Fashion Term Borrowings Found In Article Translation In *Colours* Magazine

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ABSTRACT

This paper discusses the borrowing technique used to translate fashion terms.The theory of borrowing proposed by Molina and Albir (2002) and *Pedoman Umum Ejaan Bahasa Indonesia Yang Disempurnakan* (2009) were used to analyze the data. There are two types of borrowing which are found, namely: pure borrowing and naturalized borrowing. Pure borrowing is the process when a source language word or term is taken purely or without any changes to the receptor language. This is done by a translator to keep the textual meaning in the source language for the sake of the accuracy of meaning through the form. While naturalized borrowing takes words or terms in source language but they are then naturalized or adapted to the norm of the receptor language (mostly the spelling rule). This is done to increase the readability of receptor language text. The application of borrowing is mostly in the form of adjustments of the spelling based on Indonesian language norm. There are two reasons why the translator used the borrowing technique: a) The translator doesn't find the equivalent of the word being translated in receptor language; b) The translator is eager to create the stylistic effect mostly in fashion or s/he considers the word in receptor language is less popular than source language word.

Keywords: *borrowing, fashion term.*

ABSTRAK

Makalah ini membahas teknik peminjaman (borrowing) di dalam menterjemahkan istilah-istilah mode. Teori peminjaman yang dikemukakan oleh Molina dan Albir (2002) dan Pedoman Umum Ejaan Bahasa Indonesia Yang Disempurnakan (2009) digunakan untuk menganalisa data. Ada dua tipe peminjaman ditemukan, yaitu: peminjaman murni dan alamiah. Peminjaman murni ketika kata atau istilah diambil secara murni atau tanpa perubahan. Peminjaman ini dilakukan untuk mempertahankan keaslian makna melalui bentuk. Sedangkan peminjaman alamiah ketika kata atau istilah dipinjam tetapi kemudian dirubah atau disesuaikan dengan kaidah bahasa penerima (terutama ejaannya). Hal ini dilakukan untuk meningkatkan keterbacaan teks bahasa penerima. Penggunaan teknik pinjaman terutama dengan perubahan ejaan sesuai dengan norma bahasa Indonesia. Dari kecenderungan penerjemah menggunakan teknik peminjaman, ada dua alasan mengapa

penerjemah meminjam kata atau istilah, yaitu: a) Penerjemah tidak menemukan padanan kata atau istilah di dalam bahasa penerima; b) Penerjemah ingin menciptakan efek stilistik mode atau penerjemah menganggap padanan kata atau istilah dalam bahasa penerima kurang populer dibandingkan dengan kata dari bahasa sumber.

Kata kunci : *kata pinjaman, istilah fesyen*.

INTRODUCTION

Translation is always complicated in different levels. The reason is that there are some differences in linguistic system and culture between source language (SL) and receptor language (RL). These differences sometimes make the concepts of words being translated not available in RL (Larson, 1998:61). This makes the equivalent of the word being translated is difficult or even cannot be found in RL. To solve this problem, linguists such as Vinay and Dalbernet, Molina and Albir proposed some techniques of translation which can be used by a translator.

Borrowing is one of the translation techniques proposed by Vinay and Dalbernet. Borrowing is taking a word or expression straight from another language (Molina and Albir, 2002: 510). Vinay and Dalbernet add that borrowing is used to overcome a *lacuna*. A *lacuna* is usually a metalinguistic one such as new technical process or an unknown concept. Borrowing is also applied in order to create a stylistic effect. For instance, in order to introduce the flavor of the SL culture into RL, foreign terms may be used, they give examples such as the Russian word "roubles" and "datchas", "dollar" and "party" from the American English (Vinay and Dalbernet in Venuti 2000: 85).

Although it is a simple technique, the translator should be more careful in using this technique, since it will influence the readability of text in RL. The reason is that the borrowing word is probably not known by the reader in RL. Considering it an interesting topic to be discussed, in this small research, borrowing is the topic of the discussion. Data in this research were collected from one article entitled *Samuel Wongso Tailored For Success* taken from *Colours* magazine (former   1   *ıda* magazine) June 2015 edition. *Colours*

magazine (CM) is a monthly bilingual magazine published by Garuda Indonesia Airlines, the magazine is used as the data source since this magazine is a bilingual magazine containing some borrowing words as well as an example of modern writing and translation work, where some new phenomena of borrowing technique application appear. Kind of borrowing which is chosen is fashion term borrowing that is words or phrases used or connected with a popular style of clothes, hair, etc, at a particular time or place (Hornby, 2010: 563&1541).

