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# Translation of Address Term in *Ketika Cinta Bertasbih II* (Indonesian-English Subtitle)

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## Abstract

This study focused on analyzing the translation of Indonesian address terms into English on the movie *Ketika Cinta Bertasbih II* in order to illustrate the strategies to deliver the function of address term. 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 term. By close watching the movie, 2100 address terms are found and categorized into 8 (eight) different address terms. From the analysis, the result showed that the most frequently found address term is the address term which belongs to pronoun categorization and the most frequently applied strategy is using a more general word strategy. The Indonesian address term is often translated into a more common and general English address term in order to provide a better understanding to the target readers, English speaking people. The translation of address terms in this movie indicated a success in transferring and conveying Indonesian address terms into English. The accuracy, clarity, and meaning of the address term can be transferred well to the target readers.

**Keywords:** Address Term; SL; TL; Tveit's Strategies

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## 1. Introduction

Every time we interact with others we use certain address terms to ease the communication. Address term is a word or phrase for addressing someone. 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, the example of address term is; Mr., Professor, Doctor, Jane, etc., while in Indonesian we have bapak, ibu, nenek, kamu, etc.

Certain address term is usually chosen to identify the social gap between the speaker and the addressee in almost any occasion, both in spoken and written form (Yule, 2006). 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. Therefore, the use of certain address term has an important role in a daily conversation in the society.

There are different ways in addressing someone. Yule stated that the choices are usually influenced by the differences of each region and culture (2006, p. 74). For instance, Javanese (one of Indonesia culture) tend to address their old sister by a term *Mbak* whilst Sundanese (another Indonesia culture) tend to use *Teteh*. The examples clearly indicate that certain culture or region or language may have certain address term that belongs and relates to its region or culture. Thus, the appropriate address term is required in terms of addressing each other especially when they are in different region or culture or language.

The differences in using address term pose certain difficulties when it has to be translated into another language, which certainly has different region and culture. For example Indonesian address term is translated into English which has simpler address term. There are difficulties in translating the address term in relation to different language system and culture. Therefore, strategies in translating address term are required in order to give a better understanding to the target readers.

There are some researchers who have conducted studies about address term especially translation of address term. Ngo (2006) analyzed the translation of Vietnamese address term into English. She used some short stories as her sources of data. She investigated the strategy used in translating that address term by applying two strategies namely source language oriented and target language oriented. The other study conducted by Lotfollahi and Dabbaghi (2012). Their study analyzed the translation of English address term into Persian by using some short stories as the source of the data. They tried to find out the strategy used in translating that address term by using the strategies proposed by Newmark and Vinay and Dabelnet. In contrast, the present study analyzes the translation of Indonesian address term into English. In conducting this study, the writer uses a movie entitled *Ketika Cinta Bertasbih II* and applies the strategies proposed by Tveit (2004) who concerns on movie translation.

From a brief explanation above, the writer aimed at analyzing the translation of Indonesian address term into English on the movie *Ketika Cinta Bertasbih II*. The focus of the study is to find out the address term and to identify the strategy used in translating the address term on the movie. Moreover, by conducting this study, it is expected to benefit movie translators as it may identify the important factors that should be noticed by the translators while translating address term.

## **2. Method of the Study**

The data analyzed for this study was derived from a movie entitled *Ketika Cinta Bertasbih II*. The movie is because it contains various address term including Javanese, Arabic, and general Indonesian address term. The writer collected the movie from Youtube website since Youtube provides a full version of the movie with English subtitle. The writer focused on the address term of the ones spoken by characters in the movie and English subtitle provided. However, to limit the analysis, the writer only selected the most frequent and interesting address term to be discussed in this paper. Then, the writer classified them 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.: *istiku, 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*”.

After classifying the data, then the writer compared the Indonesian address term and the translation in English in order to identify the strategy used in translating them. In this case, the writer applied the strategy proposed by Tveit (2004). Those strategies are: (1), Using a more general word: general word in target language, use a word which covering the core propositional meaning of the source language word.; (2), Using a more neutral word: neutralize words that present particular difficulty.; (3), Using cultural substitution: target culture equivalent, it is communicative approaches to translation in order for the TL-version to have the same effect as the SL had.; (4), Using a loanword: use words from the source language in the target language.; (5), Omitting word: omission a word, it can be caused by limited time and space since it is for screen translation (subtitle).; (6), Using descriptive phrases: descriptive paraphrase which contains a general term of the source language.

