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Indonesian Fine Art Terms and Their English Equivalence

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The objective of this study is to identify the procedures of translation of fine art terms from English into Indonesian found in the catalog of Kun Adnyana's paintings entitled *Candra Sangkala* and to identify linguistic phenomena that arise from the translation. The catalog promotes the work of art and provides as much information as possible so that the work of the artist can be more widely appreciated. Therefore, the specific terms used in this fine art text should be translated appropriately in order to communicate the messages accurately, readably and naturally. The method used in this research was qualitative method which was conducted by doing content analysis in accordance with the theories of translation. This study found that the translation of fine art terms from Indonesian to English was conducted through seven procedures, namely couplet consisting of shift and reduction and expansion, second couplet, which is the combination of shift and literal translation, descriptive equivalent, reduction and expansion, literal translation, shift, and transference. The application of these procedures lead to two interesting phenomena that occur in the translation of Indonesian-English translation of fine art terms, i.e. (1) the use of equivalents that are previously naturalized from English into Indonesian and several terms that are literally translated and (2) the combination of more than one procedure of translation that is irrefutable in translating phrases. All of the procedures were utilized to meet the accuracy, naturalness and acceptability in translation.

Keywords: Translation, Translation Procedures, Fine Art Terms, Equivalence

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Introduction

Translation is one of the clearest examples of how language contact contributes to language development. From the source language perspective, translation is aimed at conveying the message to the new audience to disseminate the information written in source language to the target language audience. It includes three important aspects that relate to the competence of the translators, that are science, knowledge and art (Margo, 2002). The dynamic of translation is determined by several aspects including the significant aspects in both source language and target language, as well as the translator. Translation is the transfer of meaning of a text into another language that must totally done (Catford, 1965). The text contains the intention of the author expressed in the text (Newmark, 1988). As it is further mentioned by Newmark (1988), there are several factors that must be considered to make translation as a dynamic activity, namely the SL writer, norms, culture, setting and tradition, TL readership, norms, culture, setting and audience, the truth (the facts of the matter) and translator.

In Indonesia, translation is admitted as one of the contributing factors in the development of Indonesian language. It is clearly shown in The General Guidelines for the Formation of Terms, which is known as *Pedoman Umum Pembentukan Istilah* (PUPI). PUPI mentions that translation contributes to the terms' formation in Indonesian with the other phenomena like absorption and the combination between translation and absorption that is usually applied in the transfer of foreign phrases into Indonesian (Jayantini, 2018). The adoption of foreign terms into Indonesian must be made in accordance with PUPI. Meanwhile, the efforts that scientists made to share information, results, novelty and invention result in the transfer of information from one country to the others whose languages are not always the same (Umbas, 2015). Translation always involves the phenomenon of finding equivalence, which contributes to the establishment of new terms since it is the realization of sharing concepts of science, technology, and art ("Pedoman Umum Pembentukan Istilah (PUPI)," 2007: 11-13).

The role of translation to elevate human's life is shown strongly in language development. Translation also enables the dissemination of information from one language to another language. People are helped to cope with communication problems due to language barriers, and, at the same time, they can also learn new things from the concept that the terms share. In translation, there is a process of adopting several terms from one language to another. This activity links people who have different languages. In this way, translation also contributes to transmission of knowledge and language

development (Jayantini, 2016). It is realized through the translation of specific terms in different fields of study. In the case of Indonesian-English translation, many terms are not always easy to translate due to different points of view and language systems. Indonesian has many terms in various fields that are adapted from foreign languages. Meanwhile, English has many words that express the concepts in different fields of study like sociology, sports, politics, technology, etc. The native speakers of English as the source language (SL) and Indonesian as the target language (TL) have different points of view on such fields due to different cultural background.

The challenges of transferring the message from one language to another can be faced through the implementation of some procedures. As in the case of this study, the transfer of message from Indonesian into English is also conducted through some procedures, for examples, *transference*, *synonymy*, *transposition*, etc (Newmark, 1988). These procedures are used by a translator to cope with the language barriers in disseminating knowledge. He or she must be able to translate various texts such as religious, law, scientific, and many other texts, and therefore, he or she must also be able to bring procedures of translation into play in order to make their translations accurate and acceptable to TL audience, and the option of procedures of translation that a translator takes depends significantly on the translators' ideology of translation (Jayantini, 2010; Umbas, 2015). It is interesting to reveal the procedures used to translate the Indonesian fine art terms. The method used in this research was qualitative method which was conducted by doing observation and content analysis according to theories of translation i.e., translation procedures of Newmark (1988), and (Molina & Albir, 2002).

