Kinship Terms in Malay-English Translations: Culture and the Perspective of Equivalence Theory

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Abstract Translation of kinship terms, as culture-specific items, is part of the many aspects of culture and language that is challenging for translators, and it is yet to be explored extensively in a systematic way. This research was conducted using descriptive qualitative research design focusing on the translation analysis of the terms in English and Malay. A Malay animation, *Puteri,* and *The Prince of Egypt,* an American animated musical film was selected. The translated corpora were then analyzed from the perspective of Nida's formal and functional equivalence theory. It was found that the Malay cartoon, had a higher frequency of functional equivalence, while the English cartoon had a nearly equal amount of both types of equivalence. It was concluded that since Malay culture prioritizes politeness and draws clear distinction of relationships in conversations, this element could not be overlooked in the translation to ensure that the target audience comprehend the terms. In *The Prince of Egypt,* formal equivalence was more as English

kinship terminologies that are more "generic". Therefore, complications of certain kinship terminologies would determine the type of strategy used by the translator. This study provides a clear picture regarding translation of such words, especially in Malay and that the challenging translation of two different cultures and languages using could be facilitated utilizing equivalence theory to solve some translation problems.

Keywords: culture, Equivalence theory, kinship terms, Malay, translation analysis

INTRODUCTION

Translation is an interchange between two languages and the cultures (Othman, 2013). This process involves the transfer of thoughts and ideas from one language to another in written or oral form (Alavi, et al., 2015) and it is the process of finding the equivalent meaning in the target language (Sugyaningsih, & Mardiana, 2017). Translation of culture is possible utilizing translation strategies, models, and theories offered by translation scholars (James et al., 2018).

In recent years, Audiovisual Translation (AVT) has emerged to be a crucial professional practice in the light of media globalization (Tee et al., 2022). Popular audio-visual cultural products like movies, cartoons, and novels are well received by a mass audience and demonstrate the need for translation (Amini et al., 2021). As AVT functions as an intercultural mediator between language and culture, an equivalent response should contain logical, natural, and easy form of expression in the Target Text (TT) so that the spirit and manner of the Source Text (ST) are conveyed and a similar response from the target user is elicited (Nida, 1964).

As many distinct languages exist in the world, it can be difficult to find equivalence for specific terms in a target language (TL), especially pertaining to culture specific items (CSIs) (Amini et al., 2015). CSIs are textual elements that illustrate a foreign culture like history, art or literature which may not be familiar to the readers of the TT (Aixela, 1996). They are words or phrases that are formed by culture diversity which can be observed in the literary text or media of society (Oztemel, & Kurt, 2017). CSIs normally appear as a gap between the source language (SL) and the TL due to lack of any direct equivalence. As categorized by Newmark (1988), there are five categories of CSIs: *ecology, material culture, social culture, 'organizations, customs, activities, procedure, concepts' and gestures and habits*. This study focuses on *'organizations, customs, activities, procedure, concepts'*, or more specifically, 'kinship terms' (KTs). KTs are used as a label of identification in social groups to define relationship, and establish the type of speech event occurring (Chen, & Tian, 2018). All languages contain some form of them, including English and Malay languages. However, due to the difference in cultural background between the two languages, the connotations and usage of KTs may vary. As such, finding equivalence can pose a challenge for them. This study intends to identify the KTs used in two cartoons, a Malay cartoon '*Puteri*' and an English cartoon 'The Prince of Egypt'. The translations in both cartoons will then be compared based on the perspective of Nida's equivalence strategy.

