

# The Translation of Addressing System in the Movie Subtitle “*Yowis Ben*”

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**Abstract**—Every language has its own addressing system, including Javanese and Indonesian language. The media play an important role in showing the differences in these language systems. One of the medias exhibiting this language phenomenon is a movie which uses two languages: source language (utterances) and target language (subtitle). One of some Indonesian bilingual movies is *Yowis Ben*. This research focused on discussing the approaches used in translating and the subtitling strategies on the addressing terms. The data used were lingual units including words, morphemes, or phrases which referred to one’s utterances to mention and call the characters in the movie and their translations. The research method used was qualitative descriptive research. The addressing terms applied in the movie were in East Javanese dialects in the forms of pronouns, names, addressing terms, and nouns. All of these addressing terms were translated into Indonesian in the subtitle using various approaches and strategies. The approaches used in translating addressing terms were communicative and semantical approach, while subtitling strategies applied were transferring, deleting, and imitating. An addressing term might be translated using different approaches and different subtitling strategies since it depended on the context.

**Keywords**—addressing system, translation, subtitling strategy

## I. INTRODUCTION

Nida and Taber argued that “translating consists of reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in term of style” [1]. It means that translating from source language into target language should be as natural as possible in meaning and style. Moreover, Catford stated that translation is “the replacement of textual material in one language by equivalent textual material in another language” [2]. These experts imply that the main objects of translation are source language and target language. Translation does not only apply towards transferring foreign language into national language and vice versa, but also transferring local language into national or foreign language and vice versa.

The translation product of local language into national language can be seen in Indonesian movies. Recently, Indonesian movie industry have been occupied with some local culture-based movies, such as *Tenggelamnya Kapal Van Der Wijk*, *Kartini*, and so on. These movies used local languages as the main languages in the movies. The use of these languages requires Indonesian language subtitle to help the audience understand and enjoy the movies. The subtitling type used is interlinguistic subtitle which involves two languages: the source language as the utterances in the movies and the target language as the subtitle. Therefore, this kind of subtitling is diagonal in nature, which means the subtitle translator should transfer the spoken information in the source language into target language in the written form which makes the change double as in modes and languages. The subtitled film is comprised of three vital components, the spoken word, the image, and the subtitle; subtitles must be synchronized with the image and the dialogue, as well as render the image and dialogue semantically [3].

Addressing term is one of many aspects that translator should pay attention to in translating source language utterances into target language subtitle. Every language has its own addressing system even though the languages are in the same family or country. These differences have become many researchers’ concern in choosing suitable translation approaches and subtitling strategies so that the effect in source language can be present in the target language.

This paper focuses on discussing the translation of addressing terms from Javanese language into Indonesian language by comparing the utterances and subtitles in the movie *Yowis Ben* to find out the translation orientation and strategies. This orientation was directed towards Newmark translation approach, which are communicative and semantical, while the strategy was analyzed based on subtitling theory by Gottlieb.

The rest of this paper is organized as follow: Section II presents literature review. Section III describes the research method. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

## II. LITERATURE REVIEW

### A. Addressing System in Javanese Language and Indonesian Language

Addressing terms are morphemes, words, or phrases used to refer to each other in different conversation contexts according to the relationship between the communicators [4]. Addressing terms in any language have different systems with other languages. Kridalaksana defined addressing system as a system which connects a set of words or expressions used to mention or call the interlocutors in a certain language system; they are the interlocutor, collocutor, and the people mentioned in the conversation [5].

Indonesia has various addressing terms according to the area. This diversity is affected by some factors, like regional dialect, social dialect, variation of situation, the relationship between the interlocutors (informal, formal, reciprocal formal), and the multilingualism in Indonesia [5]. The impacts by these factors basically occur because of social interaction, which refers to speech event. Speech event is the occurrence of linguistic interaction using one or more form of speech which involves two parties, which are the interlocutor and collocutor, with one subject of speech in a certain period, place, and situation [6]. Time, place, and situation affect the selection of addressing term to use.

