

The Balinese Culture Terms and Their English Translation

Ni Putu Yunita¹, I Made Rajeg², Ni Ketut Widhiarcani Matradewi³

putuyunitaa@gmail.com, made_rajeg@unud.ac.id, ketut.widhiarcani@unud.ac.id

¹Magister of Linguistic Faculty of Humanities Udayana University, Jln. Pulau Nias No.3, Denpasar 80113, Indonesia

²Lecturer in Magister of Linguistic Faculty of Humanities Udayana University, Jln. Pulau Nias No.3, Denpasar 80113, Indonesia

³Lecturer in Magister of Linguistic Faculty of Humanities Udayana University, Jln. Pulau Nias No.3, Denpasar 80113, Indonesia

Abstract

This study aims to identify the types of cultural terms and analyze the translation procedures applied to translate Balinese cultural terms into English. The data were taken from a novel entitled *Tarian Bumi* by Oka Rusmini and its English translation, *Earth Dance*. The data were collected using an observation method with a note-taking technique. The collected data were analyzed by applying the qualitative method. Two theories were applied to solve the problems of the study, namely the theory of cultural term categories (Newmark, 1998) and the theory of translation procedures (Vinay & Darbelnet, 1995). The result showed that there were five categories of cultural terms found in *Tarian Bumi* Novel, namely ecology, material culture, social culture, organizational customs and ideas, and gestures and habits. Organizational customs and ideas appear as the most frequent category and ecology is the least one. In terms of the translation procedures, there were five translation procedures applied in translating the Balinese cultural terms into English. They were borrowing, literal translation, modulation, transposition, and equivalence. In conclusion, the translation procedures found that if the cultural terms in the source language are abstract or there are no equivalent words in the target language, the translator uses the description method to explain the meaning of them or the translator uses more than one translation procedure and describe the meaning by changing the form.

Keywords: *Balinese Cultural Terms; Translation; English Language.*

1. Introduction

The need for social interaction in a global society is getting higher and wider by the times. Many phenomena occur in social interactions; one of the phenomena is the cultural difference of each region. In this situation, the translators, as the mediator between the cultures, have an important role in transferring the meaning of the culture correctly, and it became the greatest challenge for translators. The translation is rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1998). Meanwhile, Nida and Taber (2003) stated that translation is an effort to reproduce a message from the source to the target language. Based on that, translation is a transference activity in which the meaning of given linguistic discourse is rendered for two languages or more, namely source language and target language. It transfers linguistic entities from one language into their equivalents in another. Vermeer's (1989) stance would imply the impossibility of translating is for the latter. Translating the source language into a suitable form of the target language is part of the translator's role in transcultural communication. Furthermore, many translation procedures have been proposed to solve the cultural terms' problems. Due to the translation theories above, the translator requires great knowledge and competence in both source and target languages to convey the equivalence meaning in the source and target languages. The transfer of meaning is attached to the context of the situation and linked to the source and target culture. Moreover, every translator may have different versions of translation products, which can be seen from their different way of translating the source language to the target language. The aims of this study is to identify categories of the Balinese cultural terms used in *Tarian Bumi* novel and to analyze the translation procedures applied in translating the Balinese cultural terms into English.

2. Material and Method

This research is analysed two main issues: the cultural terms categories and the translation procedure. The theories that were applied in this study are as follows: the theory about categories of cultural terms (Pet981) was used to analyse categories of each Balinese cultural term found in this study, the theory about translation procedure that purposed by Vinay & Darbelnet (1995) was used to analyse translation procedure that used by the translator in translating *Earth Dance* novel. This study identified Balinese cultural terms in a novel entitled *Tarian Bumi*, which is a novel about four generations of Balinese women with conflicts arising from the demands of the caste system and personal desires. *Tarian Bumi* is translated into the English language as *Earth*

Dance. In this study, note-taking technique was used to collect data. The study collected the data from *Tarian Bumi's* novel in words, phrases, and clauses; their translations were then identified in the Earth Dance novel. This study is conducted by using qualitative methods, particularly descriptive qualitative methods applied this study to analyse and describe the data.

3. Result and Discussion

There are 21 pieces of data that found in the novel *Tarian Bumi*, which are divided into five cultural categories and five translation procedures that used by the translator to translate the data from the source language into the target language.

3.1 Ecology

Ecology is the two languages used in two countries located far apart and has natural conditions or geographical features with a different vocabulary, which concerns the season, weather, flora, fauna, etc.

