

LEXICAL COMPARISON OF MALAY-FRENCH CULTURES IN THE TRANSLATION OF 'RIMBA HARAPAN' NOVEL

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ABSTRACT

This paper discusses the analysis of vocabulary differences involving culture in the translation of the novel *Rimba Harapan*. This novel was written by Keris Mas. Data related to human cultural vocabulary were collected from the novel *Rimba Harapan* and translated into the French, *La Jungle de l'espoir*, which became the subject of research. The theoretical framework for data analysis included the cultural classification put forward by Newmark (1988) and the meaning component analysis performed by Kempson (1991). Text comparison methods were used to identify similarities and differences in meaning between the source text and the target text. The results of the analysis show that there are lexical differences in the translation process of *Rimba Harapan*. The results showed differences between the Malay culture in the French-language novel can be described as a lack in the lexical semantics of cultural identity. The results of this study can be of practical guidance in relation to the specific cultural aspects when using the strategy of translation when matching between English and French language.

Keywords: literary works, translation strategies, vocabulary, semantics, classification

INTRODUCTION

Translation is an activity that involves the transfer of information from one language to another and involves two or more languages, namely the source language and the target language. In order to convey the meaning of the source text well, the translator should use the appropriate vocabulary in the target language without disregarding the meaning found in the source text. Generally, among the problematic factors in translation often arise are the factors of translators, language and also culture. A translator must have skills in terms of language, culture and skills in the field of translation. Not only that, but translators should also be savvy with the bilingual system involved. For example, the Malay language and the French language is very different in terms of phonology, morphology or syntax. Without such skills, translators will face the problem of linguistic untranslatability.

Culture is also one of the constraints in translation because differences in cultural factors often cause untranslatability which is a phenomenon named by Catford (1965) as cultural untranslatability. This situation occurs because of the existence of cultural differences between the two languages involved. In fact, as noted by Dubois et al. (1973) in Roger T. Bell (2012), that in addition to maintaining consistency from a semantic aspect, translators should also take into account the stylistic similarities between the source language and the target language especially in the translation of literary works.

Translation of literary works is an important field because through the translation of literary works, a foreign culture can be introduced to readers who practice different cultures. Thus, a literary work that is rich in cultural elements, is a reflection of the nobility of society and life. Through the translation of this literary work, we can learn and understand the culture of other countries. In this regard, according to a report by the *Institut Terjemahan & Buku Malaysia* (ITBM), there have been many works produced by National Laureates that have been translated into foreign languages such as French. Among the literary works that have been translated into French are *Hari-Hari Terakhir Seorang Seniman*, *Salina, Ngayau*, *Rimba Harapan* and many more. In this study, the literary text *Rimba Harapan* by Keris Mas which has been translated as *La Jungle de l'espoir* was selected as the corpus of the study.

The novel *Rimba Harapan* was chosen as the study material because this work is already known to many and was once one of the Literature Component books for the secondary level of schooling. This novel is also one of the best works by National Laureate, Keris Mas while the translation was chosen because this novel was among the novels marketed in France under the 3 SN (*Sasterawan Negara*) project by ITBM. Novel *Rimba Harapan* was also selected for its contribution to Malay literature which cannot be refuted. The novel centers around the socio-economic picture of the Malays and their real-life events revolving around the days before the independence. The novel is among the best novels of the 20th century that have been selected by *Dewan Bahasa dan Pustaka* (DBP) and Rhythm Consolidated Publishing Company. Accordingly, the novel has been translated into English by Adibah Amin into *Jungle of Hope* and also into French by Brigitte F. Bresson as *La jungle de l'espoir*.

LITERATURE REVIEW

The relationship between language and culture is very close because language is part of culture (Vermeer, 1987). Schaffner (1995) stated that language reflects culture, and in many respects forms a cultural model. More specifically on language and translation, Newmark defines culture as “a way of life and its manifestation that is typical for a community that uses a particular language as its means of expression” (1988). He added that each language group has its own cultural characteristics. He makes it clear that operationally he “does not regard language as a component or feature of culture” (Newmark 1988). Thus, his view was at odds with Vermeer’s view that states that “language is part of culture” (1989). Language is also said to be a symbol in culture and cultural features are found in the lexicon of a language. The term culture refers to the specific features or way of life possessed by a language community or society. The meaning of verbal symbols of that language also, at any and every level of the community, depends on the culture of the community.

Thus, a translation process to be difficult and quite complex when it involves two different languages and cultures, such as Malay and French. An example of the community in terms of social relationships is the existence of different titles among family members, following the hierarchy. It has prompted the use of the titles such as *Mak*, *Mak Ngah*, *Pak Lang* and others. When translated into French, this specific title makes it difficult for translators to find a match because in the culture of French society there is no such concept of family. Thus, the translator has a role to play in adapting or adopting the culture between the source text and the target language. Not only that, knowledge of the culture of a nation helps the translator in making comparisons between the two cultures.

