SUBTITLING STRATEGIES OF JAVANESE CULTURAL TERMS IN

THE FILM *KARTINI: PRINCESS OF JAVA*

THESIS

Submitted in Partial Fulfillment of the Requirements

For the Degree of *Sarjana Humaniora*

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RADEN MAS SAID
S U R A K A R T A

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FACULTY OF CULTURES AND LANGUAGES

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2023

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Assalamu'alaikum wa rahmatullahi wa baraakatuh

After reading thoroughly and giving necessary advices, herewith, as the advisor, I state that the thesis of

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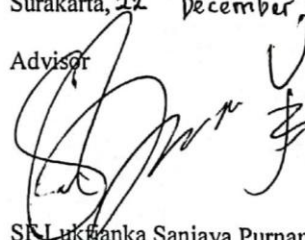
has already fulfilled the requirement to be presented before the Board of Examiners (*munaqosyah*) to attain the degree of *Sarjana Humaniora* in English Letters.

Thank you for the attention.

Wassalamu'alaikum wa rahmatullahi wa barakatuh.

Surakarta, 22th December, 2023

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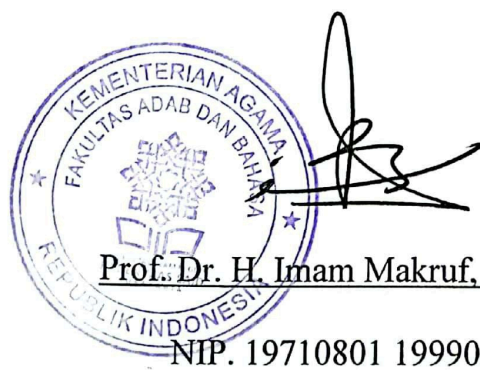
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DEDICATION

This thesis is dedicated to:

1. My beloved parents, Dad Sumino and My Mom Karsinah who always support and pray for me.

2. My beloved Lecturers of English Letters Study that always give the lessons. experience, and advice.

3. English Letters (Dauntless) 2019 for being a big family, friends, and seeking experiences together in the University.

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MOTTO

Allah will not change the condition of a people until they change what is in

themselves."

(Q.S Ar-Rad: 11)

"The best of people are those that bring most benefit to the rest of mankind"

(Hadith by Ahmad, Thabrani and Darqutni)

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Subtitling Strategies of Javanese Cultural Terms in The Film Kartini: Princess of Java* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, 22th December 2023

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The researcher realizes that this thesis is still far from perfect. The researcher hopes that this thesis is useful for the researcher in particular and the reader in general.

Surakarta, December 8th 2023

The Researcher,

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ABSTRACT

Aminah. 2023. " *Subtitling Strategies of Javanese Cultural Terms in The Film Kartini: Princess of Java* ". Thesis. English Letters Study Program, Cultures and Language Faculty, UIN Raden Mas Said Surakarta.
Advisor   : Dr SF Lukfianka Sanjaya Purnama, M.Hum
Keywords   : subtitling, subtitling strategies, cultural terms

Subtitling cultural terms is a strenuous task for translators. It is challenging due to the technical constraints of subtitling and the difficulties of finding the equivalent of the cultural terms in the TT. This research entitled *Subtitling Strategies Of Javanese Cultural Terms In The Film Kartini: Princess Of Java*. The objectives of this study are 1.) To classify the Javanese culture terms found in film *Kartini: Princess of Java*, 2.) To explain subtitling strategies used in translating the cultural terms in film *Kartini: Princess of Java,* 3.) To describe the subtitling quality of Javanese cultural terms found in film *Kartini: Princess of Java.*

The researcher used three theories to describe the objectives of the study. The first theory is from Newmark (1988) to describe the classify the Javanese culture terms. The second is from Pedersen's theory (2005) to describe subtitling strategies. The third is from Pedersen's theory (2017) to describe how the quality in the subtitle of *Kartini: Princess of Java.*

The research design is descriptive qualitative. The data is taken from the sentence contained subtitling in Javanese subtitle of *Kartini: Princess of Java* movie by Hanung Bramantyo. This research used documentation to collect data. The research was validated by the validator who have expertise. To analyze the data, the researcher used the model from Spradley (1980).

The result of the study shows that there are five types of cultural terms that used in the film *Kartini: Princess of Java*, they are ecology, material culture, social culture, social organisation-political and administrative, and gestures & habits. The most dominant cultural terms is social culture which have 38 data. There are six subtitling strategies applied in this film, they are retention, specification, direct translation, generalization, substitution, and omission. The most dominant subtitling strategies found in this research is direct translation which have 34 data. The quality assessment that most subtitles are of a good quality, as in few cases there were some serious errors are found.

ABSTRAK

Aminah. 2023. "*Subtitling Strategies of Javanese Cultural Terms in The Film Kartini: Princess of Java*". Tesis. Program Studi Sastra Inggris, Fakultas Adab dan Bahasa, UIN Raden Mas Said Surakarta.

Pembimbing : SF Lukfianka Sanjaya Purnama, M.Hum
Kata Kunci : subtitle, strategi subtitle, istilah budaya

Menerjemahkan istilah-istilah budaya merupakan tugas berat bagi para penerjemah. Ini menantang karena kendala teknis subtitle dan sulitnya menemukan setara dengan istilah budaya dalam Tsa. Penelitian ini berjudul "*Subtitling Strategies of Javanese Cultural Terms in The Film Kartini: Princess of Java*". Tujuan dari penelitian ini adalah 1.) Untuk mengklasifikasikan istilah-istilah budaya Jawa yang terdapat pada film *Kartini: Princess of Java*, 2.) Untuk menjelaskan strategi subtitle yang digunakan dalam menerjemahkan istilah budaya dalam film *Kartini: Princess of Java*, 3.) Untuk mendeskripsikan kualitas subtitle istilah budaya Jawa yang terdapat dalam film *Kartini: Princess of Java*.

Peneliti menggunakan tiga teori untuk menggambarkan tujuan penelitian. Teori pertama adalah dari Newmark (1988) yang menjelaskan tentang pengklasifikasian istilah budaya jawa. Yang kedua dari teori Pedersen (2005) untuk mendeskripsikan subtitle strategi. Yang ketiga dari teori Pedersen (2017) untuk menjelaskan bagaimana kualitas dalam subtitle *Kartini: Princess of Java*.

Desain penelitian adalah deskriptif kualitatif. Datanya diambil dari kalimat yang terdapat subtitle pada subtitle bahasa jawa *Kartini: Princess of Java* film karya Hanung Bramantyo. Penelitian ini menggunakan dokumentasi untuk mengumpulkan data. Penelitian divalidasi oleh validator yang mempunyai keahlian. Untuk menganalisis data, peneliti menggunakan model dari Spradley (1980). Hasil penelitian menunjukkan bahwa ada lima jenis istilah budaya itu yang digunakan dalam film *Kartini: Princess of Java* yaitu ekologi, budaya material, sosial budaya, organisasi sosial-politik dan administratif, serta gerak tubuh & kebiasaan. Istilah budaya yang paling dominan adalah sosial budaya yang mempunyai 38 data. Ada enam strategi subtitle yang diterapkan dalam film ini, yaitu retensi, spesifikasi, terjemahan langsung, generalisasi, substitusi, dan penghilangan. Itu strategi subtitle paling dominan yang ditemukan dalam penelitian ini adalah terjemahan langsung yang mempunyai 34 data. Penilaian kualitas sebagian besar subtitle termasuk baik kualitas, karena dalam beberapa kasus ditemukan beberapa kesalahan serius.

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LIST OF ABBREVIATIONS

ST   : Source Text

TT   : Target Text

Re   : Retention

Ge   : Generalization

Sp   : Specification

Su   : Substitution

Dt   : Direct translation

Om   : Omissions

SE   : Semantic Error

ST   : Stylistic Error

GE   : Grammatical Error

SP   : Spelling Error

IE   : Idiomaticity Error

SSE   : Segmentation and Spotting

PGE   : Punctuation and Graphic

RLE   : Reading Speed and Line Length

0.25   : Minor Error

0.5   : Standard Error/Minor Error for Semantic Error

1   : Serious Error/ Standard Error for Semantic Error

2   : Serious Error for Semantic Error

0   : No Error

CHAPTER I

INTRODUCTION

A. Background of the Study

Culture is the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression (Newmark,1988:94). Hornby (1988 : 39) made a vital connection between language and culture. He stated that language is an expression of both the culture and the individuality of the speaker who perceives the world through language. In other words, culture could be implemented through language. There are several cultures and sub-cultures within one language.

However, dialect words are not cultural words if they designate universal meanings, which are admittedly overloaded with cultural connotation. When a speech community focuses their attention to a particular topic, it spawns a plethora of words to designate its special language or terminology. Frequently where there is a cultural focus, there is a translation problem due to the cultural gap or distance between the source and target languages(Newmark 1988: 94).

In written language the implemented culture can be recognized in literary works, such as in the film *Kartini,* director by Hanung Bramantyo that is translated into *"Princess of Java"* by Tasha Sastranegara and Robert Ronny. People have right to choose the film genres they like to see. They may prefer drama, comedy, action, or etc. The film can be difficult to

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understand at times. The language of the film is the cause of the confusion and lack of understanding. People frequently enjoy watching foreign films, which makes it challenging to comprehend the meaning of the plot. Sometimes, film becomes an entertainment for several people.

Film is able to convey message to the audience through three aspects which are picture, dialogue, and music. These aspects are united and form the film. Picture is the visualization of the story on the screen, dialogue is the conversation happening in the film, and music is the sound effects of film which gives effect to the story. Film involves culture and the culture has to be transferred to the target language. Therefore a translator made the film becomes a media to improve their skill in translating especially for subtitling.

Subtitling is "the process of providing synchronized captions for film and television dialogue" according to Shuttleworth and Cowie (2014:161). It can refer to the process of encoding spoken dialogue into a text in a target language that usually appears at the bottom of the screen. Subtitling strategies discovers the translator's approaches in interpreting SL (Source Language) to TL (Target Language) as subtitles can help viewers understand the captions. Transfer, deletion, imitation, expansion, and paraphrase are only a few of the ten strategies proposed by Gottlieb (1997).

Subtitling cultural terms is a strenuous task for translators. It is challenging due to the technical constraints of subtitling and the

difficulties of finding the equivalent of the cultural terms in the TL. Therefore, the appropriate strategies need to be adopted. In this regard, strategies proposed by Pedersen (2011) were applied in subtitling cultural terms found in the movie *Kartini: Princess of Java*. The strategies were retention, specification, direct translation, generalization, substitution, and omission.

Pedersen (2017) proposes a quality assessment model which he calls FAR. FAR stands for "Function equivalence (do the subtitles convey speaker meaning?); Acceptability (do the subtitles sound correct and natural in the target language?); and Readability (can the subtitles be read in a fluent and non-instrusive way?." (p.210).

Cultural terms cannot be arbitrarily translated, as each society has a different culture, thus, it requires an equivalent meaning from SL into TL. In addition, Brumme (2008) points out that the language we hear in feature films (and read in literature) is not a completely faithful rendering of language as actually heard on the street, so to speak. So film and literary language can be close, but never completely identical to naturally occurring speech. Invented L3ST languages may be strongly based on L1, especially when the utterances are relevant or somehow informative, to make them more easily comprehensible.

However, it is also possible for the invented language to have some other natural language (i.e. ≠L1) as its basis. Natural L3ST may even happen to be the same language as L2 (e.g. *French Kiss* translated into

French, or *Land and Freedom* into Spanish). So the following representation is also possible: $L3^{ST}=L2$, or $L3^{ST} \neq L2$. What we have said so far in this section for ST and $L3^{ST}$ can also be said for a translated text and its $L3^{TT}$ [TT languages= L2 + $L3^{TT}$] by simply changing L1 for L2, and vice versa, in all instances of this section, and ST for TT.

The third language is or represents a natural language (standard, official, or variety, dialect), of the past (e.g. Latin) or present (modern languages), that is to say, the "human vocal noise (or the graphic representation of this noise in writing) used systematically and conventionally by a community for purposes of communication" (Crystal 1985: 251).

To give a more in-depth understanding, an example of cultural terms in film *Kartini: Princess of Java* is the SL term *Ndoro* translates literally to TL "Lady." So, the L1 (*Tuan Puteri* translated into Indonesian), L2 (*Lady* translated into English), and $L3^{ST}$ (*Ndoro* translated into Javanese). However, the following representation is also possible: $L3^{ST}=L2$, or $L3^{ST} \neq L2$.

According to the KBBI, *Ndoro* is a greeting or designation for nobles or employers. *Ndoro* is a shortened name from *bendoro* which means rich people or people with high positions. In Yogyakarta, there is a palace led by the Sultan and inhabited by other nobles. In addition, *Ndoro* referred to in this context is the spirit's name, who comes to the house of Yudha, one of the characters' names. In Indonesia, spirits can have the

title because they are considered to have high positions in their world. On the other hand, according to the According to the Merriam Webster dictionary "lady" is a woman having proprietary rights or authority especially as a feudal superior and a woman receiving the homage or devotion of a knight or lover. Hence, they share the same concept and denote the same meaning, context, and situation. Therefore, this datum is categorized as using a direct translation strategy.

Related to this research, Harsini (2019), the entitled *"Translation Strategies in Animation movies' Subtitle for The Deaf and Hard-of Hearing".* The objectives of the research are to know the subtitling strategy and translation quality found in subtitle animation movies' for the deaf and hard-of-hearing. The researcher used descriptive qualitative method. The researcher applied theories proposed by Lomheim's theory of subtitling strategy and Koehn's theory of quality assessment. The differences between the previous study and this research are the object and the theory. Meanwhile the similarity with this research is about topic using the subtitling strategies and quality.

Wikandyani Aurelia Nungki (2022), the entitled *"The Equivalences and Subtitling Strategies in The English Subtitle of Culture-Related Terms in Kisah Tanah Jawa: Merapi".* The objective is to determine the subtitling strategies and identify the types of equivalence applied in the English subtitles of culturae-related terms in Kisah Tanah Jawa: Merapi. The researcher applied theories proposed by Tomalin and

Stemleski, Zare-Behtash and Firoozkoohi, and Newmark of cultural terms, theory of equivalence by Koller, and theory of subtitling strategies by Gottlieb. The researcher used descriptive qualitative method. The differences between the previous study and this research are the object and the problems statement which is the researcher focuses on the cultural terms, equivalence, and subtitling strategies. The similarity with this research is theory of cultural term used by Newmark.

I Gusti Ayu, M.A. and I Dewa Ayu, D.M.S. (2021), the entitled *"Subtitling of Cultural Terms in The Movie Ali and Ratu Ratu Queens"*. Denpasar, Indonesia. ISBN: 978-623-5839-15-8. The author focuses to identify the strategies applied in subtitling cultural terms in the movie Ali & Ratu Ratu Queens. The author applied theories proposed by Pedersen (2011) subtitling of cultural terms. The author used descriptive qualitative method. The difference between the previous study and this research is the object. A similar with this research is theory of subtitling of cultural terms used by Pedersen.

In this study, the researcher also tried to analyze the subtitle in the *Kartini:Princess of Java* movie is chosen as the object of this study. The analysis focuses on the subtitling of cultural terms that are gained as the data from movie subtitle. It can arise some question, is the categories of cultural terms, subtitling strategies, and quality of the subtitles. They are important aspects because in the fact that the messages or meaning of cultural term can be understood or not in the target language.

B. Limitation of the Study

The data of this study are taken from the film *Kartini: Princess of Java* in the official application Netflix. In order to minimize the problem and make the analysis can be focused the researcher limit the field of this research. There are a lot of film aspects that can be analyzed from the scope of Javanese cultural terms used by Koentjaraningrat's theory, but the researcher used Pedersen''s theory to analyzed Javanese cultural terms. Therefore, in this case the researcher focused on the cultural terms that used by Javanese cultural terms in the film *Kartini: Princess of Java.*

C. Formulation of the Problem

From the research background, the researcher formulates the problems of the study as follows:

1. What are the classification of Javanese cultural terms found in film *Kartini: Princess of Java?*

2. What are the subtitling strategies used in translating the cultural terms in film *Kartini: Princess of Java?*

3. How is the subtitling quality of Javanese cultural terms found in film *Kartini: Princess of Java*?

D. Objectives of the Study

Based on the problem of the study above, the objectives of the research are:

1. To classify the Javanese culture terms found in film *Kartini: Princess of Java*.

2. To explain subtitling strategies used in translating the cultural terms in film *Kartini: Princess of Java.*

3. To describe the subtitling quality of Javanese cultural terms found in film *Kartini: Princess of Java.*

E. Benefits of the Study

The researcher hopes that this research will be useful and beneficial, as follows:

1. Theoretical Benefits

   a. This research is able to contribute in English material, especially about cultural terms and subtitling strategies.

   b. The research findings are expected to enrich the theories of film or movie subtitling theories, which are subtitled from Indonesian to English language.

2. Practical Benefits

   a. Movie subtitle translator

   The result of this research may give some references to the subtitle translator for broader translation knowledge and strategies related to the equivalence of the translation in translating cultural terms in the movie subtitle.

   b. English Department Students

   This research is expected can be essential in increasing the knowledge of the student of English department about cultural terms.

c. For another researcher

This research can be used as one of the references and information related to the cultural terms.

F. The Definitions of the Key Terms

In order to clarify the key terms used in this study, some definitions are put forward.

1. Subtitling

According to Gouadec in Hosseinnia (2007:396) defines subtitling as the captioning of the translation of the spoken dialogue in the original soundtrack. Unless the translator is provided with a version that is already ready for subtitling and only needs to turn the screenplay into subtitles, subtitling is a rather difficult process that changes depending on the technologies available in a setting where things change really quickly. The purpose of subtitles is to provide information to viewers who are listening but do not comprehend the language.

2. Subtitling Strategies

In general, what is more often used to understand subtitling strategies is according Gottlieb (1992:166), there are ten subtitling strategies, they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

3. Cultural terms

   Cultural terms are words that denote a specific material cultural object. Newmark (1988: 95) states that culture as the way of life and it's manifestation that very special to a community that uses certain language as the way of expression. Newmark also mentions that there are several categories of cultural terms. It may be classified as ecology, material culture, social culture, social organisation - political and administrative, and gestures and habits.

4. *Kartini: Princess of Java*

   Kartini is a film genre drama, biography and history. This film is the work of the director named Hanung Bramantyo who also acts as a screenwriter with Bagus Dramanti and produced by Legacy Pictures in collaboration with Screenplay Films. Kartini's film is one of the most important Indonesian historical films to watch. The film Kartini is based on the original biography of a hero of Indonesian independence, namely Raden Ajeng Kartini. The film Kartini was released in 2017.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Definition of Subtitling

Subtitling is a written conversation or dialogue in the movie. Typically, a movie's subtitles appear at the bottom of the screen. The written translation of spoken conversation in a foreign language is known as subtitles. The same language that is used in the movie can also be used in subtitles as written conversation.

Diaz Cintas and Anderman (2009) state that subtitling has some characteristics that make it stand out from the other types of translations. One of these characteristics is the economy of subtitling due to the limited space available on the screen, and which should not hinder seeing the screen well. Subtitling, however, is a demanding cognitive process that is loaded with problems and difficulties (Karamitroglou: 2000).

According to Gottlieb (1998:244), subtitles, sometimes referred as captions are "transcription of film or TV dialogue presented simultaneously on the screen'. The written translation is in the sense that subtitling changes the medium, i.e. from spoken to written. Making subtitle can be problematic because the producer of subtitle has to match between the dialogue spoken, the image on the screen and

the subtitle itself so that the readers are not confused with the subtitle occurred.

In addition, Chiaro (2008:141), subtitling is one of the most widespread modalities adopted for translating product or audiovisual translation besides dubbing. In cinematic media, subtitles are used to reproduce spoken messages in another language in the form of one or more lines of written text that are displayed on the screen in sync with the originally written messages, Chiaro (2009:148). Although it is typically linked with lip-sync dubbing and subtitling of audiovisual content for television and film, its scope is actually considerably wider, including the translation of television programs, movies, videos, CDs, and DVDs as well as operas and plays.

Subtitling is the most common form of audiovisual translation. Gambier (1994) defines subtitling as transferring, language from longer units to shorter ones, from spoken language to written text, from one language to another, and interpretation of verbal speech combined with numerous other cultural and socio-symbolic signs or with other types of semiotic systems.

2. Types of Subtitling

Traditionally, there are two ways of classifying subtitles, based on two different parameters, linguistic and technical, despite the existence of other less frequently used parameters (Liu, 2014:1104).

Based on linguistic parameters divided two types of subtitling (Liu, 2014:1105):

a. Interlingual subtitling

  The essence of this type is that there must be a transfer or translation between two different languages, thought it refers to subtitling instead of traditional translation. It should be noticed that in this group not only two languages are involved, but also two dimension, speech and writing.

b. Intralingual subtitling

  According to Gottlieb's (1997) classification, intralingual subtitling is the subtitling within the same language. This type is mainly targeted at the following group of people, the deaf and hard of hearing, language learners and karaoke singers.

  Based on technical parameters divided the types of subtitling (Liu, 2014:1106):

a. Open subtitles

  Open subtitles are used to carry inerlingual translation for foreign language films shown in cinemas. Technically, they are either physical part of the film as in film for public viewing or soundtrack, often transmitted terrestrially and broadcast as part of the television picture.

b. Closed subtitles

Closed subtitles are usually encoded in the transmission signal, broadcast separately, and then selected by those viewers on remote control unit with a teletext television set and a decoder. The targeted audience includes the deaf and hard of hearing, who need to be assisted by subtitles, mainly intralingual subtitle, with longer exposure time and explanatory information such as "The clock ticks" to supplement the sound.

According to the above explanation of types of subtitles, it can be concluded that based the parameter of linguistic, the types of subtitling is divided into two types, namely interlingual subtitling and intralingual subtitling. Whereas, based on the parameter of technical, the types of subtitling is divided into two types, namely open subtitles and closed subtitles.

3. **Subtitling Strategies**

According to Pedersen (2011) proposed six strategies that are classified into ST-oriented strategies and TT-oriented strategies.

a. ST-oriented strategies

1) Retention: it occurs when the culture-bound term is rendered into the target language completely (complete retention) or slightly adapted (TL-adjusted). It is the most faithful strategy to the ST as it renders the ST term completely to the TT (Pedersen, 2005). This strategy is mostly in translating nouns.

Example:

SL: I use **flashdisk** to store some important files.

TL: Saya menggunakan **flashdisk** untuk menyimpan beberapa file penting.

(Charien,2021)

2) Specification: it is divided up into addition and completion, and this occurs when the culture-bound term is left without translation, and it is then indicated by adding more information. This can happen through explicitation or addition. Explicitation occurs for the purpose of rendering some implicit meaning explicit or explicating a shortened name or acronym. This can take place in translating acronyms or names by adding first or last name to clarify the meaning (Pedersen, 2005). Additional happens when the translator adds some information that is latent to the ST for classification purpose.

