

Deculturalization of Culturally Bound Meaning: Indonesian-English Translation Evidence

Ni Wayan Sukarini

Faculty of Humanities, Udayana University, Bali, Indonesia

Ida Bagus Putra Yadnya

Faculty of Humanities, Udayana University, Bali, Indonesia

Ida Ayu Made Puspani

Faculty of Humanities, Udayana University, Bali, Indonesia

Ni Luh Ketut Mas Indrawati

Faculty of Humanities, Udayana University, Bali, Indonesia

Abstract—The study is aimed at examining the phenomenon of deculturalization in the strategy of translating cultural terms in Indonesian literary texts into English, and its implications for the form and meaning of the target text. It is a descriptive translation study focusing on the objective aspect of translation, its form, and its meaning. The results show that the representation of the culturally bound meaning of cultural terms appears as words, phrases, terms, or expressions under the categories of (1) material culture, (2) social culture, (3) organization, customs, activities, and concepts, and (4) gesture and habits. In the process of translation, pure and blended deculturalization strategies were applied resulting in three equivalent typologies including (1) equivalent in meaning but the form is not correspondent, (2) equivalent but the meaning does not correspond due to different scope of meaning, and (3) zero or nil equivalent.

Index Terms—culture, deculturalization, meaning, strategy, terms

I. INTRODUCTION

Translating involves linguistic transfer. Semantically, translation is the transfer of meaning from the source language into the target language. Since language is part of the culture, translation can not only be understood as a transfer of form and meaning but also as a transfer of culture. It brings the consequence that translating may face language and cultural barriers and the study of translation cannot be separated from linguistic and cultural approaches.

Theoretically, equivalence can be achieved to a certain extent due to the universal nature of language and cultural convergence. However, the fact shows that the way to express the same meaning is often very different from culture to culture. Therefore it is difficult to find a fully synonymous equivalence.

To deal with the problem of linguistic and cultural mismatch adjustments need to be made (Larson, 1998; Nida, 1984). As a process, translation cases provide various possible perspectives and aspects of the study. An alternative aspect of the study that can be done is the extent to which a translator can successfully recreate the situation in a source language into another target language. In addition, the perspective developed by the translator is also very interesting as the focus of the study.

The perspective of language and culture dialectics is the most important matter in the study of translation to perceive the extent to which the situation in a language has been successfully re-expressed in another language. This study explores two points: (1) how and to what extent lexical items that have culturally bound meaning in Indonesian fictional literary source texts (with backgrounds and themes of Balinese culture) can be re-expressed in the English target texts; (2) to analyze what translation strategies and methods are applied and discuss possible implications for the intrinsic structure of the target text.

II. LITERATURE REVIEW

The definition of the term 'translation' has been put forward by various experts but the most frequently cited is the definition proposed by (Catford, 1965; Larson, 1984; Nida & Taber, 1974). By emphasizing more on the medium or form (Catford, 1965, p. 20) considers translation as a language transfer and defines translation as "*an operation performed on language: a process of substituting a text in one language for a text in another*". Nida and Taber (1974) emphasize more on meaning or message and state that translation is an attempt to re-express messages contained in the source language into the target language using the same and closest equivalent. In line with the notion, Larson (1984) views translation as transferring messages from source languages to target languages using grammatical structures and

lexicons that are appropriate in the target language and cultural context. Therefore, the basic nature of translation can be concluded by referring to translation as not merely a matter of language transfer, or the transfer of meaning but also cultural transfer.

Translation is a decision taken by the translator based on available alternatives to re-express a particular message with various structures. Decisions made by translators are determined by the level of universality and convergence between the source language and culture with the target language and culture. Theoretically, even though equivalence can be achieved due to the universal nature of language and cultural convergence, two speakers of different languages have a culture that is often very different from one another. To deal with the problem of language and cultural mismatch, necessary adjustments must be made including (1) obligatory or mandatory decisions that the translator must take to adjust the source language system with the target language system, and (2) optional decisions based on the alternatives available for matching source text into the target text according to the translator's abilities, text characteristics, translation objectives and translation targets (target audience), and translator style.