Every society has a different culture and also its own identity. These differences are influenced by geographical factors, environment, civilization and also the worldview of the community. For example, the concept of *Weltanschauung* describe the nature of life and thinking of the Malays (Asmah Haji Omar, 1988). This view coincides with what was once proposed by Goodenough (1964) when he has summarized culture into three important points namely:

- (1) culture as a whole of knowledge and a model for perceiving life;
- (2) the direct relationship between culture and behavior and events; and
- (3) culture depends on norms (what norms?)

Lexical is a class of words that consists of nouns, verbs or adjectives. According to Asmah Haji Omar (2010) in linguistics, words are known as lexis or lexical units. The lexicon of a language is related to the culture and community of the language. In this study, cultural lexical is the vocabulary related to cultural elements. Each society has certain lexical items related to their respective cultures. Cultural lexicons can consist of words, groups of words or combinations of words representing the cultures owned and practiced by them. For example, the Eskimos have many words to describe the types of ‘snow’ because they live in snowy areas. To refer to the word ‘snow’, they have a specific reference for snow based on certain characteristics. Examples are snow that has just fallen, snow that is on the ground, or snow that is still

wet. On the other hand, for a community that has lived in an equatorial climate for the rest of their lives, then this community may only recognize one type of snow.

One of the previous studies that discuss culture in the translation is the study of Normalis Marketing (2008) of the "cultural element in Japanese language translation into Malay: Analysis by Konosuke Matsushita." This study was conducted to see the effect of the elements of Japanese culture in the management of text translated into English. According to him, in translation, the maintenance of coherence is more important than the interpretation of such cultural elements in the translated text. He also looks at the translation approach used to translate cultural elements. Khairunisah (2008) in his study entitled "Elements of culture in a collection of translations funnies Malay - German: an analysis" also said that translation will occur in the omitted elements, cultural elements and cultural elements readjusted maintained. In this study, the researcher applied the cultural aspects as suggested by Ainon Mohd and Abdullah Hassan (2005).

Zaini-Lajoubert (2009) in his paper entitled *Les Derniers Jours d'un Artiste* has shared his problems in translating the book *Hari-Hari Terakhir Seorang Seniman* by Anwar Ridhwan. Among the cultural aspects discussed in this paper are those related to measurement systems. The problem encountered was either to maintain the system of measurement found in the source language or to convert it to the system of metrics used in French. Goh Sang Seong (2012) also discussed in his paper about the translatability of Chinese culture in the Malay language. In the study, he focused on the culture of habits guided by the category of verbs according to the approach of Newmark (1981). While the cultural habits of the two languages are different, the study showed not all the cultural habits of the Chinese language can be translated into languages other than English.

While discussing the problem of equivalence in translation, Nida gives equal importance to linguistic and cultural differences between source and target languages and concludes that "differences between cultures can cause more severe complications to translators than complications caused by differences in language structure" (Nida, 1964). In translating a work, the task of the translator is to understand the culture of the source text without neglecting the meaning from the original text in the source language to the translated text. A good translator must be good at manipulating language so as not to be influenced by the original text. As noted by Nida (1964), the most complex problem in translation is cultural adaptation. First, the problem is due to the absence of vocabulary in the target language. Second, the translator should change and readjust the meaning based on the context of the target language without changing the meaning from the source text. Thus "meaning" is the basic relationship between culture and language and is an important element in translation. Thus, translation is not merely a linguistic process but also a cultural engagement.

RESEARCH OBJECTIVES AND QUESTIONS

This study aims to identify lexical culture in novels and translations of *Rimba Harapan* into *La Jungle de l'espoir* and analyzing cultural differences in the use of lexical and

France using Component Analysis Theory of Meaning (Kempson, 1991). Based on the objectives of this study, two research questions were raised as follows:

- (1) What are the cultural lexicons found in the novels *Rimba Harapan* and *La Jungle de l'espoir*?
- (2) What are the differences in lexical usage of Malay and French culture in the novel *Rimba Harapan* and its translation?

The novel is very rich in socio-cultural values as well as literary elements. However, in this study, the researcher only focuses on the lexical aspects of culture in the novel *Rimba Harapan* and its translation. Since the data obtained by the researcher covers a relatively extensive scope, the researcher has limited this collection to only 10% of it, which was only 49 lexical out of 484 cultural lexical items collected in total.

RESEARCH METHODOLOGY

This study is qualitative and uses a descriptive approach. To answer the research question, the researcher applied the theory devised by Newmark (1988) to find relevant and accurate data to meet the needs of the study, answer the research question and also achieve the objectives of the study. At an early stage, the researcher collected all the cultural lexical items. Researchers need to determine the selected lexicon based on cultural categories and definitions given by Newmark (1988) namely ecological, social, movements and habits, materials and also organizations that include concepts, beliefs and understandings as well as artistic values. In classifying the data, *Rimba Harapan* was labeled as (RH) while its translation of *La Jungle de l'Espoir* was labeled as (LJDL).

