

**AN ANALYSIS OF BORROWING TECHNIQUE
IN THE BOOK *MEMBEDAH MITOS-MITOS MASA KINI*
BY ROLAND BARTHES**



TESIS

**Submitted as a Partial Fulfillment of the Requirement for Sarjana Degree at
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By:

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C0305035

**ENGLISH DEPARTMENT
FACULTY OF LETTERS AND FINE ARTS
SEBELAS MARET UNIVERSITY
SURAKARTA**

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Hereby I state that this thesis entitled AN ANALYSIS OF BORROWING TECHNIQUE IN THE BOOK *MEMBEDAH MITOS-MITOS MASA KINI* BY ROLAND BARTHES is my own research. This thesis does not copy or plagiarize other's works. All quotations and references are cited in the bibliography.

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Surakarta, October 2009

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MOTTOS

We can do no great things;

Only small things with great love

(Mother Therese)

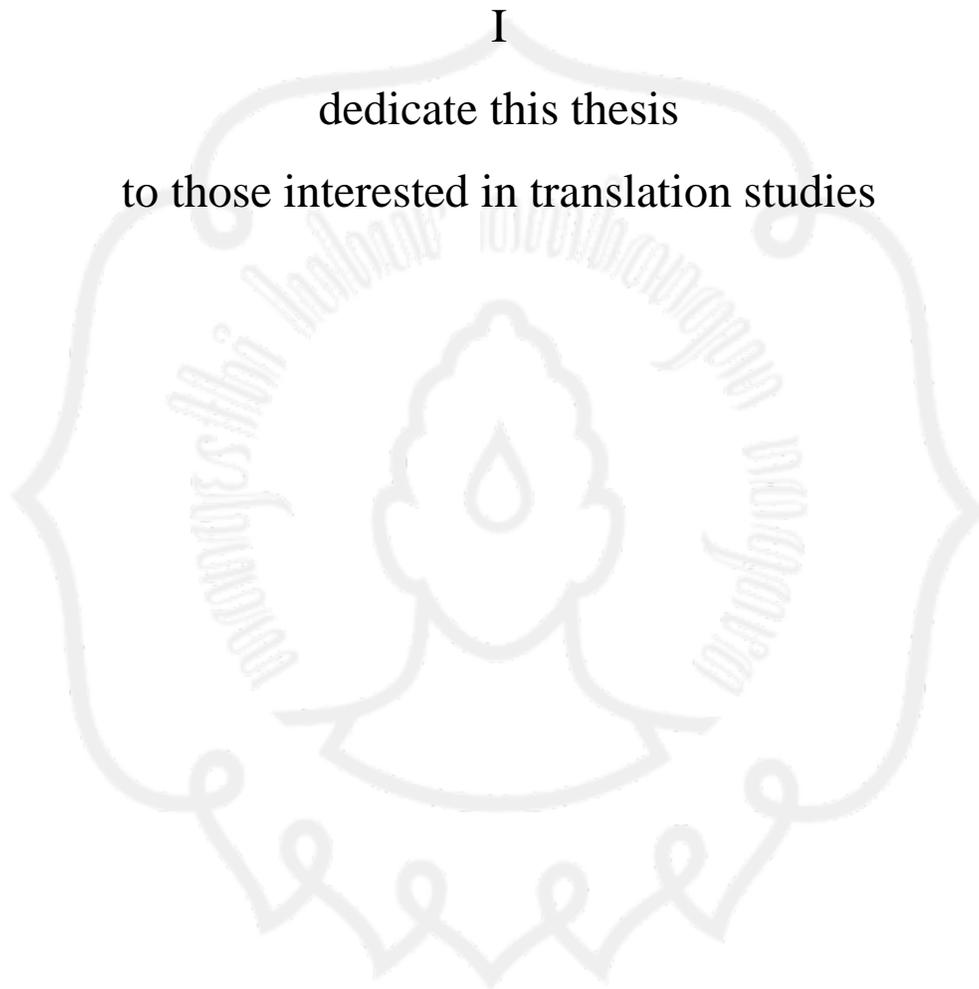
Knowing is not enough, we must apply;

Willing is not enough, we must do.

(Johann von Goethe)

DEDICATION

I
dedicate this thesis
to those interested in translation studies



ACKNOWLEDGMENT

It is time to say *Alhamdulillahirobbila'lam*, I am very grateful to Allah SWT for this thesis. In this page, I will give my hearty thanks to all people involved in doing this research to whom I seek support and advices from. Here goes the list:

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In the end, being far from perfect, thus I still look forward to suggestion and correction for the improvement of this thesis.

Intan Permatasari

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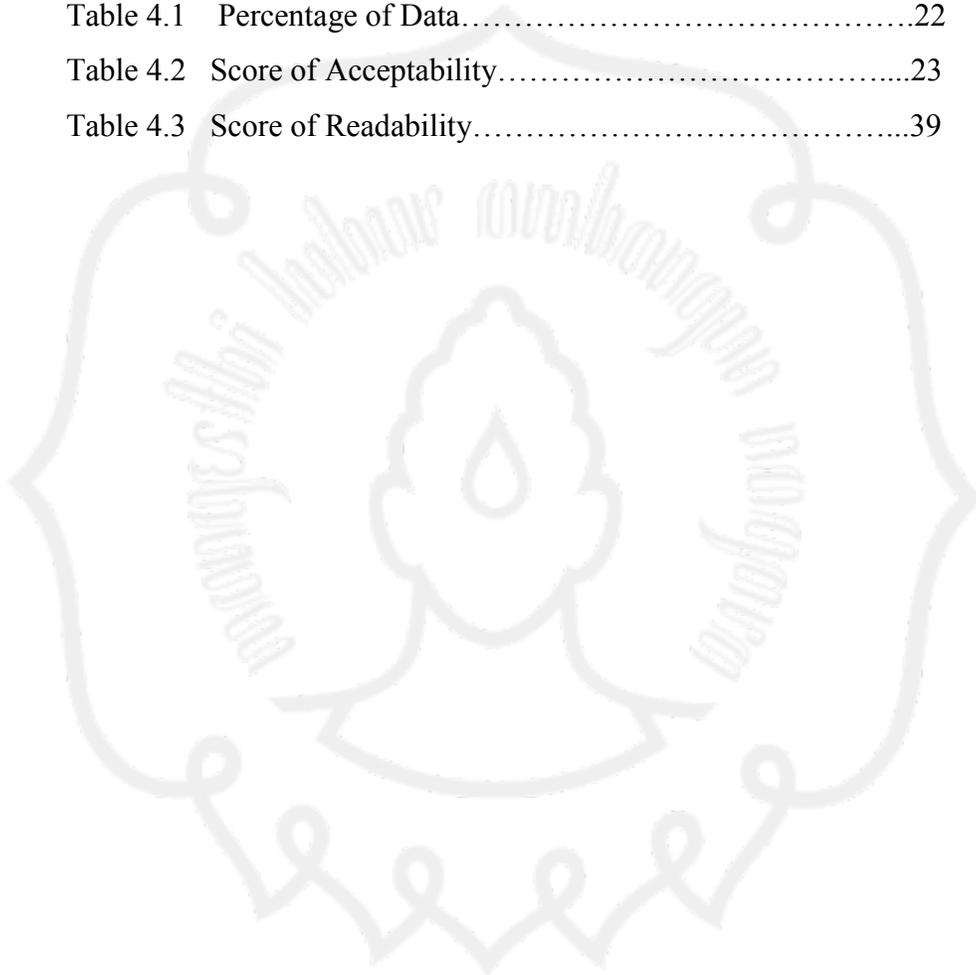
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ABSTRACT

Intan Permatasari. C0305035. AN ANALYSIS OF BORROWING TECHNIQUE IN THE BOOK *MEMBEDAH MITOS-MITOS MASA KINI* BY ROLAND BARTHES. Thesis: English Department. Faculty of Letters and Fine Arts. Sebelas Maret University, Surakarta. 2009.

This research focuses on the analysis of borrowing words and their effect on the level of translation quality of the Indonesian textbook of *Membedah Mitos-Mitos Masa Kini* by Roland Barthes. The research was conducted to analyze the borrowing techniques used by the translator and to know how the technique affects the quality of the target text in terms of level of acceptability and readability.

This study is categorized as a descriptive qualitative research in the form of content analysis. There were questionnaires and scale of scores presented to the three raters and one target reader. The source of data is a book entitled *Membedah Mitos-Mitos Masa Kini* written by Roland Barthes. The total number of data is 88 sentences containing loan words in English and their translation into Indonesian by *Ikramullah Mahyudin* including the score and assessment from the informants.

The result of this research shows that in the case of acceptability, 43 data (48.9 %) in pure borrowing are considered to be unacceptable; 40 data (45.5%) are considered to be quite acceptable; and 5 data (5.7%) are considered to be acceptable. In terms of readability, 47 data (53.4%) are considered to be not understandable; 36 data (40.9%) are considered to be quite clearly understood; and 4 data (4.6%) are considered to be clearly understood.

The finding of the research is that the borrowing technique will result in the low level of acceptability and readability if there is no adjustment to target language and the target reader of the book. Thus, this technique should go along with adjustments in terms of cultural and grammatical structure of the target language.

CHAPTER 1

INTRODUCTION

A. Research Background

Language is a set of grammatical rules which has meanings and purposes. It is a means of communication by which people give and receive information from one society to another society. Language is also a transfer tool of one specific culture and custom. Nowadays, it is not only culture and custom to be transferred, but also scientific knowledge and technological invention to be spread among the society by means of substituting the source language of the information into the target language. Thus, a translator is highly needed to deal with this kind of task.

In transferring any kinds of information, it is very important to keep the original message as it is the essential core of the message. According to Kussmaul, translation, to put it briefly, is not just an exchange of words and structures, but a communicative process that takes into consideration the reader of the translation within a particular situation within a specific culture (Kussmaul: 1995). This is not an easy thing. On the one hand, a language system has its own specific arrangements such as specific grammatical rules, scope of words, sentence patterns and structures, and cultural concepts. These linguistic features make language as a unique system. On the other hand, this can be quite a problem for translators to keep the original message as both source and target language have different systems to express the message. Therefore, a translator must have basic skills or competences to be a good translator.

On doing the translation, problems are likely to occur in the middle of the process, be it in the word level, sentence patterns, idiomatic expressions, and specific terms (cultural and technical terms). This makes it important for translators to strategically use different ways for certain problems. One of the most-often found problems is finding the equivalent terms of specific words used in specific text i.e. scientific text, cultural text, religious text, etc. For example, when translating scientific textbooks, it is common to find some technical terms related to specific subject. Usually, translators will apply the borrowing strategy be it naturalized or pure borrowing. In this case, the scientific textbook is of a popular French author discussing about myths and semiology. The examples of borrowing strategy used by the translator are:

- a. In other words, kings have a **superhuman** essence... (SL)

This sentence is translated into Indonesian below:

- b. Dengan kata lain, para raja memiliki hakikat **superhuman**, ... (TL)

The word in italic style is a borrowing word in the form of pure (**superhuman**). The use of borrowing strategy in the sentence above is less appropriate. The word “**superhuman**” should be translated into Indonesian word “**manusia super**” because it is not a specific word and it has the equivalent word in Indonesian.

- a. What I mean is that I cannot countenance the traditional belief which **postulates** a natural dichotomy between the objectivity of the scientist and the subjectivity of the writer,...(SL)

This sentence is translated as:

- b. Yang saya maksudkan adalah bahwa saya tidak bisa menyetujui keyakinan tradisional yang **mempostulasikan** dikotomi alami antara objektivitas ilmuwan dan subjektivitas penulis. (TL)

This sentence is difficult to understand because “**mempostulasikan**” is uncommonly used and thus very few readers would know the meaning of the sentence. It should be translated into “**mengusulkan**” so as not to confuse the readers.

- c. The important thing is to see that the unity of an **explanation** cannot be based on the amputation of one or other of its approaches,... (SL)

This sentence is translated as:

- d. Hal yang penting adalah melihat bahwa kesatuan sebuah **eksplanasi** tidak bisa didasarkan pada amputasi salah satu pendekatannya,... (TL)

This one sentence has a borrowing word in the form of naturalized borrowing. However, the decision to use the original English words in this sentence is not appropriate. The word “**eksplanasi**” can be translated into “**keterangan**”.

Having read the book *Mythology* by Roland Barthes, I decided to have a further research concerning the appropriate use of borrowing words in the translation version of the English book into Indonesian. I find a number of inappropriate words in the translations that, instead of keeping the original message, those words mess up the whole meaning and message of that certain sentence.

B. Research Limitation

Based on the research background, the main subject of this research is the borrowing words both pure and naturalized forms in the popular textbook of myth and semiotic studies entitled *Mythology* by Roland Barthes. This research focuses on the analysis of the borrowing words and how it affects the quality of the translation.

C. Research Problems

According to the background of the research and its limitation above, the problem statements are as follows:

1. How is the level of acceptability of the sentences containing borrowing words in the target text?
2. How is the level of readability of the sentences containing borrowing words in the target text?

D. Research Objectives

This research has the objectives of:

1. Knowing the level of acceptability of the sentences containing borrowing words in the target text.
2. Knowing the level of readability of the sentences containing borrowing words in the target text.

E. Research Benefits

This research was carried out to be benefited to:

1. Translators: this research can be used as a reference in the case of borrowing technique and in knowing the effect of the technique in the translation from English into Indonesian.
2. Students: the result of this research can be additional information on borrowing words as one of translation strategies to use.
3. Other researchers: this research is to motivate other researchers to conduct such research in further detail.

F. Thesis Organization

This thesis comprises of five chapters as follows:

Chapter 1 is **Introduction** which includes research background, research limitations, research problems, research objectives, research benefits, and thesis organization.

Chapter 2 is **Literature Review** which includes definitions of translation, translation process, types of translation, loan words, and translation quality.

Chapter 3 is **Research Methodology** which includes research type and design, the data and source of data, method of data collection, technique of data analysis, and the research procedures.

Chapter 4 is **Research Findings and Discussions** which covers the analysis of borrowing words and its effectiveness in the translation as well as the impact over the quality of the translation.

Chapter 5 is **Conclusions and Recommendations** which includes suggestions and conclusion based on the findings of the research.



CHAPTER 2

LITERATURE REVIEW

A. Definition of Translation

Translation briefly means transfer of message from one language into another language. This is the simplest definitions of all. Pinhhuck (1977: 38 in Suryawinata) also stated that “translation is a process of finding a TL equivalent for an SL utterance”. However, translation is not only about equivalence. It is also about culture. Thus, a complete definition of translation should cover aspects other than equivalence. Georges Mounin (in Bassnet, 1992: 36) stated that:

“Translation may always start with the clearest situations, the most concrete messages, the most elementary universals. But as it involves the consideration of a language in its entirety, together with its most subjective messages, through an examination of common situations and a multiplication of contacts that need clarifying...”

Other definition from Nida (Nida & Taber, 1969) has it that “Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.” From this definition, it is not only linguistic (meaning) that matters in a translation, but also style (authors’ background culture) of the original text. Another definition from John Catford (in Suryawinata 1965: 20) says that “Translation is the replacement of textual material in one language by equivalent textual material in another language.” Meanwhile Bell (1991: 6) says that “Translation is the replacement of a representation of a text in one language by a

representation of an equivalent text in a second language.” This definition implies that translation also includes textual aspects of the original message.

Larson (1984) covers the aspects in his definitions of translation as: “Translation is basically a change of form. When we speak the form of a language, we are referring to the actual words, phrases, clauses, sentences, paragraphs, etc., which are spoken or written... In translation the form of the source language is replaced by the form of the receptor (target) language.” What this definition defines is that translation is mostly about grammatical change from source language into target language.

