

Obtaining Naturalness of Cultural Words Translation Procedures in *Assassin's Creed: Revelations* by Oliver Bowden

Mutiara Fisabella

Universitas Balikpapan

mutiaradisabella@gmail.com

Jepri

Universitas Balikpapan

jeprinainggolan@uniba-bpn.ac.id

Adi Prautomo

Universitas Balikpapan

adi.prautomo@uniba-bpn.ac.id

Abstract:

*This research aims to determine the applied translation procedures in the cultural words translation and the naturalness of cultural words translations obtained by the applied procedures found in *Assassin's Creed: Revelations* by Oliver Bowden. Newmark's theory of translation procedures is used to determine the types of translation procedures, whereas Nida and Taber's formal and dynamic equivalence theory is used to determine which procedure produced natural cultural words translation. The method used in this research is the qualitative-descriptive method. The research data were collected from the dialogues and narrations found in the selected novel and its translation. Based on the analysis, the research yielded two results. First, the translation procedures applied in the cultural words translations are cultural equivalent, couplets, synonymy, naturalization, notes, descriptive equivalent, transference, shifts or transpositions, recognized translation, functional equivalent, and modulation. Second, only 9 out of 11 procedures successfully obtained naturalness of cultural words translation. These procedures are cultural equivalent, couplet, synonymy, notes, descriptive equivalent, shifts or transpositions, recognized translation, functional equivalent, and modulation. The procedure producing the most natural cultural words translations is the cultural equivalent procedure. This procedure obtained the highest degree of naturalness as the cultural words translations it produced are all oriented toward dynamic equivalence. On the other hand, the procedure with the*

least natural cultural words translation is the transference procedure. This is due to the procedure producing exclusively formal equivalence-oriented translations.

Keywords: *translation procedures, cultural words, naturalness in translation, translation equivalence*

INTRODUCTION

Language is one of the most important aspects of our social life. Not only it is used for communication, it has also become a means of cultural exchange for people across cultures. Nowadays, people of different cultures communicate with each other to get to know one another. However, intercultural communication can be difficult to achieve since not everyone speaks the same language. To ease the process of this communication, translation becomes a helpful tool in helping speakers of different languages understand one another. Larson (as cited in Hartono, 2017) defined translation as "transferring the meaning of the source language into the receptor language" (p. 7). Based on the statement, it can be said that translation is an activity of transferring meaning conveyed in its original language (source language) to a different language (target language). This means through translation, information that was initially exclusive to speakers of a particular language now becomes accessible to various language speakers around the world due to the eradicated language barrier. Consequently, translation facilitates the transmission of foreign culture by bridging cultural gaps existing between countries of different languages and language communities.

Translation enables the people of one culture to expose themselves to a foreign culture contained within a translated material. This aligns with Newmark's (1988) statement, in that "translation has been instrumental in transmitting culture, sometimes under unequal conditions responsible for distorted and biased translations, ever since countries and languages have been in contact with each other" (p. 7). Unfortunately, not everything conveyed in a foreign medium can be fluently translated into another language due to the cultural differences between the SL and the TL. Some cultural words of a particular language may not be able to be directly translated to another language due to their association with certain cultural concepts of that language that may not exist in the TL. Due to their challenging nature, it is crucial for translators to be able to translate these words that can be easily understood to the speakers of the TL.

Cultural words are some of the elements translated in the Indonesian translation version of Oliver Bowden's *Assassin's Creed: Revelations*. Originally written in English with its story taking place in Renaissance Italy and the Ottoman Empire, there are cultural words and terms which may not be familiar to the Indonesian audience. For instance, the word janissary refers to a member of the elite infantry units formed during the reign of the Ottoman Empire, the Janissaries. Due to its association to a specific military concept

existing in a certain culture, the cultural word *janissary* cannot be directly translated into Indonesian without losing its meaning as it is non-existent in the Indonesian glossary.

Translators are equipped with translation methods and procedures to ease the process of translation. Translation procedures are more appropriate than methods in terms of translating cultural words. As stated by Newmark, “while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language.” (1988, p. 81). Furthermore, Newmark proposed 16 procedures that can be used to translate these words into the TL i.e. transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonym, through translation, shifts or transpositions, modulation, recognized translation, translation label, compensation, componential analysis, reduction and expansion, couplets, and notes. These procedures are proposed with the aim of aiding translators in translating cultural words to the TL.

Although cultural words comprise only the smaller aspects of a text, translators still need to bear in mind the 3 main aims of translations i.e. clarity, accuracy, and naturalness when translating these words. Out of the 3 aims, naturalness is considered as the touchstone of a successful translation. Nida (2001) argued that a translation must possess sufficient similarity that can be described as the “closest natural equivalent” to the original meaning that the chances of misunderstanding the corresponding meaning of the source text are unlikely (p. 6). Hence, a successful translation is one that successfully expressed the meaning conveyed in the source text through its closest natural equivalent in the TL. To achieve this, translators may translate cultural words according to the equivalence orientation which can be done by applying Nida and Taber’s formal and dynamic equivalence theory. A definition regarding formal and dynamic equivalence can be seen in the following citation.