Example:

SL: Masak apa?

Rendang, buat mama.

TL: What are you cooking?

Beef *rendang*. For my mom.

(Dewi & Gusti: Denpasar, Indonesia)

The strategy of specification was used to translate the name of the Indonesian food *rendang*. The subtitler provided additional information by adding the word *beef* to make the term more specific. The word *rendang* was retained in the TL

since it is a food name that is quite well-known abroad. From this example, we can see that subtitles can be used as a medium to introduce our culture to foreign viewers.

3) Direct translation: this is used for translating names of institutions and common names (Pedersen, 2005). It is in a word-for-word translation, which is subdivided into calque and shifted. Calque is kind of exotism that conveys intact literal translation.

Example:

SL: He has such a **big head** and thinks he can handle everything.

TL: dia sangat **besar kepala** dan berpikir bisa mengatasi semuanya.

(Charien,2021)

In ST and TT have almost the same linguistic form and TT experiences the naturalness of its ST form. Translator do not use other methods because by translating "big head" into "besar kepala" had already transfer the meaning in full. This is because the TL is familiar and is considered to be able to understand by the audience of TL without adding or subtracting the information of SL. In addition, both of SL and TL have the same lexical meaning equivalent.

b. TT-oriented strategies

1) Generalization (super ordinate term or paraphrase): it occurs when the culture-bound term is rendered less specifically in the

TT than it is in ST. In other words, the ST expression is rendered into a more general term. This involves the use of hypernyms and hyponyms. This is similar to additions, as in addition we use hypernyms while in generalization hyponyms will be used.

Example:

SL: Then **come up with a game plan**, team captain?

TL: Apa **rencana**mu, Pemimpin tim?!

(Charien,2021)

The idiom 'come up with a game plan' is translated into 'plan'. Here there are two strategies that are applied at once, namely elimination + Generalization. The phrase 'come up with' is not translated in TL and 'a game plan' is translated into 'plan'. The idiom in SL. is translated from something specific into 'a game plan' to something more general. In SL. it is mentioned a game plan that will be carried out, but in TL it is only mentioned as a plan. The TL translation of 'rencana' or 'plan' in English, has a general meaning, in SL. 'a game plane" is a noun phrase that has a specific meaning. The word 'a game' as modifiers and "plan" is a header of the phrase. Then, in TL the word 'rencana' is a noun that has a more general meaning than the meaning conveyed by SL.

2) Substitution (cultural or situational): it happens when a ST culture-bound term is replaced by a TT culture-bound term.

Example:

SL: Siapa bilang nggak ada **kerupuk**?

TL: Who says there's no **rice crackers** in New York?

(Charien,2021)

The substitution strategy was applied to translate the word *kerupuk* into *rice crackers*. The subtitle is not exactly equivalent to the SL term since *kerupuk* is not always made of rice. *Kerupuk* is a type of crispy cracker mostly made of tapioca flour and flavored with fish, shrimp, onion, or other ingredients. The word *kerupuk* was translated into *rice crackers* since it is more familiar to the target audience.

3) Omissions: it happens when the ST culture-bound term is omitted and not rendered to the TT.

Example:

SL: Saya **tante** Party, itu **tante** Ance, **tante** Chinta, **tante** Biyah.

TL: I'm Party, and that's Ance, Chinta and Biyah.

(Dewi & Gusti: Denpasar, Indonesia)

The address term *tante* was omitted in datum 4. It is another example of the omission strategy used in subtitling. The decision to omit the address term was conducted due to the space limitation in subtitling. The subtitle is appropriate in the target culture since it is considered acceptable to address someone older by their names in western culture. However, to

do so is considered unacceptable and impolite in Indonesia. From the subtitle, we can learn cultural differences between countries.

4. **Cultural Terms**

Newmark defines culture as the way of life and its manifestation that are particular to a community that uses a particular language as its means of expression (1988:94). Newmark (1988:95-102) also devides cultural term into several categories. Below is an explanation of the categories of cultural terms:

a. Ecology

Newmark (2010:173-177) stated ecology encompasses culture specific items referring to geological and geographical environment. Geographical features are distinguished from other cultural terms which usually value-free, politically and commercially. The diffusion of this category is depended on the importance of their country of origin as well as their degree of specificity. This category could be flora, fauna, seasons, hills, etc. the example is *wedus gembel* (The fog in Merapi Montain).

b. Material Culture

Material culture involves specific element includes clothes, transportation, foods, etc. Clothes may be sufficiently explained as cultural terms for target language general readers if generic noun or classifier is added, for example is *kimono*. Transportation consist

of vague-words produced not only by innovation but by the salesman's talk and anglicisms, for the example is *subway*. In many different language communities there are different typical of house that cannot be translated into another language, for example is *penthouse*. Food is important and sensitive expression of national culture. For example is *timlo goreng* (fried spring roll)

c. Social Culture

Newmark (1988:98) stated social culture as work and leisure. In translating the terms translator must consider the denotative and connotative matters. The problem of translation is rarely found as long as the target text can be rendered and the meaning is equivalent. This cultural term category of social culture such as the name of music, games or dance which different in every culture. For example is *keroncong*

d. Social Organisation - Political and Administrative

Political and administrative is related to institutional terms of each country, for the example is *prime minister*. Religious term in every country is different, either from the rules, the cultures or the worship place, for example is *temple*. Artistic terms refers to name of buildings, museums, theatres, and opera houses, the example of artistic term is *Gelora Bung Karno*. This type of cultural terms also includes institutional terms, historic, terms, and international terms.

e. Gestures and Habits

Newmark (1998) stated there is different between description and function to avoid ambiguity because gestures or habits cultural terms might emergence in one culture but not in the other cultures. For example is nod to indicate assent and shake head to indicate dissent.

5. **Subtitling Quality Assessment**

In defining the quality of subtitle, Jan Pedersen gives a model to define the subtitle error that called FAR (functional equivalence, acceptability, readability), it is a tool to analyze the errors of subtitle, particularly in interlingual subtitle by using three aspects, there are (1) Functional equivalence, (2) Acceptability, and (3) Readibility. Those aspect are used to define the subtitle is good or not for the viewer or reader.

Functional equivalence is defining the accuracy of the subtitle, do subtitles convey speaker meaning or not. In this aspect there are two parts that is focused. First is semantic errors, it focuses on the meaning of the word, phrase, utterance or expression. This part focuses on the meaning conveys well or not. For the score of semantic errors Jan Pedersen gives 0.5 for minor, 1 for standard, 2 for serious. Second is stylistic error that focuses on erroneous terms of address, wrong register, or language that is out of tune with the style of original. The scores are 0.25 for minor, 0.5 for standard, 1 for serious.

Acceptability focuses on how well target text conforms to target language norms. There are three parts in this aspect, there are (1) grammar errors that focus on the grammar in the target text. The scores are 0.25 for minor, 0.5 for standard, 1 for serious, (2) spelling errors focus on the spell of the target subtitle or wrong writing. The scores are 0.25 for minor, 0.5 for standard, 1 for serious, (3) errors of idiomaticity focus on using an idiom in the target text is appropriate with the source text. The scores are 0.25 for minor, 0.5 for standard, 1 for serious.

Readability focuses on how the text is readable for reader, in this aspect there are three parts that is focused, there are (1) Errors of segmentation and spotting is focusing on the synchronization of appearing between utterances and the subtitle. The scores are 0.25 for minor, 0.5 for standard, 1 for serious, (2) Punctuation and graphic are focusing on the punctuation of the text. The scores are 0.25 for minor, 0.5 for standard, 1 for serious, (3) Reading speed and line length focus on how fast of the text can read by reader or viewer. The scores are 0.25 for minor, 0.5 for standard, 1 for serious.

B. Previous Studies

Analysis of movie subtitle has been conducted by researcher. The first previous study is a research done by Artin Mahartian (2020), entitled *"Afro-American Cultural Terms Translation on Letter to My Daughter biography (Localization Approach)".* The objective of this research is to describe the types of cultural terms, translation techniques of cultural terms, and localization aspects. The researcher applied descriptive qualitative method. In analyzing the data, the writer applied theories proposed by Newmark's theory of cultural terms category, Molina and Albir's theory of translation technique, and Esselink's theory of localization aspects. The differences between the previous study and this research are on the object and the problem statement which is the researcher focuses on the cultural terms category, translation technique, and localization. Meanwhile the similarity with this research is using the Newmark's cultural terms to analyze it the translation product.

Second research by Harsini (2019), the entitled *"Translation Strategies in Animation movies' Subtitle for The Deaf and Hard-of Hearing".* The objectives of the research are to know the subtitling strategy and translation quality found in subtitle animation movies' for the deaf and hard-of-hearing. The researcher used descriptive qualitative method. The researcher applied theories proposed by Lomheim's theory of subtitling strategy and Koehn's theory of quality assessment. The differences between the previous study and this research are the object and

the theory. Meanwhile the similarity with this research is about topic using the subtitling strategies and quality.

The third research by Elizabeth Ratri Dian Jati (2019), the entitled *"Foreignization and Domestication through Postcolonial Translation Perpective: Zhukov's Strategies of translating Javanese Culture-Specific Items in Para Priyayi"*. The objectives of the research are translation techniques, translation strategies the ideology of translating, and Javanese cultural term. The researcher used descriptive qualitative method. The researcher applied theories proposed by Newmark's theory of cultural terms and Molina &Albir's theory of translation techniques. A similar study about cultural specific items by Newmark (1998) and Javanese cultural concept in Indonesian that is translated into English. But the different between the previous study and this research are the object and the problems statement which is the researcher focuses on the translation techniques and translation strategies.

The fourth research by Wikandyani Aurelia Nungki (2022), the entitled *"The Equivalences and Subtitling Strategies in The English Subtitle of Culture-Related Terms in Kisah Tanah Jawa: Merapi"*. The objective is to determine the subtitling strategies and identify the types of equivalence applied in the English subtitles of culturae-related terms in Kisah Tanah Jawa: Merapi. The researcher applied theories proposed by Tomalin and Stemleski, Zare-Behtash and Firoozkoohi, and Newmark of cultural terms, theory of equivalence by Koller, and theory of subtitling

strategies by Gottlieb. The researcher used descriptive qualitative method. The differences between the previous study and this research are the object and the problems statement which is the researcher focuses on the cultural terms, equivalence, and subtitling strategies. The similarity with this research is theory of cultural term used by Newmark.

The last journal by I Gusti Ayu, M.A. and I Dewa Ayu, D.M.S. (2021), the entitled *"Subtitling of Cultural Terms in The Movie Ali and Ratu Ratu Queens"*. Denpasar, Indonesia. ISBN: 978-623-5839-15-8. The author focuses to identify the strategies applied in subtitling cultural terms in the movie Ali & Ratu Ratu Queens. The author applied theories proposed by Pedersen (2011) subtitling of cultural terms. The author used descriptive qualitative method. The difference between the previous study and this research is the object. A similar with this research is theory of subtitling of cultural terms used by Pedersen.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

Research design refers to plans and the procedures for research to specific methods of data collection and analysis (Creswell, 2009). In this research, the researcher uses qualitative descriptive research based on an analysis of subtitling since the researcher analyzed the process of subtitling cultural terms in a film entitled *Kartini: Princess of Java.*"Qualitative research" is a research procedure that produced the descriptive data such as written words or spoken words from people or activities that can be observed (Moleong, 2004:3). The goal of qualitative descriptive studies is a comprehensive summarization, in everyday terms, of specific events experienced by individuals or groups.

There are two fundamental reasons why the researcher employed a qualitative descriptive method. First, the objectives of the research are to analyze the cultural terms and their subtitling srategies. Thus, the data tend to require some description and explanation. Meanwhile, the percentages, charts or tables are merely the complementary things to support the findings. In this present study, cultural term is the main issue and some relevant theories are needed to support and validate the researcher's opinion.

Second, the data collection was not randomly taken. The researcher uses all cultural terms found in the film subtitle as the main data because they were chosen to deliver the findings. In addition, the present study did not use a large amount of data.

B. Data and Data Source

Data is raw material which needs to be processed to procedure the information. The data can be found by documentation. The data is the utterance in Javanese and English subtitle on cultural terms on the whole film. The data form in this research are words and phrases. Data source of data in this research are cultural terms which taken from Netflix. The film *Kartini* director by Hanung Bramantyo and released in Indonesia on 19 April 2017, with time duration 1:59:27. The translated film is translated by Tasha Sastranegara and Robert Ronny.

C. Instrument of the Research

The instrument is needed to collect the data and to analyze the data. The instruments make this study easier to collecting the data. There are two research support tools, the main tool and supporting instruments. While the support tools are pens, notebooks, papers, laptops, film *Kartini:Princess of Java*, and dictionary. These are the supporting things collect and analyze data.

D. Data Collection Technique

To collect the data, the researcher used a technique. Collecting data means a process of which the data are collected. Creswell

(1994:194) explains that the technique of collecting data in qualitative research consist of four basic types namely observation, interviews, documents, and visual image. In this study, the author applied data collection techniques.

This researcher use documentation collecting data technique since the data of the film is taken from the film and script. The application of documentation data technique is used to find the cultural terms in film *Kartini: Princess of Java*.

The steps of collecting data that is used in the research are:

1. Searching film *Kartini: Princess of Java* in the original application Netflix.

2. Waching the film *Kartini: Princess of Java* with its original subtitling in several time to find the cultural terms in the source language.

3. Rewatching the film *Kartini: Princess of Java* and its English translation to match the cultural terms subtitling.

4. Capturing any subtitle consist of cultural terms in the film *Kartini: Princess of Java* using smartphone.

5. Classifying the cultural terms into 5 types based on the theory chosen.

E. **The Validity of The Data**

Data is the essential things for this research. Validating the data is needed to check before the researcher starts analyzing. According to

Cresswell (2009:352) the validity in qualitative methods is research tests the accuracy of the data. In this study the researcher asks a validator to get the trust of the data after the researcher collecting and analyzing the data from the *Kartini:Princess of Java* movie. According to Denzin (1978:295) there are four types of triangulation, namely data triangulation, investigator, triangulation, methodological triangulation and theory triangulation.

This research used investigator triangulation. Moleong (2017:331) stated that investigator triangulation used other researcher to check the data validation. The researcher asked validator to check the validity of the data. The validator was chosen based on these criteria; mastering English-Indonesian language;having knowledge of translation theory, and having a good knowledge of Javanese cultures. The researcher used validator to check the validity of the Javanese cultural terms which had been classified into translation techniques and cultural terms category. Regarding to this researcher the researcher has discussed the validity of data with Mr. Robith Khoiril Umam, s.s., M.Hum.

F. **Technique of Analyzing Data**

This research is using Ethnographic analysis proposed by Spradley (1979) to analyze the data. This model analysis have four steps, there are domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis. In this study the researcher trying

to reveal the subtitling strategies, cultural term and quality subtitles of *Kartini: Princess of Java.*

1. Domain Analysis

    Domain analysis is the first step of ethnographic analysis. According to Spradley (1979) domain involves a search of large units of the cultural knowledge. This model analysis has purposes to comprehend the domain better. Domain analysis is used to classify the data and non data.

2. Taxonomy Analysis

    Taxonomy analysis is a continuation system of domain analysis. Taxonomy analysis analyzed the overall data collected according to established domains. According to Spradley (1997) taxonomy is a classification system that inventories the domain into flowchart or other pictorial representation to make the researcher understand the relationship between the domains. Taxonomy analysis in this research is used to classify the data and apply coding to each datum based on the classification. In this research the data is classify into five categories of cultural terms based on the Newmark's theory. Based on the description, the taxonomy analysis can be seen in the following table:

Table 1.1 Taxonomy Analysis

No	Domain	Types of Cultural Terms					Explanation
		Ecology	Material Culture	Social Culture	Social Organisation - Political and Administrative	Gestures and Habits	
1.							
2.							
3.							

3. Componential Analysis

Componential analysis is related to cultural symbols. According to Spradley (1979:174), componential analysis is systematic search for attributes (components of meaning) that associated with cultural symbols. This analysis is used to recap the result after the researcher finds the result analysis of cultural terms category and translation technique from the taxonomy analysis.

Table 1.2 Componential Analysis

No.	Types of Cultural Terms	Subtitling Strategies		Quality of FAR Model																																Total	Total Data
				Functional Equivalence								Acceptability												Readability														
				SE				ST				GE				SP				IE				SSE				PGE				RLE					
				0	0.5	1	2	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1		
1.	Ecology	Re	Co																																	
			TL																																	
		Sp	Ex																																	
			Ad																																	
		Dt	Ca																																	
			Sh																																	
		Ge	Hy																																	
			Ot																																	
		Su	Cu																																	
			Pa																																	
		Om																																		
2.	Material Culture	Re	Co																																	
			TL																																	
		Sp	Ex																																	
			Ad																																	
		Dt	Ca																																	
			Sh																																	
		Ge	Hy																																	
			Ot																																	
		Su	Cu																																	
			Pa																																	
		Om																																		
3.	Social Culture	Re	Co																																	
			TL																																	
		Sp	Ex																																	
			Ad																																	
		Dt	Ca																																	
			Sh																																	
		Ge	Hy																																	
			Ot																																	
		Su	Cu																																	
			Pa																																	
		Om																																		
4.	Social Organisation -Political and	Re	Co																																	
			TL																																	
		Sp	Ex																																	

No	Category	Strategy	Code																											
	Administrative		Ad																												
		Dt	Ca																												
			Sh																												
		Ge	Hy																												
			Ot																												
		Su	Cu																												
			Pa																												
		Om																													
5.	Gestures and Habits	Re	Co																												
			TL																												
		Sp	Ex																												
			Ad																												
		Dt	Ca																												
			Sh																												
		Ge	Hy																												
			Ot																												
		Su	Cu																												
			Pa																												
		Om																													
Total																															
Total Data																															

Abbreviation

Subtitling Strategies (Re : Retention, Sp: Specification, Dt: Direct translation , Ge: Generalization ,Su: Substitution , Om: Omissions, Co: Complete , TL:TL adjust ,Ex:Explicitation

Ad:Addition, Ca:Calque, Sh:Shifted,   Hy:Hyponimy, Ot:Other,   Cu: Cultural, Pa:Paraphrase).

Quality of FAR Model (SE: Semantic Error, ST: Stylistic Error, GE: Grammatical Error, SP: Spelling Error , IE: Idiomaticity Error , SSE: Segmentation and Spotting, PGE: Punctuation and Graphic, RLE: Reading Speed and Line Length, 0.25: Minor Error, 0.5: Standard Error, 1: Serious Error, 2: Serious Error for Semantic Error, 0: No Error).

4. Cultural Theme Analysis

Cultural theme analysis is the last step of ethnographic process. This analysis attempts to establish a relationship between domain and how the relationship with the whole and then reveals in research theme. Cultural theme analysis is used to search the relationship between domain and how the domain is linked to culture in general (Spradley, 1997). Cultural theme analysis in this research is used to draw conclusion of the relationship between category of cultural terms and technique of translation.

CHAPTER IV

FINDINGS AND DISCUSSIONS

A. Findings

This chapter presents the data analysis to answer the problem formulation as mentioned in chapter one. The researcher divided this chapter into two parts. They are research finding and discussion. The results of the research consist of three problems namely type of cultural terms, subtitling strategies and quality of translation. The researcher used three theories to describe the objectives of the study. The first theory is from Newmark (1988) to describe the classify the Javanese culture terms. The second is from Pedersen's theory (2005) to describe subtitling strategies. The third is from Pedersen's theory (2017) to describe how the quality in the subtitle of *Kartini: Princess of Java.*

The data is taken from the sentence contained subtitling in Javanese subtitle of *Kartini: Princess of Java* movie by Hanung Bramantyo. The presentation of data analysis is presented below:

1. **Type of Cultural Terms in** *Kartini: Princess of Java*

    The researcher uses Newmark's theory (1988) to classify types of cultural terms into five types. The table below shows the finding of the classification of cultural terms existing in *Kartini: Princess of Java.*

Table 1.3 Types of Culture Terms

No.	Type of culture terms	Number
1.	Ecology	5
2.	Material Culture	7
3.	Social Culture	38
4.	Social Organisation - Political and Administrative	14
5.	Gestures and Habit	8
Total		72

There are 72 data that have founded by the researcher in the film. Cultural terms in the category of material culture have highest frequency with 38 social culture, followed by social organization - political and administrative (14 cultural terms), gestures and habit (8 cultural terms), material culture (7 cultural terms) and ecology (5 cultural terms).

a. **Ecology**

According to Newmark (1988: 95&103) ecology is the geographical feature that can be normally distinguished from other cultural terms in that they are usually value-free, politically and commercially. He mentions some examples of ecology such us animals, plants, local winds, mountains, plains, ice and etc. in this research, the researcher identifies 5 cultural terms of ecology. Several data of material culture is presented below.

Figure 1.1 The screenshot for the term *tanah*

D16/ST/K/Ep1/12:35

ST: Tubuh bisa hancur ditelan **tanah**

TT: The body will **perish**

Tanah is term of ecology, which is transferred into *perish* in TT. In the online Javanese dictionary *Tanah* (Greek: pedon; Latin: solum; English: soil) is that part of the earth's crust composed of minerals and organic matter. In terms of climatology, soil plays an important role as water storage and suppresses erosion, although the soil itself can also erode.

Tanah has a very vital role for all life on earth because it supports plant life by providing nutrients and water as well as supporting roots. The hollow structure of the *Tanah* is also a good place for roots to breathe and grow. *Tanah* is also the living habitat of various microorganisms. For most land animals, the land provides a place to live and move around.

According to the Merriam Webster dictionary "perish" it means to become destroyed or ruined: cease to exist. This term is categorized in ecology in terms of flora.

Figure 1.2 The screenshot for the term *kayu bakar*

D17/ST/K/Ep1/12:36

ST: Atau dibakar diatas **kayu bakar**

TT: And into **ashes**

In the online Javanese dictionary *Kayu Bakar* is any type of wood material that is collected for use as fuel. In general, *Kayu Bakar* is a material that has not been processed other than drying and cutting, and parts of the wood such as bark, knots, pith, and so on are still clearly visible. *Kayu Bakar* is believed to be a minor cause of land degradation after commercial logging. The ban on harvesting *Kayu Bakar* only makes it difficult for the poor and does not address the main problem of deforestation.

According to the Merriam Webster dictionary "ashes" it means the tough elastic wood of an ash or the solid residue left when

combustible material is thoroughly burned or is oxidized by chemical means. This term is categorized in ecology in terms of flora.

Figure 1.3 The screenshot for the term *cerutu*

D34/ST/K/Ep1/45:03

ST : **Cerutu** itu kalau bungkusnya terlalu lama di buka

TT : That an unwrapped **cigar** is worthless

According to the Big Indonesian Dictionary (KBBI), the meaning of the word *cerutu* is cigarettes made from rolled dry tobacco leaves. Another meaning of *cerutu* is cigar. According to the Merriam Webster dictionary "cigar" is a small roll of tobacco leaf for smoking. This term is categorized in ecology in terms of flora.