The contribution of translation in the development of Indonesian language has been recognized by the Language Development Agency as one of the elements that can influence the development of Indonesian. To investigate the translation task from Indonesian into English, this study utilizes the translation of fine art terms. The translation of fine art terms from Indonesian into English is predicted to result in several interesting phenomena related to the interaction between Indonesian and English in the frame of language contact. As it is widely known that Indonesian language has adopted a huge number of English words, it will be interesting to see how the Indonesian words are translated into English –whether the borrowed words that derive from English are used or various alternatives that may be applied in the translation of fine art terms. In addition, such terms are very specific in concepts that bring a wide scope in meaning to cover the uniqueness of the artworks. Thus, this study is conducted to further study

the linguistic phenomena taking place in the translation of fine art terms that specifically focuses on (1) the classification on the procedures of translation, and (2) the observation on the combination of more than one procedure of translation.

This study focuses on the analysis of fine art terms and their translation. Fine art terms are considered as creative art. The creativity includes visual art that must be respected primarily and solely. Fine arts are the products that may evoke their target audience to be imaginative and respect the aesthetic and intellectual values (https://en.oxforddictionaries.com/definition/fine_art). By using the catalog containing fine arts as the data source, this study is expected to contribute to understanding Indonesian fine art terms in general. The discussion is limited on the translation of fine art terms, not the historical aspects of the terms.

The exploration on the translation of fine art terms are considered worth doing that is similar to the efforts of finding the procedures, methods and ideologies in the translation of other terms like cultural lexicons (Hilman, 2015; Rosmawati, 2018). There are also possibilities to relate the finding of this study to the previous research conducted to reveal the linguistic phenomena in the translation of texts with specific terms like economy (Khaerun, 2003, Ardi, 2010), medical (Wonodirekso, 2002, Handayani, 2009; (Silalahi, 2009); Jayantini, 2017). All of those studies are related to this study in the sense that there are procedures of translation that can be applied in analyzing the translation of specific terms, like fine art terms.

Hilman (2015) investigated the translation of cultural lexicons that can be used as a reference in undertaking this study since the focus is on the terms, which are closely related to culture. This study discusses the translation of cultural lexicons in an Indonesian novel entitled *Saman*, written by a leading female writer, Ayu Utami. Four procedures of translation are found in this study, namely literal translation, cultural equivalent, functional equivalent and loan word. It is interesting to find out that this study also compare the meaning of the Indonesian cultural lexicons and those used in the study as the translation versions of the cultural terms. In explaining the meaning, semantic analysis may be adapted through the referential meaning of the terms. For example, the translation of the term, *keris* that is translated into *keris* can be presented in the comparison of the two lexicons' cultural concepts.

The investigation on the translation of Indonesian sentences into English was conducted by (Arafanti & Asmarani, 2018). It is found that the translation of the destination map "Peta Wisata Jawa Tengah" into "Central Java Tourist Map" was discussed from the perspective

of translation techniques based on Molina and Albir's theory. The study showed that there were 6 techniques of translation used by the translator namely amplification, description, discursive creation, literal translation, modulation as well as reduction and deletion. In translating the map, the predominant translation technique utilized was literal translation. Literal translation makes the translation result clear for the tourists who are both domestic and international audience. Such a translation technique was applied to preserve the meaning of the words. Keeping the translation natural is meant to make the target readers understand more obviously the destination or tourist map.

In relation to the focus of analysis in this study, (Rosmawati, 2018) conducted a research on the translation of cultural terms from Indonesian into English. She mapped the translation of culture-specific terms in the novel *Pasung Jiwa* into Bound. In her study, Rosmawati utilized Venuti's terms in the division of ideology of translation applied by the translator. The results of the study lead the researcher to conclude that domestication is the highest strategy applied in the translation. This indicates that the translator tries to avoid the senses of foreign values in the target text. The analysis of the study is also relied on how idiomatic the translation is. The assessment of the quality of translation taken by the researcher showed that the translator made higher percentage of idiomatic translation. It is called by the researcher by achieving idiomatic level of translation despite the assumption that it is hard for the translator to make idiomatic translation. To achieve such translation result, the translator must equip himself/herself to find appropriate translation equivalent for the cultural terms found in the novel.