Tyler (in Bell, 1991: 11) sets his definition as: “That in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work.” The definition emphasizes on the target readers’ reaction/response being the same as those of the native readers’.

Bell (1991: 8) also explains that register and dialect features are important. It is based on the opinion that translation is a communicative process; therefore, it has participants, topics, and medium. These three aspects should also be translated by the translator. It is the description of social relationship in the text. Newmark (1981: 62) comments that: “...translation is basically a means of communication or a manner of addressing one or more persons in the speaker presence”. Concerning social relationship, there must be differences between languages in establishing social relationship, or we can say that the values are different. These

values refer to cultural values. In other words, the culture within the text is as important as the grammar of the text.

B. Translation as a Process

The word “translation” has two meanings in general. Those two are: translation as a process and translation as a product. A translator is doing the process of translation when she is translating any kind of text. The process occurs in the translator’s mind (cognitive process) therefore it cannot be observed directly. Usually this is being referred to as “the black box of the translator”. (Bell: 1991). Another definition according to Qing Wu says that “Translating involves, but of course is not confined to, reading, i.e., construing the original text, and writing, i.e., presenting recognized information from the preceding construal in another language, the two processes of which necessarily take place in an act labeled as translating.” (2002:533)

Thus, in the process of translation, we have at least three steps to be considered: 1) recognizing the source text; 2) transferring the message; and 3) rearrange the text in the target language. According to Nida’s model of translation process (Nida & Taber, 1969: 33), it can be described as such:

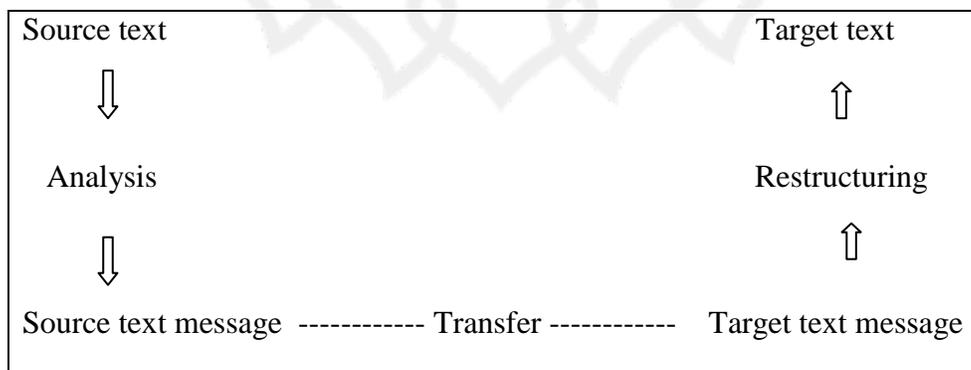


Table 2.1 Translation Process

In the first step, recognizing the source text, translator should pay attention to the type of text, the subject matter of the text, and the culture of the source language. This first step includes the analysis of grammatical components and meanings. The second step, transferring the message, includes translating from source language into target language. The third step, the restructuring step, is to rearrange the source text in the target language so as to be the target text. The restructuring includes grammatical and cultural adjustment from source language into target language. In this step, translator should be able to predict the target readers based on the type of text being translated. Thus, the adjustment would match the target readers. Otherwise, there will be problems of ineffective translation in terms of readability.

C. Methods of Translation

Due to variation of text, there are methods of translation, beginning at the word-level up to the textual level. All these methods of translation helps translator decide which method is suitable for certain text and target readers. Experts have different opinions about the exact numbers of the methods. Below are the methods of translation that are mostly referred to:

1. **Word-for-word Translation:** this method of translation substitutes one word from source language with one equivalent word in target language. This is rarely used by translators because languages are different in terms of grammatical structure. There is hardly any sentence that can be translated using this one-to-one correspondence. (Nababan, 2003: 30)

2. **Literal Translation:** this is a method of translation that emphasizes on the literal meaning of words or sentence from source language into target language. Experts differed in their opinions about the limitation of literal translation. Nida & Taber (1969) and Larson (1984) stated that literal translation should keep the original structure of the sentence. Meanwhile Newmark (1988) opined that literal translation should apply the correct pattern or structure of the target language.

3. **Free Translation:** this method of translation focuses on the equivalence of meaning in paragraph or even textual level rather than word or sentence level. (Nababan. 2003: 32). But still translator must accurately transfer the message. This method of translation is suitable for translating idioms and proverbs that is related to specific culture.

4. **Dynamic Translation:** this method of translation concerns on how to transfer the message accurately using common expressions in target language. According to Nida & Taber (in Suryawinata, 1989: 8) there are five aspects of dynamic translation i.e. transfer of message, equivalence, natural equivalence, the closest-meaning equivalence, and meaning-based translation. Due to different cultures of the texts, translator expresses the same meaning but having different form in target language so as to be natural and acceptable for the readers.

5. **Semantic Translation:** this method of translation emphasizes on the equivalence in word level. But at the same time, it pays little attention to the target culture. Translator must keep the original style of the source text.

Thus, it is very accurate in terms of message and meaning, but it lacks naturalness and it is difficult for the readers to understand.

6. Communicative Translation: this method of translation is proposed by Newmark (1988). Using this method, translators must both transfer the message accurately and deliver the message expressively by adjusting the source text (source culture) into target text (target culture). This method emphasizes more on the target readers' response and acceptance. Because of the purpose of communicating the message, target readers and target culture are the most important aspects to consider. It is possible for translator to change or adjust the original style or composition of the source text so as to fit into the target language.

D. Loan Words/Borrowing Words

Language is a unique system that it has its own concepts and characteristics according to the society using it. There is also background culture that is very distinctive and specific, exclusive only for natives. These two factors differentiate the way language construct reality (express things). In the case of translation, it covers transfer of message and culture. Because language have cultural concepts, it is difficult to translate such concepts into target language due to different perspectives and cultural symbolism. To avoid inaccuracy, translator would instinctively keep the original word and give a detail description of the meaning. Those foreign words are called loan words. Blight (1992: 31) gives definition of loan words as: "words borrowed from the national language or another known language for use in the translation. It is

foreign words to the readers of the translation and they are different from other national language words that have been assimilated into the normal vocabulary of the receptor language.” Meanwhile Nida gives a clear function of loan words as “to add information which may be generally useful in understanding the historical and cultural background of the document in question.” (1964: 238-239).

In terms of types, there are two types of loan words i.e. pure words and naturalized words. According to Molina & Albir (2002:510), borrowing is to take a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word lobby in a Spanish text, or it can be naturalized (to fit the spelling rules in the TL), e.g., gol, fútbol, in Spanish. The pure ones are similar to the original words in source language without any addition or omission. Meanwhile naturalized words are those that have been adjusted to the grammatical system of the target language either in terms of sounds (pronunciation) and written form.

The use of loan words from foreign languages is called borrowing technique in translation study. This technique is used mainly in adopting proper names, cultural concept, scientific and technological terms. But there are other reasons in using the technique. According to Vinay & Darbelnet (in Fawcett 1997: 34), it is to create stylistic effect. In other words, it is to create specific style based on the original texts. Another reason is to ‘retain the shade of specificity’ (Fedorov in Fawcett 1997). It deals with the sense of exclusiveness and originality within the word although it has the equivalent

term in target language. By using this technique, translator can achieve two goals at the same time; that is keeping the accuracy in terms of meaning and maintaining the sense of the original word.

Usually the borrowed terms/words are explained in further detail through footnotes. It is a series of additional information concerning the clue or key points of the meaning of the words. According to Nida (1964: 238) there are two main functions of footnotes in helping the readers to reach the meaning of the foreign words. The first one is “to correct linguistic and cultural discrepancies”. It is very common to find a large amount of differences in two languages. Thus, footnotes help readers to understand the culture of source language through the explanation of borrowed terms. The second one is “to add information which may be generally useful in understanding the historical and cultural background of the document.” More specifically, the second functions comprises of several specific details such as:

- To explain contradictory custom
- To identify unknown geographical or physical object
- To give equivalent of weight and measures
- To include supplementary data on proper names
- To provide information on play on words

Hence, this technique can be an alternative to translate borrowing words or concepts unknown in target language as long as the translator considers the influence of the source language as disturbing. Nevertheless, Harvey and Higgins (1992:31) argue that this can be solved by establishing *standard conventional equivalents* or to keep the word as it is so long as the words

retained are of specific context and having certain constituents of meaning and have already been accepted as standard terms in the respected field.

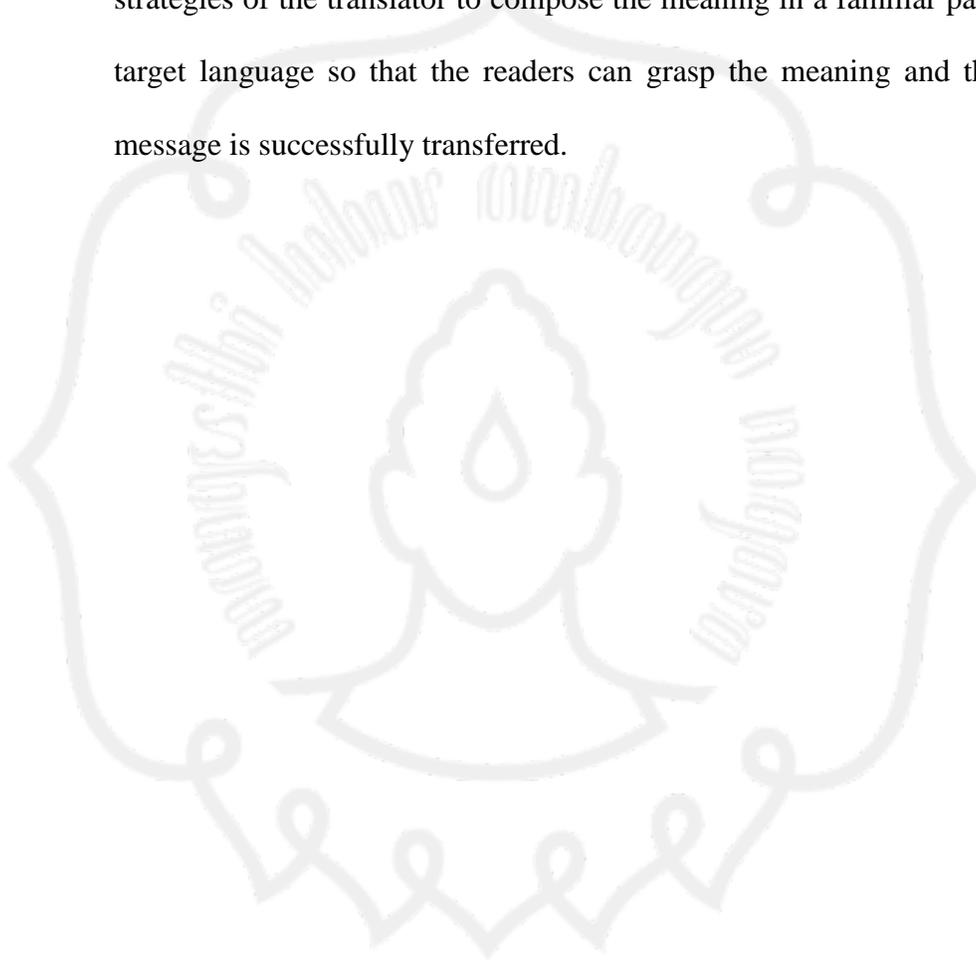
E. Translation Quality

Translation has two distinctive meaning i.e. as a process and a product. Concerning a product, there must be some qualities or criteria to determine how good the product is. This also applies to translation product. Thus, there are three criteria of a quality translation: accuracy, acceptability, readability.

- a) Accuracy: this refers to the accuracy level of message transfer from source text into target text. Andrew Benjamin (in Sarrukai: 2001) points out that "...it involves the idea of recovery; of the recovery of a meaning, or truth, and the subsequent re-expression of what has been recovered..." This is the first priority of judging a quality translation by means of looking at the similarity of message delivered by the source and target text. The more accurate the message, the better the outcome is.
- b) Acceptability: the next consideration is acceptability. This refers to the naturalness of the target language in terms of grammatical structure and cultural values. The translator must adjust the cultural situation from source text into target text. This is due to differences of culture between source language and target language. Sumardiono (2008), in his paper, even points out that "every language has its own specific vocabularies depending on how the speakers of that language see the world according to their perspectives, including their belief, occupation and environment."

Thus, translation must always prioritize culture in translating the texts so as to avoid cultural gaps between source language and target language.

- c) Readability: the last point of the criteria is readability. This refers to the response of readers to the target text. In other words, the message being transferred must be understandable to the readers. This mainly covers strategies of the translator to compose the meaning in a familiar pattern in target language so that the readers can grasp the meaning and thus the message is successfully transferred.



CHAPTER 3

RESEARCH METHODOLOGY

A. Research Type and Design

This research applies the descriptive qualitative method. There are several types of qualitative research. One of them is content analysis which uses document (empirical materials) as the source of data. According to Surakhmad (1994: 139), “it mainly analyzes and classifies the data. However, this method does not only stop in collecting the data only, but also analyzing and interpreting the data.”

This method focuses on the content of document and then the researcher determines the specific criteria on which the data are classified. The last thing to do is to score and analyze the data based on certain scale. The purpose of this method is to have detail comprehension and analysis of the case particularly about borrowing technique as one of translation strategies.

B. Source of Data

The main sources of data in this research are document (textbook) and informant (raters). The document (textbook) used in this research is a textbook of myth and semiotic studies entitled *Mythology & The Eiffel Tower and Other Mythologies* by Roland Barthes. The original version of the book is in French. This book is translated into Indonesian with the title *Membedah Mitos-Mitos Budaya Massa* by Ikramullah Mahyudin and is published by *Jalasutra* publication. The reasons of choosing the textbook are: first, this book is a

scientific book that has become a guide (mainstream) book among students and experts of signs and semiotics study concerning the study of symbols and the meanings. Second, this book has been translated by different translators and been published by several publishers.

As for the informants (raters) and target reader, their duty was to check the acceptability and readability of the data. The informants and target reader were selected based on these criteria:

- The informant and target reader master both English and Indonesian
- The informant has the knowledge of translation both theory and practice
- The informant and target reader were available to participate in this research

C. Method of Data Collection

The data of this research was collected in two methods. The first was content analysis. I observed the document and collected the data by analyzing the content of both English and its translation into Indonesian. The data included all the loan words in the textbook. The second was the questionnaire method. I asked three informants to judge the acceptability and readability of the translation text. They scored the data based on the scale that I decided. Below is the scale of the acceptability score:

Table 3.1 Scale of Acceptability Score

Scale	Description
1	The loan word in the sentence is unacceptable in the target language.
2	The loan word in the sentence is quite acceptable in the target language.
3	The loan word in the sentence is acceptable in the target language.

The informants also judge on the readability of the data based on the score below:

Table 3.2 Scale of Readability Score

Scale	Description
1	The sentence containing the loan word is not understandable in the target language.
2	The sentence containing the loan word is not quite clearly understood in the target language.
3	The sentence containing the loan word is clearly understood in the target language.

D. Technique of Data Analysis

In this research, I applied techniques of data analysis such as:

1. I read the textbook of both English and Indonesian versions in order to collect the data.
2. I asked the informants and target reader to give score on the acceptability and readability of the translation
3. I drew conclusion from the results of the above scores. The first result is the result of analysis of the proper use of loan words in the text. The second result is the result of the questionnaire in terms of the score obtained from the three informants concerning the quality of the translation text.

