

## **BAB IV**

### **FINDINGS AND DISCUSSION**

#### **A. FINDINGS**

Translating literary text such as Cultural Package's script of Voice of Indonesia is not an easy task, since it certainly poses many many problem for translator. One of the problems a translator can face arises from the fact that some words or phrases denoting objects, facts, phenomena, etc., are so deeply rooted in their source culture (SC) and so specific ( and perhaps exclusive or unique) to the culture that produced them that they have no equivalent in the target culture (TC), it because they are unknown, or because they are not yet codified in the target language (TL). When discussing the problems of correspondence in tranlation, "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida, 1964, p. ).

The script of Cultural Package on Voice of Indonesia consists of cultural term that mostly not familiar to everyone while the program is broadcasted nationally it's mean mostly of the listener would hear unfamiliar terms. ST of the cultural package's sript is Indonesian then translated to English as the TL.

In this case, the researcher have chosen to take a closer look at only three of the scripts about Banjar Costumary Bridal from the entire episode of the script on the Cultural Package of Voice of Indonesia in RRI Pro 2 Banjarmasin. This means that the researcher cannot make certain assessments

of the translation as a whole, but to choose a larger mass of text would have been impossible, considering the method the researcher is applying.

In this research, by using House's (1997) model the researcher firstly analyse the original of the text by considering the field, tenor, mode and genre. After that, as House (1997) explain to compare the original and the translated text by considering the field, tenor, mode, genre, state to covert or overt errors, and in the end make a statement of quality. By comparing the original and translated text, field, tenor, mode and genre was double-checked by doing reversed translation to make sure that the issues on the translated text to target text is not missing.

Below the researcher will account for the analysis of the source text and establish the function. Then I will list the mismatches along the various dimensions and finally make a statement of the quality.

#### 1. Analysis of the Original

##### a. **FIELD**

Cultural Package's script of Voice of Indonesia is a script that is translated for the broadcasting in RRI Pro 2 Banjarmasin.

##### b. **TENOR**

###### 1) Author's Temporal, Geographical and Social Provenance

The script analysed here contains features of unmarked, semi-formal, standard Indonesian.

2) Author's Personal (Emotional and Intellectual) Stance

With symmetrical semi-formal language that matches the content of cultural recognition as well as bringing the intense original Banjarese term with some explanations that describe the unfamiliar terms without eliminating the original term although not all listeners familiar with it.

3) Sosial Role Relationship

The social role relationship between addressers and addressees in this text is symmetrical.

4) Social Attitude

An semi-formal style is used throughout the text, typical of everyday, social language and there are many instances of use of colloquialisms.

**c. MODE**

*Medium*

Complex: this text is written to be spoken by the program of radio broadcast.

*Participation*

Participation is simple, as the text is mostly a monologue.

**d. GENRE**

In spite of the radio, this topic and Cultural Packages are generally categorised a formal broadcast. As a genre, this is defined as a form of narrative radio program or work-based environment with a

limited duration. Its format usually consists of 7-10 minutes written to spoken text that already formed in a recording.

## 2. Statement of Function

The ideational function of the text deals with the relationship between the media and society and how to reporting of events can have an influence on the opinion of the audience. It explains the attempts to clear the main topics after being accused. On tenor, the symmetrical social role relationship is used to convey a criticism of the influence of media in society from an equal level between authors and viewers. On the Genre, the ideational function gives structure to the text as a formal broadcast.

In spite of the fact that the ideational function is clearly conveyed throughout the text, it is far less prominent than its interpersonal function. On the dimension of Field, the text is delivered as a culture knowledge in general, and, in particular, the media's pursuing of a headlines and the knowledge values of any narration, which is subsequently covered in many other radio format. This dimension also deals with the influence this has on audience through the portrayal reactions. The tenor also clearly marks the interpersonal function of the text: the references to culture, the use of description highlight the stance of the authors who expect the audience to be able to enjoy the information about South Kalimantan cultures. On Mode, the medium emphasizes a text that

is “written to be spoken as if not written” (House, p.109) and it is marked as involved, non-situation-dependent and non-abstract language. These are characteristics of narration, tending to be planned, semi-formal and technical. Finally, the Genre of narrative broadcast has a clear interpersonal dimension: to enknowledge the audience through the numerous terms related to the culture via the description of the topic.