To make the appropriate translation and to take translation task as the art of intellectual thinking, translator needs to use several procedures of translation to transfer the meaning from the source language to the target language accurately. There are different procedures of translation proposed by many linguists. Newmark (1988:5) emphasized that translation is rendering the meaning of a text into another language. The text contains the messages that the author wants to convey. This study presents brief overview of the Newmark's procedures of translation that is interpreted as having groups of similar tendency in their characteristics, that is (1) preservation of source language forms in three procedures of translation like transference, naturalization and literal translation, (2) equivalence in accordance with target language values as found in

This study utilizes several procedures of translation as the basis of classification for the fine art terms found in Candra Sangkala, the works of 'Kun' Adnyana (Rinakit, S. et al., 2017) Specifically, the procedures of transla-

tion used are from Newmark (1988). The procedures chosen to classify the terms are based on the findings of the previous studies, which are conducted to investigate the translation of specific terms in different fields. The procedures of translation here are also chosen considering the potencies of the application of the procedures to translate fine art terms. It is done in line with the focus of this study. Newmark's procedures of translation utilized in this study are (1) literal translation, (2) transference, (3) naturalization, (4) cultural equivalent, (5) functional equivalent, (6) shift, (7) modulation, (8) combination of more than one procedure of translation, namely couplet (combination of two procedures), triplet (combination of two procedures) and quadruplet (combination of four procedures).

Literal translation, transference and naturalization are the procedures of translation that are very close to find the referential meaning of the source and target language terms. Literal translation results in the translation version that is made in accordance with the lexical meaning of the terms. The comparison can be made in accordance with the definition given by the dictionary. The other two procedures i.e. transference and naturalization deal with the adoption of a certain term in one language to another language. Transference is applied when the source language term is directly borrowed without any adjustment. Naturalization involves the adjustment of spelling and pronunciation that must be made in accordance with the rules and guidance of term formation of in the target language. For example, *film* and *foto* are the examples of adopted terms in Indonesian (Umbas, 2015). The terms are derived from English as the example of transference and naturalization respectively.

The other procedures of translation that demonstrate the efforts of promoting the source language values are cultural equivalent, functional equivalent procedure as well as modulation. According to Newmark (1988), cultural equivalent is the finding of equivalent in the target language that is made in accordance with the balance in cultural values of both the source and target languages. Functional equivalent is considered as frequent and usual procedure that is applied in translating cultural-bound terms. The translation is usually done by utilizing specific terms that result in the presentation of more neutral and general terms. Such a procedure is usually applied when it is considered that the closest natural equivalent in the target cannot be found. Another procedure that involves the reproduction of meaning found in the source language text to meet the naturalness of expression in the target language. The change of perspective is sometimes done to sound more natural in accordance with the context needed in the target text.

In addition to the procedures of translation mentioned above, the combination of one procedure of translation may be possible to take place, especially in the translation of phrases and noun string. Utilizing Newmark's terms, there are couplets, triplets and quadruplets that may be found in the investigation of the technical terms' translation showing two procedures of translation (couplets), three procedures of translation (triplets), or four procedures of translation (quadruplets). For example, photography term "digital sensor" that is translated into "sensor digital" (Umbas, 2015). The combination of two procedures of translation is found here, namely shift and transference. The procedure 'transference' is the same as pure borrowing. Shift is clearly used because of the different structures existing in the source language and the target language. The mapping of translation procedures can be done by listing several phenomena that occur when translation task is finalized.

Research methods

This study employed a qualitative descriptive method that investigated the translation of fine art terms from Indonesian into English. In its application, observation method was used to support data collection meanwhile content analysis was utilized to meet the classification of procedures of translation that are actually the focus of this study. Observation method is realized through note taking technique that is used to give attention to several phenomena taking place in the data source, i.e. bilingual catalogue containing fine art terms. Content analysis method is also applied meaning that in the process of classifying the data, a document is thoroughly observed to see the transference of meaning from the source language terms into the target language.

The data source of this study is the catalog of Kun Adnyana's paintings entitled *Candra Sangkala*. It is a guidance book for the visitors in the exhibition of Kun Adnyana's fine art. The catalog was written by Rinakit et al. in 2017. To be more specific with the steps in collecting and analyzing the data, three phases were adopted to map the procedures of translation taking place in the process of translation. First, the catalogue was thoroughly observed to identify the use of fine art terms. The Indonesian and English versions are compiled in the same book so that the comparison of the terms is done without facing many difficulties. Second, the result of identification of fine art terms was listed in a table with different columns showing the source language terms (Indonesia) and the target language (Indonesian). Third, the classification of procedures of translation was made in accordance with the theory.