E. Research Procedure

This research was conducted in the following steps:

1. Choosing the translation product to analyze.
2. Reading the document (textbook) and its Indonesian version.

3. Collecting and encoding the data. The number of data is based on the sequence of number, the title of English and Indonesian versions and the page numbers of the data. For instance:

Data number **20/Myth/139/M3BM/337**

20: the number of data

Myth: the title of English version book **Mythology**

139: the page number in the English version book

M3BM: the title of the Indonesian version book **Membedah Mitos-mitos Budaya Massa**

337: the page number in the Indonesian version book

ETOM: the title of English version book **The Eiffel Tower and Other Mythologies**

4. Distributing the data to informants to determine the degree of acceptability and readability of the translation version.
5. Analyzing the collected data by observing the proper use of loan words in the translation version and the quality translation by reading the score of judgment given by the informants.
6. Drawing conclusion from the research.

CHAPTER 4

DATA ANALYSIS

A. INTRODUCTION

This thesis is focused on the analysis of borrowing technique in the book entitled *Membedah Mitos-Mitos Budaya Massa*. This chapter discusses the result in three parts i.e. the introduction part containing the brief explanation of what subject to analyze, the analysis part containing the analysis of the data. In this part, the researcher analyzed the borrowing technique in terms of acceptability and readability. The last part is the discussion part. This part will explain about the findings of the research.

B. ANALYSIS

1. Borrowing Technique

Translation, as it means, involves two different languages to deal with. In order to deliver the accurate message, translator(s) must or should have strategies or treatment in dealing with the task. Those strategies are in the form of translation techniques, that is ways to solve problems in the process of translation. One of the many techniques to use is the borrowing technique. This technique refers to the keeping of original words, terms, phrase of the source language in the target language's version. Most of the time, these words (terms, phrases) cannot be translated into the target language due to specific concept and ideas based on specific culture and custom. Thus, to keep the original message is to maintain these original words and explain their

meanings by giving additional information such as footnote, brackets, or to straightly provide the original ideas in target language.

Borrowing technique is commonly divided into two types; pure borrowing and naturalized borrowing. The difference is that pure borrowing keeps the word as it is without any adjustment whatsoever, meanwhile naturalized borrowing or naturalization has the words adjusted to the target language spelling system. In other words, naturalization changes the words linguistically in terms of spelling and additional suffixes according to the target language system.

The amount of data belonged to both types of borrowing technique is as follows:

Table 4.1 Percentage of Data

Types of Borrowing	Number of data	Total amount	Percentage
Pure Borrowing	1 - 50	50	56.8%
Naturalized Borrowing	51 - 88	38	43.2%
Total		88	100%

2. Translation Quality Assessment

The researcher involved three raters who have educational background and practical experiences in translation study, and one target reader who is a student of English Department. There were questionnaires to be completed. The questionnaires used a close and open format. This means that the raters and the target reader rated the acceptability and readability based on the score determined by the researcher. While rating, they also gave comments on the data presented.

2.1 ACCEPTABILITY

The level of acceptability in this research is determined by the score below:

Scale	Description
1	The loan word in the sentence is unacceptable in the target language.
2	The loan word in the sentence is quite acceptable in the target language.
3	The loan word in the sentence is acceptable in the target language.

In determining the score, the researcher involved three raters and one target reader to rate and give comment on every single number of data. The formula to be applied is as such:

$$\text{Mean (Average Score)} = \frac{\mathbf{R1} + \mathbf{R2} + \mathbf{R3}}{\mathbf{3}}$$

After calculating using the statistical formula above, the researcher found out that there are seven scores of acceptability as below:

Table 4.2 Score of Acceptability

Score	Number of Data	Total Amount	Percentage
1	0	0	0%
1.3	2,4,6,7,8,10,14,16,29,30,32,36,37,41,42,43,46,47,48,49,50,69,81,87	24	27.3%
1.6	1,9,15,17,20,22,23,26,27,33,34,35,38,39,40,44,45,85,86	19	21.6%
2	5,18,19,21,25,31,58,63,64,79,82,83,88	13	14.8%
2.3	3,11,12,13,28,53,56,60,62,66,68,70,71,77,78,84	16	18.2%
2.6	24,51,54,55,57,61,67,72,73,75,76	11	12.5%
3	52,59,65,74,80	5	5.7%
Total		88	100%

Therefore, the result should be categorized in three ranges of score as such:

Range A: unacceptable, including data with the score 1 – 1.6

Range B: quite acceptable, including data with the score 2 – 2.6

Range C: acceptable, including data with the score 3

Range A

There are 43 data (48.9%) which are unacceptable. Most of the data are of pure borrowing type, with the composition of score 1.3 with 24 data (27.3%) and score 1.6 with 19 data (21.6%). The examples are:

Example 1:

Data number 81/Myth/26/M3BM/19

..., and merge into the **Yankee mugs** of Hollywood extras:

..., dan berbaur dengan **mug Yankee** yang digunakan para figuran Hollywood:

The naturalized borrowing of **mug Yankee** is hardly unacceptable in the target language. Two raters gave score 1 and the other gave it 2, hence the mean score is 1.3. Regarding to the type of phrase ” **Yankee mugs**”, it belongs to slang words. According to the context, the exact meaning is “America’s faces.” Further meaning in Indonesian is ”**potret wajah ala Amerika.**”

Example 2:

Data number 1/Myth/17/M3BM/5

..., for his part is to represent what, in the classical concept of the **salaud**, ...

..., karena perannya adalah menampilkan, dalam konsep klasik **salaud**, ...

This word scores 1.6 for acceptability. It is a French word meaning "bastard" for masculine noun. Because the real meaning is a type of bad (swearing) words, the translator should better find out the equivalent word that is more polite and acceptable in Indonesian. I would suggest that the translator translate it into "**pengecut**."

Example 3

Data number 50/Myth/158/M3BM/363

..., just as the historian deals with Pascal's ideology, not with the **Pensées** in themselves

..., seperti halnya sejarah berhadapan dengan ideologi Pascal, tidak dengan para **Pensées** itu dalam diri mereka sendiri.

The word "**Pensées**" is French. Literally, it means "thoughts." But it should not be kept pure or be translated literally. "**Pensées**" has a meaning as the works of Blaise Pascal, a French philosopher in 17th century. He had been preparing a book that defends Christianity at that moment. According to the context above, the "**Pensées**" is translated as people or community. But in my opinion, the "**Pensées**" in the above sentence refers to the *Pensées* ideas and thoughts within the mind of the historian. In this case, the translator mistranslate the "*historian*" as "sejarah." Thus, the translation is not accurate and the decision to borrow the word makes it unacceptable, with the mean score 1.3.

Example 4

Data number 15/Myth/139/M3BM/337

: what the **avant-garde** contests is the bourgeois in art or morals-

: yang ditentang oleh kelas **avant-garde** ini adalah kelas borjuis dalam seni atau moral-

According to *Kamus Besar Bahasa Indonesia* (Great Dictionary of Indonesian Language), this term is included in the section of borrowing or foreign terms. This word is originally French, literally meaning "the advanced guard." Most of raters give 2 for the score, only one gave 1 for the score. However, in my opinion, the term "**avant-garde**" itself has a certain meaning, that is people and or products that are beyond the boundaries of the incumbent norms. In other words, they are innovative and experimental in arts and culture at the moment. They challenge the existing cultural ideas amidst the community. They dare to find and create new thoughts and mainstream in the society. Thus, to translate it means to give it footnote because there is no substitution in Indonesian, though some people already know the meaning, but looking at the score, the commoners would need explanation of the word.

Example 5

Data number 34/ETOM/90/M3BM/222

Cornelian debate: must he be offered up?

Perdebatan **cornelian**: haruskah dia dikorbankan?

This word receives 1.6 for acceptability and 1.3 for readability because the word "**cornelian**" is unknown in Indonesian. The word refers to "**Cornelian dilemma**" which means having dilemma to must choose one of the important two choices. Both choices are of the same importance. This word is named after French dramatist *Pierre Corneille*, whose play involves the dilemma of the main character in choosing to follow his intuition or to prioritize his family above all. In this context, the author presented the cornelian dilemma in

comparison with the need of sacrifice. Sacrifice is needed, but it is unfair for those who happened to do it.

Example 6

Data number 8/Myth/64/M3BM/72

; he knew that **la frite, chips**, are the alimentary signs of Frenchness.

; dia tahu bahwa **la frite, chip**, adalah simbol pangan ke-Prancis-an.

In this data, there are two loan words that have the same meaning. The former is in French and the latter is in English. Thus, one of the raters gave two scores for each loan word. The word “**la frite**” got 1 and “**chip**” got 2. The average score of the data is 1.6. It belongs to range 3 and categorized as not so unacceptable. To make it acceptable, it is better to translate it into the Indonesian “**kentang.**” Although people already know that “**chip**” means “potato”, but it did not promote the level of acceptability in the target language because “**chip**” has another potential meaning, i.e. “**processor**”. But since the context of the sentence is talking about steak and chips (Mythology p. 62), it is certain that the best equivalence for those two words is “**kentang.**”

Example 7

Data number 27/ETOM/55/M3BM/184

Adamov having written a play about **pinball** machines,...

Adamov menulis drama tentang mesin **pinball**,...

This word is quite popular for some people and the mean score is 1.6 with two raters gave 2 for the score and the rest gave 1. Actually, the meaning of “**pinball machine**” is quite long to describe. According to Webster’s New

World Dictionary the 3rd edition, it means” a device, used for entertainment or gambling, having an inclined board that contains a number of pins, springs, holes, etc. and is variously marked with scores automatically recorded as the spring-driven ball released by the player makes contacts on it.” Indeed, there is no substitution in the target language for this kind of device, hence the translator kept the word as it is but he did not give any explanation to the readers about it. In my opinion, this is what makes it scored only 1.6 and it is still hard to have any ideas of what the device looks like.

Example 8

Data number 85/Myth/61/M3BM/67

..., have paved the way for this new **Parsifalian** myth.

..., telah membuka jalan bagi mitos **parsifalian** yang baru.

The word ”**Parsifalian**” gets 1.6 for acceptability, meaning that the word is unknown in Indonesian. It refers to a character in the Arthurian legend, i.e. *Sir Percivale*. Because its meaning is related to legendary works, hence, the translator must give additional information about the word. The word ”**Parsifalian**” refers to the legend of a powerful hero, *King Arthur*, assisted by *Sir Percivale* in his fight. Regarding to the context (M3BM p.67), American stories present its hero drinking milk before fighting out the enemy. This plot of story enables audience to have a new **Parsifalian** myth, i.e. to have milk assisted (helped) the hero, as *Sir Percivale* helps the king in the myth of King Arthur.

Example 9

Data number 35/Myth/92/M3BM/225

..., those who possess the **patria potestas**:

..., yaitu orang-orang yang memiliki **patria potestas**;

The term "**patria potestas**" is of Greek origin. It gets 1.6 for acceptability. Its meaning is "paternal power." This word can be translated into Indonesian "kekuasaan paternal." But I guess this will not help the readers much in getting the message. Regarding to the context, the word refers to those having the power to win the hearts of women, as hearts are, according to the author, feminine organ (M3BM p.223). Thus, to conquer women, i.e. their hearts, it needs paternal power. Paternal means "of father's line" and it can also be defined as "masculine power." Hence, the correct translation would be "**maskulinitas**" in Indonesian, as it has the same message as "**patria potestas**."

Example 10

Data number 44/ETOM/128/M3BM/265

: the officials of the **Rue de Rivoli** are 'vicious type' who take pleasure in making the taxpayer suffer:

; para pejabat di **Rue de Rivoli** adalah "tipe-tipe setan" yang mendapatkan kesenangan ketika membuat pembayar pajak menderita:

According to my target reader, the word "**Rue de Rivoli**" is not a borrowing word. Nevertheless, one rater gave 3 and the other two gave 1 for acceptability. The average score is 1.6. The reason why the first rater gave 3 is because probably he thought the same way as my target reader did. According to them, it is a name of place or building. Both gave three for the score. But the

other two raters had the opinion of the need to give a footnote to this word. The real meaning of the word is that it is a popular street in Paris. The street is a benchmark of Paris. It is where the mix of squares and monuments symbolizing urbanism come together with the modern landscape of the town. Regarding to the context, the street is also where business thrives and government resides. Thus, "the officials in *Rue de Rivoli*" refers to those working in buildings on the *Rue de Rivoli* street where there are many companies and offices located on in Paris. The equivalent name of street would be "**Jalan Sudirman**" in the capital city of Jakarta.

Example 11

Data number 45/Myth/140/M3BM/277

..., the **distinguo**, which marks out an entire new research,...

..., **distinguo**, yang menjadi tanda suatu keseluruhan riset yang baru,...

The Latin term "**distinguo**" gets 1.6 for acceptability. In my opinion, it is acceptable for me and the first rater, but not for the other raters. They gave 1 for the score. The real meaning of the word is "to divide" or "to separate." In this context, it may be translated into Indonesian as "pembeda." But in this sentence, it functions as a noun rather than a verb. Moreover, the context of the sentence shows that the "**distinguo**" is something that is very excellent or "*par excellence*" (M3BM p. 277). Hence, it should not be kept pure, but it should be translated as "**primadona**" which has the same message as the word "**distinguo**."

Range B

This comprises 40 data (45.5%) with the mean score of 2 – 2.6. This means that the borrowing words are quite acceptable according to the raters. The composition is score 2 with 13 data (14.8%), score 2.3 with 16 data (18.2%), and score 2.6 with 11 data (12.5%). The examples are:

Example 1

Data number 31/ETOM/77M3BM/208

..., our tragic academism into a **voodoo** festival.

..., akademisme tragis kita menjadi suatu festival **voodoo**.

The word “**voodoo**” is quite acceptable in the target language. It has the mean score of 2 with all raters gave 2 for the score. The reason of the raters is that the word “voodoo” is frequently used in the target language in any kind of mass media. The word is kept because there is no substitution in the target language. Though without any additional information, one can give a quite exact description and function of voodoo. Culturally speaking, it is a product of African tribes and is used mostly in West Indies. It is a kind of doll that distributes evil charms or curses to specific targets or enemies, a bit similar to the word “**guna-guna**” in Indonesian but using dolls as effective mediums to deliver the spells.

Example 2

Data number 64/Myth/63/M3BM/71

Steak is here adorned with a **supplementary** virtue of elegance, ...

Steak di Prancis diberkahi dengan sifat elegan yang **suplementer**, ...

The word “supplementary” is a naturalized borrowing. It is quite acceptable in Indonesian. If it is directly translated into Indonesian, it would be “**bersifat melengkapi** atau **menambah.**” If it is to be naturalized, it is not understood and only gets 1.6 for the readability. Hence, the correct translation would be “**melengkapi.**”

Example 3

Data number 51/Myth/Preface/M3BM/LXXIV

What I mean is that I cannot countenance the traditional belief which **postulates** a natural dichotomy between the objectivity of the scientist and the subjectivity of the writer,...

Yang saya maksudkan adalah bahwa saya tidak bisa menyetujui keyakinan tradisional yang **mempostulasikan** dikotomi alami antara objektivitas ilmuwan dan subjektivitas penulis,...

This word belongs to the naturalized type of borrowing with the mean score of 2.6. Two of the raters gave score 3 and the rest gave 2. It is almost acceptable in the target language but cannot make it to the next range because the word “**postulasi**” has never been widely used as daily words in conversation. Its use is limited to specific discussion and discourse. Therefore, it may be better to translate it into “**mengasumsikan**” or “**menganggap.**” Both are more acceptable in the target language. Nevertheless, according to the context in the sentence above, it is best to translate “**postulates**” as “**mengusulkan.**” As there is the next sentence giving more clarification about the idea of the former sentence.

Example 4

Data number 57/Myth/31/M3BM/25

But one would be very wrong to take this as an attempt to **demystify**.

Tetapi sangat salah jika kita menganggap hal ini merupakan usaha untuk **mendemistifikasi**.