Addressing terms in Javanese language and Indonesian language have different systems. Generally, Javanese people have speech act pattern starting from polite to impolite [7]. Addressing system of Javanese language can be categorized as informal, formal, and respective formal (*tanujud*) [7]. C. Geertz pointed out that Javanese language has some dialects such as non-noble dialect (*dialek nonpriyayi*), farmer dialect (*dialek petani*), and noble dialect (*dialek priyayi*) [7]. There are some language variations used by Javanese people, which are *ngoko* (*ngoko lugu* and *ngoko andap*); *madya* (*madya ngoko*, *madya antara*, and *krama madya*); *krama* (*mudakrama*, *kramantara*, and *wredakrama*); *krama inggil*; *kedaton*; and *bagongan* [7]. These classifications are taken into consideration when choosing the addressing terms.

The area of Java is one of many areas which has diverse dialects which each has different addressing system. The focus of addressing system discussed in this research is addressing system in East Javanese dialect of Javanese language. The terms in East Javanese dialect are classified as the following.

- a) Pronoun, for example *kowe*, *sampeyan*, *panjenengan*, *koen*, *pena*, dan *rika*;
- b) Name, divided into nickname (from real name), *po yokan* (a name given to someone, containing insult or satire which sometimes is based on one's characteristics or physical condition), *paraban* (a name given to someone as an acronym or a short form of the complete name), grown-up name (*nama tua*), husband's name, and child's name;

- c) Position, which can be used in the form of a complete word or an acronym;
- d) Kinship term, which can be used in the form of a complete word or an acronym;
- e) Kinship term +*e* (*ne*), such as *bapake*, *bapakne*, *pakne*, etc.;
- f) Noun, which is a term refer to any body parts and sometimes is added with suffix *-mu* and *-e* if needed [7]

Addressing system in Indonesian language is not that different with Javanese language in terms of politeness, but Indonesian addressing system does not categorize the specific degrees of politeness like Javanese language. Indonesian language emphasizes more on the kind of addressing terms. Kridalaksana classified the terms into 9 kinds, which are:

- Pronoun (like *aku*, *engkau*, *kamu*, *ia*, *kami*, *kita*, *mereka*, *beliau*, etc);
- Personal name (people's name used for all interlocutors);
- Kinship term (such as *bapak*, *ibu*, *saudara*, *paman*, *adik*, etc);
- Degree and position (for example *dokter*, *suster*, *guru*, *komandan*, etc);
- The form of *pe*+ V (verb) as a doer (like *pembaca*, *pendengar*, *penonton*, *penumpang*, etc);
- The form of N (noun) + *ku* (such as *Tuhanku*, *sayangku*, *cintaku*, *kasihku*, etc);
- Deixis word or referent;
- Other nouns, for example *tuan*, *nyonya*, *nona*, *encik*, *Yang Mulia*, etc;
- Characteristic of zero, for example, "Mau kemana?" ("Where goes?"), without mentioning the subject, but the collocutor will automatically understand that the utterance is meant for him/her [5].

### B. Communicative Translation and Semantical Translation

Communicative translation is an approach which transfers the meaning from source language as natural as possible and delivers it to audience of target language text [8]. Meanwhile, semantical translation is an approach which transfers contextual meaning as closely as possible using semantic and syntactic structure of target language [8]. Communicative approach focuses on the target language, while semantical translation focuses more on source language.

Communicative and semantical translation emerged as a translation approach that Newmark used to critic Nida's argument about dynamic and formal equivalence. Newmark mostly disagreed to Nida's dichotomy related to formal and dynamic equivalence. According to Newmark, the equivalent effect is hard to understand, difficult to comprehend, and illusive [8]. For example, in translating ancient texts, no one knows exactly the effect expected by writing those hundreds-year-old texts since it will be

difficult to imagine the context. The translation result can last for a long time that people are hardly able to predict what effects the target audience will have when they read the text in so many years to come.

Newmark also argued that semantical and communicative translation connect the important matters in both theory and practice of translating about ‘loyalty conflict’ and ‘the gap of emphasis between source and target language [8]. Loyalty conflict refers to the difference of emphasis in source language or target language, so communicative and semantical translation intend to narrow down or specify the gap.

Semantical and communicative translation have and diverse characteristics between them. Munday [9] labelled the comparison between semantical and communicative translation by referring to eight parameters. The comparison is displayed in the following Table I.