Beside the datum 16 (*tanah*), 17 (*kayu bakar*) and 34(*cerutu*) the same case can be seen in datum 18(*lawang*) and 51(*Teluk Awur*).

b. **Material Culture**

Newmark (1988: 97-98), writes that there are some examples of material culture such as food, clothes, houses and towns, and transport. It can be said that material culture is a product produced by

the society members to complete their need. In this research, the researcher finds out 7 data as material culture. Several data of material culture is presented below.

Figure 1.4 The screenshot for the term *wayang*

D28/ST/K/Ep1/29:35

ST**:** Emm..**wayang**?

TT**: Wayang**?

The term *wayang* is the Javanese word for "shadow" or "imagination". Its equivalence in Indonesian is *bayangan*. In modern daily Javanese and Indonesian vocabulary, *wayang* refers to the puppet itself or the whole puppet theatre performance. (Korsovitis, 2011). The relation between *wayang* and Javanese culture is supported by Woodward (1989) stating that *Wayang* is the center of Javanese culture, the tradition of religious and literary, also serves an essential role in the Sultanate of Yogyakarta (as cited by Franke, 2017). It is implied that *wayang* is important to Javanese society. This term related to material culture.

Figure 1.5 The screenshot for the term *tempene*

D29/ST/K/Ep1/36:36

ST: **Tempene** uwis Nil?

TT: Is the **tempeh** ready,Nil?

In TT, they only have the proper translation for *tempene*, that is, "*tempeh*." According to the Cambridge dictionary, "*tempeh*" is a high-protein food from Indonesia made from fermented soybeans. For this reason, "*tempeh*" is more widely known by the TT community. It is related to material culture in terms of food.

Figure 1.6 The screenshot for the term *batik*
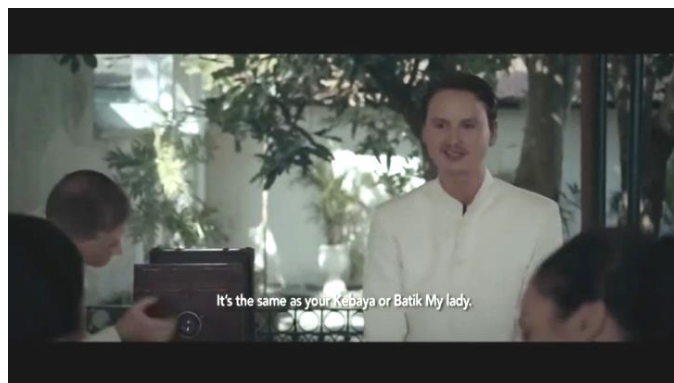
D43/ST/K/Ep1/56:33

ST: Kebaya atau **Batik**

TT: Kebaya or **Batik**

In TT, they only have the proper translation for *Batik*, that is, "*Batik*." *Batik* is an ancient art made from cloth painted with wax resistant dye on fabrics made in Java island that has a history of acculturation, a mixture of native and foreign cultures (Steven & Tellings, 2010). It is related to material culture in terms of clothes. The same case can be seen in datum 35(*ukir*), 39(*ndeso*), 64(*blandong*), and 69(*pendopo*).

c. **Social culture**

Social culture relates to work and leisure. It is a culture and activities possessed by a particular society which is different from another. Newmark (1988: 95-98) lists some work terms, for example "the people', 'the common people', 'the masses', 'the working class', 'the proletariat, and the hoi polloi'. In this research, the researchers find out 38 data of social culture. The following is the example.

Figure 1.7 The screenshot for the term *nduk*
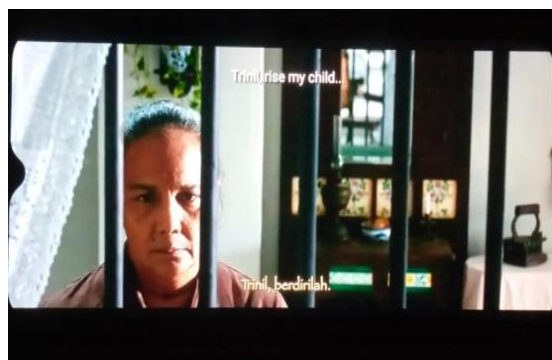
D1/ST/K/Ep1/01:57

ST**: Nduk**, Trinil ngadhegko

TT**:** Trinil,rise my **child…**

       In the online Javanese dictionary *Nduk* is a proper name applied to address a girl or a woman who is younger than the speakers. The application of the proper name indicates affection and closeness between the speaker and the interlocutor. It is usually applied by parents to address their children. According to the Merriam Webster dictionary "child" is a young person especially between infancy and puberty or a person not yet of the age of majority or a son or daughter of human parents. Therefore this term is categorized in social culture refers to people's names and even names that refer to a regional background that acquires identification status (Espindola & Vasconcellos, 2006).

Figure 1.8 The screenshot for the term *Raden*

D3/ST/K/Ep1/02:21

ST: Kowe dadi **raden** ayu

TT: A **distinguished** lady

According to Mc Glyn (1998), *Raden* is a general title for Javanese aristocrats used to mean rulers of the land who had attained spiritual nobility and moral nobility. This title also previously refereed to the obligations of the stakeholders of the country, namely the "nobles" or "princes", especially in the land of Java. Some of the commonly word of *Raden* used by among Javanese Character's nobility in this biography based on Mujiono, Poedjosoedarmo, Subroto and Wiratno (2013).

According to the Merriam Webster dictionary "distinguished" it means to perceive a difference in: mentally separate, to mark as separate or different and to separate into kinds, classes, or categories. Therefore this term is categorized in social culture refers to people's names and even names that refer to a regional background that acquires identification status (Espindola & Vasconcellos, 2006).

Figure 1.9 The screenshot for the term *Romo*
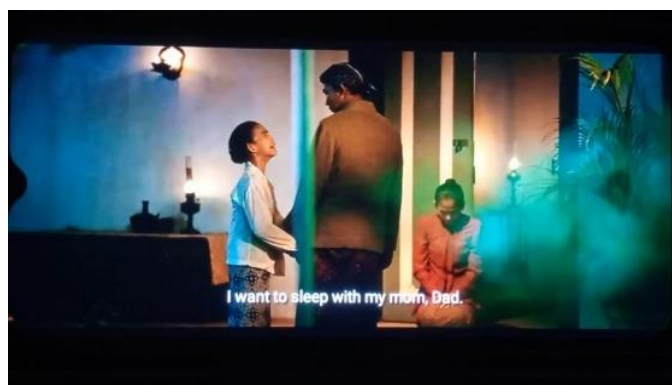
D7/ST/K/Ep1/04:38

ST: Ni pengen tidur sama ibu, **Romo**

TT: I want to sleep with my mom, **Dad**

In the online Javanese dictionary *Romo* is a word that comes from the Javanese Krama or Javanese language, which means father. This call is usually used when talking to parents or older people, for example, mothers, people you just met or work bosses. However, you are advised to use this language so that it is considered polite.

In addition, *Romo* can be used as a calling title given by Catholics in several regions in Indonesia to Catholic priests (pastors). This calling title is based on 1 Corinthians 4:15 and 1 Thessalonians 2:11-12. According to the Merriam Webster dictionary "dad" is a male parent or a man who has begotten a child. Therefore this term is categorized in social culture refers to people's names and even names that refer to a regional background that acquires identification status (Espindola & Vasconcellos, 2006).

Figure 1.10 The screenshot for the term *ndoro*

D9/ST/K/Ep1/05:29

ST : Ni nggak mau ibu manggil Ni **ndoro**

TT : Mom,please don't call me "**Lady**"

According to the KBBI, *Ndoro* is a greeting or designation for nobles or employers. *Ndoro* is a shortened name from *bendoro* which means rich people or people with high positions. In Yogyakarta, there is a palace led by the Sultan and inhabited by other nobles. In addition, *Ndoro* referred to in this context is the spirit's name, who comes to the house of Yudha, one of the characters' names. In Indonesia, spirits can have the title because they are considered to have high positions in their world. According to the Merriam Webster dictionary "lady" is a woman having proprietary rights or authority especially as a feudal superior and a woman receiving the homage or devotion of a knight or lover. Therefore this term is categorized in social culture refers to people's names and even names that refer to a regional background that acquires identification status (Espindola & Vasconcellos, 2006).

Figure 1.11 The screenshot for the term *Pakde*

D46/ST/K/Ep1/1:03:30

ST : Sae **Pakde**

TT : I'm good, **Uncle**

In the online Javanese dictionary *Pakde* is a Javanese familial term to refer an older uncle. According to the Merriam Webster dictionary "uncle" it means the brother of one's father or mother or the husband of one's aunt or uncle. Therefore this term is categorized in social culture refers to people's names and even names that refer to a regional background that acquires identification status (Espindola & Vasconcellos, 2006).

The same case can be seen in datum 4(*yu/maid*), 5(*jeng*) , 6(*yu/mrs.*) , 8(*kanjeng*), 10(*ginonjing*) , 11(*mucuk eri*) , 12(*ajeng*), 13(*kowe*), 14(*mas*), 15(*pingitan*), 22(*lanang*), 24(*kromo*), 25(*bujang*), 31(*leh*), 32(*menir*), 33(*kang mas*), 36(*ndeso*), 37(*kawulo alit*), 41(*ajeng/Lady*), 42(*cah*), 44(*putu*), 48(*bu lek*), 52(*pak lik*), 55(*bangsawan*), 56(*londo-londo*), 58(*mbak*), 60(*njenengan*), 62(*wedok*), 63(*blandong*), 65(*kang mas*), 67(*lamaran*), 68(*mboyong*), and 70(*pinangan*).

d. **Social Organisation - Political and Administrative**

The political and social life of a country is reflected in its institutional terms. Names of ministries are usually literally translated, provided they are appropriately descriptive. Social organization - political and administrative relate to the things above which axis in

certain culture. The concepts may include political and administrative, religious, artistic, etc (Newmark: 1988).

The problem occurs when the target language does not have the appropriate equivalence for the words in the source language because both of them have different social organization - political and administrative. In this research, the researcher finds out 14 data of social organization. The following is the example

Figure 1.12 The screenshot for the term *nyembah*

D21/ST/K/Ep1/22:01

ST: Tapi kalau **nyembah**

TT: But to **hold my arms up**

According to the Big Indonesian Dictionary (KBBI), the meaning of the word *nyembah* is to honor by raising worship. Example: After worshiping three times at the front door, he then entered. Another meaning of worship is to worship (something as God or gods).

According to the Merriam Webster dictionary "hold" it means to have possession or ownership of or have at one's disposal. "arms" it

means the part between the shoulder and the wrist. And "up" it means in or into a higher position or level. This is categorized in customs term in term of social organization.

Figure 1.13 The screenshot for the term *Alhamdulillahirabil'alamin*

D47/ST/K/Ep1/01:04:22

ST: **Alhamdulillahirabil'alamin**

TT: **Praise be to Allah**

     Alhamdulillah as Javanese people are considered religious. They tend to remember their Creator and call up its name when they want to express things that are beyond human power. Adaptation can change an unknown SL cultural element with one that is familiar in TL culture (Larson, 2017). For example replacing the cultural expression in Indonesia *Alhamdulillah* with a relatively similar expression from the target culture in English, such as *"Praise be to Allah".* This is categorized in procedures term in term of social organization.

Figure 1.14 The screenshot for the term *kyai*

D49/ST/K/Ep1/1:05:30

ST**: kyai** niku sinten?

TT**:** who is this **pious man**?

According to the Big Indonesian Dictionary (KBBI), the meaning of the word *Kyai* is a word of address to *alim ulama* (clever and clever in the Islamic religion). According to the Merriam Webster dictionary "pious" it means marked by or showing reverence for deity and devotion to divine worship. This is categorized in term of social organization.

The same case can be seen in datum 26 (*bojo*), 27(*garwa*), 30(*sultan*), 40(*betorokolo*), 45(*sinau*), 50(*kyai*), 53(*Allah*), 54(*patih*), 61(*leluhur*), 66(*wedana*), and 72(*bela sungkowo*).

e. **Gestures and Habits**

Gestures and habits are included as category since gestures and habits from one culture may differ from another. According Newmark (1988: 102), for gestures and habits, there is a distinction between description and function which can be made where necessary in

ambiguous cases. In this research, the researchers find out 8 data of gestures and habits. The following is the example

Figure 1.15 The screenshot for the term *matur suwun*

D19/ST/K/Ep1/17:26

ST: **Matur suwun** banget atas hadiah yang sangat berharga ini

TT: **Thank you** for your precious gift

In the online Javanese dictionary *Matur Suwun* can be categorized as krama ngoko which is often used by younger people towards parents or those who are respected, while *Matur Suwun* is used as a form of request or request. For some people, saying thank you isn't the right way to say thank you. *Matur* which means saying/saying and *suwun* which means asking when combined means saying asking.

According to Quoted from the book Hierarchical Community Communication Patterns written by Majid Wajdi (2021: 255), *Matur Suwun* are included in the Krama (H) category, which means thank you. The mature verb has the meaning of 'speaking/saying', in which this verb has an inferior meaning of speaking to superior. In other

words, the verb mature is used by subordinates when speaking to superiors. It is clearly that *Matur Suwun* is kind of cultural terms of habit.

Figure 1.16 The screenshot for the term *ngadeg*

D23/ST/K/Ep1/22:47

ST: Ayo ayo ngadeg **ngadeg**

TT: Now, **get up**

In the online Javanese dictionary *Ngadeg* is included in Javanese language and terms. In Indonesian it can be interpreted as standing. According to the Merriam Webster dictionary "get up" it means to arise from bed, to rise to one's feet. This is term of gesture.

Figure 1.17 The screenshot for the term *matur sembah nuwun*

D59/ST/K/Ep1/1:19:28

ST: **Matur sembah nuwun** Romo

TT: **Thank you**, Father

In the online Javanese dictionary the meaning of word *Matur sembah nuwun*, thank you, has a very deep meaning and meaning when compared to *thank you very much*. *Matur sembah nuwun* is a form of gratitude at a subtle level and is usually used as an expression of someone's gratitude to someone with a higher rank. Apart from that, thanks and worship can also be used to express gratitude to God Almighty. According to the Merriam Webster dictionary "thank you" is a polite expression of one's gratitude. It is clearly that *Matur sembah nuwun* is kind of gesture.

The same case can be seen in datum 2(*lungguh*), 20(*terpasung*), 38(*ajrih*), 57(*memuja*) and 71(*memuja-muja*).

2. **The Subtitling Strategies in *Kartini: Princess of Java***

The researcher uses Pedersen's theory (2005) to describe subtitling strategies. The following table is the finding data contain subtitling strategies used by translator to translate those cultural terms.

Table 1.4 Subtitling strategies

No.	Subtitling Strategies		Number
1.	Retention	Complete	3
		TL adjust	0
2.	Specification	Explicitation	0
		Addition	0
3.	Direct translation	Calque	1
		Shifted	33
4.	Generalization	Hyponimy	9
		Other	3
5.	Subtitusion	Cultural	8
		Paraphrase	4
6.	Omissions		11
Total			72

a. **Retention**

Retention is a translation strategy that tries to keep the source language terms fully or slightly adapted into the Target Language. It is the most faithful strategy to the ST as it transfers the ST terms completely to the TT (Pedersen, 2005). This can be called borrowing translation because this strategy has the principle of maintaining ST rather than having to change it in another way. in the subtitles, sometimes retained ECRS are indicated by quotes and occasionally by italics. The researcher chooses several samples randomly from 3 data containing retention strategies in the subtitle of *Kartini: Princess of Java.*

Figure 2.1 The screenshot for the term *wayang*

Datum: 28/ST/K/Ep1/29:35

ST　　**: Emm..wayang**?

TT　　**: Wayang**?

The datum number 28/ST/K/Ep1/29:35 above was translated using an retention strategy. The ST term *wayang* is translated into "wayang" in the TT, respectively, by faithfully transferring the term *wayang*. Since *wayang* is the main focus of the term, the strategy is determined by how that term is translated. The term *wayang* is the Javanese word for "shadow" or "imagination". Its equivalence in Indonesian is *bayangan*. In modern daily Javanese and Indonesian vocabulary, *wayang* refers to the puppet itself or the whole puppet theatre performance. (Korsovitis, 2011).

The relation between *wayang* and Javanese culture is supported by Woodward (1989) stating that *Wayang* is the center of Javanese culture, the tradition of religious and literary, also serves an essential role in the Sultanate of Yogyakarta (as cited by Franke, 2017). It is implied that *wayang* is important to Javanese society. Thus, the subtitler

does not eliminate the term or translate it into the proper TL term as the TL culture does not have the proper term for it due to cultural differences.

Figure 2.2 The screenshot for the term *batik*
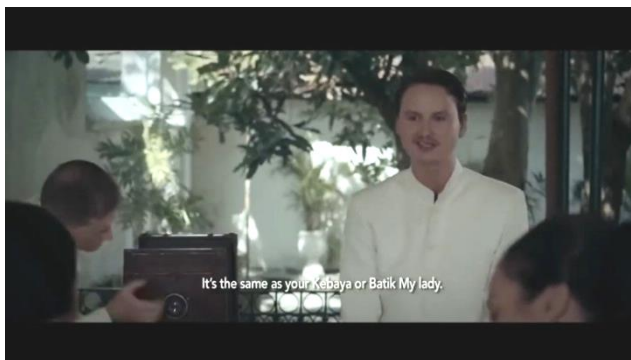
Datum: 43/ST/K/Ep1/56:33

ST   : Kebaya atau **Batik**

TT   : Kebaya or **Batik**

The datum number 43/ST/K/Ep1/56:33 above was translated using an retention strategy. The ST term *batik* is translated into "batik" in the TT, respectively, by faithfully transferring the term *batik*. Since *batik* is the main focus of the term, the strategy is determined by how that term is translated. *Batik* is an ancient art made from cloth painted with wax resistant dye on fabrics made in Java island that has a history of acculturation, a mixture of native and foreign cultures (Steven & Tellings, 2010). Thus, the subtitler does not eliminate the term or translate it into the proper TL term as the TL culture does not have the proper term for it due to cultural differences.

Figure 2.3 The screenshot for the term *kyai*

Datum: 50/ST/K/Ep1/1:05:34

ST   : Itu **kyai** Soleh Darat dari Teluk Awur

TT   : That's **Kyai** Soleh Darat, from Awur Bay

The datum number 50/ST/K/Ep1/1:05:34 above was translated using a retention strategy. The ST term *kyai* is translated into "kyai" in the TT, respectively, by faithfully transferring the term *kyai*. Since *kyai* is the main focus of the term, the strategy is determined by how that term is translated. In the online Javanese dictionary *Kiai* or *Kyai* for Javanese understanding is a term for "*elderly or respected*" whether in the form of people or goods. Apart from *Kiai*, the term *Nyai* can also be used for women. *Kiai* can be used to refer to man. Thus, the subtitler does not eliminate the term or translate it into the proper TL term as the TL culture does not have the proper term for it due to cultural differences.

b. **Specification**

Specification is a translation strategy that abandons the ECR translation form, but adds information that does not provide in ST and makes

TT ECR more specific than ST ECR. This can be done in two ways, either by Exploitation or Addition. The researcher chooses 0 data containing specification strategies in the subtitle of *Kartini: Princess of Java.*

c. **Direct Translation**

This strategy can be done by translating ECRS (idiomatic expressions) directly without adding or subtracting any elements. In other words, this strategy tends to translate word by word, and generally, ST and TT the same syntactic/ grammatical equivalence. In addition, the strategy does not show that the subtitler tries to guide the reader/ viewer to understand the culture and it is indicated there are no addition or subtraction elements.

This strategy can be applied to translate idiomatic expressions if ST and TT have the same equivalence in grammatical or syntactic structure. Cultural differences between ST and TT make this strategy can only be used in certain situations. The researcher chooses several samples randomly from 13 data containing direct translation strategies in the subtitle of *Kartini: Princess of Java.*

Figure 2.5 The screenshot for the term *nduk*
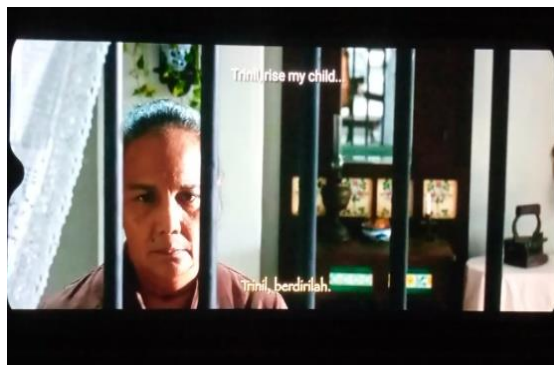
Datum: 1/ST/K/Ep1/01:57

ST   : **Nduk**, Trinil ngadhegko

TT   : Trinil,rise my **child…**

In datum number 1 above was translated using a direct translation strategy. This is translated directly and word for word without adding or subtracting any item. The word "Nduk" is translated into "Child". All of these words have the same grammatical equivalence in each language, both ST and TT.

In the online Javanese dictionary *Nduk* is a proper name applied to address a girl or a woman who is younger than the speakers. The application of the proper name indicates affection and closeness between the speaker and the interlocutor. It is usually applied by parents to address their children. According to the Merriam Webster dictionary "child" is a young person especially between infancy and puberty or a person not yet of the age of majority or a son or daughter of human parents.

Furthermore, the subtitler does not add or subtract any element that guides the reader/ viewer to understand other terms. In addition, the strategy of direct translation if applied in this statement also has good accuracy. Another consideration is the number of TT text characters also does not consume excessive screen space.

Figure 2.6 The screenshot for the term *Romo*

Datum: 7/ST/K/Ep1/04:38

ST　　　: Ni pengen tidur sama ibu, **Romo**

TT　　　: I want to sleep with my mom, **Dad**

In datum number 7 is translated directly and word for word without adding or subtracting any item. The word "Romo" is translated into "Dad". All of these words have the same grammatical equivalence in each language, both ST and TT.

In the online Javanese dictionary *Romo* is a word that comes from the Javanese Krama or Javanese language, which means father. This call is usually used when talking to parents or older people, for example, mothers, people you just met or work bosses. However, you are advised to use this language so that it is considered polite. In addition, *Romo* can be used as a calling title given by Catholics in several regions in Indonesia to Catholic priests (pastors). This calling title is based on 1 Corinthians 4:15 and 1 Thessalonians 2:11-12. According to the Merriam Webster dictionary "dad" is a male parent or a man who has begotten a child.

Furthermore, the subtitler does not add or subtract any element that guides the reader/ viewer to understand other terms. In addition, the strategy of direct translation if applied in this statement also has good accuracy. Another consideration is the number of TT text characters also does not consume excessive screen space.

Figure 2.7 The screenshot for the term *mas*

D14/ST/K/Ep1/12:28

ST : Hee **Mas**!

