CULTURAL FILTER ANALYSIS IN FABLE: THE TWO DUCKS AND THE BOX

Ade Dwi Cahyanti

adedwicahyanti21@gmail.com

Universitas Negeri Semarang

ABSTRACT

One of the biggest obstacles for translators is cultural differences which can obstruct making a good translation. This research aims to explain the cultural filters in the English-Indonesian translation of the fable entitled The Two Ducks and The Fox based on the dimensions proposed by House (2004, 2005). The research applies descriptive qualitative research. The researcher used transcription in order to collect the data. The data were analyzed based on those dimensions of cultural filters. However, the translator of the fable only applied four dimensions such as the terms of directness, orientation towards self versus orientation towards other, orientation towards content versus orientation towards addressee, and explicitness versus implicitness. As a result, the researcher found that there were 9 cultural filters in The Two Ducks and The Fox. It consisted of one indirectness to directness, one orientation towards the other to the orientation towards self, four orientations towards addressees to the orientation towards content, one the orientation towards addressees to the orientation towards content, and 2 explicitness into implicitness. As a result, the cultural filters can help the translators to overcome the problems relating to cultural differences in both the source language and target language.

Keywords: translation, cultural filter, fable

INTRODUCTION

Nowadays, translation has become an essential part to support our communication. Almost every aspect of life in the interaction between speech communities can be considered relevant in translation, a discipline that focuses on how meaning is generated within and between various groups of people in various cultural settings (Baker, 1992). It means that the translation occurs in daily interaction even though the intensity is low. Translation means changing the language to another language as a target language. Here, translation means the replacement of something else, something that pre-existed, ideas, and expressions represented second-hand, as it were (House, 2016). The translator delivers the idea through the translation properly in order to deliver the message from the source language to the target language.

Specifically, the translator should be capable to produce naturalness which is sounding like not a translation work on their translation. Here, it focuses to attempt relaying the translation across cultural and linguistic boundaries that may have been intended for different purposes and different readers or hearers (Hatim & Mason, 1997). It happens because the translator should be considered the sense of the source text to make the reader feels and catch the message of the story. One of the ways to achieve it is by understanding the culture in translation. Here, culture can be an effective factor in communicating, exchanging cultures, and knowledge because it consists of a variety of languages with different cultures and the necessity of communications in human life. Because of it, the translator has to understand the correlation between the culture and the translation itself in order to achieve the goal of translation.

Translating literature has particular difficulties for translators. The translator should be considered the level of the target language. One of literature that can be translated is a fable. It can be challenging because it faces many problems in the process of translation. For instance, the language and the technique for translating the text to transfer the message and the cultural context of the story. In translation, the translator has to know that it consists of studying the lexicon, communication situation, grammatical structure, and cultural context of the source language text, reconstructing the same meaning using the lexicon and grammatical structure which are appropriate in the target language and its cultural context after analyzing it to determine its meaning (Larson, 1984). It makes the translator has to enrich the vocabulary.

Because the target reader of the fable is children, the idiom and the technique of the translation will be different for adults or teenagers. Here, the translator should be avoided difficult words and use the common word for them. Also, another difficulty is the translator has to be able to make the story as live as possible. In order to achieve it, the translator should be considered many things including the complexity of sentences, diction, and culture. The translation must take into account the cultural knowledge of the intended reader especially for translating the text for children's audiences (Sousa, 2002). Also, another issue for the translator is the cultural differences between the source language and the target language. Because it relates to the culture, the translator should enrich the knowledge about it to make their translation clear and understandable. The translation is about capturing the meaning and flavor of the source text to the target text by

applying the context of the culture in which it had been situated originally and replicating the culture in some way in the target language (Metcalf, 2003). It makes each translator can face the problems relating to the linguistic aspects, socio-cultural aspects, and moral aspects implicitly stated in the literary works.