“In formal equivalence, the translator seeks to match the different elements in the source text as closely as possible. In dynamic equivalence, the aim is for a “natural” translation where “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message.” (Munday, 2014, p. 74)

Formal equivalence focuses on retaining the original structure of the ST whereas dynamic equivalence aims to reproduce the meaning of the SL in a way considered natural to the audience of the TL. Thus, translations with formal equivalence can be considered unnatural, while translations with dynamic equivalence are considered natural. As naturalness becomes the defining aspect of successful translation, the researcher would like to determine the translation procedures applied in translation of cultural words found in the Indonesian translation version of Oliver Bowden’s *Assassin’s Creed: Revelations* and which procedures applied in the cultural words translation successfully obtained naturalness in translation.

LITERATURE REVIEW

The theories used in this research are Newmark’s translation procedures theory and Nida and Taber’s theory of formal and dynamic equivalence. These theories are used in the field

of translation which concerns the activity of converting a text written in one language into another. Catford (1965) defined translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language” (p. 20). Simply put, translation is the practice of replacing the meaning in the SL with the TL meaning which can function analogously in a given situation. This means that the purpose of translation is to reproduce meaning by adjusting it according to the linguistic structure of the TL while still preserving the meaning of the source text.

In his book *Translation and Translating: Theory and Practice*, Bell (1991) stated translation refers to the process and the product (p. 13). This means translation refers to both the process of transferring meaning and also the result i.e., the translated text. Translation as a process concerns the acts and procedures utilized by a translator to produce a text equivalent in both meaning and function in the TL. The process of translation may be carried out by identifying the type of translation approach to be used to the source text. Newmark (1988, p. 21) suggested 2 approaches to translation:

1. Start by translating sentence by sentence to get the overall feel and tone of the source text, then review the translator’s position, and read the rest of the text; or
2. By reading the whole text several times to find the intention, register, tone, followed by marking the difficult words and passages, and finally start translating when the translator has understood their position.

After choosing a translation approach, a translator may then decide what translation method to be used based on the general aim of the translator or which part of the text the translator wishes to translate. Generally, such methods are divided into three: translation methods, procedures, and techniques. In this paper, the researcher shall only provide a brief explanation regarding translation procedures in line with one of the theories used in this research.

TRANSLATION PROCEDURES

Translation procedures are used for the translation of specific parts of a text such as sentences and smaller language units (words, phrases, etc.). One notable translation procedure theory is proposed by Peter Newmark, in which he proposed 16 translation procedures that can be seen as follows.

Transference

Transference involves transferring a word from the SL to the TL text. This procedure includes transliteration, which relates to the conversion of different alphabets.

Naturalization

Naturalization involves adapting the word in the SL to the pronunciation and spelling in the TL.

Cultural Equivalent

Cultural equivalent involves an estimated translation in which a cultural word in the SL is translated with a cultural word of the TL. The use of this procedure is generally limited due to its possible inaccuracy, but it is still used to serve as a reference for the audience who are not familiar with the culture of the SL.

Functional Equivalent

This procedure is commonly used to ‘neutralize’ or generalizing a cultural word by using a culture-free word or a new specific term. Functional equivalent involves adding an explanation about the function of a word into the TL.

Descriptive Equivalent

Descriptive equivalent is a procedure where the word in the SL is translated based on the description it possesses instead of its function.

Synonymy

Synonymy is used when a word in SL has no clear one-to-one equivalent and is not important to the text. According to Newmark (1988), this procedure is only suitable where literal translation is impossible and is not significant enough for a componential analysis (p. 84).

Through-Translation

Through-translation, also known as calque or loan translation, involves translating common collocations, names of organizations, components of compounds, and phrases literally.

Shifts or Transpositions

Shifts or transposition (as coined by Catford and Vinay and Darbelnet, respectively) are procedures involving a change in grammar from the SL to the target language. This procedure has four types of changes: (1) from singular to plural; (2) when the grammatical structure of SL does not exist in the TL; (3) where literal translation is grammatically correct but is not natural in the target language; and (4) replacing a virtual lexical gap by a grammatical structure. In translation, it is sometimes a viable option for translators to convert a complex sentence into 2 simple sentences for stylistic reasons.

Modulation

A term coined by Vinay and Darbelnet, this procedure involves a change of perspective or viewpoint of the SL. Vinay and Darbelnet (as cited in Munday, 2016) argued that this procedure is justified ‘when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic, or awkward in the TL’ (p. 90). In other words, modulation is acceptable when transposition or literal translation results in a considerably unnatural translation in the TL.

Recognized Translation

This procedure involves the use of an already established or official translation of any institutional term.

Translation Label

Translation label is a procedure applied to new institutional terms in which inverted commas are used that can later be discreetly removed.