TABLE I. COMPARISON TABLE OF SEMANTICAL TRANSLATION AND COMMUNICATIVE TRANSLATION [9]

| Parameter                            | Semantical Translation  | Communicative Translation   |
|--------------------------------------|---|---|
| <i>Transmitter/ Addressee focus</i>  | Focusing on the author’s thought in source language as an individual by using connotative words to explain the essential parts of the meaning | Subjective, focusing on the audience of the target language by directing the translation to specific language and culture |
| Cultural context                     | Staying in the source language cultural context   | Transferring the foreign cultural elements into the context of target language  |
| Time and Originality                 | Timeless and not bound by time and place.   | Ephemeral and bound by context  |
| The Relation with Source Language    | Always in lower degree than source language since the translation is usually biased.  | Might be better than the source language since there is emphasis in certain text or effort to explain parts of the text.  |
| The Position of Source Language Form | Having loyalty towards the form of source language  | Respecting the text form of source language and having more loyalty the text norms in target language.                    |
| The Form of Target Language          | More complex, rigid, detailed, compact, and directed towards over-translating.  | More flexible, simple, clear, accurate, common, and directed towards under-translate.                                     |
| Kinds of text                        | Literature, autobiography, personal effusion, some political matters, and other important reports.  | Mostly texts like non-literal work, technical and informative text, popular fiction, and so on.                           |
| Assessment Criteria                  | Accuracy of reproducing the most crucial parts in source language text.   | Accuracy of the communicative form of the meaning from the source language into the target language.                      |

Moreover, translation of addressing system from source language into target language must pay attention

about cultural translation or cross-cultural [10]. Hervey and Higgins argued that translation “involves not just two languages, but a transfer from one whole culture to another [11]. They believe that comparing to linguistic dissimilarities, differences in cultures can cause more difficulties for a good rendition of the source text. Personal names rendition also involves in culture like other aspects of the source texts. Even though personal names are names, sometimes, they may have some connotations, or they may be so integrated with culture that cannot be regarded just a name any more. Translator can use transference, translation, substitution and modification for translating proper noun [12].

*C. Subtitling Strategies*

Subtitling cannot be done carelessly because it should pay attention to the duration and accuracy of the verbal utterances. Subtitling is one of main methods in transferring or translating languages from audio visual communication media such as movie, television, *Youtube* content, and so on. Shuttleworth and Cowie stated that subtitling is a process done to provide simultaneous caption (texts below caricature, picture, etc.) in movies, dialogue in television program, and opera.

In movie subtitling, there are some distinguished strategies related to its translating process. According to Gottlieb, there are 10 subtitling strategies:

- 1) expansion, used when the source language needs additional explanation because there is no close cultural complement in the target language;
- 2) paraphrase, used when the sentence in the source language cannot be arranged using the same structure in the target language;
- 3) transfer, used when the source language can be translated wholly and accurately in the target language;
- 4) imitation, used to keep the same form, especially person’s name or place’s name;
- 5) transcription, used when there is an uncommon term in the target language;
- 6) dislocation, used when translating effects is more important than the content of the dialog;
- 7) condensation, used to shorten the text by compressing the content and the most frequently deleted feature is the spoken language redundancy, while the meaning and form are kept as it is;
- 8) decimation, an extreme compression caused by quick speaking pace with the risk of erasing important part;
- 9) deletion, a total elimination of a certain text part from the source language;
- and 10) resignation, used if there is no translating solution, so the translation will definitely lose the meaning [13].

III. RESEARCH METHOD

This research used qualitative descriptive approach. This approach was applied since the predicted analysis results would be characteristic description of a problem. The problem characteristic observed is the translation of addressing system in the movie *Yowis Ben*. The data used were terms for addressing people and the source were available in the movie *Yowis Ben*. *Yowis Ben* is a movie created by Eko Bayu Moektito whose spoken dialogue using Javanese language with Indonesian subtitle. The Javanese used in the movie is East Javanese language, so the addressing terms used are those of widely used by

people in East Java area. Thus, there are two kinds of data: addressing terms in the source language (East Javanese language) and the translation in the target language (Indonesian language) The data approach used was inductive approach, where the findings were analyzed using equivalence method. Equivalence method is a method whose determinants are outside the language. To understand the translation of addressing terms, the researcher should observe things outside the language itself, such as the context of speech in the source language.

#### IV. RESULT AND DISCUSSION

The movie *Yowis Ben* uses some forms of addressing terms in Javanese and each one is translated according to the speech context. Besides, there are some repeated forms of addressing terms, but they are translated differently, not translated, or even deleted.

