

# TRANSLATION OF BALINESE MATERIAL CULTURAL TERMS FROM INDONESIAN INTO ENGLISH

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## ABSTRAK

Penelitian ini memfokuskan pada terjemahan istilah-istilah budaya kategori material pada buku dwibahasa yang berjudul *The Bali Arts Festival Album* dan terjemahannya ke dalam bahasa Inggris. Ada dua hal yang didiskusikan pada studi ini. Permasalahan yang pertama adalah bagaimana *semantic frame element* dari istilah-istilah budaya Bali dan terjemahannya dibandingkan? Permasalahan yang kedua adalah prosedur terjemahan apa yang dipakai untuk menerjemahkan istilah-istilah budaya tersebut? Istilah-istilah budaya pada buku ini dianalisa menggunakan *frame semantic analysis* (Fillmore, 1982) dan dielaborasi kedalam *componential analysis* (Newmark, 1988). Prosedur penerjemahan dianalisa berdasarkan prosedur yang dikemukakan oleh Vinay and Darbelnet (in Venuti, 2000). Istilah-istilah budaya yang tergolong istilah budaya material pada buku yang berjudul *The Bali Arts Festival Album* diidentifikasi. Istilah-istilah budaya buku ini adalah istilah-istilah budaya Bali. Penerjemah menerapkan dua prosedur penerjemahan dalam menerjemahkan istilah-istilah budaya Bali category material pada buku ini. Prosedur penerjemahan yang diterapkan adalah *borrowing* dan *literal*.

**Kata Kunci:** *Istilah budaya, semantic frame elements, componential analysis, dan prosedur penerjemahan*

## ABSTRACT

This study is concerned with the translation of material cultural terms found in the bilingual book entitled *The Bali Arts Festival Album* and their translation into English. There are two things being discussed in this study. The first problem is how the *semantic frame elements* of Balinese cultural terms in *The Bali Art Festival Album* are compared with their translation equivalents? The second one is what translation procedures are adopted to translate the cultural terms in *The Bali Art Festival Album*? The cultural terms found in the book entitled *The Bali Arts Festival Album* were analyzed by using *frame semantic analysis* (Fillmore, 1982) and elaborated into *componential analysis* (Newmark, 1988). The translation procedures implemented in the translation of those cultural terms were analyzed based on the procedures proposed by Vinay and Darbelnet (in Venuti, 2000). The material cultural terms in the book entitled *The Bali Arts Festival Album* are identified. They are Balinese cultural terms. The translator applied two procedures of translation in translating the Balinese cultural terms. They are *borrowing* and *literal*.

**Key Words:** *Cultural terms, semantic frame elements, componential analysis, and translation procedures*

## INTRODUCTION

Translating a text plays an important role in global era. It involves at least two languages, source language (SL) and target language (TL). People said that translating a text is a difficult to do, because in translating text there are many processes and methods involved. Some people said that translating a text is very interesting to do, since it involves cultural background understanding.

Doing study about cultural terms would be an interesting thing. Translators are the bridge between the writers and the reader coming from different cultures. The problem about culture in terms of translation arises if the translator faces some culture terms in the source language text which are unknown in the target text since culture is unique. That is why the translator should be able to understand the culture of target language. In order to produce a comprehensive text for the target reader so that he or she will understand the terms of culture in the text, the translators need some strategies and techniques in translating cultural terms of source language to target language. Every community has different culture whether it is material or non material (Zenden, 1996) which is unique to each other because the culture in one community cannot be found in another community or they use different terms regarding the culture. The bilingual book entitled *The Bali Arts Festival Album* as primary data source of this study contains Balinese material cultural terms. This study becomes interesting because the writers of this book are native Balinese, so they see the Balinese culture from the Balinese culture point of view. While the translator is a non Balinese people, so he sees Balinese culture from foreigner point of view.

The aim of this research is to know the semantics frame elements of Balinese material cultural terms compared with their translation equivalents and analyze the procedures applied by the translator in translating Balinese material cultural terms from Indonesian into English. By doing this study, some contribution hopefully can be gained, those are: to enrich the analysis of Balinese material cultural terms, in Indonesian and their translation into English, to give contribution to the development of procedures applied in the field of translation especially about translating Balinese material cultural terms.

## **METHOD OF RESEARCH**

This research belongs to qualitative research approach in which the data were analyzed descriptively. The data utilized in this research are Balinese material cultural terms found in the bilingual book entitled *The Bali Arts Festival Album*. The data consisting of word and phrases were presented in Indonesian and their equivalent in English.