Results and discussion

This study finds 36 fine art terms used in the catalogue *Candra Sangkala* in which the uniqueness of Kun Adnyana's fine art is shown. There are seven procedures of translation utilized in this translation that consists of two couplet procedures with different types and five other procedures that share one to four occurrences, i.e., descriptive equivalent, reduction and expansion, literal translation, shift, transference. The first couplet includes the use of shift and reduction and expansion that take place in 2 occurrences (5,6%). The second couplet, which consists of shift and literal procedure, takes the highest frequency of 22 occurrences (61,1%). There are 2 occurrences for descriptive equivalent (5,6%), 2 occurrences for reduction and expansion (5,6%), 3 occurrences for literal translation (8,3%), 4 occurrences for shift (4%), and 1 occurrence for transference (2,8%). Table 1 shows the occurrence and percentage of the classification.

Table 1 Translation of Fine Art Terms Found in *Candra Sangkala*

| Procedures of Translation | Occurrence | Percentage |
|--|------------|------------|
| Couplet: shift, reduction and expansion) | 2 | 5.6 |
| Couplet: shift and literal | 22 | 61.1 |
| Descriptive equivalent | 2 | 5.6 |
| Reduction and expansion | 2 | 5.6 |
| Literal translation | 3 | 8.3 |
| Shift | 4 | 11.1 |
| Transference | 1 | 2.8 |
| | 36 | 100 |

Couplet: Shift, Reduction and Expansion

The term for the application of two translation procedures at the same time is couplet (Newmark, 1988). The first procedure that is analyzed as couplet consists of shift and reduction and expansion. It can be found in the sentence below where the term *perupa* is translated into *visual artist*.

Data 1

| | |
|----|---|
| SL | Namun sebagai <i>perupa</i> ia mengawali proses ciptanya menurut observasi dan ketekunan yang tinggi |
| TL | However, as a <i>visual artist</i> , he begins the process of creation by applying what he has observed with great diligence. |

The SL noun *perupa* is translated into the TL noun phrase *visual artist* whose procedure of translation shows the process of shift or transposition proposed by Newmark (1988). A change in the grammar occurs in this process in which SL unit *perupa* is shifted to

two TL units *visual artist*. It is line with the concept of Unit shift by Catford (1965). The characteristic of unit shift shows the change of form in which one unit shifts changes to a different unit. Here, the lexicon *perupa* is translated into a phrase *visual artist*. The use of specific term in the Indonesian text, i.e. *perupa* gives the opportunity to the translator to find out the English term that contains the meaning components of the term *perupa*. It might be a different case if the Indonesian terms are the result of naturalization. For example, the word *curator* (English) that is adopted into *kurator* (Indonesian), or the word *artistic* (English) that is naturalized into *artistik* (Indonesian). If the terms are originally from the English terms, the use of the English terms with their original spelling and pronunciation may occur. The translator chooses the English origin words to present the appropriate equivalents of the terms whose all meaning components are directly transferred. Such a choice becomes the simplest and the most effective way of presenting accurate and acceptable translation.

The word *perupa*, based on the official online Great Dictionary of the Indonesian Language (KBBI daring), means *seniman dalam seni rupa* (literary it means artist in visual art) (<https://kbbi.kemdikbud.go.id/entri/perupa>). This word derives from *rupa*, which means wujud; apa yang tampak (kelihatan) (<https://kbbi.kemdikbud.go.id/entri/rupa>) or 'something that can be seen in English.' Then, prefix *pe*, whose function is to determine one's profession 'pembentuk nomina orang yang berprofesi sebagai' (<https://kbbi.kemdikbud.go.id/entri/pe->), is added to it resulting in the word *perupa* that has its own meaning. The term *seni rupa* (visual art in English) includes *seni pahat* (art of sculpting) and *seni lukis* (art of painting) (<https://kbbi.kemdikbud.go.id/entri/seni%20rupa>). This means that *perupa* actually means an artist who makes sculptures and/or paintings for living while the TL *visual artist* means someone involved in the arts of painting, sculpting, photography, etc, as opposed to music, drama, and literature (<https://www.collinsdictionary.com/dictionary/english/visual-artist>). From the meaning of the two terms, it is seen that the TL word is far more general than the SL word. This departure from less general to more general shows the application of reduction and expansion procedure (Newmark: 1988). This translation can be potentially considered an inaccurate translation because the meaning of visual artist has expanded significantly compared to the meaning of the SL *perupa*.