Some studies about borrowing also have been conducted by some researchers such as Widiastuti (2011) in her paper entitled *The Translation of Balinese Traditional Architectural Terms into English,* identified the kinds of Balinese traditional architectural terms and their translation equivalents into English and described the translation strategy used by the translator to transfer the message from the source language into the target language. She found that borrowing strategy is the only strategy applied by the translator in translating the Balinese cultural terms especially the Balinese architectural terms. Patini (2011) in her thesis entitled *Borrowing in Mirror Image and Its Translation Belahan Jiwa*, also discussed borrowing topic mostly types of borrowing and how borrowing strategies are adopted in translation. She found there are three techniques of borrowing used by the translator, they are: pure borrowing, naturalized and cultural borrowing. Another topic about borrowing is also discussed by Jupriono (2012) in his descriptive article entitled *Kata Serapan Bahasa Sansekerta Dalam Bahasa Indonesia.* He found that Indonesian language also absorbed many words from Sanskrit language to enrich its vocabulary.

All of the studies stated above are discussed borrowing topics. Although their topics are similar with this study, but since the data source used in this study is different, the finding is different as well.

Based on the background stated above, there are two problems discussed in this study:

1) What types of fashion term borrowing are found in the translation of CM article?

2) How is the borrowing technique applied in the translation of CM article?

Related to the problems stated above, this study is intended to describe the types of borrowing as well as the application of borrowing in the translation of CM article. This study also hopefully can give more information and knowledge to the readers and researchers who are interested in the topic of borrowing.

RESEARCH METHOD

A combination of observation, note taking technique, and descriptive – qualitative method are used in this research. Observation and note taking technique were used to collect the data by closely reading, identifying and finally noting the data. While descriptive – qualitative and quantitative method are used to analyze and describe the data by classifying, calculating, analyzing and finally describing the analyzed data (Sudaryanto, 1993; Sutopo, 2002; Creswell, 2003).

The collected data are analyzed based on theory of borrowing proposed by Molina and Albir, *Pedoman Umum Ejaan Bahasa Indonesia Yang Disempurnakan* abbreviated into PUEBIYD as theoretical framework.

DISCUSSION

Based on the problems stated above, there are two topics of discussion discussed in this writing, they are: types of borrowing found in the translation of CM and the application of the borrowing technique in translating the fashion term in CM article.

Types of Borrowing Found in Translation of *Colours* Magazine Article

There are two types of borrowing found in the translation of the fashion term in CM article, namely: pure borrowing and naturalized borrowing. Pure borrowings refer to SL words or terms which are taken over purely or without any change to the RL (Molina and Albir, 2002: 510). It can be seen from the table below:

Table 1

Pure Borrowing

Source Language (English)	Receptor Language (Indonesian)
1.Tuxedo (CM, 2015:89)	*Tuxedo* (CM, 2015:90)
2.Fashion show (CM, 2015:89)	*Fashion show* (CM, 2015:90)
3.Sartorial (CM, 2015:89)	*Sartorial* (CM, 2015:90)
4.Tailors (CM, 2015:88)	Tailors (CM, 2015:90)

The second borrowing type is the naturalized borrowing, that is, the borrowing by taking words or terms in SL but they are then naturalized or adapted to the norm of the RL mostly the spelling rules (Molina and Albir, 2002: 510).

Table 2

Naturalized Borrowing

Source Language (English)	Receptor Language (Indonesian)
1.Boutique (CM, 2015:88)	Butik (CM, 2015:90)
2.Fashion (CM, 2015:88)	Fesyen (CM, 2015:90)
3.Models (CM, 2015:88)	Model (CM, 2015:90)
4.Trend (CM, 2015:89)	Tren (CM, 2015:90)
5.Design (CM, 2015:89)	Desain (CM, 2015:89)

Application of the Borrowing Technique in Translation of *Colours* Magazine Article

This part discusses how the borrowing technique is applied in translating the fashion term in CM article. The discussion is divided into two parts based on types of borrowing which are found.