This research is conducted in the form of library research in which the data is Balinese material cultural term with their English translation. The data collection was conducted by reading and observing the relevant data accurately. Those relevant data is the data which contain Balinese cultural terms both in Indonesian and in English. The source language text is observed to find out the word or phrase with their English equivalents.

The techniques of analyzing data are explained systematically as follows: First, the data that is considered to be relevant for this study was collected. Second, the data is classified into Indonesian terms and English terms. Third, the semantic frame elements of each specific material cultural item are compared. Fourth, the data is elaborated using componential analysis based on the theory proposed by Newmark (1988), Fifth, the translation procedures are identified based on the theory proposed by Vinay and Darbelnet (in Venuti, 2000). Finally, concluding the data

## **DISCUSSION**

The study of Balinese material cultural terms are limited to the level of words and phrases found in the bilingual book entitled *The Bali Arts Festival Album*. According to Newmark (1988) cultural specific terms are categorized into five categories. They are ecology, material culture, social culture, social organization, and gesture and habit. This study is focusing on the analysis of material cultural terms.

## The Frame Semantic Elements and The Componential Analysis

Data 1: *Pajeng*

**SL**

*Dalam prosesi ritual, misalnya, golongan anak-anak ini juga dilibatkan, diberi tugas, seperti membawa **pajeng**, lelontek, dan semacamnya.* (Supartha, 1997: 4)

**TL**

In ritual processions for example, children are also involved, given duties, such as carrying **parasols**, banner, etc. (Supartha, 1997: 7)

The term *Pajeng* is a Balinese material cultural term for Hindu ceremonial umbrella. The *pajeng* can also be called *tedung* which is literally means ‘to guard’. *Pajeng* or *tedung* is used in Balinese Hindu ceremony. The colour of the umbrella normally reflects the type of ceremony that is taking place. Pure shades of white and yellow symbolize dedication to the Hindu religion and the different manifestations of God.

In that text, the term *pajeng* is translated into parasol. Shadeg (2007: 371) defines *Pajeng* as an umbrella made of paper or silk (*tedung*). According to Hornby (2005) parasol is a light umbrella used to give shade from the sun. The analysis of the frame semantic elements of *pajeng* and parasols are as follow.

Frame elements	<i>Pajeng</i>	Parasol
Descriptor	<i>Pajeng</i> is a Balinese cultural term for Hindu ceremonial umbrella. This ceremonial umbrella is a symbol of invitation to the gods and the ancestors	A light umbrella used to give shade from the sun.
Use	Ritual ceremony and decoration	To give shade from the sun
User	Balinese	Anyone

From the analysis of the frame element, below is the elaboration of the componential analysis of *pajeng*, and parasol.

Semantic Features	SL	TL
	<i>Pajeng</i>	Parasol
Ceremonial equipment	+	-
Use for parade	+	-
A kind of umbrella	+	+

The componential analysis of *pajeng* and parasol shows that the term *pajeng* is not the same as parasol. *Pajeng* is used for Balinese ceremony and parades, while parasol is used for protection

from the sun light. *Pajeng* is Balinese Hindhu ceremonial umbrella as a symbol of invitation to the gods and the ancestors. Both *pajeng* and parasol have similarity. They are a kind of umbrella.

Data 2: *Lelontek*

**SL:** *Dalam prosesi ritual, misalnya, golongan anak-anak ini juga dilibatkan, diberi tugas, seperti membawa pajeng, **lelontek**, dan semacamnya.* (Supartha, 1997: 4)

**TL:** In ritual processions for example, children are also involved, given duties, such as carrying parasols, **banner**, etc. (Supartha, 1997: 7)

*Lelontek* is Balinese material cultural term. This is a ceremonial equipment defining a symbol from each God which made from some cloth usually with white and yellow color and some with black and white color. *Lelontek* is attached to long bamboo poles. The term *Lelontek* in the SL is translated into banner in the TL. According to Hornby (2005) banner is large strip of cloth showing an emblem or a slogan, or giving information about something. The analysis of the frame semantic elements of *lelontek* and banner are as follow.

Frame elements	<i>Lelontek</i>	Banner
Descriptor	A Balinese ceremonial equipment that looks like banner that defining a symbol from each God which made from some cloth usually with white and yellow color and some with black and white color.	A large strip of cloth showing an emblem or a slogan, or giving information about something. Banner are often displayed or carried, usually between two poles, during political or religious processions.
Use	Balinese Ceremony	Political or religious procession
User	Balinese people	Anyone

From the analysis of the frame elements, below is the elaboration of the componential analysis of *lelontek* and banner.

