey the meaning to the readers, the target sentence's supplementary information is included. When there are inconsistencies in the structure, grammar, and semantics of the source and destination languages, amplification is employed to express the meaning when additional words are not necessary.

The writer identifies three culture-bound terms in the traditional Karo traditional house that use the amplification translation technique, namely: *ture, indung singkawiten,* and *tapak raja sulaiman.*

Data 1

SL: Ingan cinder ta enda em kap *ture*

TL: This place where we are standing is *ture*, *in front of the house. Which has many functions in the daily life of the Karo culture. The main function of this ture in the past was as a place to put water.*

In this context *ture* is defined by using amplification techniques. The term ture may not be familiar to the target language readers and they need more information or explanation about it. Therefore, the phrase "in front of the house" is added as additional information which means that this ture refers to the part of the house in front of the door of the *Siwaluh Jabu* house. And it explains that the ture has many functions in the daily life of Karo culture. The main function of this ture in the past was as a place to put water. In the ture, there must always be water available that will be used for the daily needs of the family living in the *Siwaluh Jabu* house. Where the water has many functions other than for daily needs, in the past people made this ture also as a bathroom. So that the water available in the ture can be used as water for bathing as well.

Data 2

SL: I bas pengeret-ret enda lit ukiren sigelarna indung sikawiten

TL: Inside the pengeret-ret there is a carving called indung sikawiten, *meaning that the Karo people have lived from farming since the beginning.*

The writer use amplification translation technique in translating *indung singkawiten*. Where the word-for-word translation technique translated in the data above uses the amplification technique. It explains that indung sikawiten in the context has a philosophy that they live by farming so that the target language listeners can understand it more easily.

Data 3

SL: Arah sikemuhen ras sikawes pengeret-ret e lit ia gelarna *tapak raja sulaiman*

TL: The right and left sides of the pengeret-ret have the name tapak raja sulaiman, *which means that in the belief of the Karo people it can reject evil spirits.*

The writer use amplification translation technique in translating *Tapak Raja Sulaiman*. The term *tapak*

raja sulaiman culture sounds unfamiliar to the readers and listeners of the target language. Therefore, additional information is given that in Karo culture *tapak raja sulaiman* is a special carving made separately on each corner of the traditional Karo house. Where, tapak raja sulaiman is usually made with the aim of repelling bad luck, namely evil spirits who have bad intentions that want to enter the karo traditional house.

2. Borrowing

Borrowing is a translation technique where words or expressions are taken directly from the source text and used in the target language without translation. In order to preserve the cultural context of the source material, this approach is used when there is no similar term in the target language. By incorporating the flavor of the source language into the target language, borrowing helps maintain the local accent and cultural nuances. Semiotic and cultural elements that could be lost in translation can be preserved with its help. Italicizing borrowed words indicates their foreign origin.

The writer identifies two culture-bound terms in the traditional Karo traditional house that use the borrowing translation technique, namely: *pasak, and pintu perik.*

Data 4

SL: I bas majekken house Siwaluh jabu enda, I ban pasak na.

TL: In building this *Siwaluh Jabu* house is made with *pasak.*

In the case of this translation technique, borrowing is used by the writer. In the process of translation technique, it uses words or expressions from other languages. *Pasak* in the context of Karo culture is a technique of fixing between woods, which is a tradition of the Karo people in building houses by hollowing out a part of the wood by leaving a few centimeters from the end as a place for connecting one wood to another. Because the traditional Karo house *Siwaluh Jabu* is known as a luxurious traditional building built without using wood. This technique also illustrates that the lives of the Karo people are interrelated and support each other in their family ties.

Data 5

SL: Pintu perik

TL: *Avian entrance*

This context uses the borrowing translation technique, which applies pure borrowing in it. This is because *perik* in Karo language means bird. In Karo culture, this *pintu perik* used to be a small door where birds roosted. But as time goes by from time to time of the existing Karo culture, this *pintu perik* becomes a door that has been placed in front of the house. It is opened during important activities such as weddings, ceremonies, and celebrations which are usually opened to welcome guests and present the beauty of the traditional Karo house *Siwaluh Jabu*.

3. Calque

A term or phrase that is literally translated into the target language after being acquired from another language is known as "calque." The word "calque" is derived from the verb "calquer," which is French for "to copy" or "to trace." When there is no similar phrase in the target language, this strategy is employed, and it can aid in preserving the original text's cultural context.