Pure Borrowing

It has been stated above that the pure borrowing is the process when a SL word or term taken over purely or without any changes to the RL. This is done by the translator to keep the textual meaning in the source language for the sake of the accuracy of meaning through the form. The translator prefers to take the word purely without any adjustment although it seems unnatural to the RL readers. (Brata, 2012: 1).

From Table 1 presented above, it can be seen that there are 4 (four) pure borrowings of the fashion term found in the data source, they are: *tuxedo, fashion show*, *sartorial* and *tailors*.

Data PB.01

SL Text:

When English footballer Emile Heskey came to Jakarta in 2014 for a World Cup gala dinner and was in need of a **tuxedo**, he came to Wong Hang at the referral of the British embassy, the catch: he needed one less than 24 hours. Samuel almost refused the order, but ultimately took the opportunity as a new creative challenge. The Wong Hang team finished in 12 hours and Heskey was more than satisfied with his dapper dark and blue **tux**.(CM, 2015: 89)

RL Text:

Ketika pesepak bola Emile Heskey tiba di Jakarta di tahun 2014 untuk menghadiri acara makan malam Piala Dunia dan membutuhkan satu pasang ***tuxedo***, sang pesepak bola datang ke Wong Hang atas rekomendasi kedutaan Inggris. Intinya Emile harus memakai *tuxedo* dalam waktu kurang dari 24 jam. Samuel hampir menolak, namun akhirnya dia melihat kesempatan itu sebagai sebuah tantangan kreatif baru. Tim Wong Hang berhasil menyelesaikan dalam 12 jam dan Heskey sangat puas dengan ***tuxedo*** biru tua dan hitamnya yang necis. (CM, 2015: 90)

Data PB.02

SL Text:

Samuel finished his degree and immediately went to work on his first **fashion show** in

2010. (CM, 2015: 89)

RL Text:

Wongso menyelesaikan kuliah dan langsung melakukan ***fashion show*** pertamanya di

2010 (CM, 2015: 90)

Data PB.03

SL Text:

It was an energizing kind of stress and Samuel was quick to embrace his newfound

sense of **sartorial** style (CM, 2015: 89)

RL Text:

Tekanan itu sesungguhnya menyegarkan , dan Samuel dengan cepat menemukan gaya

sartorial-nya(CM, 2015: 90)

Data PB.04

SL Text :

From its humble beginnings as a small shop in Surabaya 82 years ago, Wong Hang a

member of the Asian Federation of Master **Tailors**, now stands as a flourishing family

business with 12 branches across Indonesia, and an international appointment only

boutique in Singapore. (CM, 2015: 88)

RL Text:

Berawal dari sebuah toko sederhana di Surabaya 82 tahun yang lalu, Wong Hang,

anggota dari Asian Federation of Master **Tailors**, kini merupakan simbol bisnis

keluarga sukses dengan 12 cabang di seluruh Indonesia serta sebuah butik internasional

hanya dengan perjanjian di Singapura. (CM, 2015: 90)

Tuxedo, fashion show, *sartorial* and *tailors* in SL text are translated by simply borrowing them into *tuxedo, fashion show*, *sartorial* and *tailors* in RL text. It can be seen that the forms of the terms between SL and RL do not change although the three words *tuxedo, fashion show* and *sartorial* are typed in different ways, where the words in SL text are typed normally while the words in RL are in italics. The translator borrowed those terms purely or without any changes. The translator only changed the types of those words but the forms are preserved. Based on PUPI, the absorption of foreign term without spelling and pronunciation is made when the spelling and pronunciation do not change in many modern languages and the terms should be italicized. For example: *allegro moderato -> devide et impera; aufklarung-> dulce et utele; status quo -> in vitro; esprit de corps -> vis-à-vis*. The absorption of foreign term without spelling and pronunciation is made when the term is widely used as common vocabulary, but the term is not italicized. For example: *golf->* golf; *internet->* internet; *lift->* lift; *orbit ->* orbit. (Hidayati, 2012: 82). Hence, the two words *tuxedo* and *sartorial* which are not known by the Indonesian readers are reasonable to be typed in italic.