Another example of naturalized borrowing amidst the data, this word has the average score of 2.6 with two raters gave 3 and the rest gave 2. Though it is more than quite acceptable, but again, the limited use of the word and the absence of substitution in the target language make it unpopular for commoners to use it more often. Thus, it is good to keep the word but it would be better to give the key point of the definition as” **menghilangkan unsur mistis**” because the prefix “de-“in English means “to lose, to remove, or to be deprived of.”

Example 5

Data number 3/Myth/32/M3BM/27

In other words, kings have a **superhuman** essence,...

Dengan kata lain, para raja memiliki hakikat **superhuman**, ...

The word ”**superhuman**” scores 2.3 for both acceptability and readability. It is quite understandable. However it can be translated as ”**manusia super.**” the context is also clearly understood.

Example 6

Data number 54/Myth/24/M3BM/16

Such a precise **finality** demands that wrestling should be exactly what the public expects of it.

Finalitas yang saksama seperti itu mengharuskan bahwa gulat benar-benar berada dalam kondisi yang diharapkan oleh publik tentangnya.

The word ” **finality**” is categorized into almost acceptable in the range. But the meaning is just quite understandable with the score 2.3. But because there is equivalence in Indonesian, hence, it is better to translate it into “**penutup**” or “**akhir.**”

Example 7

Data number 82/Myth/27/M3BM/19

a face with which one is already acquainted through a thousand bit parts in **thrillers** or comedies, ...

Sebuah wajah yang telah kita kenal lewat ribuan **thriller** atau komedi, ...

The word “**thrillers**” is quite acceptable in Indonesian. It also scores 2.6 in terms of readability. But it is better to keep the original word because Indonesian does not have the exact equivalence to describe this type of film. Actually, it is a mix of horror and action film. Moreover, the term is often used in Indonesian. It is all right to keep the word as it is.

Example 8

Data number 12/Myth/91/M3BM/109

It is obvious that what most of our candidates offer us through their likeness is a type of social **setting**, ...

Jelas bahwa yang ditawarkan oleh sebagian besar kandidat kepada kita lewat kesamaan mereka adalah sejenis **setting** sosial, ...

The word ”**setting**” scores 2.3 for acceptability and 2.6 for readability. It is clear enough that most of the readers would know the meaning behind the word, so it is all right to keep the word as it is. The Indonesian word for it is ”**tatanan.**”

Example 9

Data number 18/ETOM/24/M3BM/154

Here love-stronger-than-glory sustains the morale of the social **status quo**:

Di sini cinta yang lebih kuat daripada keagungan menyangga moralitas **status quo** sosial:

The word ” **status quo**” is a Latin term, quite acceptable in Indonesian. It also scores 2.6 for readability. From the context above, it is clear that the meaning is ”the present status.” Due to its popularity, thus the translator kept the word as it is.

Example 10

Data number 53/Myth/19/M3BM/9

A concealed action that was actually cruel would transgress the unwritten rules of wrestling and would have no more sociological efficacy than a mad or **parasitic** gesture.

Suatu tindakan tersembunyi yang sebenarnya kejam akan melanggar aturan-aturan tidak tertulis dalam gulat dan tidak memiliki kemanjuran sosiologis lebih dari sekedar gerak-gerik yang gila atau **parasitik**.

The word ”**parasitic**” scores 2.6 for readability and 2.3 for acceptability. It is a naturalized borrowing. Regarding to the context above, it is better to translate ”**parasitic**” into Indonesian though it is almost readable. The best equivalence in Indonesian would be ”**merugikan**.”

Example 11

Data number 60/Myth/42/M3BM/41

The immanent evil of enslavement is redeemed by the **transcendent** good of religion, fatherland, the Church, etc.

Keburukan yang tetap ada dalam perbudakan ditebus dengan kebaikan **transendensi** dalam agama, tanah air, gereja, dan lain-lain.

The word ” **transcendent**” is quite acceptable, with the score 2.3. At the same time, it scores 2.6 in terms of readability. In Indonesian it means “**supranatural**.” Looking at the sentence above, it should be translated into an adjective as well, not as a noun.

Example 12

Data number 62/Myth/24/M3BM/16

For he always accomplishes completely, by a progressive **solidification** of signs, ...

..., karena dia selalu mencapai secara lengkap, lewat **solidifikasi** progresif terhadap tanda-tanda, ...

This word scores 2.3 for acceptability and 2 for readability. It means that in terms of readability, it is categorized as quite understandable. The word ” **solidifikasi**” is not used very often in Indonesian. Hence, it is better to translate it into “**penguatan**.”

Example 13

Data number 77/Myth/126/M3BM/320

For this absence will itself be sufficiently **objectified** to become legible:

..., karena ketiadaan ini **diobjektifikasi** secara memadai untuk dapat dimengerti;

This word gets 2.3 for acceptability, with one rater gave 3 and the other gave 2. However, it can be translated into Indonesian ”**dibentuk**” or ”**dirancang**.” The context is of the sentence is clear.

Example 14

Data number 11/Myth/89/M3BM/106

The **dashboard** looks more like the working surface of a modern kitchen than the control-room of a factory:

Dashboard tampak lebih menyerupai permukaan dinamis dari sebuah dapur modern ketimbang ruang kontrol sebuah pabrik;

The word dashboard is slightly different in score. In terms of acceptability, the word scored 2.3, means that it is quite acceptable. People already know that “**dashboard**” is the front part inside the car, below the windshield. But in the context above, it only scored 2 even though the paragraph in which the sentence lies talks about cars as superior objects which images are so powerful (p.88).

Range C

This last range is made up of the last amount of data. There are only 5 data (5.7%) in this range. All the data are fully acceptable with the average score of 3. All raters also gave full 3 as the score. All the data belong to the naturalized borrowing.

Example 1

Data number 59/Myth/33/M3BM/28

..., though not in the least exorcized, by resorting to **scientism** of a sort.

..., meskipun sama sekali tidak dilepaskan dengan mengandalkan semacam **saintisme**.

In terms of linguistic, according to one rater, it is acceptable. Unfortunately the word does not convey the exact message as it is. Indonesians tend to define it as a kind of ideology that has relation to science, because

mostly, the suffix ”-isme” in Indonesian means ideology or mainstream, rather than principles or methods. Indeed, it is not. ”**Scientism**” refers to scientific methods and principles. Therefore, to avoid misinterpretation, it should be translated as ”**metode ilmiah**” or ”**prinsip ilmiah**” in Indonesian.

Example 2

Data number 52/Myth/Preface/M3BM/LXXIV

..., as if the former were endowed with a ‘freedom’ and the latter with a **vocation** equally suitable for spiriting away or sublimating the actual limitations of their situation.

Seolah-olah ilmuwan dianugrahi dengan “kebebasan” dan penulis dianugrahi dengan “**vokasi**” yang juga cocok untuk mengabaikan atau menghaluskan keterbatasan-keterbatasan aktual situasi mereka.

The word “**vocation**” is acceptable in Indonesian. The actual meaning of “**vocation**” is “**jurusan.**” But according to the context above, it is better to translate it as “**minat**” or “**panggilan hati**” which have similar meaning to “**jurusan.**”

Example 3

Data number 65/Myth/84/M3BM/99

:woman is **desexualized** at the very moment when she is stripped naked.

Wanita **dideseksualisasikan** justru ketika dia ditelanjangi.

The word ”**desexualized**” scores good in both quality. It is acceptable in Indonesian, with the score 3, and it is almost understandable with the score 2.6. In my opinion, it is all right to keep the borrowing word because there is no equivalence in Indonesian. If it is to be translated into Indonesian, it would be defined as “**menjadi makhluk aseksual.**”

2.2 READABILITY

Meanwhile, for the level of readability, the score is as follows:

Scale	Description
1	It is difficult to understand the sentence containing the loan word in the target language.
2	The sentence containing the loan word is not quite clearly understood in the target language.
3	The sentence containing the loan word is clearly understood in the target language.

In terms of readability, there are seven scores in the result. Below is the detail:

Table 4.3 Score of Readability

Score	Number of Data	Total Amount	Percentage
1	7,9,14,20,23,26,29,30,32,35,36,37,41,42,46,47,48,49,85,87	20	22.7%
1.3	1,2,4,6,16,17,22,33,34,38,39,43,45,50,81	15	17%
1.6	8,10,15,19,25,27,40,44,68,69,78,86	12	13.6%
2	11,21,28,31,53,61,62,63,65,84	10	11.4%
2.3	3,56,57,66,67,70,77,83	8	9.1%
2.6	5,12,13,18,51,52,54,55,59,60,64,71,72,74,75,76,80,82,88	19	21.6%
3	24,58,73,79	4	4.6%
Total		88	100%

The definition of all ranges of score is the same as the previous one that is:

Range A: difficult to understand, including data with the score 1 – 1.6

Range B: quite clearly understood, including data with the score 2 – 2.6

Range C: clearly understood, including data with the score 3

Range A

There are 47 data (53.4%) in this range. This means that the data are difficult to understand in the target language. In this finding, two raters and one target reader gave assessment over the readability of the data. The composition is 20 data (22.7%) with the score 1, 15 data (17%) with the score 1.3, and 12 data (13.6%) with the score 1.6. The examples are:

Example 1

Data number 9/Myth/79/M3BM/93

... (the real problem is not to have the idea of sticking cherries into a **partridge**, ...).

..., (masalah yang nyata itu bukanlah memiliki gagasan menancapkan buah ceri kepada **partridge**, ...).

The word “partridge” is English. It is appropriate to translate it into Indonesian as “**daging burung**” because partridge is a kind of bird. All raters and target reader gave 1 as the score. Even the reader gave comment that the sentence is unclear and that the borrowing word is totally strange and uncommon to him.

Example 2

Data number 30/Myth/77/M3BM/207

... (**harlequinade**, mime, bright colours, half masks, dance movements, and the rhetoric of nimbleness) ...

... (**harlequinade**, badut, warna-warna yang cerah, topeng-topeng separo, gerakan-gerakan dansa, dan retorika kegesitan) ...

The word “**harlequinade**” is a kind of art. According to the context of the sentence, all the words in the brackets refer to certain style of art and

performance. All the raters gave 1 for this word. There should be footnote to explain the meaning. "**Harlequinade**" is a type of theatrical performance piece, originally a slapstick adaptation of the *Commedia dell'arte*, which dates back to Italy in the 16th century. Meanwhile, According to Webster's New World Dictionary the 3rd edition, it is a kind of pantomime that plays Harlequine, a comic character that wears colorful clown costume in the pantomime. It is not popular in Indonesia. Because it is a cultural concept, hence, the translator should give additional explanation for this term.

Example 3

Data number 32/ETOM/79/M3BM/209

There is an **onomastics** of the Tour de France which in itself tells us that these races are a great epic.

Ada satu **onomastics** pada Tour de France yang di dalam dirinya memberi kita informasi bahwa balapan ini merupakan suatu epos agung.

The word "**onomastics**" got average score of 1.3, it means this word is unknown to target readers. The translator better provides footnote to explain the meaning. According to Webster's New World Dictionary the 3rd edition, it refers to "a system or pattern serving as a basis for the formation and use of names and terms within a field or category." According to the context, there are several participants of the tour that have nicknames (in the form of first name) in the tour because of the characteristics that appeared in public during the event. Moreover, what they did before the public become symbols of their names. In other words, we can say that every single name

of the great participants has certain essence in it. Hence, "onomastics" should be defined in Indonesian as "ilmu nama-nama."

Example 4

Data number 37/ETOM/97/M3BM/229

:Paris, i.e., a combination of **grand-couturier** and **Folies-Bergère**:

..., Paris adalah kombinasi **grand-couturier** dan **Folies-Bergère**:

The word "**grand-couturier**" is originally in French and it means "grand tailor". It gained an average score of 1. This means the sentence is not readable and needs to be translated into Indonesian. Reading from the context in the book (p.97), it mainly talks about fashion i.e. gowns, Paris, fashionable, etc. Meanwhile, "**Folies-Bergère**" is a Parisian music-hall located on *Rue Bergère* in Paris. The use of these two words indicates that the author wanted to emphasize the modern and artful Paris as the city of fashion and arts. Thus, the appropriate translation in Indonesian would be "..., Paris adalah kombinasi antara **penjahit baju ternama** dan **teater Folies-Bergère.**"

Example 5

Data number 87/WETOM/127/M3BM/263

...("technocrats, polytechnicians, **polyvalents** or **polyvillains**").

...("para teknokrat, lulusan politeknik, para **polyvalent** atau **polyvillain**").

In this data, there are two foreign words that come up, "**polyvalent**" and "**polyvillain**." Both get 1 for mean score of readability. They actually have an almost similar meaning but differ in word class. The word "**polyvalent**"

is French and it is an adjective meaning "multitask" or "multifunctional" in English. As for "**polyvillain**", it means person doing several types of crime and it is a noun, i.e. multipurpose crimes. Therefore, they should be translated into Indonesian as "**pekerja rangkap**" and "**kriminal**" to enable the readers to get the message.

Example 6

Data number 46/ETOM/146/M3BM/284

-- here the defeatist press, there the **fellagha**;

– di sini pers yang suka mengalah, di sana **fellagha**;

The word "**fellagha**" is Arabic. It is associated with French colonialism in Algeria, a country in North Africa. This term is affiliated with the history of Algerian movement opposing French colonialization in the country. The score for this word is 1. Regarding to the context above, it is to describe the contrary characteristics, on one side there is the defeatist or submissive press, on the other side, there is the persistent one. In Indonesian, it becomes "– di sini pers yang suka mengalah, di sana pers **yang sangat gigih.**"

Example 7

Data number 47/Myth/111/M3BM/298

:long before the invention of our alphabet, objects like the Inca **quipu**, ...

..., objek-objek **quipu** seperti pada suku Inca Indian,...

"**Quipu** is a device consisting of an arrangement of cords variously colored and knotted, used by the ancient Peruvians to keep accounts, record events, etc." This definition is of Webster's New World Dictionary the 3rd

edition. Due to lack of footnote, this word only gains low score for acceptability and readability level, each bearing 1.3 and 1 for the score. The context is clear; it is talking about a kind of alphabet (p.111), as one of the examples of accepted objects in a speech system. If it is to be translated into Indonesian, it should be *"sistem huruf ala orang Peru kuno yang memakai tali yang berwarna dan bersimpul yang ditata sedemikian rupa sebagai tulisan atau catatan."*

Example 8

Data number 48/Myth/121/M3BM/312

: for this peculiar mixture of bells, **rickshaws**, and opium-dens, ...

.... karena campuran yang janggal dari pelbagai lonceng, **rickshaw**, dan sarang madat ini, ...

The word "**rickshaw**" is English and it means ' a kind of vehicle pulled by men as transportation medium mainly in East Asia.' It is a bit similar to "becak" in Indonesia, but that the man pull the vehicle, not riding it and it only has two wheels, not three as becak does. Unfortunately, this does not mean that the word will be easily understood by the readers; score only 1 and 1.3 in terms of readability and acceptability. Hence, it should be transferred to Indonesian as *"becak beroda dua yang ditarik manusia."*

Example 9

Data number 17/ETOM/17/M3BM/146

...(analogous to certain American institutions such as the **drive-in** movie, ...)

...(analog dengan institusi-institusi Amerika tertentu seperti **drive-in** movie, ...) ...

A new term in theatrical concept, ”**drive-in**” concept has not widely accepted and applied in Indonesia. It is a way of seeing movie inside the car. The concept is to let the audience enjoy movies or cinemas right from their cars, without getting off the cars, i.e. without cinema building and rows of seats. In terms of score, it gets 1.6 for acceptability and 1.3 for readability. Because of the long definition it is better to footnote the word so as to accurately define it.