Source Language	Target Language
" <i>Aku malah berdoa dan memohon setiap purnama, bulan terang, dan tilem bulan mati, agar para dewa tahu apa yang kuinginkan.</i> "	"At every full moon I pray and plead for my wish to be fulfilled; the I do the same again at the new moon. I make sure the gods know exactly what I want!"

The word *purnama* is categorized as cultural ecology. In the source language, this word explains the time of the night with a full moon in complete, infinite, and perfect shape. The word *purnama* also has semantic components in the source language. On this full moon day, the God of the moon (*Dewa Chandra*) is showering his blessing and magic on the people by offering his light, reminding them of their light inside. Moreover, the Balinese people honor each full moon by preparing an offering in the Hinduism religion that Balinese people believed, making offerings on *purnama*, honouring the completeness invoked in everyone's life. This includes good harvest and abundance, and on *purnama* day Balinese people often start to plant their crops, especially fruit. The word *purnama* was translated into the noun *full moon* in the target language. The meaning of the *full moon* in the target language is the moon in which the whole disk is illuminated, and that meaning is quite similar to the word *purnama* in the source language. However, in the target language, the word *full moon* only explains the meaning of *full moon* without conveying any cultural meaning as the word *purnama* in the source language.

Based on that explanation, the translation procedure used in the word *purnama* is equivalence. Vinay & Darbelnet (1995) stated that equivalence is the need to change the form or use a different structure in the target language with the condition the new form/text could represent the source language. In the source language, the word *purnama* is categorized into nouns because it is a name of an event. The translator decided to change the target language's form to explain the meaning of *purnama* to the target reader. After making the form the same as the source language, the translator changed the form to the noun phrase. The phrase *full moon* in the target language describes the moon's physical look during the *purnama*. However, the cultural meaning of *purnama* in the source language could not be represented in the target language because it does not contain the cultural meaning of the source language. In this case, it may be necessary to add more explanation in the target language to convey the cultural meaning of the word *purnama* more accurately in the target language; for example, the phrase full moon ceremony could be used to convey the specific cultural meaning of the word *purnama*.

3.2 Material Culture

According to Newmark (1998), material culture is a categorization of culture that implies material that is used or related to the culture as food and beverage, clothes, transportation, and others.

Source Language	Target Language
" <i>Kalau di rumah, kerjanya hanya metajen, adu ayam, atau duduk-duduk dekat perampatan bersama para berandalan minum tuak, minum keras</i> "	"And if he was ever there, all he did was attend cockfight or sit near the crossroad out front with a group of thugs drinking tuak ."

Tuak is a kind of Balinese alcoholic drink resulting from the fermentation of palm sap that is left naturally or from a coconut tree. It is usually produced from tapping palm sap from flower cobs of palm. The

drips from the cut bunches will be collected in a container, usually made from the midrib of the betel nut. *Tuak* is divided into two types *tuak wayah* and *tuak manis*. *Tuak manis* has a sweet taste with little sense of soda and contains alcohol. However, it can only be obtained in the morning when directly harvested from the trees. The taste of *tuak manis* will be changed in the late afternoon. The acidity will increase in three days and be *tuak wayah*.

Based on the explanations, *tuak* is categorized in material culture categories because of the name of a beverage. The source language *tuak* is translated without any modification and changing meaning in the target language. *Tuak* is one of the types of traditional alcoholic drink, and it is only available in Bali. This alcoholic drink is made from rice or palm sap and allows it to ferment naturally. Different from other alcoholic drinks, *tuak* has a special meaning and is used by Balinese people. On a regular day, *tuak* is often used during religious ceremonies and social gatherings. Eiseman (1989) stated in his book “Bali: Sekala & Niskala: Essays on Religion, Ritual and Art” that *tuak* has magical powers, one of which is used to help people stay awake during long ceremonies.

Additionally, *tuak* is also used as an offering to Gods, symbolizing the balance of ancestral spirit with the human being. Moreover, *tuak* promotes a sense of belonging and bonding within the local community during social gatherings and events. In addition, *tuak*. There are several possibilities when translating the word *tuak*; one way is to use the word ‘alcohol’; it is a more general term and understood by a wider audience. However, the word alcohol does not convey cultural connotation meaning as *tuak*. The word *tuak* has a similar meaning to *palm wine*; this translation more effectively conveys the process of making *tuak*. Both possibilities words have a similar meaning, yet those words did not deliver the cultural meaning of *tuak*. Because of that, the translator translated it into the same form in the target language. The translator retained the foreignness of the term instead of finding close equivalence or a more familiar term in the target language. It will remain the source language culture by borrowing the source language word purely. Moreover, the ordering of words in the source language and target language in this translation is the same, which is *tuak* in the source language and is used as a noun in the target language.

