Cultural and Lexical Challenges: Analyzing Untranslatability in The French Subtitles of 'The Big 4' Film

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A B S T R A C T

The present study aims to analyze the untranslatability occurred in the subtitle of The Big 4 (2022) movie from Indonesian as the source language (SL) to French as the target language (TL). The words or phrases in the subtitles taken from a movie streaming platform, Netflix, were analyzed using a qualitative method to analyze the type of untranslatability; whether it is a lexical or cultural untranslatability, factors that influence, and the techniques used by the translator to overcome the issues. The findings showed the existence of untranslatability in 107 instances, 24 of which were at the lexical level and 83 in cultural aspects. The translator utilized nine different translation techniques to address the untranslatability, including borrowing, naturalization, adaptation, particularisation, modulation, generalization, calque, established equivalence, and transposition. However, regardless of the phenomenon of untranslatability, the act of translation must continue. It is the duty of translators to be skillful in finding the equivalent expressions in the TL.

A R T I C L E   I N F O

1. INTRODUCTION

No two nations on Earth share identical cultures and languages. As an identity of a nation, language is a distinguishing feature of a nation's identity, setting one social group apart from another. According to Unsiah and Yuliati's (2018), language serves as the primary medium for both oral and written social interactions among members of a society. Effective interaction hinges on communication, where language assumes a pivotal role. Nonetheless, the coexistence of linguistic diversity often poses communication challenges when individuals from distinct linguistic backgrounds come together. It is during such instances that the necessity for translation activities becomes evident.

Etymologically, the term for "*terjemah*/translate" in Indonesian language can be traced back to the Arabic word "*tarjammah*," denoting the act of transferring content from one language to another (Hoed, 2006). In the Indonesian language, the fundamental concept of translation/*terjemah* encompasses several distinct words: "*terjemahan*", "*penerjemah*", and "*penerjemahan*". Specifically, "*terjemah*" is defined as the act of duplicating (transferring) content from one language into another. The output of this process is referred to as "*terjemahan*," and the individual responsible for carrying out translation work is commonly referred to as a "*penerjemah*". The overall process, approach, and activities associated with translation are referred to as "*penerjemahan*." This contrasts with the French language, which employs the word "*traduction*" to refer to all aspects of translation, including activities, processes, and outcomes. In French, a translator is known as a "traducteur," for masculine noun, and "traductrice" for feminine noun (Amalia, 2007).

Translation can be categorized into two distinct forms: oral and written translation. Oral translation refers to simultaneous translation. This form is commonly referred to as "interpretation" in the English language. Conversely, written translation refers to the process of transforming written content from a source language (SL) into equivalent text in the target language (TL). In English, it is commonly referred to as "translation" (Catford, 1965).

Translation expert Newmark (2003) defines translation as the practice of conveying the intended meaning of a text from one language to another, staying true to the author's original intentions. According to Bell (1991), translation involves the effort to express content from one language into another while considering both semantic and stylistic equivalence, or the unique style of the language. Meanwhile, Ladmiral (as cited in Qotb, 2016) states that the primary goal of translation is to convey messages from the SL into the TL while preserving the original author's intended meaning. Therefore, it can be asserted that translation is the process of conveying message from the SL into the TL while seeking the closest and most natural equivalent, both in terms of meaning and style, all in accordance with the reference text to create a seamless and natural impression. This aligns with the point of view of Nida and Taber (1982) that the best translation does not sound like a translation.

Based on various definitions of translation above, it can be inferred that the translation process always involves the search for linguistic equivalents. This aligns with Hoed's perspective (as cited in Mardiana, 2014), stating that translation aims to achieve compatibility with the SL to effectively convey the message it contains into the TL. Nida (as cited in Shakernia, 2013) further distinguishes between two forms of equivalence: formal and dynamic equivalence. Formal equivalence is centered on the SL, focusing primarily on preserving the content and form of the message without adding any interpretation or additional ideas from the translator. Conversely, dynamic equivalence is more concerned with adapting the source message in the TL to evoke a response similar to that experienced by

readers of the SL. In essence, dynamic equivalence prioritizes "idea for idea" rather than a strict "word for word" approach as found in formal equivalence.