Semantic Features	SL <i>Lelontek</i>	TL Banner
Balinese ceremonial equipment	+	-
Symbol of Gods	+	-
Made of cloth	+	+

The componential analysis of *lelontek* and banner shows that both of the terms are different. *Lelontek* is a Balinese ceremonial equipments as a symbol of Gods, but banner is a long strip of cloth bearing a slogan. The material of *lelontek* is similar to banner which is made of cloth.

Data 3: *Kober*

**SL:** *Hanya dibuat dari sepotong kain dan sebatang galah, memang, kober sudah dapat berkibar-kibar mengikuti arah terpaan angin.* (Supartha, 1997: 34)

**TL:** Made simply from a piece of cloth and bamboo pole, the Balinese **pennant** waves according to the wind(Supartha, 1997: 36)

*Kober* is one of traditional Balinese paintings. It is a kind of flag used for temple ceremony. The term *Kober* in the SL is translated into pennant in the TL. Shadeg (2005; 198) defines *kober* as banner in a temple. According to Hornby (2005) pennant is long narrow pointed flag. Especially one used on a ship for signaling or to show the ship identity. The analysis of the frame semantic elements of *kober* and pennant are as follow.

Frame elements	<i>Kober</i>	Pennant
Descriptor	One of traditional Balinese paintings. It is a kind of flag used for temple ceremony.	A long narrow pointed flag. Especially one used on a ship for signaling or to show the ship identity.
Use	Balinese Ceremony	To show the ship's identity
User	Balinese people	Anyone

From the analysis of the frame element, below is the elaboration of the componential analysis of *kober* and pennant.

Semantic Features	SL <i>Kober</i>	TL Pennant
Balinese ceremonial equipment	+	-
Symbol of Gods	+	-
Made of cloth	+	+

The componential analysis of the term *kober* and pennant shows that both of the terms are different. *Kober* is a Balinese ceremonial equipments, but pennant, according to Hornby (2005), is a kind of flag on a ship. The material of *kober* is similar to pennant which is made of cloth. The translator translates the Balinese term *kober* into pennant.

Data 4: *Cili*

**SL:** *Keduanya mesti diambil dari padi yang diketam di petak sawah yang paling pertama menerima aliran air sebagai simbolisasi hulu yang suci. Lalu, diberi hiasan **cili** –juga sebagai pralambang Dewi Sri- lengkap dengan aneka warna bunga-bunga.* (Supartha, 1997: 43)

**TL:** Both must be taken from the highest rice farm because there they get the first and purest water the symbol of the holy head. These are decorated with **cili** (special ornaments made of palm leaves) also symbolizing the Goddess Sri complete with colourful flowers. (Supartha, 1997: 43)

*Cili* is Balinese material cultural term. It is Balinese special ornament as a symbol of *Dewi Sri* (The rice goddess and fertility). It is made from young coconut leaf, pandan leaf, or colored sticky rice. The Balinese term *Cili* in the SL is translated into *cili* in the English. The translator kept the term *cili* in the SL into the TL. The translator translated this cultural term by adding description ‘special ornaments made of palm leaves’. The frame semantic elements analysis and componential analysis could not be done because the translator use the same term with the term in the source text.

Data 5: *Keris*

**SL:** *Pada punggung lelaki ini, seringkali tersembul **keris** yang rebah kekanan* (Supartha, 1997: 47)

**TL:** A **kris** (ceremonial dagger) is carried at the back with its handle near the right shoulder (Supartha, 1997: 51)

*Keris* is a traditional Balinese short sword and dagger, usually wavy, today seen only in dance performances or on days of great ceremonial importance. The *keris* is an important part of traditional formal Balinese male dress.

Shadag (2007: 200) defines *keris* as dagger. The Balinese cultural term *keris* in the source text is modified into *kris* in the Target text. The translator translates the term by adding description ‘ceremonial dagger’. The frame semantic elements analysis and componential analysis could not be done because the translator use the term in the SL into the TL.

Data 6: *Wadah*

**SL:** *Sesudah **wadah** itu dikelilingi penari Baris Jangkung ini, barulah prosesi menuju kuburan.* (Supartha, 1997: 85)

**TL:** Only once Baris Jangkung dancers have danced all around the **tower** can the procession set out for the graveyard (Supartha, 1997: 85)

This is Balinese material cultural term. *Wadah* means “container”, but is usually used to refer to a cremation tower, in which the effigy or body of a dead person is carried to the cemetery. The tower also called *bade*. *Wadah* made of wood, bamboo, and paper for placing the coffin in the cremation ceremony of Balinese Hindu. The *wadah* is then borne to the Balinese Hindu cremation ceremony.