As a result, to overcome those problems, there is a cultural filter that helps the translator to reduce the cultural gap between the source text and the target text. The cultural filter is the way the translator reveals the differentiation of socio-cultural expectation norms and stylistic conventions between the source and target linguistic-cultural communities (House, 2015). In the fable, there are some dialogues which is the interaction between the speaker and the addressee. Generally, the expression of the dialogues contains idioms and figurative languages and should be socio-culturally acceptable.

Some researchers conducted research relating to cultural filter to find out the way the translator resolve the cultural gap between the source text and target text. Ismawati (2013) conducted research relating cultural words and context in the young adult novel translation entitled "Eragon". She analyzed the procedures which are used in translating the cultural words in the novel and which procedure is mostly applied in the translation of the novel. She found out that the translator used seven procedures such as naturalization, componential analysis, cultural equivalent, addition, couplets, transference, and transposition. Those procedures were used to make the translation acceptable and understandable, without changing the essential meaning of the story. As a result, the writer concludes that the translation procedure helps the readers in understanding the message of the story and the different culture of the novel. Furthermore, Rochmawan et al. (2018) investigated the translation of ideologies in the English-Indonesia translation of Twain's 'The Adventure of Tom Sawyer'. They focused on the rendering of ideologies found in the novel which was realized through the rendering of ideologically-contested words, nominalization, and voice. They found out that the way the ideological differences between the source language and target language were rendered. Also, only a few ideologies were shifted as the result of choosing the words, nominalizing the clause, and changing the voice.

Furthermore, there are related researches that analyzed the translation of children's literature. Yuliastri (2016) analyzed the English-Indonesian translation of the humorous utterances in Walt Disney's Donald Duck comics. Generalization, established equivalent, linguistic compression, amplification, literal translation, compensation, linguistic amplification, variation, particularization, borrowing, transposition, description, and calque were the techniques used by the translator. Furthermore, she added that those techniques have resulted in equivalent pragmatic force between the source text and target text. The last, some the techniques such as amplification, discursive creation, reduction, adaptation, and modulation techniques can cause non-equivalent pragmatic force. Also, Biria and Abadi (2016) investigated the generic skeleton of fairy tales influences the quality of their translations into Persian for children between 6 and 12 years old. Another finding that the researchers found was there were no significant differences between English fairy tales and their corresponding Persian translations. On the other hand, the result showed the particular cultural variations existing between the source language (English) and the

target language texts (Persian).

There is existing research that analyzed the cultural filter based on House theory. Tacazely et al. (2019) analyzed the implementation of the cultural filter in the English-Indonesian translation of a children's comic entitled The Wizards of Mickey: The Dark Ages. Here, they focused to find out the cultural filters and the functional equivalence of the comic. As a result, the found cultural filters such as directness vs indirectness (13), orientation towards self to orientation towards other (5), orientation towards other to orientation towards self (10), orientation towards addressees to orientation towards content (52), orientation towards content to orientation towards addressees (12), explicitness versus implicitness (118), ad-hoc formulation versus verbal routines (85), verbal routines into ad-hoc formulation (1), active voice to passive voice (12), and passive voice to active voice (1). Furthermore, the researchers found 310 translations that achieved functional equivalence, but 24 did not achieve functional equivalence. The researchers concluded that the use of the cultural filter is effective to achieve functional equivalence and it could be an alternative way to get a better quality translation.

Based on the existing research showed that the translator usually applied a cultural filter in their translation. Also, it shows that some researchers analyzed the technique of the children's comic. Based on the consideration of the gap between the existing researches and the present research, the researcher focuses to analyze the cultural filter in a fable. This research explains the cultural filters found in the translation of fable by using House theory.

METHOD

The researcher of this research applies descriptive qualitative research to find out the phenomenon in this research. Qualitative research focuses on the phenomena relating to quality. Here, it has some steps to apply this method such as organizing, accounting for, explaining the data, interpreting the situation, recognizing patterns, themes, categories, and regularities (Cohen et al., 2007). Furthermore, to get the data on this research, the researcher used transcription. To make this research accurate, the researcher used back-translated. The last, the researcher analyzed the cultural filter used by the translator in the translation of the fable.