One factor that enriches the uniqueness of language to the society is culture. Newmark stated that culture and CSIs are the expressions of lived experiences that are uniquely manifesting the society using a specific language (Newmark, 1998, p. 94). Translation is a kind of activity that changes the form of words that involves at least two languages which means to different cultural traditions (Toury, 1978). This poses a challenge for the translators as they are responsible in transmitting these differences into the target language (Tan, et al., 2021).and the translators are supposed to have a good mastery for both languages and cultures (Oztemel, & Kurt,

2017). They also stated that the problem in cross-cultural translation arises as each of the language is unique. Thus, some elements in the language may either have no or unclear equivalence in the targeted language. The lack of equivalence contributes to some challenges to the translator, e.g., "rendering CSIs embedded in the source culture" (p. 303). Permatahati and Rosyidi (2017) highlighted the same problem and suggested that to translators should include various translation strategies in translating CSI. Nawangsari (2019) stated that the most challenging in multi-cultural translation is attaining the right equivalent word with proper cultural implication. Translators are required to be skillful in applying the appropriate strategies to comprehend cultural terms correctly (Goh et al., 2022).

Translating fictional characters from different cultures may create challenges, e.g., misinterpretation (Permatahati, & Rosyidi, 2017). Due to its multicultural nature, translating fiction can cause "clash between the readers with his/her own cultural identity" (p. 117). Literary works which comprise of culture-specific items, specific values (Yap et al., 2018) aesthetics, and expressive features (Yap, & Amini, 2020), need the translators' awareness of the different cultural complexities to tackle the problems in translating the CSIs (Ng, & Amini, 2019).

Malaysia is a country located in Southeast Asia that is rich in cultural diversity (Amini et al., 2017). Translation of KTs from Malay to English does not necessary have any equivalence; therefore, the culture-embedded meaning may be lost. Likewise, in Thai culture, KTs are important in order to understand, establish, and maintain successful relations. Semiun (2019) observed that in the Kempo society in Indonesia, inappropriate use of KTs can result in impoliteness, while knowing them could help with negotiating interpersonal relations formally or informally. Translation of popular Malaysian cartoons, such as *Upin dan Ipin* (Upin and Ipin) and *BoBoiBoy* should contain the cultural taste and meaning for accurate, pleasant, complete and comprehensible translations.

Translation of CSIs is deemed as a challenge by translators (Oztemel, & Kurt, 2017; Permatahati, & Rosyidi, 2017; Nawangsari, 2019). It can be difficult to find an equivalent term in another language, especially when the two languages are from different language families. However, translating CSIs cannot be overlooked as they are tools of expressing the way of life and manifestations of culture through language. Each language has unique KTs used to express politeness and maintain relationship via communication (Semiun, 2019). Rarely languages will have the exact equivalences for every single KTs.

In Malay language, KTs are observed on two levels; some are used in everyday language, such as *ibu* for mother and *ayah* for father, and some are a special set of terms that are only applicable to the royalty. In Malay language and culture, these are labelled as *Bahasa Istana* or the language for the palace because these terms are only used in the palace and commoners cannot use them in their everyday communications or colloquial conversations. For example, *Beta* would be directly translated to '*I*' in English, and only used by the king. If a commoner were to speak to the king, or someone of royalty, they must use the word *patik* referring to themselves. It is directly translated to '*I*' in English; however, the usage would indicate that the person speaking is a commoner and that the conversation involves a royal. This study has chosen to focus on the language used in the palace, specifically to explore how terms are translated as the nuances for these terms can be easily lost in translation.

The role of the translator as a cultural mediator or facilitator is to put emphasis on the importance of cultural aspects (Daud et al., 2021). In cultural translation, there is often a change of expression from one language to the other. Therefore, translators are obliged to find the closest equivalent meaning of the SL to the TL (Sugyaningsih, & Mardina, 2017). In this study, the

translation of the KTs from two different cartoons that are originally in Malay and English respectively are analyzed in terms of Nida's Equivalence theory to understand the translation process.

Culture/Cultural Specific Items

The concept of culture is essential to understand the implications of culture-specific items (Terestyenyi, 2011). Newmark (1988) defined culture as the way of life and its manifestations that are peculiar to a certain community that used language as its means of expression. Cultural translation could be challenging because of the uniqueness in culture unless the source and target have an overlapping culture. If the TL is the subculture of the SL translation would be easier. CSIs are concepts that are specific for a certain culture. It is difficult to directly translate the CSIs from SL as it might result in a different meaning and distort the original meaning (Amini et al., 2020). In every culture, there are some distinct concepts that despite being known to foreigners as a result of globalization, are still unfamiliar to the outsiders (Yousefi, 2017).