Compensation

Compensation requires the translator to compensate for the loss of meaning in a part of a sentence by providing information in the next part of the sentence or a different part of the text.

Componential Analysis

Componential analysis involves comparing a SL word with a TL of similar meaning but is not a direct equivalent of it. This is done by splitting a lexical unit into its sense components.

Reduction and Expansion

These procedures involve reducing and expanding a word of the SL into the TL. Technically, these procedures are another form of shift or transposition.

Couplet

Couplet involves combining two or more translation procedures in translating a word. This procedure is commonly used for cultural words.

Notes, Additions, and Glosses

These procedures require the translator to provide additional information in a translation. Such additional information can be found within the text (e.g. in brackets), as notes at the bottom of a page, at the end of a chapter, or in the glossary at the end of the book.

NATURALNESS IN TRANSLATION

Naturalness is one of the main priorities in the practice of translation alongside accuracy and clarity. Naturalness involves the translator's full capability and comprehension regarding the TL and the audience of the translated material. Since naturalness is key in achieving a successful translation, Newmark (1988) suggested that for a translation to be natural, translators must ensure that their translation "...is written in ordinary language, the common grammar, idioms, and words that meet the kind of situation" (p. 24). In other words, naturalness is obtainable when the translation is written in the everyday language used by the speakers of the targeted language. Therefore, it is essential for the translator to use words or expressions commonly used in the TL in accordance with where and whom the text is intended to.

In terms of obtaining naturalness, one of the methods which can be used is an equivalence theory proposed by Nida and Taber called the formal and dynamic equivalence theory. This

theory is proposed due to Nida and Taber's insistence that a good translation must not sound nor seem like a translation at all; in other words, natural to the audience of the TL.

Formal Equivalence

Formal equivalence, also known as 'formal correspondence', is a type of translation that prioritizes structure over meaning. Nida and Taber (1982) regarded formal equivalence as a type of translation in which "...the form of the source text have been mechanically reproduced in the receptor language" (p. 201). Simply put, formal equivalence is a translation that focuses on reproducing the structure of the source text in the target language. Formal equivalence is almost always achievable through literal translation or word-to-word translation. Since the structure of the source text is preserved, the result of the translation may become distorted or even lost.

Dynamic Equivalence

Dynamic equivalence is a type of translation in which the meaning is reproduced according to the linguistic features and cultural aspects of the target language while still preserving the meaning in the SL, hence evoking a response in the target audience that is akin to the response of the speakers of the SL. Dynamic equivalence is regarded as the more favorable form of equivalence over formal equivalence as it is substantially more natural and easier to understand to the speakers of the TL. Thus, it has more precedence over formal equivalence in terms of Nida and Taber's fundamental priorities in translating.

CULTURAL WORDS

Since language is the manifestation of culture, many terms or phrases may only exist in a certain language pertaining to the culture associated with it. In translation, such terms are known as cultural words. Palumbo (2009) defined these words as "...terms or expressions referring to elements or concepts that are closely associated with a certain language or culture" (p. 33). It can be inferred that cultural words are words used within a certain language or culture associated with a particular concept or expression unique to that language or culture. Due to this uniqueness, it may be difficult to translate these words to the targeted language without significantly changing the meaning unless the speakers of the target language are already familiar with the cultural origin of those words.

To ease the identification of cultural words, Newmark (1988, p. 95) classified these words into 5 categories which he adopted from Nida. These categories are as follows:

Ecology

The cultural words comprised in this category are words related to animals, plants, winds, plains, and hills.

Material culture

Material culture is a category of cultural words representing products or artifacts of a culture. Newmark categorized food terms, clothes, dwellings and towns, and forms of transport as the cultural words of this category.

Social culture

The social culture category comprises words denoting activities of both work and leisure such as sports, music genre, crafts and trades, and dances.

Organizations, customs, ideas

Newmark (1988) argued that "...the political and social life of a country is reflected in its institutional terms" (p. 99). In other words, the institutional terms of a language reflect the administrative and societal belief of a culture. Cultural words included in this category are institutional terms (political, social, historical, and international), religious terms, and artistic terms.

Gestures and habits

Hatim (2013) defined gestures and habits as ways of "how to signal 'yes' or 'no' in certain languages and cultures" (p. 131). Simply put, this category comprises conventional behaviors with referent to simple expressions of a certain language and culture.

RESEARCH METHODOLOGY

This research used the qualitative-descriptive method as the data were sourced from novels and the interpreted data were discussed by the researcher descriptively. In this research, the researcher first collected data from *Assassin's Creed: Revelations* by Oliver Bowden and its Indonesian translation version. Next, the researcher identified all of the cultural words present in the original and the Indonesian translation version of the novel. The researcher further determined the translation procedures applied in the cultural words translation using Newmark's theory of translation procedures. Furthermore, the researcher determined the type of equivalence retained by the translations found in the Indonesian translation version of the novel using Nida and Taber's formal and dynamic equivalence theory. In assessing naturalness, the researcher correlated the form of equivalence with the choice of translation procedure made by the translator. The translations with dynamic equivalence were considered natural while the translations with formal equivalence were considered unnatural.