TT: **Brother**!

In datum number 14 is translated directly and word for word without adding or subtracting any item. The word "mas" is translated into "brother". All of these words have the same grammatical equivalence in each language, both ST and TT. The translator may assume that the word "*Brother*" represents the features of *Mas* which is used to refer to a young or, usually, unmarried male (Merriam Webster's 11th Collegiate Dictionary, 2004).

Furthermore, the subtitler does not add or subtract any element that guides the reader/ viewer to understand other terms. In addition, the strategy

of direct translation if applied in this statement also has good accuracy. Another consideration is the number of TT text characters also does not consume excessive screen space.

Figure 2.8 The screenshot for the term *leh*

D31/ST/K/Ep1/39:27

ST **:** Kene **Leh** tak kandani

TT **:** Come here,**Kid.**

In datum number 31 is translated directly and word for word without adding or subtracting any item. The word "leh" is translated into "kid". All of these words have the same grammatical equivalence in each language, both ST and TT. According to the Cambridge Advanced Learners Dictionary. *leh* is a proper name for a boy or man younger than the speakers. In TT, those proper names are translated into *kid.*

Furthermore, the subtitler does not add or subtract any element that guides the reader/ viewer to understand other terms. In addition, the strategy of direct translation if applied in this statement also has good accuracy. Another consideration is the number of TT text characters also does not consume excessive screen space.

The same case can be seen in datum 2(*lungguh*), 4(*yu*), 9(*ndoro*), 13(*kowe*), 18(*lawang*), 22(*lanang*), 23(*ngadeg*), 25(*bujang*), 27(*garwa*), 29(*tempe*)34(*cerutu*), 35(*ukir*), 38(*ajrih*), 39(*ndeso*), 44(*putu*), 45(*sinau*), 48(*bu lek*), 51(*Teluk Awur*), 54(*patih*), 55(*bangsawan*), 56(*londo-londo*), 57(*memuja*), 58(*mbak*), 59(*matur sembah nuwun*), 60(*njenengan*), 61(*leluhur*), 62(*wedok*), 70(*pinangan*), 71(*memuja-muja*), and 72(*bela sungkowo*).

d. **Generalization**

The use of this strategy is to translate specific ECRS into something general. Usually, this is used because it aims to make it easier for readers/viewers to understand the context of the ECRS message from ST. The difference in terms of idiomatic expressions between ST and TT can sometimes be overcome by translating these terms into TT The researcher chooses several samples randomly from 12 data containing generalization strategies in the subtitle of *Kartini: Princess of Java.*

Figure 2.9 The screenshot for the term *mucuk eri*

Datum: 11/ST/K/Ep1/11:20

ST   : Lah driji kok **mucuk eri**

TT   : Your fingers are **lovely**

In datum number 11, "mucuk eri" is translated into "lovely". The "mucuk eri" is translated using a generalization strategy aimed at making it easier for readers to understand. In the online Javanese dictionary *Drijine mucuk eri* is a Javanese figure of speech used to praise someone you like. Not all men and women have sharp fingers and tend to be sharp. Javanese people consider fingers that are almost pointy in shape to be of good value compared to fingers that are not sharp. Long before there was the Miss Indonesia contest, the Javanese people had made their own standards regarding the size of women's beauty. This size is usually expressed in natural symbols that are converted into the shape of the human body.

According to the Merriam Webster dictionary "lovely" is a delightful for beauty, harmony, or grace eliciting love by moral or ideal worth. In addition, the cultural terms has no equivalent that can represent the meaning of the ST cultural terms. If translated using other strategies, such as translating word for word, it makes the reader misunderstand. The "mucuk eri" does not fit the context and is considered too much in terms of the TT context. Another reason the "mucuk eri" is translated using another strategy requires the addition of other elements. If there are other elements added, the subtitle character also expands, while the subtitle already has enough characters for the available duration.

Figure 2.10 The screenshot for the term *pakde*

Datum: 46/ST/K/Ep1/1:03:30

ST   : Sae **Pakde**

TT   : I'm good, **Uncle**

In datum number 46, "Pakde" is translated into "Uncle". The "Pakde" is translated using a generalization strategy aimed at making it easier for readers to understand. In the online Javanese dictionary *Pakde* is a Javanese familial term to refer an older uncle. According to the Merriam Webster dictionary "uncle" it means the brother of one's father or mother or the husband of one's aunt or uncle.

In addition, the cultural terms has no equivalent that can represent the meaning of the ST cultural terms. If translated using other strategies, such as translating word for word, it makes the reader misunderstand. The "Pakde" does not fit the context and is considered too much in terms of the TT context. Another reason the "Pakde" is translated using another strategy requires the addition of other elements. If there are other elements added, the subtitle character also expands, while the subtitle already has enough characters for the available duration.

Figure 2.11 The screenshot for the term *pak lik*
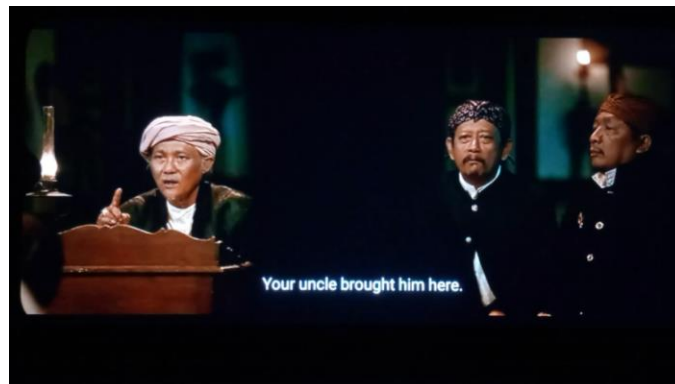
D52/ST/K/Ep1/1:05:40

ST : **Pak Lik** mu yang ngajak ke sini

TT : Your **uncle** brought him here

In datum number 52, "Pak Lik" is translated into "Uncle". The "Pak Lik" is translated using a generalization strategy aimed at making it easier for readers to understand. The translator claims that maintaining the original terms of *paklik/ bulik* by the extension of *bapak/ibu cilik* (little father/mother) will lead target readers into complexities beyond necessary because their range of terms family relationships is narrower than Indonesians (Zhukov personal communication, March 2nd, 2019).

In addition, the cultural terms has no equivalent that can represent the meaning of the ST cultural terms. If translated using other strategies, such as translating word for word, it makes the reader misunderstand. The "Pak Lik" does not fit the context and is considered too much in terms of the TT context. Another reason the "Pak Lik" is translated using another strategy requires the addition of other elements. If there are other elements added, the

subtitle character also expands, while the subtitle already has enough characters for the available duration.

The same case can be seen in datum 3(*raden*), 6(*yu*), 10(*ginonjing*), 21(*nyembah*), 32(*menir*), 37(*kawulo alit*), 40(*betorokolo*), 47(*alhamdulillahirabil 'alamin*), and 68(*memboyong*).

e. **Substitution**

The use of the strategy is done by removing the ECRs and replacing it with something else, either a different ECR or some sort of paraphrase which does not always involve an ECR. There are 3 ways to take this strategy, namely Cultural Substitution (This strategy is to eliminate the ST ECR and replace it with a different ECR), Paraphrase with sense transfer (This strategy is pursued by paraphrasing the ECR even though it is 'reduction to sense or removing all ECRS and replacing them with paraphrases that are appropriate to the context), and situational paraphrase (The use of this strategy is done by completely eliminating every sense of ST ECR and replacing it with something else that is still appropriate to the situation). The researcher chooses several samples randomly from 12 data containing substitution strategies in the subtitle of *Kartini: Princess of Java.*

Figure 2.12 The screenshot for the term *kyai*

Datum: 49/ST/K/Ep1/1:05:30

ST   : **kyai** niku sinten?

TT   : who is this **pious man**?

In datum number 49, the strategy applied to translate the ST cultural terms is Cultural Substitution. Cultural terms in ST are completely removed and replaced with other cultural terms with different concepts from ST. Cultural terms ST (kyai) which is a full cultural terms is translated into an cultural terms that is in accordance with TT culture (pious man) with the addition of the word "man" which aims to convey the whole meaning in ST.

According to the Big Indonesian Dictionary (KBBI), the meaning of the word *Kyai* is a word of address to *alim ulama* (clever and clever in the Islamic religion). According to the Merriam Webster dictionary "pious" it means marked by or showing reverence for deity and devotion to divine worship. However, cultural terms in TT still maintain contextuality so as not to cause misperceptions from the audience/reader of the subtitles.

Figure 2.13 The screenshot for the term *wedana*

Datum: 66/ST/K/Ep1/1:24:36

ST   : Sudah bagus Bupati yang melamarmu bukan **Wedana**

TT   : You should be grateful he's a regent, not just a **district head.**

In datum number 66, the strategy applied to translate the ST cultural terms is Cultural Substitution. Cultural terms in ST are completely removed and replaced with other idioms with different concepts from ST. Cultural terms ST (wedana) which is a full cultural terms is translated into an cultural terms that is in accordance with TT culture (district head) with the addition of the word "head" which aims to convey the whole meaning in ST.

According to *Kamus Besar Bahasa Indonesia*, *wedana* is an assistant for a chief of *kabupaten* (a region that is smaller than province). Howefere, based on Longman *district* is an area which country, town or state is divided into for purpose if an organization, with official boundaries. However, cultural terms in TT still maintain contextuality so as not to cause misperceptions from the audience/reader of the subtitles.

Figure 2.14 The screenshot for the term *pendopo*

D69/ST/K/Ep1/1:29:57

ST : Kita sedang tidak berada di **Pendopo**

TT : We are not in the **Regent's house** anymore

In datum number 69, the strategy applied to translate the ST cultural terms is Cultural Substitution. Cultural terms in ST are completely removed and replaced with other idioms with different concepts from ST. Cultural terms ST (pendopo) which is a full cultural terms is translated into an cultural terms that is in accordance with TT culture (regent's house) with the addition of the word "head" which aims to convey the whole meaning in ST.

In Javanese *Pendopo* or *Pendapa* according to Poedjosoedarmo (2010), it referes to a large square pavilion or hall which forms part of the front of a traditional Javanese house of a person of rank (or of an institution), featuring a raised floor, open sides and an elaborate roof, and used for receptionist of performance. Meanwhile, Steven and Tellings (2010) define Pendapa as lame or open pavilion like veranda at the front of a big house where guests are entertained. In the context implied the biography, *pendapa* is told to be in the front part of a house, so, the word *pendapa* can be translated into "reception hall" meaning a hall to receive guests. However, cultural terms in TT still maintain contextuality so as not to cause misperceptions from the audience/reader of the subtitles.

The same case can be seen in datum 8(*kanjeng*), 12(*ajeng*), 19(*matur nuwun*), 30(*sultan*), 33(*kang mas*), 36(*ndeso*), 63(*blandong*), 65(*kang mas*), and 67(*lamaran*).

f. Omission

This strategy is implemented by removing all ECRS (idiomatic expressions) and leaving them untranslated (Pedersen, 2005). Usually, this

strategy is used when the subtitler does not find a match or there is no solution with another strategy so it is left without translation. Even so, it does not bother the reader to understand the message of ST, because this strategy is used for elements that are not very important. The researcher chooses several samples randomly from 12 data containing substitution strategies in the subtitle of *Kartini: Princess of Java.*

Figure 2.15 The screenshot for the term *jeng*
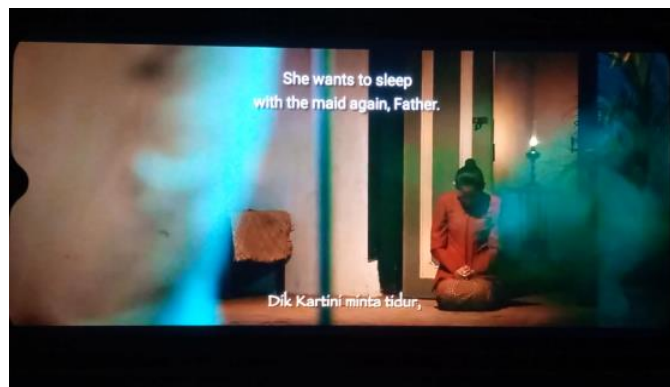
Datum: 5/ST/K/Ep1/04:11

ST   : **Jeng** Ni nyuwun tilem wonten kamar pembantu maleh Romo

TT   : **She** wants to sleep with the maid again, Father

In datum number 5 the cultural terms "Jeng" is untranslated in TL. The cultural term is not the main element of the sentence in the conversation. In the online Javanese dictionary. The word *Jeng* is a shortening from *Ajeng* which is a polite addressee for a female the same age or younger than a speaker. The term is also used for referring someone's wife by adding *Jeng* with the husband's name. The omission does not affect the meaning transferred from the ST, so it can be accepted by the readers/viewers without

being bothered to understand the meaning. This is done by subtitler maybe s/he cannot find the equivalent.

Figure 2.16 The screenshot for the term *pingitan*

Datum: 15/ST/K/Ep1/12:30

ST : Wong tubuhe Pandita Ramabai kih ora dikurung nang kamar **pingitan**

ST : She does not have to endure **seclusion** like me

In datum number 15 the cultural terms "pingitan" is untranslated in TL. The cultural term is not the main element of the sentence in the conversation. In the online Javanese dictionary *Pingitan* is a procession before marriage that must be carried out by the bride. According to Quoting Bride Story, "seclusion" is included in the Javanese wedding tradition. When carrying out seclusion, the bride is prohibited from traveling outside the house. The bride-to-be is even prohibited from meeting the groom-to-be for a certain period of time. The omission does not affect the meaning transferred from the ST, so it can be accepted by the readers/viewers without being bothered to understand the meaning. This is done by subtitler maybe s/he cannot find the equivalent.

Figure 2.17 The screenshot for the term *bojo*

D26/ST/K/Ep1/25:41

ST : Ora nduwe **bojo**

TT : Never been **married** before

In datum number 26 the cultural terms "Jeng" is untranslated in TL. The cultural term is not the main element of the sentence in the conversation. In the online Javanese dictionary Wife/husband's Javanese language is *Bojo*. *Bojo* is a word that comes from the Javanese language which means wife/husband. The word *Bojo* is included in the Ngoko Rough Javanese language category. *Bojo* tegese (meaning); Wife/Husband, someone you love and is married or has a family. The omission does not affect the meaning transferred from the ST, so it can be accepted by the readers/viewers without being bothered to understand the meaning. This is done by subtitler maybe s/he cannot find the equivalent.

The same case can be seen in datum 16(*tanah*), 17(*kayu bakar*), 20(*terpasung*), 24(*kromo*), 41(*ajeng*), 42(*cah*), 53(*Allah*), and 64(*warongko*).

3. The result of the Quality in *Kartini: Princess of Java*

The last question of the research is 'How is the quality of the subtitle in Kartini: Princess of Java? To answer the question, the researcher used the theory from Pedersen (2017) about The FAR model: assessing quality in interlingual subtitling. He stated that there are 3 aspects to be assessed in interlingual subtitling. The aspects are Functional Equivalence, Acceptability, and Readability.

Table 1.5 Quality of FAR

No.	Types of Cultural Terms	Quality																															
		Functional Equivalence								Acceptability												Readability												
		SE				ST				GE				SP				IE				SSE				PGE				RLE			
		0	0.5	1	2	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1
1.	Ecology	3	1	1	0	5	0	0	0	5	0	0	0	5	0	0	0	5	0	0	0	5	0	0	0	0	5	0	0	5	0	0	0
2.	Material Culture	6	1	0	0	7	0	0	0	7	0	0	0	7	0	0	0	6	1	0	0	7	0	0	0	0	7	0	0	7	0	0	0
3.	Social Culture	37	0	1	0	37	1	0	0	38	0	0	0	38	0	0	0	38	0	0	0	38	0	0	0	0	37	1	0	38	0	0	0
4.	Social Organisation - Political and Administrative	14	0	0	0	14	0	0	0	14	0	0	0	14	0	0	0	14	0	0	0	14	0	0	0	0	14	0	0	14	0	0	0
5.	Gestures and Habits	8	0	0	0	8	0	0	0	8	0	0	0	8	0	0	0	8	0	0	0	8	0	0	0	0	7	1	0	8	0	0	0
	Total Data	68	2	2	0	71	1	0	0	72	0	0	0	72	0	0	0	71	1	0	0	72	0	0	0	0	70	2	0	72	0	0	0
	Total	0.041				0.003				0.003												0.006											
		0.045																															

(SE: Semantic Error, ST: Stylistic Error, GE: Grammatical Error, SP: Spelling Error , IE: Idiomaticity Error , SSE: Segmentation and Spotting, PGE: Punctuation and Graphic ,

RLE: Reading Speed and Line Length) 0.25: Minor Error, 0.5: Standard Error, 1: Serious Error, 2: Serious Error for Semantic Error, 0: No Error).

The first aspect is Functional Equivalence. It is how well the message or meaning is conveyed in the subtitle. Functional Equivalence consists of 2 aspects. These are semantic and stylistic Errors. Based on the research findings, the quality functional equivalence of the cultural terms in the subtitle film *Kartini: Princess of Java*.

The second aspect is Acceptability. Acceptability is how well the target text conforms to the target language norms. It consists of 3 aspects, these are Grammar. Spelling and idiomaticity Errors. Based on research findings, quality acceptability cultural terms in the subtitle film *Kartini: Princess of Java* is no error found.

And the last is Readability. The aspect is how easy the subtitle is for viewers to read or process it. Elements in this area tend to be technical errors in making subtitles such as errors of segmentation and spotting, punctuation and graphics, reading speed and line length.

Subtitles that have few errors tend to be said to be good quality. Most people choose to use subtitles to understand film/video dialogue from a foreign language with the consideration of maintaining the originality of the film's original track. Good subtitles make the audience reader enjoy the film well. In addition, the good quality of the subtitles makes the audience/reader not realize that they are watching a film with the language of instruction written on the screen. This is in accordance with the opinion of the editor-in-chief of barisan.co (2022) stated that the more viewers do not realize that they are reading subtitles while watching,

the better the quality of the subtitles. That means the subtitles have few errors and do not bother the audience/reader to understand it. Likewise, the Indonesian subtitles cultural terms in the subtitle film *Kartini: Princess of Java.* in the subject of this study have good quality since it has an average score of 0 (no error found).

The presentation of some samples data for quality subtitles are presented below:

Figure 3.1 The screenshot for the term *raden*

Datum: 3/ST/K/Ep1/02:21

ST : Kowe dadi **raden** ayu

TT: A **distinguished** lady

In datum number 3, the subtitle has very good quality since it has a score of 0 for all of the aspects. Functional Equivalence has a score of 0 which means there is no error found for semantic equivalence. For stylistics, the subtitle has a score of 0 (no error found). The message of the subtitle is conveyed well since the cultural terms is translated by generalization. The SL and the TL. have equivalent lexical meanings. so it

avoids the error of conveying the SL message. For stylistics on TL, the subtitler uses a style that fits the context of the film, so there are no errors in this aspect.

For acceptability, the datum has a score of 0 (no error found) for grammar. spelling, and idiomaticity. The TL has good grammar since the text follows the grammar rules of TL. linguistics, so it has a score of 0 (no error found) for the aspect The spelling of the text subtitle also has a score of 0 (no error found) since there is no problem. Idiomaticity has a score of 0 (no error found) since the text of the subtitle has met the TL norms and made the readers not feel strange when reading it.

For readability, the datum has a score of 0 (no error found) for segmentation & Spotting, Graphics & Punctuation, and Reading speed & Line Length. The subtitle has a score of 0 (no error found) for segmentation & spotting since the subtitle consists of I line on the screen and the dialogue and text are in sync. For graphics & punctuation, there is no error found (0) for the aspect since the subtitle has a good position on the screen and used punctuation according to TL rules. For reading speed & Line Length has a score of 0 (no error found) since the subtitle consists of 32 characters and it appeared in 3 seconds. That is enough time for the reader to read the subtitles and still be able to enjoy the film without being distracted by reading the subtitles.

Figure 3.2 The screenshot for the term *Romo*

Datum: 7/ST/K/Ep1/04:38

ST : Ni pengen tidur sama ibu,**Romo**

TT : I want to sleep with my mom, **Dad**

In datum number 7, the subtitle has very good quality since it has a score of 0 for all of the aspects. Functional Equivalence has a score of 0 which means there is no error found for semantic equivalence. For stylistics, the subtitle has a score of 0 (no error found). The message of the subtitle is conveyed well since the cultural terms is translated by direct translation. The SL and the TL. have equivalent lexical meanings. so it avoids the error of conveying the SL message. For stylistics on TL, the subtitler uses a style that fits the context of the film, so there are no errors in this aspect.

For acceptability, the datum has a score of 0 (no error found) for grammar. spelling, and idiomaticity. The TL has good grammar since the text follows the grammar rules of TL. linguistics, so it has a score of 0 (no error found) for the aspect The spelling of the text subtitle also has a score of 0 (no error found) since there is no problem. Idiomaticity has a score of

0 (no error found) since the text of the subtitle has met the TL norms and made the readers not feel strange when reading it.

For readability, the datum has a score of 0 (no error found) for segmentation & Spotting, Graphics & Punctuation, and Reading speed & Line Length. The subtitle has a score of 0 (no error found) for segmentation & spotting since the subtitle consists of I line on the screen and the dialogue and text are in sync. For graphics & punctuation, there is no error found (0) for the aspect since the subtitle has a good position on the screen and used punctuation according to TL rules. For reading speed & Line Length has a score of 0 (no error found) since the subtitle consists of 32 characters and it appeared in 3 seconds. That is enough time for the reader to read the subtitles and still be able to enjoy the film without being distracted by reading the subtitles.

Figure 3.3 The screenshot for the term *ndoro*

Datum: 9/ST/K/Ep1/05:29

ST : Ni nggak mau ibu manggil Ni **ndoro**

TT : Mom,please don't call me "**Lady**"

In datum number 9, the subtitle has very good quality since it has a score of 0 for all of the aspects. Functional Equivalence has a score of 0 which means there is no error found for semantic equivalence. For stylistics, the subtitle has a score of 0 (no error found). The message of the subtitle is conveyed well since the idiom is translated by direct translation. The SL and the TL. have equivalent lexical meanings. So it avoids the error of conveying the SL message. For stylistics on TL, the subtitler uses a style that fits the context of the film, so there are no errors in this aspect.

For acceptability, the datum has a score of 0 (no error found) for grammar. spelling, and idiomaticity. The TL has good grammar since the text follows the grammar rules of TL. linguistics, so it has a score of 0 (no error found) for the aspect The spelling of the text subtitle also has a score of 0 (no error found) since there is no problem. Idiomaticity has a score of 0 (no error found) since the text of the subtitle has met the TL norms and made the readers not feel strange when reading it.

