

Linguistic Level Equivalence in the Kartini Film Subtitle Translation

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Abstract—Translation is the process of transferring one language to another. Translation does not only focus on the transfer of words, phrases, discourse and language, but also focuses on the level of meaning. To be able to achieve a common meaning, it is certainly depending on the equivalence in each lingual unit. This article will discuss equivalence at each level of linguistics in the translation of Kartini film subtitles, namely from Javanese (ST) into Indonesian (TT). The research method used is a qualitative descriptive research method. The source of the data in this study is the Kartini film by Hanung Bramantyo. Data collection techniques using tapping techniques and transcribing each word, phrase, clause, sentence contained in the subtitles of the film. Data analysis techniques uses the matching method. The results of this study are the Javanese (ST) speech equivalence translated into Indonesian (TT) dominated at the word level which is as much as 873 utterances. Equivalence at the level of idiom found 7 idioms. Equivalence at the grammatical level was found as many as 3 speeches. Equivalence at the textual level found 3 speeches and equivalence at the pragmatic level was found as many as 4 speeches.

Keywords—translations, equivalence, idiom, film subtitle

I. INTRODUCTION

Translation is the process of transferring one language to another. Translation requires the knowledge and skills from the translator. Translation does not only focus on the transfer of words, phrases, discourse and language, but also focuses on the level of meaning. Translator is said to be successful if the meaning contained in the source language can be accepted in the target language. To be able to achieve the same meaning, of course, it can not be separated from the equivalence of each lingual unit. Experts define translation differently. The following is the definition of translation according to some experts:

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], What they meant was translation is a form of reproduction of source language into target language that is as natural as possible in terms of meaning and style.

Translation is the replacement of textual material in one language by equivalent textual material in another language [2]. The meaning is that translation is the process of transferring a textual material of the source language with textual material equivalent to the target language. The term

textual material proposed by [2] is that the text is not translated as a whole but is replaced by textual material that is equivalent to the target language.

Based from the two expert opinions above it can be concluded that translation is a reproduction, or a transfer of material, text, messages as naturally as possible in terms of meaning and style from ST to TT. The translation process can be said as an activity to reproduce the source language material into the target language without reducing the ideas, opinion and meanings contained in the source language.

There are many works translated, including song lyrics, poetry, novels, books, film subtitles, etc. Translation of film subtitles is one of the works that we often encounter in everyday life. Film is a semiotic system because in the film there is a meaning that will be conveyed in a story. In the film there are signs that build expression, such as happiness, sadness, joy, suffering, and other emotional expressions. Movie viewers usually imagine and feel the tensions that occur in characters of the film and feel the sensation when watching a film.

Film viewers can see a picture of a story in the past that has happened only by looking in the form of a film or drama. Films or dramas are believed to be able to describe a story clearly and real, and the contents of the story from a film will be easily understood if there are subtitles. The theme that is often raised in films is the issue of romance, economy, family, economy, comedy, hero biography, and others. In the current era, film is one of the media for delivering information and entertainment for the community, furthermore the film also shows signs as a form of translation

In connection with the translation of films, there are two types of film translation, namely dubbing and subtitling. Both of these methods are a method of language transfer in translating films as a type of audio-visual communication media. Dubbing is the transfer of messages in the form of sound, while subtitling is the transfer of messages in the form of text. Subtitles are one of the main methods in transferring languages from audio visual communication media such as films, content on YouTube, television, etc. [1]. According to [3] subtitling is translation that processes input data in the form of spoken language which is spoken by a character in a drama film, or other presentation forms to become the output in the form of writing that appears on the monitor screen. From these two opinions it can be concluded that subtitling is the main method in transferring

language from source language to target language in a film, youtube content, television program, which the output is in the form of writings that appear on the screen.

A good subtitle is subtitle that is easy to understand, and the meaning of the translation can be understood by the audience. Making subtitle for a film is not easy, there are several factors that must be considered by the subtitle maker to become a quality work. These factors are internal or external. Internal factors relate to the translator itself, while external factors relate to characteristics and standardization in translating subtitles that are more complicated than plain text. Translators must be able to convey the meaning that comes from the source language into the target language. Translators must be able to convey the equivalence at each linguistic level, namely at the word level, or beyond words that include phrases and idioms, grammatical, textual, and pragmatic [4].