### 3. Comparison of Original and Translation

After analysing both ST and TT, mismatches have been found in the dimensions of FIELD and TENOR as well as a number of Overt Errors. In FIELD, the specific references to South Kalimantan culture have either kept as the original or translated, usually in a literal manner.

Table 1 : Examples of Field Mismatches

SOURCE TEXT	TARGET TEXT
(MENGENAL PAKAIAN PENGANTIN ADAT BANJAR)	
Ketiga sub-suku ini disebut sebagai <b>'Urang Banua'</b> atau Orang Banua.	These 3 sub-tribes are called as <b>'Urang Banua'</b> or Banua People.
Berdasarkan sejarah, umumnya pakaian adat Banjar hanya terdiri dari tiga jenis yaitu <b>Bagajah Gamuling Baular Lulut, Ba'amar</b>	Based on the history, generally Banjar Customary bridal only consists of three types they are <b>Bagajah Gamuling Baular</b>

<p><b>Galung Pancaran Matahari, Babajukun Galung Pacinan</b> tetapi beberapa pendapat menyebutkan ada 4 jenis pakaian adat Banjar dengan pakaian tambahan yaitu <b>Babaju Kubaya Panjang.</b></p>	<p><b>Lulut, Ba'amar Galung Pancaran Matahari, Babajukun Galung Pacinan</b> but specifically a few people mention there are 4 types of Banjar customary fashion bridal with additional clothes namely <b>Babaju Kubaya Panjang</b></p>
<p>...hal tersebut terlihat dari bentuk dan nama '<b>pacinan</b>' atau <i>chinatown</i> yang digunakan di Pakaian Pengantin Adat Banjar</p>	<p>...it can be seen from the form and the name of '<b>pacinan</b>' or <i>chinatown</i> used for the Customary Bridal</p>
<p>...kupiah alpe berilitkan surban...</p>	<p>...a high cap or kupiah twisted by turban called '<b>kupiah alpe</b>'...</p>
<p>Pakaian yang dikenakan oleh pengantin wanita terdiri dari dua bagian yang mana bagian bawahnya rok panjang bernama rok '<b>Kun</b>'...</p>	<p>The clothes worn by the bride consists of two parts, the lower part is used a long skirt named '<b>Kun</b>' skirt....</p>
<p>....dan bagian atas digunakan untuk penutup yaitu <b>kebaya</b> bergaya busana muslim.</p>	<p>...and the upper part is used a covered '<b>kebaya</b>'-- a traditional clothes of Indonesia for Muslim clothes</p>

Ular <b>lidi</b> atau cincin leher orang Melayu adalah ular asli dari Indonesia.	The ' <b>lidi</b> ' snake or Malayan ring neck is the original snake from Indonesia.
<b>Garuda</b> terbang artinya kelincahan	the flying ' <b>Garuda</b> ' means agility

Although the number of covert mismatches in this aspect is relatively small, it has an impact on the FIELD: the translator is trying to deal on keep the originality of the culture terms without make those kind of unfamiliar terms is not confusing the audiences. However, the overall cohesion and coherence of the text is not compromised.

On TENOR, the mismatches generally refer to the loss of expressivity as authors to presents the culture. In some cases this is lost due to lexical and syntactical choices that are more neutral and reduce the emotive meaning, hence also reducing the cultural effect of the narration :

Table 2 : Examples of Tenor mismatches

SOURCE TEXT	TARGET TEXT
(MENGENAL PAKAIAN PENGANTIN ADAT BANJAR)	
Mereka dikenal memiliki kreasi budaya yang <b>sangat unik</b> dan salah satunya terlihat dari Pakaian Pengantin Adat Banjar nya	They are known to have <b>unique</b> cultural creations and meaningful and one of them is reflected in Banjar customary bridal