3.3 Social Culture

Newmark (1998) stated that the social culture category refers to words that indicate particular work and leisure activities or products of cultures. Based on that definition, several things could be categorized into how to call relatives, musical instruments, and others.

Source Language	Target Language
“Seorang raja akan mengalami pralaya bila menikah dengan perempuan sudra seperti aku”	“A king would court disaster if he ever married a commoner like me”

The source language *sudra* is one part of the caste system, and this caste dominates the number of populations in Bali. The beginning of *sudra* names indicates the order of birth, both male and female; *Wayan*, *Putu*, *Gede*, or *Luh* is the first child, *Made*, *Nengah* or *Kadek* is the second child, *Nyoman* or *Komang* is the third child, and *Ketut* is the fourth child (last one). Moreover, if the *sudra* parents have more than four children, the name would return to the first child (*Wayan*, *Putu*, *Gede*, or *Luh*). The target language commoner in the Cambridge dictionary means a person not born into a high-rank position. However, the target language does not have the name system used to indicate the people from the commoner. In the source, the word *sudra* is categorized into nouns because it is the name of a system. Eiseman (1989) stated in his book *sudra* means worker or servant.

In this term, *sudra* is the lowest in the Hindu caste system. In the context of the source language, the term *sudra* indicates that a woman with *sudra* caste will bring a negative effect married to a king/the highest caste. The term *sudra* in the source language has been translated into commoner in the target language, which is a literal translation. On the survey from bali.com, the *sudra* caste is the largest in Bali, making up 93% of the population. Based on that explanation, the word *sudra* has a similar meaning to a commoner in the source language. Moreover, the word class of commoner in the target language is a noun, which indicates that the word class from the source language into the target language is the same. The word commoner can perfectly capture the meaning of *sudra*. However, there are some limitations in this translation; one of them is the word commoner does not carry the cultural meaning of the word *sudra*.

3.4 Organizational Customs and Ideas

Organizational customs and ideas are related in political, administrative, historical, religious, and artistic terms.

Source Language	Target Language
Aku selalu memohon pada dewa-dewa di <i>sanggah</i> agar kau bisa keluar dari lingkaran karmaku .” (p.57)	At the family temple, I also prayed to the gods that you would escape my karmic circle. (p. 47)

The word *karmaku* consists of two syllables *karma* and *ku*. *Karma* originated from Sanskrit, which means action, and *ku* refers to a thing or thing belonging to or associated with the speaker. Balinese Hinduism recognizes four paths of spirituality, named *Catur Marga*, and *karma* is one part of it. The cultural term in the source language *karmaku* is translated as *my karmic* in the target language. The concept of *karma* is quite familiar in the target language. The word *my karmic* is translated into *karma* without adding information about the Balinese culture. *Karmaku* is categorized as a noun phrase in the source language, the same as the target language.

The translator is translated word by word and literally transfers the word from the source language into the target language. The target language has a different syntactic structure than the source language. The word *ku* in the source language is used as a first-person singular possessive pronoun indicating that something belongs to the speaker. In this case, the speaker is referring to their *karma* effects. The target language has a different structure for possessive pronouns than the source language. In the source language, the possessive pronoun comes after the noun, but in the target language, the possessive pronoun comes before the noun. This difference in word order is reflected in the translation of the phrase *karmaku*. In this case, the phrase *karmaku* would be translated into *my karmic* because the noun *karmic* comes after the possessive noun. The word class in the target language is still the same as the source language, noun phrase. However, some information about Balinese culture may be lost because of the cultural differences between the source and target languages. The literal translation of *karmaku* in the source language that translated into *my karmic* is not completely correct; this translation does not fully capture the cultural significance in Balinese society.

Budhiastra (2016) stated that *karma* is the belief that all actions have consequences in this life and the next. *Karma* is not only a philosophical concept for Balinese people; it guides living in a society. Their belief systems create the understanding that positive action power will accumulate good *karma*, which leads to joy and abundance in life. In contrast, negative actions may result in undesirable consequences. Additionally, *karma* is a complex concept system, and it is not set in stone; it means changing the actions will affect the *karma* that the people will have. The word *karmic* in English refers to the law of cause and effect. This meaning is similar to the source language. However, the word *karmic* in the target language does not have a specific or cultural history as the source language. The translator may have chosen the word *karmic* and the representation of the meaning of *karma* because the target language audience would be more familiar with the term *karmic*, and the literal translation would be easier to understand it.