Newmark (1988) categorized CSIs into five types: ecology, material culture, social culture, 'organizations, customs, activities, procedure, concepts and gestures and habits. These classifications could be used to identify and solve the problems that translators face related to some of language and culture barriers in translating cultural terms (Kuan et al., 2018). We focused on the *'organization, customs, activities, procedure, concepts'*. According to Ferraro and Andretta (2010), kinship refers to the relationships that are based on blood or marriage depicted in all societies. They affirm that the kinship system that differs in each culture, is at the heart of the social structure that helps regulate marriage relations, inheritance, social status, and residence.

Kinship Terms

Every language has unique KTs that define and lexicalize the precise sets of relationships (Wangia, & Ayieko, 2016). Kinship words are the labels to address the relationships between people or to distinguish their identity, social status and career embedded in their cultural group (Chen, & Tian, 2018). They are used in a culture to describe a specific system of familial relationships. In every culture or communities the terms of reference used to identify the relationship of these relatives could be different.

English kinship terminology does not differentiate between maternal and paternal relatives. The variations are based on sex, generations and collateral kinship and every nuclear family relationship is defined with a different term. Nuclear family terms, i.e., mother, father, brother, sister, son, and daughter apply to only one kin type. The extended kin, i.e., aunt and cousin are expressed differently in different English-speaking cultures.

In Malay culture, KTs are used as one of the forms to address others in communication, especially with family members. In Malay culture, the words convey utmost importance virtue of respect (Wong, et al., 2019; Yusoff, 2007). The Malay KTs are used to designate a family member connected to the other family members by blood, marriage, adoption or fostering. For example, the term *aunt*, is expressed differently in Malay according to their position in the family. For instance, an elder aunt is known as *mak long* with different dialects and accents.

According to Yusoff (2007), KTs in Malay have two forms: refined and respectful forms addressing people that are older, or in a higher status; and the non-respectful forms addressing people within the same social status and age group, such as *you*. In English, there is no modulations of *you* for different age groups. But, in Malay, *Awak* and *kamu* can be deemed to be the respectful

forms and *kau* and *engkau* are the less/non-respectful forms. Hence, the translator has to be aware of these differences when they are translating such words from English to Malay or vice versa.

Equivalence Theory

The concept of equivalence is of particular concern to translation studies since it has been inextricably linked with both definitional and practical aspects of translating (Panou, 2013; (Yaqubi, Tahir, & Amini, 2018). Equivalence is inevitably involved in any theory of translation that can be understood by the comparison of various texts in terms of form and meaning. Different scholars have their own take on equivalence.

Vinay and Darbelnet proposed a comparative stylistic analysis of the different translation procedures used in French and English. They distinguished between direct (literal translation) and oblique (free translation) (Panou, 2013). In direct translation, the three procedures are borrowing, calque and literal translation. Oblique translation consists of transposition, modulation, equivalence, and adaption procedure. Vinay and Darbelnet (1995) stated that rendering an equivalent expression in the SL only based on the dictionary meaning does not suffice or guarantee a successful translation since the context surrounding the term is as equally important.

Catford defines equivalence into two categories: category shifts and level shifts. Level shift takes place when an item from the SL at one linguistic level has a TL equivalence at a different level. Category shifts are divided into *structure shift* which involves the changes in the grammatical structure; *unit shifts* that involves the rank; *intra-system shifts* that occurs internally when SL and TL systems share the same constitution, but a non-corresponding term in TL is selected when translating. Finally, class shifts involve the changes that occur in class (Catford, 1965, as cited in Panou, 2013).

House's (1997) model explained the basic requirement of the ST and the TT equivalence, i.e., the original text and the translated text should match one another in function. The adequate quality will require the function of the text to be achieved by employing the equivalent pragmatic means.