To analyze the similarities and differences of cultural lexical meanings that have been identified, the researcher used the framework of Theory of Meaning Component Analysis by Kempson (1991). According to Kempson, analysis of semantic components of meaning or features is one way to explain systemic relationships between words clearly. According to this theory again, the meaning of the words studied consists of components of meaning and those components are also the core of meaning. The meanings of the word can be analyzed and defined through the meaning components of the word. Researchers also refer to the idea of Asmah Haji Omar (2009) for adjusting the Malay culture and French translation. The researchers adapted Asmah (2009) because there were many researching language and culture. For example, in *Advanced English Grammar*, Asmah (2009) provide clear guidelines about system calls in languages other than English. Features (+) and (-) are used to indicate the presence or absence of features in the word as shown in Table 1 below:

Table 1: Meaning of Cultural Lexical Denotation

	<i>Rimba Harapan</i>	<i>La Jungle de l'espoir</i>
Lexical items	<i>pak</i>	<i>le père</i> [father]
Denotative meaning	-abbreviation of the word father -calling for middle-aged men	-man -father to someone

Example of analysis for the word *pak*:

[+male +aged/adult +nickname]

For the translated novel *La Jungle de l'espoir*, the translator uses the translation of *le père*.

Example of analysis for the word *le père*:

[+male +aged/adult -greetings -nicknames]

The above example shows that both the lexical of the source and target languages have the most notable sharing of semantic features i.e. male age and nickname. A sign (+) indicates that the feature exists, while a sign (-) indicates a feature that does not exist in the lexical.

Findings and Discussions

Overall, the researcher has identified a total of 484 lexical related to culture in the original text while in the translation only a total of 435 lexical of culture were successfully adapted.

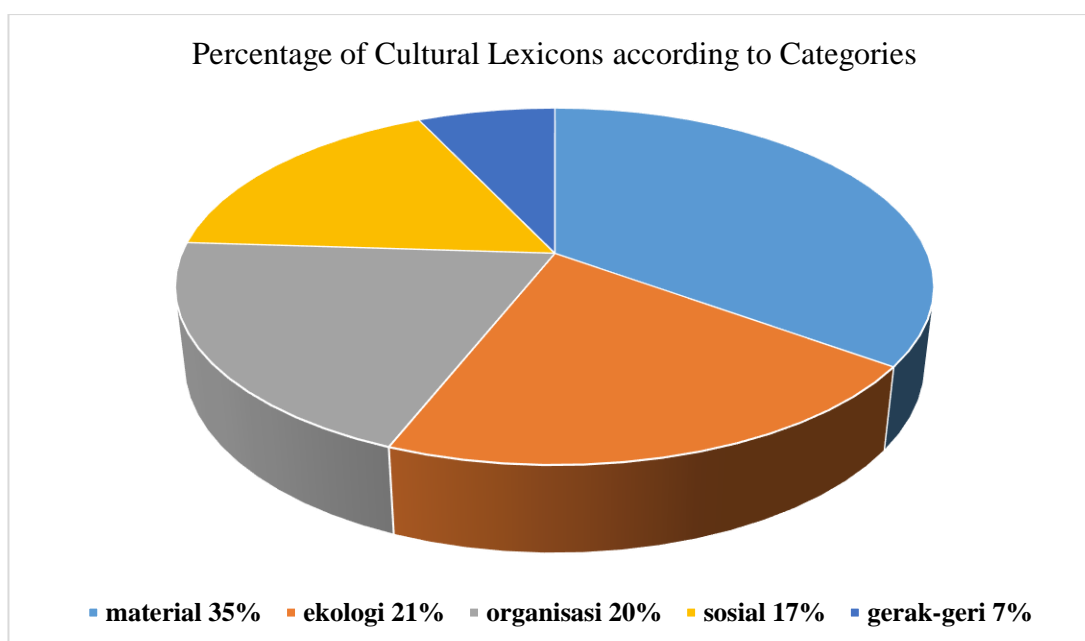
Table 2: Total Division of Cultural Lexical Categories

LEXICAL CATEGORIES	Cultural Lexicons in <i>Rimba Harapan</i>	Total Translations of Cultural Lexicons <i>La Jungle de l'Espoir</i>
Material	170	146
Ecology	102	96

Organization - concepts, beliefs, customs and art	98	83
Social	83	81
Gestures and habits	31	29
TOTAL	484	435

Table 2 above shows that not all cultural lexical items in the original text have been successfully translated into the target text. Based on the differences between the cultural lexical in *Rimba Harapan* and its translation of *La Jungle de l'Espoir*, it was found that a total of 49 lexical were not adapted or omitted in the translation.