Diluar perdebatannya, perbedaan ini menunjukkan bahwa leluhur Banjar memiliki kreativitas yang <b>luar biasa.</b>	In spite of the controversy, that these differences indicate that the ancestor of Banjar had <b>high</b> creativity.
'Baa mar Galung Pancaran Matahari' artinya <b>bersinar terang layaknya sinar matahari</b>	'Baamar Galung Pancaran Matahari' means <b>shining like sun shines.</b>

On Social Role Relationship, and as before, the strategy used by the translator to keep references to South Kalimantan culture, has, as a consequence, a reduction and adaptation the culture of the translation. These references are used throughout the text, hence used as an element of textual cohesion, with the purpose of generating the culture effect. The authors rely on the audience to be able to understand and participate in it, generating complicity between them and creating a social relationship equality. As has been seen in the Table 1, the strategy deployed by the translator reduces this complicity, leaving the target audience to their devices regarding access to the culture and, therefore, having an impact on the interpersonal function of the text, since the authors' stance, social relationship and social attitude is modified. To a certain extent, however, this is compensated by the instance of non-marked culture, which are abundant in the ST and have mostly been transferred successfully to the TT as can be seen here :



Table 3 : Example of transferred non-marked culture

SOURCE TEXT	TARGET TEXT
(MENGENAL PAKAIAN PENGANTIN ADAT BANJAR)	
Keempat jenis pakaian ini merupakan perkembangan dari Pakaian Pengantin Adat Banjar di era modern dan biasanya ditambahkan <b>jilbab</b> untuk pengantin wanita.	The fourth type of this clothing is the development of Banjar Customary Bridal in modern era and usually it is added with <b>hijab</b> for the bride.
<b>Sahabat</b> , dua minggu terakhir, saya telah memberi tahu kalian tentang dua jenis Pakaian Pengantin Adat Tradisional Banjar.	<b>Listeners</b> , on the last two weeks edition, I have told you about two different kinds of Banjar Traditional Customary Bridal.

#### 4. Statement of Quality

The overall purpose of this study is to find out whether the translator keep the quality of the ST to TT especially the essence of the culture itself. Based on the first step of Juliane House's model, the process of comparing ST and TT found that the equivalence between the ST and the TT may be modified including cultural elements by applying "cultural filter". This application is informed by the awareness of the differences and similarities between the source and target cultures, and an unjustified use of adaptation

and filtering results in what House calls a “version”. However, House gives relevance to the influence of the external factors (reason for the translation. Implied readers, publishing and marketing policies) to decide what type of translation to go for.

Based on the overall analysis, the researcher state that the translation is quite acceptable within the notion that the translator packaging the knowledge and allow the addressee ‘access’ the culture by jumping the confusion within the unfamiliar cultural terms. This is also in line with the aim of translator, who consistently refers to her job as ‘culture presenter’ and who admits that she did everthing to make the translation original.

Overall, the main contribution of House’s models especially on translation od the Cultural Package’s script of Voice of Indonesia seems to be the combination of a linguistic approach with textual, situational and cultural aspects and one that provides useful tools to judge the quality of the translation by applying register theory to translation quality assesment.

## **B. DISCUSSION**

It is in this context that the notion of translation, or more precisely that of cultural translation, has such immense importance. For it can be applied to both sides of the contradiction between an essentialist and a constructivist understanding of culture, in order either to arrange relations between different cultures or to subvert the very idea of an original

cultural identity. Based on the analysis, the concept of cultural translation can be generally understood and applied. Here are the discussion :

## 1. Analysis of the Original

### a. Field

The script of cultural package of Voice of Indonesia is composed of South Kalimantan cultural material that introduces the culture and habits of South Kalimantan people. Voice of Indonesia itself is a national to international broadcast which means South Kalimantan's culture is widely introduced. This script is created by the voice actor as well as the translator of the material, which is ST Indonesian language and then translated into English.

### b. Tenor

#### 1) Author's Temporal, Geographical and Social Provenance

The ST of the Cultural Package's script of Voice of Indonesia is originally mostly provided by the website and also books of culture rather than the translator did herself.