In the realm of translation, there is always a contact between two different languages. This language interaction becomes evident when we strive to convey the meaning of the SL by seeking out words in the TL that bear equivalent meanings. When a word in the SL finds its counterpart in the TL, little additional explanation is required; this, after all, is the core objective of translation – to discover an equivalent. The challenge arises when a word in the SL lacks a counterpart with an equivalent meaning in the TL, giving rise to a condition known as non-equivalence. Non-equivalence signifies a scenario where a one-to-one equivalent word or expression is unavailable in the TL (Suryawinata & Hariyanto, 2003). This situation is a common occurrence in translation across various domains, and both novice and certified translators are likely to have encountered it at some point in their work.

The term "non-equivalence" is essentially synonymous with "untranslatability." Nababan (1999) states that the concept of untranslatability emerged due to the challenges of finding direct equivalents. Newmark (2003) succinctly defines untranslatability as the absence of a direct equivalence in the TL for specific words. Catford (1978) elaborates that untranslatability occurs when there is a context that lacks functional relevance. Furthermore, Catford suggests that untranslatability represents a failure in the translation process. Untranslatability, in essence, poses a structural challenge within the realm of translation itself. It is important to emphasize that untranslation signifies a translation failure, which may lead to the creation of new linguistic constructs, syntax, textual forms, and even the emergence of fresh creative concepts (Xie, 2020).

The discrepancies in system and structure between the SL and the TL can pose significant challenges in the realm of translation. These challenges are even more pronounced when the SL and TL originate from distinct language families. For instance, drawing on the methods of Historical Comparative Linguistics, French is classified within the Indo-European branch of Romance languages, whereas Indonesian belongs to the Austronesian family (Keraf, 1984).

On the contrary, Robelin (2013) counters the concept of untranslatability by contending that the presence of elements, such as words, phrases, or sentences, lacking direct equivalents in the TL does not render them untranslatable. Robelin suggests that what cannot be directly translated can be paraphrased. Therefore, translators play a vital role in discovering indirect equivalencies and offering paraphrases that maintain a high degree of similarity.

Bellos (as cited in Mumtaz & Mintowati, 2020) similarly asserts that there is nothing that cannot be translated, emphasizing that "*one of the truths that translation teaches us is that everything is effable*".

Catford (1978) classifies untranslatability into linguistic untranslatability and cultural untranslatability. Linguistic untranslatability arises from language differences, encompassing issues such as ambiguity, polysemy, and oligosemy between the SL and TL. In linguistic untranslatability, the relevant functional aspects often entail specific formal features of the SL text. If the TL lacks suitable formal features, the text or content may indeed become untranslatable. One instance of linguistic untranslation can be observed at the lexical level.

Lexical is a type of meaning in semantics. Lexical meaning pertains to the meaning associated with individual words, and their definitions can typically be located in language dictionaries (Unsiah & Yuliati, 2018). Untranslatability at the lexical level signifies that the SL lacks a direct equivalent or translation for a specific word. An example of such lexical untranslatability is the French term "*riz*," which, when translated into Indonesian, may refer to three distinct meanings. In French, "*riz*" is more generic compared to the Indonesian word

"padi," "beras," and *"nasi,"* which each convey more specific nuances. According to the dictionary, "*riz*" may be interpreted as *"padi," "beras,"* or *"nasi,"* This lexical variation can give rise to the notion of untranslatability.

Meanwhile, cultural untranslatability emerges when concepts tied to the SL's culture, such as specific words or expressions, lack equivalents in the TL's culture. Language and culture share a symbiotic relationship, with culture shaping and influencing language development. All languages are products of their respective cultures and nations (Cui, 2012).

The idea of translation will always be mixed with culture. Cultural considerations are widely acknowledged as a fundamental component of effective translation. Nida (as cited in Cui, 2012) once stated that to achieve a successful translation, possessing an understanding of two cultures holds even greater importance than mastering two languages, as language acquires its full meaning within the cultural context in which it thrives. This notion is closely aligned with Jin (2003), who contends that each language incorporates culturally charged terms, symbolically representing the value systems, history, religion, customs, thought patterns, and lifestyles specific to a given culture. Jin also underscores that not all cultural words possess direct equivalents that express the same meaning across different cultures.