*Wadah* in the SL is translated into tower in the TL. Shadeg (2007: 498) defines *wadah* as cremation-tower. According to Hornby (2005) *tower* is tall narrow building, either free-standing or forming part of a building such as a church or castle. The analysis of the frame semantic elements of *wadah* and tower are as follow.

<b>Frame elements</b>	<b><i>Wadah</i></b>	<b>Tower</b>
Descriptor	A temple structure made of wood, bamboo, and paper for placing the coffin in the cremation ceremony of Balinese Hindu.	A tall narrow building, either free-standing or forming part of a building such as a church or castle
Use	Balinese Ceremony	Building
User	Balinese people	Anyone

From the analysis of the frame element, below is the elaboration of the componential analysis of *wadah* and tower.

<b>Semantic Features</b>	<b>SL <i>Wadah</i></b>	<b>TL Tower</b>
Narrow and tall	+	+
Balinese Hindu Ceremonial equipment	+	-
For Placing the coffin	+	-

The componential analysis of *wadah* and tower shows that both of the terms are different. *Wadah* is a Balinese Hindu ceremonial equipments used in cremation ceremony, but tower, according to Hornby (2005), is a tall narrow building. There is similarity between *wadah* and tower. The shape of *wadah* is similar to tower which is narrow and tall.



## **Translation Procedures**

In this section, the cultural terms were analyzed based on translation procedures used in translating cultural terms found in the book entitled *The Bali Arts Festival Album*. From seven procedures used in translation proposed by Vinay and Darbelnet (2000), there are two translation procedures identified in this book applied to translate the material cultural terms. Those are borrowing and literal translation procedures.

### ***Borrowing***

The translator applied borrowing procedure in translating Balinese material cultural terms *cili*, and *keris*. The term *cili* is unknown in the target language culture. In preserving the source language culture, the translator kept the word *cili*. The translator applied the borrowing procedure to translate this material cultural term. To make the cultural term clear for the reader of the target language, the translator gives a short description ‘special ornaments made of palm leaves’. By describing the *cili*, the reader can conclude what *cili* is. There are two words of *keris* found in the source language. Both of them are translated into kris. The translator applied borrowing procedure to translate this cultural term. To make the reader clear and understand what *kris* is, the translator adding description ‘ceremonial dagger’. This is done because the term is unknown in the target culture. The cultural term *keris* in the SL is naturalized into kris in the TL.

### ***Literal Translation***

The translator applied literal translation procedure in translating Balinese material cultural terms *pajeng*, *lelontek*, *kober*, and *wadah*. The translator translated the source term *pajeng* into parasols in the target language. It was found that the translator translated this Balinese material cultural term in the SL into the TL literally. Literal translation procedure is applied in translating this cultural term. Although the component of *pajeng* and parasol are different, they have the same concept that they are a kind of umbrella. The translator introduced the word parasols to the target

reader to give a close description of *pajeng* as a kind of umbrella. The translator translated the Balinese term *lelontek* into banner. The translator translated this material cultural term in the SL into the TL literally. Although the term *lelontek* and banner have different components, they have similarity. They are made of cloth and has similar shape. The translator applied literal translation procedure to translate this Balinese material cultural term.

The translator translated the term *kober* into pennant. The translator translated this Balinese material term in the SL into the TL literally. Literal translation procedure is applied to translate this cultural term. The translator translates *kober* into pennant to preserve the *kober* as a kind of flag since in the target language culture there is no flag which is exactly the same as *kober*.

The translator translated the term *wadah* into tower. The translator applied literal translation procedure to translate this Balinese cultural term. From the componential analysis of the term *wadah* and tower, they are different. But they have similarity in shape. They are narrow and tall. The term *wadah* is unknown in the target reader.

## CONCLUSION

The study of frame semantics and componential analysis of the cultural terms in this bilingual book can explain the differences among the components of the Balinese material cultural terms. Not all of the cultural terms can be analysed with both the frame elements and the componential analysis since the concepts of the terms are unknown in the target culture, like *cili*, and *keris*.

The translator applied two procedures of translation in translating the Balinese material cultural terms. They are borrowing and literal translation procedures. Literal procedure of translation is the most often procedures applied by the translator in translating the material terms in this book. While, the borrowing procedure of translation is the least often procedure applied by the translator in translating the specific material cultural terms.

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