3.5 Gesture and Habits

According to Newmark (1998), the category of gestures and habits refers to actions and traditions that may exist in one culture. There were differences between every culture of body movements and gestures to express the meaning of a thing. Usually, when a gesture is used frequently in expressing something, it becomes a habit in that culture.

Source Language	Target Language
“Tiang juga belajar mekakawin ” (p.133)	“I’ve been studying how to recite kakawin verses, too.” (p.107)

The word *mekakawin* is translated into *how to recite kakawin* in the target language. The word *recite* in the Cambridge dictionary means to say a piece of writing from memory or to say a list of things publicly. This *recite* definition differs from the word *mekakawin* in the source language. The word *recite* is only saying a piece of writing while *mekakawin* is singing based on the rules of *guru* and *lagu* in Balinese tradition. In translating the data, the translator has used two translation procedures: borrowing and modulation. *Mekakawin* consists of the prefix *me-* and the root word *kakawin*. The prefix *me-* in the source language is used to form active verbs,

and it is attached to the word *kakawin*, which is categorized into a noun; it creates a new verb that means to do something. There is changing word class in this translation; in the source language, the word *mekakawin* is categorized as a verb and translated into a verb phrase in the target language. The root word *kakawin* is a narrative poem written in Old Javanese.

The translator applies borrowing for translating these cultural terms because it is more suitable for maintaining the meaning of the word's root. Even though the meaning of *kakawin* is like a poem in the target language, it does not convey the cultural meaning of *kakawin*. Besides that, the tradition of *kakawin* in the source culture does not exist in the target culture, and it cause the form of the data to be changed as well. The source language is used the word form, while the target language transforms the word form into clause form. This changing form might give guidance to the target reader in understanding the meaning of it. Based on it, the translator seems to be using a conscious choice in translating it. It was common when the term in the source language did not have an equivalent term in the target language. Moreover, the translator uses the modulation translation procedure in translating this data. The word *mekakawin* consists of the affix *me* and the root word *kakawin*. The word *me* means doing an action, and *kakawin* is one of the traditional songs with rules, called *guru* and *lagu*. In the target language, the translator maintained the word *kakawin* and changed the affix *me* into *how to recite*, explaining the meaning of the action in the source language. The word *recite* means saying a piece of writing from memory. Modulation is used to avoid any awkward-sounding translation or unnatural translation. It was different from the meaning in the source language because, in the target language, the translator only translated the literal meaning without explained about the cultural term.

4. Conclusion

This study has raised the topic of the translation of Balinese cultural terms in the *Tarian Bumi* Novel that is translated into the Earth Dance Novel. This study is identified the categories of cultural terms and analyzed the translation procedures used by translators in the novel. There were 21 cultural term that found in this study. In cultural terms categories, there were four of five categories found in this data, namely: ecology (2), material culture (5), social culture (5), organizational customs and ideas (6), and gestures and habits (3). The organizational customs and ideas are the most apparent in the data, and ecology is the least.

Five translation procedures were applied to this data. Borrowing is used in five data, literal translation is used in one data, modulation is used in fifteen data, transposition is used in one data, and equivalence is used in three data. There were three forms found in this study, such as word, phrase, and clause. Based on the analysis of translation procedures on this data, it found that if the meaning of the data is abstract in the source language or if there are no equivalent words in the target language, the translator will use more than one translation procedure to convey the meaning by changing the form.

5. Bibliography

- Budhiastra, I. M. (2016). An essay on Karma Karana: A notion on restructuring the Bali hospitality and service industry by re-establishing the concepts of Tri Hita Karana and Karmaphala. *Research in Hospitality Management*, 219-224.
- Eiseman, F. B. (1989). *Bali, Sekala and Niskala, Vol. 1: Essays on Religion, Ritual, and Art*. Periplus Editions.
- Newmark, P. (1998). *More Paragraphs on Translation*. Philadelphia: Multilingual Matters.
- Nida, E. A., & Taber, C. R. (2003). *The Theory and Practice of Translation*. Leiden, Netherlands: Library of Congress Cataloging-in-Publication Data.
- Vermeer, H. J. (1989). *Skopos and Commission in Translational Action*. Shanghai: Shanghai.
- Vinay, J. P., & Darbelnet, J. (1995). *Comparative Stylistics of French and*. Amsterdam/Philadelphia: John Benjamins Publishing Company.