Example 10

Data number 22/ETOM/34/M3BM/164

..., defended their city with **cobblestones** against the enemy river.

..., mempertahankan kota mereka dengan **cobblestone** melawan sungai yang menjadi musuh itu.

The word ” **cobblestone**” means a kind of stone that is round in shape and very smooth. In Indonesian, it is known as ”**batu buntar.**” Although it has name in Indonesian, but it is little known. The word gets 1.6 and 1.3 for the score. Thus it is better to identify by giving the characteristics of the stone.

Example 11

Data number 38/ETOM/107/M3BM/242

..., we find it reduced to the state of a simple **copula**, ...

..., kita menemukan kata itu direduksi jadi berbentuk **copula**, ...

”**Copula**” is a linguistic term. It is a kind of linking verb in English. A simple translation would be “**kata kerja penghubung**” in Indonesian.

This word gets score 1.6 and 1.3 for the average score of acceptability and readability.

Example 12

Data number 10/Myth/84/M3BM/100

..., a dress with **panniers** and a singer of serenades:

: ..., pakaian wanita dengan **pannier** dan seorang penyanyi serenade (musik pengiring)

The word ” **pannier**” is French. The score is 1.3. It means strings of wire, round in shape, used by women to make their gowns seem full-blown. It is popular in the middle century. Because there is no substitution in Indonesian, hence, the translator should give the footnote.

Example 13

Data number 40/ETOM/112/M3BM/248

..., wearied by the heavy memory of a heroic **champagne**, ...

..., dibebani oleh memori berat dari **champagne** heroik, ...

” **Champagne**” is another French word in the book. It gets 1.6 for both acceptability and readability. This means that the word is unknown but it has equivalence in Indonesian, i.e. ”**sampanye**.”

Example 14

Data number 25/ETOM/49/M3BM/179

..., gloriously **astringent** if it is to combat the skin’s waxiness, ...

..., yang sangat bersifat **astringent** secara menakjubkan jika dimaksudkan untuk menggempur keputatan kulit, ...

The word ” **astrigent**” is quite acceptable in Indonesian, but is not readable as it only get 1.6. It is better to translate it into Indonesian as ”**menyegarkan**”, but actually it is a mix of sharp and cool sensation in the skin.

Range B

This range consists of 36 data in which 9 data (10.2%) score 2, 8 data (9.1%) score 2.3, and 19 data (21.6%) score 2.6. All the data are categorized as quite understandable. The examples are:

Example 1

Data number 84/Myth/52/M3BM/55

A **Jesuitic** morality: adapt the moral rule of your condition ,...

Sebuah moralitas **Jesuit** : adaptasikan moral itu dengan kondisi Anda,...

The term ”**Jesuit**” refers to a Roman Catholic religious order for men. As it concerns specific issue in terms of religion, hence, this word is categorized as quite acceptable and readable with the score 2.3 and 2. As the word is adjective, it means ”**licik**” or ”**akal bulus**” in Indonesian. This adjective is attached to the order by the opponents of the group, or we can say that it is the nickname or label of the group.

Example 2

Data number 28/ETOM/65/M3BM/194

..., all these operations belong to the classic material of the **music-hall** hypnotist:

..., semua tindakan ini termasuk ke dalam materi klasik sang pakar hipnotis **music-hall**:

The word "**music-hall**" is a term that means a type of popular music that mixes between songs and comedy or comic acts. But as an adjective in the above sentence, it means "*anything related to this type of music.*" This word scores 2 for readability.

Example 3

Data number 55/Myth/27/M3BM/20

..., the intensity of its emotion and the **simplicity** of its condition.

..., dalam tanda tunggal ini, intensitas emosi dan **simplisitas** kondisi ini.

This word is a naturalized borrowing. It gets score of 2.6. It is better translated into Indonesian as "**kesederhanaan**" in order to be more readable.

Example 4

Data number 66/Myth/132/M3BM/328

..., a halo of **virtualities** where other possible meanings are floating:

lingkaran halo **virtualitas** tempat makna-makna lain mengambang:

The word "**virtualities**" means "**kebenaran**" in Indonesian. This word gets 2.3 for acceptability and 2 for readability. This means that the word is acceptable in Indonesian and the raters understand its meaning.

Example 5

Data number 67/ETOM/16/M3BM/145

..., For such commerce testifies to a kind of affectionate **familiarity** with regard to a monument whose singularity no longer intimidates,...

..., karena perniagaan seperti itu membuktikan adanya sejenis **familiaritas** yang penuh kasih sayang berkaitan dengan monument yang keistimewaannya tidak lagi mengintimidasi,...

The word ” **familiaritas**” is almost acceptable in Indonesian and also quite readable for the readers. But since there is equivalence in Indonesian, thus, it should be translated as ”**keakraban**.” This word gets 2.3 for readability.

Example 6

Data number 83/Myth/39/M3BM/36

..., the representations of hunger are always epic with him: excessive size of the **sandwiches**, ...

;penggambaran orang yang merasa lapar selalu bersifat epik olehnya: ukuran yang berlebihan pada **sandwich**, ...

The word ”**sandwich**” is quite popular in Indonesian. For the readability, it scores 2.3, only quite understandable. One of the raters suggested that it is translated into ”**roti isi**” in Indonesian so as to reach wider target readers.

Example 7

Data number 5/Myth/43/M3BM/43

Literature has just condemned a man to the **guillotine**.

..., Sastra telah menghukum seorang manusia lewat **guillotine**.

The term “**guillotine**” is French. It is a device to cut off heads. It is quite acceptable and almost readable for target readers, as it gets 2.6. If it is translated into Indonesian, it should be “**mesin penggal**.”

Example 8

Data number 13/Myth/94/M3BM/112

..., or they comically upset a dish of **spaghetti** on the deck.

..., atau mereka secara lucu menjungkirkan sepiring **spaghetti** di atas geladak.

” **Spaghetti**” is a popular food from Italy that most people know about.

So it scores 2.3 or quite acceptable in Indonesian, meanwhile for readability, it scores 2.6, almost understandable to Indonesian readers.

Example 9

Data number 88/ETOM/131/M3BM/268

..., the acquirer bound the vendor of **real estate**:

..., para pemilik membatasi penjual **real estat**:

The word “**real estate**” is often used in Indonesian. Therefore, it is quite acceptable for target readers. The score of readability is also good, with 2.6 categorized as almost understandable. “**Real estate**” means a luxurious housing complex.

Example 10

Data number 56/Myth/28/M3BM/21

..., at once elliptical and **pretentious**, which is pompously christened “nature”.

...yang sekaligus bersifat samar-samar dan **pretensius**, yang secara angkuh dibaptis sebagai ”alam” (nature).

The word ” **pretentious**” is quite so acceptable in Indonesian with the score 2.3, meanwhile the readability score is 2.6. It is almost

understandable to target readers. The real meaning of ”**pretentious**” is “**congkak**” or “**angkuh.**”

Example 11

Data number 61/Myth/42/M3BM/41

:look at its bigots, its powerless priests, its murderous **conformism**.

:lihatlah orang-orangnya yang fanatik, para pendetanya yang tak berdaya, **konformismenya** yang destruktif.

The word ” **conformism**” scores 2.6 for both quality. It is almost acceptable and almost readable for target readers. The actual meaning in Indonesian is “**keseragaman**” or “**kesesuaian.**”

Example 12

Data number 68/ETOM/79/M3BM/209

These **patronymics** are read as algebraic signs of valor, ...

Patronimik-patronimik ini dibaca sebagai tanda-tanda aljabar keberanian, ...

The word ”**patronymics**” is noun. It scores 2.3 for both qualities. The equal meaning of”**patronymics**” in Indonesian is “**nama keluarga**” because “patron” means paternal. Therefore, it means “paternal surname or middle name.”

Range C

The last range includes the least amount of data, only 4 data (4.6%).

The average score is 3. Thus, this has the most understandable data of all.

The examples are:

Example 1

Data number 80/Myth/114/M3BM/302

...(it is, for instance, the **substratum** of the dream);

... (hal itu, sebagai contoh, merupakan, **substrata** mimpi);

The word “**substratum**” is a Latin word. It means “foundation or layer.” However, not many Indonesians are familiar to Latin words and terms. Hence, the translator should change it into Indonesian “alas” or “lapisan dasar” even though the scores are good and it is quite clearly understood by the readers. The appropriate translation would be “**lapisan dasar dari mimpi.**”

Example 2

Data number 24/ETOM/49/M3BM/179

..., giving way to the fluid **lotion**, ...

..., memberi jalan bagi **lotion** cair, ...

The word “**lotion**” is quite popular or acceptable in Indonesia. It is also clearly understood by the raters and target reader with the score 3. Actually, it is quite similar to “salep” in Indonesian. The difference is that salep has medicinal content, meanwhile lotion functions as conditioner to smoothen the skin. Because it is readable, it is all right to keep the word as it is.

Example 3

Data number 74/Myth/112/M3BM/300

The important thing is to see that the unity of an **explanation** cannot be based on the amputation of one or other of its approaches, ...

yang penting adalah melihat bahwa kesatuan sebuah **eksplanasi** tidak bisa didasarkan pada amputasi salah satu pendekatannya, ...

This one sentence has a borrowing word in the form of naturalized borrowing. However, the decision to use the original English words in this sentence is not appropriate. The word “**eksplanasi**” can be translated into “**keterangan**”. Nevertheless, this word gets 3 for both qualities.

C. DISCUSSION

In this last part of chapter four, I will revisit my problem statements in the chapter 1. I have two problem statements. The first one is how the technique of borrowing affects the level of acceptability of the sentences in the target language and the second is how the technique of borrowing affects the level of readability of the sentences in the target language. The result is to be discussed in this part.

In this research, there are 88 data which belongs to two types of borrowing words, i.e. pure borrowing and naturalized borrowing. The pure borrowing covers 50 data (56.8%) and the naturalized borrowing covers the rest, 38 data (43.2%). Based on the score given by three raters and one target reader, there are three ranges of score, beginning from the lowest score to the highest score. Range A includes data with the score 1 – 1.6;

range B includes data with the score 2 – 2.6; and range C includes data with the score 3.

In terms of acceptability, there are 43 data (48.9%) in range A. Most of the data are of pure borrowing type. The mean score in this quality is between 1.3 and 1.6. There is no data that has 1 as the mean score. The composition is 24 data (27.3%) with the mean score 1.3 and 19 data (21.6%) with the mean score 1.6. The data included in this range belong to low level of acceptability or, according to the scale, they are unacceptable.

The next range, or range B consist of 40 data (45.5%) with the mean score of 2 – 2.6. The composition is 13 data (14.8%) with the mean score 2, 16 data (18.2%) with the mean score 2.3, and 11 data (12.5%) with the mean score 2.6. This means that the borrowing words are quite acceptable according to the scale.

The last range, or range C covers the least amount of data. There are only five data (5.7%) in this range which categorized as acceptable with the mean score 3.

From the percentage of each range, it indicates that the level of acceptability is low or unacceptable. Most of the data (48.9%) in the book *Membedah Mitos-Mitos Budaya Massa* belong to this range. Thus, the answer to the first problem statement is that the borrowing technique used by the translator causes low level of acceptability of the sentences in target language. In other words, the sentences which contain loan words are not acceptable in the target language.

In terms of readability, there are 47 data (53.4%) in range A. The composition is 20 data (22.7%) with the mean score 1, 15 data (17%) with the mean score 1.3, and 12 data (13.6%) with the mean score 1.6. The data included in this range belong to low level of readability, or according to the scale, they are difficult to understand.

In range B, there are 36 data with the percentage of 9 data (10.2%) with the mean score 2, 8 data (9.1%) with the mean score 2.3, and 19 data (21.6%) with the mean score 2.6. according to the scale, all the data are categorized as quite understandable.

The last range, range C includes the least amount of data. There are only 4 data (4.6%) in this range. The average score is 3. The data are clearly understood according to the scale.

This statistical calculation indicates that most of the loan words in the sentences are not clearly understood. Most of the data belong to range A that covers 47 data (53.4%), or more than fifty percent of the data have the mean scores between 1 – 1.6. In other words, the sentences in the book which have loan words in it are not readable.

CHAPTER 5

CONCLUSION AND RECOMMENDATION

A. CONCLUSION

After knowing the result of data analysis in chapter four, at last the time has come for the conclusion. This research took samples of as much as 88 data with the composition of 50 data (56.8%) in the form of pure borrowing and 38 data (43.2%) in the form of naturalized borrowing.

According to the problem statement, there are two questions in this research. These questions are finding out the level of acceptability and readability of the target text especially those that contain borrowing words. The level is measured by scale of scores determined by the researcher. However, the researcher admits that the scale of scores is unspecified and misleading. There are three ranges of score in the analysis. Those ranges are:

Range A: unacceptable data with the score 1 – 1.6

Range B: quite acceptable data with the score 2 – 2.6

Range C: acceptable data with the score 3

For the level of acceptability, 43 data (48.9 %) are low in terms of acceptability; 40 data (45.5%) are quite acceptable; and 5 data (5.7%) are acceptable. In terms of readability, 47 data (53.4%) have low level of readability; 36 data (40.9%) are quite clearly understood; and 4 data (4.6%) are clearly understood.

Thus, the conclusion of this research finds out that the borrowing technique used by the translator affects much toward the level of acceptability and readability of the sentences in which the borrowing words exist. Most of the sentences in the form of pure borrowing are unacceptable and are difficult to understand. In other words, the quality of acceptability and readability are low because both qualities correlate to each other. The data which scores well in terms of acceptability will also scores well in terms of readability.

B. RECOMMENDATION

After drawing conclusion from the research, the researcher would give recommendation and or suggestion to those who may have the same experience in the future such as:

1. Translators

In dealing with the cultural concept of words, it is difficult to find the equivalence in the target language due to cultural differences. Hence, the borrowing technique helps bridging the cultural gap between source language and target language. However, translators should pay attention to the target readers because they may have different interpretations and knowledge. In order to deliver the accurate message, translator should provide footnotes or additional information because the borrowing words, most of the time, will not help the readers get the correct meaning. Otherwise, they will not understand the essence or the real message of the target text.

2. **Other Researchers**

This research about the impact of borrowing technique toward the acceptability and readability of the target text come in conclusion that the technique may be very helpful in retaining the original message of the source text. However, adjustment should also be consideration in order to enable the readers. Because this research only focused on acceptability and readability, it is hoped that there will be more research focusing on the borrowing technique along with its impact, not only toward translation quality, but also the impact toward the specific target reader of the source text.