The issue of cultural untranslatability can be mitigated by way of mastering intercultural competence. Competence, in this context, signifies possessing the requisite knowledge and skills necessary to respond effectively in diverse cultural contexts. Hofstede (as cited in Sunendar *et al.*, 2021) defines intercultural competence as an individual's awareness of the knowledge, skills, and behaviors that prove effective and suitable within a multicultural environment. This competence materializes as the capacity to approach culture and behavior with an open-minded perspective (Sunendar *et al.*, 2021). Indonesian culture, classified within Eastern culture, and French culture, falling under the Western cultural sphere, exhibit fundamental distinctions, which partly account for instances of untranslatability.

Newmark (2003) categorizes fields that frequently encounter cultural untranslatability into the following domains:

1. Ecology. When two countries are geographically distant, disparities in natural conditions abound, giving rise to variances in vocabulary related to flora, fauna, wind, topography, weather, and seasons. For instance, Indonesia boasts the endemic Komodo animal, which exclusively native to Komodo Island in East Nusa Tenggara, Indonesia.
2. Material Culture. Every nation possesses its distinct material culture. Newmark classifies material culture into aspects like food, clothing, architectural structures, cities, and transportation. An example is the term "*entremet*" in French culture, which means a light dish enjoyed in between main courses. Historically, this dish was designed for both consumption and entertainment, primarily for the nobility and upper-middle class during the early Roman Empire. In contemporary usage, "*entremet*" more often refers to a type of dessert.
3. Social Culture. Terminology associated with social culture spans various domains, including work, recreation, kinship, and social interactions such as greetings. It encompasses the full spectrum of human-to-human and human-to-society relations.
4. Organizations, Traditions, and Concepts, encompassing politics, social structures, law, religion, and art. For instance, when translating an organization such as *Alliance Française,* it is often advisable to employ functional equivalence and descriptive translation techniques, such as referring to it as "a national organization with a primary mission of promoting French language and culture beyond France."
5. Gestures and Habits. Certain linguistic communities exhibit unique speaking and communication habits, often challenging to translate due to their strong cultural or

community-specific influence. These idiosyncrasies manifest in various forms, including swearing, idioms, similes, and non-verbal communication such as gestures and body language.

To minimize the potential for untranslatability, a translator must exercise diligence when selecting appropriate translation techniques. This aligns with Rahma (2018), emphasizing that translation techniques are essential for overcoming challenges that may impede the successful completion of a translation. Molina and Albir (2002) provide a comprehensive classification of eighteen translation techniques, as follows:

1. Adaptation. Involves replacing cultural elements specific to the SL with those recognized in the TL. This technique is akin to Vinay and Dalbernet's adaptation technique and Margot's cultural equivalent technique.
2. Amplification. Making explicit certain information that is implicit in the SL to aid reader comprehension. For example, the Arabic noun "*Ramadhan*" is paraphrased as "Muslim month of fasting" in English.
3. Borrowing. Involves incorporating words or expressions directly from the SL. Borrowings may remain pure, unchanged, or be naturalized, adjusting pronunciation or spelling to align with the TL.
4. Calque. Translates words or phrases literally, akin to Vinay and Dalbernet's acceptation technique.
5. Compensation. Requires repositioning information elements or stylistic elements within the SL to different locations in the TL due to inapplicability in the same part of the TL. For instance, the English phrase "let your imagination go wild" is translated into Indonesian as "*biarkan imajinasimu mengembara sejauh mungkin/* let your imagination wander as far as possible."
6. Description. Replaces terms or expressions in the SL with descriptions of their form and function in the TL. For example, the Italian noun "*panettone*" is translated as "a traditional cake from Italy consumed during New Year's celebrations."
7. Discursive Creation. Utilizes different equivalents in context to capture the attention of potential readers. For example, "*husband for a year*" is translated as " *suami sementara*/temporary husband."
8. Established Equivalent. Translates SL terms or expressions with common TL equivalents based on dictionaries or everyday usage.
9. Generalization. Converts specific SL terms into general or neutral terms in the TL. For instance, the French terms *"guichet," "devantre,"* and *"fenêtre"* are translated into English as "window."
10. Linguistic Amplification. Involves adding linguistic elements to the TL.
11. Linguistic Compression. Combines linguistic elements in the TL.
12. Literal Translation. Translates words or expressions verbatim.
13. Modulation. Translates by altering the focus, viewpoint, and cognitive categories related to the SL, which can be in the form of lexical or structural changes.
14. Particularization. Translates general SL terms into more specific or concrete TL terms.
15. Reduction. Condenses SL information without altering the underlying message.
16. Substitution. Substitutes linguistic elements with paralinguistic ones, such as intonation or gestures.
17. Transposition. Shifts grammatical categories, including transforming words into phrases.

