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Pictures from 62nd TEFLIN Conference in Denpasar, Bali
MEANING TRANSFER ANALYSIS OF BALINESE ARTS TERMS INTO ENGLISH AND FRENCH: A COMPARATIVE STUDY

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Abstract

In order to show and promote Balinese culture to the incoming tourists, many specific terms, especially in arts terms, must be well translated. This paper aims at analyzing the meaning transfer of Balinese Arts Terms into English and French found in Tourism Promotion Book published by Bali Government Tourism Department in two languages versions. The analysis focuses on the techniques or procedures applied in transferring Balinese art terms into English (TL1) and French (TL2). Besides, it is also to figure out the most common technique used by the translator in transferring the meanings.

The findings showed that there are three techniques used to transfer the meaning of the SL into the TL, those are descriptive, transcription, and functional equivalence, meanwhile, there are three translation techniques: transcription, functional equivalence, and formal equivalence and one translation procedure: cultural equivalence used in transferring the SL meaning to TL2. Transcription technique, usually called borrowing was mostly used by the translator in the meaning transfer from the SL to both the target languages in order to retain the SL meaning in the TL.

Keywords: meaning transfer, arts terms, translation technique, translation procedure

1 INTRODUCTION

Bali has been known as one of the best tourist destinations in Indonesia, even in the world. It is not only famous because of its beauty of nature, but also attracts many tourists by its culture. The uniqueness of Balinese culture becomes one of the most important things to be promoted to many people in many countries. In order to increase the number of tourist’s arrivals, various tourism promotional materials have been created, such as in the form of brochures, magazine, or specific book about Bali.

To get many tourists from others countries, promotion materials must be made in many languages, not only in English, so that the target communities gain a better understanding about Bali. That is why tourism promotion book in other languages such as French, German, Russian, Japanese, etc, become important to be produced by the entire element in the tourism industry, both private sector and government of Bali Province. One of the potential countries whose citizens spend quite a lot of holidays in Bali is French, so French version promotion book was made continually by Bali Government.

As mentioned before, to let the people know more about Bali, it can be ensure that the information about Balinese culture is included in tourism
promotion materials. Some specific Balinese cultures terms in Source Language (here Bahasa Indonesia) must be transferred well by the translator so that its meaning can be understood well and avoid missed information to the readers. It is not easy to do because cultural terms are often not found in the target language (TL). For example, lot of arts terms in SL, as part of culture, like Tari Wali, wayang, Gamelan, Gong Kebyar, etc, do not exist in TL and the translator has to find the closest equivalence to transfer the meaning.

Cultural knowledge has been a major focus in translation activity of a translator. English and French are two foreign languages whose culture and tradition are different with the culture of Balinese people. This condition creates many problems to the translator in transferring the original text into English and French, especially in translating cultural terms like arts. This research deals with translation of Balinese arts terms in Tourism Promotion Book published by Tourism Department of Bali Government in two languages versions, those are English and French. English and French are two languages that typically have similar structure and culture, they have close relationship due to their geography and history. This paper analyzed the procedure and technique of translation in both languages which come from the original text in Bahasa. The ways of the translators transferred the meaning were compared to find out the similarities and differences, and also to analyze which technique was more appropriate to be used. It can be seen from which translation sounds more natural in conveying the meaning of Balinese Arts terms.

II MATERIALS AND METHOD

Some experts have defined translation in many ways. Bell (1991: XV), states that translation is a transformation of an original text in one language into an equivalent text in another language by retaining the content, the features and the functional role of the original text. Based on that opinion, translation activity is not just changing the language of a text into different language, but this activity has more responsibility in transferring the meaning or the content of original text.

Toury, 1978 also stated: “Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions”. This statement implies that in translating a Cultural-Based-Text, translators are faced with the problem of how to transfer the meaning of cultural aspects in the source text to the closest equivalent and successfully conveying the meaning in the TL. The problems found in translating cultural terms is depending on how far the gap of culture or tradition between two or more languages. Therefore, a translator should be ‘pluricultural’ or has a ‘well-understanding’ about the culture of the source text. Cultural knowledge has been a major focus in translation activity of a translator.

In translating cultural terms, some procedures and techniques can be applied. Newmark (1988b) mentions the difference between translation methods and translation procedures. He writes that, “while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language” (p.81). Defining culture-bound terms (CBTs) as the
terms which "refer to concepts, institutions and personnel which are specific to the SL culture" (p.2), Harvey (2003:2-6) puts forward the following four major techniques for translating CBTs:

1. Functional Equivalence: It means using a referent in the TL culture whose function is similar to that of the source language (SL) referent. As Harvey (2000:2) writes, authors are divided over the merits of this technique: Weston (1991:23) describes it as "the ideal method of translation," while Sarcevic (1985:131) asserts that it is "misleading and should be avoided."