3. **Students in Translation Mainstream**

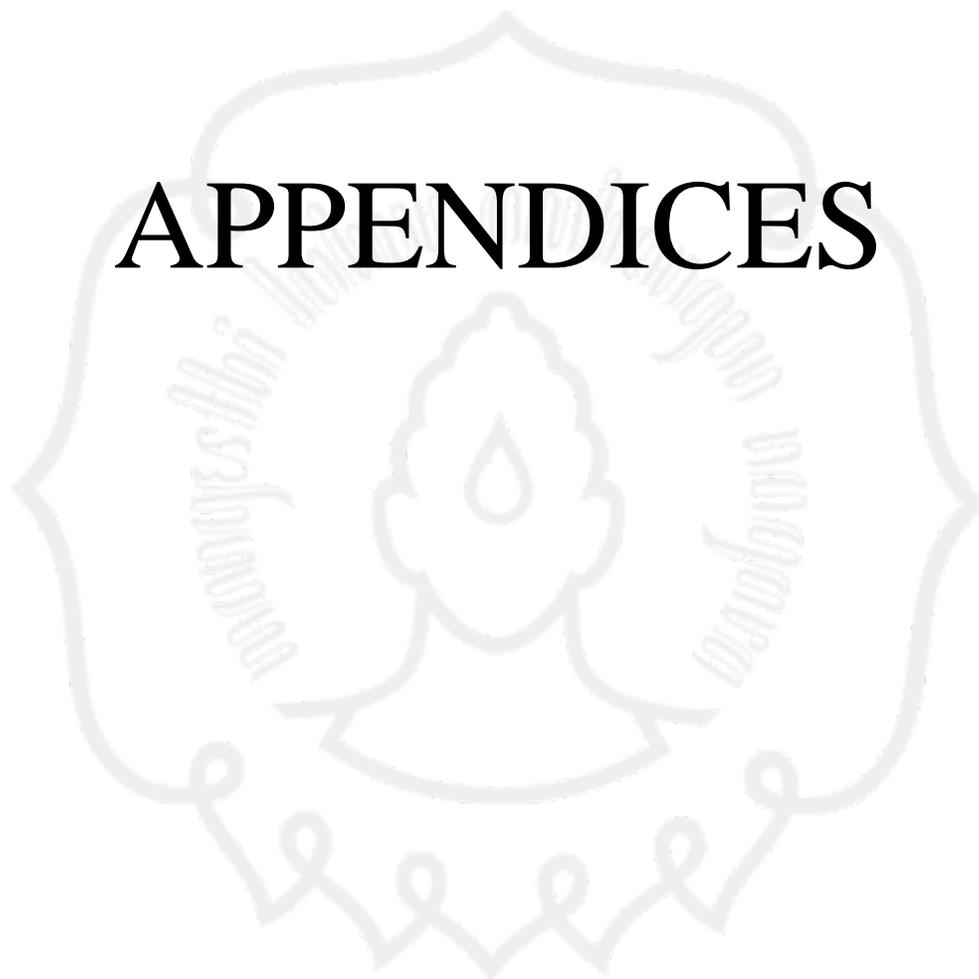
This research can be reference in terms of theories concerning borrowing words. The borrowing technique is one of translation techniques oriented to source language. Therefore, using this technique would mean that there are consequences especially regarding the impact of using the technique toward the target text. Students can learn in detail that this technique is very much compatible with certain kind of text, in this case, the data are taken from scientific textbook by Roland Barthes.

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APPENDICES



KUESIONER

Kuesioner ini diisi dalam rangka penelitian skripsi tentang tingkat keberterimaan dan keterbacaan kata pinjaman (Loan Words).

Judul skripsi: AN ANALYSIS OF BORROWING TECHNIQUE IN THE BOOK *MEMBEDAH MITOS-MITOS MASA KINI* BY ROLAND BARTHES

Oleh: INTAN PERMATASARI

NIM: C0305035

Untuk menjawab kuesioner ini, responden diharap memberikan nilai serta komentar atas setiap kalimat dalam satu baris yang mengandung kata pinjaman. Ada dua tabel yang terdiri atas tabel penilaian tingkat keberterimaan serta tabel penilaian tingkat ketrbacaan. Sedangkan tabel skala nilai dan penjelasannya ada di lembar terpisah.

Sebelum dan sesudahnya, peneliti mengucapkan banyak terima kasih atas kesediaan dan waktu yang telah disempatkan dalam mengisi kuesioner ini.

Skala nilai acceptability:

Scale	Description
1	The loan word in the sentence is unacceptable in the target language.
2	The loan word in the sentence is quite acceptable in the target language.
3	The loan word in the sentence is acceptable in the target language.

Skala nilai readability:

Scale	Description
1	It is difficult to understand the sentence containing the loan word in the target language.
2	The sentence containing the loan word is not quite clearly understood in the target language.
3	The sentence containing the loan word is clearly understood in the target language.

BIODATA

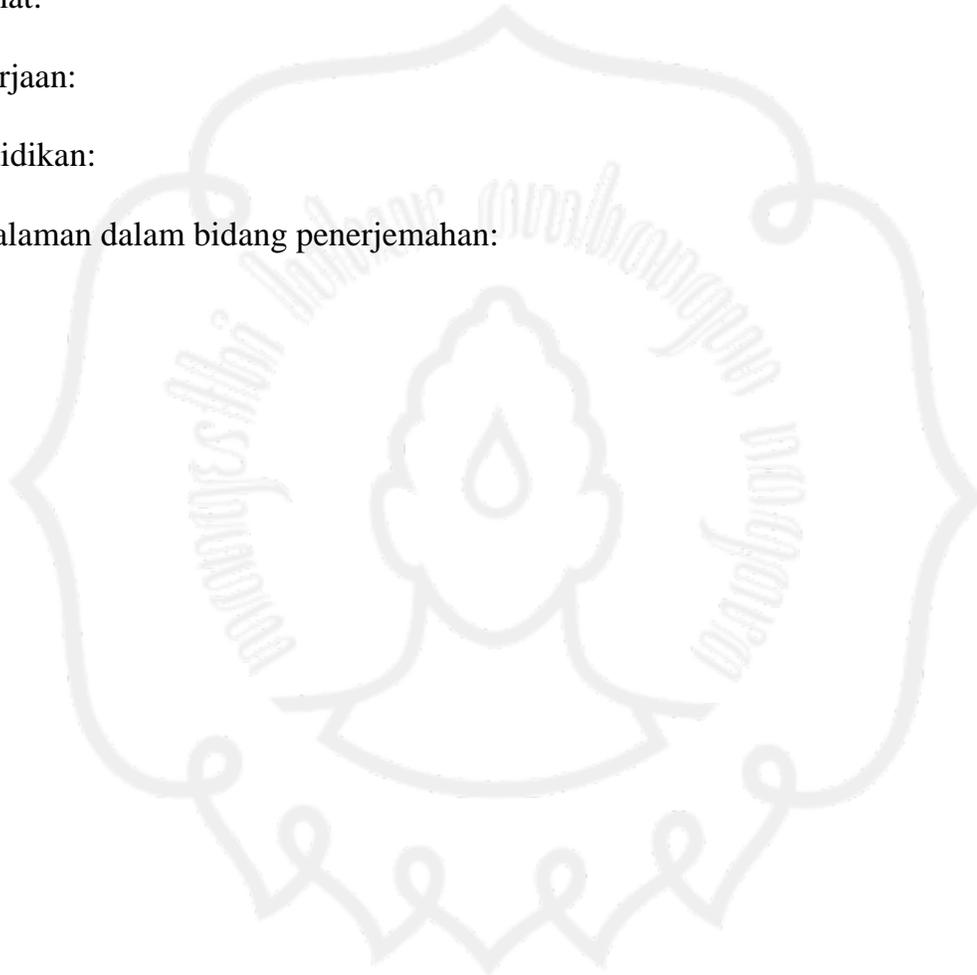
Nama:

Alamat:

Pekerjaan:

Pendidikan:

Pengalaman dalam bidang penerjemahan:



QUESTIONNAIRES

A. Tabel Pengukuran Tingkat Keberterimaan

No	Data		Score	Comment
	English	Indonesian		
1	Pure Borrowing: ..., for his part is to represent what, in the classical concept of the <i>salaud</i>, ...	..., karena perannya adalah menampilkan, dalam konsep klasik <i>salaud</i> , ...		
2	..., and thus fill to the brim the image of the most repugnant bastard there is: the bastard octopus.	..., dengan demikian mengisi sampai penuh citra bastard paling menjijikkan yang ada : <i>bastard-octopus</i> .		
3	In other words, kings have a superhuman essence,...	Dengan kata lain, para raja memiliki hakikat <i>superhuman</i> , ...		
4	King Paul was wearing an open-neck shirt and short sleeves, Queen Frederika a print dress, ...	Raja Paul memakai kemeja dengan leher terbuka dan lengan baju yang pendek, Ratu Frederika memakai <i>print dress</i> , ...		
5	Literature has just condemned a man to the guillotine.	..., Sastra telah menghukum seorang manusia lewat <i>guillotine</i> .		
6	..., the Balzacian joys of creation and the tender joys of motherhood.	..., kesenangan <i>balzacian</i> dalam kreasi dan kesenangan yang hangat dalam sifat keibuan.		

7	Their very material introduces one to a coenaesthesia of use, not pleasure.	Bahan mainan anak-anak itu sendiri memperkenalkan kita dengan <i>coenaesthesia</i> penggunaan, bukan kepuasan.		
8	; he knew that la frite, chips, are the alimentary signs of Frenchness.	; dia tahu bahwa <i>la frite, chip</i> , adalah simbol pangan ke-Prancis-an.		
9	... (the real problem is not to have the idea of sticking cherries into a partridge, ...).	..., (masalah yang nyata itu bukanlah memiliki gagasan menancapkan buah ceri kepada <i>partridge</i> , ...).		
10	..., a dress with panniers and a singer of serenades :	..., pakaian wanita dengan <i>pannier</i> dan seorang penyanyi serenade (musik pengiring) :		
11	The dashboard looks more like the working surface of a modern kitchen than the control-room of a factory :	<i>Dashboard</i> tampak lebih menyerupai permukaan dinamis dari sebuah dapur modern ketimbang ruang kontrol sebuah pabrik ;		
12	It is obvious that what most of our candidates offer us through their likeness is a type of social setting, ...	Jelas bahwa yang ditawarkan oleh sebagian besar kandidat kepada kita lewat kesamaan mereka adalah sejenis <i>setting</i> sosial, ...		
13	..., or they comically upset a dish of spaghetti on the deck.	..., atau mereka secara lucu menjungkirkan sepiring <i>spaghetti</i> di atas geladak.		
14	: all the 'Buddhist' scenes are supported by a nondescript musical treacle,...	: semua adegan "penganut Buddha" didukung oleh <i>treacle</i> musikal nondeskrip		

15	: what the avant-garde contests is the bourgeois in art or morals-	: yang ditentang oleh kelas <i>avant-garde</i> ini adalah kelas borjuis dalam seni atau moral-		
16	..., the passage from the real to the ideological is defined as that from an anti-physis to a pseudo-physis.	..., peralihan dari realitas ke ideologi didefinisikan sebagai peralihan dari <i>antiphysis</i> ke <i>pseudo-physis</i> .		
17	... (analogous to certain American institutions such as the drive-in movie, ...)	...(analog dengan institusi-institusi Amerika tertentu seperti <i>drive-in movie</i> , ...) ...		
18	Here love-stronger-than-glory sustains the morale of the social status quo :	Di sini cinta yang lebih kuat daripada keagungan menyangga moralitas <i>status quo</i> sosial :		
19	..., Marlon's glamour is of a muscular, Venusian order ;	..., keglamoran Marlon merupakan tatanan <i>Venusian</i> yang berotot, ...		
20	..., but a kind of Manichaeian strife, ...	..., tetapi merupakan semacam perselisihan <i>Manichean</i> , ...		
21	; it postulates the existence of a Super-Nature from the sky, ...	; konfrontasi itu mempostulasikan eksistensi suatu <i>Super-Nature</i> dari langit, ...		
22	..., defended their city with cobblestones against the enemy river.	..., mempertahankan kota mereka dengan <i>cobblestone</i> melawan sungai yang menjadi musuh itu.		
23	; instead, he would imagine some cannibal (or Korean) Bichon contending with the napalmized guignol of the West.	: sebaliknya, dia akan mengimajinasikan suatu Bichon kanibal (atau dari Korea) yang puas dengan <i>guignol</i> dinapalmkan milik Barat.		

24	..., giving way to the fluid lotion, ...	..., memberi jalan bagi <i>lotion</i> cair, ...		
25	..., gloriously astringent if it is to combat the skin's waxiness, ...	..., yang sangat bersifat <i>astringent</i> secara menakjubkan jika dimaksudkan untuk menggepuk keputihan kulit, ...		
26	Human behavior being pure talion,...	Perilaku manusia merupakan bayaran, <i>talion</i> murni, ...		
27	Adamov having written a play about pinball machines,...	Adamov menulis drama tentang mesin <i>pinball</i> ,...		
28	..., all these operations belong to the classic material of the music-hall hypnotist:	..., semua tindakan ini termasuk ke dalam materi klasik sang pakar hipnotis <i>music-hall</i> :		
29	--- which will later, in the cinema, be called photogeny ---	— yang kemudian akan, dalam film, disebut <i>photogeny</i> —		
30	... (harlequinade, mime, bright colours, half masks, dance movements, and the rhetoric of nimbleness) ...	... (<i>harlequinade</i> , badut, warna-warna yang cerah, topeng-topeng separo, gerakan-gerakan dansa, dan retorika kegesitan) ...		
31	..., our tragic academism into a voodoo festival.	..., akademisme tragis kita menjadi suatu festival <i>voodoo</i> .		

32	There is an onomastics of the Tour de France which in itself tells us that these races are a great epic.	Ada satu <i>onomastics</i> pada Tour de France yang di dalam dirinya member kita informasi bahwa balapan ini merupakan suatu epos agung.		
33	; and if we were to refer to some Viconian Schema of History, ...	; dan jika kita harus mengacu pada skema <i>viconian</i> tentang Sejarah, ...		
34	Cornelian debate: must he be offered up?	Perdebatan <i>cornelian</i> : haruskah dia dikorbankan?		
35	..., those who possess the patria potestas:	..., yaitu orang-orang yang memiliki <i>patria potestas</i> ;		
36	: the crime of lesé-tourisme, i.e. of lesé-obscurantisme, ...	: kejahatan <i>lesé-tourisme</i> , yaitu kejahatan <i>lesé-obscurantisme</i> , ...		
37	:Paris, i.e., a combination of grand-couturier and Folies-Bergère :	..., Paris adalah kombinasi <i>grand-couturier</i> dan Folies-Bergère :		
38	..., we find it reduced to the state of a simple copula, ...	..., kita menemukan kata itu direduksi jadi berbentuk <i>copula</i> , ...		
39	This is what our two grammarians, experts avant la lettre in African affairs, ...	Inilah yang telah diramalkan oleh lanjut oleh kedua tata ahli bahasa kita yang merupakan pakar <i>avant la lettre</i> dalam masalah-masalah Afrika ...		
40	..., wearied by the heavy memory of a heroic champagne, ...	..., dibebani oleh memori berat dari <i>champagne</i> heroik, ...		

41	: having to sing, for instance, the words <i>tristesse affreuse</i>, ...	..., ketika harus menyanyikan kata-kata <i>tritesse affreuse</i> , ...		
42	: he must further dramatize the phonetics of the <i>affreux</i> , ...	: dia harus lebih dalam mendramatisasi fonetika dalam <i>affreux</i> itu, ...		
43	..., a tree along which slides a woman-branch;	..., suatu pohon yang pada sepanjang bagiannya meluncur suatu <i>woman branch</i> ;		
44	: the officials of the Rue de Rivoli are 'vicious type' who take pleasure in making the taxpayer suffer :	; para pejabat di <i>Rue de Rivoli</i> adalah "tipe-tipe setan" yang mendapatkan kesenangan ketika membuat pembayar pajak menderita :		
45	..., the <i>distinguo</i> , which marks out an entire new research, ...	..., <i>distinguo</i> , yang menjadi tanda suatu keseluruhan riset yang baru,...		
46	--- here the defeatist press, there the <i>fellagha</i> ;	- di sini pers yang suka mengalah, di sana <i>fellagha</i> ;		
47	: long before the invention of our alphabet, objects like the Inca quipu, ...	..., objek-objek <i>quipu</i> seperti pada suku Inca Indian,...		
48	: for this peculiar mixture of bells, rickshaws, and opium-dens, ...	.... karena campuran yang janggal dari pelbagai lonceng, <i>rickshaw</i> , dan sarang madat ini, ...		