The research resulted in 4 of 6 forms of addressing terms in the movie *Yowis Ben*. The data used were selected to represent similar data. All four forms of addressing term were translated using semantical and communicative approach using different subtitling strategies.

The forms of addressing terms used in the utterances in the movie *Yowis Ben* are pronoun, name, kinship term, and noun. All these terms are transferred into Indonesian using different approaches and strategies.

##### A. Pronoun

The research results show that there are 3 forms of pronoun which has different kinds of translation. Table II is further explanation by categorizing the form of pronoun used.

##### 1) Sampeyan

TABLE II. TRANSLATIONS OF PRONOUN "SAMPEYAN"

| No | Source Language                               | Target Language                       | Context   |
|----|---|---------------------------------------|---|
| 1  | "Lapo <i>sampeyan</i> nendang becakku?"       | <b>Kamu</b> kenapa nendang becak aku? | The utterance is spoken by a <i>becak</i> (tricycle) driver who is surprised because Bayu suddenly kicks his <i>becak</i>           |
| 2  | "Nah ngerti dewe kan <i>sampeyan</i> ."       | Nah <b>kalian</b> ngerti kan          | The utterance is spoken by Bayu towards the people who are sitting with him and listening to him speaking in the side of city park. |
| 3  | "Gak iki lho, <i>sampeyan</i> sing ngisi yo?" | Ini loh, <b>Cak</b> yang ngisi ya?    | The utterance is spoken by Bayu to his uncle to ask whether his uncle puts some money into Bayu's piggy bank.                       |

The research result table displays that the addressing term of "*sampeyan*" in the movie *Yowis Ben* is translated

into 3 different terms which are pronoun and kinship term in Indonesian language. The translations of "*sampeyan*" as a pronoun in Indonesian language are *kamu* and *kalian*, while the kinship term is "*cak*". This addressing term becoming "*kamu*", "*kalian*", and "*cak*" are translated semantically and communicatively. It can be recognized from the context surrounding the utterances in the movie. The word "*sampeyan*" as in data (1) refers to second singular person pronoun, so this word can be translated directly into "*kamu*" using subtitling strategy of transfer.

As seen in data (2), "*sampeyan*" conveys a distinguished meaning from that of data (1). Data (1) refers to second singular person pronoun, while data (2) refers to second plural person pronoun. This causes indirect translation which needs to look at the speech context, so the word is translated as "*kalian*" using the strategy of transfer.

The translation of "*sampeyan*" into "*cak*" in data (3) displays the change in the form of addressing term: from pronoun in the source language into kinship term in the target language. Although the utterance refers to the second singular person pronoun, but the translator did not transfer the word "*sampeyan*" into "*kamu*" or "*anda*" and used "*Cak*" instead. It is because the collocutor is the uncle of the interlocutor and politeness degree is considered. Therefore, "*Cak*" is the most suitable translation for *sampeyan*. This translation belongs to communicative translation because it is not translated semantically into "*anda*" or "*kamu*", but it is adjusted with the speech context. The subtitling strategy is transfer by borrowing a word from the source language and use it in the target language.

##### 2) Koen

TABLE III. TRANSLATIONS OF PRONOUN "KOEN"

| No | Source Language   | Target Language                                      | Context   |
|----|---|--|---|
| 4  | " <b>Koen</b> saiki ceritakne, kenopo Yowis Ben bubar?" | Sekarang <b>kamu</b> cerita, kenapa Yowis Ben bubar? | The utterance is spoken to a <i>becak</i> driver, a fan of <i>Yowis Band</i> (the band that Bayu established with his friends), to Bayu when they are hanging out in the city park. |
| 5  | " <b>Koen</b> kabeh lemah"                              | <b>Kalian</b> lemah                                  | Bayu scolds all of his band members who are obsessed to be the champion when they were interviewed in a radio program.  |
| 6  | "Wes, <b>koen</b> lungguh kono to Yan!"                 | Duduk aja Yan!                                       | The utterance is spoken by Bayu to Yayan who is trying to intercept Bayu and Doni's argument when interviewed in a radio program.   |