The writer identifies one culture-bound term in the traditional Karo traditional house that use the calque translation technique, namely: *bendi-bendi*

Data 6

SL: Tagangen si lit I bas suki danggulen e I kataken *bendi-bendi.*

TL: On either side of this foothold is called, *banister.*

The term banister in the source text is translated using the calque technique. Which has the same meaning as the function of the banister on the right and left sides of the stairs and if it is translated purely into the target language, it can be a handrail.

4. Description

When a translator uses a description technique, they make sure that the target language accurately conveys the meaning of the source text by adding further details or explanations. This method works especially well when there are cultural allusions, colloquial terms, or technical terms in the source material that may not have clear translations in the target language. The translator aids the reader in comprehending the context and subtleties of the source material by offering descriptive details. A description can improve the translation's richness and clarity, increasing the target audience's ability to understand and connect with it.

The writer identifies three culture-bound terms in the traditional Karo traditional house that use the description translation technique, namely: *danggulen, sencepik,* and *julu.*

Data 7

SL: Adi na kita kenca masuk ku pintu ku bas, kita ndedehken nahe I bas *danggulen*.

TL: When we want to go inside through the door, we put our foot on the *step*.

This translation process uses the description technique. Where, the term step in the source language means a foothold or a small step that is used as the main way to enter the house *Siwaluh Jabu*. In addition to being a stepping place, this *danggulen* was a place of labor for pregnant women in the past. Where as we know that in the past it was still very difficult for rural residents to get access to hospital services, unlike today. So that this *danggulen* was used by the Karo people in the past as a seat by pregnant women in the process of childbirth assisted by traditional birth attendants, with other traditional labor tools. In the past, when a pregnant woman was about to give birth, the surrounding *danggulen* would be covered by a cloth and perform the process of childbirth in the *ture*. If translated purely *danggulen* has a lot of translations, because literally it has many functions as well.

Data 8

SL: Sencepik

TL: *Holes that can be used as a hook*

In this data the writer uses the description translation technique, where in the context of Karo culture, the translator removes the word *sencepik*, and repositions it with the meaning that describes the meaning of *sencepik* itself. The *sencepik* is a small handle or hole that can be used as a hook as a tool in the kitchen of a traditional house by each family living in it.

Data 9

SL: Julu

TL: *The sleeping place*

Based on Singarimbun's (1975: 59) translation, this data uses the description translation technique, which translates it by repositioning a term from the source language with a description whose form and function in the target language are known to be a sense of description. In the traditional Karo house, this *julu* has a description as a bed for the *kalimbubu* in the *Siwaluh Jabu* traditional house.

5. Established Equivalent

Using a recognized and frequently used translation for a certain term or expression is known as an established equivalent translation technique. When a term or statement in the target language has a widely accepted translation, this strategy is employed to help assure consistency and clarity in the translation. For proper names, idioms, and technical phrases, established equivalents are frequently employed.

The writer identify two culture-bound terms in the traditional Karo traditional house that use the established equivalent translation technique, namely: *erdan* and *seruang*.

Data 10

SL: Nindu lah enda, adi kalak ngatakensa tangga. Tapi, kalak karo ngatakensa *erdan*

TL: Look at this, karo people call this a *stairs*

In this case *erdan* can be interpreted as established equivalent. Because *erdan* itself in the

context of traditional Karo house, refers to a stairs made of bamboo and used to increase the height of the *Siwaluh Jabu* traditional house. This *erdan* is one of the structural components that help the users of the house to go up to the top of the *Siwaluh Jabu* house and access the spaces above.

Data 11

SL: Kamar kerina keluarga si tading I bas rumah e. kamar e i kataken *seruang*

TL: The room that the family resides in is called the *bedroom*

The word *bedroom* translated from the word seruang has indeed been translated according to the existing dictionary which is in accordance with the established equivalent translation technique. In this traditional house *Siwaluh Jabu*, *seruang* is a term for the room of a husband and wife of each family. Where, in the past, it was only separated by partitions between fabrics, but now it has begun to be limited by using a triple kantar room. Meanwhile, the children of the families living in the *Siwaluh Jabu* house sleep in the front yard of each of their parents' rooms. In Karo culture, children can only live in the *Siwaluh Jabu* house until they are 17 years old. After that, the children of the family that occupies the house can no longer live in it. Unless, they already have their own family as well.