49	And the adhomination is so frank that I feel this chalet has just been created on the spot,...	Dan <i>adhominaton</i> ini begitu terus terang sehingga saya merasa bahwa vila ini telah diciptakan di lokasi, ...		
50	..., just as the historian deals with Pascal's ideology, not with the Pensees in themselves	..., seperti halnya sejarah berhadapan dengan ideologi Pascal, tidak dengan para <i>Pensees</i> itu dalam diri mereka sendiri.		
51	Naturalized Borrowing: What I mean is that I cannot countenance the traditional belief which postulates a natural dichotomy between the objectivity of the scientist and the subjectivity of the writer, ...	Yang saya maksudkan adalah bahwa saya tidak bisa menyetujui keyakinan tradisional yang <i>mempostulasikan</i> dikotomi alami antara objektivitas ilmuwan dan subjektivitas penulis.		
52	..., as if the former were endowed with a 'freedom' and the latter with a vocation equally suitable for spiriting away or sublimating the actual limitations of their situation.	Seolah-olah ilmuwan dianugrahi dengan "kebebasan" dan penulis dianugrahi dengan " <i>vokasi</i> " yang juga cocok untuk mengabaikan atau menghaluskan keterbatasan-keterbatasan aktual situasi mereka.		
53	A concealed action that was actually cruel would transgress the unwritten rules of wrestling and would have no more sociological efficacy than a mad or parasitic gesture.	Suatu tindakan tersembunyi yang sebenarnya kejam akan melanggar aturan-aturan tidak tertulis dalam gulat dan tidak memiliki kemanjuran sosiologis lebih dari sekedar gerak-gerik yang gila atau <i>parasitik</i> .		

54	Such a precise finality demands that wrestling should be exactly what the public expects of it.	<i>Finalitas</i> yang saksama seperti itu mengharuskan bahwa gulat benar-benar berada dalam kondisi yang diharapkan oleh publik tentangnya		
55	..., the intensity of its emotion and the simplicity of its condition.	..., dalam tanda tunggal ini, intensitas emosi dan <i>simplisitas</i> kondisi ini.		
56	..., at once elliptical and pretentious, which is pompously christened "nature".	...yang sekaligus bersifat samar-samar dan <i>pretensius</i> , yang secara angkuh dibaptis sebagai "alam" (nature).		
57	But one would be very wrong to take this as an attempt to demystify.	Tetapi sangat salah jika kita menganggap hal ini merupakan usaha untuk <i>mendemistifikasi</i> .		
58	..., it would obviously lose all interest in a world where the writer's work was so desacralized that it appeared as natural as his vestimentary or gustatory functions.	; hal itu jelas akan kehilangan semua minat terhadap dunia tempat karya penulis yang bersangkutan begitu <i>didesakralisasi</i> sehingga tampak sealami fungsi-fungsi cita rasa atau busana.		
59	..., though not in the least exorcized, by resorting to scientism of a sort.	..., meskipun sama sekali tidak dilepaskan dengan mengandalkan semacam <i>saintisme</i> .		
60	The immanent evil of enslavement is redeemed by the transcendent good of religion, fatherland, the Church, etc.	Keburukan yang tetap ada dalam perbudakan ditebus dengan kebaikan <i>transendensi</i> dalam agama, tanah air, gereja, dan lain-lain.		

61	: look at its bigots, its powerless priests, its murderous conformism.	: lihatlah orang-orangnya yang fanatik, para pendetanya yang tak berdaya, <i>konformismenya</i> yang destruktif.		
62	For he always accomplishes completely, by a progressive solidification of signs, ...	..., karena dia selalu mencapai secara lengkap, lewat <i>solidifikasi</i> progresif terhadap tanda-tanda, ...		
63	: a benign expression, a Franciscan haircut, ...	: Ekspresi wajah yang ramah, potongan rambut <i>fransiskan</i> ,...		
64	Steak is here adorned with a supplementary virtue of elegance, ...	Steak di Prancis diberkahi dengan sifat elegan yang <i>suplementer</i> , ...		
65	: woman is desexualized at the very moment when she is stripped naked.	Wanita <i>dideseksualisasikan</i> justru ketika dia ditelanjangi.		
66	..., a halo of virtualities where other possible meanings are floating:	lingkaran halo <i>virtualitas</i> tempat makna-makna lain mengambang:		
67	..., For such commerce testifies to a kind of affectionate familiarity with regard to a monument whose singularity no longer intimidates,...	..., karena perniagaan seperti itu membuktikan adanya sejenis <i>familiaritas</i> yang penuh kasih sayang berkaitan dengan monument yang keistimewaannya tidak lagi mengintimidasi,...		
68	These patronymics are read as algebraic signs of valor, ...	<i>Patronimik-patronimik</i> ini dibaca sebagai tanda-tanda aljabar keberanian, ...		

69	... (solitary escapade of the Spaniard Alomar: withdrawal, hautiness, the hero's Castilianism á la Montherlant).	...(pelarian yang sunyi dari Spaniard Alomar: penarikan diri, modernitas, <i>castilianisme</i> ala Montherlant).		
70	; any adult action imputable to childhood (...) participates in its intemporality	; tidak ada tindakan orang dewasa apa pun yang tak dapat dipertalikan dengan masa kanak-kanak (...) berpartisipasi dalam <i>intemporalitasnya</i> ,...		
71	Are there objects which are inevitably a source of suggestiveness, ...	Apakah ada objek-objek yang secara tak terelakkan merupakan sumber <i>kesugestifan</i> , ...		
72	..., to endow form with a substance of form, ...	..., memberikan <i>forma</i> dengan substansi <i>forma</i> , ...		
73	Semiology, once its limits are settled, is not a metaphysical trap :	Begitu batas-batas semiologi telah ditetapkan, bukan merupakan sebuah jebakan <i>metafisis</i> ;		
74	The important thing is to see that the unity of an explanation cannot be based on the amputation of one or other of its approaches, ...	yang penting adalah melihat bahwa kesatuan sebuah <i>eksplanasi</i> tidak blisa didasarkan pada amputasi salah satu pendekatannya, ...		
75	..., that the spatialization of the pattern is here only a metaphor :	...bahwa <i>spasialisasi</i> pola itu di sini hanya merupakan sebuah metafor :		
76	..., turns away and assumes the look of a generality :	..., berbalik dan mengambil bentuk sebuah <i>generalitas</i> :		

77	For this absence will itself be sufficiently objectified to become legible :	..., karena ketiadaan ini <i>diobjektifikasi</i> secara memadai untuk dapat dimengerti;		
78	Conversely, if I decipher the Negro's salute as an alibi of coloniality, ...	Sebaliknya, jika saya menguraikan sikap memberikan penghormatan orang Negro itu sebagai alibi <i>kolonialitas</i> ,...		
79	Dominici cannot have access to social existence unless he is previously reduced to the state of a small simulacrum of the President of the Assizes or the Public Prosecutor :	Dominici tidak bisa memiliki akses ke eksistensi sosial kecuali jika dia sebelumnya direduksi menjadi suatu keadaan <i>simulakrum</i> kecil dari Kepala Assizes (Pengadilan) atau Penuntut Umum;		
80	...(it is, for instance, the substratum of the dream) ;	... (hal itu, sebagai contoh, merupakan, substrata mimpi) ;		
81	..., and merge into the Yankee mugs of Hollywood extras :	..., dan berbaur dengan <i>mug Yankee</i> yang digunakan para figuran Hollywood :		
82	– a face with which one is already acquainted through a thousand bit parts in thrillers or comedies, ...	Sebuah wajah yang telah kita kenal lewat ribuan <i>thriller</i> atau komedi, ...		
83	..., the representations of hunger are always epic with him : excessive size of the sandwiches, ...	; penggambaran orang yang merasa lapar selalu bersifat epik olehnya: ukuran yang berlebihan pada <i>sandwich</i> , ...		

84	A Jesuitic morality: adapt the moral rule of your condition ,...	Sebuah moralitas <i>Jesuit</i> : adaptasikan moral itu dengan kondisi Anda,...		
85	..., have paved the way for this new Parsifalian myth.	..., telah membuka jalan bagi mitos <i>parsifilian</i> yang baru.		
86	..., or else spectacles which themselves are blind and are left in the pure passivity of the visible.	..., atau <i>spectacle-spectacle</i> lain dirinya sendiri memang buta dan membiarkan diri dalam pasivitas murni.		
87	...("technocrats, polytechnicians, polyvalents or polyvillains").	...("para teknokrat, lulusan politeknik, para <i>polyvalent</i> atau <i>polyvillain</i> ").		
88	..., the acquirer bound the vendor of real estate:	..., para pemilik membatasi penjual <i>real estat</i> :		

Scores of Acceptability by Raters

Data	Rater 1	Rater 2	Rater 3	Total Score	Average Score
1/Myth/17/M3BM/5	3	1	1	5	1,6
2/Myth/17/M3BM/6	2	1	1	4	1,3
3/Myth/32/M3BM/27	3	2	2	7	2,3
4/Myth/32/M3BM/28	2	1	1	4	1,3
5/Myth/43/M3BM/43	2	2	2	6	2
6/Myth/51/M3BM/54	2	1	1	4	1,3
7/Myth/55/M3BM/59	2	1	1	4	1,3
8/Myth/64/M3BM/72	2	1	1	4	1,3
9/Myth/79/M3BM/93	3	1	1	5	1,6
10/Myth/84/M3BM/100	2	1	1	4	1,3
11/Myth/89/M3BM/106	3	1	3	7	2,3
12/Myth/91/M3BM/109	2	2	3	7	2,3
13/Myth/94/M3BM/112	2	2	3	7	2,3
14/Myth/95/M3BM/113	2	1	1	4	1,3
15/Myth/139/M3BM/337	2	2	1	5	1,6
16/Myth/142/M3BM/341	2	1	1	4	1,3
17/ETOM/17/M3BM/146	3	1	2	5	1,6
18/ETOM/24/M3BM/154	2	2	2	6	2
19/Myth/26/M3BM/156	3	1	2	6	2
20/Myth/29/M3BM/159	2	1	2	5	1,6
21/Myth/29/M3BM/159	2	2	2	6	2
22/ETOM/34/M3BM/164	2	1	2	5	1,6
23/Myth/38/M3BM/170	3	1	1	5	1,6
24/ETOM/49/M3BM/179	2	3	3	8	2,6

25/ETOM/49/M3BM/179	2	2	2	6	2
26/ETOM/53/M3BM/182	3	1	1	5	1,6
27/ETOM/55/M3BM/184	2	1	2	5	1,6
28/ETOM/65/M3BM/194	2	3	2	7	2,3
29/ETOM/72/M3BM/203	2	1	1	4	1,3
30/Myth/77/M3BM/207	2	1	1	4	1,3
31/ETOM/77M3BM/208	2	2	2	6	2
32/ETOM/79/M3BM/209	2	1	1	4	1,3
33/ETOM/82/M3BM/213	2	1	2	5	1,6
34/ETOM/90/M3BM/222	2	1	2	5	1,6
35/Myth/92/M3BM/225	3	1	1	5	1,6
36/Myth/96/M3BM/228	2	1	1	4	1,3
37/ETOM/97/M3BM/229	2	1	1	4	1,3
38/ETOM/107/M3BM/242	2	1	2	5	1,6
39/ETOM/108/M3BM/243	2	1	2	5	1,6
40/ETOM/112/M3BM/248	2	1	2	5	1,6
41/ETOM/119/M3BM/256	2	1	1	4	1,3
42/ETOM/119/M3BM/256	2	1	1	4	1,3
43/ETOM/125/M3BM/262	2	1	1	4	1,3
44/ETOM/128/M3BM/265	3	1	1	5	1,6
45/Myth/140/M3BM/277	3	1	1	5	1,6
46/ETOM/146/M3BM/284	2	1	1	4	1,3
47/Myth/111/M3BM/298	2	1	1	4	1,3
48/Myth/121/M3BM/312	2	1	1	4	1,3
49/Myth/125/M3BM/317	2	1	1	4	1,3
50/Myth/158/M3BM/363	2	1	1	4	1,3
51/Myth/Preface/M3BM/LXXIV	2	3	3	8	2,6

52/Myth/Preface/M3BM/LXXIV	3	3	3	9	3
53/Myth/19/M3BM/9	3	2	2	7	2,3
54/Myth/24/M3BM/16	3	2	3	8	2,6
55/Myth/27/M3BM/20	3	2	3	8	2,6
56/Myth/28/M3BM/21	2	2	3	7	2,3
57/Myth/31/M3BM/25	3	2	3	8	2,6
58/Myth/31/M3BM/26	3	1	2	6	2
59/Myth/33/M3BM/28	3	3	3	9	3
60/Myth/42/M3BM/41	2	2	3	7	2,3
61/Myth/42/M3BM/41	3	2	3	8	2,6
62/Myth/24/M3BM/16	3	2	2	7	2,3
63/Myth/47/M3BM/48	3	2	1	6	2
64/Myth/63/M3BM/71	3	1	2	6	2
65/Myth/84/M3BM/99	3	3	3	9	3
66/Myth/132/M3BM/328	3	1	3	7	2,3
67/ETOM/16/M3BM/145	3	2	3	8	2,6
68/ETOM/79/M3BM/209	3	2	2	7	2,3
69/Myth/84/M3BM/216	2	1	1	4	1,3
70/ETOM/115/M3BM/250	3	1	3	7	2,3
71/Myth/110/M3BM/296	3	2	2	7	2,3
72/Myth/112/M3BM/300	2	3	3	8	2,6
73/Myth/112/M3BM/300	3	2	3	8	2,6
74/Myth/112/M3BM/300	3	3	3	9	3
75/Myth/115/M3BM/303	3	2	3	8	2,6
76/Myth/125/M3BM/318	3	2	3	8	2,6
77/Myth/126/M3BM/320	3	2	2	7	2,3
78/Myth/129/M3BM/324	3	2	2	7	2,3

79/Myth/152/M3BM/354	3	2	1	6	2
80/Myth/114/M3BM/302	3	3	3	9	3
81/Myth/26/M3BM/19	2	1	1	4	1,3
82/Myth/27/M3BM/19	2	2	2	6	2
83/Myth/39/M3BM/36	2	2	2	6	2
84/Myth/52/M3BM/55	3	2	2	7	2,3
85/Myth/61/M3BM/67	3	1	1	5	1,6
86/ETOM/5/M3BM/131	2	1	2	5	1,6
87/ETOM/127/M3BM/263	2	1	1	4	1,3
88/ETOM/131/M3BM/268	3	2	1	6	2

Scores of Readability by Raters

Data	Rater 1	Rater 2	Rater 3	Total Score	Average Score
1/Myth/17/M3BM/5	2	1	1	4	1,3
2/Myth/17/M3BM/6	2	1	1	4	1,3
3/Myth/32/M3BM/27	3	2	2	7	2,3
4/Myth/32/M3BM/28	2	1	1	4	1,3
5/Myth/43/M3BM/43	3	2	3	8	2,6
6/Myth/51/M3BM/54	1	1	2	4	1,3
7/Myth/55/M3BM/59	1	1	1	3	1
8/Myth/64/M3BM/72	2	1	2	5	1,6
9/Myth/79/M3BM/93	1	1	1	3	1
10/Myth/84/M3BM/100	1	1	3	5	1,6
11/Myth/89/M3BM/106	3	1	2	6	2
12/Myth/91/M3BM/109	3	2	3	8	2,6
13/Myth/94/M3BM/112	3	2	3	8	2,6
14/Myth/95/M3BM/113	1	1	1	3	1
15/Myth/139/M3BM/337	1	2	2	5	1,6
16/Myth/142/M3BM/341	1	1	2	4	1,3
17/ETOM/17/M3BM/146	2	1	1	4	1,3
18/ETOM/24/M3BM/154	3	2	3	8	2,6
19/Myth/26/M3BM/156	3	1	1	5	1,6
20/Myth/29/M3BM/159	1	1	1	3	1
21/Myth/29/M3BM/159	3	2	1	6	2
22/ETOM/34/M3BM/164	2	1	1	4	1,3
23/Myth/38/M3BM/170	1	1	1	3	1
24/ETOM/49/M3BM/179	3	3	3	9	3