FINDINGS AND DISCUSSION

TYPES OF TRANSLATION PROCEDURES

The first research question of this study concerns the types of translation procedures used in the cultural words translations found in the Indonesian translation version of the novel *Assassin's Creed: Revelations* by Oliver Bowden. According to Newmark's theory, there are 16 translation procedures which can be used to translate words or sentences. However, over the course of the research, the researcher discovered that there are only 11 types of translation procedures applied to 171 cultural words found in the novel. These procedures are functional equivalent, naturalization, descriptive equivalent, synonymy, couplet,

cultural equivalent, transference, recognized translation, modulation, notes, and shifts or transpositions.

Functional equivalent

When this procedure is used to translate a cultural word, it involves translating a SL cultural word into the TL by providing information or explanation concerning the functional aspect of the cultural word.

SL: The momentum of his blow was deflected by the **bracer**, but it was still too powerful to glance off completely. (p. 18)

TL: *Momentum pukulannya ditangkis oleh **pelindung tangan** tapi masih terlalu kuat untuk ditangkal sepenuhnya.* (p. 15)

The excerpt above contains the translation of the material culture word ‘bracer’. According to Merriam-Webster, the term ‘bracer’ refers to “an arm or wrist protector especially for use by an archer”. From the definition, it can be said that a bracer is a piece of armor worn on the wrist or arm. Since there is no immediate equivalent of the term in Indonesian, the translator opted to translate it according to its general function which is a protective covering for the arm. Consequently, the cultural word ‘bracer’ is translated into the TL as *pelindung tangan* which conveys the functional aspect of the word. The word *pelindung* in Indonesian means “a means of protection”—which, in this context, can also mean “protective covering”. When combined with the word *tangan* meaning “hand” in Indonesian, the translation creates the meaning “a protective hand covering”. Translating this SL cultural word by conveying its functional aspect means that the functional equivalent procedure has been applied in this translation.

Naturalization

Naturalization involves adapting a cultural word in the SL according to the spelling or pronunciation of the TL. Although this procedure usually does not transfer the original meaning of the SL word into the TL, there are naturalized words that have been used frequently by the native speakers of the TL that these words are borrowed and adopted into the TL—hence making some of these naturalized words sound natural and familiar to the ears of the speakers of the TL.

SL: Niccolò Polo had managed to conceal it high on the front façade of the mosque of Haghia Sofia itself, above the great curved arch that stood before the principal dome of the former **basilica**. (p. 195)

TL: *Niccolò Polo telah berhasil menyembunyikannya tinggi di atas muka masjid Hagia*

*Sofia sendiri, di atas gapura batu besar yang berdiri di depan kubah utama bangunan yang dulu pernah menjadi **basilika**.* (p. 332)

The excerpt above contains the translation of the material cultural word ‘basilica’. As defined by OALD, the cultural word ‘basilica’ means “a large church or hall with a curved end and two rows of columns inside”. The researcher infers from the definition that the word ‘basilica’ has a specific referent as a church with additional structure of curved end or

two rows of columns attached to it—thus differentiating it from the generic church. Moreover, this word has been adopted into the TL through naturalization as basilika. KBBI defined the term basilika as “*bangunan berbentuk persegi panjang dengan deretan pilar (berasal dari zaman Romawi abad ke-5 Masehi yang digunakan sebagai tempat pengadilan dan kemudian berkembang menjadi gereja)*”. The definition provided by KBBI proves to convey a more detailed description and explanation regarding the word. The translator chose to apply naturalization to the word since not all of the target audience may be familiar with the term due to its specific tie to a certain religious building. As such, the translator chose to naturalize the word into the TL to preserve its original meaning and specific referent. However, the researcher argues that the word can be translated using other procedures in order to produce a more recognizable translation. An alternate translation for this word can be “*basilika, gereja megah dengan deretan pilar melingkar*”.

Descriptive equivalent

When used to translate a cultural word, the descriptive equivalent procedure involves providing the description of the cultural SL word instead of its function.

SL: A tough man in his midthirties, in a white **surcoat** with a red sash, and dark trousers

tucked into yellow boots. (p. 81)

TL: *Seorang pria tangguh berusia pertengahan tiga puluhan, berpakaian mantel putih*

panjang tanpa lengan, kain pinggang merah, dan celana panjang gelap yang dijejalkan ke dalam sepatu bot kuning. (p. 132)

The excerpt above contains the translation of the material cultural word ‘surcoat’. According to OALD, the term ‘surcoat’ means “a piece of clothing without sleeves, worn in the past over a suit of armor”. The researcher infers from the definition that the term ‘surcoat’ can mean a sleeveless outer garment worn over a suit of armor. Since the word does not have an immediate equivalent in the TL, the translator chose to translate using descriptive equivalent. This is because the translation *mantel panjang tanpa lengan* conveys the general description of the word. The word *mantel panjang* meaning ‘long outer garment’ in Indonesian is used as it functions and appears similar to the referent of the word ‘surcoat’, which is a long coat. Furthermore, the translator added the description *tanpa lengan* which means ‘sleeveless’ in Indonesian. Hence, the researcher analyzes that the translation *mantel panjang tanpa lengan* is appropriate as it conveys the description of the cultural word ‘surcoat’, which is a long, sleeveless outer garment.