Previous researches related to film translation research was conducted by [3] who examined the equivalence and translation shift forms in the Korean film *Daejangeum* (*Jewel in the Palace*) subtitles. The results of this study are the equivalence and translation shift forms in the subtitles, can be seen from the method used by the translator to interpret and convey subtitles, namely transposition 49.3%, modulation 28.7%, adaptation 11.6% and contextual matching 10.4 %. The addition of this method causes the addition and reduction of information in the subtitles, which occurs at the level of words, phrases, clauses, and sentences. Addition and subtraction at each level is not followed by a shift in meaning. The difference of this study from previous research lies in the data and research data sources. The previous research was to study translation shift in Korean in the movie in the *Daejangeum* (*Jewel in the Palace*) subtitles, if in this study would examine the equivalence at the linguistic level in the subtitles of the *Kartini* film. The source language used in *Kartini* movie subtitles is Javanese and the target language is Indonesian. The film was directed by Hanung Bramantyo which was released on April 19, 2017. The film tells the life journey of one of the struggling emancipation figures of Indonesian women who saw the firsthand that her mother became a maid in her own home because she did not have noble blood, besides that *Kartini's* struggle was equalizing everyone's rights especially for women, for those who are nobles or non-nobles, especially the right to education for women, namely by establishing schools for disadvantaged communities and creating jobs for all people. Over *Kartini's* efforts, people's lives became better, especially the rights of women at that time, so *Kartini* was called the figure of the struggle for women's emancipation in Indonesia. The reason for choosing this film is that the translation quality of *Kartini's* film subtitles is very good, because the meaning of the source language translated into the target language in this film can be conveyed correctly.

The purpose of this study was to describe the equivalence at each linguistic level contained in the translation of the *Kartini* film subtitles.

The rest of this paper is organized as follow: Section II describes the proposed research method. Section III presents

the obtained result and following by discussion. Finally, Section IV concludes this work.

II. RESEARCH METHOD

This article, entitled "Linguistic Level Equivalence in the *Kartini* Film Subtitle Translation" is a qualitative descriptive study. The data in this study are speech in the form of words, phrases, clauses, and sentences that come from the source language; Javanese, which is translated into the target language, which is Indonesian. The source of the data in this study is the *Kartini* film by Hanung Bramantyo. Data collection techniques in this study use tapping techniques. In the process of collecting data, the researcher tapped language usage, namely the researcher tapped and transcribed every word, phrase, clause, sentence contained in the *Kartini* film subtitles using Indonesian and Javanese. Later classified into classification tables.

Data analysis techniques using the matching method. Researchers look for equivalence, alignment, and matching between source language texts with target language texts at each linguistic level. After that data is classified in tables and then analyzed based on equivalence at each linguistic level [5].

III. RESULT AND DISCUSSION

A. Results

According to [6] equivalence does not say that language is the same, equivalence to be said that what can be the same is the value. Mona Baker put forward the concept of equivalence which is divided into various linguistic levels. Equivalence according to Mona Baker in her book, equivalence exists in various levels, namely at the level of words, phrases, grammatical, text, and pragmatics. At word level equivalence there are 2 analysis that need to be applied, which are structural analysis or morpheme analysis, and meaning component analysis. Equivalence at the level other words which consists of collocation, idiom, and fixed expression. Next is grammatical equivalence which is always associated with morphology and syntax. At textual equivalence the analyzed equivalence starts from the clause, and the last one is pragmatic equivalence which is to interpret a text based on its context.

Equivalence at the linguistic level contained in *Kartini's* film subtitles is explained in the Table I below.

TABLE I. THE NUMBER OF TYPES OF EQUIVALENCE AT THE LINGUISTIC LEVEL IN THE *KARTINI* FILM SUBTITLES

| Equivalence at the linguistic level | | | | |
|-------------------------------------|-------------|-------------|---------|-----------|
| Words | Other words | Grammatical | Textual | Pragmatic |
| 873 | 7 | 3 | 3 | 4 |

The table above shows that the types of equivalence at the linguistic level contained in the most *Kartini* subtitles are at 873 words. The following will explain the translation of *Kartini's* film subtitles which are grouped according to equivalence at each linguistic level.

Equivalence at the word level has the greatest number of equivalences in the translation of the *Kartini* subtitles.

The following is the translation data showing equivalences at the word level.

Data 1

ST : "Kowe wis yakin karo pilihanmu mbak?" (menit 00.51)

TT : "Kamu sudah yakin dengan pilihanmu, kak?" (menit 00.51) ("Were you sure with your choice, sis?" (min 00.51))

In the speech "*kowe wis yakin karo*" translates to "*kamu sudah yakin dengan*" (you were sure of), and the word "*mbak*" is translated as "*kak*" (sis, as in sister), in the data speech 1 is translated word for word because the meaning is commensurate between Javanese and Indonesian.