25/ETOM/49/M3BM/179	2	2	1	5	1,6
26/ETOM/53/M3BM/182	1	1	1	3	1
27/ETOM/55/M3BM/184	3	1	1	5	1,6
28/ETOM/65/M3BM/194	2	3	1	6	2
29/ETOM/72/M3BM/203	1	1	1	3	1
30/Myth/77/M3BM/207	1	1	1	3	1
31/ETOM/77M3BM/208	3	2	1	6	2
32/ETOM/79/M3BM/209	1	1	1	3	1
33/ETOM/82/M3BM/213	2	1	1	4	1,3
34/ETOM/90/M3BM/222	2	1	1	4	1,3
35/Myth/92/M3BM/225	1	1	1	3	1
36/Myth/96/M3BM/228	1	1	1	3	1
37/ETOM/97/M3BM/229	1	1	1	3	1
38/ETOM/107/M3BM/242	2	1	1	4	1,3
39/ETOM/108/M3BM/243	2	1	1	4	1,3
40/ETOM/112/M3BM/248	3	1	1	5	1,6
41/ETOM/119/M3BM/256	1	1	1	3	1
42/ETOM/119/M3BM/256	1	1	1	3	1
43/ETOM/125/M3BM/262	2	1	1	4	1,3
44/ETOM/128/M3BM/265	1	1	3	5	1,6
45/Myth/140/M3BM/277	1	1	2	4	1,3
46/ETOM/146/M3BM/284	1	1	1	3	1
47/Myth/111/M3BM/298	1	1	1	3	1
48/Myth/121/M3BM/312	1	1	1	3	1
49/Myth/125/M3BM/317	1	1	1	3	1
50/Myth/158/M3BM/363	2	1	1	4	1,3
51/Myth/Preface/M3BM/LXXIV	3	2	3	8	2,6

52/Myth/Preface/M3BM/LXXIV	3	2	3	8	2,6
53/Myth/19/M3BM/9	2	2	3	8	2,6
54/Myth/24/M3BM/16	1	2	3	6	2
55/Myth/27/M3BM/20	3	2	3	8	2,6
56/Myth/28/M3BM/21	3	2	3	8	2,6
57/Myth/31/M3BM/25	2	2	3	7	2,3
58/Myth/31/M3BM/26	3	1	3	7	2,3
59/Myth/33/M3BM/28	3	3	3	9	3
60/Myth/42/M3BM/41	3	2	3	8	2,6
61/Myth/42/M3BM/41	3	2	3	8	2,6
62/Myth/24/M3BM/16	1	2	3	6	2
63/Myth/47/M3BM/48	2	2	2	6	2
64/Myth/63/M3BM/71	2	1	3	6	2
65/Myth/84/M3BM/99	2	3	3	8	2,6
66/Myth/132/M3BM/328	3	1	2	6	2
67/ETOM/16/M3BM/145	3	1	3	7	2,3
68/ETOM/79/M3BM/209	2	2	1	5	2,3
69/Myth/84/M3BM/216	3	1	1	5	1,6
70/ETOM/115/M3BM/250	2	1	2	5	1,6
71/Myth/110/M3BM/296	3	2	2	7	2,3
72/Myth/112/M3BM/300	3	3	2	8	2,6
73/Myth/112/M3BM/300	3	2	3	8	2,6
74/Myth/112/M3BM/300	3	3	3	9	3
75/Myth/115/M3BM/303	3	2	3	8	2,6
76/Myth/125/M3BM/318	3	2	3	8	2,6
77/Myth/126/M3BM/320	3	2	3	8	2,6
78/Myth/129/M3BM/324	3	2	2	7	2,3

79/Myth/152/M3BM/354	1	2	2	5	1,6
80/Myth/114/M3BM/302	3	3	3	9	3
81/Myth/26/M3BM/19	2	1	1	4	1,3
82/Myth/27/M3BM/19	3	2	3	8	2,6
83/Myth/39/M3BM/36	3	2	2	7	2,3
84/Myth/52/M3BM/55	2	2	2	6	2
85/Myth/61/M3BM/67	1	1	1	3	1
86/ETOM/5/M3BM/131	3	1	1	5	1,6
87/ETOM/127/M3BM/263	1	1	1	3	1
88/ETOM/131/M3BM/268	3	2	3	8	2,6

B. Tabel Pengukuran Tingkat Keterbacaan

No	Data	Score	Comment
1	..., karena perannya adalah menampilkan, dalam konsep klasik <i>salaud</i> , ...		
2	..., dengan demikian mengisi sampai penuh citra bastard paling menjijikkan yang ada : <i>bastard-octopus</i> .		
3	Dengan kata lain, para raja memiliki hakikat <i>superhuman</i> , ...		
4	Raja Paul memakai kemeja dengan leher terbuka dan lengan baju yang pendek, Ratu Frederika memakai <i>print dress</i> , ...		
5	..., Sastra telah menghukum seorang manusia lewat <i>guillotine</i> .		
6	..., kesenangan <i>balzacian</i> dalam kreasi dan kesenangan yang hangat dalam sifat keibuan.		
7	Bahan mainan anak-anak itu sendiri memperkenalkan kita dengan <i>coenaesthesia</i> penggunaan, bukan kepuasan.		
8	; dia tahu bahwa <i>la frite, chip</i> , adalah simbol pangan ke-Prancis-an.		

9	..., (masalah yang nyata itu bukanlah memiliki gagasan menancapkan buah ceri kepada <i>partridge</i> , ...).		
10	..., pakaian wanita dengan <i>pannier</i> dan seorang penyanyi serenade (musik pengiring) :		
11	<i>Dashboard</i> tampak lebih menyerupai permukaan dinamis dari sebuah dapur modern ketimbang ruang kontrol sebuah pabrik ;		
12	Jelas bahwa yang ditawarkan oleh sebagian besar kandidat kepada kita lewat kesamaan mereka adalah sejenis <i>setting</i> sosial, ...		
13	..., atau mereka secara lucu menjungkirkan sepiring <i>spaghetti</i> di atas geladak.		
14	: semua adegan “penganut Buddha” didukung oleh <i>treacle</i> musikal nondeskrip		
15	: yang ditentang oleh kelas <i>avant-garde</i> ini adalah kelas borjuis dalam seni atau moral-		
16	..., peralihan dari realitas ke ideologi didefinisikan sebagai peralihan dari <i>antiphysis</i> ke <i>pseudo-physis</i> .		
17	...(analog dengan institusi-institusi Amerika tertentu seperti <i>drive-in movie</i> , ...) ...		

18	Di sini cinta yang lebih kuat daripada keagungan menyangga moralitas <i>status quo</i> sosial :		
19	..., keglamoran Marlon merupakan tatanan <i>Venusian</i> yang berotot, ...		
20	..., tetapi merupakan semacam perselisihan <i>Manichean</i> , ...		
21	; konfrontasi itu mempostulasikan eksistensi suatu <i>Super-Nature</i> dari langit, ...		
22	..., mempertahankan kota mereka dengan <i>cobblestone</i> melawan sungai yang menjadi musuh itu.		
23	: sebaliknya, dia akan mengimajinasikan suatu Bichon kanibal (atau dari Korea) yang puas dengan <i>guignol</i> dinapalmkan milik Barat.		
24	..., memberi jalan bagi <i>lotion</i> cair, ...		
25	..., yang sangat bersifat <i>astringent</i> secara menakjubkan jika dimaksudkan untuk menggempur keputihan kulit, ...		
26	Perilaku manusia merupakan bayaran, <i>talion</i> murni, ...		
27	Adamov menulis drama tentang mesin <i>pinball</i> ,...		

28	..., semua tindakan ini termasuk ke dalam materi klasik sang pakar hipnotis <i>music-hall</i> :		
29	– yang kemudian akan, dalam film, disebut <i>photogeny</i> —		
30	... (<i>harlequinade</i> , badut, warna-warna yang cerah, topeng-topeng separo, gerakan-gerakan dansa, dan retorika kegesitan) ...		
31	..., akademisme tragis kita menjadi suatu festival <i>voodoo</i> .		
32	Ada satu <i>onomastics</i> pada Tour de France yang di dalam dirinya member kita informasi bahwa balapan ini merupakan suatu epos agung.		
33	; dan jika kita harus mengacu pada skema <i>viconian</i> tentang Sejarah, ...		
34	Perdebatan <i>cornelian</i> : haruskah dia dikorbankan?		
35	..., yaitu orang-orang yang memiliki <i>patria potestas</i> ;		
36	: kejahatan <i>lesé-tourisme</i> , yaitu kejahatan <i>lesé-obscurantisme</i> , ...		
37	..., Paris adalah kombinasi <i>grand-couturier</i> dan Folies-Bergère :		

38	..., kita menemukan kata itu direduksi jadi berbentuk <i>copula</i> ,...		
39	Inilah yang telah diramalkan oleh lanjut oleh kedua tata ahli bahasa kita yang merupakan pakar <i>avant la lettre</i> dalam masalah-masalah Afrika ...		
40	..., dibebani oleh memori berat dari <i>champagne</i> heroik, ...		
41	..., ketika harus menyanyikan kata-kata <i>tritesse affreuse</i> , ...		
42	: dia harus lebih dalam mendramatisasi fonetika dalam <i>affreux</i> itu, ...		
43	..., suatu pohon yang pada sepanjang bagiannya meluncur suatu <i>woman branch</i> ;		
44	; para pejabat di <i>Rue de Rivoli</i> adalah “tipe-tipe setan” yang mendapatkan kesenangan ketika membuat pembayar pajak menderita :		
45	..., <i>distinguo</i> , yang menjadi tanda suatu keseluruhan riset yang baru,...		
46	– di sini pers yang suka mengalah, di sana <i>fellagha</i> ;		
47	..., objek-objek <i>quipu</i> seperti pada suku Inca Indian,...		

48	.... karena campuran yang janggal dari pelbagai lonceng, <i>ricksaw</i> , dan sarang madat ini, ...		
49	Dan <i>adhominaton</i> ini begitu terus terang sehingga saya merasa bahwa vila ini telah diciptakan di lokasi, ...		
50	..., seperti halnya sejarah berhadapan dengan ideologi Pascal, tidak dengan para <i>Pensees</i> itu dalam diri mereka sendiri.		
51	Yang saya maksudkan adalah bahwa saya tidak bisa menyetujui keyakinan tradisional yang <i>mempostulasikan</i> dikotomi alami antara objektivitas ilmuwan dan subjektivitas penulis.		
52	Seolah-olah ilmuwan dianugrahi dengan “kebebasan” dan penulis dianugrahi dengan “ <i>vokasi</i> ” yang juga cocok untuk mengabaikan atau menghaluskan keterbatasan-keterbatasan aktual situasi mereka.		
53	Suatu tindakan tersembunyi yang sebenarnya kejam akan melanggar aturan-aturan tidak tertulis dalam gulat dan tidak memiliki kemandirian sosiologis lebih dari sekedar gerak-gerik yang gila atau <i>parasitik</i> .		
54	<i>Finalitas</i> yang saksama seperti itu mengharuskan bahwa gulat benar-benar berada dalam kondisi yang diharapkan oleh		

	publik tentangnya		
55	..., dalam tanda tunggal ini, intensitas emosi dan <i>simplisitas</i> kondisi ini.		
56	...yang sekaligus bersifat samar-samar dan <i>pretensius</i> , yang secara angkuh dibaptis sebagai "alam" (nature).		
57	Tetapi sangat salah jika kita menganggap hal ini merupakan usaha untuk <i>mendemistifikasi</i> .		
58	; hal itu jelas akan kehilangan semua minat terhadap dunia tempat karya penulis yang bersangkutan begitu <i>didesakralisasi</i> sehingga tampak sealami fungsi-fungsi cita rasa atau busana.		
59	..., meskipun sama sekali tidak dilepaskan dengan mengandalkan semacam <i>saintisme</i> .		
60	Keburukan yang tetap ada dalam perbudakan ditebus dengan kebaikan <i>transendensi</i> dalam agama, tanah air, gereja, dan lain-lain.		
61	: lihatlah orang-orangnya yang fanatik, para pendetanya yang tak berdaya, <i>konformismenya</i> yang destruktif.		

62	..., karena dia selalu mencapai secara lengkap, lewat <i>solidifikasi</i> progresif terhadap tanda-tanda, ...		
63	: Ekspresi wajah yang ramah, potongan rambut <i>fransiskan</i> ,...		
64	Steak di Prancis diberkahi dengan sifat elegan yang <i>suplementer</i> , ...		
65	Wanita <i>dideseksualisasikan</i> justru ketika dia ditelanjangi.		
66	lingkaran halo <i>virtualitas</i> tempat makna-makna lain mengambang:		
67	..., karena perniagaan seperti itu membuktikan adanya sejenis <i>familiaritas</i> yang penuh kasih sayang berkaitan dengan monument yang keistimewaannya tidak lagi mengintimidasi,...		
68	<i>Patronimik-patronimik</i> ini dibaca sebagai tanda-tanda aljabar keberanian, ...		
69	...(pelarian yang sunyi dari Spaniard Alomar: penarikan diri, modernitas, <i>castilianisme</i> ala Montherland).		

70	; tidak ada tindakan orang dewasa apa pun yang tak dapat dipertalikan dengan masa kanak-kanak (...) berpartisipasi dalam <i>intemporalitasnya</i> ,...		
71	Apakah ada objek-objek yang secara tak terelakkan merupakan sumber <i>kesugestifan</i> , ...		
72	..., memberikan <i>forma</i> dengan substansi <i>forma</i> , ...		
73	Begitu batas-batas semiologi telah ditetapkan, bukan merupakan sebuah jebakan <i>metafisik</i> ;		
74	yang penting adalah melihat bahwa kesatuan sebuah <i>eksplanasi</i> tidak blisa didasarkan pada amputasi salah satu pendekatannya, ...		
75	...bahwa <i>spasialisasi</i> pola itu di sini hanya merupakan sebuah metafor :		
76	..., berbalik dan mengambil bentuk sebuah <i>generalitas</i> :		
77	..., karena ketiadaan ini <i>diobjektifikasi</i> secara memadai untuk dapat dimengerti;		
78	Sebaliknya, jika saya menguraikan sikap memberikan penghormatan orang Negro itu sebagai alibi <i>kolonialitas</i> ,...		

79	Dominici tidak bisa memiliki akses ke eksistensi sosial kecuali jika dia sebelumnya direduksi menjadi suatu keadaan <i>simulakrum</i> kecil dari Kepala Assizes (Pengadilan) atau Penuntut Umum;		
80	... (hal itu, sebagai contoh, merupakan, substrata mimpi) ;		
81	..., dan berbaur dengan <i>mug Yankee</i> yang digunakan para figuran Hollywood :		
82	Sebuah wajah yang telah kita kenal lewat ribuan <i>thriller</i> atau komedi, ...		
83	; penggambaran orang yang merasa lapar selalu bersifat epik olehnya: ukuran yang berlebihan pada <i>sandwich</i> , ...		
84	Sebuah moralitas <i>Jesuit</i> : adaptasikan moral itu dengan kondisi Anda,...		
85	..., telah membuka jalan bagi mitos <i>parsifilian</i> yang baru.		
86	..., atau <i>spectacle-spectacle</i> lain dirinya sendiri memang buta dan membiarkan diri dalam pasivitas murni.		
87	...("para teknokrat, lulusan politeknik, para <i>polyvalent</i> atau <i>polyvillain</i> ").		
88	...., para pemilik membatasi penjual <i>real estat</i> :		