It is different from the term *fashion show;* this term is actually widely used in the Indonesian language mostly in the fashion world. Since that, this term doesn't need to be typed in italic. *Fashion show* actually has equivalent, that is, *peragaan busana / mode* in Indonesian (Echols and Shadily, 2003: 445). In paragraph 4 (four) the translator also translated *fashion show* into *pertunjukan fesyen*. The translator translated the phrase by combining translation and absorption; this is also based on PUEBIYD that the Indonesian term can also be formed by translating and absorbing foreign term at once. For example: *bound morpheme -> morpheme terikat*; *clay colloid -> koloid lempung*; *subdivision -> subbagian* (Hidayati, 2012: 97)**.** Term *peragaan busana* is also widely used in RL, but the translator preferred to preserve the concept of the word by borrowing the term *fashion show*

purely in RL text. It has been stated above that borrowing is also applied in order to create a stylistic effect, for instance, in order to introduce the flavor of the SL culture into RL, foreign terms may be used (Vinay and Dalbernet in Venuti, 2000: 85). Grosjean (in Jendra, 2007: 132) stated further four reasons why a translator borrowed a word: 1) The bilingual cannot find the word which is being transferred to the language being spoken; 2) The word does not exist in the speaker's language or the speaker hasn't known the word yet; 3) The word (which does exist in the language being spoken) is less popular, then s/he prefers a word which is considered more popular; 4) The bilingual is in tired, stress, lazy mental and physical condition so that s/he tends to use the word which is "available". From the factors stated above, from the tendency the translator applied the borrowing technique, the translator was eager to create the stylistic effect or the translator considered the term in RL less popular.

Tuxedo means *(dinner suit) a black or white jacket and trousers/ pants, worn with a bow tie at formal occasions in the evening origin from Tuxedo Park in New York, where it was first worn.* (Hornby, 2010: 1608), while in Indonesian *tuxedo (tuksedo)* means *jas untuk makan malam* (Pusat Bahasa, 2007: 1218). *Tuxedo* is part of the western culture and does not exist in the Indonesian culture. Since then, there has been no word in Indonesian which is quite equivalent to the word *tuxedo*. Although there is no equivalent of the word *tuxedo* found in RL from the comparative meaning, *tuxedo* can actually be translated into *jas makan malam* in Indonesian which is similar to *tuxedo*, although the concept does not completely match the SL words. But it can be seen that the translator preferred to translate by simply borrowing the word in RL. Whenever borrowing considered a better solution, in borrowing the word it is better to adapt the word to RL norm to increase the readability of the text in RL. Based on PUEBIYD the consonant *x* in some position should be changed into consonant cluster *ks* , as can be seen in the words such *e**x**ecutive > e**ks**ekutif, ta**x**i > ta**ks**i, late**x** > late**ks**. While the consonant *x* in the beginning of a word should be preserved such as in the words: **x**anthate >

xantat, xenon > xenon, xylophone > xilofon (Hidayati, 2012: 68). Hence, based on PUEBIYD, the spelling of the word *tuxedo* in English should be adjusted to *tuksedo* in Indonesian. As can be seen in the text, the word *tux* in SL text which is the clipping form of word *tuxedo* is also translated into *tuxedo* in RL text.

Like the two previous words, the word *sartorial* in data PB.03 is also translated by borrowing it purely. *Sartorial* in English means *relating to clothes, especially men's clothes, and the way they are made or worn* (Hornby, 2010: 1608). In Indonesian *sartorial* means *yang berkenaan dengan tukang jahit* (Echols and Shadily, 2003: 500). There is no equivalent of the word *sartorial* found in Indonesian. It is the same as the word *tuxedo* in data PB. 02, although there is no equivalent of the word *sartorial* found in RL, from the comparative meaning between the SL word and RL word, the word *sartorial* can actually be translated into *menjahit* in this context, although some concepts of the word mostly the concept of *men's clothes* will be lost if it is translated into *menjahit*, but it will be more acceptable and understandable by RL text readers. On contrary, as can be seen in the text, it is better to translate the word *stress* by borrowing it to preserve the concept of the word rather than translating it into *tekanan* in Indonesian which is very vague in meaning for RL readers.