Newmark proposed the terms *semantic translation* with a focus on meaning and *communicative translation* with a focus on the effect of the translation. Semantic translation is author-oriented, whereas communicative translation is reader-oriented without any abnormal, odd-sounding and semantically inaccurate translation.

The theory utilized in this study is Nida's *Equivalence theory* because of its closest equivalent representation of the source language word or phrase. Another reason being the aim of this study was to examine either form or context of the translation were paid attention to by the translator. The TT readers should receive a translation and comprehend it in the same way the ST readers would comprehend the ST. Nida (1986) classified equivalence into formal and functional/dynamic equivalence (1986).

Formal Equivalence

Formal equivalence refers to the effective reproduction of ST linguistics form with an emphasis on the fidelity to the lexical items and grammatical structures of the original text (Kianbakht, 2020). According to Wu (2018), in formal equivalence, the message should match as closely as possible the SL. It is often known as "literal" or "word-for-word" translation and it emphasizes on

capturing the precise wording of the SL (Perry, & Grubbs, 2020) without any explicitations or elaborations.

Functional/Dynamic Equivalence

Functional equivalence emphasizes the information receptor's response (Jiang, 2020) instead of the direct formal equivalence (Liu, 2017). Translating consists of producing in the receptor's language the closest natural equivalent of the SL message in terms of meaning and style. This theory takes both the source and the TT into consideration. Functional equivalence is reflected in a TT to adapt the function of the original ST to suit the target context. Dynamic equivalence employs a more natural rendering with less literal accuracy. While formal equivalence is interpreted as word-for word translation, *functional equivalence* is thought for-thought translation. For example, Jiang (2020) analyzed the translation of poetry on the translation of Lu Zhai by the famous Chinese poet Wang Wei using Nida's functional equivalence theory. The study focused on the pros and the cons of this theory in poetry translation. Findings revealed that Nida's functional equivalence theory has both pros and cons when it is applied to the poetry translation.

The present study aims to identify KTs used in the two cartoons and the equivalents in English and Malay, and compare the translations from the perspective of Nida's equivalence theory.

METHODOLOGY

This study employed a descriptive qualitative method. Descriptive research is used to describe and resolve the problems of the research by presenting, interpreting the data and analyzing it through the lens of a theory. According to Aisah (2015), descriptive qualitative research investigates a phenomenon or describes it. According to Creswell (2013), descriptive studies are conducted through the process of data collection, data classification, analyzing the data and interpreting the data based on the result. In this study, descriptive qualitative method was chosen because the data was collected by classifying them into two data sets, and describing the translation process. Finally, the collected data was compared, and conclusions were drawn to answer the research questions.

Two data sets with frequent KTs were chosen. The first data set was a Malay cartoon, *Puteri,* which was translated to English. This cartoon was obtained from *Les Copaque's* YouTube channel. *Puteri* is a short-animated series created by Malaysian animation company, Les Copaque. The translation from the SL (Malay) to the TL (English) was taken from a secondary source and the KTs were then identified and analyzed. The second data set was derived from the *The Prince of Egypt* which is an American animated musical film produced by DreamWorks Animation and it was obtained from Netflix. The Malay subtitles in the English movie were explored. The translated corpora were chosen, and analyzed from the perspective of Nida's formal and functional equivalence.

The data were analyzed thoroughly to identify the KTs. The terms were then placed in a table alongside the term from the SL and the translated KTs and the types of equivalence used by the translator. To identity the types of equivalence, description and classifications of the terms from the TL were provided to compare the equivalents employed by the translators based on the Nida's equivalence types, i.e., formal equivalence and functional. The results were then contrasted with the translator's approach towards translating the KTs.

FINDINGS

The equivalences found in both cartoons and the types of equivalents identified using Nida's equivalence theory were tabulated.

