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EDITORS’ NOTE

This international seminar on Language Maintenance and Shift IV (LAMAS IV for short) is a continuation of the previous international seminar with the same theme conducted by the Master Program in Linguistics, Diponegoro University on 18 November 2014.

We would like to extend our deepest gratitude to the seminar committee for putting together the seminar that gave rise to this collection of papers. Thanks also go to the Head and the Secretary of the Master Program in Linguistics Diponegoro University, without whom the seminar would not have been possible.

The table of contents lists all the papers presented at the seminar: The first four papers are those presented by invited keynote speakers. They are Dr. Sugiyono (Badan Pengembangan dan Pembinaan Bahasa, Jakarta, Indonesia), Dr. Zane Goebel (La Trobe University, Melbourne, Australia), Prof. Yudha Thianto, Ph.D. (Trinity Christian College, Illinois, USA), Dr. Deli Nirmala, M.Hum (Diponegoro University, Semarang, Indonesia).

In terms of the topic areas, there are 21 papers in applied linguistics, 20 papers in sociolinguistics, 14 papers in theoretical linguistics, 18 papers in discourse/pragmatics, and 13 papers (miscellaneous).

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WAYS TO TRANSLATE ADDRESS TERMS FROM INDONESIAN INTO ENGLISH: A CASE STUDY IN *KETIKA CINTA BERTASBIH II* MOVIE

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Abstract

*Appropriate address term is required in terms of addressing the speaker and addressee in life. This study analyzed the translation of Indonesian address terms into English on the movie *Ketika Cinta Bertasbih II* considering the languages and cultural differences. Kridalaksana's categorization is used to classify the address term and Tveit's strategies are applied in order to identify the strategy used in translating the address terms. By comparing the original utterances and the subtitling it is revealed that the most frequently found address term is pronoun categorization while the most frequently applied strategies is using a more general word strategy.*

Keywords: *address term, SL, TL, Tveit's strategies*

Introduction

A word or phrase for addressing someone is known as address term. Crystal (2008) stated that address term is a term used to referring to someone in a direct linguistic interaction while Yule (2006) explained address term as a word or phrase for the person who is being talked to or written to. In English language, the example of address term is; Mr., Professor, Doctor, Jane and other kind of address term.

According to Yang (2010), address term is used to attract people's attention, remind the status of the speaker and the addressee, show politeness and the difference in social class in certain occasion, and reflect social information about identity, gender, age, status, and the complex social relationships in speech community.

Indonesia has many regional languages that require certain appropriate address terms. The variety of certain address term turns out to be interesting when it have to be translated into a language that does not have many address terms such as English. Dealing with this problem, it may cause difficulties in translating the address term. Therefore, strategies in translating the address term are required in order to give a better understanding to the target readers.

There are some researches concerning address terms especially the translation of address terms. Ngo (2006) analyzed the translation of Vietnamese address term into English. She used some short stories as her sources of data and applied two strategies namely source language oriented and target language oriented. The other study conducted by Lotfollahi and Dabbaghi (2012). They analyzed the translation of English address term into Persian by using some short stories as the source of the data and used translation strategies proposed by Newmark and Vinay and Dabelnet. In contrast, the present study analyzed the translation of Indonesian address term into English. The data was retrieved from a movie entitled *Ketika Cinta Bertasbih II* and the subtitling strategies proposed by Tveit (2004) who concerns on movie translation is are applied. Obviously, the focus of the study were finding out the address terms in the Indonesian and English versions and identifying the strategies used in translating the address term on the movie.

Method of the Study

The main source of data for this study was a movie entitled *Ketika Cinta Bertasbih II* because it contains a lot of address terms including Javanese, Arabic, and Indonesian address term. The movie was downloaded from Youtube website and by deep watching, the address terms spoken by characters in the movie and English subtitle provided were listed as the data. The data were classified based on the address term categorization proposed by Kridalaksana (1985). He provided 9 categorizations of

Indonesian address terms. Those categorizations are: 1, Pronoun, used to substitute a noun or noun phrase. e.g.: *saya, dia*, etc.; 2, Proper name. e.g.: *Azzam, Anna*, etc.; 3, Kinship term. e.g.: *Ibu, Mas*, etc.; 4, Title and status. e.g.: *Kiai, Dokter*, etc.; 5, Agent noun or prefix (*pe-*) + verb: it is a combination between an agent and verb which is in Indonesian the formula is *pe* (as prefix) + (*verb*). e.g.: *penjual, pembicara*, etc.; 6, Noun+ suffix (*ku-*): it is a combination between noun + *ku*. e.g.: *istriku, suamiku*, etc.; 7, Deixis: the function or use deictic words or expressions (ones whose meaning depends on where, when or by whom they are used. e.g. this, that, these, those). e.g.: *ini, sana*, etc.; 8, Nominal: it is a noun that can be used to address someone. e.g.: *Tuan, Nyonya*, etc.; 9, No-naming: no address term is applied. e.g.: "*Assalamualaikum*".