6. Linguistic Amplification

A translation strategy known as "linguistic amplification" is adding words without having to do so in order to comply with grammar or norms. By using this method, extra information that was absent from the source language text can be included in the target language text. It is frequently used to explain phrases that have no direct translation in the target language, make the text more understandable, or provide implicit information. Linguistic amplification can improve the overall quality and clarity of the translation by bridging linguistic and cultural barriers between the source and target languages.

The writer identifies one culture-bound term in the traditional Karo traditional house that use the linguistic amplification translation technique, that is: *tekang*.

Data 12

SL: Rumah adat karo I pecinder datas kayu galang sijadi pundasi na. Em I kataken *tekang* na

TL: The traditional Karo house "Siwaluh Jabu" is built on a large log that serves as *the foundation for the bottom of the house*.

The word *tekang* in this context is translated by using linguistic amplification translation technique. In the target language, the foundation for the bottom of the house is added because it has a correlation with the actual context. In the process of building a traditional karo house, *tekang* is a karo term that describes a large pole that becomes the foundation of the traditional house *Siwaluh Jabu*.

7. Literal Translation

Translating a text literally means translating it word for word while maintaining the original text's structure and grammar as much as feasible. Although there is no global magic wand that can be used to apply literal translation to everything, this technique can result in very precise translations but can only be used to specific language structures. Translations into more literal forms are possible in languages with stricter syntax constraints, especially when such languages are shared.

The writer identifies two culture-bound terms in the traditional Karo traditional house that use the literal translation translation technique, namely: *pandak* and *tandok kerbo*

Data 13

SL: I teruh tekang e em kap pundasi dasarna, gelarna pandak

TL: *Underneath the buckler is the basic foundation, with the name pandak*.

The writer uses the literal translation technique, by interpreting the sentence word by word. The Karo people give the term *pandak*, as a supporting pole that becomes the basic foundation in the construction of stilt houses that became the homes of the Karo people in the past. And of course

this is also the same part of the term in the construction of traditional Karo houses.

Data 14

SL: Nin ndu min pucuk datas rumah "Siwaluh Jabu" e, lit ia sepasang tandok kerbo.

TL: You can see on top of this "Siwaluh Jabu" house, there is a pair of buffalo horns

The translation technique used in interpreting this context is literal translation. Where the source language and the target language are equivalent, so it can be translated using literal translation technique only. For the meaning of buffalo horns in terms of traditional karo houses, such as *Siwaluh Jabu* as well as icons of karo culture itself, there is a reason for making buffalo horns the most inherent icon of the karo people, namely because in the past, buffalo animals were the only animals that were most relied on in helping the daily activities of the Karo people.

8. Particularization

Particularization is a translation technique that involves using a more specific and concrete term to translate a general term in the source language. This technique is the opposite of generalization, which translates from general things to specific things. Particularization is applied when a term in the source text needs to be made more specific in the target language because it is too general. By using this method, you can make sure that the target audience can understand the translation and that it faithfully captures the original text's meaning.

The writer identifies eleven culture-bound terms in the traditional Karo traditional house that use the particularization translation technique, there are: *kesain, pengeret-ret, mel-melen, bena kayu, ujung kayu, lepar bena kayu, lepar ujung kayu, lepar bena kayu, lepar ujung kayu, sedapurken bena kayu, sedapurken ujung kayu, sedapurken lepar bena kayu,* and *sedapurken lepar ujung kayu.*

Data 15

SL: Rumah "Siwaluh Jabu" I kuta lingga I ingani sitergelar *kesain* sinulingga

TL: "Siwaluh Jabu" house located in lingga village, occupied by *a group of clans* with sinulingga area

The translation technique above uses particularization technique. By showing that a group of clans is a more specific definition than kesain. In the context of this culture-bound terms in the Karo traditional house, *kesain* means the majority of the clans that occupy the *Siwaluh Jabu* traditional house. Where, in the traditional house *Siwaluh Jabu* in various places in Karo land. Generally has one dominant clan living in the traditional house. Thus, those inside are each family who have an attachment between one clan and another. For example in *Siwaluh Jabu*, which is in the village of Lingga, occupied by *Kesain Sinulingga*. In a sense, that not only their totok surnamed *Sinulingga* occupies the traditional house, but such as the attachment that either the wife or husband of another family has the same unity as the *Sinulingga* clan can also live in the traditional house *Siwaluh Jabu*.