18. Variations. Alters linguistic and paralinguistic elements, such as intonation or gestures, influencing linguistic variation. This encompasses changes in textual tone, style, social dialect, geographical dialect, and more.

Research on untranslatability has been carried out in the past, one of which was by Mumtaz and Mintowati (2020) in their book entitled "Ketakterjemahan dalam Terjemahan Bahasa Mandarin Webtoon "The Normies" Karya Ais dan Si Ona". Employing the listening method, which encompasses note-taking techniques and proficient free-involved listening techniques, the authors scrutinize data in the form of dialogue translations within the comic "The Normies" that grapple with linguistic and cultural untranslatability, all while referring to Catford's (1978) theory.

In spite of the challenges posed by untranslatability in the realm of translation, the translation activities must still continue. The evolving landscape of our era compels humanity to continually explore knowledge and information from around the globe, for instance through films. Films serve as not just aesthetic creations but also as powerful vehicles for information dissemination, entertainment, promulgation of new cultural values, tools for propaganda, and even instruments of politics. Simultaneously, films can function as invaluable educational tools, aiding language learners and students majoring in foreign languages. For instance, films can enhance language skills, with learners using subtitles to expand their vocabulary. Subtitles, as translations of film dialogues typically displayed at the screen's bottom, serve to facilitate the process of watching foreign-language content, as elaborated by Chen (2016).

Subtitles are usually available for films intended for international audience. The Big 4 is one of them. This Indonesian comedy-action film, released on Netflix in 2022, gained significant popularity, ranking second among the most-watched non-English films, according to Viva (2023). Given its widespread viewership, accurate translation captions become imperative. Nevertheless, the linguistic and cultural disparities between Indonesia and France have led to instances of untranslatability in certain dialogues. An illustrative example of such untranslatability can be found in the following dialogue:

Table 1

TS	SL	TL
00:15:00,667 --> 00:15:05,375	*Bapak tak bisa terus-menerus menyogok aku dengan, apa ini,* **pisang goreng**?	*Tu ne pourras pas tojours t'en sortir avec* ***des beignets***.

Table 1 above shows the example of subtitle from the fifteenth minute to the fifteenth minute and five seconds of the film "The Big 4." Notably, the instances of untranslatability are highlighted in bold. In this particular case, the referent that cannot be translated is "*pisang goreng*," which is translated in the TL as "*des beignets*" by employing the adaptation technique. This instance falls within the group of cultural untranslatability stemming from material culture associated with food.

Fried bananas/*pisang goreng* represent a snack that is commonly consumed in Southeast Asia. This delicacy is made ofpeeled bananas coated in a batter made from a mixture of flour and then deep-fried in hot oil. In contrast, *beignets* differ from fried bananas. Beignets belong to the category of fried foods made from dough, typically square in shape, with various fillings, and often sprinkled with powdered sugar. Upon closer examination, *beignets* bear a closer resemblance to what are commonly known as pillow cakes. Beignets

enjoy great popularity in New Orleans, United States. It is worth noting that in France itself, there exist several variations of beignets, including "*beignets de crevettes*," which are essentially shrimp fritters. In the given context, it would be more advantageous if the translator employed an eclectic technique, one that blends multiple translation approaches to achieve a more precise rendition. Translators may consider combining adaptation and description techniques, resulting in a more suitable translation: *beignets de bananes*.

2. METHODS

This research, being a qualitative study, primarily deals with data in the form of textual elements—words and phrases—extracted from the translation of French subtitles for the film "The Big 4" (2022). The source of this data is sourced from the film "The Big 4" available on the Netflix digital media streaming service, along with transcriptions of the French subtitles translated by a professional translator named Alix Paupy, who works for the film's distribution or production house. This research also supplements its data sources by referencing various dictionaries, enhancing the analysis of the semantic meaning and strengthening the research's validity.