Unlike the three previous terms, the word *tailors* in data PB.04 is also fully preserved without any change including the type of the word is not changed either. This absorption is also based on the Indonesian norm stated above that the term which is widely used as a common lexical item does not need to be typed in italic. The word *tailor* which actually can actually be translated into *penjahit* in Indonesian is widely used in Indonesian (Echols and Shadily, 2003: 577). Besides, since this word is attached to the phrase "Asian Federation of Master Tailors" which is a name of an organization and all words are preserved fully; hence, it is reasonable to preserve the word *tailors* fully or purely. Not all the words *tailors* in this

article are translated by borrowing them in RL text, most of them are translated into *penjahit* which is the equivalent of the word *tailor* in RL as stated above.

Naturalized Borrowing

Unlike the pure borrowing, the naturalized borrowing takes words or terms in SL but they are then naturalized or adapted to the norm of the RL (mostly the spelling rules). The naturalized borrowing is used for the sake of natural readability and acceptability of RL readers (Brata, 2012: 1). It has been stated above that since the naturalized borrowing is adapted to the norm of RL (Indonesian), PUEBIYD and PUPI are used as the basis for analyzing the data. Based on PUEBIYD and PUPI, there are some adjustments occur in absorbing the word or term from English into Indonesian. The adjustments can also be found in borrowing words in the translation of CM article.

Data NB.01

SL Text :

From its humble beginnings as a small shop in Surabaya 82 years ago, Wong Hang a member of the Asian Federation of Master Tailors, now stands as a flourishing family business with 12 branches across Indonesia, and an international appointment only **boutique** in Singapore. (CM, 2015: 88)

RL Text:

Berawal dari sebuah toko sederhana di Surabaya 82 tahun yang lalu, Wong Hang, anggota dari Asian Federation of Master Tailors, kini merupakan simbol bisnis keluarga sukses dengan 12 cabang di seluruh Indonesia serta sebuah **butik** internasional hanya dengan perjanjian di Singapura. (CM, 2015: 90)

The word *boutique* in the SL text is translated by borrowing it into *butik* in RL text. It can be seen that the forms of SL word is different from that of RL word: b**out**i**que** -> b**u**ti**k**. The reason is that the translator borrowed the word and adapted to the norm of RL that is Indonesian. Based on the Indonesian norm, double vowel combination *ou* should be adjusted into the vowel *u* as can be seen in the words *go**u**verneur* into *g**u**bernur*; *c**ou**pon* into *k**u**pon*; *cont**ou**r* into *kont**u**r* etc (Hidayati, 2012: 65). The adjustment also occurs in the consonant *q* which is adjusted to the consonant *k* and the imitation of the double vowel *ue* in the end of the word which is also based on PUEBIYD. This absorption is a kind of the term of absorption in point two in PUPI, that is, the absorption with spelling adjustment without pronunciation modification, in which the adjustment occurs in the spelling only while the pronunciation is preserved. The spelling is adjusted based on the Indonesian language norm and the pronunciation is preserved since the pronunciation is the same as the pronunciation in the Indonesian language. The example of this absorption can be seen in the words: *de**sign** -> de**sain**; f**ile** -> f**ail** ; s**cience** -> s**ains** (Hidayati, 2012: 82-83). This is the same as the word *boutique*, since the pronunciation of the word *boutique* /bu:'ti:k/ is suitable to Indonesian language norm (Hornby, 2010: 164); hence, the adjustment is in spelling of the word only while the pronunciation is preserved.

There is no equivalent of the word *boutique* found in Indonesian. *Boutique* in English means (noun) *a small shop/store that sells fashionable clothes or expensive gifts; (adjective) (only before noun) (of a business) small and offering products or services of a high quality to a small number of customers: a boutique hotel that offers an escape from the outside world, a boutique investment bank.* (Hornby, 2010: 164). In Indonesian *butik* means *toko pakaian eksklusif yg menjual pakaian modern, yg sesuai dng mode mutakhir, dng segala kelengkapannya.*(Pusat Bahasa, 2007: 182). *Boutique* is part of the western culture and does not exist in Indonesian. The concept of the word *boutique* in English is also quite complicated

to be translated. Hence, the word *boutique* which is translated by borrowing it into *butik* in Indonesian is reasonable. But in borrowing the word, it is better to give some extra explanation [equivalence by modifying a loanword as stated by Beekman and Callow (1974) in Larson (1998: 179-190)] to increase the readability of the text in RL.

Data NB.02

SL Text :

…and strengthening the brand with annual **fashion** shows.