Data 2

ST : "trinil ngadekka, kene lungguh cedak rama" (menit 01.58)

TT : "trinil berdirilah, sini duduk dekat ayah" (menit 01.58) ("stand up trinil, sit here close to father" (min. 01.58))

In the speech "*trinil ngadekka, kene lungguh cedak rama*" translates to "*trinil berdirilah, sini duduk dekat ayah*" (stand up trinil, sit here close to father). In data speech 2 above is translated word-for-word too, because the meaning in Indonesian is commensurate with the Javanese language.

Data 19

ST : "setunggal, kalih, tiga, sekawan, teras, alon-alon, ampun kesesa, alon-alon kemawon nggih" (menit 10.02)

TT : "satu, dua, tiga, empat, terus, jangan terburu-buru, pelan-pelan saja." (menit 10.02) ("one, two, three, four, keep going, do not be in a hurry, just slowly" (min. 10.02))

In the speech "*setunggal, kalih, tiga, sekawan, teras, alon-alon, ampun kesesa, alon-alon kemawon nggih*" translated into "*satu, dua, tiga, empat, terus, jangan terburu-buru, pelan-pelan saja*" ("one, two, three, four, keep going, do not be in a hurry, just slowly"), This translation is also word-for-word, it's just that the variety of languages in the source language is the variety of the Javanese honorific speeches.

Data 20

ST : "ayo mesemmu Ni, mesem!" (menit 10.19)

TT : "ayo senyummu, Ni! Senyum!" (menit 10.19) ("let's smile, Ni! Smile!") (min 10.19)

Data 22

ST : "kendel" (menit 10.27)

TT : "berhenti" (menit 10.27) ("stop") (10.27)

Data 31

ST : "lingguh!" (menit 12.46)

TT : "duduk!" (menit 12.46) ("sit down") (min 12.46)

Data 58

ST : "ananging menapa rama yakin seratanipun Ni sami saenipun kalihan seratanipun Rama Hadiningrat?" (menit 33.30)

TT : "tetapi, apakah ayah yakin tulisan Ni sama bagusnya dengan tulisan Paman Hadiningrat?" (menit 33.30) ("but, are you sure Ni's writing is as good as Uncle Hadiningrat's") (min 33.30)

Data 69

ST : "diobong!" (menit 38.33)

TT : "dibakar!" (menit 38.33) ("burned") (min 38.33)

In the speech "*mesem*" in data 20 translates to "*senyum*" (smile). In the speech "*kendel*" in data 22 translates to "*berhenti*" (stop). In the speech "*lingguh*" in data 31 translates to "*duduk*" (sit down). In the data speech "*ananging menapa rama yakin seratanipun Ni sami saenipun kalihan seratanipun Rama Hadiningrat?*" in data 58 translated to "*tetapi, apakah ayah yakin tulisan Ni sama bagusnya dengan tulisan Paman Hadiningrat?*" (but, are you sure Ni's writing is as good as Uncle Hadiningrat's), and the word "*diobong*" in data 69 translated to "*dibakar*" (burned). From the examples of data in the translation of Kartini subtitle above it can be seen that speech in the source language is translated into words-for word into the target language, because it means that the language is equivalent to Javanese.

Equivalence at the level of other words (idioms) in Kartini's film subtitles is found in the translation of idioms in Javanese. When translated in Indonesian, it will change its shape. The following is an example of the translation of equivalence at the level of other words.

Data 24

ST : "driji kok le mucuk eri, piyayine ayu, luwes" (menit 11.17)

TT : "jemarinya lentik sekali, orangnya cantik, gemulai" (menit 11.17) (her fingers are very tapering/beautiful, she is beautiful, graceful (min 11.17))

In the speech "*mucuk eri*" translates to "*lentik sekali*" (tapered fingers). If "*mucuk eri*" is translated literally to "*seperti ujung duri*" ("like the tip of a thorn"), then the meaning will be different from the real meaning, the real meaning is "*lentik sekali*" ("very tapering/ beautiful fingers"). "*Mucuk eri*" is a Javanese idiom.