Data collection techniques employed in this study encompass documentation, active listening, and meticulous note-taking (Mahsun, 2005). Documentation, in essence, constitutes a historical record of past events, in various formats such as written texts, images, and significant works created by individuals. These documents may also take the form of artistic expressions, including sculptures and films. In this research, a comprehensive analysis of the film "The Big 4" as an artistic document is conducted. This is followed by a diligent examination of the complete dialogue in the French subtitle translation of the film. Each dialogue segment that exhibits lexical or cultural untranslatability is then meticulously noted. Subsequently, the research endeavors to identify the underlying factors contributing to these translation challenges and seeks effective solutions to address the issue of untranslatability.

3. RESULTS AND DISCUSSION

The research findings revealed a total of 107 instances of untranslatability within the French subtitles for the film "The Big 4." These instances were further categorized into two main types: lexical and cultural untranslatability. In the field of lexical untranslatability, 24 data points were identified, each influenced by various contributing factors. These instances encompassed twelve occurrences where untranslatability is resulted vocabulary gaps, six instances involving non-standard terminology, three instances featuring newly discovered terms, one instance of a scientific term, and two instances arising from translation errors. Cultural untranslatability, on the other hand, encompassed 83 data points and resulted from diverse factors. Within the field of ecology, one data point exhibited untranslatability related to plants. In the material culture, four data points encountered untranslatability, with three linked to food and one to housing. Regarding social culture, six data points displayed untranslatability in work, one in recreation, 31 in terms of greetings, and nine in kinship terms, totaling 47 data points grappling with cultural untranslatability. Furthermore, other instances of cultural untranslatability were observed in references to the religious domain, where ten data points exhibited untranslatability, as well as one data point connected to tradition, eight data points associated with art, and the other four data points are concepts in the SL. Untranslatability also manifested in terms of gestures and habits, totaling twelve data points. Among these, two pertained to idioms, while the remaining ten featured swear words. To

address the challenge of untranslatability, translators employed a diverse range of translation techniques, including transposition, particularization, generalization, calque, established equivalent, adaptation, modulation, borrowing, and naturalization.

A comprehensive combined tabulation of lexical and cultural untranslatability data is presented below for reference.

1. Untranslatability at lexical level

Table 2

TS	SL	TL
00:15:00,667 --> 00:15:05,375	LDR itu lebih **jitu**.	Les rélations à distance, **c'est le pied**.

Lexically, the word '*jitu'* in bold means exactly right; to the point. In other words, the word '*jitu'* is intended to describe something that is precise, accurate, or very effective. *C'est le pied* in the TL is an idiom which means something that is great, extraordinary.

The sentence above was uttered by Jenggo when he hit the enemy's bullseye. The translation in TL is actually quite acceptable, because this expression is usually used in contexts where something is going well or satisfactorily. However, there is a gap in nuance and meaning between the two referents, which leads to untranslation. In the case above, the translator uses the usual equivalent technique.

As for another alternative for translating referents in SL, the translator can translate it as *plus efficace* which, if viewed lexically, the word *efficace* has the meaning of "product, method, device, etc., produces the expected effect".

Table 3

TS	SL	TL
00:18:09,667 --> 00:18:12,583	Diajarkan berkelahi belum. **Senapan** juga belum.	Je sais ni me battre, ni me servir d'un **flingue**.

In SL, the term "rifle" specifically denotes a long-barreled firearm designed for precise shooting. On the other hand, in TL, "*flingue*" serves as a colloquial term encompassing all types of firearms, though it tends to lean towards shorter, handheld firearms such as pistols. The notable distinctions between firearm types suggest a lexical untranslatability that occurs due to the referent being a new finding. In response, the translator employs a generalization technique, substituting specific terms with more generic ones. A more fitting alternative translation for the term "rifle" in this context would be "*fusil*."

Table 4

TS	SL	TL
00:41:04,333 --> 00:41:05,250	***KTP**-nya mana?*	**Pièce d'identité** ?

In the SL, KTP is an abbreviation of *Kartu Tanda Penduduk* which refers to a resident's official identity document as proof of an individual's identity issued by the authorised agency which is valid throughout Indonesia. Meanwhile *pièce d'identité* is a term used in France to refer to identity documents. The phrase generally refers to various types of identity documents, including passports.