For readability, the datum has a score of 0 (no error found) for segmentation & Spotting, Graphics & Punctuation, and Reading speed & Line Length. The subtitle has a score of 0 (no error found) for segmentation & spotting since the subtitle consists of I line on the screen and the dialogue and text are in sync. For graphics & punctuation, there is no error found (0) for the aspect since the subtitle has a good position on the screen and used punctuation according to TL rules. For reading speed & Line Length has a score of 0 (no error found) since the subtitle consists

of 32 characters and it appeared in 3 seconds. That is enough time for the reader to read the subtitles and still be able to enjoy the film without being distracted by reading the subtitles.

Figure 3.4 The screenshot for the term *pingitan*

Datum: 15/ST/K/Ep1/12:30

ST :Wong tubuhe Pandita Ramabai kih ora dikurung nang kamar **pingitan**

ST : She does not have to endure **seclusion** like me

In datum number 15, the subtitle has poor quality since it has a score of 1,08 for all of the aspects. Functional Equivalence has a score of 1 which means there is serious error. For stylistics, the subtitle has a score of 0.25 (minor error). The message of the subtitle is conveyed not well since the cultural terms is translated by omission strategy. The ST is translated using other words but it does not reduce the sense of the ST. So, the semantic message is conveyed not well. For stylistics in the TT, the subtitler uses a style of language that fits the context of the film, so there is a little distracting for the readers to enjoy the film.

For acceptability, the datum has a score of 0 (no error found) for grammar, spelling, and idiomaticity. The TL has good grammar since the

text follows the grammar rules of TL linguistics, so it has a score of 0 (no error found) for the aspect. The spelling of the text subtitle also has a score of 0 (no error found) since there is no problem. Idiomaticity has a score of 0 (no error found) since the text of the subtitle has met the TL norms and made the readers not feel strange when reading it.

For readability, the datum has a score of 0 (no error found) for segmentation & Spotting, Graphics & Punctuation, and Reading speed & Line Length. The subtitle has a score of 0 (no error found) for segmentation & spotting since the subtitle consists of 1 line in the screen and the dialogue and text are in sync. For graphics & punctuation, there is no error found (0) for the aspect since the subtitle has a good position on the screen and used punctuation according to the TL rules. For reading speed & Line Length has a score of 0 (no error found) since the subtitle consists of 32 characters and it appeared in 3 seconds. That is enough time for the reader to read the subtitles and still be able to enjoy the film without being distracted by reading the subtitles.

Figure 3.5 The screenshot for the term *ndeso*

Datum: 36/ST/K/Ep1/48:33

SL: Ukiran kui **ndeso**

TL: They're still a **disgrace**

In datum number 36, the subtitle has good quality since it has a score of 0.58 for all of the aspects. Functional Equivalence has a score of 0.5 which means there is minor error for semantic equivalence. For stylistics, the subtitle has a score of 0 (no error found). The message of the subtitle is conveyed well since the idiom is translated by substitution strategy. The SL is translated using other words but it does not reduce the sense of the SL.. So. the semantic message is conveyed well. For stylistics in the TL, the subtitler uses a style of language that fits the context of the film, so there are no errors in this aspect.

For acceptability, the datum has a score of 0 (no error found) for grammar, spelling, and idiomaticity. The TL has good grammar since the text follows the grammar rules of TL linguistics, so it has a score of 0 (no error found) for the aspect. The spelling of the text subtitle also has a score of 0 (no error found) since there is no problem. Idiomaticity has a score of 0, 25 (minor error) since the text of the subtitle has met the TL norms and made the readers feel strange when reading it.

For readability, the datum has a score of 0 (no error found) for segmentation & Spotting, Graphics & Punctuation, and Reading speed & Line Length. The subtitle has a score of 0 (no error found) for segmentation & spotting since the subtitle consists of 1 line in the screen and the dialogue and text are in sync. For graphics & punctuation, there is

no error found (0) for the aspect since the subtitle has a good position on the screen and used punctuation according to the TL rules. For reading speed & Line Length has a score of 0 (no error found) since the subtitle consists of 32 characters and it appeared in 3 seconds. That is enough time for the reader to read the subtitles and still be able to enjoy the film without being distracted by reading the subtitles.

Subtitles that have few errors tend to be said to be good quality. Most people choose to use subtitles to understand film/video dialogue from a foreign language with the consideration of maintaining the originality of the film's original track. Good subtitles make the audience reader enjoy the film well. In addition, the good quality of the subtitles makes the audience/reader not realize that they are watching a film with the language of instruction written on the screen.

B. Research Discussion

In this section, the researcher would present the results of the discussion that had been found in this research. Based on the findings, there are 3 problem statements proposed in this research. The researcher focuses on the types of cultural terms, subtitling strategies, and subtitle quality used in thesis data from the film *Kartini: Princess of Java.* The findings are discussed as follows:

Table 1.6 Total Data

No.	Types of Cultural Terms	Subtitling Strategies		SE				ST				GE				SP				IE				SSE				PGE				RLE				Total	Total Data
				0	0.5	1	2	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1		
1.	Ecology	Re	Co																																		5
			TL																																		
		Sp	Ex																																		
			Ad																																		
		Dt	Ca	1																																1	
			Sh	1	1																															2	
		Ge	Hy																																		
			Ot																																		
		Su	Cu																																		
			Pa																																		
		Om		1		1																															2	
2.	Material Culture	Re	Co	2																																2	7
			TL																																		
		Sp	Ex																																		
			Ad																																		
		Dt	Ca																																		
			Sh	3																																	3	
		Ge	Hy																																		
			Ot																																		
		Su	Cu																																		
			Pa	1																																	1	
		Om		1																																	1	
3.	Social Culture	Re	Co																																		38
			TL																																		
		Sp	Ex																																		
			Ad																																		
		Dt	Ca																																		
			Sh	17																									1							18	
		Ge	Hy	8																																	8	
			Ot	1																																	1	
		Su	Cu	4	1															1																6	
			Pa	1																																	1	
		Om		2		1				1																										4	
4.	Social Organisation -Political and	Re	Co	1																																1	
			TL																																		
		Sp	Ex																																		

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No.	Category		Strategy		Value																														Total	Total
	Administrative			Ad																																	
		Dt		Ca																																	
				Sh	5																													5		
		Ge		Hy	1																													1		
				Ot	2																													2		14
		Su		Cu	1																													1		
				Pa	2																													2		
		Om			2																													2		
5.	Gestures and Habits	Re		Co																																
				TL																																
		Sp		Ex																																
				Ad																																
		Dt		Ca																																
				Sh	5															1											6		8
		Ge		Hy																																
				Ot																																
		Su		Cu	1																													1		
				Pa																																
		Om			1																													1		
Total					2	2			1										1								2							72		
					0.041			0.003			0			0			0.003			0			0.006			0										
Total Data					0.042						0.001						0.002						0.045													

Abbreviation

Subtitling Strategies (Re : Retention, Sp: Specification, Dt: Direct translation , Ge: Generalization ,Su: Substitution , Om: Omissions, Co: Complete , TL:TL adjust ,Ex:Explicitation

Ad:Addition, Ca:Calque, Sh:Shifted,   Hy:Hyponimy, Ot:Other,   Cu: Cultural, Pa:Paraphrase).

Quality of FAR Model (SE: Semantic Error, ST: Stylistic Error, GE: Grammatical Error, SP: Spelling Error , IE: Idiomaticity Error , SSE: Segmentation and Spotting, PGE: Punctuation and

Graphic, RLE: Reading Speed and Line Length, 0.25: Minor Error, 0.5: Standard Error, 1: Serious Error, 2: Serious Error for Semantic Error, 0: No Error).

The dominant type of cultural terms found in the films *Kartini: Princess of Java.* The first social culture 38 data tends to be translated with direct translation 18 data. Based on the research findings the quality is good (minor error) with score 0.023. it means the social culture as work and leisure has the characteristic of being translated with direct translation because there is an equivalent in the target language. So just translate it directly without needing to paraphrase. The quality is good because there is an equivalent and it's not something that is ECR complex uses words or phrases.

The second social organisation - political and administrative 14 data tends to be translated with direct translation 5 data. Based on the research findings the quality is very good (no error) with score 0.   Social-political and administrative is related to institutional terms of each country has characteristic of being translated with direct translation because there is an equivalent in the target language. So just translate it directly without needing to paraphrase. The quality is very good because there is an equivalent and it's not something that is ECR complex uses words or phrases.

The third gestures and habits 8 data tend to be translated with direct translation 6 data. Based on the research findings the quality is good (minor error) with score 0.001. Gestures and habits are different between description and function to avoid ambiguity because gestures or habits cultural terms might emergence in one culture but not in the other

cultures. For example is nod to indicate assent and shake head to indicate dissent. Gestures and habits has characteristic of being translated with direct translation because there is an equivalent in the target language. So just translate it directly without needing to paraphrase. The quality is good because there is an equivalent and it's not something that is ECR complex uses words or phrases.

The fourth material culture 7 data tends to be translated with direct translation 3 data. Based on the research findings the quality is very good (no error) with score 0. Material culture involves specific element includes clothes, transportation, foods, etc. Clothes may be sufficiently explained as cultural terms for target language general readers if generic noun or classifier is added. Material culture has characteristic of being translated with direct translation because there is an equivalent in the target language. So just translate it directly without needing to paraphrase. The quality is very good because there is an equivalent and it's not something that is ECR complex uses words or phrases.

The last ecology 5 data tends to be translated with direct translation 3 data. Based on the research findings the quality is good (minor error) with score 0.01. Ecology encompasses culture specific items referring to geological and geographical environment. Geographical features are distinguished from other cultural terms which usually value-free, politically and commercially. The diffusion of this category is depended on the importance of their country of origin as well as their degree of

specificity. Ecology has characteristic of being translated with direct translation because there is an equivalent in the target language. So just translate it directly without needing to paraphrase. The quality is very good because there is an equivalent and it's not something that is ECR complex uses words or phrases.

It can be concluded the dominant type of cultural terms found in the films *Kartini: Princess of Java.* The types of social culture is widely applied in the film *Kartini: Princess of Java* because the setting of the film was indeed shown to the Javanese people and the people in the film were more specific in using the Javanese language and promoting Javanese culture. Therefore, the most culture terms are social culture. Direct Translation is widely used to translate the subtitle of *Kartini: Princess of Java.* It is because the subtitler tend not to pay too much attention to their culture, even omit cultural terms and think that subtitler cultural terms is not so important.

Subtitles that have few errors tend to be said to be good quality. Most people choose to use subtitles to understand film/video dialogue from a foreign language with the consideration of maintaining the originality of the film's original track. Good subtitles make the audience/reader enjoy the film well. In addition, the good quality of the subtitles makes the audience/reader not realize that they are watching a film with the language of instruction written on the screen.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

After all the discussion above, this chapter presents the conclusion and offer suggestion. The conclusion will be concluded from this research that has been discussed above and the suggestion will provide some suggests to those who are doing the same research.

A. Conclusions

Based on the research finding and discussion above, it can be concluded as the following:

There are five type of cultural terms found in *Kartini: Princess of Java* and 72 data are classified as cultural terms. Five type of cultural terms found in that film, they are ecology appear 5 data, material culture appear 7 data, social culture appear 38 data, social organization - political and administrative 14 data, gestures and habits appear 8 data.

There are 6 strategies for rendering the ECRS in subtitle; those are retention, specification, direct translation, generalization, substitution, and omission. The strategies are divided into 2 based on oriented to ST and TT. Retention, specification, direct translation are oriented into Source Language and generalization, substitution, and omission are oriented into Target Language. From the film subtitle, the total number of data was 72, with the details: retention was occurring in this research was 3 data, specification was 0 data, direct translation was 34, generalization and substitution was 12 and

omission was 11 data. Based on the result of types of cultural terms by each strategy, from 5 types of cultural terms, direct translation strategy is the most strategy that is used in cultural terms, since mostly of the data has simple form and each word of the data is important to be translated. The Result of this research also indicate that the translator has shown his efforts to make the translation as equivalent as the original by using transfer strategy by still bearing the actual meaning of directives itself.

This study was also conducted to describe and analyze the quality of the Javanese subtitle in *Kartini: Princess of Java* movie by using FAR model by Jan Pederson, there are functional equivalence, acceptability, and readability. In assessing the data the writer gives the data rater there is Mr. Rifqi Hanif Barezzi, S.Hum, M.Li (1) Functional equivalence, there are semantic error and stylistic error. For semantics; rater gives final score 0.041. It can be concluded that for semantic error in the subtitle is minor error. For stylistic error; rater gives final score 0.003. It can be concluded that for stylistic error in the subtitle is minor error.

(2) Acceptability, there are grammar error, spelling error, and error of idiomaticity. For grammar error; rater gives final score 0. It can be concluded that for grammar error in the subtitle is no error. For spelling error; rater gives final score 0. It can be concluded that for spelling error in the subtitle is no error. For error of idiomaticity: rater gives final score 0.003. It can be concluded that for idiomaticity error in the subtitle is minor error.

(3) Readability, there are error of segmentation and spotting, punctuation and graphic, reading speed and line length. For error of segmentation and spotting. rater gives final score 0. It can be concluded that for segmentation and spotting in the subtitle is no error.

For punctuation and graphic; rater gives final score 0.006. It can be concluded that for punctuation and graphic error in the subtitle is minor error. For reading speed and line length, rater gives final score 0. It can be concluded that for reading speed and line length error in the subtitle is no error.

It can be concluded that from functional equivalence both of raters give final score 0.042 (minor error) which means the translation quality of the subtitle is good. From acceptability both of raters give final score 0.001 (minor error) which means acceptability of the subtitle is good. From readability both of raters give final score 0.002 (minor error) which means readability of the subtitle is good. From functional equivalence, acceptability, and readability both of raters give final score 0.045 (minor error) which means readability of the subtitle is good.

B. Implications

Based on the conclusion of the research, cultural terms in the film *Kartini: Princess of Java* are mostly uttered by social culture. Social culture can rule his creature who is a mortal because social culture has a power and a higher position than a mortal. Social Culture has the ability to rule with the intention that the commanded will obey and also the ability to make decisions that directly and indirectly affect the actions of the listener. The mortal obey

Social Culture orders because they depend on social culture, social culture determines their destiny in the world or in the afterlife. Therefore, the way to gain power over others is to increase the dependence of others on the speaker.

Related to the second conclusion, it shows that the dominant subtitling strategies which found in this research is direct translation. Direct translation strategy used when the translator does not use the same syntactical rules in translating the utterances. In this research, the translator changes the structure of the subtitle with the aim of making it easier for readers to read subtitles. The translator changes the structure of the utterances without paying attention to the context of situation. As we know, context of situation has a significant role in the interpretation of the utterances. Therefore, there are some subtitles that do not fit the context of the situation and it actually makes the reader misunderstood.

In the results of this research, it is shows that the dominant subtitle errors that found in this research are semantic errors. This case shows that the translator pays less attention on the functional equivalence aspect. In FAR model assessment, semantic aspect is more important than other aspects because it has the highest penalty score. However, the translator must also consider the functional equivalence aspect because it is relates to the convenience of the audience in reading the subtitle.

C. Suggestions

Based on the result in this study, there are several suggestions, which are hopefully useful to others who want to conduct a research related to this study:

1. Suggestion for the translators

    The researcher recommends that in the translating cultural terms, the translator should improve the translation competence. They should understanding both of culture of source text and target text that is needed to produce the good quality result of translation. The translator also has to be excellent in applying the proper translation technique that can be affect the quality level of translation especially in the quality of the translation in term of the accuracy.

2. Suggestion for the other researcher

    The researcher aims to find out the accuracy of translation cultural terms. There are many things in cultural terms can be analyzed by the next researcher. It is suggested to the other researcher to analyze deeper and better about cultural terms and it is also suggested to find data not only in the book, but it can be from movie or any other works. In addition, the next researcher are also highly recommended to apply in depth interview of the qualitative research towards the raters in order to gain the greater and better information if the analysis done.

3. Suggestion for the readers and other

        The researcher suggests to the readers who are interested to analyze cultural terms that put the novel as object to learn several theories and read many references that related to the topic. Besides, the researcher also suggests that the readers should keep reading books, journals, articles, or studies about translation especially translation technique and translation quality. It will be references for the readers and enrich the knowledge of translation for the readers.

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APPENDICES

Appendix 1

Validation of Cultural Terms and Subtitling Strategies

In the following, the data of Cultural Terms and Subtitling Strategies that used in *Kartini: Princess of Java* have been checked and validated in terms of the classification of Newmark (1988) and Pederson (2005) by Mr. Robith Khoiril Umam, S.S., M.Hum on 26 th June 2023.

Surakarta, June 26th 2023

Mr. Robith Khoiril Umam, S.S., M.Hum

Appendix 2

Raterring of The Quality of The Subtitle

In the following, the quality of the subtitle in cultural terms that used in the film *Kartini: Princess of Java* have been checked and raterred in terms of the FAR Model on Pederson's FAR Model (2017) by Mr. Rifqi Hanif Barezzi, S.Hum, M.Li on 18 th July 2023.
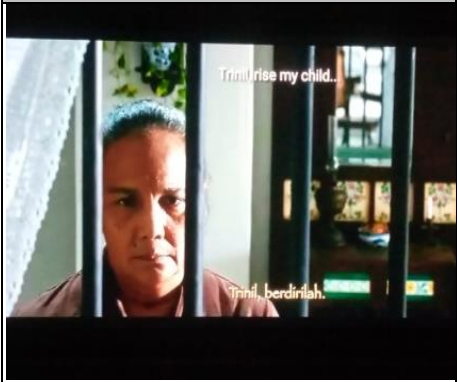
Surakarta, July 18th 2023

Mr. Rifqi Hanif Barezzi, S.Hum, M.Li

APPENDIX 1

DATA OF CULTURAL TERMS AND SUBTITLING STRATEGIES FOUND IN FILM KARTINI: PRINCESS OF JAVA

Pictures	No. of Data	Source Text	Target Text	Types of Cultural Terms	Subtitling Strategies	Explanation	Comment	Notes
ST : **Nduk**, Trinil ngadhegko TT**:** Trinil,rise my **child…**	1/ST/K/Ep1/ 01:57	**Nduk**, Trinil ngadhegko	Trinil,rise my **child…**	**Social Culture**	**Direct Translation**	**Cultural Terms:** In the online Javanese dictionary *Nduk* is a proper name applied to address a girl or a woman who is younger than the speakers. The application of the proper name indicates affection and closeness between the speaker and the interlocutor. It is usually applied by parents to address their children. According to the Merriam Webster dictionary "child" is a young person especially between infancy and puberty or a person not yet of the age of		Valid

						majority or a son or daughter of human parents. **Subtitling Strategies :** There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
  ST: **Lungguh** cedak romo TT: Come, **sit** next to me…	2/ST/K/Ep1/ 02:03	**Lungguh** cedak romo	Come, **sit** next to me…	**Gestures and Habits**	**Direct Translation**	**Cultural Terms:** In the online Javanese dictionary *Lungguh* is a word that comes from the Javanese language which means sitting, placing the body or lying on the buttocks. The word *Lungguh* is included in the Ngoko Rough Javanese language category. According to the Merriam Webster dictionary "sit" it means to rest on the buttocks or haunches or occupy a place		Valid

						as a member of an official body **Subtitling Strategies :** There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
ST : Kowe dadi **raden** ayu TT: A **distinguished** lady	3/ST/K/Ep1/ 02:21	Kowe dadi **raden** ayu	A **distinguishe d** lady	**Social Culture**	**Generaliza tion**	**Cultural Terms:** According to Mc Glyn (1998), *Raden* is a general title for Javanese aristocrats used to mean rulers of the land who had attained spiritual nobility and moral nobility. This title also previously refereed to the obligations of the stakeholders of the country, namely the "nobles" or "princes", especially in the land of Java. Some of the commonly word of *Raden* used by among Javanese Character's nobility in this biography	Done to make it more acceptable in TT	Valid

					based on Mujiono, Poedjosoedarmo, Subroto and Wiratno (2013).		
					According to the Merriam Webster dictionary "distinguished" it means to perceive a difference in: mentally separate, to mark as separate or different and to separate into kinds, classes, or categories.		
					Subtitling Strategies :		
					The reason for using this strategy is that the subtitler tries to make the translation as natural as possible so that the reader is comfortable and does not need a lot of effort to understand it.		

ST : Ngundang **Yu**!,udu ibu TT: Do not call her Mom! Call her **maid**!	4/ST/K/Ep1/ 03:34	Ngundang **Yu**!,udu ibu	Do not call her Mom! Call her **maid**!	**Social Culture**	**Direct Translation**	**Cultural Terms:** According to the Big Indonesian Dictionary (KBBI), the meaning of the word *yu* is *mbakyu*. Another meaning of *yu* is *yayu*. *Yu* can refer to the nickname, an abbreviation of mbakyu from Javanese, meaning older sister. According to the Merriam Webster dictionary "maid" is an unmarried girl or woman especially when young: virgin. **Subtitling Strategies :** There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.	Valid

ST : **Jeng** Ni nyuwun tilem wonten kamar pembantu maleh Romo TT : **She** wants to sleep with the maid again, Father	5/ST/K/Ep1/ 04:11	**Jeng** Ni nyuwun tilem wonten kamar pembantu maleh Romo	**She** wants to sleep with the maid again, Father	**Social Culture**	**Omission**	**Cultural Terms:** In the online Javanese dictionary. The word *Jeng* is a shortening from *Ajeng* which is a polite addressee for a female the same age or younger than a speaker. The term is also used for referring someone's wife by adding *Jeng* with the husband's name. **Subtitling Strategies :** The omission does not affect the meaning transferred from the ST, so it can be accepted by the readers/viewers without being bothered to understand the meaning. This is done by subtitler maybe s/he cannot find the equivalent.		Valid

ST : **Yu** Ngasirah sanes pembantu TT : **Mrs**. Ngasirah is not a maid	6/ST/K/Ep1/ 04:15	**Yu** Ngasirah sanes pembantu	**Mrs**. Ngasirah is not a maid	**Social Culture**	**Generaliza tion**	**Cultural Terms:** According to the Big Indonesian Dictionary (KBBI), the meaning of the word *yu* is mbakyu. Another meaning of *yu* is *yayu*. *Yu* can refer to the nickname, an abbreviation of *mbakyu* from Javanese, meaning older sister. According to the Merriam Webster dictionary "Mrs." It means used as a conventional title of courtesy except when usage requires the substitution of a title of rank or an honorific or professional title before a married woman's surname. **Subtitling Strategies :** "Yu" is translated using a generalization strategy aimed at making it easier for	Easier to comprehen d	Valid

						readers to understand. The context that fits the cultural term is the word "Mrs.".The reason for using this strategy is that the subtitler tries to make the translation as natural as possible so that the reader is comfortable and does not need a lot of effort to understand it.		
ST : Ni pengen tidur sama ibu,**Romo** TT : I want to sleep with my mom, **Dad**	7/ST/K/Ep1/ 04:38	Ni pengen tidur sama ibu,**Romo**	I want to sleep with my mom, **Dad**	**Social Culture**	**Direct Translatio n**	**Cultural Terms:** In the online Javanese dictionary *Romo* is a word that comes from the Javanese Krama or Javanese language, which means father. This call is usually used when talking to parents or older people, for example, mothers, people you just met or work bosses. However, you are advised to use this language so that it is considered polite.		Valid

					In addition, *Romo* can be used as a calling title given by Catholics in several regions in Indonesia to Catholic priests (pastors). This calling title is based on 1 Corinthians 4:15 and 1 Thessalonians 2:11-12. According to the Merriam Webster dictionary "dad" is a male parent or a man who has begotten a child. **Subtitling Strategies :** Because the utterance from ST "romo" translated into "dad" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		

ST : Njeh,**kanjeng** Bupati TT : Yes, My **Lord**	8/ST/K/Ep1/ 04:55	Njeh,**kanjeng** Bupati	Yes, My **Lord**	**Social Culture**	**Substitution**	**Cultural Terms:** In the online Javanese dictionary *Kanjeng* is a title given to a person of high rank in Java. There are many meanings for translating the word *Kanjeng*. There are those who interpret Kanjeng at the same level as royalty in the palace environment, but this meaning is actually incorrect. Etymologically the word "*kanjeng*" comes from "*kang ajeng*" or "the (in) front/priest/leader/ruler". Therefore there are also those who call it "kangjeng". This word is not a certain title of nobility like *Raden*, *Prince*, *Tubagus* etc. but more to the word greeting is very polite to the nobility. there are also those who mean the level of a skipper.	Valid

					According to the Merriam Webster dictionary "lord" is a ruler by hereditary right or preeminence to whom service and obedience are due or one that has achieved mastery or that exercises leadership or great power in some area. **Subtitling Strategies :** The culture terms is translated with a substitution strategy because TL does not have the same equivalent. Then the subtitler looked for other terms that were still in the form of culture terms but had a different form from SL. If translated literally, then it makes the TL readers feel uncomfortable when reading it.		