Then, the Indonesian address terms are compared to the English subtitles in order to identify the strategy used in translating them. In this case, the subtitling strategies proposed by Tveit (2004) are applied. Those strategies are: 1, Using a more general word in which a word in TL is more general, yet covering the core propositional meaning of the SL word.; 2, Using a more neutral word, which is neutralizing words that present particular difficulty.; 3, Using cultural substitution that means the target culture equivalent, in a sense that the TL version to have the same effect as the SL had.; 4, Using a loanword or taking words from the SL into the TL.; 5, Omitting word because of limited time and space since it is for screen translation (subtitle).; 6, Using descriptive phrases which which contain a general term of the SL.

Discussion on Translating Address Terms into English

From the data gathered there were 2100 address terms found and categorized by using Kridalaksana's categorizations. However, this paper was focused on several address terms and their translation strategies which are considered as interesting to be discussed. Those are *Saya, Dia, Husna, Kyai, Mas, Budhe*, and *Nduk*.

Saya is an address term which can be classified into pronoun (Kridalaksana, 1985). This address term appeared extensively and there are 142 out of 624 data on pronoun categorization that use this address term. In Indonesian, *Saya* is considered as formal singular pronoun for first speaker which is usually used by the speaker who is subordinate to the addressee (Rusbiyantoro, 2011). In the movie, the term *saya* is translated into *I, me*, and *my*. According to Oxford Advanced Learners' Dictionary 8th edition, *I* is the word used as the subject of a verb when the speaker or writer is referring to himself/herself. *Me* means form of *I* that is used when the speaker or writer is the object of a verb, preposition, or after the verb *be*, and *my* means an address term used to show the belonging to the speaker. From the movie, it can be seen that the term *saya* is translated into *I* when it functions as subject personal pronoun for first speaker. It becomes *me* when it functions as an object personal pronoun, and then translated into *my* when it is functioned as possessive pronoun. Despite the fact that Indonesian does not differentiate the use of address term for subject, object, and possessive singular pronoun for first speaker, the translation uses English grammar appropriately. Thus, we can identify that the translation strategy for this translation is **using cultural substitution** since the culture of English language is considered in translating the address term *saya* into *I, me* and *my* so that the effect is similar. Yet, the term *saya* which is considered as formal address term lost its formality since English does not differentiate the use of address term for formal and informal situation, for superordinate and subordinate person.

The next interesting phenomenon was the translation of the address term *Dia*. *Dia* is Indonesian singular pronoun which refers to someone who is spoken, not the speaker or the addressee (KBBI, 2012, p. 323). In the movie, the address term *dia* were translated into *he, him, his, she, and her*. *He* in English means a male person that has already mentioned and can be identified easily (OALD 8th), *him* is an object pronoun for third speaker that is functioned as the object of a verb, after the verb *be* or after a preposition to refer to a male person (OALD 8th), *his* is possessive pronoun of or belonging to a male person (OALD 8th), *she* is a female person that has already mentioned and can be identified easily (OALD 8th), *her* is an object pronoun for third speaker that is functioned as the object of a verb, after the verb *be* or after a preposition to refer to a female person (OALD 8th), and possessive pronoun of or belonging to a male person (OALD 8th). It is obvious that English English differentiates the use of singular pronoun for third speaker for male and female person while Indonesian does not apply the same rule. As the consequence the translation strategy applied was using cultural substitution to

accommodate the English speaking viewers who naturally differentiate between male and female subject, object and possessions.

The next interesting address term is the use of proper name. One example was *Husna*, one of the characters in *Ketika Cinta Bertasbih II*. Interestingly, the address term *Husna* was not only translated into *Husna*, but also into *I*. Thus, there were two different translation strategies applied in translating proper name that were using a loanword and using a more general word. The address term *Husna* in the movie was translated into *I* when it is used to refer to the character as the speaker. Some of Indonesian speakers tend to address themselves by mentioning their own name when talking to other people. However, English speakers are not familiar and almost never address themselves by mentioning their own name so that the translation is the address term *I* which is a replacement for first speaker.

Another interesting address term found on the movie was *Kyai*. A *Kyai* usually teaches and shares his knowledge to the student in his own school and the society (Oktavika, 2012). Thus, he can be recognized as a teacher, especially an Islamic teacher. By translating the address term *Kyai* into *an Islamic teacher*, the target readers understand what *Kyai* is since this term may be unfamiliar to them. Hence, this translation suits to the application of using descriptive phrases strategy. The address term *Kyai* is translated into *Teacher of Islam* when it comes at the beginning of the movie. The descriptive explanation at the beginning of the movie seems to provide background information to the target readers about what *Kyai* is before they go further to the movie since this term appears along the movie.