Newmark (1988, p. 94) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression." The cultural concept contains the keywords "way of life", "peculiar community", and "particular language" as the core of culture and at the same time distinguishing features from other cultures. The definition shows that culture is the whole context in which humans live, think, and interact with each other and at the same time become a unifier of a community. As part of language culture, it is also a means of building and expressing culture so that cultural differences mean language differences. Newmark (1988, p. 94) distinguishes language characteristics specifically into three categories, namely (1) language is universal, (2) cultural, and (3) personal. Basic words like **sleep, eat, die, star** and even words in the form of artifacts such as **table** or **mirror** are universal. Consequently, when these basic words are associated with translation, they will not cause problems because all cultures can encode those concepts. However, Balinese words such as *ngaben, pura, banjar*, and *dokar* have cultural nuances (only owned by Balinese Hindu culture) so the translation into other languages will cause quite a complication due to the gap in understanding these concepts. The idea that language is personal refers to the way a person expresses idea in a language or idiolect. Zaky (2000) claims, language can be seen as an attitude or behavior, the behavior of speakers of a language also shows their language style such as interference by foreign speakers in forcing the use of the grammar of their native language.

Furthermore, Newmark (1988, p. 95) classifies the cultural context as (1) ecology including flora, fauna, wind, valley, and mountain, (2) material culture or art such as food, clothing, housing and cities, transportation, (3) social culture including work and leisure, (4) organizations, customs, activities, procedures, concepts that are political and administrative, religious and artistic, and (5) gesture and habits. James (1980) says that people understand cultural meaning by drawing conclusions. There are three types of information that can be used as a basis to draw these conclusions, namely cultural behavior, cultural objects, and what people say (speech messages). Information about cultural behavior and objects can be obtained through observation while information on what people say can be obtained through interviews.

Translation involves the selection of equivalents in the form of the source language units closest to the target language. Based on the level of the language unit to be translated, Hatim & Mason (1990) classifies approaches to translation into (1) word-for-word translation, (2) translation at the sentence level, and (3) conceptual translation. There are some possibilities of equivalence in translation, namely (1) equivalent at the same time having the corresponding form, (2) equivalent but the form does not correspond, and (3) is equivalent but the meaning does not correspond because of the different scope of meaning.

III. METHOD

This descriptive translation study departs from a paradigm that views translation as a product or the result of the process of transferring messages contained in the source language into the target language. Translation text is seen as evidence and transaction, namely a means to retrace the steps taken by the translator in the decision-making procedure. The final product of the source text must be treated as evidence of the intentions of the author (intended meaning) rather than as an embodiment of the meaning. Hatim and Mason (1990) view a text as a result of a choice driven by a motivated choice, that is, the writer of the text has his communicative purpose, choosing his own lexical and grammatical items to meet the demands of that goal.

The form of the data is a representation of meaning as a unit of translation in various lingual forms contained in the source text and its translation in the target text. The definition of "translation unit" is the smallest segment of a source language text that can be translated separately from other segments or as stated by Haas, in (Newmark, 1988), as short as is possible, as long as is necessary. These units range from words, through collocation, to clauses (Bell, 1991; Newmark, 1988). The data corpus in this translation study is in the form of parallel bilingual corpora consisting of original texts and translated versions. The object of this research is the translation of two Indonesian fictional literary texts (short stories) as source texts and translated texts in English as target texts by two different translators. The source texts and the translated texts are (1) "*Mati Salah Pati*" written by Gde Aryantha Soethama (1994); translated into English (a) "*Death By Misfortune*" by Vern Cork (1994) and (b) "*The Wrong Kind of Death*" by Jennifer Lindsay (2000); (2) "*Mandi Api*" written by Gde Aryantha Soethama (2006), translated into English "*Ordeal by Fire*" by Vern

Cork (2008). The data analysis was carried out by qualitative descriptive method based on plural and eclectic theoretical frameworks (text-based theory on one side, and on the other side form-based translation and meaning-based translation).

IV. RESULTS AND DISCUSSION

The transfer of meaning in translation is determined by the extent to which the cultural concepts in the source text are known or shared in the target language. To deal with this language and cultural mismatches, adjustments need to be made. One of these adjustments is through a translation strategy, which is very much determined by the competence of the translator, the method of translation, and the target of translation which ultimately makes translation dynamic. When literal or linear matching is not possible the translator is faced with the reality of having to make decisions from the various alternatives available to achieve the closest level of equivalence. Even though written in Indonesian, several semantic representations in the source text (set in Balinese culture) form tangible units (words or phrases) that have a local socio-cultural context. In the process of translating fiction, there is an attempt to translate the cultural context with the strategy of deculturalization, by shifting the meaning of contextual language culture through neutralizing or generalizing these words or using culture-free words and sometimes with new specific expressions.

There are two models of deculturalization found in the corpus, they are pure deculturalization and blended deculturalization. Pure deculturalization is perceived in literal translation as the occurrence of formal correspondence and meaning. Blended deculturalization, in contrast, can be seen from the translation which uses more than one strategy to maintain the closeness of meaning even though there is no formal correspondence.