  ST : Ni nggak mau ibu manggil Ni **ndoro** TT : Mom,please don't call me "**Lady**"	9/ST/K/Ep1/ 05:29	Ni nggak mau ibu manggil Ni **ndoro**	Mom,please don't call me "**Lady**"	**Social Culture**	**Direct Translation**	**Cultural Terms:** According to the KBBI, *Ndoro* is a greeting or designation for nobles or employers. *Ndoro* is a shortened name from *bendoro* which means rich people or people with high positions. In Yogyakarta, there is a palace led by the Sultan and inhabited by other nobles. In addition, *Ndoro* referred to in this context is the spirit's name, who comes to the house of Yudha, one of the characters' names. In Indonesia, spirits can have the title because they are considered to have high positions in their world. According to the Merriam Webster dictionary "lady" is a woman having proprietary rights or authority		Valid

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						especially as a feudal superior and a woman receiving the homage or devotion of a knight or lover. **Subtitling Strategies :** Because the utterance from ST "ndoro" translated into "lady" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
ST : Tidak ada lagi **ginonjing**	10/ST/K/Ep1 /07:23	Tidak ada lagi **ginonjing**	No more **lullabies.**	**Social Culture**	**Generaliza tion**	**Cultural Terms:** In the online Javanese dictionary *Ginonjing* is the term used to name Kartini's emancipation. The term is taken from the name of the piece *Ginonjing* which he and his younger siblings like. *Ginonjing* comes from the word gonjing in Javanese which means "unsteady because it is not balanced".	Valid

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| TT : No more **lullabies.** | | | | | | *Ginonjing* can also mean "*gossiped*". This expression is reminiscent of gara-gara in wayang which uses the expression gojang-ganjing. According to St. Sunardi, the term was chosen by Kartini herself to describe her uncertain inner experiences. At that time, he was facing a new age and trying to be a part of it. According to the Merriam Webster dictionary "lullabies" is a soothing refrain or a song to quiet children or lull them to sleep. **Subtitling Strategies :** The reason for using this strategy is that the subtitler tries to make the translation as natural as possible so that the reader is comfortable and does not need a lot of effort to understand it. | | |

						Cultural Terms:		
ST : Lah driji kok **mucuk eri** TT : Your fingers are **lovely**	11/ST/K/Ep1 /11:20	Lah driji kok **mucuk eri**	Your fingers are **lovely**	**Social Culture**	**Generaliza tion**	In the online Javanese dictionary *Drijine mucuk eri* is a Javanese figure of speech used to praise someone you like. Not all men and women have sharp fingers and tend to be sharp. Javanese people consider fingers that are almost pointy in shape to be of good value compared to fingers that are not sharp. Long before there was the Miss Indonesia contest, the Javanese people had made their own standards regarding the size of women's beauty. This size is usually expressed in natural symbols that are converted into the shape of the human body. According to the Merriam Webster dictionary "lovely" is a delightful for beauty, harmony, or grace eliciting love		Valid

						by moral or ideal worth. **Subtitling Strategies :** "mucuk eri" is translated using a generalization strategy aimed at making it easier for readers to understand. The context that fits the cultural term is the word "lovely". The reason for using this strategy is that the subtitler tries to make the translation as natural as possible so that the reader is comfortable and does not need a lot of effort to understand it.		
	12/ST/K/Ep1 /11:29	Loh kok **den ajeng** malah sare	**Princess Kartini** is falling asleep.	**Social Culture**	**Substitutio n**	**Cultural Terms:** According to the KBBI dictionary "den" it is an abbreviation of the word "Raden", it means greeting word for a young man who is considered younger in rank. **Subtitling Strategies :**		Valid

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ST : Loh kok **den ajeng** malah sare TT : **Princess Kartini** is falling asleep.						The culture terms is translated with a substitution strategy because TL does not have the same equivalent. Then the subtitler looked for other terms that were still in the form of culture terms but had a different form from SL. If translated literally, then it makes the TL readers feel uncomfortable when reading it.		
  ST : Aku nduwe hadiah kanggo **kowe** TT : I have a present for **you**.	13/ST/K/Ep1/12:04	Aku nduwe hadiah kanggo **kowe**	I have a present for **you.**	**Social Culture**	**Direct Translation**	**Cultural Terms:** In the online Javanese dictionary *kowe* is an anthroponym type of culture-related term. According to KBBI as *engkau* equals with 'you' in English. Even though, both of them deliver a different nuance since the word *kowe* is originally a Javanese language which consists of level that has their functions		Valid

| | | | | | | depending on the speakers and the hearers. The nuance that reveals a certain degree of relationship between the two characters in the story is missing since the word *kowe* is translated as "you," even though both terms imply the same thing (Wedhowerti, Oentari, Setiajid, & Adji, 2020, p. 103). According to the Merriam Webster dictionary "you" is the one or ones being addressed used as the pronoun of the second person singular or plural in any grammatical relation except that of a possessive. **Subtitling Strategies :** Because the utterance from ST "kowe" translated into "you" in the TT. There is | | |

						no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
ST : Hee **Mas**! TT: **Brother**!	14/ST/K/Ep1 /12:28	Hee **Mas**!	**Brother**!	**Social Culture**		**Direct Translation**	**Cultural Terms:** The translator may assume that the word "*Brother*" represents the features of *Mas* which is used to refer to a young or, usually, unmarried male (Merriam Webster's 11th Collegiate Dictionary, 2004). **Subtitling Strategies :** Because the utterance from ST "mas" translated into "brother" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.	Valid

  ST : Wong tubuhe Pandita Ramabai kih ora dikurung nang kamar **pingitan** ST : She does not have to endure **seclusion** like me	15/ST/K/Ep1 /12:30	Wong tubuhe Pandita Ramabai kih ora dikurung nang kamar **pingitan**	She does not have to endure **seclusion** like me	**Social Culture**	**Omission**	**Cultural Terms:** In the online Javanese dictionary *Pingitan* is a procession before marriage that must be carried out by the bride. According to Quoting Bride Story, "seclusion" is included in the Javanese wedding tradition. When carrying out seclusion, the bride is prohibited from traveling outside the house. The bride-to-be is even prohibited from meeting the groom-to-be for a certain period of time. **Subtitling Strategies :** The omission does not affect the meaning transferred from the ST, so it can be accepted by the readers/viewers without being bothered to understand the meaning. This is done by subtitler maybe s/he cannot		Valid

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						find the equivalent.		
  ST : Tubuh bisa hancur ditelan **tanah** TT : The body will **perish**	16/ST/K/Ep1 /12:35	Tubuh bisa hancur ditelan **tanah**	The body will **perish**	**Ecology**	**Omission**	**Cultural Terms:** In the online Javanese dictionary *Tanah* (Greek: pedon; Latin: solum; English: soil) is that part of the earth's crust composed of minerals and organic matter. In terms of climatology, soil plays an important role as water storage and suppresses erosion, although the soil itself can also erode. *Tanah* has a very vital role for all life on earth because it supports plant life by providing nutrients and water as well as supporting roots. The hollow structure of the *Tanah* is also a good place for roots to breathe and grow. *Tanah* is also the living habitat of various microorganisms. For most land animals, the land provides a place to live		Valid

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						and move around. According to the Merriam Webster dictionary "perish" it means to become destroyed or ruined: cease to exist. **Subtitling Strategies :** The omission does not affect the meaning transferred from the ST, so it can be accepted by the readers/viewers without being bothered to understand the meaning. This is done by subtitler maybe s/he cannot find the equivalent.		
	17/ST/K/Ep1 /12:36	Atau dibakar diatas **kayu bakar**	And into **ashes**	**Ecology**	**Omission**	**Cultural Terms:** In the online Javanese dictionary *Kayu Bakar* is any type of wood material that is collected for use as fuel. In general, *Kayu Bakar* is a material that has not been processed other than drying and cutting, and		Valid

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ST : Atau dibakar diatas **kayu bakar** TT: And into **ashes**						parts of the wood such as bark, knots, pith, and so on are still clearly visible. *Kayu Bakar* is believed to be a minor cause of land degradation after commercial logging. The ban on harvesting *Kayu Bakar* only makes it difficult for the poor and does not address the main problem of deforestation. According to the Merriam Webster dictionary "ashes" it means the tough elastic wood of an ash or the solid residue left when combustible material is thoroughly burned or is oxidized by chemical means. **Subtitling Strategies :** The omission does not affect the meaning transferred from the ST, so it can be	

					accepted by the readers/viewers without being bothered to understand the meaning. This is done by subtitler maybe s/he cannot find the equivalent.		
ST : Nang kono ono **lawang** TT : There's a **door**	18/ST/K/Ep1 /13:14	Nang kono ono **lawang**	There's a **door**	**Ecology**	**Direct Translation**	**Cultural Terms:** In the online Javanese dictionary**.** The Javanese language for Pintu is *Lawang*. *Lawang* is a word that comes from the Javanese language which means door. The word *Lawang* is included in the Javanese Ngoko Rough category. According to the Merriam Webster dictionary "door" is a usually swinging or sliding barrier by which an entry is closed and opened, and similar part of a piece of furniture. **Subtitling Strategies :**		Valid

						Because the utterance from ST "lawang" translated into "door" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.	
ST : **Matur suwun** banget atas hadiah yang sangat berharga ini TT: **Thank you** for your precious gift	19/ST/K/Ep1 /17:26	**Matur suwun** banget atas hadiah yang sangat berharga ini	**Thank you** for your precious gift	**Gestures and Habits**	**Substitution**	**Cultural Terms:** In the online Javanese dictionary *Matur Suwun* can be categorized as krama ngoko which is often used by younger people towards parents or those who are respected, while *Matur Suwun* is used as a form of request or request. For some people, saying thank you isn't the right way to say thank you. *Matur* which means saying/saying and *suwun* which means asking when combined means saying asking. According to Quoted from the book	Valid

					Hierarchical Community Communication Patterns written by Majid Wajdi (2021: 255), *Matur Suwun* are included in the Krama (H) category, which means thank you. The mature verb has the meaning of 'speaking/saying', in which this verb has an inferior meaning of speaking to superior. In other words, the verb mature is used by subordinates when speaking to superiors. **Subtitling Strategies :** The culture terms is translated with a substitution strategy because TL does not have the same equivalent. Then the subtitler looked for other terms that were still in the form of culture terms but had a different form from SL. If translated literally, then it makes the TL		
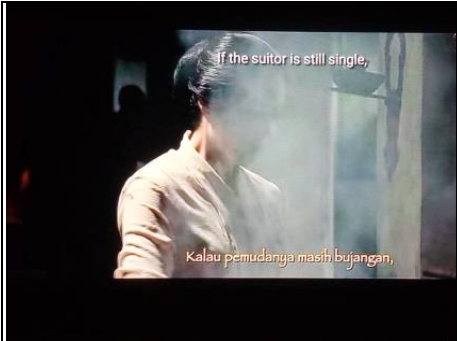
						readers feel uncomfortable when reading it.	
ST : Tubuh boleh **terpasung** TT : Our bodies may be **prisoned,**	20/ST/K/Ep1 /17:51	Tubuh boleh **terpasung**	Our bodies may be **prisoned,**	**Gestures and Habits**	**Omission**	**Cultural Terms:** According to the Big Indonesian Dictionary (KBBI), the meaning of the word to be *terpasung* is to be trapped. Another meaning of shackled is shackled. According to the Merriam Webster dictionary "prisoned" is a state of confinement or captivity, a place of confinement especially for lawbreakers, and institution (such as one under state jurisdiction) for confinement of persons convicted of serious crimes. **Subtitling Strategies :** The omission does not affect the meaning transferred from the ST, so it	Valid

						can be accepted by the readers/viewers without being bothered to understand the meaning. This is done by subtitler maybe s/he cannot find the equivalent.	
  ST : Tapi kalau **nyembah** TT : But to **hold my arms up**	21/ST/K/Ep1/22:01	Tapi kalau **nyembah**	But to **hold my arms up**	Social Organisation - Political and Administrative	Generalization	**Cultural Terms:** According to the Big Indonesian Dictionary (KBBI), the meaning of the word *nyembah* is to honor by raising worship. Example: After worshiping three times at the front door, he then entered. Another meaning of worship is to worship (something as God or gods). According to the Merriam Webster dictionary "hold" it means to have possession or ownership of or have at one's disposal. "arms" it means the part between the shoulder and the wrist. And "up" it	Valid

					means in or into a higher position or level. **Subtitling Strategies :** The reason for using this strategy is that the subtitler tries to make the translation as natural as possible so that the reader is comfortable and does not need a lot of effort to understand it.		
ST : Kowe kudu nglayani wong **lanang** sing bukan pilihanmu dewe TT : You have to serve a **man** that your	22/ST/K/Ep1/22:20	Kowe kudu nglayani wong **lanang** sing bukan pilihanmu dewe	You have to serve a **man** that your heart does not choose.	**Social Culture**	**Direct Translation**	**Cultural Terms:** According to the Big Indonesian Dictionary (KBBI), the meaning of the word *lanang* is a man. According to the Merriam Webster dictionary "man" is an individual human, an adult male human and a man belonging to a particular category (as by birth, residence, membership, or occupation).	Valid

heart does not choose.						**Subtitling Strategies :** Because the utterance from ST "lanang" translated into "man" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
ST : Ayo ayo ngadeg **ngadeg** TT : Now, **get up**	23/ST/K/Ep1 /22:47	Ayo ayo ngadeg **ngadeg**	Now, **get up**	**Gestures and Habits**	**Direct Translatio n**	**Cultural Terms:** In the online Javanese dictionary *Ngadeg* is included in Javanese language and terms. In Indonesian it can be interpreted as standing. According to the Merriam Webster dictionary "get up" it means to arise from bed, to rise to one's feet. **Subtitling Strategies :** Because the utterance from ST "ngadeg" translated into "get up" in the TT. There is no addition or subtraction elements in		Valid

						TT subtitle and makes it easier to understand by the viewers.		
  ST : Ora usah perlu **kromo** TT : You don't need to use **proper language**	24/ST/K/Ep1 /23:33	Ora usah perlu **kromo**	You don't need to use **proper language**	**Social culture**	**Omission**	**Cultural Terms:** According to Robson (1992), *krama* language is applied when talking to the respected one, someone of aristocratic descendant, authorities, bureaucrats, and elderly people. Thus, it indicates social status and politeness. **Subtitling Strategies :** The omission does not affect the meaning transferred from the ST, so it can be accepted by the readers/viewers without being bothered to understand the meaning. This is done by subtitler maybe s/he cannot find the equivalent.		Valid

ST : Nek lanange masih **bujang** TT : If the suitor is still **single**	25/ST/K/Ep1 /25:38	Nek lanange masih **bujang**	If the suitor is still **single**	**Social Culture**	**Direct Translatio n**	**Cultural Terms:** In the online Javanese dictionary *Bujang* is a term for a man who does not yet have a wife or partner. Meanwhile, a *Bujang* or youth or jaka is a bachelor who has never had intercourse. In Indonesian, the term *bujang* can also refer to girls or girls who are virgins and can also refer to widows. In addition, another meaning of *bujang* is a male servant (jongos). According to the Big Indonesian Dictionary (KBBI), the meaning of the word *Bujang* is a man (woman) who is not married (married). Another meaning of *Bujang* is genitals. According to the Merriam Webster dictionary "single" is not married or an		Valid

						unmarried person and especially one young and socially active. **Subtitling Strategies :** Because the utterance from ST "bujang" translated into "single" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
  ST : Ora nduwe **bojo** TT : Never been **married** before	26/ST/K/Ep1 /25:41	Ora nduwe **bojo**	Never been **married** before	**Social Organisati on - Political and Administr ative**	**Omission**	**Cultural Terms:** In the online Javanese dictionary Wife/husband's Javanese language is *Bojo*. *Bojo* is a word that comes from the Javanese language which means wife/husband. The word *Bojo* is included in the Ngoko Rough Javanese language category. *Bojo* tegese (meaning); Wife/Husband, someone you love and is married or has a family.		Valid

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						Subtitling Strategies : The omission does not affect the meaning transferred from the ST, so it can be accepted by the readers/viewers without being bothered to understand the meaning. This is done by subtitler maybe s/he cannot find the equivalent.		
ST : Tuan Ovink Soer kalian **garwa**nipun TT : Mr.Ovink-Soer and his **wife**	27/ST/K/Ep1/26:14	Tuan Ovink Soer kalian **garwa**nipun	Mr.Ovink-Soer and his **wife**	**Social Organisation - Political and Administrative**	**Direct Translation**	**Cultural Terms:** According to the Big Indonesian Dictionary (KBBI), the meaning of the word *garwa* is wife. According to the Merriam Webster dictionary "wife" is a female partner in a marriage or a woman acting in a specified capacity. **Subtitling Strategies :** Because the utterance from ST "garwa"		Valid

						translated into "wife" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
  ST : Emm..**wayang**? TT : **Wayang**?	28/ST/K/Ep1 /29:35	Emm..**wayang** ?	**Wayang**?	**Material Culture**	**Retention**	**Cultural Terms:** The term *wayang* is the Javanese word for "shadow" or "imagination". Its equivalence in Indonesian is *bayangan*. In modern daily Javanese and Indonesian vocabulary, *wayang* refers to the puppet itself or the whole puppet theatre performance. (Korsovitis, 2011). The relation between *wayang* and Javanese culture is supported by Woodward (1989) stating that *Wayang* is the center of Javanese culture, the tradition of religious and literary, also		Valid

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						serves an essential role in the Sultanate of Yogyakarta (as cited by Franke, 2017). It is implied that *wayang* is important to Javanese society. **Subtitling Strategies :** This strategy has the principle of maintaining ST rather than having to change it in another way.		
ST : **Tempene** uwis Nil? TT : Is the **tempeh** ready,Nil?	29/ST/K/Ep1/36:36	**Tempene** uwis Nil?	Is **the** **tempeh** ready,Nil?	**Material Culture**	**Direct Translation**	**Cultural Terms:** In TT, they only have the proper translation for *tempe*, that is, "*tempeh*." According to the Cambridge dictionary, "*tempeh*" is a high-protein food from Indonesia made from fermented soybeans. For this reason, "*tempeh*" is more widely known by the TT community.		Valid

						Subtitling Strategies : The translator adds some information that is latent to the ST for classification purpose.		
  ST : Kalau putri keluarga **sultan** Sosroningrat TT : That the daughter of **Lord** Sosroningrat	30/ST/K/Ep1 /38:33	Kalau putri keluarga **sultan** Sosroningrat	That the daughter of **Lord** Sosroningrat	**Social Organisation - Political and Administrative**	**Substitution**	**Cultural Terms:** In the online Javanese dictionary *sultan* is a title in the Muslim world used to refer to various positions throughout its historical usage. Most often, *Sultan* is used as a title that refers to the head of a Muslim monarch who rules over an Islamic state/territory. In the Big Indonesian Dictionary, *sultan* means king, king. Several *sultans* in Indonesia, including Sultan Hasanuddin from the Kingdom of Gowa, Sultan Agung from Mataram, Sultan Malik al-Saleh from the Kingdom of Samudera Pasai. According to the Cambridge dictionary,		Valid

| | | | | | "*Lord*" means a designation or title for someone of high rank or having power in a particular area. **Subtitling Strategies :** The culture terms is translated with a substitution strategy because TL does not have the same equivalent. Then the subtitler looked for other terms that were still in the form of culture terms but had a different form from SL. If translated literally, then it makes the TL readers feel uncomfortable when reading it. | | |

  ST **:** Kene **Leh** tak kandani TT **:** Come here,**Kid.**	31/ST/K/Ep1 /39:27	Kene **Leh** tak kandani	Come here,**Kid.**	**Social Culture**	**Direct Translatio n**	**Cultural Terms:** According to the Cambridge Advanced Learners Dictionary. *leh* is a proper name for a boy or man younger than the speakers. In TT, those proper names are translated into *kid.* **Subtitling Strategies :** Because the utterance from ST "leh" translated into "kid" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		Valid

  ST : Banyak menekan diri saya **Menir** Ovink TT : Will blame me, **Mr**. Ovink	32/ST/K/Ep1 /42:36	Banyak menekan diri saya **Menir** Ovink	Will blame me, **Mr**. Ovink	**Social culture**	**Generalization**	**Cultural Terms:** *Meneer* is pronounced *menir* by Sastrodarsono. It indicates that Sastrodarsono is mimicking the Dutch as colonizer through his pronunciation. Mimicry which is practiced in the CSI indicates a thread towards colonialism discourse in ST. It is possible to destabilize colonial discourse. According to Ashcroft et al. (2000), mimicry is a menace for colonialism discourse because it indicates the limit of colonial discourse that may become its destruction. **Subtitling Strategies :** "menir" is translated using a generalization strategy aimed at making		Valid

						it easier for readers to understand. The context that fits the cultural term is the word "Mr.". The reason for using this strategy is that the subtitler tries to make the translation as natural as possible so that the reader is comfortable and does not need a lot of effort to understand it.		
ST : Kalau tidak salah putri-putrine **Kang Mas** Sosroningrat TT : Aren't they **Lord** Sosroningrat's daughters?	33/ST/K/Ep1 /44:39	Kalau tidak salah putri-putrine **Kang Mas** Sosroningrat	Aren't they **Lord** Sosroningrat 's daughters?	**Social Culture**	**Substitutio n**	**Cultural Terms:** According to the Big Indonesian Dictionary (KBBI), the meaning of *kang mas* is bang. Another meaning of *kang mas* is brother. According to the Cambridge dictionary, "*Lord*" means a designation or title for someone of highrank or having power in a particular area. **Subtitling Strategies :**		Valid

						The culture terms is translated with a substitution strategy because TL does not have the same equivalent. Then the subtitler looked for other terms that were still in the form of culture terms but had a different form from SL. If translated literally, then it makes the TL readers feel uncomfortable when reading it.		
ST : **Cerutu** itu kalau bungkusnya terlalu lama di buka TT : That an unwrapped **cigar** is wortless	34/ST/K/Ep1/45:03	**Cerutu** itu kalau bungkusnya terlalu lama di buka	That an unwrapped **cigar** is wortless	**Eology**	**Direct Translation**	**Cultural Terms:** According to the Big Indonesian Dictionary (KBBI), the meaning of the word *cerutu* is cigarettes made from rolled dry tobacco leaves. Another meaning of *cerutu* is cigar. According to the Merriam Webster dictionary "cigar" is a small roll of tobacco leaf for smoking.		Valid

						Subtitling Strategies : Because the utterance from ST "cerutu" translated into "cigar" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
ST : Oh iki toh nduk sing arep di **ukir**? **TT :** you wish to **engrave**?	35/ST/K/Ep1 /48:07	Oh iki toh nduk sing arep di **ukir**?	you wish to **engrave**?	**Material Culture**	**Direct Translatio n**	**Cultural Terms:** According to the Big Indonesian Dictionary (KBBI), the meaning of the word *ukir* is to carve, incise, chisel. According to the Merriam Webster dictionary "engrave" it means to impress deeply as if with a graver, to cut figures, letters, or designs on for printing, and to print from an engraved plate. **Subtitling Strategies :** Because the utterance from ST "ukir"		Valid

					translated into "engrave" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.	
  ST : Ukiran kui **ndeso** TT : They're still a **disgrace**	36/ST/K/Ep1 /48:33	Ukiran kui **ndeso**	They're still a **disgrace**	**Social Culture**	**Substitution**	**Cultural Terms:** In the online Javanese dictionary *Ndeso* means Village, *Kampungan*, or Village-like. The word *ndeso* is a variety of the Javanese language which includes ngoko, this word is usually used in everyday conversation with friends, people the same age, or younger people. *Ndeso* can have a negative meaning in certain contexts. *Ndeso* can be said as a tone of mockery or condescension to other people. For example, when they are clueless and don't keep up with the times, people can be said to be sloppy. *Ndeso* can	Valid

						also mean not mocking in the context of a conversation that is funny or just a joke. According to the Merriam Webster dictionary "disgrace" it means to be a source of shame or the condition of one fallen from grace : the condition of one who has lost honor. **Subtitling Strategies :** The culture terms is translated with a substitution strategy because TL does not have the same equivalent. Then the subtitler looked for other terms that were still in the form of culture terms but had a different form from SL. If translated literally, then it makes the TL readers feel uncomfortable when reading it.		