Data 40

ST : "sejak semua Kangmas dan Mbakyu kita neng njobo ndalem, aku sing paling kuasa disini" (menit 21.37)

TT : "sejak semua kakak-kakak kita menikah, aku yang paling berkuasa" (menit 21.37) ("since all of our brother and sister got married, I'm the most powerful one" (min. 21.37))

In the words "*neng njobo ndalem*" it translates to "*menikah*" ("married"). If "*neng njobo ndalem*" is translated literally to "*di luar rumah*" ("outside the house"), then the meaning will be different from the real meaning, the

meaning referred to in this speech is like being outside the house or already married.

Data 84

- ST : “nyuwun pangapunten ndoro Ajeng, kula menika kawula alit, pesenan ukiran menika saweg sepen, kula ajrih menawi dipundhawuhi ngukir wayang” (menit 47.58)
- TT : “mohon maaf Tuan Puteri, saya ini hanya orang kecil, pesenan ukiran sedang sepi, saya takut kalau disuruh mengukir motif wayang” (menit 47.58) (my apology, princess, I am just an ordinary people, orders for carvings are lacking, I have no courage if I am told to carve a wayang motif. (min. 47.58))

In the speech “kawula alit” translated as “orang kecil” (“ordinary people”), “Orang kecil” (“little people”) referred here are not small people, but the meaning is ordinary people or low-class people, usually working as farmers or laborers. “Kawula alit” is an idiom in Javanese.

Data 116

- ST : “nek dhimas kui nuruti penjaluke anak wedok sekolah dhuwur tundhonono kepengin dadi Bupati, njur arep kepiye? Ditiru wong-wong runtah” (menit 1.02.12)
- TT : “kalau Adinda menuruti permintaan anak perempuan untuk sekolah tinggi nantinya mereka ingin jadi Bupati, selanjutnya akan ditiru oleh orang-orang miskin,” (menit 1.02.12) (“if Adinda obeys the request of girls for high school they will later want to become regents, then they will be imitated by poor people”) (min 1.02.12)

The speech “wong-wong runtah” is translated to “orang-orang miskin”, “poor person”, “wong-wong runtah” its means here is not garbage people, but the name is people who are low-class. “wong-wong runtah” is an idiom in Javanese.

Equivalence at the grammatical level in Kartini film subtitles is as follows:

Data 5

- ST : “kowe sanggup to?” (menit 02.39)
- TT : “Bagaimana? Sanggupkah kamu?” (menit 02.39) “How? Are you able to?”

The speech “kowe sanggup to?” In Javanese is translated into Indonesian to “Bagaimana? Sanggupkah kamu?” (“How? Are you able to?”), The structure in Javanese is different from the structure of Indonesian. There is an exchange of positions on the “kowe sanggup to” sentence in Javanese, to be “sanggupkah kamu?” (“are you able to?”) in Indonesian.

Data 40

- ST : “sejak semua Kangmas dan Mbakyu kita neng njobo ndalem, aku sing paling kuasa disini” (menit 21.37)
- TT : “sejak semua kakak-kakak kita menikah, aku yang paling berkuasa” (menit 21.37) (“since all of our

brother and sister got married, I'm the most powerful one” (min. 21.37))

The words “kangmas dan mbakyu” in Javanese are translated into Indonesian to be “kakak-kakak” (“brothers and sisters”). The word “kangmas and mbakyu” in Javanese is a persona that refers to older brothers and sisters, this translation is commensurate with the grammar in Indonesian. The word “kakak” in Indonesian is also included as the referring persona. Equivalence at the textual level in Kartini's film subtitles is as follows:

Data 97

- ST : “ndelok, ndelok iki. Aku ngurus iklan golek korespondensi tekan negara Londo. Piye? Piye?” (menit 54.49)
- TT : “lihat, lihat ini. Aku cari korespondensi ke negara Belanda. Bagaimana?” (menit 54.49) (“Look, look at this. I am looking for correspondence to the Netherlands. How?”) (min. 54.49))

The speech in source language which is translated into target language on data 97 is not translated word by word but is translated based on the context of the text itself. In the speech “Aku ngurus iklan golek korespondensi tekan negara Londo.” was not translated to “aku mengurus iklan mencari korespondensi sampai negara Belanda” (I am looking for correspondence to the Netherlands. How?) but it was translated so the context is fit by reducing a few words in TT.

Data 142

- ST : “Raden Ajeng Moeryam pundhuten garwa, iki kanggo becike wong akeh para kawula” (menit 1.30.27)
- TT : “nikahi Raden Ajeng Moeryam, ini demi kebaikan orang banyak” (menit 1.30.27) (“marry Raden Ajeng Moeryam, this is for the good of the people”) (min. 1.30.27))

Speech in source language which is translated into target language in data 142 is not translated word by word but translated according to the context of the text itself. In the speech “Raden Ajeng Moeryam pundhuten garwa” translated into “nikahi Raden Ajeng Moeryam”, it is not translated as “Raden Ajeng Moeryam ambilah jadikan istri” (“Raden Ajeng Moeryam, take it as a wife”), instead translated according to the context.