Table 1: Types of Equivalence Identified in Data Set 1 (Malay cartoon, Puteri)

Source Language	Target Language	Type of Equivalence
Tuan Hamba	You	Functional Equivalence
Hamba	I	Functional Equivalence
Bonda	Mother	Functional Equivalence
Ayahanda	Father	Functional Equivalence
Tuanku	Your Highness	Functional Equivalence
Anakanda	Children	Functional Equivalence
Patik	Me (Servant)	Functional Equivalence
Beta	Me (Royalty)	Functional Equivalence
Adinda	Youngest	Functional Equivalence
Tuan Puteri	Princess	Formal Equivalence

Table 1 showed the KTs and the types of equivalence for the terms according to Nida's Equivalence theory identified in Data Set 1. The KTs in their SL Malay and its equivalents in English were identified and tabulated. It was found that functional equivalence was used more, while formal equivalence was only used once in the translation of *tuan puteri* which is equivalent to *princess* in English. Majority of the KTs in Malay have specific usages and explicitly clarify the relationship between the speaker and the listener. For example, *hamba, patik* and *beta* have similar equivalents in English, which is *me* and *I*. However, depending on the term, the relationship between the speaker and the listener can be identified. *Beta* can only be used by the king while *patik* is for a commoner speaking to someone from royalty. If the speaker and listener share the same status, then the term used would be *hamba (I)*.

The KTs identified in the cartoon *Puteri* are a special set of terms that are only used in the palace. As such, the language is formal. For example, the common words to address one's parents would be *ibu* for mother and *ayah* for father. However, the royal words used in the cartoon are *bonda* and *ayahanda* which are more formal terms which also indicate a higher degree of respect. Although *ibu* and *bonda* have the same equivalent in English (mother), the degree of formality is different. Another example would be *anakanda* and *adinda*. These two terms are the more formal way of referring to one's child and addressing the youngest of the family, unlike the less formal *anak-anak* (children) and *bongsu* (youngest).

Other examples were *tuanku* and *tuan puteri*. Both terms are used to address royalty, i.e., here the king and the princess, respectively. As such, formal terms for addressing royalty were used as their equivalents, i.e., *Your Highness* and *princess*, respectively. However, the type of equivalence for the translation of the two terms were different. *Tuanku* is a functional equivalence while *tuan puteri* is a formal equivalence. This is because unlike *tuanku, tuan puteri* has a direct equivalence in English (princess). If *tuanku* was to be directly translated, it would be *my sir*. This direct translation of *tuanku* is not a common term in English to address a king. The common phrase would be *Your Highness*. As such, the equivalence of term *tuanku* is functional.

Table 2: Types of Equivalence Identified in Data Set 2 (English cartoon, The Prince of Egypt)

SL	TL	Type of Equivalence
Me	Ayah (the king and father referring to himself)	Functional Equivalence
Father	Ayah	Formal Equivalence
Pharaoh	Firaun	Formal Equivalence
You	Kamu (Pharaoh and Queen talking to the prince)	Functional Equivalence
Your Majesty/my lord Pharaoh/Your Highness	Tuanku	Functional Equivalence
I	Saya	Formal Equivalence
Him/he	Dia (Referring to the prince; spoken as a brother, spoken as a mother)	Formal Equivalence
You	Awak (Among the two princes, between the priests and the princes, between prince and commoners, among the commoners)	Functional Equivalence
He	Dia (referring to the king/Pharaoh)	Formal Equivalence
I	Ibu	Functional Equivalence
Her	Dia (referring to a commoner)	Formal Equivalence
Slave	Hamba	Formal Equivalence
My good prince	Tuan Putera	Functional Equivalence
Sire	(no equivalent given)	N/A

Table 2 showed the kinship terms identified in Data Set 2, the English movie, *The Prince of Egypt*. The kinships terms in English and their equivalents in Malay, the target language, were identified and tabulated. Formal equivalence was found to be more common type for the translation of KTs. Functional equivalence was only identified in four cases: *me, Your Majesty/my lord Pharaoh/Your Highness, I* and *my good prince*. No equivalence in Malay was given for the term *sire*. In English language, it is more difficult to identify the relationship between the speaker and the listener. Majority of the specific kinship terms were terms found only in the palace, or as the setting of the cartoon in Egypt, native to Egypt. The terms native to Egypt were *Pharaoh* and *my lord Pharaoh*, as the Pharaoh is the leader of the nation and is the specific term for it. The terms found in the palace were *Your Majesty/Your Highness, slave, My good prince,* and *sire*. These terms clearly identified the relationship between the speaker and the listener. The kinship term *father* also fulfils this function; however, it is not limited to its usage in the palace.