Synonymy

Through this procedure, the SL cultural word is translated using an approximate word of similar category in the TL when a literal translation is deemed unfavorable and has no exact equivalent in the TL.

SL: He gauged the halberd heads. Double-type: axe and **pike**. (p. 16)

TL: *Sang pengembara menaksir kepala senjata mereka. Jenis ganda: kapak dan seligi.*

(p. 12)

The excerpt above contains the translation of the material cultural word ‘pike’. According to OALD, the term ‘pike’ refers to “a weapon with a sharp blade on a long wooden handle, used in the past by soldiers on foot”. From the definition, it can be said that the word ‘pike’ refers to a type of spear with a blade on its end. Since there is no direct equivalent of this word in the TL, the translator chose to translate it with a word conveying similar concept in the TL, which can be done through synonymy. In this case, the word ‘pike’ has been translated into *seligi* in the TL. According to KBBI, the word *seligi* means “*tombak (yang dilemparkan) yang dibuat dari ruyung, bambu, dan sebagainya, ujungnya tajam*”. The researcher interprets from the definition of *seligi* that it is a type of spear with a sharp end that is used by throwing it. Based on the definition of *seligi*, it can be said that the word ‘pike’ has been translated through synonymy as it is translated with a word of a similar category. The application of synonymy in this translation aligns with Newmark’s theory of translation procedures as synonymy can be applied when a SL cultural word does not have a direct equivalent in the TL but a word of similar category which can be used as an alternative in place of the nonexistent concept of the word in the TL. This is because both pike and *seligi* are spears with certain attributes differentiating them. Although the translation is appropriate enough, the researcher argues that it would have been better if the translator chose a more familiar word that is often used because *seligi* is rarely used in the TL. The alternative to this translation which can be used is ‘pike – *tombak berujung bilah*’.

Couplet

When used to translate cultural words, this translation procedure involves combining two or more procedures in a single translation when deemed necessary.

SL: The sword was good. Better for this job than the light **scimitar** at his side, acquired

on his journey. (p. 17)

TL: *Pedangnya bagus. Untuk jarak dekat, pedang ini lebih baik daripada bilah tersembunyinya atau **pedang scimitar** ringan di sisi tubuhnya yang dia peroleh dalam perjalanan.* (p. 13)

The excerpt above contains the translation of the material cultural word ‘scimitar’. As defined by OALD, this term refers to “a short curved sword with one sharp edge, used especially in Eastern countries”. From the definition, it can be inferred the term ‘scimitar’ refers to a type of short sword used in Eastern countries. To the researcher’s knowledge, the similar term of this word would be the general term *pedang* or ‘sword’ in Indonesian. Consequently, the SL word ‘scimitar’ is translated into *pedang scimitar* in the TL. A probable consideration as to why the translator chose to translate it this way is due to the distinctive design and shape of the sword and the regional usage of it. Hence, the translator decided to preserve the original referent by directly transferring the word ‘scimitar’ into the TL through the transference procedure. Therefore, the translator has applied the couplet procedure for this translation since it contains both synonymy (for the word *pedang*) and transference (for ‘scimitar’). This application of two procedures in a translation aligns

with Newmark's theory of translation procedures regarding the couplet procedure for there are instances in which a SL cultural word compels a translator to translate it with more than one procedure to produce a more acceptable translation. However, the researcher argues that this translation is insufficient as it does not provide any significant information regarding the SL cultural word barring the fact that it is a type of sword. Hence, the researcher offers alternative translations to this word i.e. scimitar – *pedang lengkung dari Timur tengah* if using the notes procedure or *pedang lengkung* if translated through the descriptive equivalent procedure.

Cultural equivalent

The most used translation procedure discovered by the researcher is the cultural equivalent procedure. This translation procedure involves translating cultural words with their estimated equivalent in the culture of the TL.

SL: "I won't get any until I set sail. And my course leads pretty far to the north for me to have to worry about Barbary **corsairs**." (p. 26)

TL: "*Aku tidak akan mendapatkannya hingga berlayar. Dan tujuanku cukup jauh ke utara sehingga aku tidak perlu mencemaskan **perompak** Barbari.*" (p. 33)

From the excerpt above, it can be seen that the social cultural word 'corsair' has been translated into the TL as *perompak*. OALD defined the term 'corsair' as "a pirate" and "a privately owned merchant ship which has the job of fighting in a war". The researcher interprets from the excerpt that the first definition is the appropriate meaning based on the context and usage of the excerpt. The term 'corsair' is an obsolete term for the word 'pirate'. To elaborate, pirates are seafaring people attacking other ships at sea in order to steal from them. The cultural equivalent of this term would be *bajak laut*, which refers to people who violently rob others at sea. However, instead of translating the cultural word with *bajak laut*, the translator chose to translate it using the more archaic form *perompak* to match the archaic form of the SL word. The researcher assesses that the translation is appropriate as it conveys the same meaning as the SL cultural word.