FINDINGS AND DISCUSSION

Here, the researcher presented the result of the cultural filters found in the English-Indonesian translation fable entitled The Two Ducks and The Fox.

Cultural Filter in Terms of Directness

The first dimension was the cultural filter in the terms of directness which was analyzed. Here, the researcher found one time of cultural filters indirectness to directness. However, the fable does not consist of directness to indirectness. The dialogue that consists of cultural filters from indirectness to directness is given below:

ST: "I know. I think I have a plan for him too." said the second duck.
TT: "Saya tahu. Saya juga punya rencana untuknya." Jawab bebek kedua.

Based on the utterance above, the ST used the indirectness strategy, while the translated TT used the directness strategy. It can be seen that the directness strategy was not used since the context was clear enough. Although the phrase 'I think' being translated, the reader will understand that the speaker was the one who gave an opinion in the story. Furthermore, indirectness mostly appeared because most Indonesian did not refer to themselves when they tried to present their own opinion. On the other hand, the English native speaker usually emphasized that the opinion was theirs which is different from Indonesian which rather spoke directly.

Cultural Filter in Terms of Orientation towards Self versus Orientation towards Other

The second dimension of this research was the orientation towards self versus orientation towards others. Here, I/me/my/we/our/mine belongs to the orientation towards self. However, you/there/it belongs to the orientation towards other. Furthermore, the researcher found only one-time orientation towards other to the orientation towards self occurred in the fable. The dialogue that consists of it is given below:

ST: "Would you like to join?" asked the ducks.
TT: "Maukah ikut bersama kami?" tanya bebek.

Based on the utterance above, the ST used orientation towards other as the strategy in the cultural filter, while the translated TT used orientation towards self. The transformation mostly occurred when the original version referred to 'you' and the translator choose to use 'we'. Here, the translator chooses it to make the context clearer and make it easier for the readers, which were children, to understand the message. Also, the translator does not choose to translate it as the original 'you' because there might be confusion about the character involved in the context. Then, the language style of Indonesian would likely focus on the addressee.

Cultural Filter in Terms of Orientation towards Content versus Orientation towards Addressee

The third dimension of this research was the orientation towards content versus orientation towards addressee. Here, it is quite similar to the previous dimension which focused on the signified by the use of the pronoun. In the fable, the researcher found that the transformation from orientation towards addressees to the orientation towards content occurred 4 times. Meanwhile, the orientation towards addressees to the orientation towards content occurred once. One of the dialogues that consist of orientation towards addressees to the orientation towards content is given below:

ST: "Of course. It's my pleasure." replied Mr. Fox.
TT: "Tentu, dengan senang hati." jawab rubah.

The dialogue that consists of orientation towards content to the orientation towards addressee is given below:

ST: "When I say run, let's run fast together." said the second duck
TT: "Saat saya bilang lari, kita harus bersama sama berlari dengan dengan cepat." kata bebek kedua.

Based on the finding in this dimension, the translator preferred to use the content. It means that the translator prefers to focus on the content when the context was already clear enough and the reader could understand the content even without adding pronouns. Then, when the translator found an ambiguous word or sentence, the translator chose to add pronouns or mention the name of a person or thing in order to make the context clearer and made it easy for the reader to catch the message in the text. In Indonesia, usually, people tend to omit the subject.

Cultural Filter in Terms of Explicitness versus Implicitness

The fourth dimension of this research was the cultural filter in terms of explicitness versus implicitness. In the fable, the researcher found that the transformation from explicitness into implicitness occurred 2 times. The example can be seen below:

ST: "Yes, we always walk here every morning." said the ducks.

TT: "Ya, kami selalu lewat sini menuju danau setiap hari." jawab bebek.

Based on the example above, the translator prefers to use terms of explicitness versus implicitness in order to avoid the ambiguous words in the utterances. Also, it applied to decrease some confusion if the translators translated the text as it was, especially when the target readers were children. The effort of the translator in translating the fable should be increased because the target reader is children who have a limited vocabulary. Here, the translator added some information to make the context clear and overcome the problems.