Translation in TL is deemed acceptable, as the translator adeptly employed the eclectic technique by combining established equivalents and generalization strategies to address the issue of untranslatability in the data. However, it is worth noting that the referent in SL distinctly pertains to a specific document utilized for verifying a person's identity. In contrast, the translation in TL assumes a more generalized nature, lacking specificity in identifying the particular type of identity document intended. Therefore, it would be more appropriate if the translator translated it into *carte d'identité*. The term simply refers to an identity document issued by the French government.

Table 5

TS	SL	TL
01:18:29,708 --> 01:18:35,042	*Sudah… Itu Pelor, paling dia ajak **kesayangan**mu bertemu dengan Alpha.*	Du calme. Je suis sûr que Pelor a emmené ta **fiancée** rencontrer Alpha.

The data presented above highlights a case of untranslatability at the lexical level for the word "*kesayangan*." In Indonesian language, the term "*kesayangan*" carries multiple meanings, such as (1) loved one, (2) one's favourite, (3) beloved persons or animals, and (4) a lover. It is a versatile term that does not specify a particular relationship status and can refer to spouses, family members, friends, animals, or objects. On the other hand, in the TL, "*fiancée*" conveys the meaning of a fiancé or a person who is bound by a promise with a strong intention to marry. This term explicitly describes the relationship between an individual and his/her fiancé.

The data provided above clearly highlights a translation error. The term "*fiancé*" specifically pertains to a lover, whereas the term "*kesayangan*" in the SL (SL) can refer to couples who are not yet engaged or married, as well as those who are engaged or married. Furthermore, when considering the context in which this sentence is used, it emerges when Jenggo teases Topan, who wishes to have a private conversation with Dina. In the film, there is no romantic involvement between Topan and Dina; Topan merely exhibits feelings of admiration for Dina. Thus, the data deals with untranslatability. An alternative and more fitting translation would be "*béguin*" for "kesayangan" using the calque technique, or "*coup de cœur*" using the established equivalent technique.

Table 6

TS	SL	TL
01:15:52,083 --> 01:15:55,375	Tiga tahun yang lalu, di **kontrakan** papa saya.	Il y a 3 ans, **chez** mon père.

The term "*kontrakan*" has a dual meaning: (1) refers to a rented house and similar properties, and (2) of such rental. Consequently, it can be inferred that "*kontrakan*" is a term reserved for describing a building that has been leased for a specific duration, for instance,

one or two years. On the other hand, "*chez*" in the TL can signify a residence, an office, or serve as a preposition indicating a location. However, when "*chez*" is employed to describe a building, it lacks the specific information to indicate whether the building is a rental property or private property, as per the definition of *kontrakan*." This suggests that the data above tends to encounter untranslatability at the lexical level due to vocabulary gaps. To address this, the translator effectively employed generalization technique by substituting a specific term with a more general term.

Conversely, if the translator opts for a descriptive technique and translates it as "*dans la maison louée par mon père*," it might be less accurate since the term is not commonly used in everyday conversation.

2.   Cultural untranslability
2.1.   Cultural material
2.1.1. House

Table 7

TS	SL	TL
00:27:24,583 --> 00:27:28,292	Seorang pria paruh baya terbunuh sadis di **kompleks perumahan**nya sendiri.	Un homme d'âge mûr a été tué dans son **quartier**.

The term "*kompleks*" is defined as a set of units or a cluster. In contrast, "*perumahan*" refers to a collection of houses functioning as a residence, complete with essential infrastructure. This infrastructure includes basic physical features such as drinking water, waste disposal, electricity, telephone services, and roads that ensure the residence functions as intended (Keman, 2005). Therefore, it is appropriate to conclude that *kompleks perumahan* is a cluster or an environment of buildings designed for residence. On the other hand, when interpreted literally, "*quartier*" means an area or district. While it can indeed refer to a residential area, it possesses a broader and more generalized scope compared to "*kompleks perumahan*." "*Quartier*" may also encompass commercial areas ("*quartier du commerce*") or industrial areas ("*quartier industriel*"). As a result, when "*kompleks perumahan*" is translated as "*quartier*," some specific characteristics and nuances associated with the term "*kompleks perumahan*" are lost. This, in turn, leads to untranslatability. To tackle this issue, translators adopt eclectic techniques, combining transposition techniques that modify noun phrases into nouns and generalization techniques that convert specific SL referents into more general ones within the SL.