Equivalence at the pragmatic level in Kartini's film subtitles found are as many as 5 forms. The following is the equivalence at the pragmatic level in the Kartini film subtitles.

Data 86

- ST : “kula ajrih ingkang bilih kenging dendanipun Bethara Kala” (menit 48.36)
- TT : “saya takut kena kutukan Tuhan” (menit 48.36) (“I am afraid of God's curse”) (min. 48.36))

Speech “kula ajrih ingkang bilih kenging dendanipun Bethara Kala” means that here is a woodcarver told by Kartini to be very afraid of the curse of God, because they are afraid of sinning if they carve puppets

(*wayang*). The speech showed a pragmatic speech of an engraver to *Kartini* to reject the instructions from *Kartini*.

Data 109

ST : “Pak Atmo mriki pak, nyuwun tulung pundhutke panganan karo kapur nggih” (menit 58.40)

TT : “Pak Atmo ambilkan kapur dan makanan kecil” (menit 58.40) (“Mr. Atmo get me some chalks and snacks” (min. 58.40))

The speech “Pak Atmo mriki pak, nyuwun tulung pundhutke panganan karo kapur nggih” is translated to “Pak Atmo ambilkan kapur dan makanan kecil” (“Mr. Atmo get me some chalks and snacks”). The meaning of “nyuwun tulung” is actually asking for help, but in this speech the meaning is to rule but subtly, because the one who is governed is an older person, so that it remains polite. If in Javanese culture when speaking to older people, you must use a variety of Javanese honorific languages, *krama inggil*.

Data 130

ST : “nyuwun tulung ibu kula pengen sekolah, boten nikah, kula tetep dados Raden Ayu kados ingkang ibu mau.” (menit 1.16.36)

TT : “saya Cuma mau sekolah, tidak nikah. Saya tetap menjadi Raden Ayu seperti yang ibu mau.” (menit 1.16.36) (“I just want to go to school, not get married. I still become Raden Ayu as you want” (min, 1.16.36))

The speech “nyuwun tulung ibu kula pengen sekolah, boten nikah, kula tetep dados Raden Ayu kados ingkang ibu mau” translated into “saya cuma mau sekolah, tidak nikah. Saya tetap menjadi Raden Ayu seperti yang ibu mau” (“i just want to go to school, not married. I still become Raden Ayu as you want.”) The speech shows that the speaker is very pleading with his mother to send her to school and not getting married, but the mother still forces her daughter to get married soon.

B. Discussion

Based on the analysis of the above it can be concluded that there are equivalences at each linguistic level in the translation of *Kartini*'s film subtitles. This equivalence is found at the word level, beyond words (idioms), grammatical, textual, and pragmatic. The most common equivalence is at the word level, because many vocabularies in Javanese are equivalent to Indonesian vocabulary. Besides that, the grammatical structure in Javanese is not much different from the grammatical structure in Indonesian. In this study, the equivalence at each linguistic level was not fully discussed, only a few sample data were taken, and in this study also did not discuss the shift in translation in the subtitles.

IV. CONCLUSION

Based on the description above, it can be concluded that the Javanese (ST) speech equivalently translated into Indonesian (TT) on the *Kartini* subtitles by Hanung Bramantyo can be classified based on their linguistic level. Equivalence at the linguistic level in *Kartini*'s film subtitles

is at the word level, beyond words (idioms), grammatical, textual, and pragmatic. Equivalence at the word level dominates the translation of *Kartini*'s film subtitles, which are as many as 873 speeches. For equivalence at the level beyond words; that is idioms in Javanese in this subtitle found 7 idioms. In translating idioms, the translator changes the word structure and paraphrases the meaning of ST into TT, the aim is to make it easier for the audience to understand the purpose of the conversation. Furthermore, for equivalence at grammatical level, there are 3 speeches. Equivalence at the textual level found 3 speeches and equivalence at the pragmatic level was found as many as 4 speeches. The results of this study are expected to contribute to the development of translation discipline, especially in the field of translation of subtitles. In addition, it is also expected that further research will be carried out related to the shift in the translation of subtitles from Javanese into Indonesian. This research is also expected to provide additional references to the history of the struggle of Indonesian heroes in ancient times.

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