#### 2) Author's Personal (Emotional and Intellectual) Stance

Although House's model does not address multiple authorship, the analysis of the text highlights certain elements regarding the personal viewpoint of the content being portrayed within the communicative task (House, p. 109). With symmetrical semi-formal language that matches the

content of cultural recognition as well as bringing the intense original Banjarese term to clarify the uniqueness of South Kalimantan's culture.

### 3) Sosial Role Relationship

Through the use of standart semi-formal descriptive style, the author try to potray the role of the media. This is done is a way that the addressee is able to easily understand and enjoy as the deliberate exaggeration of the characters and institutions is readily comprehensible.

### 4) Social Attitude

The labels is justified as the author uses clauses that are well planned and logically constructed and the text has strong cohesion (formal aspect), but at the same time it involves the addressees through an emotive language, which reduces social distance (consultative aspect).

#### c. Mode

##### *Medium*

This medium is designed to simulate real-life, arranged language found in mostly activities in social occurences. Following Biber's (1998) oral/literate dimensions, which House use to further distinguish between the spoken and the written medium, this text is involved, situation-dependent and non-abstract, typical of dialouges where interactivity is present within an un-planned, informal and non-technical discourse.

##### *Participation*

The text has simple participation which is monologue with no addressee-participation.

#### d. Genre

As an culture knowledge, authors are able to widen the type of topics and situations and environment, expanding the topics covered, as well as not being resrticted by a limited number of duration. The genre of formal broadcast, in general terms the type that best seems to define Cultural Packages. As such, its main aim is to enknowledge its target audience, something that is clearly see in the text analysed here.

#### 2. Statement of Function

The ideational explains the attempes to clear the main topics after being accused. On tenor, the symmetrical social role relationship is used to convey a criticism of the influence of media in society from an equal level between authors and viewers. On the Genre, the ideational function gives structure to the text as a formal broadcast.

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### 3. Comparison of Original and Translation

#### a. Field

Based on the table 1, this fields has an impact on the access the target audience would have to these elements, which would depend on the shared knowledge between the source culture and the target culture. In the majority of examples shown in Table 1, it is very likely that the reference, and hence the cultural effect intended is clearly seen. The using of the culture terms shows that the translation is keep the originality while described in another kind of explanation before or after the term. Oh the other hand, the translator has been consistent in the use of strategy to give an access to cultural aspects of the original and attempting to adapt these elements for the target audiences.

#### b. Tenor

Tenor has a certain impact on the portrayal of express the richness of the culture meaning. Related to the loss of expressivity, a few mismatches seen in Table 2 refer to the use of more neutral language, even within a clearly semi-formal style characteristic of a narational structure. Due to this, some of these choices have an impact on the cultural content of the text.

c. Covert

The 'covert' translation enjoys the status of an original source text in the target culture, and is not tied to the source language and culture as transferred non-marked culture as reflected on Table 3.

4. Statement of Quality

The analysis of both ST and TT textual profiles has highlighted that the ideational function of the text has been affected in the translation to a certain extent. The implied criticism of the media for their treatment of events for entertainment purposes and the effect this can have on society is still obvious in the translation. This criticism is kept at a level that the target audience can relate to. Effectively, this is the concept that gives a cohesive structure to both texts. However, the mismatches highlight a small reduction in the social criticism by using, on occasions, a more neutral stance and a diffusion of the struggle between the attempts to prove the innocence or the culpability of the text.

Finally, House (75) mentions in her model a number of external factors that may impact on the performance of the translator, which should

provide an additional element for analysis of the quality of a translation. In the case study, this would relate to the use of the text in an audio-visual format. Although the model has been applied only on the verbal aspect of the acoustic code, it is apparent that other audio-visual constraints (such as the link between both codes or time synchronisation) would also have an influence on the work of the translator. In Cultural texts, these limitations are further exacerbated by those instances containing linguistic and socio-cultural elements, as the range of strategies available to the translator is greatly reduced. This is, however, not reflected on the model itself as it does not provide any guidance on how to take any of these external factors, audiovisual or otherwise, into account in order to assess how this may affect the quality of the translation.