Chart 1: Percentage of Total Cultural Lexicons in *Rimba Harapan*



According to the percentage in the chart above, lexical items related to material category exist in the text but not all of these lexical items are successfully translated into the target text. A total of 146 lexical related to material categories were recorded in the translated target text compared to 170 lexical in the original text. Next, the lexical items related to ecology totaled 102 in the original text and the target text, these lexical items were only present as many as 96. As for the social culture category, in *Rimba Harapan*, 83 lexical items were found while in *La jungle de l'esperoir* there were only 81 lexical had been translated. A total of 98 lexical items related to organizational culture; concept; customs and beliefs as well as the arts were found in the *Rimba Harapan* and 83 lexical items are found in *La jungle de l'esperoir*. Finally, there were 31 lexical items related to habits, gestures and practices in RH, but only 29 lexical items have been translated.

Newmark's (1988) classification of culture consists of ecological, social, movements and habits, material and organizational which encompassed concepts, beliefs and understandings as well as artistic values. But from the data collected, the researchers also discovered other cultures lexical variation which is not found in the classification established by the Newmark culture but exists in the culture. Greetings or nicknames exist a lot in the novel *Rimba Harapan* such as nicknames such as *Pak Alang, Pak Abu, Pak Kia* and others.

In his cultural classification, Newmark does not describe social relations, but in this section, the researcher has added an element of social relations in the cultural classification. This is due to the cultural, social relationships become one of the important cultural elements. For instance, it is found in the family system because of their family titles such as *Pak Lang, Pak Ngah* and so on. Furthermore, the researcher has also included the greeting system as one of the cultural classifications because, through the results of data collection, aspects of social relations are present frequently in the text studied. Greetings were often used in the community's social relations. The greeting lexicons were used to honor other older individuals and the use of this word depends on their age, such as *Mak, Pak, abang dan kakak*. Examples of greetings found were *Pak Kia, Pak Abu, Abang Zaidi, Kak Minah* and so on.

Cultural Lexicons of Materials

Newmark (1988) categorizes material culture into four aspects, namely food, clothing, buildings and transportation. Meanwhile, Puteri Roslina (2008) adds aspects of equipment and games in this cultural category. Problems often arise in translating aspects of material culture that do not exist in the target language. In the corpus of the study, the researcher has analyzed the lexical material culture to food and clothing as well as other cultural materials namely buildings and constructions.

Table 3: Translated Cultural Lexicons of Material

No.	Cultural elements in <i>Rimba Harapan</i>	Its translation in <i>La Jungle de l'espoir</i>
1	<i>tikar mengkuang</i>	<i>la natte de feuille mengkuang</i> [tikar daun mengkuang]
2	<i>sambal ikan bilis</i>	<i>des sambal aux anchois</i> [sambal ikan bilis]
3	<i>kain sarung</i>	<i>sarong</i>
4	<i>baju gombang</i>	<i>une tunique traditionnelle</i> [baju jubah tradisional]
5	<i>songkok</i>	<i>songkok</i>
6	<i>gerobok makanan</i>	<i>le buffet</i> [rak]

7	<i>pekan sari</i>	<i>marché</i> [pasar]
8	<i>kepek padi</i>	<i>le grenier à riz</i> [loteng padi]
9	<i>surau</i>	<i>petite mosquée</i> [masjid kecil]
10	<i>madrrasah radikal</i>	<i>des instructeurs religieux démodés</i> [guru agama ketinggalan zaman]
11	<i>semutar</i>	<i>foulard enroulé</i> [selendang dibalut]
12	<i>capal</i>	<i>sandale</i> [sandal]
13	<i>ikan pekasam</i>	<i>poissons salés</i> [ikan masin]
14	<i>ubi kayu bakar</i>	<i>manioc grillé</i> [ubi kayu panggang]
15	<i>keledek rebus</i>	<i>patate douce bouillie</i> [kentang manis rebus]
16	<i>gulai kambing</i>	<i>ragout de mouton</i> [kambing rebus]
17	<i>balai</i>	<i>le pavillon</i> [balai]

Table 3 shows the cultural lexical that has been translated into French for the materials category which includes aspects of food, clothing, equipment and construction. The data in the above table shows that the Malay community also has traditions in the food and clothing aspect that is difficult to translate. Words like these require the accuracy and wisdom of the translator in dealing with them. Of the 17 data above, the researcher found that the translator had tried to match the lexical. For example, '*baju gombang*' translated to '*baju jubah*'.