Data 16

SL: Lit ukirenna si ngkelilingi tiap suki na. tapi ena labo jadi penambah jilena saja, em kap ia *pengeret-ret.*

TL: There are carvings surrounding each corner, which are not only to add to the beauty of the traditional house, but the name is *lizard-like figures.*

In this context, the translation technique used is particularization. It is a contextual translation that explains by giving a specific phrase to translate the general concept. Around the Karo traditional house *Siwaluh Jabu* itself is usually surrounded by attractive carvings called *pengeret-ret*. Singarimbun (1975, p. 56) explains that these carvings are made from woven ropes derived from palm plants, decorating the outer walls of the traditional house *Siwaluh Jabu*. These ropes have a function to tighten between the boards and battens, the material for making walls. The carvings are

shaped like lizard figures. Which, according to Neuman (1951, p. 45), represents beraspati, a gray lizard believed to be the incarnation of good spirits and guardian spirits of the house. In addition, just like the meaning implied in each of these building designs, the *pengeret-ret* also has a general meaning which hopes to mean that all people living in the traditional house have an attachment as a unifier between one another.

Data 17

SL: Mel-melen sijadi bidang bas pundasi rumah "Siwaluh Jabu" enda ia.

TL: This *unifying rope* becomes the plane in the foundation of this "Siwaluh Jabu" house

The translation technique used is particularization. The sentence unifying rope explains that *mel-melen* is the name of the field that unites the foundations of a traditional house in the form of a house on stilts. Besides being useful for uniting one foundation pole with another. *Mel-melen* also holds cultural elements which according to the understanding of the Karo people in the past that this is a kinship binder so that there is a closer bond between one Karo tribe family and another family who lives in the same house, *Siwaluh Jabu*.

Data 18

SL: Bena kayu

TL: *Base of the tree*

Singarimbun (1975: 60) uses particularization translation technique in translating the culture-bound term. Singarimbun uses specific phrases to translate general concepts that actually occur in accordance with the target language. In the context of the Karo traditional house, *bena kayu* itself means the seat of the land nation which is the leader as well as a member of the jabu-jabu in the house. *Bena kayu* is responsible for deciding all the problems that arise in the middle of the house.

Data 19

SL: Ujung kayu

TL: *Top of the tree*

In this data, Singarimbun (1975: 60) uses the particularization translation technique in translating terms in Karo culture. In a traditional Karo house, there is a term called *ujung kayu*. This is the seat of the *anak beru jabu bena kayu*. The occupants of this jabu act as representatives of the jabu *bena kayu* to convey the *jabu bena kayu's* orders concerning the interests of the members of the house. In other words, the people who inhabit this place can be said to be the main assistants of *jabu bena kayu*.

Data 20

SL: Lepar bena kayu

TL: *The base of the tree*

According to Singarimbun's book (1975: 60), the writer analyzes that the translation technique used is particularization. That is by providing a more specific translation of the information from the target language. Where the term *lepar bena kayu* in Karo culture is known as the seat of the child or *senina jabu bena kayu*. The function of this jabu is also called *jabu sungkun berita*, whose job is to examine and convey news obtained from outside.

Data 21

SL: Lepar ujung kayu

TL: *The top of the tree*

The translation technique used by Singarimbun (1975: 60) is particularization. Singarimbun uses the technique of particularization to explain that *lepar ujung kayu* is an element of traditional Karo culture, which is the position of the *kalimbubu* of the *jabu bena kayu*. According to its function, this jabu is also called *jabu si mangan minem*, because its position is highly respected.

Data 22

SL: Sedapurken bena kayu

TL: *Sharing a kitchen with the base of the tree*

The translation described by Singarimbun (1975: 61) uses the particularization translation technique. The term *sedapurken bena kayu* in the traditional Karo house *Siwaluh Jabu* has the meaning of the seat of the son of the minister *jabu bena kayu*. In accordance with its function, it is also known as *jabu peninggel-ninggel*, which means listening. So his job is to listen to all the talks and decisions in a deliberation of the members of the traditional house. Apart from that this *jabu* also acts as a witness for the various interests of the members of the house.

Data 23

SL: Sedapurken ujung kayu

TL: *Sharing a kitchen with the top of the tree*

In this case, Singarimbun (1975: 61) uses the translation technique of particularization in translating karo culture-bound terms. *Sedapurken ujung kayu* is the seat of the children or siblings of *jabu lepar ujung kayu*. This *jabu* is also called *jabu ari teneng* or tranquility. This *jabu* is considered as a provider of peace and tranquility for all *jabu* in the traditional house

Data 24

SL: Sedapurken lepar bena kayu

TL: *Sharing a kitchen opposite the base of the tree*

Singarimbun (1975: 61) uses the translation technique of particularization in the culture-bound terms traditional house. *Sedapurken lepar bena kayu* is interpreted as the seat of the teacher or shaman. This jabu is obliged to give good and bad signs that will befall the residents of the house.