A. Pure Deculturalization

The strategy of pure deculturalization shows the transfer of cultural meaning from the source language through neutralizing or generalizing the translation unit by using cultural content-free words or expressions. The reason for choosing the deculturalization strategy lies in the orientation of the translator to maintain the integrity of the message on the one hand and readability for the target audience on the other. In the available data, translation units appear in various fields of culture. The following are several Indonesian-language source text data that have Balinese cultural meanings relating to religious (Hindu) and traditional or customary rituals that are translated into English by applying the deculturalization strategy; the lexical items that contain a culturally related concept in the source text are in bold-type italics and their equivalents in the target text are only bold-typed.

Source Text (ST)	Target Text (TT)
1. " <i>Hyang Widhi</i> melarang kita bicara perkawinan hari ini, detik ini. Sebaiknya kita diam saja!" ... (AS)	" God forbid us to discuss the wedding today at this moment. It would be best for us to remain silent!" ... (VC)
2. " <i>Sekarang Sukra Kliwon Watugunung, hari Jumat bulan Agustus, sasih Karo, saat baik buat ngaben, hari baik membakar jenazah, upacara untuk orang mati,</i> " ... (AS)	"Sukra Kliwon Watugunung, Sasih Karo, is an auspicious time for a cremation , good for burning corpse, or holding a ceremony for someone who has died," ... (VC)
3. <i>Sekaa gamelan terompong beruk itu datang dari tempat yang sangat jauh, ... (AS)</i>	The coconut orchestra group had come from the distant village, ... (VC)
4. <i>Terompong beruk memang khas dan terlampau sederhana...</i> (AS)	The coconut orchestra was very unusual and extremely simple: (VC)
5. <i>Ia adalah pemangku, pemimpin pura desa Bangle, ... (AS)</i>	He was the priest and leader of the village temple of Bangle (VC)
6. <i>Menjelang pujawali, ia dengan disiplin ketat memaksa anak-anak berlatih ... (AS)</i>	At the time of a ceremony approached he made the young people practice hard. (VC)

In the process of translating the six data above, there is an attempt to match the meaning of cultural context with the strategy of deculturalization, i.e., shifting the cultural meaning of the source language by neutralizing or generalizing these words or using words that are free of cultural content. The expression of ***Hyang Widhi*** in example 1 which is specifically the designation for God for Balinese in the source language is translated into **God** which has a general meaning free from the cultural notion. This is also the case with example 2, the word ***ngaben*** which indicates that the meaning is not just the meaning contained in the word **cremation** in English because the meaning of the ceremony and at the same time the subsequent ceremonies after ***ngaben*** are not reflected in the meaning of cremation which only means burning a corpse. ***Ngaben*** in Balinese culture does not only mean burning dead bodies. In line with example 1, the data in example 3, is translated into **groups** and in example 5, the word ***pemangku*** is translated into **priests**, and in example 6, the word ***pujawali*** is translated into **ceremony** also showing the phenomenon of deculturalization by shifting the cultural meaning of the source language through neutralizing or using words that are free of cultural nuance.

Equivalence in translation is very much determined by how the translation unit in the source language is understood or perceived by the translator so that a translation unit translated by more than one translator can produce different equivalents. For example, in the data from religious ritual groups, there are lexicons used for referring to the life cycle ceremony system, namely ***manusa yadnya***, there is the term ***ngaben***, as seen in the following examples:

ST	TT
(7) <i>Upacara ngaben perlu biaya jutaan rupiah. Dari mana ia memperoleh uang sebanyak itu? Memang, ngaben akan menjadi tanggung jawab keluarga yang ditinggalkan, akan diurus oleh anak-anak. (AS)</i>	a. Millions of rupiah are needed for a cremation ceremony . Where would he get money like that? Of course, the responsibility for it would lie with the family left behind, and the cremation would be organized by the children (JL)
	b. A cremation ceremony required millions of rupiahs. Of course, cremation was the responsibility of the family who was left behind and must be organized by the children. (VC)

The lexical item *ngaben* which refers to the ceremonial field related to the life cycle has its equivalent variations in the corpus above, **cremation ceremony**, **cremation**, and **it**. In this case, there was a process of deculturalization. Some notes can be given in the case of re-expressing *ngaben* into the target language (English). First, the level of equivalence of the concept of *ngaben* in the source text with cremation in the target text is only at the level of lexical meaning, i.e., the same meaning component of 'burning the dead' is shared by both cultures (both source and target cultures). What is not included in the cremation (the equivalent of the word *ngaben*) is a cultural meaning involving values (*tatwa*, morality, and ritual) contained in the concept of *ngaben* as a manifestation of the social culture of Hindu (Bali) society. *Ngaben* ceremony in Bali is a series of ceremonial purification of ancestral spirits. Philosophically the ceremony of purification of the *atma* (soul) of the ancestors aims to unite the ancestor's *atma* or restore the *atma* with *paratman* (the Creator). This ritual purification is intended hence the ancestral *atma* can be worshiped in the sense that their respective descendants can respect and honor them.