ST : Kulo meniko **kawulo alit** TT : I'm just a **peasant**	37/ST/K/Ep1 /48:49	Kulo meniko **kawulo alit**	I'm just **a peasant**	**Social Culture**	**Generalization**	**Cultural Terms:** In the online Javanese dictionary *Kawula* is a Javanese word which has several meanings, namely slave; slave; servant; the people of a country; a person under the command of a state; follower; I; I (to respect) (Archaean word). *Alit* has a meaning in the class of adjectives or adjectives, namely small. In Javanese Dictionary the meaning of the word *Kawula Alit* is peasant. According to the Merriam Webster dictionary "peasant" a member of a European class of persons tilling the soil as small landowners or as laborers, and usually uneducated person of low social status. **Subtitling Strategies :**		Valid

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					The reason for using this strategy is that the subtitler tries to make the translation as natural as possible so that the reader is comfortable and does not need a lot of effort to understand it.	
  ST : Kulo **ajrih** dipun dawuhi ngukir wayang TT : I'm **afraid** to engrave a motif of wayang	38/ST/K/Ep1/49:01	Kulo **ajrih** dipun dawuhi ngukir wayang	I'm **afraid** to engrave a motif of wayang…	**Gestures and Habits**	**Direct translation**	**Cultural Terms:** In the online Javanese dictionary *Ajrih* is included in Javanese language and terms. Javanese is an Austronesian language that is mainly spoken by the Javanese people in the central and eastern parts of the island of Java. *Ajrih* is afraid; not dare; Coward. According to the Merriam Webster dictionary "afraid" it means filled with concern or regret over an unwanted situation. **Subtitling Strategies :**	Valid

						Because the utterance from ST "ajrih" translated into "afraid" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
ST : Lan iki iso ndadekakeh pesenan ukiran nang **ndeso** kene tambah akeh pak TT : If we create a demand for engraved art it could benefit your **village**, Sir	39/ST/K/Ep1 /49:14	Lan iki iso ndadekakeh pesenan ukiran nang **ndeso** kene tambah akeh pak	If we create a demand for engraved art it could benefit your **village**, Sir	**Material Culture**	**Direct Translation**	**Cultural Terms:** In the online Javanese dictionary *Ndeso* means Village, *Kampungan*, or Village-like. The word *ndeso* is a variety of the Javanese language which includes ngoko, this word is usually used in everyday conversation with friends, people the same age, or younger people. *Ndeso* can have a negative meaning in certain contexts. *Ndeso* can be said as a tone of mockery or condescension to other people. For example, when they are clueless and don't keep up with the times,		Valid

					people can be said to be sloppy. *Ndeso* can also mean not mocking in the context of a conversation that is funny or just a joke. According to the Merriam Webster dictionary "village" is a settlement usually larger than a hamlet and smaller than a town and a territorial area having the status of a village especially as a unit of local government. **Subtitling Strategies :** Because the utterance from ST "ndeso" translated into "village" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		

  ST : Kulo ajre kandhanipun **Betorokolo** **TT :** I fear the curse of **God**	40/ST/K/Ep1/49:22	Kulo ajre kandhanipun **Betorokolo**	I fear the curse of **God**	**Social Organisation - Political and Administrative**	**Generalization**	**Cultural Terms:** *Betoro Kolo* is described as an ogre with a very big appetite. He is also impolite. He also likes to devour humans. Therefore, Javanese people conduct a *selamatan* for the protection towards the destruction of *Betoro Kolo* (Geels, 1997). **Subtitling Strategies :** The reason for using this strategy is that the subtitler tries to make the translation as natural as possible so that the reader is comfortable and does not need a lot of effort to understand it.	Valid

	ST : Ndoro **Ajeng** Kartini TT : **Lady** Kartini	41/ST/K/Ep1 /52:11	Ndoro **Ajeng** Kartini	**Lady** Kartini	**Social Culture**	**Omission**	**Cultural Terms:** In the online Javanese dictionary. The word *Jeng* is a shortening from *Ajeng* which is a polite addressee for a female the same age or younger than a speaker. The term is also used for referring someone's wife by adding *Jeng* with the husband's name. According to the Merriam Webster dictionary "lady" is a woman having proprietary rights or authority especially as a feudal superior and a woman receiving the homage or devotion of a knight or lover. **Subtitling Strategies :** The omission does not affect the meaning transferred from the ST, so it		

						can be accepted by the readers/viewers without being bothered to understand the meaning. This is done by subtitler maybe s/he cannot find the equivalent.	
 ST : Ono opo **cah** ayu? TT : What can I do for you **dear**?	42/ST/K/Ep1 /52:21	Ono opo **cah** ayu?	What can I do for you **dear**?	**Social Culture**	**Omission**	**Cultural Terms:** In the online Javanese dictionary *cah* is a proper name for a boy or man younger than the speakers. In TT, those proper names are translated into *dear.* According to the Cambridge Advanced Learners Dictionary, *dear* can be used when speaking to somebody you love. It is not necessarily your son but also close friends, spouse, and lover. **Subtitling Strategies :** The omission does not affect the meaning transferred from the ST, so it	Valid

						can be accepted by the readers/viewers without being bothered to understand the meaning. This is done by subtitler maybe s/he cannot find the equivalent.		
ST : Kebaya atau **Batik** TT: Kebaya or **Batik**	43/ST/K/Ep1 /56:33	Kebaya atau **Batik**	Kebaya or **Batik**	**Material Culture**	**Retention**	**Cultural Terms:** *Batik* is an ancient art made from cloth painted with wax resistant dye on fabrics made in Java island that has a history of acculturation, a mixture of native and foreign cultures (Steven & Tellings, 2010). **Subtitling Strategies :** This strategy has the principle of maintaining ST rather than having to change it in another way.		Valid

  ST **:** Niko **putu** kulo TT **:** This is my **granddaughter.**	44/ST/K/Ep1 /59:12	Niko **putu** kulo	This is my **granddaughter.**	**Social Culture**	**Direct Translation**	**Cultural Terms:** In the online Javanese dictionary. From Javanese to Indonesian, the meaning of the name *Putu* is grandson. According to the Merriam Webster dictionary "granddaughter" it means the daughter of one's son or daughter. **Subtitling Strategies :** Because the utterance from ST "putu" translated into "granddaughter" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.	Valid

ST : Kita hari ini akan **sinau** bareng-bareng TT : Let's **learn** together	45/ST/K/Ep1 /1:00:36	Kita hari ini akan **sinau** bareng-bareng	Let's **learn** together	**Social Organisation - Political and Administrative**	**Direct translation**	**Cultural Terms:** In the online Javanese dictionary *Sinau* is a word that comes from the Javanese language which means learning. The word *Sinau* is included in the Javanese Ngoko Rough category. *Sinau* meaning; Learning, instructions given to people so that they are known (obeyed). According to the Merriam Webster dictionary "learn" it means to acquire knowledge or skill or a behavioral tendency and to gain knowledge or understanding of or skill in by study, instruction, or experience. **Subtitling Strategies :** Because the utterance from ST "sinau" translated into "learn" in the TT. There is no		Valid

						addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
 ST : Sae **Pakde** **TT :** I'm good, **Uncle**	46/ST/K/Ep1 /1:03:30	Sae **Pakde**	I'm good, **Uncle**	**Social Culture**	**Generaliza tion**	**Cultural Terms:** In the online Javanese dictionary *Pakde* is a Javanese familial term to refer an older uncle. According to the Merriam Webster dictionary "uncle" it means the brother of one's father or mother or the husband of one's aunt or uncle. **Subtitling Strategies :** The reason for using this strategy is that the subtitler tries to make the translation as natural as possible so that the reader is comfortable and does not need a lot of effort to understand it.	No expression to describe older brother of his mother or father.	Valid
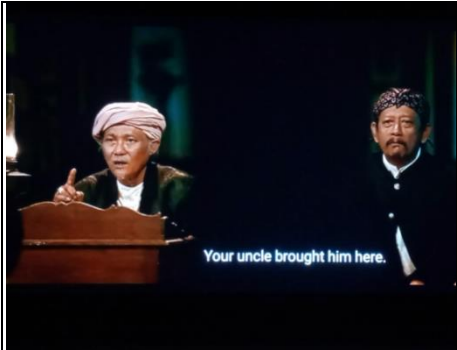
	ST : **Alhamdulillahirabil'alamin** TT : **Praise be to Allah**	47/ST/K/Ep1 /1:04:22	**Alhamdulillah irabil'alamin**	**Praise be to Allah**	**Social Organisation - Political and Administrative**	**Generaliza tion**	**Cultural Terms:** *Alhamdulillah* as Javanese people are considered religious. They tend to remember their Creator and call up its name when they want to express things that are beyond human power. Adaptation can change an unknown SL cultural element with one that is familiar in TL culture (Larson, 2017). For example replacing the cultural expression in Indonesia *Alhamdulillah* with a relatively similar expression from the target culture in English, such as *"Praise be to Allah".* **Subtitling Strategies :** "Alhamdulillahirabil'alamin" is translated using a generalization strategy aimed at making it easier for readers to		Valid

						understand. The context that fits the cultural term is the word "Praise be to Allah". The reason for using this strategy is that the subtitler tries to make the translation as natural as possible so that the reader is comfortable and does not need a lot of effort to understand it.		
ST : **Bu Lek**, TT : **Aunty**,	48/ST/K/Ep1/1:05:29	**Bu Lek**,	**Aunty**,	**Social Culture**	**Direct translation**	**Cultural Terms:** The translator claims that maintaining the original terms of *paklik/ bulik* by the extension of *bapak/ibu cilik* (little father/mother) will lead target readers into complexities beyond necessary because their range of terms family relationships is narrower than Indonesians (Zhukov personal communication, March 2nd, 2019).		Valid

						Subtitling Strategies : Because the utterance from ST "bu lek" translated into "aunty" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
ST **: kyai** niku sinten? TT **:** who is this **pious man**?	49/ST/K/Ep1 /1:05:30	**kyai** niku sinten?	who is this **pious man**?	**Social Organisati on - Political and Administr ative**	**Substitutio n**	**Cultural Terms:** According to the Big Indonesian Dictionary (KBBI), the meaning of the word *Kyai* is a word of address to *alim ulama* (clever and clever in the Islamic religion). According to the Merriam Webster dictionary "pious" it means marked by or showing reverence for deity and devotion to divine worship. **Subtitling Strategies :** The culture terms is translated with a		Valid

					substitution strategy because TL does not have the same equivalent. Then the subtitler looked for other terms that were still in the form of culture terms but had a different form from SL. If translated literally, then it makes the TL readers feel uncomfortable when reading it.		
 ST : Itu **kyai** Soleh Darat dari Teluk Awur TT : That's **Kyai** Soleh Darat, from Awur Bay	50/ST/K/Ep1 /1:05:34	Itu **kyai** Soleh Darat dari Teluk Awur	That's **Kyai** Soleh Darat, from Awur Bay	**Social Organisati on - Political and Administr ative**	**Retention**	**Cultural Terms:** In the online Javanese dictionary *Kiai* or *Kyai* for Javanese understanding is a term for "*elderly or respected*" whether in the form of people or goods. Apart from *Kiai*, the term *Nyai* can also be used for women. *Kiai* can be used to refer to man. **Subtitling Strategies :** This strategy has the principle of maintaining ST rather than having to change	Valid

						it in another way.	
  ST **:** Itu kyai Soleh Darat dari **Teluk Awur** TT **:** That's Kyai Soleh Darat, from **Awur Bay**	51/ST/K/Ep1 /1:05:34	Itu kyai Soleh Darat dari **Teluk Awur**	That's Kyai Soleh Darat, from **Awur Bay**	Ecology	**Direct Translation**	**Cultural Terms:** Teluk Awur is a located in Telukawur Village, Annually 4 km from downtown Jepara. **Subtitling Strategies :** There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.	Valid

  ST : **Pak Lik** mu yang ngajak kesini TT : Your **uncle** brought him here	52/ST/K/Ep1/1:05:40	**Pak Lik** mu yang ngajak kesini	Your **uncle** brought him here	**Social Culture**	**Generalization**	**Cultural Terms:** The translator claims that maintaining the original terms of *paklik/ bulik* by the extension of *bapak/ibu cilik* (little father/mother) will lead target readers into complexities beyond necessary because their range of terms family relationships is narrower than Indonesians (Zhukov personal communication, March 2nd, 2019). **Subtitling Strategies :** The reason for using this strategy is that the subtitler tries to make the translation as natural as possible so that the reader is comfortable and does not need a lot of effort to understand it.	Valid

  ST : Kebenaran meniko kagunganipun Gusti **Allah** TT : The truth only belongs to **God**	53/ST/K/Ep1 /1:06:06	Kebenaran meniko kagunganipun Gusti **Allah**	The truth only belongs to **God**	**Social Organisation - Political and Administrative**	**Omission**	**Cultural Terms:** In the online Javanese dictionary, when we say Dhuh Gusti, it means *Allah* or *Gusti Allah*. But *Allah* is also given a "*position*" as a *prince*, so if we say Dhuh *Prince*, what we call is *Allah*. According to the Big Indonesian Dictionary (KBBI), the meaning of the word *gusti* is a title for nobility: wherever I go I will follow; designation for *God* (or that which is considered God): ouch , I beg your pardon, I repent. According to the Merriam Webster dictionary "God" it means the Being perfect in power, wisdom, and goodness who is worshipped (as in Judaism, Christianity, Islam, and Hinduism) as creator and ruler of		Valid

					the universe. **Subtitling Strategies :** The omission does not affect the meaning transferred from the ST, so it can be accepted by the readers/viewers without being bothered to understand the meaning. This is done by subtitler maybe s/he cannot find the equivalent.		
  ST : Meniko serat saking **Patih** Pemalang TT : This is a letter from the **Regent** of Pemalang	54/ST/K/Ep1 /1:08:10	Meniko serat saking **Patih** Pemalang	This is a letter from the **Regent** of Pemalang	**Social Organisation - Political and Administrative**	**Direct translatio n**	**Cultural Terms:** In the online Javanese dictionary *Patih* is a position equivalent to Governor during the ancient archipelago kingdom era, for example Mahapatih, a position at the level of Prime Minister. *Patih* can also mean little king because the holder of this position is also part of the royal family. According to the Merriam Webster	Valid

						dictionary "regent" is a person who governs a kingdom in the minority, absence, or disability of the sovereign. **Subtitling Strategies :** Because the utterance from ST "patih" translated into "regent" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.	
 ST : Romo sebagai **bangsawan**,ora biso cidro janji	55/ST/K/Ep1/1:09:31	Romo sebagai **bangsawan**,ora biso cidro janji	As a **nobleman**, could not get back on my promist	**Social Culture**	**Direct translation**	**Cultural Terms:** In the online Javanese dictionary *bangsawan* is a title in front of one person's name because that person is a descendant of a king or *panembahan* or prince or regent or sunan or guardian in Central Java or East Java, or given in front of one person's name because that person holds a position in the	Valid
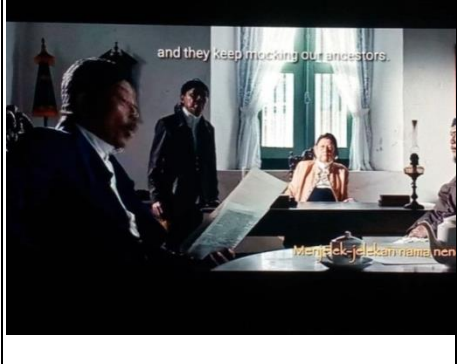
TT : As a **nobleman**, could not get back on my promist						government. According to the Merriam Webster dictionary "nobleman" is a person of noble rank or birth. **Subtitling Strategies :** Because the utterance from ST "bangsawan" translated into "nobleman" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.	
 ST **:** Setinggi-tingginya **Londo-Londo** itu	56/ST/K/Ep1 /1:13:20	Setinggi-tingginya **Londo-Londo** itu memuja mu	No matter how high the **Dutch** praise you	**Social Culture**	**Direct translatio n**	**Cultural Terms:** "Londo" is what we Javanese people call white foreigners, whether from Europe, America or Australia. The word "Londo" actually comes from the word "Dutch". **Subtitling Strategies :**	Valid

memuja mu TT **:** No matter how high the **Dutch** praise you						There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
  ST **:** Setinggi-tingginya Londo-Londo itu **memuja** mu TT **:** No matter how high the Dutch **praise** you	57/ST/K/Ep1 /1:13:20	Setinggi-tingginya Londo-Londo itu **memuja** mu	No matter how high the Dutch **praise** you	**Gestures and Habits**	**Direct translatio n**	**Cultural Terms:** In the online Javanese dictionary the meaning of word *memuja* is passive: me/you/worshipped, adored) to honor the gods etc. by burning incense, reciting mantras, etc. According to the Merriam Webster dictionary "praise" it means to express a favorable judgment, to glorify (a god or saint) especially by the attribution of perfections. **Subtitling Strategies :** There is no addition or subtraction elements in TT subtitle and makes it		Valid

						easier to understand by the viewers.		
ST : **Mbak** yu… TT : **Sister**	58/ST/K/Ep1 /1:13:29	**Mbak** yu…	**Sister**	**Social Culture**	**Direct translation**	**Cultural Terms:** The term to address *Mas* and *Mbak* can be translated into "Brother and Sister" by employing adaptation strategy. The translator may assume that the word "Brother" represents the features of *Mas* while "*Sister*" refers into *Mbak*, which is used to refer to a young or, usually, unmarried male or female (Merriam Webster's 11th Collegiate Dictionary, 2004). **Subtitling Strategies :** Because the utterance from ST "mbak" translated into "sister" in the TT. There is no addition or subtraction elements in		Valid

						TT subtitle and makes it easier to understand by the viewers.		
ST : **Matur sembah nuwun** Romo TT : **Thank you**, Father	59/ST/K/Ep1 /1:19:28	**Matur sembah nuwun** Romo	**Thank you**, Father	**Gestures and Habits**	**Direct translation**	**Cultural Terms:** In the online Javanese dictionary the meaning of word *Matur sembah nuwun*, thank you, has a very deep meaning and meaning when compared to *thank you very much*. *Matur sembah nuwun* is a form of gratitude at a subtle level and is usually used as an expression of someone's gratitude to someone with a higher rank. Apart from that, thanks and worship can also be used to express gratitude to God Almighty. According to the Merriam Webster dictionary "thank you" is a polite expression of one's gratitude.		Valid

						Subtitling Strategies :		
						Because the utterance from ST "Matur sembah nuwun" translated into "thank you" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
ST :: Putri-putri **njenengan** wes ngrusak tradisi TT : **Your** daughters have broken the tradition.	60/ST/K/Ep1 /1:20:06	Putri-putri **njenengan** wes ngrusak tradisi	**Your** daughters have broken the tradition	**Social Culture**	**Direct translatio n**	**Cultural Terms:** Dictionary by Eko Gunawan (2018: 221) the meaning of the word "*panjenengan*" is you. Quoted from Soepomo Poedjosoedarmo's book Levels of Javanese Speech (1999: 15), the word "*panjenengan*" is more polite than the word "*sampeyan*". The word "*panjenengan*" is included in the Javanese krama inggil. the word "*panjenengan*" is used when someone meets someone who is		Valid

						older or highly respected. According to the Merriam Webster dictionary "your" it means of or relating to you or yourself or yourselves especially as possessor or possessors. **Subtitling Strategies :** Because the utterance from ST "njenengan" translated into "your" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		
	61/ST/K/Ep1 /1:20:12	Ngelek-ngeleke asmone poro **Leluhur**	And they keep mocking our **Ancestors**	**Social Organisati on - Political and Administr**	**Direct translatio n**	**Cultural Terms:** In the online Javanese dictionary the meaning of the word *Leluhur*. In English is ancestors are names that are normally associated with parents or ancestral parents (such as grandparents, grandchildren, and so		Valid