RL Text:

…serta memperkuat merek dengan mengadakan pertunjukan **fesyen** tahunan.

It can be seen that the word *fashion* in the SL text is translated into *fesyen* in the RL text. From the comparative spelling, the spelling of the SL word is different from the RL word: *fashion* -> *fesyen*. The reason is that the translator translated it simply by borrowing and adapting it to the norm of the Indonesian language. Similarly, the word *boutique* in data NB.01 is also a kind of absorption with spelling adjustment without pronunciation modification, in which only the spelling of the word is adjusted, while the pronunciation is preserved. It also occurs in the word *fashion* which is absorbed into *fesyen*. The spelling of the word is adjusted to *fashion* -> *fesyen* , while the pronunciation /fæʃn/ (Hornby, 2010: 536) is preserved in the Indonesian word. As we know that the phrase *fashion show* in the previous discussion is preserved fully (purely) by the translator, but in this part the translator translated the word *fashion* by borrowing and adjusting it based on the Indonesian language norm.

The word *fashion* in English means *a popular style of clothes, hair, etc at a particular time or place; the state of being popular* (Hornby, 2010: 536). In Indonesian, the word *fashion* can actually be translated into *mode* (Echols and Shadily, 2003: 234). The word

fashion (in paragraph 1) in this article is also translated into *busana* in RL text. It can be seen that the translator is inconsistent in translating a word or term. The translator's decision translated the word *fashion* by simply borrowing it in this context shows the same case as data PB.02 in pure borrowing discussion, from the tendency of the translator to apply the borrowing technique, the translator is eager to create the stylistic effect or the translator considers the term in RL less popular.

Data NB.03

SL Text :

> …, people frantically running back and forth getting the **models** in wardrobe and flawlessly ready to hit the runaway. (CM, 2015: 88)

RL Text:

> …orang-orang tampak sibuk ke sana kemari menyiapkan pakaian bagi para **model** yang akan melenggang di atas catwalk. (CM, 2015: 90)

Data NB.04

SL Text :

> Ever eager to extend his learning, these days Samuel uses his holidays to absorb the **trends** abroad and take in the sartorial culture of wherever he travels. (CM, 2015: 89)

RL Text:

> Karena sedang bersemangat memperluas ilmu, akhir-akhir ini Samuel memanfaatkan hari liburnya untuk menyerap **tren** di luar negeri dan menenggak budaya *sartorial* ke manapun dia pergi (CM, 2015: 90)

The word *models* and *trends* in SL text are translated into *model* and *tren* in RL text. It is the same as the two previous words, in which the translator translated the word by borrowing the word and adjusting to the norm of RL, since the spelling between SL words and that of RL

words are different: mode**ls** -> mode**l**; tre**nds** -> tre**n.** It can be seen that the last consonant *s* in the word *models* and *trends* are omitted. This adjustment is based on the Indonesian language norm that in translating foreign words which have plural form, the plural marker is omitted in Indonesia. This kind of absorption can be seen as in *:: alumni -> lulusan; master of ceremonies -> pengatur acara; charge d'affaires -> kuasa usaha.* (Hidayati, 2012: 80) This also occurs in the word *trends* in the text, where the plural marker is omitted. While in the word *models* in data 03 the plural marker *s* is translated into *para (para model)* in RL text. *Para* means plural in Indonesian language (Pusat Bahasa, 2007: 828). Apart from the consonant *s*, the consonant *d* in the word *trend* is also omitted; there is no rule in PUEBIYD whether the consonant *d* in the word such *trend* should be omitted or not, but the word *tren* is widely used in Indonesian (Pusat Bahasa, 2007: 1210).

The word *model* in English means *a person whose job is to wear and show new styles of clothes and be photographed wearing them* (Hornby, 2010: 952). In Indonesian, there are words *peragawan* and *peragawati* which are equivalent to the word *model* (Echols and Shadily, 2003: 234). *Peragawan* is *pria yang memperagakan busana dari berbagai mode (a man whose job is to wear and show new styles of clothes from any kind of mode)* while *Peragawati* is *wanita yang memperagakan busana dari berbagai mode (a woman whose job is to wear and show new styles of clothes from any kind of mode)* (Pusat Bahasa, 2007: 1210). From the comparison of meaning the words *peragawan* and *peragawati* are equivalent with the word *model*. But in this context since the clothes which are showed are the men's clothes, the word *peragawan* is equivalent to the word *model*. The word *model* is also widely used in the fashion world, even this word is more popular now days than its equivalent *peragawan* and *peragawati* in Indonesian.