Even though there is a formal shift from words (nouns) to phrases (noun phrases), the closest equivalent of the word *ngaben* is **cremation ceremony** because the concept of *ngaben* in the source language is not only synonymous (lexically) with cremation but is ritualized in the burning process preceded, together accompanied, and will be followed (later after the process of burning dead bodies) by a series of ceremonies involving the community outside the family. The class shift occurs in the equivalent of *ngaben* into *it* (i.e., from noun to pronoun)

The data which includes religious ritual groups and social institutions are also found in source texts with equivalent variations in English as exemplified below:

ST	TT
(8) <i>Sore-sore ia suka menyendiri di sudut balai banjar. (AS)</i>	a. In the late afternoon he liked to be alone in the corner of the community pavilion . (JL) b. In the late afternoons he would often go off alone to a corner of the community hall . (VC)

Even if the equivalence of *balai banjar* concept is linear there are still interesting notes to attend to. First, the equivalence of *balai banjar* with **community halls** and **community pavilions** indicates that the equivalent is more general. Functionally, the two equivalent meanings in the target language indicate **a building that functions as a place for meetings or activities of the general public**, even if they are not domiciled around a particular building or social group. The two equivalents do not have a distinct component, namely the local socio-cultural meaning. Meanwhile, the *banjar* hall is more inclusive in the sense of a building that functions as a meeting place or social activity for certain groups of people (region, environment, or certain social groups in Bali only). Second, the exclusive meaning is expressed in the surface structure through modification in the form of a description of the function as a meeting place for the neighboring community or environment only. The translation of the *balai banjar* as the closest equivalent to **the neighborhood meeting hall**, the meaning of the term in the source language can be covered in the target language.

The lexicon that implies social culture is categorized as daily activities in the use of leisure time (leisure) is performed in the following examples:

ST	TT
(9) <i>Ia sangat girang kalau ada arisan, dan selalu membuat kegiatan-kegiatan baru bersama kawan kawannya sehingga ada alasan untuk ke luar rumah. (AS)</i>	a. She was mad about social gatherings like savings clubs and always dreaming up new activities so that she and her friends could get out of the house. (JL) b. She loved going to women's arisans too, and was forever organizing new activities with friends so that she had a reason to get out of the house. (VC)

The example about social culture above shows a lexicon that implies day-to-day activities in the use of leisure time is an *arisan* with variations in translations of 'social gatherings like savings clubs' and 'women's arisans'.

The case of translating the word *arisan* in example (9) above shows a variety of translation strategies due to different translators. Translating *arisan* into **social gatherings like savings clubs** which is carried out by JL (in the target text, a) shows the process of deculturalization, which is neutralizing the cultural meaning contained in the word inheritance into a culture-free word accompanied by an explanation of form. In the equivalent of *arisans* carried out by VC (in text b), it shows that there has been a modified borrowing process in which the word *arisan* is maintained by giving the word 'woman' as a modifier in front of the word *arisan*.

B. Blended Deculturalization

In the process of deculturalization translators generally provide free, cultural content with synonyms. It is often the case that translation is done by explaining its meaning, specifically explaining the concepts or meanings possessed by words or expressions of source languages due to differences in traditions and habits as seen in the following data:

ST	TT
(10) <i>Tapi, itu mati salah pati (AS)</i>	This would be counted as a Death by Misfortune . (VC)

To clarify the meaning and convince the target audience to capture the message or the meaning of the context of the culture, the borrowing strategy is often applied along with modifications such as the data (9) above:

ST	TT
<i>Ia sangat girang kalau ada arisan, dan selalu membuat kegiatan-kegiatan baru bersama kawan-kawannya sehingga ada alasan untuk ke luar rumah. (AS)</i>	She loved going to women's arisans too, and was forever organizing new activities with friends so that she had a reason to get out of the house. (VC)

In addition to including modifiers, some data also show borrowing followed by a description or explanation of the concept of cultural significance in the source language as can be seen in the following example:

ST	TT
(11) <i>Dulu, mati ditabrak di jalan raya memang aib besar. Peristiwa semacam itu disebut mati salah pati. (AS)</i>	In earlier times, to be killed on the roads was a terrible misfortune. There was even a special term for it: Mati Salah Pati - Death by Misfortune . (VC)

Culture is not only built on extrinsic factors which appear as explicit cultures but also by intrinsic factors such as beliefs, attitudes, perceptions, values, and norms that are understood theoretically as implicit cultures (See Liliweri, 2001). This field appears as a concept and system of knowledge. The following examples illustrate the implicit cultural field found in the source text along with its equivalent variations in English. The identified lexical items are concepts of life and death. The data on the concepts of life and death presented here are all recorded from the source text of the story **Mati Salah Pati** because the story highlighted the shifting of the meaning of *mati salah pati* in the development of Balinese society living in cities. The concept of *mati salah pati* in the source language has an equivalent variety of "wrong kind of death, or *salah pati*, as the Balinese say," **Mati Salah Pati - Death by Misfortune** and *salah pati* " as seen in the following data.

ST	TT
(12) <i>Dulu, mati ditabrak di jalan raya memang aib-besar. Peristiwa semacam itu disebut mati salah pati. (AS)</i>	a. It used to be that getting killed on the road was considered shameful and was called a wrong kind of death, or salah pati, as the Balinese say . (JL) b. In earlier times, to be killed on the roads was a terrible misfortune. There was even a special term for it: Mati Salah Pati - Death by Misfortune . (VC)
(13) <i>Orang yang ditabrak dibawa ke unit gawat darurat, lalu dokter diminta membuat pernyataan, bahwa korban tewas setelah tiba di rumah sakit. Maka terhindarlah korban dari kutukan mati salah-pati. Sekarang tak lagi ada yang mempersoalkan mati salah pati. (AS)</i>	People killed on the road were taken to the emergency unit, and the doctor was asked to make a statement that the victim had died after arrival at the hospital. In this way, the victim was freed of the curse of <i>salah pati</i> . Nowadays no one made a fuss any more about <i>salah pati</i> . (JL)
(14) <i>Tapi, itu mati salah pati "Persetan dengan salah pati" teriak hatinya sengit. (AS)</i>	a. It will surely be a salah pati death . "To hell with <i>salah pati</i> ," he shouts silently. (JL) b. This would be counted as a Death by Misfortune . But - "To hell with the misfortune " he told himself recklessly. (VC)

Of all the false *mati salah pati* terms that appear in the source text (except the equivalent *b* of text no (14) above), everything is translated through the process of borrowing. This indicates that the concept of *mati salah pati* is cultural and is not possessed by the translator's culture. In Hindu (Balinese) culture this concept relates to *ngaben* because the status or type of death determines whether the *ngaben* ceremony can be done directly or not.

When viewed on a case-by-case basis, the example (12a) above shows a triplet translation strategy, that is through more than one strategy for the same case (Newmark, 1988). In this example, *mati salah pati* is translated through deculturalization, borrowing, and accompanied by an explanation. The term is translated with descriptive phrases that are free of cultural content into 'a wrong kind of death followed by *salah pati* which is a lexical item borrowed from the source language and then accompanied by an explanation of the social context being **a wrong kind of death, or salah pati**, as the Balinese say. The equivalent in (12b) applies the couplet strategy through borrowing along with an explanation namely **Mati Salah Pati-Death by Misfortune**. Example (13) is only through borrowing. Example (14b) is purely through deculturalization so that its equivalent in the target language is free of cultural meaning and in the form of an explanation of the lexical meaning of the term *mati salah pati* into 'a Death by Misfortune'

The same analysis can also be applied to the following data which both show the phenomenon of blended deculturalization:

ST	TT
(15a) <i>Inilah yang oleh warga Bangle disebut terompong beruk. (AS,2006:35)</i>	This instrument was what the people of Bangle called a Terompong Beruk- Coconut Xylophone (VC, 2008: 19)
(15b) <i>Jika ada warga kami yang meninggal, kulkul di balai desa pasti dipukul. (AS)</i>	It is a tradition in our village that whenever a villager dies, the kulkul death knell in the village hall is sounded. (VC)

In addition to words that are classified as social or religious, there are also lexicons related to the knowledge system, for example, the term width **are** commonly used in the land sector both among farmers and communities in Bali. The translation of width concept in the following data with **are** and zero shows clearly that the term is only found in Indonesia and is especially common in Bali (because in other places in Indonesia the unit of measure of square meter area is more commonly used).