2. Formal Equivalence or 'linguistic equivalence': It means a 'word-for-word' translation.

3. Transcription or 'borrowing' (i.e. reproducing or, where necessary, transliterating the original term): It stands at the far end of SL-oriented strategies. If the term is formally transparent or is explained in the context, it may be used alone. In other cases, particularly where no knowledge of the SL by the reader is presumed, transcription is accompanied by an explanation or a translator's note.

4. Descriptive or self-explanatory translation: It uses generic terms (not CBTs) to convey the meaning. It is appropriate in a wide variety of contexts where formal equivalence is considered insufficiently clear. In a text aimed at a specialized reader, it can be helpful to add the original SL term to avoid ambiguity.

As the translation theory proposed by Harvey does not cover the overall analysis regarding the translation techniques applied in transferring the SL meanings into both the target languages, it is supported by the translation procedures proposed by Newmark (1988b) in Orudari (2007). The translation procedures are as follows:

- Transference: it is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey (2000:5) named "transcription."
- Naturalization: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL. (Newmark, 1988b:82)
- Cultural equivalent: it means replacing a cultural word in the SL with a TL one. However, "they are not accurate" (Newmark, 1988b:83)
- Functional equivalent: it requires the use of a culture-neutral word. (Newmark, 1988b:83)
- Descriptive equivalent: in this procedure the meaning of the CBT is explained in several words. (Newmark, 1988b:83)
- Componential analysis: it means "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-
to-one equivalent, by demonstrating first their common and then their differing sense components." (Newmark, 1988b:114)

- Synonymy: it is a "near TL equivalent." Here economy trumps accuracy. (Newmark, 1988b:84)

- Through-translation: it is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation. (Newmark, 1988b:84)

- Shifts or transpositions: it involves a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth. (Newmark, 1988b:86)

- Modulation: it occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective. (Newmark, 1988b:88)

- Recognized translation: it occurs when the translator "normally uses the official or the generally accepted translation of any institutional term." (Newmark, 1988b:89)

- Compensation: it occurs when loss of meaning in one part of a sentence is compensated in another part. (Newmark, 1988b:90)

- Paraphrase: in this procedure the meaning of the CBT is explained. Here the explanation is much more detailed than that of descriptive equivalent. (Newmark, 1988b:91)

- Couplets: it occurs when the translator combines two different procedures. (Newmark, 1988b:91)

- Notes: notes are additional information in a translation. (Newmark, 1988b:91)

Translating cultural or art terms could be difficult to be conducted when they do not have the equivalence in the target languages. As stated by Nida (1974) loss, gain and skewing of information may occur in the target language. Loss of information occurs if "the translation of items in the SL does not explain the whole information in the TL or is not translated or transferred into the TL", addition of information may occur if "the translation of items in the source language into target language is with addition of extra information", and skewing of information may occur if "the translation of items from the source language is not the exact equivalence in the target language".

As mention before, this research are focused on comparing the techniques or procedures of translation applied in translating Balinese Arts terms into English and French found in the Tourism Promotion Book by Bali Tourism Department, 13th Edition, which entitled "Bali Sekilas" in Bahasa, "Bali at a Glance" in English, and "Bali Un Coup d'Oeil" in French. From the previous description, it can be said that the translation of cultural bounded terms could
not be translated naturally or perfectly. The results may be varied in different languages, according to the closeness of the SL with the TL.

III RESULTS AND DISCUSSION

There are many categories of Balinese art terms found in the data sources such as dance, music, painting, fine-art, and fashion. The data were chosen randomly, and for the analysis, there are six representative data. The translation of those arts terms are analyzed using the theory from Harvey (2000) and Newmark (1988) as supported theory.

Data 1
SL Tari Walu, Seni Bebali, Seni Bali-Balihan
TL 1 (English) Religious dances, Ceremonial Dances, Performance Dances (p.51-54)
TL 2 (French) Tari Walu (Religieuse), Seni Bebali (Cérémonial), Seni Bali-Balihan (p.51)