According to Indonesian Dictionary *Kyai* is an address term used for someone who is considered to have a deep understanding about Islam, an Islamic scholar, or an Islam preacher (KBBI, 2012, p. 694). Thus, *Kyai* can be categorized into title and status categorization. Yet, the term *Kyai* on *Ketika Cinta Bertasbih II* was also translated into *Elder* and *Mr. Elder* means an official in some Christian churches while *Mr.* means a title that comes before a man's family name or before his first and family names together (OALD 8th). When translating an address term *Kyai* into *Elder*, the translation strategy applied was using cultural substitution. The Islamic culture carried by the term *Kyai* is substituted into Christian indicated by the term *Elder*. The cultural substitution in this translation may be caused by England adhere Christian (Armandhanu & Dewi, 2013) while Indonesia adhere Muslim (Bilal, 2012). The chosen of this translation seems to provide similar impression as the SL has. Moreover, the term *Kyai* is translated into *Elder* when it is used to address someone who is considered as an elder due to his age and has a deep understanding about Islam knowledge.

Meanwhile, in the translation of *Kyai* into *Mr.*, it can be said that the translation strategy was using a more neutral word. The specific address term *Kyai* that indicated knowledge, social position, and even age, was neutralized into a plain male person, *Mr.* This strategy was taken because the address term refers to one same person who already indicated by the address term *Elder* and the address term was used in a formal situation to show honor to the person. It is already mentioned that English does not differentiate the use of address term for formal and informal situation, for superordinate and subordinate person, therefore the honorific *Kyai* is translated into plain *Mr.*

Another unique address term translated was the address term *Mas*, a Javanese address term used to address an old brother (KBBI, 2012, p. 881) which can be classified into kinship term categorization (Badan Bahasa, Kemdikbud). The address term *Mas* in the movie's subtitle is mostly omitted due to the limitation of space. In this case, the subtitle should be compromised with image presented (Cintas, 2005). The representation of picture that accompanies the dialogue of the movie also becomes a reason in omitting certain address term. Another possibility in omitting the term *Mas* might be that English is not as hierarchical as Indonesian. They are not used to give address term for someone older (Yang, 2010). However, in Indonesia, it is a common practice to address someone older with specific term. Thus, by omitting the address term *Mas*, the hierarchy and honorific carried by the term is lost.

Yet, the address term *Mas* was also translated into *Brother* and *Bro*. *Brother* in English means a boy or man who has the same parents as another person (OALD 8th) while *Bro* means a short form of brother which is usually used in a friendly way for addressing a male person (OALD 8th). The term *Mas* in Indonesia refers to an older man while *Brother/Bro* refers to both older and younger man. In this case, we can identify that the translation strategy applied was using cultural substitution. The Javanese address term is substituted into English. The term *Mas* which is only used for an older man is substituted into *Brother/Bro* which is used for both older and younger man. Furthermore, from the

movie, it was detected that the address term *Mas* is translated into *Brother* when it is followed by a proper name, e.g. *Mas Azzam* then becomes *Brother Azzam* and it is translated into *Bro* when it stands by itself and used in friendly way to show the intimacy between the speaker and the addressee.

Still other Indonesian address term which is interesting is *Budhe*. *Budhe* is an address term which can be classified into kinship term categorization. It is a Javanese address term for women older than our parents (KBBI, 2012). In the movie, the address term *Budhe* is translated into *Aunty* which means an address term that used for addressing our parents' sister (OALD 8th). The term *Budhe* in Indonesia is only used for referring women older than our parents while *Aunty* can be both women older and younger than our parents. Thus, the translation strategy for this translation is using cultural substitution and weight more on the function of the address term rather than the additional information carried by the address term such as the position in the family. Thus, by substituting the SL culture into TL, the target readers lost some information about the SL culture.

The next unique address term is *Nduk*. *Nduk* is a short form of the word *genduk*. *Genduk* or *Nduk* means a name call used for addressing a girl (KBBI, 2012 p. 439). It is a Javanese address term used for addressing a little girl or a young daughter (Basa Jawi Unit II). The term *Nduk* on the movie was translated into *Child*. *Child* means a son or daughter in any age (OALD 8th edition). From the definition, it can be seen that the term *Child* is used for both girl and boy. However, the term *Nduk* is specially for a girl. In the translation, the address term *Nduk* which is a Javanese address term is neutralized into English term which has similar meaning one feature of the address term *Nduk*, which was *Child*.

Conclusion

This study focused on the translation of Indonesian address terms into English on the movie *Ketika Cinta Bertasbih II*. Using Kridalaksana's categorization and Tveit's subtitle strategies, the result of this study shows that the most frequently found address term in the movie is pronoun categorization from nine categorizations provided while the most frequently applied strategy is using a more general word from six translation strategies proposed by Tveit. In fact, Indonesian differentiates the use of certain address terms depending on the formality, hierarchy, and honorific while English does not really concern about it. As a consequence, specific Indonesian address term is often translated into a more common and general English address term. In this case, we can see that the translation tends to be communicative and sides with the target readers instead of maintaining the culture of the Indonesian address terms. As the result, the target readers could understand the meaning but certain information such as formality, hierarchy, and honorific carried by the address terms are lost.

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