Based on Table III, the addressing term of "*koen*" are included in data (4), (5), and (6). The word "*Koen*" is an addressing term in Javanese language. However, not all areas in Java use this term since it only applied in East Java area. The movie setting of *Yowis Ben* is in Malang, so the term "*koen*" is used frequently in the movie. This term is translated into two different kinds of Indonesian terms: pronoun and characteristic zero. The translations of "*koen*" which become a pronoun in Indonesian language are "*kamu*" and "*kalian*." The word "*kamu*" is a semantical translation from "*koen*" because it can be translated directly and accurately using subtitling strategy. Meanwhile, the translation for the addressing term of "*koen*" becoming "*kalian*" refers to communicative translation. It can be

inferred in the source language which mentions “*koen kabeh*”, which if semantically translated, will become “*kamu semua*.” However, the translator chose to apply “*kalian*” instead to be more communicative. The subtitling strategy used is like data (4), which is transfer since it uses an existing Indonesian word having equivalent lexical meaning.

Beside pronoun, “*koen*” is translated into characteristic zero word in Indonesian language. In data (6), the word “*koen*” is not translated into Indonesian, so the subtitling strategy applied is deletion. However, it does not cause subject-biased. The subject in the target language also exists although it is not elaborated as well as in the source language. It is because the sentence in the target language mention a clear subject using another addressing term which is “..., Yan!”. Thus, the aim of the deletion is to make the translated utterance more effective and efficient.

### 3) *Cuk*

TABLE IV. TRANSLATIONS OF PRONOUN “*CUK*”

| No | Source Language                          | Target Language        | Context   |
|----|--|------------------------|---|
| 7  | “Ayo <i>Cuk</i> , wes telat kok santai.” | Ayo! Telat kok santai. | Spoken by Bayu’s school friend who comes across Bayu on the way to school to tease him for riding an old and slow motorcycle. |
| 8  | “Mlayu, <i>Cuk!</i> ”                    | Lari, <b>Bro!</b>      | The utterance is spoken by Doni to Bayu, Nando, and Yayan, who skip class and are found by school’s security guard.           |

TABLE VI. TRANSLATIONS OF KINSHIP TERM

| No | Source Language   | Target Language   | Context   |
|----|---|---|---|
| 11 | “Kon iku koyok <b>mbokmu</b> .”                           | Kamu itu sama seperti <b>Ibumu</b> .                        | The utterance is spoken by Doni who approaches Bayu because of Bayu’s advice to correct Doni’s greeting.  |
| 12 | “Tapi iki temenan blas gak direpson loh <b>Cak Jon!</b> ” | Tapi ini beneran dicuekin, gak direpson loh <b>Cak Jon!</b> | Bayu complained to his uncle (Cak Jon) who is sitting leisurely on the rooftop since a poetry made by his uncle which Bayu sent to his school friend was not responded. |
| 13 | “Ati-ati ya <b>Le!</b> ”                                  | Hati-hati ya <b>Nak!</b>                                    | Spoken by Bayu’s mother when Bayu leaves for school.  |
| 14 | “Terus piye <b>Mas</b> nasib Yowis Ben?”                  | Terus bagaimana <b>Mas</b> nasib Yowis Ben?                 | The utterance is spoken by a <i>becak</i> driver, a fan of band <i>Yowis Ben</i> , to Bayu when he explains that <i>Yowis Ben</i> was disbanded.                        |
| 15 | “Lha iki arekke, <b>Rek.</b> ”                            | Nah ini orangnya.   | Spoken by Bayu to Doni and Yayan while checking Nando’s Instagram account which has many fans when they look for new band member popular among the people.              |
| 16 | “Hei <b>Rek!</b> ”  | Hei <b>Bro!</b>   | Spoken by Nando to Doni, Bayu, and Yayan who are sitting in the school canteen.   |

Based on Table IV, “*cuk*” is an addressing term used in East Javanese language to address someone with a close relationship. The word “*cuk*” in data (7) and (8) refers to communicative translation. This can be seen from the translation, which uses “*Bro*” and zero or deleted. In data (8), “*Cuk*” becomes “*Bro*” using the subtitling strategy of transfer because it has equivalent meaning with “*Bro*” in Indonesian language, even though it brings out slightly unsuitable effect in the target language. The addressing term of “*Cuk*” in data (7) is not translated into pronoun but is

deleted or not used because this term is a very cultural term whose effect is difficult to get even using the most equivalent word in the target language. Thus, the translation of “*Cuk*” in data (7) applies the subtitling strategy of deletion.