ST	TT
(16) <i>Sepuluh are tanah tegal yang terakhir sudah terjual tiga tahun silam. Anaknya ketiga, yang bungsu, menggunakannya untuk modal mendirikan toko kesenian di Ubud (AS)</i>	<p>a. His last small plot of land was sold three years ago when his third and youngest son had sold the fields for capital to build an art shop in Ubud. (JL)</p> <p>b. His last ten are of land had been sold three years before and his third and youngest son had used the proceeds for setting up an art shop in Ubud. (VC)</p>

The translation of the term **are**, in example (16b), invites questions. On the one hand, translating **are** with a **small plot** can indicate the lack of understanding of the translator with the width concept. On the other hand, the translation of **are** into **small pot** can be intentional and thus creates obscurity, considering that it is not important because the term width does not directly interfere with the readability of the text or cohesion and coherence of the overall text.

Meanwhile, example (16b) is a general tendency among translators when the concept of the source language is not owned or known in the target language, it will be in the form of borrowing.

Self-names are always cultural, therefore the tendency to match lexical items of self leads to borrowing and pronominalizing. However, the kinship term in Balinese society found in the source text is called **pekak**, as can be perceived in the following data.

ST	TT
(17) <i>Mereka tak mau memanggilnya "Pekak". Apa?, Pekak? Kolot amat sih! jangan minta dipanggil pekak dong! Kakek, gitu!" ujar cucunya yang sulung, sudah semester tiga di fakultas ekonomi. (AS)</i>	<p>a. They refused to call him 'Pekak', the respected term for grandfather. "What? Grandfather? C'mon, get real! Don't expect us to say 'grandfather' - 'Pa' will do!" said his oldest grandchild, who was in the third semester of study in the economics faculty. (JL)</p> <p>b. They wouldn't even call him Grandpapa. "What? Grandpapa? That's too old-fashioned! Don't expect us to call you that! Gramps"!l do," said the eldest, who was already in the third semester in the Faculty of Economics. (VC)</p>

In the data (17) above there are variations in the translation of each term. The call for **pekak** is compatible with **Pekak**, the respected terms for **grandfather**, **Grandfather**, **grandpapa**, **gramps**, and **that**. In example (17) cultural adaptation occurs. The kinship term **pekak** in Balinese culture fits ideally with the **grandfather** of text **a** and **grandpapa** in text **b** in English. The reason for that is that the equivalent is functional in the sense that both **grandfather** and **grandpapa** have the same impact on the target audience as the impact of the word **pekak** in Balinese culture. Even though **pekak** and its equivalents formally correspond and isomorphic (same as nouns) and have the same meaning (grandfather), there has been a shift in the meaning of a specific concept into a more generic concept if examined more closely. This is because in Balinese language and culture the term **grandfather** is distinguished by social status (**wangsa**) while in English language and culture it is not differentiated. The kinship term **pekak** is usually used among **non-triwangsa** (Balinese with the lowest social status) while in **the triwangsa** (Balinese included in three different social statuses) the term **kakiang** is used. In addition to cultural adaptation, the example in (17a) also shows a case of borrowing in which the word **pekak** in the source language is left in the target language accompanied by explanations: **Pekak, the respected term for grandfather**.

The kinship term in Balinese society is not only used to greet or mention family members or relatives but is also used to greet the second person (participant) or refer to another person (third) who is discussed according to his age and social status and personal closeness. Thus, **Pekak Landuh** does not mean that the speaker is always a grandson of his relatives, but it can mean a greeting for **non-triwangsa** parents who already have grandchildren. This case can be illustrated by the following data citation.

ST	TT
(18) <i>Dalam sisa hidupnya hanya ada satu keinginan Pekak Landuh: mati. (AS)</i>	a. Old Landuh wanted only one thing in what was left of his life: to die. (JL) b. In his later years, Grandpa Landuh had one obsession: how to die. (VC)
(19) <i>Pekak Landuh selalu menggigil membayangkan dirinya mampus karena pikun, buta, dan kolot. (AS)</i>	a. Old Landuh shuddered to imagine himself dying senile, blind, bad-tempered (JL) b. He also hated the thought of dying demented, unable to see or speak. (VC)
(20) <i>Kalau Pekak Landuh nanti mati, biaya semestinya ditanggung tiga anaknya, lelaki semua. Namun Pekak ingin diaben dengan uangnya sendiri. (AS)</i>	Now, when Old Landuh was to die the cremation costs should rightly be borne by his three sons. However, Old Landuh wanted to be cremated using his own money. (JL)
(21) <i>Pekak Landuh juga kurang suka pada cucu dari anaknya yang pertama ini. (AS)</i>	a. Old Landuh was also not particularly fond of the kids - his grandchildren either. (JL) b. Grandpa Landuh didn't care very much for this son's children. (VC)
(22) <i>Tatkala sedan itu hanya beberapa meter di sebelah kanannya, Pekak meloncat ke depan. (AS)</i>	a. When the car is just a few meters to his right, he leaps forward, (JL) b. When the car was just a few meters away to his right, he leapt forward and the car crashed into him (VC)