CULTURAL LEXICONS OF ECOLOGY

Ecological elements are associated with the geography or topography of an area. The ecology of a state has differences either in terms of weather, types of fruits or landforms as well as flora and fauna. Data related to ecological culture highlighted in this study are shown in Table 4 below:

Table 4: Translated Cultural Lexicons of Ecology

No.	Cultural elements in <i>Rimba Harapan</i>	Its translation in <i>La Jungle de l'espoir</i>
1	<i>langsar</i>	<i>des arbres fruitiers</i> [pokok buah-buahan]
2	<i>jering</i>	<i>des arbres fruitiers</i> [pokok buah-buahan]

3	<i>sepat</i>	<i>petits poissons [ikan kecil]</i>
4	<i>puyu</i>	<i>petits poissons [ikan kecil]</i>
5	<i>baung</i>	<i>poissons [ikan]</i>
6	<i>ayam denak</i>	<i>des oiseaux sauvages [burung liar]</i>
7	<i>taptibau</i>	<i>des oiseaux nocturnes [burung malam]</i>
8	<i>kuang</i>	<i>faisan [kuang]</i>
9	<i>resam</i>	<i>jeune arbre [pokok muda]</i>
10	<i>pucuk kemahang</i>	<i>plante [tumbuhan]</i>

Table 4 shows translators using common lexicons such as ‘*puyu*’ and ‘*sepat*’ were translated as ‘*ikan kecil*’ while ‘*pucuk kemahang*’ as ‘*tumbuhan sahaja*’.

CULTURAL LEXICONS OF ORGANIZATION- CONCEPTS, BELIEFS, RELIGIONS, CUSTOMS AND ARTS

Each society has its own organized customs, activities, procedures and concepts that differentiate them from other societies. Because people in the background of the story revolve around the Malay community, a lot of their concepts or belief system were shown through the lexical elements of the Islamic religion. The following is cultural lexicons found in the *Rimba Harapan* related to the organization - concepts, beliefs, religions, customs and the arts.

Table 5: Translated Cultural Lexicons of Organization- Concepts, Beliefs, Religions, Customs and Arts

No.	Cultural elements in <i>Rimba Harapan</i>	Its translation in <i>La Jungle de l'espoir</i>
1	<i>mazhab</i>	<i>mazhab, branche [cabang]</i>
2	<i>doa dan wirid</i>	<i>la prière et la supplication [doa dan memohon]</i>
3	<i>bersuci</i>	<i>se purifier [mensucikan diri]</i>
4	<i>sembahyang</i>	<i>la prière [sembahyang]</i>
5	<i>jampi mentera</i>	<i>incantation aux démons [penjampian kepada syaitan]</i>
6	<i>Penunggu</i>	<i>démon [syaitan]</i>

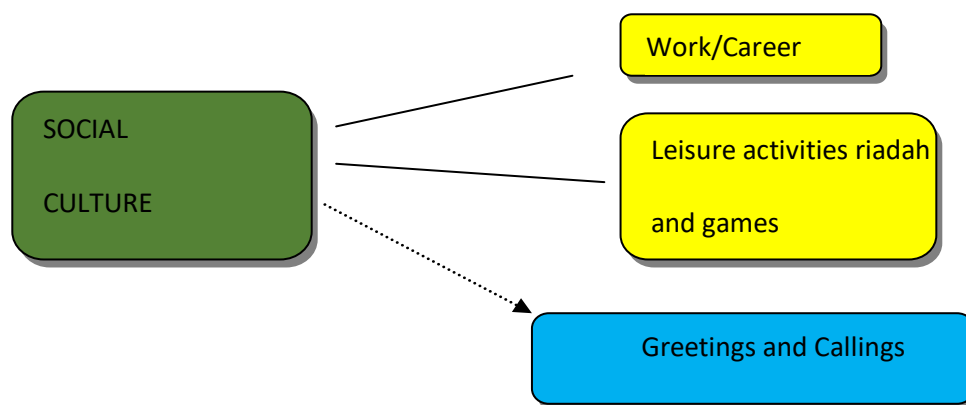
7	<i>syair</i>	<i>histoire</i> [<i>cerita</i>]
8	<i>Makyung</i>	<i>danse traditionnelle</i> [<i>tarian tradisional</i>]
9	<i>Zapin</i>	<i>danse traditionnelle</i> [<i>tarian tradisional</i>]
10	<i>berhikayat</i>	<i>conteur</i> [<i>pencerita</i>]

Table 5 shows how aspects of beliefs, customs and the arts in culture are translated into French. Translators can find matches for sects, prayers and *wirid*, purification and prayer, guardians and spells. However, for traditional dances such as *Makyung* and *Zapin*, the lexical items were translated as traditional dances while *berhikayat*, which is an act of storytelling, is translated as narrator.

CULTURAL LEXICONS OF SOCIAL

Social culture includes the life activities of a community, namely leisure activities or games, call systems and also the class of society practiced by the community. This aspect of social culture is not explained in Newmark (1988) but according to Asmah (2009), it is a social category, such as greeting and calling systems.

Figure 1: Social Culture Categories that have been Adapted from Asmah Haji Omar (2009)



i. Title

According to Asmah Haji Omar (2010), titles in the Malay language can be divided into groups according to the context and background of the protagonist in that context. Titles can be divided into family titles i.e. family calls due to blood ties and family calls due to marital ties. Titles can also take the form of ordinary associative titles and casual associative titles. The community loves to give the title to someone based on their nature or expertise in something.