Transference

When used to translate cultural words, this procedure involves directly transferring the SL cultural word into the TL. Simply put, a cultural word translated through this procedure is left untranslated in the TL.

SL: "OK, just for you, here is my secret. Many of the white tulips I sell, I pick myself near the **hippodrome**. Not a word of a lie. You go and see for yourself." (p. 192)

TL: "*Oke, untukmu saja, ini rahasiaku. Sebagian bunga tulip putih yang aku jual, aku petik sendiri di dekat **hippodrome**. Tidak bohong. Lihat saja sendiri.*" (pp. 327-328)

The excerpt above contains the translation of the material cultural word 'hippodrome'. According to OALD, the term 'hippodrome' refers to "a track in ancient Greece or Rome on which horse races or chariot races took place." From the definition, it can be said that

the word ‘hippodrome’ refers to a race track for horse races or chariot races in ancient Greece or Rome. The translator chose to directly transfer the SL cultural word without translating it into the TL as *hippodrome*. A possibility as to why the translator chose to leave it untranslated is because hippodromes do not exist in Indonesia. However, the researcher argues that the word can still be translated into the TL using other translation procedures. By using the descriptive equivalence, the word can be translated into *stadium balap kuda*.

Recognized translation

This translation procedure is only used for cultural words with an already established or official translations.

SL: Sofia’s uncle was **vicar general** of Santa Maria Gloriosa dei Frari in the San Polo district and had offered to officiate... (p. 285)

TL: *Paman Sofia adalah vikaris jenderal gereja Santa Maria Gloriosa dei Frari di distrik San Polo, dan telah menawarkan diri untuk memimpin acara.* (p. 495)

The excerpt above contains the translation of the religious term ‘vicar general’. As defined by Merriam-Webster, the term ‘vicar general’ means “an administrative deputy of a Roman Catholic or Anglican bishop or of the head of a religious order”. It can be inferred the term ‘vicar general’ refers to the vice head of administrator of a bishop. Although the definition stated that the term can be used for either Roman Catholic or Anglican bishop, the term is more often used to refer to members of the Roman Catholic church. The term has been translated into the TL as *vikaris jenderal*, which is a naturalized form of the SL word ‘vicar general’. According to KBBI, the term *vikaris jenderal* means “*pembantu uskup*” or ‘the assistant of the bishop’. Since there is already an accepted translation of the term, the translator chose to translate it accordingly as it is the term that is widely accepted and recognizable by people. Although the procedure involved is technically naturalization, the researcher asserts that the translation is done through recognized translation as the term is widely used by people affiliated with the religion. This aligns with Newmark’s theory of translation procedures concerning the recognized translation procedure as it is applied when there is an already established translation of an institutional term that is recognized by the native speakers and the official dictionary of the TL. Hence, the researcher assesses that the translation is appropriate for the usage in this context.

Modulation

This translation procedure involves changing the perspective of the SL cultural word into the TL.

SL: His overland journey would lead him through Italy’s southern territories, and they were controlled by the **Crown of Aragon**. (p. 26)

TL: *Perjalanan darat Ezio akan membawanya menembus wilayah selatan Itali, dan itu dikendalikan oleh Menteri Kota Aragon.* (p. 33)

The excerpt above contains the translation of the historical term ‘Crown of Aragon’. According to Elliott, the term ‘Crown of Aragon’ refers to a composite monarchy resulted from the union of the Kingdom of Aragon and the County of Barcelona. From the definition, the researcher interprets that the term refers to a union of kingdoms instead of a single ruling kingdom. According to OALD, the term ‘kingdom’ refers to “a country ruled by a king or queen”. Thus, it can be said that a kingdom is a country governed by a king. However, the translator decided to change the point of view of the translation by translating it into a lesser government in the hierarchy with a different head of government. Firstly, the translator chose to translate the word by changing the head of the government by using the term *menteri* meaning ‘minister’ or ‘prime minister’. Secondly, the translator delegated the kingdom status the word possesses into a city by translating it into *Kota Aragon*. Thus, it can be said that the translator applied the modulation procedure by changing the perspective of the SL cultural word from a grand monarchy into a city-state governed by a minister. The researcher assesses that the translation is acceptable enough as it provides a unique way of introducing the type of government the word refers to which is still understandable. However, the researcher still suggests an alternative translation such as ‘*Kekaisaran Aragon*’ which can be achieved by applying the synonymy procedure for a simpler translation with a guaranteed immediate understanding to the readership of the TL.