From the kinship terms, both formal equivalence and functional equivalence are identified. Kinship terms such as *Pharaoh, slave* and *father* were classified as formal equivalence as the equivalent for these terms also exist in the English language. However, the kinship term, *father,* was directly translated to *ayah*. The term *ayah* is less formal and is not a kinship term used in the palace. The kinship terms *Your Majesty/my lord Pharaoh/Your Highness* and *My good prince* were translated to *tuanku* and *Tuan Putera* respectively and were identified as functional equivalence. Although there are multiple ways in English of addressing the king or in this cartoon, the Pharaoh; there is only one acceptable term in Malay which is the term *tuanku,* hence the identification of functional equivalence. It has similar meaning to *Your Highness* and it is used to address royalty, specifically the king. The translation of *My good prince* was also considered as

functional equivalence otherwise the direct translation of the term would have been *Tuan Puteraku yang baik*. In Malay, kinship terms, specifically ones used to address royalty do not deviate from their original form. Unlike English, where adjectives such as the phrase 'good' are allowed to be added to the kinship term, *My prince*, it is not encouraged in Malay as it may appear to be sarcastic. In Malay language and culture, KTs indicated respect to the royalty. As such, the term *My good prince* was considered as functional equivalence. Surprisingly, no equivalent was given for the term *sire*. The translator chose to delete it in the subtitles.

In Malay, pronouns can show the relationship between participants. For example, *me* was translated using functional equivalence to *ayah* which means *father*. Here, the Pharaoh had been talking to his sons. Although *me,* in this context, can be translated to *beta,* which is a first personal pronoun exclusively for the king, the translator chose the equivalent *ayah* instead. In the Malay culture, parents usually refer themselves using the nouns *ibu* (*mother*) and *ayah* (*father*) to indicate a close bond with their children, which may have been what the translator was striving for.

Another example was *I* translated using functional equivalence to *Ibu* when the Queen was speaking to the princess. Also, *I* was translated to *saya* and classified as formal equivalence. Unlike the earlier examples, the translator used *saya* consistently for all characters except Pharaoh or the Queen. Although there are other pronouns in Malay that are equivalent to *I* such as *aku*, the difference between these two words lies in their representation of relationship to the listener. Generally, *saya* is used when speaking to people who are older, are of higher authority, and indicates politeness to the other party. On the other hand, *aku* is used informally and it is considered impolite if it is used with someone older or of higher authority. As the ages of the characters were not always explicitly mentioned or commonly highlighted in the cartoon, the translator most likely used *saya* as it is considered generally acceptable to all.

Malay pronouns also indicate the degree of politeness being used by the person, and formality of the situation. For instance, the pronoun *you,* was translated to two different terms in Malay, i.e., *kamu* and *awak*. *Kamu* is more polite than *awak*. The translator uses the equivalence of *kamu* when the Pharaoh and the Queen use it to show that they are polite. On the other hand, the translator used *awak* whenever informal conversations took place, such as between the princes, the priests, and the commoners. Unlike English, Malay third person pronouns are not distinguishable by gender. Hence, *him, he* and *she* were all translated to *dia.* This was regardless of who was being referred to.

Table3: Frequencies of the Types of Equivalence Identified in Both Data Sets

	Puteri	The Prince of Egypt
Formal Equivalence	1	7
Functional Equivalence	9	6

While both cartoons employed the two types of equivalence, there was a difference in terms of the frequencies. In the Malay cartoon, *Puteri*, functional equivalence was identified more, while in the English cartoon, *The Prince of Egypt*, formal equivalence was used more. However, the difference between the types of equivalence found in the cartoon, *The Prince of Egypt* was minor.