Data (9) and (10) in the Table V display that the subtitling strategy to translate one’s name is imitation. Therefore, in the movie *Yowis Ben*, personal names are imitated without any changes and are written in accordance with characters’ name, either they are just nick names or complete names. Personal name is semantically translated since it focuses on the source language. The names in the utterances are written exactly as the names in order not to confuse the audience and not to stray away from the movie’s script.

### B. Name

TABLE V. TRANSLATIONS OF NAME

| No | Source Language  | Target Language   | Context   |
|----|--|---|---|
| 9  | “Wes talah <b>Bay</b> ”  | Udahlah <b>Bay</b>  | Spoken by Bayu’s uncle when his love message does not get a reply.                              |
| 10 | “sejak arek iku melok latihan, <b>Bayu</b> gak tau konsen latihan” | Sejak Susan ikut latihan, <b>Bayu</b> gak pernah konsen latihannya. | Spoken by Doni to Nando and Yayan when waiting for Bayu’s arrival in the studio for a practice. |

### C. Kinship Term

Based on Table VI, Kinship terms are available in data (11), (12), (13), (14), (15), dan (16). They are “*Mbokmu*”, “*Cak Jon*”, “*Le*”, and “*Mas*.” In addition, “*Rek*” is also included in kinship term of East Javanese dialect [6].

The word “*Mbokmu*” in data (11) refers to interlocutor’s (*Bayu*) mother, and it is a short term for “*simbok*” which in Indonesia means “*ibu*”, which is also a kinship term. The translation of “*mbokmu*” into “*ibumu*” refers to semantical translation using the subtitling strategy of transfer. The addressing term of “*Cak Jon*” in (12) and “*Mas*” in (14) applied the same strategy of imitation. “*Cak Jon*” and “*Mas*” are borrowed and used in the target language without any alteration, so this is a semantical translation. Meanwhile, the translation of “*Le*” into “*Nak*” at (13) uses the subtitling strategy of transfer and communicative translation. “*Le*” is a term to address boys, while “*Nak*” refers to child in general as it can be used to call a boy or a girl. Since Indonesian language does not have a term to call a boy, the translation is communicative by using “*Nak*”.

“*Rek*” or “*arek*” is a specific addressing term used in East Javanese language which is included in kinship term. “*Rek*” in the movie *Yowis Ben* is translated *communicatively with some subtitling strategies: deletion and transfer*. The deletion is shown in data (15) because “*rek*” is not mentioned or written as the sentence in the target language itself is already elaborate without any specific addressing term.

### D. Noun

TABLE VII. TRANSLATIONS OF NOUN

| No | Source Language                                    | Target Language                               | Context  |
|----|--|---|--|
| 17 | "Setuju aku karo awakmu"                           | Setuju aku sama kamu                          | Spoken by Doni to agree on Bayu's suggestion to form a band as an actualization towards the people underestimating them. |
| 18 | "Sakwise iku, awake dewe sepakat gae bentuk band." | Setelah itu, akhirnya kami sepakat bikin band | This utterance is a voiceover narrated by Bayu.  |

The addressing terms classified as noun in the movie *Yowis Ben are displayed in* in Table VII, which are "awakmu" and "awake dewe." Those two addressing terms are translated communicatively since the translation text focuses more on the target language. The terms "awakmu" and "awake dewe" are not translated as "badanmu" and "badan sendiri" in the subtitle, but they become "kamu" and "kami."

## V. CONCLUSION

The language system of Javanese obviously owns distinguished differences compared to that of Indonesian. Those differences can be witnessed evidently in the addressing system used. The translation of addressing terms in the movie *Yowis Ben shows the equivalent system between East Javanese addressing system and Indonesian addressing system*. The research results figured out that there are four forms of addressing terms used: pronoun, name, kinship term, and noun. Furthermore, one form of addressing term in Javanese can be transferred into some forms and types of Indonesian addressing terms. It depends on the speech context and the degree of politeness. The translation of addressing terms in the movie *Yowis Ben tends to use communicative approach, although some are translated semantically to maintain the sociocultural aspect*. Besides, subtitling strategies implemented in translating the addressing terms are imitation, transfer, and deletion.

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