Notes

When used in the translation of cultural words, this procedure involves supplementing additional information to the translation.

SL: “Believe me, **polyphony** will never catch on.” (p. 129)

TL: “*Percayalah, polifoni, musik dengan banyak seteman sekaligus, tidak akan populer.*” (p. 218)

The excerpt above contains the translation of the artistic term ‘polyphony’. According to OALD, the term ‘polyphony’ refers to “the combination of several different patterns of musical notes sung together to form a single piece of music”. From the definition, it can be said that the term ‘polyphony’ refers to a type of music consisting a combination of several differently independent music played simultaneously. The translator chose to translate the term by supplying an explanation in the form of definition of the word into the translated word. However, instead of supplying it in the glossary, the translator added the explanation into the translated word as a participial phrase of a group. Based on the analysis, the researcher assesses that the translation through the notes procedure is appropriate.

Shifts or transpositions

When used to translate a cultural word, this procedure involves changing the grammar or structure of the SL word into the TL. Generally, this can mean that the translation is produced by transforming the structure of the SL cultural word into the word structure of the TL.

SL: They would have stowed his kit—his precious **saddlebags** with his weapons—in the secure cellar storeroom below it. (p. 58)

TL: Mereka pasti menyimpan peralatannya—*tas pelananya* yang berharga yang berisi senjata-senjatanya— di dalam ruang penyimpanan bawah tanah di bawahnya. (p. 91)

The excerpt above contains the translation for the material cultural word ‘saddlebags’. As defined by OALD, the term ‘saddlebags’ refer to “a pair of bags put over the back of a horse”. From the definition, the researcher interprets that the term ‘saddlebags’ refer to bags laid across the back of a horse. The translator chose to translate the word by transforming the structure of the SL word into the convention of the TL. This is done by switching the places between the words, where the word ‘bag’ is placed in front while the word ‘saddle’ is moved to the back. This produces the translation *tas pelana* in the TL, which is an appropriate translation as it obeys the grammar structure of the TL.

NATURALNESS OF THE CULTURAL WORDS TRANSLATION

As explained in the Research Methodology, the researcher determined the degree of naturalness by correlating the type of equivalence of each cultural word translation with the applied translation procedure as found in the novel. Since the researcher uses translation equivalence as an indicator of the naturalness of translation, the researcher uses Nida and Taber’s formal and dynamic equivalence theory to determine which translation procedure produces natural translations of the cultural words. Usually, the type of equivalence produced by a translation procedure will be allocated to one type. However, over the course of the research, the researcher discovered that there are translation procedures producing both types of equivalence instead of only one. Thus, the researcher divided the procedures and their respective types of equivalence into 3: dynamic equivalence-oriented translation procedures, formal equivalence-oriented translation procedures, and translation procedures with both types of translation equivalence.

Dynamic equivalence-oriented translation procedures

Based on the findings of the researcher, the translation procedures producing only translations with dynamic equivalence are cultural equivalent, functional equivalent, descriptive equivalent, synonymy, recognized translation, modulation, and notes. These are the procedures which are used to translate cultural words in a way that is immediately understood. This is due to the translations produced through the application of these procedures to use commonly used terms or official translations that are widely accepted by both the native speakers and the official dictionary of the TL (which, in this case, is Indonesian).

Per the analysis of the researcher, the translation procedure with the highest degree of naturalness is the cultural equivalent procedure. The translated words produced by this procedure are all considered natural as all of them are oriented toward dynamic equivalence. This means that the translations produced through this procedure are translated using terms or words that convey near similar meaning or concept to the SL word and contains natural usage or commonly used forms of the term. Consequently, the produced translations through this procedure are, more often than not, easier to understand and

identifiable than translation made through other procedures. Not to mention that the translations of cultural words made through this procedure are the direct equivalent of their designated SL words. This can be seen in the following excerpt.

SL: His luxuriant brown beard was neatly trimmed, though worn long, covering the collar of the high-necked, silver brocade tunic he wore, with baggy blue trousers and plain wooden **clogs**. (p. 107)

TL: *Walaupun panjang, janggut cokelatny yang lebat terpankas rapi menutupi kerah*

baju tuniknya yang berkerah tinggi dan berkain brokat perak. Celana panjang biru

*longgar dan **bakiak** kayu polos melengkapi busananya.* (p. 179)

The excerpt above contains the translation of the material cultural word ‘clogs’. According to OALD, the term ‘clog’ refers to “a shoe that is completely made of wood or one that has a thick wooden sole and a leather top”. From the definition, it can be said that the cultural word ‘clogs’ refer to wooden shoes. In Indonesian, this concept is similarly conveyed by the term *bakiak*. As defined by KBBI, the term *bakiak* refers to “*terompah kayu*”, meaning “wooden footwear”, which can also mean “wooden shoes”. Thus, the translator translated the SL cultural word according to its cultural equivalent. Since the SL cultural word is transformed successfully into the TL by using a commonly used equivalent which preserves the original meaning that is easily understood by the readership of the TL, it can be said that the translation has been translated dynamically resulting in a natural translation.