## **3. Address Terms and Their Translation Strategies**

As stated previously, the focus of this study is to find out the address term and to identify the strategy used in translating the address term into English on the movie *Ketika Cinta Bertasbih II*. From the movie, the writer found 2100 address terms which can be mapped into Kridalaksana's categorizations. However, in this study, the writer did not analyze all the address term found. She only analyzed several address terms and their translation strategies which are considered as interesting to be discussed further such as *Saya, Dia, Husna, Kyai, Mas, Ibu, Budhe*, and *Nduk*.

*Saya* is an address term which belongs to pronoun (Kridalaksana, 1994). This address term appeared extensively and is used by all characters of the movie *Ketika Cinta Bertasbih II*. There are 142 out of 624 data findings on pronoun category that use *saya*. The term *Saya* means a person who is talking or writing (KBBI, 2012, p. 1234). In other words, *saya* is form of address term which is used to address himself/herself as the speaker or the writer. 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). We can see the use of this address term in formal situation such as in a speech, lecture, or other formal situations. Moreover, it is applied in the situation that shows the distance between the speaker and addressee who are not familiar with each other or strangers. In the movie, the term *saya* is translated into *I*, *me*, and *my*. According to Oxford Advanced Learners' Dictionary 8<sup>th</sup> edition, *I* means 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 is functioned as subject personal pronoun for first speaker, translated into *me* when it is functioned as an object personal pronoun, and translated into *my* when it is functioned as possessive pronoun. The translation of the term *saya* into several forms due to the fact that Indonesian does not differentiate the use of address term for subject, object, and possessive singular pronoun for first speaker as English does. Thus, we can identify that the translation strategy for this translation is **using a more general word**; the address term *saya* is translated into common English address term. Moreover, the term *saya* which is considered as formal address term becomes general and common English address term. Thus, by translating *saya* into more general English address term, the formality and honorific that carried by the term is lost.

The second address term analyzed in this study is *Dia*. *Dia* is Indonesian singular pronoun which refers to someone who is spoken, not the speaker or the addressee (KBBI, 2012, p. 323). It means *dia* functions as singular pronoun for third speaker. In the movie, the term *dia* is translated into several forms that are *he*, *him*, *his*, *she*, and *her*. *He* in English means a male person that has already mentioned and can be identified easily (OALD 8<sup>th</sup>), *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 8<sup>th</sup>), *his* is possessive pronoun of or belonging to a male person (OALD 8<sup>th</sup>), *she* is a female person that has already mentioned and can be identified easily (OALD 8<sup>th</sup>), *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 8<sup>th</sup>), and possessive pronoun of or belonging to a male person (OALD 8<sup>th</sup>). From the definitions of those translation forms of the term *dia*, it can be seen that English differentiates the use of singular pronoun for third speaker for male and female person. It has *he*, *him* and *his* for substituting a male person and *she* and *her* for substituting a female person. However, Indonesian does not differentiate sex. It uses the same address term, *dia*, for both female and male. Thus, in translating the term *dia* into *he*, *him*, *his*, *she*, and *her*, the translation strategy for this translation is **using cultural substitution**. The culture of Indonesian language is substituted into English in order to provide a better understanding to the target readers. Furthermore, the term *dia* is translated into *he* when it used to refer to a male person for third speaker as subject pronoun, *him* when it is functioned as an object personal pronoun for male person, and translated into *his* when it is functioned as possessive pronoun for male person. Then, it is translated into *she* when it used to refer to a female person for third speaker as subject pronoun, *her* when it is functioned as an object personal pronoun or functioned as possessive pronoun for male person.