Data 25

SL: Sedapurken lepar ujung kayu

TL: *Sharing a kitchen opposite the top of the tree*

In the context of this Karo traditional house culture, Singarimbun (1975: 61) uses the translation technique of particularization. That *sedapurken lepar ujung kayu* has a meaning as the seat of children or relatives of the residents of *jabu ujung kayu*. This jabu is also called jabu *singkapur belo* with the obligation to provide and serve belo to people who come or guests, then ask about the family relationship called in *Karo ertutur*. In addition, his duty is to assist the *jabu bena kayu* in entertaining his guests and in general all guests of the residents of the house.

9. Reduction

Compressing the information from the source text into the target text by eliminating specific elements is known as reduction in translation technique. Using this method, extraneous or superfluous words and phrases are removed in an effort to expedite the translation process. Reduction can make a translation more succinct, but if important details are left out, it can also result in an incorrect translation. When employing reduction, translators must use caution to guarantee that the main ideas and significance of the source text are maintained in the target language.

The writer identifies one culture-bound term in the traditional Karo traditional house that use the reduction translation technique, namely: *dalang-dalang*

Data 26

SL: Dalang-dalang

TL: *Offerings*

In this case, the reduction translation technique is used. Where from the data above, the main term is removed. This is done because the target language has been recognized as offerings. So there is no need for other additional data. This is because in karo culture, these puppeteers are a ritual that is an offering made to

karo ancestors who have already died. This offering is believed to be a condition that helps in the process of building the traditional Karo house *Siwaluh Jabu*. These puppeteers have an important role in obtaining luck and happiness for the owner of the traditional house. These puppeteers also have special management in the process of building a traditional Karo house, including in arranging the stages of construction both starting from the lowest which is the basic foundation, middle to the top of the traditional Karo house building *Siwaluh Jabu*.

10. Substitution

When using translation approaches, substitution entails changing linguistic components—like tone or gestures—with paralinguistic ones or vice versa. This technique is used to communicate meaning using nonverbal clues in the target language that might not have an exact translation in another language. Incorporating non-verbal aspects to successfully express the intended message through substitution can improve the overall communication and comprehension of the translated text.

The writer identifies one culture-bound term in the traditional Karo traditional house that use the substitution translation technique, namely: *para*

Data 27

SL: Nin ndu lah datas dapur enda, endam gelarna *para*

TL: You can see that above this kitchen, this is called *hanging racks*

The description of these terms is translated by using the substitution translation technique. In accordance with its definition, substitution is a technique that changes language components into paralinguistic components. The paralinguistic element in the source language hanging racks, is transferred into a linguistic element in the target language, which is *para-para*, is installed in stages as a storage place for goods.

11. Variation

Variation in translation techniques involves changing linguistic or paralinguistic elements, such as intonation or gestures, that affect aspects of linguistic variation. This technique is used to modify the textual tone, style, or social dialect in the target language to better reflect the nuances of the source text. By employing variation, translators can adapt the translation to convey the appropriate tone and style of the original text, enhancing its overall effectiveness and authenticity

The writer identify one culture-bound term in the traditional Karo traditional house that use the variation translation technique, namely: *cuping-cuping*

Data 28

SL: Sisa I silubangi ndai, em kap gelarna *cuping-cuping* na

TL: it is used as a hanger.

The translation technique used is variation. In this case, the variation technique can modify the linguistic and paralinguistic factors that have an impact on the variation aspect of the textual style, with the actual literal meaning that the lobe is indeed the tip of the remaining few centimeters of the pasak technique, which can be used by the family living in the house as a tool to hang their groceries.

CONCLUSION

Based on the results of data analysis obtained in this study, it can be concluded that the culture-bound terms in traditional Karo houses and translating them into English, the writer apply translation techniques and are supported by critical discourse analysis, and semantic analysis to achieve an understanding of meaning in the TL. Therefore, the writer as translators must describe and explain cultural terms and metaphorical meanings of the SL in the TL to capture the meaning of the SL. The writer hopes that this research can develop an understanding of the use of good translation techniques in translating existing culture-bound terms. In addition, this study is also expected to increase the knowledge and reference of readers in understanding the types of culture-bound terms that exist, especially in the traditional traditional house *Siwaluh Jabu*.

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