Couplet: Shift and Literal Translation

Data 2

| | |
|----|---|
| SL | Langkah total seperti ini tentu sangat dibutuhkan untuk menghadapi persaingan seni rupa dunia, yang tidak saja diwarnai adu <i>kekuatan artistik</i> , tetapi juga tanding konsep dan perluasan jaringan. |
|----|---|

| | |
|----|---|
| TL | A total dedication such as this is certainly critically needed in the face of competitions in the world of arts internationally, which are concerned not only with <i>artistic power</i> , but also with impactful concepts and extensive networking. |
|----|---|

The translation of the SL phrase *kekuatan artistik* into *artistic power* shows the application of what is called structure shift by Catford (1965). Here, the modifier *artistik*, which is preceded by the noun *kekuatan* and plays a role as the modifier of the phrase, is translated into *artistic* that precedes the TL noun *power* it modifies. This happens because in Indonesian, a modifier is preceded by the head of phrase while in English, a modifier precedes the head of phrase. The translator, then, has to shift the structure for the sake of what is known as acceptability in translation.

The SL noun *kekuatan*, which means ‘*perihal kuat tentang tenaga*’ (<https://kbbi.kemdikbud.go.id/entri/kekuatan>) or something related to power in English, is translated into the TL noun *power* that means the ability or capacity to do something or act in a particular way (<https://www.lexico.com/definition/power>). This literal procedure also occurs in the translation of *artistik* into *artistic*. The SL word, which means ‘*mempunyai nilai seni; bersifat seni*’ (<https://kbbi.kemdikbud.go.id/entri/artistik>) or having art values; art characteristics in English, is a borrowed word from the target language. Since it is translated back to its original language, borrowing procedure cannot take place. The one and only term that can be used to express this phenomenon is literal procedure of translation.

Descriptive Equivalent

The translation of *pameran* into *art exhibition* in Data 3 can be semantically observed by comparing the two terms’ lexical meaning. The meaning of *pameran* is similar to the meaning of *exhibition*. *Pameran* means ‘*pertunjukan (hasil karya seni, barang hasil produksi, dan sebagainya)*’ (<https://kbbi.kemdikbud.go.id/entri/pameran>) or a display (of works of art, goods, etc), and *exhibition* means a public display of works of art or items of interest, held in an art gallery or museum or at a trade fair (<https://www.lexico.com/definition/exhibition>). Even though the meaning features of the SL *pameran* and the TL *exhibition* include works of art, the translator uses *art* to modify *exhibition*. Therefore, the use of the word *art* in the TL phrase can be considered unnecessary.

To be more specific, the components of the phrase art exhibition are art as the modifier and the head exhibition. The word *art* is a noun that explains ‘the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.’ <https://www.lexico.com/definition/art>. The term exhibition means ‘A public display of works of art or items of interest, held in an art gallery or museum or at a trade fair.’ <https://www.lexico.com/definition/exhibition>.

ico.com/definition/art. The term exhibition means ‘A public display of works of art or items of interest, held in an art gallery or museum or at a trade fair.’ <https://www.lexico.com/definition/exhibition>.

Data 3

| | |
|----|---|
| SL | Selain itu ia juga sering tampil sebagai pembicara bidang seni rupa dan pengelola even <i>pameran</i> (baik itu sebagai kurator atau panitia penyelenggara). |
| TL | In addition, he is often invited to attend events in the field of fine arts as a speaker, and often times he served as either a curator or a member of the organizing committee of an <i>art exhibition</i> . |

The term *pameran* (SL) in data 3 is translated into art exhibition. Here, *pameran* is descriptively explained as *art exhibition* to clarify what *pameran* exactly means. Such a procedure is termed as descriptive equivalent in Newmark’s classification showing the tendency of giving a detailed description to the result of the translation. The term *pameran* in the sentence *selain itu ia juga sering tampil sebagai pembicara bidang seni rupa dan pengelola even pameran (baik itu sebagai kurator atau panitia penyelenggara)* is used to show the meaning of exhibition that is specifically related to fine arts. It is shown from the addition of information like *baik itu sebagai kurator atau panitia penyelenggara* meaning ‘as either a curator or a member of the organizing committee.’ For this reason, the description to the term *pameran* in Indonesian needs to be more clearly conveyed through a descriptive equivalent so then the translation of the term is *art exhibition*.