2.1.2. Culinary

Table 8

TS	SL	TL
00:53:31,208 --> 00:53:33,833	**Soto kudus**, kok, diminum? Tidak enak!	Ce **bouillon** est dégue !

"Soto Kudus" is a local cuisine with its origins in the Kudus region of Central Java. In general, "soto" refers to a type of meat soup typically served with rice. Different regions in Indonesia have their own variations of soto, each distinguished by unique spices and presentation. "Soto Kudus" is a specific culinary originating from the Kudus area, Central Java. This particular soto typically features shredded chicken and bean sprouts, flavored with special spices and ingredients like turmeric and lemongrass, which are crucial in creating the distinctive flavors associated with "*soto kudus*." Meanwhile, "*bouillon*" in the TL constitutes liquid as a result of boiling of meat or vegetables in salted water. According to this definition, "*bouillon*" more broadly denotes broth, which is essentially liquid resulting from the boiling of meat or vegetables with the objective of extracting their flavors.

Culinary terminology often poses challenges for translation, as it frequently encompasses unfamiliar recipes, ingredients, or foreign food-related terms. Therefore, even though both refer to liquids derived from boiling meat, translating "soto Kudus" as "bouillon" overlooks various distinctive aspects of the dish. These aspects include nuances and spices inherent to "*Soto Kudus*," which cannot be fully encapsulated by the term "bouillon." Consequently, in this case, untranslatability arises, particularly with regard to material culture related to food. To address this issue, the translator employed the adaptation technique to address the issue of untranslability.

Table 9

TS	SL	TL
00:16:43,625 --> 00:16:47,542	**Padang**. Makan besar kita hari ini.	**Padang**. Un vrai festin !

Padang is actually the name of a city located on the west coast of the island of Sumatra. However, if you pay attention to the context, the word Padang was uttered by Petrus while carrying a packet of food with the intention of inviting "The Big 4" to eat together. The sentence that follows after the word Padang further strengthens that the referent indeed refers to food, especially Padang food. This food is a typical Minangkabau dish, West Sumatra province, Indonesia. All types of food originating from the Minangkabau area are better known as Padang cuisine. It will be difficult to understand the meaning of the referent above without understanding the context and without having knowledge of the culture and habits of the society concerned. Thus, the data above shows the existence of untranslatability of material culture related to food. The translator used borrowing technique while maintaining the referent in the SL by translating it as Padang. For better understanding, translator could employ descriptive technique because without additional explanation, it is possible that TL readers will interpret it as a city in Indonesia.

2.2. Social culture
2.2.1. Profession

Table 10

TS	SL	TL
01:21:03,417 --> 01:21:06,875	Tapi aku ingin jadi **biduan**.	Mais je rêve d'être une **chanteuse**.

Lexically, the term "*biduan*" means a performer who sings accompanied by music. The term "*biduan*" encompasses a range of meanings and can generally be used to describe both male and female vocalists. However, within the SL speaking communities, the term "*biduan*" is often associated with performers at specific events who are seen as not conforming to established social norms. This association is particularly linked to singers in the dangdut music, which carries a strong negative connotation. The self-presentation of dangdut singers in public performances often deviates from prevailing cultural and societal norms. Given that the majority of people in Indonesia adhere to a particular religion, this deviation is seen as contrary to religious values. On the other hand, "*chanteuse*" in the TL specifically refers to a female singer without the any cultural or social nuances as is the case with the word "*biduan*" in the SL. The difference in semantic meaning between the SL and TL results in a social cultural untranslatability because "*chanteuse*" in the TL does not fully represent the social and cultural aspects associated with the term "*biduan*." To address this case of untranslatability, the translator employed a combination of two techniques: calque and particularization techniques. This involves translating "*biduan*," which is a more general term that apply to both male and female singers, into "*chanteuse*," a term that specifically refers to female singers.

2.2.2. Greeting

Table 11

TS	SL	TL
00:22:39,083 --> 00:22:40,833	**Kang** Petrus.	**M.** Petrus.