Asmah Haji Omar (2008) states this title as a mock title. For example, *Pendekar Atan* who is depicted in *Rimba Harapan* is a person who likes to fight and find fault with the village community in *Ketari* apart from his martial arts skills. For this reason, he was called a warrior by the villagers. In its translation, *Pendekar Atan* is translated to *Le guerrier*, which means a person who has or shows a tendency to wage war or like to fight. In French, *Pendekar Atan* is described as a person who loves to fight.

ii. Greetings And Calls

The word greeting or call is widely used when talking or communicating with others. In the Malay language that often practices modesty in speaking, there are greeting systems and calls of its own. When communicating, the selection of the right greeting is important and among the factors that need to be taken into account are age, the status of the person being spoken to and also personal relationships. Greetings can be in the form of calls using personal pronouns, greetings according to position in the family, greetings of honor and even independent titles. Knowledge of a person's status is very important in determining a courtesy call.

Generally, in any formal situation in Malaysia, the call *encik/puan, saudara/saudari* is used, while in informal situations, the call *makcik/pakcik, kakak* or *abang* is used to greet an older person even if the speaker has no kinship. This call is used to signify respect. Similarly in the French call system, the speaker will use the greeting words *monsieur, madame, mademoiselle* for formal situations while for informal situations the speaker will use the name (*prénom*) as a nickname regardless of age.

Table 6: Translated Cultural Lexicons of Social

No.	Cultural elements in <i>Rimba Harapan</i>	Its translation in <i>La Jungle de l'espoir</i>
1	<i>abang</i>	<i>tu</i> [<i>awak</i>]
2	<i>Pendekar Atan</i>	<i>Atan, le Guerrier</i> [<i>Atan, pahlawan</i>]
3	<i>Guru Besar</i>	<i>le directeur de l'école</i> [<i>pengarah sekolah</i>]
4	<i>Tuk Mukim</i>	<i>le responsable religieux de la circonscription</i>

<i>[pemimpin agama daerah]</i>		
5	<i>Tuk Penghulu</i>	<i>le chéf du village</i> <i>[ketua kampung]</i>
6	<i>Pak</i>	<i>le père</i> <i>[bapa]</i>
7	<i>Mak</i>	<i>la mère</i> <i>[ibu]</i>
8	<i>Pak Lang</i>	<i>oncle</i> <i>[bapa saudara]</i>

Table 6 shows the social culture lexicon that includes the nicknames that had been translated. For example, *Pak Abu* and *Pak Kia*. ‘*Pak*’ here can be used to refer to a third person or when greeting an elderly man. Yet in French, the speaker does not greet an older man as *le père* as has been translated in *La jungle de l’espoir. Père Abu vous allez où?* (*Pak Abu*, where are you going?). In the French context, *le père* is only used as a noun for a father or a call for a priest in the catholic religion.

CULTURAL LEXICONS OF GESTURES AND HABITS

This cultural category is also related to the way of life and practices of a society. The behavior and habits of a society are considered sensitive and translators must be sensitive when translating these elements. Practices related to the different movements of certain cultures, for example in the Malay culture, namely when speakers met, they would say hello and shake hands with each other. Western people shake hands, or to signify a friendly relationship, they will kiss and cross cheek to cheek. In French, this behavior is known as *faire la bise* (kissing).

Table 7: Translated Cultural Lexicons of Gestures and Habits

No.	Cultural elements in <i>Rimba Harapan</i>	Its translation in <i>La Jungle de l’espoir</i>
1	<i>beribadat</i>	<i>prière beaucoup</i> <i>[sembahyang banyak]</i>
2	<i>memberi salam</i>	<i>l’appellait Assalamualaikum</i> <i>[memanggilnya Assalamualaikum]</i>
3	<i>bersimpuh</i>	<i>assis sur la terre</i> <i>[duduk atas tanah]</i>
4	<i>jaram</i>	<i>verser un peu d’eau dans ses cheveux</i> <i>[mencurahkan sedikit air atas rambutnya]</i>

Table 7 shows how the cultural lexicons of gestures and habits were translated into French. The translator uses a descriptive method for lexical that has no correspondence in French. For example, *bersimpuh* is translated as sitting on the ground while *jaram* is translated as pouring a little water over his hair.

Once the data is analyzed using a model based on Component Analysis Meaning by Kempson (1991) model, researchers found that there are similarities and differences between the lexicons of French culture and the French language. Although all 49 lexical items analyzed above have been successfully translated, there are still differences in terms of meaning. A translator can't get the same translation result between the source and target languages, because no language is entirely the same. Yet, a good translator is still able to convey the message contained in the source language well by using appropriate translation methods or procedures.