CONCLUSION

Based on the findings and discussion above, the researcher concluded that not all of the dimensions applied in the fable entitled the two ducks and the fox. The translator did not use the cultural filter in terms of ad-hoc formulation versus verbal routines and the cultural filter in terms of voice. Because of the use of the cultural filter in translation based on the translator, the reader cannot blame it. It is because every translator has a different style in applying the cultural filter in their translation.

The first dimension was the cultural filter in terms of directness. Here, the translator only used one of the cultural filters specifically indirectness to directness. It is because the culture of Indonesia usually does not mention the speaker in indirect speeches especially in emphasizing the opinion. As a result, the translator decided to use directness rather than indirectness.

The second dimension was the orientation towards self versus orientation towards others. Here, the researcher found only one time this dimension occurred in the fable. The focus of this dimension is to make the context clearer and to avoid confusion since the target reader was children. Then, the language style of Indonesian would likely focus on the addressee.

Another dimension of the cultural filter was the orientation towards content versus orientation towards the addressee. The researcher found that the transformation from orientation towards addressees to the orientation towards content occurred 4 times. Meanwhile, the orientation towards addressees to the orientation towards content occurred once. Here, the translator preferred

to use orientation towards the addressee when the context was already clear enough. However, the translator used orientation towards content because it was not clear enough and rather ambiguous, then the translator chose to add the pronoun.

The last dimension of the cultural filter in the fable was in terms of explicitness versus implicitness. The researcher found that the translator only used the transformation from explicitness into implicitness in the translation which occurred 2 times. The translator used it which was different from the culture of Bahasa Indonesia.

In short, the use of the cultural filter is effective to overcome the problem relating to socio-cultural. Applying it in the translation could be an alternative way to get a better quality translation. Also, not all of the literature can apply those aspects of the cultural filter. It is based on the translator and the target reader.

REFERENCES
Baker, M. (1992). *In other words: A coursebook on translation.* Routledge.
Biria, R. & Abadi, M. (2016). A generic assessment of Persian translations of English fairy tales and fairy tales written in Persian: From a cultural perspective. *Theory and Practice in Language Studies, 6*(1), 176-183. http://dx.doi.org/10.17507/tpls.0601.23
Cohen, L., Manion, L., & Morrison, K. (2007). *Research methods in education.* Routledge
Hatim, B., & Mason, I. (1997). *The Translator as Communicator*. Routledge.
House, J. (2015). *Translation quality assessment: Past and present*. Routledge
House, J. (2016). *Translation as communication across languages and cultures.* Routledge
Ismawati, S. (2013). The translation procedures in translating the cultural words in the young adult novel. *Passage, 1*(2): 55-62. https://ejournal.upi.edu/index.php/psg/article/view/537
Larson, M. L. (1998). *Meaning-based translation: A guide to cross-language equivalence.* University Press of America
Metcalf, E. (2003). Exploring cultural difference through translating children's literature. *META: Translators Journal, 48*(1-2). 322-327. https://doi.org/10.7202/006978ar
Rochmawan, M. R., Yuliastri, I., & Fitriati, S. W. (2018). The translation of ideologies in the English-Indonesian translation of Twain's "The Adventure of Tom Sawyer". *English Education Journal, 8*(2), 241-253. https://10.15294/EEJ.V813.22619
Sukamto. (2012). The Two Ducks and The Fox.
Tacazely, A. R., Yuliastri, I., & Hartono, R. (2019). The implementation of cultural filter in English-Indonesian translation of children comic The Wizard of Mickey: The Dark Ages. *English Education Journal, 9*(3), 284-295. https://doi.org/10.15294/EEJ.V913.29639
Yuliastri, I. (2016). Translation techniques and pragmatic equivalence in Indonesian translation of humorous utterances in the Walt Disney"s Donald Duck comics. *3rd Prasasti International Conference.* 408-414. http://dx.doi.org/10.20961/pras.v0i0.1554.g1444