DISCUSSION

This study aimed to compare the translation of CSIs with a focus on KTs in two Malay cartoons from the perspective of Nida's equivalence theory. One finding was that the KTs were identified in both cartoons according to these meanings as proposed in Nida's Equivalence theory. While both types of equivalence were identified in both cartoons, the Malay cartoon, *Puteri* clearly had a higher frequency of functional equivalence while the English cartoon, *The Prince of Egypt* had a nearly equal amount of both types. In the Malay cartoon, *Puteri*, only the translation of one kinship term, that was *tuan puteri,* was identified as formal equivalence. All the other KTs were translated using functional equivalence. This is because in Malay culture, specifically in the palace, KTs play an important role in defining relationships as well as demonstrating respect (Yusoff, 2007). It should be noted that the KTs in Malay are specific and precise, unlike the terms used in English. For example, in Malay, the two terms *patik* and *beta* are used to distinguish the relationship of the person talking; the former is a commoner, while the latter is a king. However, in English, there is no such distinction. Both terms were translated to *me* which does not carry the nuance of explaining who is talking.

On the other hand, there was nearly an equal number of both types of equivalence in *The Prince of Egypt*. As the TL was Malay, the appropriate values and ideals of the culture had to be followed. Also, considering that the target audience is children, the translator used a balance of both equivalent types to simplify the words and contexts. Functional equivalence ensured that the ST was molded to the target culture of the audience and helped them understand the context of the show. Formal equivalence allowed the target audience to easily grasp the terms used in the show as they were directly translated without any interference and explicitation. The KTs in both cartoons were either directly translated, or an equivalent was found to help the audience to comprehend the context of the show.

In addition, the translations of both cartoons utilized functional or formal equivalence to adjust to the culture of the target audience. Functional equivalence was used more when translating from Malay to English, while the translation from English to Malay appeared to have similar number of both equivalence types. The pronouns in *The Prince of Egypt* did not conform to the Malay correspondences. As *The Prince of Egypt* takes place in a castle setting, the language used in the palace was expected to be more outstanding. However, it can also be argued that as this is a show for children, simplified everyday language in the translation was aimed to help children understand better. Also, most of the KTs were translated to informal equivalents following the informal tone of the show.

CONCLUSION

As Malay has specific KTs, especially for the palace, functional equivalence had to be used repeatedly to transfer the general meaning of the words to English. Compared to English, Malay has a broader spectrum of specific KTs to retain the original intention of the ST. However, functional equivalence is also required to transfer the essence of the text to the target audience. As Malay culture prioritizes politeness and draws clear distinction of relationships in conversations, this element could not be overlooked in the translation for the target audience to comprehend the cartoon while enjoying the Malay flavour. The KTs in both cartoons were either directly translated or an equivalent was found to be helpful for the audience to grasp the content. To ensure that the target audience comprehended the terms, the translator utilized functional equivalence more. But,

in the translation of *The Prince of Egypt,* formal equivalence was used more by the translator because of the due to more generic English terminologies, and the formal equivalence in the target language. So, it can be concluded the complexities of certain terminologies somehow determined the type of strategy to be used by the translator.

The present study had limitations. The translators have had to render the CSIs embedded in the source culture because it can be difficult to attain an equivalence that carries the same meaning in the same context (Oztemel, & Kurt, 2017). This is the reason in the present study, Nida's equivalence theory was chosen to analyze the translation of the KTs for the cartoon because it distinguishes the equivalence from the form and the context. This study can provide an insight for the future researchers on analyzing CSIs with the perspective of Nida's equivalence theory. It also provides a clear picture about KTs and how different and contextually they can be, especially in Malay. It also shows that the translators could not translate two different cultures and language with the same procedures, but this study can provide how application of a theory could contribute to solve this problem.

This study adds to the existing knowledge of cultural translation, theoretically by further exploration of the equivalence theory and can assist translators as a guide for translating of CSIs. There are many aspects of culture and language that are deemed challenging to translate and it has not been explored. The future researcher can focuses on the terminology used in different forms of media, such as TV shows.

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