In looking at the similarities and differences between cultures lexicons of French and Malay, researchers can conclude that the equation is measured in terms of one-on-one translation between the two languages and lexical correspondences between the source language and the target language. From the semantic aspect, the similarities are seen through the semantic features found in cultural lexicons while the differences are assessed based on the absence of those semantic features.

Table 8 below shows the total similarities and differences of cultural lexicons, according to their categories, taken from a total of 49 data. It was based on searches in the Hall Dictionary (2007), Le Petit Robert (2002) as well as analysis using the Meaning Component Analysis by Kempson (1991).

Table 8: Similarities and Differences in the Use of Cultural Lexicons

Category	Similarities	Differences
Material	10 similarities Example : <i>ubi kayu bakar/un manioc grillé</i>	7 differences Example : <i>Ikan pekasam/poissons salés [ikan masin]</i>
Ecology	1 similarities Contoh: <i>kuang/faisan</i>	9 differences Example : <i>ikan puyu/des petits poissons [ikan kecil]</i>
Organization- Concepts, Beliefs, Customs and Arts	8 similarities Example : <i>doa dan wirid/la prière et la supplication</i>	2 differences Example : <i>Syair/l'histoire [cerita]</i>
Social	5 similarities Example : <i>Tuk penghulu/le chef du village</i>	3 differences Example : <i>Pak Lang/oncle [bapa saudara]</i>

Gestures and Habits	-	4 differences Example : <i>bersimpuh/assis sur la terre [duduk atas lantai]</i>
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Results from the analysis of the data show that there were 49 similarities and differences between the cultural lexicons French and Malay language. The researcher was able to conclude that the similarity aspect was measured in terms of one-on-one translation between languages as well as lexical correspondence between the source language and the target language. From the semantic aspect, the similarities are seen through the semantic features found in cultural lexical while the differences are assessed based on the absence of semantic features. In addition, there was an overlap between similarities and differences of features in the lexical of the cultures being studied.

Table 9: Summary Description of the Similarities And Differences of Cultural Lexicons for Malay and French Language

Lexical Differences and Similarities	Malay Language Lexicons	French Language Lexicons
1. Words with whole components have different meanings	1. <i>abang</i>	<i>Tu</i> [<i>awak</i>]
	2. <i>ikan pekasam</i>	<i>poissons salés</i> [<i>ikan masin</i>]
	3. <i>Madrasah radikal</i>	<i>des instructeurs religieux démodés</i> [pengajar agama yang ketinggalan zaman]
	4. <i>jampi mantera</i>	<i>incantation aux démons</i> [<i>nyanyian untuk syaitan</i>]
	5. <i>berhikayat</i>	<i>conteur</i> [<i>tukang cerita</i>]
	6. <i>syair</i>	<i>histoire</i> [<i>cerita</i>]
	7. <i>jaram</i>	<i>verser un peu d'eau dans ses cheveux</i> [<i>mencurahkan sedikit air atas rambut</i>]
2. Words that have features that overlap the components of meaning, namely similarities and differences	8. <i>sepat</i>	<i>petit poisson</i> [<i>ikan kecil</i>]
	9. <i>puyu</i>	<i>petit poisson</i> [<i>ikan kecil</i>]
	10. <i>baung</i>	<i>poissons</i> [<i>ikan</i>]
	11. <i>ayam denak</i>	<i>des oiseaux sauvages</i> [<i>burung liar</i>]
	12. <i>taptibau</i>	<i>des oiseaux nocturnes</i>

		<i>[burung waktu malam]</i>
	13. <i>kuang</i>	<i>faisan</i> <i>[kuang]</i>
	14. <i>langsar</i>	<i>des arbres fruitiers</i> <i>[pokok buah-buahan]</i>
	15. <i>jering</i>	<i>des arbres fruitiers</i> <i>[pokok buah-buahan]</i>
	16. <i>resam</i>	<i>jeune arbre</i> <i>[pokok muda]</i>
	17. <i>pucuk kemahang</i>	<i>plante</i> <i>[tumbuhan]</i>
	18. <i>pendekar</i>	<i>le guerrier</i> <i>[pahlawan]</i>
	19. <i>Guru Besar</i>	<i>Le directeur de l'école</i> <i>[pengarah sekolah]</i>
	20. <i>Tuk Mukim</i>	<i>Le responsable religieux de la circonscription</i> <i>[Pemimpin agama kawasan]</i>
	21. <i>Tuk Penghulu</i>	<i>Le chéf du village</i> <i>[ketua kampung]</i>
	22. <i>Pak</i>	<i>le père</i> <i>[ayah]</i>
	23. <i>Mak</i>	<i>la mère</i> <i>[ibu]</i>
	24. <i>Pak Lang</i>	<i>oncle</i> <i>[bapa saudara]</i>
	25. <i>gulai kambing</i>	<i>ragout de mouton</i> <i>[kambing rebus]</i>
	26. <i>semutar</i>	<i>foulard enroulé</i> <i>[selendang dibalut]</i>
	27. <i>surau</i>	<i>petite mosquée</i> <i>[masjid kecil]</i>
	28. <i>balai</i>	<i>le pavillon</i> <i>[balai]</i>
	29. <i>mazhab</i>	<i>branche</i> <i>[cabang]</i>
	30. <i>doa dan wirid</i>	<i>la prière et la supplication</i> <i>[doa dan doa]</i>
	31. <i>bersuci</i>	<i>se purifier</i> <i>[membersihkan diri]</i>
	32. <i>sembahyang</i>	<i>la prière</i> <i>[sembahyang]</i>
	33. <i>beribadat</i>	<i>prière</i>
	34. <i>bersimpuh</i>	<i>assis sur la terre</i> <i>[duduk atas tanah]</i>
3. The same word and all components	35. <i>kain sarung</i>	<i>sarong</i> <i>[sarung]</i>