The next interesting address term found from the movie is *Husna*. *Husna* is one of the character's names in *Ketika Cinta Bertasbih II* which can be categorized into proper name. In the movie, the term *Husna* is not only translated into *Husna*, but also into *I*. When proper name is directly transferred into TL, then it can be identified that the translation strategy is **using a loanword**. However, when it is translated into *I*, we can identify that the translation strategy is **using a more general word**. The term *Husna* in the movie is translated into *I* when it is used to refer to the person herself as the speaker. As we can see in some Indonesia and English literature, Indonesian speakers tend to address themselves

by mentioning their own name when talking to other people. However, English speakers are not familiar with and never address themselves by mentioning their own name. Dealing with this case, the translator provides translation as commonly used by English speaker. Therefore, *Husna* is translated into the common English address term that is *I* since it is used to address her as the speaker. In this translation, we can see that the translator considers the target readers and their language culture instead of maintaining the culture of the Indonesian address terms.

The fourth interesting address term found from the movie is *Kyai*. *Kyai* is an address term used to call 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. The term *Kyai* in the movie is 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 8<sup>th</sup>). In the translation *Kyai* becomes *Elder*, it can be identified that the translation strategy applied is **using cultural substitution**. The Islamic culture that carried by the term *Kyai* is substituted into Christian term which is indicated by the word *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 the same impression as the SL has. Moreover, the term *Kyai* is translated into *Elder* when it is used to address someone who is considered elder due to his age and has a deep understanding about religion.

Meanwhile, in the translation *Kyai* into *Mr.*, it can be identified that the translation strategy is **using a more neutral word**. The specific address term for someone who is considered as an Islamic preacher and has deep understanding about Islam, *Kyai*, is neutralized into someone who is considered as a male person, *Mr.* In this translation, the function of address term is limited into the gender of person, which is male. In the movie, the translation *Kyai* into *Mr.* happens in a formal situation and indicates the honorific to that person.

On the other hand, the term *Kyai* is also translated into *Teacher of Islam*. As stated previously, *Kyai* is recognized as an Islamic scholar or someone who is considered to have a deep understanding about Islam. 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 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 important thing was that address term *Kyai* is translated into *Teacher of Islam* at the beginning of the movie. The use of descriptive explanation at the beginning of the movie seems to provide information to the target readers about what *Kyai* is before they go further to the movie since this term appears along the movie.

Another interesting address term is *Mas*. *Mas* is 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 term *Mas* appeared in the movie is mostly omitted. The omission of the term *Mas* in the translation is caused by the limitation of space since 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* is because English is not as hierarchical as Indonesian. It is uncommon to provide address term for someone older (Yang, 2010). However, in Indonesia, the use of address term for someone older is needed in terms of respecting to the person and showing his status as an older brother. By omitting the term *Mas* in the TL, the hierarchy and honorific that carried by the term is lost.

On the other hand, the term *Mas* in the movie sometimes is translated into *Brother* and *Bro*. *Brother* in English means a boy or man who has the same parents as another person (OALD 8<sup>th</sup>) while *Bro* means a short form of brother which is usually used in a friendly way for addressing a male person (OALD 8<sup>th</sup>). The term *Mas* in Indonesian 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 for this translation is **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, the writer identified 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.

The next Indonesian address term commonly appeared is *Ibu*. *Ibu* is an address term which can be categorized into kinship term categorization (Kridalaksana, 1994). According to Kamus Besar Bahasa Indonesia, *Ibu* means a woman who has given birth to someone or term for woman who is already married or not (2012, p. 516). In the movie, the term *Ibu* is translated into *Mom*, *Mrs.*, *Ms.*, *Ladies*, *Madam*, and *Ma'am*. *Mom* in English means an address term used to call their mother (OALD 8<sup>th</sup>) while *Mrs.* means a title that comes before a married woman's family name or before her first and family's names (OALD 8<sup>th</sup>). *Ms.* means a title that comes before a woman's family name or before her first and family names together, and that can be used when we do not want to state whether she is married or not (OALD 8<sup>th</sup>) while *Ladies* means a word used to address women in a polite way (OALD 8<sup>th</sup>). *Madam* and *Ma'am* mean an address term used to address a woman in a formal situation or in polite way (OALD 8<sup>th</sup>). In the translation of the address term *Ibu* into *Mom*, *Mrs.*, *Ms.*, *Ladies*, *Madam*, and *Mom*, it can be identified that those translation using **a more general word** strategy.