From the data above, it can be identified that there are three equivalence variations of *pekak (Landuh)*, namely **Old Landuh** as seen in examples (18a), (19a), (20), (21a), **Grandpa Landuh** in examples (18b) and (21b), and **he** in examples (19b), (22a), and (22b). Even though the translation of the word *old* in **Old Landuh** formally corresponds to (both in the form of phrases) in terms of the meaning of *Old Landuh* is ambiguous (the meaning of *pekak* in the source language is not fully correspond to the meaning of *old*. It is because *pekak* does not only refer to 'old' in age but also 'old' in terms of the status). The modifier 'old' can refer to age (old) while the word *pekak* does not have an explicit connotation of old age. The equivalence of **Pekak Landuh** shows the structural calque phenomenon, namely the retention of source language structures in the target language to formally facilitate the source text structure and target text are fully isomorphic. The third equivalent variation of **Pekak (Landuh)** shows the process of pronominalization (being the subject pronoun of *he*).

C. Implications of Translation Strategies

The tension between preserving the meaning and translation form of meaning in cultural context shows three typologies namely (1) equivalent in meaning but the meaning itself is not in correspondence with the form, (2) equivalent translations but the meaning does not correspond due to different scope of meaning, and (3) zero or nil equivalent. Although a certain level of comparability can be achieved in the translation of source text into the target language, many findings indicate a formal shift thus the equivalent form does not correspond as in the following example:

ST	TT
(23) <i>Dulu, mati ditabrak di jalan raya memang aib besar. Peristiwa semacam itu disebut mati salah pati. (AS)</i>	It used to be that getting killed on the road was considered shameful and was called a wrong kind of death, or salah pati, as the Balinese say. (JL)

Example (23) above shows that even though there is a formal correspondence in the translation of noun phrase *mati salah pati* into the phrase **a wrong kind of death, or salah pati**, as the Balinese say, if studied more accurately there has been a shift in the internal structure of filler phrases. *Mati* in the phrase *mati salah pati* is a nucleus element in the phrase becoming non-nucleus (margin) in target phrase **a wrong kind of death**.

In the process of translating Indonesian into English, absolute equivalents are rarely achieved. Therefore, although the structure corresponds and the meaning is textually equivalent, when considered more closely, it is not uncommon to shift the meaning towards a broader or otherwise narrower field and different points of view as exemplified by the following data:

ST	TT
(24) <i>Pekak Landuh selalu menggigil membayangkan dirinya mampus karena pikun, buta, dan kolot. (AS)</i>	Old Landuh shuddered to imagine himself dying senile, blind, bad-tempered. (JL)

Example (24) shows an equivalent that does not correspond from the angle of lexical meaning. In the case of the translation of **Pekak Landuh** into **Old Landuh**, there has been a narrowing of meaning, *pekak* (which only refers to men who already have grandchildren and does not have to be associated with old or young age) is equivalent to the word *old* which only refers to old age features.

In addition to having implications for the occurrence of equivalent translations, the form does not correspond, and the translation is commensurate, but the meaning does not correspond due to the different scope of meaning. The application of the translation strategy also results in zero or nil equivalent. The implications of the matching strategy that produces a zero or nil equivalent are seen in the following data.

ST	TT
(25) Dalam keadaan <i>cuntaka</i> yang berlangsung sampai jenazah di kubur, desa pantang melangsungkan upacara adat dan agama (AS)	During the period which last until the corpse is buried, the village is prohibited from carrying out any traditional or religious ceremonies (VC)

In the example (25) above the equivalent of the word *cuntaka* (the condition of Balinese Hindu in condolence), in the source text, does not appear in the target text. This is possible because the meaning of *cuntaka* has been exemplified in the target text included in the prohibited meaning.

V. CONCLUSION

Based on the overall explanation above, it can be concluded that the source text contains quite a lot of representations of the meaning of the Balinese cultural context. The representation of meaning appears in the surface structure as words, phrases, terms, and expressions that are thick with the content of Balinese culture. These cultural words, phrases, terms, and expressions vary and appear in various universal cultural categories, explicitly (1) material culture, (2) social culture, (3) organization, customs, activities, and concepts, and (4) gesture and habits.