Reduction and Expansion

Data 4 shows the application of reduction and expansion procedure of translation where *seni rupa* is translated into *fine arts*. Significant departure takes place in terms of meaning from less general to more general. According to KBBI, the SL *seni rupa* means seni pahat ‘art of sculpting’ and seni lukis ‘art of painting’ <https://kbbi.kemdikbud.go.id/entri/seni%20rupa> while its TL counterpart, *fine arts*, means creative art, especially visual art whose products are to be appreciated primarily or solely for their imaginative, aesthetic, or intellectual content (https://www.lexico.com/definition/fine_art). The SL word covers two forms of art while the TL word covers many more forms of art. Then, compared to the meaning of the SL term, it can be said that the meaning of the TL term has expanded.

Data 4

| | |
|----|--|
| SL | Selain itu ia juga sering tampil sebagai pembicara bidang <i>seni rupa</i> dan pengelola even pameran (baik itu sebagai kurator atau panitia penyelenggara). |
|----|--|

| | |
|----|---|
| TL | In addition, he is often invited to attend events in the field of <i>fine arts</i> as a speaker, and oftentimes he served as either a curator or a member of the organizing committee of an art exhibition. |
|----|---|

| | |
|----|--|
| TL | On Kun's canvases presently, what is displayed is on merely an all-exotic embodiment of the past, but a unique, poetic composition, which at the same time affirms <i>his personal stylistic and thematic achievements</i> |
|----|--|

Literal Translation

The application of literal translation is clearly shown in data 5. The SL sentence containing the term *pelukis* is used to describe the two professions of the subject in the sentence, *kita ketahui bersama perupa Wayan 'Kun' Adnyana, merupakan pelukis yang lahir di dunia akademis*. This Indonesian sentence is translated "it is well known that Wayan 'Kun' Adnyana is a *painter* born from the academic world." The term painter, which is translated into *pelukis* shows the adoption of literal translation.

Data 5

| | |
|----|---|
| SL | Kita ketahui bersama perupa Wayan 'Kun' Adnyana, merupakan <i>pelukis</i> yang lahir di dunia akademis. |
| TL | It is well known that Wayan 'Kun' Adnyana is a <i>painter</i> born from the academic world. |

How literal translation is applied can be observed from the comparison of the lexical meaning. *Pelukis* means orang yang berprofesi melukis (seniman dalam seni lukis) <https://kbbi.kemdikbud.go.id/entri/pelukis>. It is the one who does *melukis* as an activity. *Melukis* is explained as the activity of "membuat gambar dengan menggunakan pensil, pulpen, kuas, dan sebagainya, baik dengan warna maupun tidak <https://kbbi.kemdikbud.go.id/entri/melukis>." Meanwhile **painter** is an artist who paints pictures <https://www.lexico.com/definition/painter>. Literal translation occurs when the translator converts the source language (SL) grammatical constructions into their nearest target language (TL) equivalents, but the lexical words are again translated individually (Newmark, 1988:46). Based on this, the translator clearly applies literal translation procedure when translating the SL noun *pelukis* into English. It means *orang yang berprofesi melukis (seniman dalam seni lukis)* (<https://kbbi.kemdikbud.go.id/entri/pelukis>) or an artist in art of painting. This meaning is equal to the meaning of the TL painter, an artist who paints picture (<https://www.lexico.com/definition/painter>). The word class is not changed by the translator whose translation keeps using a noun in the target language. The number of unit is also not changed, from one unit in the SL to one unit in the TL.

Shift

Data 6

| | |
|----|---|
| SL | Di kanvas Kun kini, mengemuka bukanlah sekedar ragam wujud lampau yang serba eksotik, melainkan suatu eksposisi unik, puitik sekaligus menegaskan <i>capaian stilistik dan tematiknya yang mempribadi</i> . |
|----|---|

The other procedure of translation found in this study is shift. It does not occur with other procedures like the presentation of couplet involving shift with other procedures like reduction and expansion and literal translation. Shift in data 6 is shown from the translation of the phrase *capaian stilistik dan tematiknya yang mempribadi* into *his personal stylistic and thematic achievements*. In the Indonesian version, the phrase *capaian stilistik dan tematiknya yang mempribadi* consists of the head *capaian* which literally means 'achievement.' All components in the SL phrases have been well-represented in the TL.