have the same meaning	36. <i>ubi kayu bakar</i>	<i>manioc grillé</i> [ubi kayu panggang]
	37. <i>keledek rebus</i>	<i>patate douce bouillie</i> [kentang manis rebus]
4. Words that have no meaning pair. Translators use a direct borrowing / direct translation approach.	38. <i>songkok</i>	<i>un songkok</i> [songkok]
	39. <i>makyung</i>	<i>la danse traditionnelle [tarian tradisional]</i>
	40. <i>zapin</i>	<i>la danse traditionnelle [tarian tradisional]</i>
	41. <i>sambal ikan bilis</i>	<i>des sambal aux anchois [sambal ikan bilis]</i>
	42. <i>tikar mengkuang</i>	<i>la natte de feuille mengkuang</i> [tikar daun mengkuang]
	43. <i>memberi salam</i>	<i>l'appelait Assalamualaikum</i> [memanggil Assalamualaikum]
5. Words have different features but the concept is the same	44. <i>capal</i>	<i>sandale [sandal]</i>
	45. <i>baju gombang</i>	<i>une tunique traditionnelle</i> [pakaian tradisional]
	46. <i>gerobok makanan</i>	<i>le buffet</i> [perabot tempat simpanan barang]
	47. <i>pekan sari</i>	<i>marché</i> [pasar]
	48. <i>kepuk padi</i>	<i>le grénier à riz</i> [tempat simpanan padi]
	49. <i>penunggu</i>	<i>démon [syaitan]</i>

Table 9 displays all the 49 analyzed data, the similarities and differences of Malay and French language lexicons as well as the aspects of lexical semantics in those two languages.

CONCLUSION

Overall, this study has applied Newmark's (1988) cultural classification theory and Kempson's (1991) Meaning Component Analysis to analyze cultural lexical differences in the novel *Rimba Harapan* and its translation into French, *La Jungle de l'espoir*. The results showed the French language and French language not only two languages are very different in terms of phonology, morphology and syntax but also the differences in the culture. Yet behind these differences, other aspects can be shared by these two cultures through stories or literary works. The purpose of translation is to produce an effect almost identical to its reader with the effect on the reader of the original text. (Khairunisah, 2008). Translators who wish to use a particular lexical should consider the appropriateness of that lexical use.

Many things need to be addressed if you want to do a good translation from French to Malay or Malay to French. Among the aspects that need to be given attention by translators is the ability to speak. A translator plays a very important role in conveying information from one language to another.

In producing a translated work involving two languages with different cultural gaps, the semantic value of the original work should not be set aside. The expertise and skill of a translator are to adapt, maintain or eliminate cultural elements but not to set aside the meaning of the original work. This is because the role of the translator is to transfer a text from one language to another by involving semantics and translation. This is done in three stages, namely analyzing, transferring and restructuring.

Therefore, the most important task is to understand the meaning of a text to be translated. In translation, the translator sometimes emphasizes the meaning of the original text (source text) and adapts it to the target text. According to Nida (1975), this type of translation is called semantic translation i.e. the translator tries to produce information into the target text and maintain the semantic structure derived from the source text. The absence of lexical correspondence associated with the culture of the source language to be translated into the target language has led to the phenomenon of untranslatability to occur. Baker (1992) explains that a professional translator is capable of overcoming various types of inequality problems between two languages (source and target languages). There is no denying that no lexical is truly similar and similar between the two languages involved yet the differences can be minimized.

It is found that, in the process of translation, the translator needs to examine whether or not a cultural element exists in the target text. (Nur Hafeza, 2009). To overcome the problem of lexical gaps, translators need to be wise to use appropriate strategies. Some translators retain the linguistic and cultural aspects of the source language even if the translation looks a bit awkward in the target language. The findings of this study support Zaitul Azma Zainon Hamzah's (2009) view. She had mentioned that although a story describes a different language and culture the fact is that each situation that underlies the utterance of language and culture tells the space and time how humans interact with their environment. Few of these studies are expected to serve as a guide and also compare the translation of languages on Malay to French and vice versa.

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