Other procedures exclusively producing cultural words translation with dynamic equivalence mentioned beforehand also successfully produced natural translations. Although there are some translations which can be a bit confusing to the readership as there are terms which are rarely used in mass media, the researcher argues that these translations are still natural as the translations are proper Indonesian terms that conform to the convention of the TL.

Formal equivalence-oriented translation procedure

Based on the findings of the researcher, the procedure in this category is transference. This is due to the translations produced through transference are directly transferred into the SL. This means that the transferred word is still written in its pure form and provides no information regarding the meaning of the word in the translation. Furthermore, directly transferring a word using this procedure sets a barrier for the readers of the TL who are not familiar with the associated culture of the cultural word. By preserving the form or structure of the SL word, the translation cannot accommodate the needs of the target audience. An example of an unnatural translation is the translation of the material cultural word of ‘hippodrome’. The word refers to an ancient Greek race track used for horse or chariot races. Ideally, this word can still be translated using other procedures, such as descriptive equivalent, synonymy, or notes for additional information. However, the translator chose to leave the word untranslated and possibly left the unfamiliar readership clueless to what the word refers to. The only clue the readership was offered was that the word indicated a place

due to the context of the excerpt. Since the form of the SL word is preserved and the structure of the TL is disregarded, it is known that the translation is translated formally which evidently results in an unnatural translation.

Translation procedures with both types of translation equivalence

In this section, the researcher discusses the translation procedures obtaining varying degrees of naturalness for producing cultural word translations of both formal and dynamic equivalence. Usually, a certain type of translation procedure can only produce a translation with one type of equivalence. This is due to the nature of the procedures catering to certain types of equivalence based on the typically produced translation. For example, the transference procedure only produces formal equivalence as it maintains the original structure of the SL cultural word into the TL, whereas the cultural equivalent and synonymy procedures generally produce dynamic equivalence as the translations produced through these procedures always conform to the convention and structure of the TL and conveyed through terms frequently used by the native speakers of the TL. However, over the course of the research, the researcher discovered that several procedures applied in the cultural words translations to generate both dynamically and formally translated translations. In other words, there are procedures producing both natural and unnatural translations.

Based on the findings of the researcher, the procedures producing both types of translation equivalence are naturalization, couplet, and shifts or transpositions. In this paper, the researcher shall only discuss the couplet procedure as it generated the most data out of the 3.

In terms of the couplet procedure, the researcher argues that the procedure produced both natural and unnatural translations is because some of the translated cultural words are translated in a way that barely provides familiarity nor information to the target audience. This is often seen in translations produced by a combination of procedures in which the transference procedure is used. This can be seen in the following excerpt.

SL: Seeing there was no help for it, the captain, grunting, drew an old leather-bound book, some twelve inches by six, from his **jerkin**. (p. 72)

TL: *Melihat bahwa hal itu tidak bisa dicegah, sambil menggeram sang kapten mengeluarkan buku tua berjilid kulit, berukuran sekitar delapan belas kali lima belas sentimeter, dari **jaket jerkin** yang dikenakannya.* (p. 116)

The excerpt above contains the translation of the material cultural word 'jerkin'. As defined by OALD, the term 'jerkin' refers to "a short jacket without sleeves, especially one worn by men in the past". From the excerpt, the researcher interprets that the term 'jerkin' refers to a short, sleeveless jacket worn by men. Since the word indicates that it is a type of jacket, the translator chose to translate the cultural word by adding the naturalized term *jaket* into the translation. Furthermore, the translator chose to maintain the specificity of the type of jacket by transferring the SL word into the translation. Thus, it can be seen that the translation becomes '*jaket jerkin*' in the TL. Even though the word has been translated using recognized term in the TL, the preservation of the transferred word resulted in the

translation providing only the basic understanding of the referred word. Based on the analysis, the researcher argues that the translation is oriented toward formal equivalence. Therefore, the translation resulted from the procedure is unnatural.

CONCLUSION

The degree of naturalness of the cultural words translation in the Indonesian translation version of Oliver Bowden's *Assassin's Creed: Revelations* is mostly natural. This is due to the translations produced by the translator are mostly done using dynamic equivalence-oriented translation procedures. As discovered in the research, there are 9 translation procedures appropriate for obtaining natural translations. These procedures are cultural equivalent, synonymy, couplet, notes, descriptive equivalent, shifts or transpositions, recognized translation, functional equivalent, and modulation. Although some procedures—namely the couplet and the shifts or transpositions procedures—also produced unnatural translations due to some of the translations orienting toward the formal equivalence, the amount of the dynamic equivalence-oriented translations produced by these procedures outshined the formally translated ones. Other procedures such as naturalization and transference are not recommended for natural translations since these procedures produce mainly, if not exclusively, formal equivalence-oriented translations.

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