Cultural terms Tari Walu, Tari Bebali, and Tari Bali-Balihan, were translated into Religious dances, Ceremonial Dances, Performance Dances in English, while in French, they were translated into Tari Walu (Religieuse), Seni Bebali (Cérémonial), Seni Bali-Balihan. It can be seen that different translation techniques are applied, in English, the translation of those Balinese cultural terms used descriptive or self-explanatory technique. It means the translators used the generic term (not CHTs) term. Tari Walu, Tari Bebali, and Tari Bali-Balihan were translated descriptively become Religious Dances, Ceremonial Dances, and Performance Dances. While in French version, transcription or borrowing technique was used because the terms are formally transparent or explained in the context, so the translator kept the SL terms in the TL. Afterwards, the translator added the information or note about the meaning of each term in French but not in detail explanation. There are only the information religieuse 'religious' for Tari Walu, in which that dance is indeed the sacred dance in Bali that is only performed at the inside part the temple, moreover the word cérémoniale 'upacara' was added for the term Tari Bebali, and is appropriate based on the context in which that dance is usually performed at the outside part of the temple for the religious ceremony in Bali. However, there is no addition for the third term, it is because the translator considered that the following explanation for that sentence in the text is clear enough.

Data 2
SL Perangkat tari seperti busana, topeng atau juga barong, sangat dikesamalan oleh warga penyunggulnya.
TL 1 (English) The dance equipment such as clothes, mask or barong are sacred and kept in the temple by the penyunggul (p.51)
TL 2 (French) Les accessoires de cette danse comme les costumes, les masques ou les dragons sont sacres et veneres par la population

The word barong in SL was used properly in the TL English version, so the translator here used transcription or borrowing technique. In this case, the technique used is acceptable but it has a weakness because the reader in TL
would not have clear understanding about what barong is if there is no addition of information accompanied that term. In French version, the term barong was translated into les dragons ‘sang naga’. The translator applied cultural equivalent procedure, it means barong in Balinese term was assumed as the same thing as dragons in TL2 culture. However, they are not accurate. French, like the others West Country, has known a dragon as a fiction creature and also as one of the cultural Chinese dance called ‘barongsai’ (which is more recognizable in entire world as the manifestation of the dragon). Because of that reason, barong dance in Balinese and barongsai in Chinese were considered similar. Otherwise, these two terms are not similar, because barong in Balinese is not a dragon, but it is a myth creature that stands for the goodness. The appearance and the way of dancing barong are very different with barongsai. So, the result in TL1 and TL2 caused skewing of information as they did not convey the meaning of the term in SL.

Data 3

SL: .... music dengan instrument lengkap berupa Gong Kebyar dan Gong Gede (p.55)

TL 1 (English) : .... a music with complete instrument called Gong Kebyar and Gong Gede (p.55)

TL 2 (French) : .... la musique crée avec des gamelan complets comme le Gong Kebyar et le Gong Gede (p.54)

The terms in Balinese musical art Gong Kebyar dan Gong Gede were translated by using transcription or borrowing technique for both TL1 and TL2. It can be seen that the translators keep the original term because these terms are a name of more specific musical instrument that the equivalence cannot be found in the culture of the TL1 and TL2. But there is a little difference result showed in TL1 and TL2, that in the TL2, the translator add definite article le before the term, so it become Le Gong Kebyar et Le Gong Gede. The translator considered the grammar of French language in translating the term in which every French noun must be preceded by an article that indicates the gender and the number.

Data 4

SL: Lukisan Kamasan mengambil bentuk dan tema wayangan ...

(p.55)

TL 1 (English) : The Kamasan painting style takes form and theme of puppet ...

(p.55)

TL 2 (French) : Les peintures de style Kamasan reprend les formes et les themes du wayang (marionette) ...

(p.55)

In data 4, cultural term in fine art or painting Lukisan Kamasan ‘Kamasan painting’ are translated into the Kamasan painting style in TL1 and Les peintures de style Kamasan ‘Kamasan painting style’ in TL2. Both target languages used transcription or borrowing technique, because the translators reproducing or transliterating the original term. The word Kamasan cannot be replaced by another term in TL1 because this term is the name of Balinese classical painting style whose name was taken from the village where this style
of painting originally comes from. This term is also formally explained in the text, so additional information in the data is not really needed.

For the second term *pewayangan*, it is translated into *puppet* in TL1 and *wayang (marionette)* in TL2. Here, *functionnal equivalence* technique was applied in translating the term into TL 1, it means using a referent in the TL culture whose function is similar to that of the source language (SL) referent. It seems that there is loss of information in TL. While in TL2, the translator combined *transcription* or *borrowing* technique and *functional equivalence* technique. The term *wayang* was still adopted, and the translator added note *marionette* 'puppet' after the term based on their similar function in the TL2 culture (functional equivalence). Both *wayang* and *puppet* is an inanimate objects that are used to represent a person or a character for the purpose of conveying the story in spoken language and manipulated by a puppeteer (called *dalang* in Balinese). Otherwise, *wayang* in Balinese culture is not similar in the form material, décor, and the story showed differently with the puppet show in another culture.