The process of translating the meaning of the cultural context applies a deculturalization strategy in two forms, namely pure deculturalization and blended deculturalization. Pure deculturalization is seen in literal translation which shows the occurrence of formal correspondence and meaning. Meanwhile, blended deculturalization can be perceived from the translation which uses more than one strategy and is still able to maintain the closeness of meaning even though there is no formal correspondence.

REFERENCES

- [1] Bell, R. T. (1991). *Translation and Translating: Theory and Practice*. London: Longman.
- [2] Catford, J. G. (1965). *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. London: Oxford University Press.
- [3] Cork, V. (1994). *Death by Misfortune*. Denpasar: Buku Arti.
- [4] Cork, V. (2008). *Ordeal by Fire*. Denpasar: Arti Foundation.
- [5] Hatim, B. & Mason, I. (1990). *Discourse and the Translator*. London: Longman.
- [6] James, S. P. (1980). *Participant Observation*. Florida: Holt Rinehart and Winston.
- [7] Larson, M. L. (1984). *Meaning-Based Translation: A Guide to Cross-Language Equivalence*. Lanham: University Press of America.
- [8] Larson, M. L. (1998). *Meaning-Based Translation: A Guide to Cross-Language Equivalence*. Maryland: University Press of America.
- [9] Liliweri, A. (2001). *Gatra-Gatra Komunikasi Antar Budaya*. Penerbit: Pustaka Pelajar Yogyakarta. [Aspects of Communication in Cultures: Publisher: Pustaka Pelajar Yogyakarta]
- [10] Lindsay, J. (2000). *The Wrong Kind of Death*. Jakarta: The Lontar Foundation.
- [11] Newmark, P. (1988). *A Textbook of Translation*. London: Prentice-Hall.
- [12] Nida, E. (1964) "Principles of Correspondence" in *The Translation Studies Reader*, edited by L. Venuti. New York: Routledge.
- [13] Nida, E. & Taber, C. (1974). *The Theory and Practice of Translation*. Leiden: E.J. Brill.
- [14] Soethama, A. G. (1994). *Mati Salah Pati*. [Death by Misfortune. Denpasar: Buku Arti; The Wrong Kind of Death. Jakarta: The Lontar Foundation]
- [15] Soethama, A. G. (2006). *Mandi Api*. [Ordeal by Fire. Denpasar: Arti Foundation]



Ni Wayan Sukarini is a lecturer at the Faculty of Humanities, Udayana University. Her areas of interest include writing, translation, text analysis, and semiotics. Some of the publications are: Harmonization in Multicultural Community Life in International Journal of Current Science Research and Review ISSN: 2581-8341 Volume 05 Issue 01 January 2022; 2021. Figure of Speech: Its Role in Literary Works. Membership in TEFLIN (The Association for the Teaching of English as a Foreign Language in Indonesia) and MLI



Ida Bagus Putra Yadnya is a Professor in Linguistics at the Faculty of Humanities, Udayana University. His research interests are Linguistic and Translation. Some of his recent articles published in Scopus and international journals are Language and Social Identity: Language Choice and Language Attitude, Performative Speech Acts in the translation of Indonesian Legal Texts into English and The Translatability Indonesian Modality into English.



Ida Ayu Made Puspani was born in Marga Tabanan Bali Indonesia on September 16th 1962. She received her Dr. degree in linguistics from Udayana University in 2010. She is currently a lecturer at the English Department Faculty of Humanities, Udayana University. Her research interest includes translation, interpreting, and morphology. Some scientific articles are published in accredited journals namely: Balinese Suffixes *-an* and *-in* and Their Morphological Process, Court Interpreting at Denpasar Court, and Identifying Meaning Components in Translation of Medical Terms from English into Indonesian: A Semantics Approach. Dr. Ida Ayu Made Puspani is a member of HPI (Indonesian Translator Association and TEFLIN (Teacher of English Language in Indonesia)



Ni Luh Ketut Mas Indrawati was born at Tabanan, Bali, Indonesia, on October 10th 1959. She obtained her M.A degree from Sydney University in 1995, and her Dr. degree from Udayana University in 2012. She has been a lecturer at the English Department Faculty of Humanities, Udayana University since 1985. Her research interest includes syntax, translation, morphology, and TEFL. Some of her scientific articles are published in International and accredited journals entitled: Typological Perspective of the Balinese Serial Verb Constructions, Aspectual Verbs in Balinese, Manner Adjunct in English and the Implication in the Teaching EFL, and The Balinese SVCs and Their Equivalences in English.