Address term *Ibu* is translated into *Mom* when it is used to address a mother or someone who has given birth to the person. Some of Indonesian people address their mother by calling her *Ibu* while English people use *Mom*. In this case, we can see that the address term *Ibu* is translated as the common English address term which is also used for addressing a mother. Meanwhile, the term *Ibu* is translated into *Mrs.* when it is used to address a married woman. The use of this term in this function is usually followed by husband's name, e.g. *Ibu Andi* becomes *Mrs. Andi*. In here, we can see that the term *Ibu* is translated as the common English address term which refers to a title for a married woman. Moreover, the term *Ibu* in the movie is also translated into *Ms.*. This form of translation happens when *Ibu* is used to address an unmarried woman, e.g. *Ibu Dewi* becomes *Ms. Dewi*. *Ibu Dewi* in the movie is known as a teacher who is not married yet. Dealing with this case, the term *Ibu* is translated as the common English address term which refers to unmarried woman, then it is translated into *Ms. Dewi*. Then, the term *Ibu* is translated into *Ladies* when it is used to address a group of women in a polite way. In the movie, especially the SL, we can see that the use of this term happens in the situation when the speaker asks a group of women to leave the speaker's house in a polite way. Thus, this address term is translated into common English address term. The last is the translation *Ibu* into *Madam* and *Ma'am*. This translation happens when it is used to address a married woman, in a formal situation, and to show somebody's respect to the woman e.g. when Azzam addresses KH. Lutfi's wife in Anna's wedding (KH. Lutfi is one of the characters in *Ketika Cinta Bertasbih II* which is considered as an Islamic preacher and someone who has deep understanding about Islam). Based on those explanations about the translation of the term *Ibu* into *Mom*, *Mrs.*, *Ms.*, *ladies*, *Madam*, and *Ma'am*, it can be inferred that they are translated into common and general English address term. The generalizing of the SL address term into TL seems to provide a better understanding to the target readers. Thus, the translation strategy for those translations is **using a more general word**.

Another Indonesian address term which is considered as interesting to be analyzed 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 8<sup>th</sup>). The term *Budhe* in Indonesian refers to women older than our parents while *Aunty* can be both older and younger women. In this case, we can see that the Javanese address term is substituted into English and the term *Budhe* which is only for women older than our parents is substituted into both women older and younger than our parents. From this point of view, we can identify that the translation strategy for this translation is **using cultural substitution**.

Still, another Javanese address term which is interesting to be analyzed is the term *Nduk*. *Nduk* is a shortened form of the word *genduk*. *Genduk* or *Nduk* means a word 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* in the movie is translated into *Child*. *Child* means a son or daughter in

any age (OALD 8<sup>th</sup> edition). From the definition, it can be seen that the term *Child* is used for both girl and boy. However, the term *Nduk* is only used for a girl. In this translation, we can see that the emphasis is on the relation between speakers and the intimacy. The term *Nduk* which is a Javanese address term is neutralized into English term which show relation and intimacy. The term *Nduk* is translated into *Child*. Thus, the translation strategy for this translation is **using a more neutral word**.

In relation to the meaning, the writer did not find any mismatch in the translation of Indonesian address terms into English. The translation can be considered successful in maintaining and transferring the meaning of the SL address term into TL. In this case the translation tend to accommodate the culture of the target language, English. As the result, the translation of the movie can be understood by the target readers well.

#### 4. Conclusion

This study is aimed at finding out the translation of Indonesian address term 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. Indonesian differentiates the use of certain address term depending on the formality, hierarchy, and honorific while English does not really concern about it. Dealing with this case, 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 accommodate 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 that carried by the term is lost. Regarding to film translation, the writer suggests the subtitlers, or film translators, to pay more attention to the cultural differences in conducting a translation of address term, especially the translation of Indonesian address term into English. They should notice on the differences of each address term since both Indonesian and English use different form of address term that is influenced by the each culture.

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