Data 5
SL  
Sokasi, dulang, bokor, gerabah dan juga berbagai perlengkapan upacara lainnya ... (p.60)

TL 1 (English) : *The sokasi, dulang, bokor* and the others ritual equipment, ... (p.60)

TL 2 (French) : *Plateaux, bois, poteries, et autres elements necessaries aux ceremonies* ... (p.58)

The term *sokasi, dulang, bokor, gerabah* in SL were translated into TL1 as the *sokast, dulang, bokor*. *Transcription* technique was used without any addition of information attached by the translator. One term 'gerabah' is missing, and it makes the result is not complete, besides, the meaning of each term are not clearly transferred to the TL1 readers. *Sokast, dulang, bokor, gerabah* are kinds of fine art product that usually used as ritual equipment for Balinese people. Each has different form and function, so if there is no additional note, there is loss of information on the result text.

In TL2, the term *sokasi, dulang, bokor, gerabah* are translated into *plateaux, bois, poteries* 'plates, woods, potteries'. *Descriptive* or *self-explanatory* technique was used in translating these terms. The translator used generic terms (not CBTs) to convey the meaning. *Plateaux* 'plates' can be assumed to replace *dulang* which has a form like a plate on the top part but actually *dulang* has a 'standing part' under the plate used to to make it stable. The word bois is not really clear enough to replace which of the terms in the data, because *bokor* is not only made from wood, and *gerabah* is translated into *poteries* as the meaning is earthenware craft. The term *sokasi* was not mentioned in TL2 because the translator could not find the generic term of *sokasi*. There also exists the change numbers of noun that is the singular nouns in the SL have changed into the plural nouns in the TL2. It can be seen as follows: *dulang* (n.sg) ➔*plateaux* (n.pl), *gerabah* (n.sg) ➔*poteries* (n.pl). This condition happened due to the number of the noun in the SL does not become the main point/put into emphasis and the plural form of noun in SL usually contains repetition.
of noun that can make the sentence longer, however in TL2 grammar, plural noun form is a must to be written. The translator uses plural noun to indicate that there are many types of plate or pottery that can be associated with dulang or gerabah.

Both the results of translation in TL1 and TL2 have a weakness because if the translator just borrowed the term without adding any explanation or description, the meaning of these fine arts terms would not clear enough for the reader. And vice versa, if the translator gives the description only, it would be less precise and it can be helpful to add the original SL term to avoid ambiguity.

Data 6

SL: Busana Agung, Busana Madya, Busana Alit (p.65, 69)
TL 1 (English): Busana Agung, Busana Madya, Busana Alit (p.65, 69)
TL 2 (French): Vêtement Agung, Vêtement Madya, Vêtement Alit (p.65, 69)

The terms Busana Agung, Busana Madya, and Busana Alit in SL are fully adopted in TL1. This transference or borrowing technique was applied because the definition of these types of Balinese traditional fashion has been explained clearly in the following text. Different way was used in transferring SL terms into TL2. The translator combined two techniques for each term, first, formal equivalence or linguistic equivalence (word-for-word) to transfer the word Busana become Vêtement ‘clothing’ in TL2, and the second technique is by transcription in which the word Agung, Madya, and Alit are borrowed in TL2. The technique used in TL1 seems more natural than TL2, because like mentioned before, there is detail information presented in the next text of each term, so the reader already got the whole meaning by reading the explanation.

IV CONCLUSION

Based on the previous discussion on transferring Balinese Arts terms into English (TL1) and French (TL2), some conclusions can be drawn. First, the technique in transferring Balinese arts term may be vary for different language, it depends on the style and the knowledge of the translator especially on the culture of the SL. Second, by comparing the translation of Balinese arts terms into two languages, English and French, it can be concluded that there are three techniques used in transferring the SL terms into English, they are descriptive, transcription, and functional equivalence, however, there are three techniques and one procedure used in translating the SL terms into French, the techniques applied are transcription, functional equivalence, formal equivalence, and the procedure applied is cultural equivalent. This procedure occurred and applied because the translation of certain SL term into French in data 4 cannot be explained by the translation techniques, therefore the supporting translation procedure was included in the analysis. In spite of the different techniques applied in translating the SL terms into both target languages, the translation technique mostly used in the translation of SL into both TL1 and TL2 is the same that is transcription technique. It can be considered as the simplest or easiest way by simply borrowing the SL terms and use it in the TL. Finally, in the process of transferring meaning, loss and gain, and skewing of information
cannot be avoided, because there are not two or more cultures that are perfectly similar.

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