Through contrastive analysis, it is found that there is a different structure between English and Indonesian phrases. Indonesian phrase structure places the head to be followed by its modifier while English phrase structure puts the modifier before and after the head as premodifier and postmodifier respectively. When the Indonesian phrase is translated into English, structure shift occurs. Structure shift involves the shift in the arrangement of head and modifier, meanwhile the change of singular form in the source language into plural form can be considered as the representation of intra-system shift. Structure shift is clearly shown through the arrangement of phrase components. However, the change of singular and plural form in data 6 is not due to the system of singularity and plurality. The change of *capaian* (singular) to achievements (plural) in the translation represents Newmark' concept of shift. One of the shifts in structure may occur in noun phrases through the change of singular to plural or vice versa. In data 6, it tends to be the interpretation of the translator to sound out the achievement of the subject in the sentence, i.e. Kun Adnyana.

Transference

Data 7

| | |
|----|--|
| SL | Seni 'Candra Sangkala' lahir dari pencermatannya tentang relief atau juga karya seni rupa kuno, seperti <i>relief</i> Yeh Pulu, Gua Gajah, dan juga gambar gajah |
| TL | The 'Candra Sangkala' series were conceived from his observation of reliefs or ancient works of art, such as Yeh Pulu <i>relief</i> , Gua Gajah, and also rajah drawings |

Transference takes place in the translation of the term *Candra Sangkala* into the same item in the target language. Observing its form, the term *Candra Sangkala* is a very specific that needs to be interpreted correct-

ly if the translator wants to translate it. In translation, borrowing may be one of the choices when the specific terms whose equivalents in the target language are not known. The meaning of the term *Candra Sangkala* can be seen from the concept of its component, namely *Candra* and *Sangkala*, *Candra* means bulan 'moon' <https://kbbi.kemdikbud.go.id/entri/candra> and *Sangkala* means ketika; waktu <https://kbbi.kemdikbud.go.id/entri/sangkala>. In the catalog, *Candra Sangkala* is meant as reinterperatation of ancient reliefs' visual codes in contemporary painting.

As it is named, transference as a procedure of translation is similar to the concept of borrowing showing to direct transfer of the SL term and the TL term. By direct transfer, it means that the source language term is directly transferred to the target language. Here, the term *Candra Sangkala* is the icon that is used as the theme in the catalog. Direct transfer also means pure borrowing as the concept categorized by Molina and Albir (2002) when there is no change and adaptation is made in the translation process. *Candra Sangkala* in data 7 is purely borrowed without additional information by the translator. It is not paraphrased, or is written with addition of information to explain the meaning of the term. It is understandable that the translator does not need to explain the term in the catalog. The catalog's title is *Candra Sangkala* (Reinterperatation of Ancient Reliefs' Visual Codes in Contemporary Painting). This catalog is used as a means of communicating the paintings' exhibiton of Kun Adnyana that is focused on the presentation of *Candra Sangkala*, which is inspired by the observation of reliefs or ancients work of art. The reliefs include Yeh Pulu relief, Gua Gajah, and *raja* drawings. This is interesting because the art is expressed through scientific procedures. Art can be made on the basis of scientific approach that is not just an imaginative reflection of the creator. It is obviously proven the works of Kun Adnyana's beautiful comtemporary paintings.

Conclusion

Fine art terms are considered as creative art. The creativity includes visual art that must be respected primarily. When the interpretation of works is communicated through bilingual books, the translation must be accurately, naturally, and readably made. Seven procedures of translation utilized in the translation of Kun Adnyana's *Candra Sangkala* consists of two couplet procedures with different types and five other procedures that share one to four occurrences, i.e., descriptive equivalent, reduction and expansion, literal translation, shift, transference. The first couplet includes the use of shift and reduction and expansion. The second couplet consists of shift and literal procedure. There are also several occurrences for descriptive equivalent,

reduction and expansion, literal translation, shift, and transference. In addition, two interesting phenomena occur in the translation of Indonesian-English translation of fine art terms in *Candra Sangkala*. It is interesting to find out that the use of equivalents that are previously naturalized from English into Indonesian and several terms that are literally translated. Another specific finding is the combination of more than one procedure of translation that is irrefutable in translating phrases. Here, it includes the change of form and the reduction and expansion in meaning. All of the procedures were utilized to meet the accuracy, naturalness and acceptability in translation.

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