Like the word *model* in data NB.03, the word *trend* is also borrowed and adjusted to *tren* in Indonesian. The word *trend* in English means *a general direction in which a situation*

is changing or developing (Hornby, 2010: 1593). In Indonesian *tren* means *gaya mutakhir* (Pusat Bahasa, 2007: 1210) and *kecenderungan* (Echols and Shadily, 2003: 234). From the meaning comparison stated above, it can be seen that both the phrase *gaya mutakhir* and the word *kecenderungan* are not suitable to be used as the equivalent of *trend* in this context. Hence, it is reasonable to translate the word *trend* by borrowing it in RL text.

Data NB.05

SL Text :

" I love it. I took a short suit **design** course in Hong Kong and lived there for a while, so it's a little nostalgic for me. (CM, 2015: 89)

RL Text:

" Saya cinta Hong Kong. Saya mengambil kursus pendek **desain** jas dan tinggal di sana selama beberapa waktu, jadi negara itu berkesan untuk saya. (CM, 2015: 90)

The word *design* in SL text is translated into *desain* in RL text. It can be seen that the form of the SL word is different from that of RL : de**sign** -> de**sain.** The reason is that the translator translated the word and it was then adapted to the Indonesian language norm. It is similar to the word *boutique* in data NB.01 and the word *fashion* in data NB.02, the absorption of the word *design* into *desain* is a kind of absorption with spelling adjustment without pronunciation modification based on the Indonesian language norm as have been stated above (Hidayati, 2012: 82-83).

Not all the words *designs* in SL text are translated by borrowing them into *desain* in RL text. In paragraph 9 the word *design* is translated into *membuat* while in paragraph 12 the word *designing* is translated into *merancang*. The word *designer* is not translated by borrowing them in RL text either, but it is translated into *perancang* (paragraph 1, paragraph 11, paragraph 12, paragraph 14). The word *design* means *merancang, membuat* in Indonesian (Pusat Bahasa, 2007: 257). But as can be seen in the text presented above, the word *design* is

translated by simply borrowing it into *desain* in RL text. The word *design* in this context can also be translated into *merancang (merancang jas)* but the translator preferred to translate it by borrowing and adapting it to the norm of RL. Besides, the word *desain* is also widely used in Indonesian mostly in the fashion world. It is the same as the term *fashion show* (data PB.02), from the tendency that the translator applied the borrowing technique, the translator probably was eager to create the stylistic effect mostly in fashion or s/he considered the word in RL less popular than SL word.

CONCLUSION

Based on the discussion above, some conclusions can be drawn:

1) There are two types of borrowing found in the translation of CM article namely: the pure borrowing and naturalized borrowing. The pure borrowing is the process when a SL word or term is taken over purely or without any changes to the RL. This is made by the translator to keep the textual meaning in the source language for the sake of the accuracy of meaning through the form. While the naturalized borrowing takes words or terms in SL but they are then naturalized or adapted to the norm of the RL (mostly the spelling rules). This is made to increase the readability of RL text.

2) The application of borrowing found in the translation of CM article is mostly the adjustment of spelling. The adjustments of those words are based on the Indonesian language norm. But the adjustment of the consonant *d* in the word *trend* is not regulated in PUEBIYD, although the borrowing form *tren* is widely used in Indonesian. The absorption of the term *fashion show* is not standard based on the Indonesian norm, since according to PUEBIYD, the term which is widely used; therefore, it does not need to be italicized. From the tendency that the translator applied the borrowing technique, there are two reasons why the translator used the borrowing technique: a) The translator did not find the equivalent of the word being

translated in RL; b) The translator was eager to create the stylistic effect mostly in fashion or s/he considered the word in RL less popular than SL word.

Although borrowing is the simplest way in translating SL word, a translator should be more careful in using this technique since it will affect the readability of RL text. In borrowing a word, the translator better considers whether the word is shared or not by the RL reader. Whenever borrowing is really needed, the borrowing should be adapted to the norm of RL to increase the readability of RL text.

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Data Source:
Colours Magazine June 2015 edition.