The term "*Kang*" is an informal greeting which is abbreviated from the word "*Akang*," which means "brother" or "older brother." "*Akang*" can be used to greet an older man, creating an atmosphere of intimacy or a close interpersonal relationship, even in the absence of a kinship connection. However, the greeting "*akang*" carries a sense of politeness that conveys respect to the listener. It can be employed in both formal and informal situations. Meanwhile, "M." in the TL is an abbreviated form of the word "*monsieur*," which means "mister" or "sir." This term is a French greeting used to show respect when addressing men, particularly in formal settings.

Considering the differences above, it becomes evident that when the word "*akang*" in Indonesian is translated into French as "*monsieur*," various nuances are lost, resulting in an untranslatability. To address this challenge, translator utilized the adaptation technique that takes into account the cultural context.

2.3. Organizations, traditions, activities, procedures, concepts
2.3.1 Religion

Table 12

TS	SL	TL
01:25:55,750 --> 01:25:57,750	**Karma**! Dia juga curi Siska, kok!	**Karma** ! Il m'a volé Siska !

Krisna (as cited in Karma, 2018) explains that the term "karma" originates from Sanskrit, specifically "Karman," which denotes action or the act of performing. In his interpretation, Karma is intrinsically linked to the concepts of good and bad that arise from every action carried out by individuals. In essence, Karma represents the law of cause and effect, where each action results in corresponding consequences. This concept carries profound philosophical, theological, and cultural implications, especially in Hindu and Buddhist traditions.

While the term "karma" remains unchanged when incorporated into French and Indonesian languages, variations in interpretation and cultural nuances can exist. Therefore, it is essential for translators to exercise caution when translating this word to preserve its cultural significance and connotations. The example above illustrates a case of cultural untranslatability related to religion. The author employed the borrowing technique by translating the term in the SL into the same word in the TL.

2.4.   Gestures and habits
2.4.1. Idiom

Table 13

TS	SL	TL
00:27:24,583 --> 00:27:28,292	Seorang pria **paruh baya** terbunuh sadis di kompleks perumahannya sendiri.	Un homme d'**âge mûr** a été tué dans son quartier.

The Indonesian word "*baya*" originates from the Sanskrit word "*vayas*," which signifies age. However, when used in the idiom "*paruh baya*," it implies that "*baya*" is equated with the average human lifespan of 80 years. Thus, *paruh baya* refers to individuals in their 40s. Santrock (as cited in Irianti, 2020) also defines middle age or middle adulthood as a developmental stage that typically spans from around 40 to 60 or 65 years of age. During this period, individuals experience a decline in physical abilities and an increase in responsibilities. It is marked as a unique developmental stage where growth in terms of career and relationships is balanced by losses. Conversely, in the TL, "*âge mûr*" generally refers to the stage of mature adulthood.

The concept of *paruh baya*/middle age in Indonesian explicitly designates a particular age range, whereas in French culture, "*âge mûr*" is intended to describe the stage when an individual reaches maturity, which can occur at various ages. Although both terms serve the same purpose, which is to describe a specific age or period, variations in connotation and meaning between the SL and TL terms lead to untranslatability. To address this issue, the translator employed the technique of established equivalence, which is translating the SL term of "*paruh baya*" into "*âge mûr*" in the TL.

4. CONCLUSION

Based on the research findings, there are 107 instances of untranslability, encompassing both lexical and cultural levels. Following the frameworks of Catford (1978) and Newmark (2003), 24 instances exhibited untranslability at the lexical level, while 83 others displayed untranslability at the cultural level. To overcome the untranslability issue, the translator employed nine distinct techniques according to Molina and Albir's

comprehensive set of 18 translation techniques. These included naturalization, borrowing, adaptation, generalization, particularization, modulation, calque, established equivalent, and transposition techniques.

In conclusion, the vast diversity of languages and cultures, each with its distinctive characteristics and nuances, inevitably leads to instances of untranslability. Nevertheless, notwithstanding the existence of untranslability as a hurdle in the translation process, the vital task of translation must persist. The evolving times encourage humanity to continually explore knowledge and information from various corners of the world. Therefore, it is incumbent upon the translator to possess the expertise required to find the closest equivalent in the TL without compromising the integrity of the meaning.

5. AUTHORS' NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

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