ST : Ngelek-ngeleke asmone poro **Leluhur** TT : And they keep mocking our **Ancestors**				**ative**		on). According to the Big Indonesian Dictionary (KBBI), the meaning of the word *Leluhur* is the ancestor (the exalted one). According to the Merriam Webster dictionary "ancestors' it means one from whom a person is descended and who is usually more remote in the line of descent than a grandparent. **Subtitling Strategies :** Because the utterance from ST "leluhur" translated into "ancestors" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		

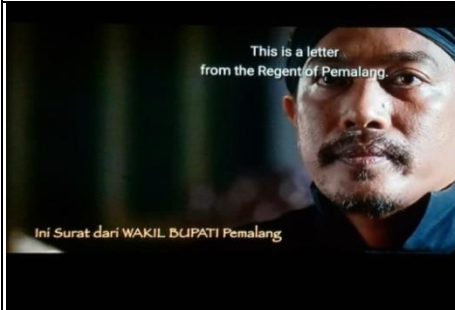|						Cultural Terms:		
ST : Nuruti penjalukane anak **wedok** sekolah dhuwur TT : If you allow **girls** to be educated,	62/ST/K/Ep1 /1:20:31	Nuruti penjalukane anak **wedok** sekolah dhuwur	If you allow **girls** to be educated,	**Social Culture**	**Direct translation**	In the online Javanese dictionary *Wedok* in Javanese Krama Halus is translated as *Estri*, while in Javanese Ngoko Kasar means *Wedhok*. In English the meaning of word *Wedhok* is *girls*. According to the Merriam Webster dictionary "girls" is a person whose gender identity is female. **Subtitling Strategies :** Because the utterance from ST "wedok" translated into "girls" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		Valid

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ST : Anak-anak **blandong** biso dadi ratu TT : When a **carpenter's** daughter wants to be a queen	63/ST/K/Ep1 /1:20:46	Anak-anak **blandong** biso dadi ratu	When a **carpenter's** daughter wants to be a queen	**Social culture**	**Substitutio n**	**Cultural Terms:** In the online Javanese dictionary *Blandong* are very few who live it. Not everyone is capable of being *blandong*. Because besides having to be physically strong it also requires courage and mental strength as well. According to the Merriam Webster dictionary "carpenter" is a worker who builds or repairs wooden structures or their structural parts and to put together often in a mechanical manner. **Subtitling Strategies :** The culture terms is translated with a substitution strategy because TL does not have the same equivalent. Then the subtitler looked for other terms that were still in the	No corresponde nt word to translate it.	Valid

						form of culture terms but had a different form from SL. If translated literally, then it makes the TL readers feel uncomfortable when reading it.		
\n\nST **:** Lolos soko **warongko**\n\nTT **:** Against us on **purpose**	64/ST/K/Ep1\n\n/1:21:12	Lolos soko **warongko**	Against us on **purpose**	**Material Culture**	**Omission**	**Cultural Terms:**\nIn the online Javanese dictionary *Warangka* means a dagger sheath made of wood (some are covered with metal) or made of metal.\nAccording to the Merriam Webster dictionary "purpose" is a subject under discussion or an action in course of execution.\n**Subtitling Strategies :**\nThe omission does not affect the meaning transferred from the ST, so it can be accepted by the readers/viewers without being bothered to understand		Valid

						the meaning. This is done by subtitler maybe s/he cannot find the equivalent.		
ST : **Kang mas.** TT : My **dear.**	65/ST/K/Ep1 /1:21:41	**Kang mas.**	My **dear.**	**Social Culture**	**Substitutio n**	**Cultural Terms:** According to the Big Indonesian Dictionary (KBBI), the meaning of *kang mas* is *bang*. In English the meaning of *kang mas* is brother. According to the Merriam Webster dictionary "dear" is a loved one or a lovable person and used especially to express annoyance or dismay. **Subtitling Strategies :** The culture terms is translated with a substitution strategy because TL does not have the same equivalent. Then the subtitler looked for other terms that were still in the form of culture terms		Valid

						but had a different form from SL. If translated literally, then it makes the TL readers feel uncomfortable when reading it.		
  ST : Sudah bagus Bupati yang melamarmu bukan **Wedana** TT : You should be grateful he's a regent, not just a **district head.**	66/ST/K/Ep1/1:24:36	Sudah bagus Bupati yang melamarmu bukan **Wedana**	You should be grateful he's a regent, not just a **district head.**	**Social Organisation - Political and Administrative**	**Substitution**	**Cultural Terms:** According to *Kamus Besar Bahasa Indonesia*, *wedana* is an assistant for a chief of *kabupaten* (a region that is smaller than province). Howefere, based on Longman *district* is an area which country, town or state is divided into for purpose if an organization, with official boundaries. **Subtitling Strategies :** The culture terms is translated with a substitution strategy because TL does not have the same equivalent. Then the		Valid

						subtitler looked for other terms that were still in the form of culture terms but had a different form from SL. If translated literally, then it makes the TL readers feel uncomfortable when reading it.		
  ST : **Lamaran** mu ini TT : Your **marriage proposal**	67/ST/K/Ep1/1:24:57	**Lamaran** mu ini	Your **marriage proposal**	**Social Culture**	**Substitution**	**Cultural Terms:** In the online Javanese dictionary *Lamaran* is an event where one person in a relationship asks their partner to marry them. If accepted, it marks the start of their engagement, a mutual promise to marry in the future. Adjusting to the customs and traditions chosen by the bride and groom. *Lamaran* is a custom or ritual, common in Western cultures, in which one member of a couple asks the other for		Valid

						their hand in marriage. If accepted, it marks the initiation of engagement, a mutual promise of later marriage. In Western cultures, a proposal is traditionally made by a man to a woman, while genuflecting in front of her. The ritual often involves the formal asking of the question "Will you marry me?" and the presentation of an engagement ring (often in a small velvet box), which he may place on her finger if she accepts. **Subtitling Strategies :** The culture terms is translated with a substitution strategy because TL does not have the same equivalent. Then the subtitler looked for other terms that		

						were still in the form of culture terms but had a different form from SL. If translated literally, then it makes the TL readers feel uncomfortable when reading it.		
  ST **:** Sampai Bupati Rembang itu **memboyong** mu TT **:** Until the Regent of Rembang **comes to pick** you up	68/ST/K/Ep1/1:26:01	Sampai Bupati Rembang itu **memboyong** mu	Until the Regent of Rembang **comes to pick** you up	**Social Culture**	**Generalization**	**Cultural Terms:** According to the Big Indonesian Dictionary (KBBI), the meaning of the word *boyong* is moving residence (taking all his belongings). According to the Merriam Webster dictionary "comes" it means to arrive at a particular place, end, result, or conclusion, to move toward something, and to move or journey to a vicinity with a specified purpose. **Subtitling Strategies :**		Valid

						T The reason for using this strategy is that the subtitler tries to make the translation as natural as possible so that the reader is comfortable and does not need a lot of effort to understand it.		
 ST : Kita sedang tidak berada di **Pendopo** TT : We are not in the **Regent's house** anymore	69/ST/K/Ep1/1:29:57	Kita sedang tidak berada di **Pendopo**	We are not in the **Regent's house** anymore	**Material Culture**	**Substitution**	**Cultural Terms:** In Javanese *Pendopo* or *Pendapa* according to Poedjosoedarmo(2010), it referes to a large square pavilion or hall which forms part of the front of a traditional Javanese house of a person of rank (or of an institution), featuring a raised floor, open sides and an elaborate roof, and used for receptionist of performance. Meanwhile, Steven and Tellings (2010) define Pendapa as lame or open pavilion like veranda at the		Valid

| | | | | | | front of a big house where guests are entertained. In the context implied the biography, *pendapa* is told to be in the front part of a house, so, the word *pendapa* can be translated into "reception hall" meaning a hall to receive guests. **Subtitling Strategies :** The culture terms is translated with a substitution strategy because TL does not have the same equivalent. Then the subtitler looked for other terms that were still in the form of culture terms but had a different form from SL. If translated literally, then it makes the TL readers feel uncomfortable when reading it. | | |

ST : Kulo nampih **pinangan** kanjeng adipati Joyoningrat saking Rembang TT : I accept the **marriage proposal** of Rembang's Regent	70/ST/K/Ep1 /1:39:29	Kulo nampih **pinangan** kanjeng adipati Joyoningrat saking Rembang	I accept the **marriage proposal** of Rembang's Regent	**Social culture**	**Direct Translation**	**Cultural Terms:** Definition or meaning of the word proposal based on KBBI Online: *Pinangan* means asking a woman (to be his wife); propose: no one dared to propose to the millionaire's child; applying for (jobs etc.): reportedly more than a hundred people who proposed the job. **Subtitling Strategies :** There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		Valid

  ST **:** Dia sangat **memuja-muja** TT **:** She **admired** you a lot	71/ST/K/Ep1 /1:47:56	Dia sangat **memuja-muja**	She **admired** you a lot	**Gestures and Habits**	**Direct translation**	**Cultural Terms:** In the online Javanese dictionary the meaning of the word *memuja* is passive: me/you/worshipped, adored) to honor the gods etc. by burning incense, reciting mantras, etc. According to the Merriam Webster dictionary "admired" it means to feel respect and approval for (someone or something): to regard with admiration. **Subtitling Strategies :** Because the utterance from ST "memuja-muja" translated into "admired" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.	Valid

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ST : Kulo nderek **bela sungkowo** mas TT : My **condolences**, My Lord	72/ST/K/Ep1 /1:48:28	Kulo nderek **bela sungkowo** mas	My **condolences**, My Lord	**Social Organisation - Political and Administrative**	**Direct translation**	**Cultural Terms:** According to the Big Indonesian Dictionary (KBBI), the meaning of the word *bela sungkowo* is a statement of condolences. According to the Merriam Webster dictionary "condolences" is a sympathy with another in sorrow or an expression of sympathy. **Subtitling Strategies :** Because the utterance from ST "bela sungkowo" translated into "condolences" in the TT. There is no addition or subtraction elements in TT subtitle and makes it easier to understand by the viewers.		Valid

APPENDIX 2

DATA OF QUALITY FOUND IN FILM KARTINI: PRINCESS OF JAVA

SE	**: Semantic Error**	**0.25**	**: Minor Error**
ST	**: Stylistic Error**	**0.5**	**: Standard Error/Minor Error for Semantic Error**
GE	**: Grammatical Error**	**1**	**: Serious Error/ Standard Error for Semantic Error**
SP	**: Spelling Error**	**2**	**: Serious Error for Semantic Error**
IE	**: Idiomaticity Error**	**0**	**: No Error**
SSE	**: Segmentation and Spotting**	**ST**	**: Source Text**
PGE	**: Punctuation and Graphic**	**TT**	**: Target Text**
RLE	**: Reading Speed and Line Length**		

Source Text, Target Text, And Code	Functional Equivalence								Acceptability												Readability											
	SE				ST				GE				SP				IE				SSE				PGE				RLE			
	0	0.5	1	2	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1	0	0.25	0.5	1
ST : **Nduk**, Trinil ngadhegko TT: Trinil,rise my **child…** Code: 1/ST/K/Ep1/01:57	*				*				*				*				*				*					* (mustinya tidak ada tanda baca titik-titik)			*			

87

ST: **Lungguh** cedak room

TT: Come, **sit** next to me…

Code: 2/ST/K/Ep1/02:03

	*				*				*				*				*				*				* (mustinya tidak ada tanda baca titik-titik)		*			

ST : Kowe dadi **raden** ayu

TT: A **distinguished** lady

Code: 3/ST/K/Ep1/02:21

	*			*			*			*			*			*			*			*		

ST : Ngundang **Yu**!,udu ibu

TT: Do not call her Mom! Call her **maid**!

*			*			*			*			*			*			*			*				

Code: 4/ST/K/Ep1/03:34																																				
ST : **Jeng** Ni nyuwun tilem wonten kamar pembantu maleh Romo TT : **She** wants to sleep with the maid again, Father Code: 5/ST/K/Ep1/04:11	*			*			*			*			*			*			*			*			

ST : **Yu** Ngasirah sanes pembantu TT : **Mrs**. Ngasirah is not a maid Code: 6/ST/K/Ep1/04:15	*			*			*			*			*			*			*			*
ST : Ni pengen tidur sama ibu,**Romo** TT : I want to sleep with my mom, **Dad**	*			*			*			*			*			*			*			*

91

Code: 7/ST/K/Ep1/04:38															

ST : Njeh,**kanjeng** Bupati

TT : Yes, My **Lord**

| | * | | | * | | | * | | | * | | | * | | | * | | | * | | | * |

Code: 8/ST/K/Ep1/04:55

| | * | | | * | | | * | | | * | | | * | | | * | | | * | | | * |

92

ST : Ni nggak mau ibu manggil Ni **ndoro** TT : Mom,please don't call me "**Lady**" Code: 9/ST/K/Ep1/05:29																											
  ST : Tidak ada lagi **ginonjing** TT : No more **lullabies.** Code: 10/ST/K/Ep1/07:23	*			*			*			*			*			*			*			*			

	*			*			*			*			*			*			*			*		

ST : Lah driji kok **mucuk eri**

TT : Your fingers are **lovely**

Code: 11/ST/K/Ep1/11:20

ST : Loh kok **den ajeng** malah sare

TT : **Princess Kartini** is falling asleep.

Code: 12/ST/K/Ep1/11:29																																

ST : Aku nduwe hadiah kanggo **kowe**

TT : I have a present for **you**.

Code: 13/ST/K/Ep1/12:04

ST : Hee **Mas**! TT: **Brother**! Code: 14/ST/K/Ep1/12:28																													
  ST : Wong tubuhe Pandita Ramabai kih ora dikurung nang kamar **pingitan** TT : She does not have to endure **seclusion** like me Code: 15/ST/K/Ep1/12:30		*(ada beberapa kata dihilangkan)			*Like me / seperti aku ini, addressnya kemana ya?		*		*		*		*		*		*												

96

ST : Tubuh bisa hancur ditelan **tanah** TT : The body will **perish** Code: 16/ST/K/Ep1/12:35	*			*			*			*			*			*			*			*
ST : Atau dibakar diatas **kayu bakar** TT: And into **ashes**		* (ad a be ber ap a kat	*			*			*			*			*			*			*

Code: 17/ST/K/Ep1/12:36		a dih ila ng ka n)																	
ST : Nang kono ono **lawang** TT : There's a **door** Code: 18/ST/K/Ep1/13:14	*			*		*		*		*		*		*		*			

ST : **Matur suwun** banget atas hadiah yang sangat berharga ini TT: **Thank you** for your precious gift Code: 19/ST/K/Ep1/17:26	*			*			*		*		*		*		*	*
ST : Tubuh boleh **terpasung**	*			*			*		*		*		*		*	*

TT : Our bodies may be **prisoned,** Code: 20/ST/K/Ep1/17:51																														**TT :**		
 ST : Tapi kalau **nyembah** TT : But to **hold my arms up** Code: 21/ST/K/Ep1/22:01	*			*			*			*			*			*			*			*							*		
	*			*			*			*			*			*			*			*							*		

100

ST : Kowe kudu nglayani wong **lanang** sing bukan pilihanmu dewe TT : You have to serve a **man** that your heart does not choose. Code: 22/ST/K/Ep1/22:20																							
  ST : Ayo ayo ngadeg **ngadeg** **TT :** Now, **get up** Code: 23/ST/K/Ep1/22:47	*			*			*			*			*			*			*			*

 ST : Ora usah perlu **kromo** TT : You don't need to use **proper language** Code: 24/ST/K/Ep1/23:33	*				*				*				*				*				*				*	
 ST : Nek lanange masih **bujang**	*				*				*				*				*				*				*	

102

TT : If the suitor is still **single** Code: 25/ST/K/Ep1/25:38																							
ST : Ora nduwe **bojo** TT : Never been **married** before Code: 26/ST/K/Ep1/25:41	*			*			*			*			*			*			*			*
	*			*			*			*			*			*			*			*

ST : Tuan Ovink Soer kalian **garwa**nipun TT : Mr.Ovink-Soer and his **wife** Code: 27/ST/K/Ep1/26:14																															
ST : Emm..**wayang**? TT : **Wayang**? Code: 28/ST/K/Ep1/29:35	*				*			*			*			*			*			*			*							

	*			*			*			*			*			*			*			*		

ST : **Tempene** uwis Nil?

TT : Is the **tempeh** ready,Nil?

Code: 29/ST/K/Ep1/36:36 | | | | | | | | | | | | | | | | | | | | | | | | | | |
|

ST : Kalau putri keluarga **sultan**

Sosroningrat | * | | | * | | | * | | | * | | | * | | | * | | | * | | | * | | |

105

| TT : That the daughter of **Lord** Sosroningrat

Code: 30/ST/K/Ep1/38:33 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

ST **:** Kene **Leh** tak kandani

TT **:** Come here,**Kid.**

Code: 31/ST/K/Ep1/39:27

| | * | | | * | | | * | | | * | | | * | | | * | | | * | | | * | |

| | * | | | * | | | * | | | * | | | * | | | * | | | * | | | * | |

ST : Banyak menekan diri saya **Menir** Ovink TT : Will blame me, **Mr**. Ovink Code: 32/ST/K/Ep1/42:36																								
 ST **:** Kalau tidak salah putri-putrine **Kang Mas** Sosroningrat TT **:** Aren't they **Lord** Sosroningrat's daughters? Code: 33/ST/K/Ep1/44:39	*			*			*			*			*			*			*			*		

107

		*		*			*			*			*			*			*			*		
ST : **Cerutu** itu kalau bungkusnya terlalu lama di buka TT : That an unwrapped **cigar** is wortless Code: 34/ST/K/Ep1/45:03		Tidak ada kata yang menunjukkan wortless pada bah																							

	asa sumber																								
ST : Oh iki toh nduk sing arep di **ukir**? TT **:** you wish to **engrave**? Code: 35/ST/K/Ep1/48:07	*			*			*			*			*			*			*			*		

	*		*		*		*		*		*		*		*	
ST : Ukiran kui **ndeso** TT : They're still a **disgrace** Code: 36/ST/K/Ep1/48:33	(lebih tepatnya ndeso itu ketinggalan jaman, jadi outdated)								Kurang tepat bila dikatakan memalukan							

ST : Kulo meniko **kawulo alit**

TT : I'm just a **peasant**

Code: 37/ST/K/Ep1/48:49

Kalau memang dia seorang petani maka saya setuju																				
*			*			*			*			*			*			*		*

	*			*			*			*			*			*			*			*		
 ST : Kulo **ajrih** dipun dawuhi ngukir wayang TT : I'm **afraid** to engrave a motif of wayang Code: 38/ST/K/Ep1/49:01																										
 ST : Lan iki iso ndadekakeh pesenan ukiran	*			*			*			*			*			*			*			*		

nang **ndeso** kene tambah akeh pak TT : If we create a demand for engraved art it could benefit your **village**, Sir Code: 39/ST/K/Ep1/49:14																										
  ST **:** Kulo ajre kandhanipun **Betorokolo**	*				*			*			*			*			*			*			*		

Apa bedanya dengan lord pada kata sapaan

TT : I fear the curse of **God** Code: 40/ST/K/Ep1/49:22					bup ati pad a dial og seb elu mn ya. Jika Bet oro kol o lebi h																									

				ting gi mak a say a setu ju																							
 ST : Ndoro **Ajeng** Kartini TT : **Lady** Kartini Code: 41/ST/K/Ep1/52:11	*			*			*			*			*			*			*			*				

ST : Ono opo **cah** ayu? TT : What can I do for you **dear**? Code: 42/ST/K/Ep1/52:21	*			*			*			*			*			*
ST : Kebaya atau **Batik**	*			*			*			*			*			*

TT: Kebaya or **Batik** Code: 43/ST/K/Ep1/56:33																		
  ST **:** Niko **putu** kulo TT **:** This is my **granddaughter.** Code: 44/ST/K/Ep1/59:12	*			*			*			*			*			*		*
  ST : Kita hari ini akan **sinau** bareng-bareng	*			*			*			*			*			*		*

TT : Let's **learn** together Code: 45/ST/K/Ep1/1:00:36																									
 ST **:** Sae **Pakde** TT **:** I'm good, **Uncle** Code: 46/ST/K/Ep1/1:03:30	*			*			*			*			*			*			*			*		
 ST : **Alhamdulillahirabil'alamin**	*			*			*			*			*			*			*			*		

118

TT : **Praise be to Allah** Code: 47/ST/K/Ep1/1:04:22																						TT : **Praise be to Allah**		
  ST : **Bu Lek**, TT : **Aunty**, Code: 48/ST/K/Ep1/1:05:29	*			*			*			*			*			*			*			*		
	*			*			*			*			*			*			*			*		

119

ST **:** **kyai** niku sinten? TT **:** who is this **pious man**? Code: 49/ST/K/Ep1/1:05:30																																
ST : Itu **kyai** Soleh Darat dari Teluk Awur **TT :** That's **Kyai** Soleh Darat, from Awur Bay Code: 50/ST/K/Ep1/1:05:34	*			*			*			*			*			*			*			*								*			
	*			*			*			*			*			*			*			*						*			

ST : Itu kyai Soleh Darat dari **Teluk Awur** **TT :** That's Kyai Soleh Darat, from **Awur Bay** Code: 51/ST/K/Ep1/1:05:34																				
   ST : **Pak Lik** mu yang ngajak kesini TT : Your **uncle** brought him here Code: 52/ST/K/Ep1/1:05:40	*			*			*			*			*			*			*	

	*				*				*				*				*				*				*				*			
ST : Kebenaran meniko kagunganipun Gusti **Allah** TT : The truth only belongs to **God** Code: 53/ST/K/Ep1/1:06:06																																			
ST : Meniko serat saking **Patih** Pemalang	*				*				*				*				*				*				*				*			

122

TT : This is a letter from the **Regent** of Pemalang Code: 54/ST/K/Ep1/1:08:10																								
  ST : Romo sebagai **bangsawan**,ora biso cidro janji TT : As a **nobleman**, could not get back on my promist Code: 55/ST/K/Ep1/1:09:31	*			*		*		*		*		*		*		*	

  ST **:** Setinggi-tingginya **Londo-Londo** itu memuja mu TT **:** No matter how high the **Dutch** praise you Code: 56/ST/K/Ep1/1:13:20	*			*			*			*			*			*			*			*
  ST : Setinggi-tingginya Londo-Londo itu	*			*			*			*			*			*			*			*

memuja mu **TT :** No matter how high the Dutch **praise** you Code: 57/ST/K/Ep1/1:13:20																																
 ST : **Mbak** yu… TT : **Sister** Code: 58/ST/K/Ep1/1:13:29	*			*			*			*			*			*			*			*									
	*			*			*			*			*			*			*			*									

ST : **Matur sembah nuwun** Romo TT : **Thank you**, Father Code: 59/ST/K/Ep1/1:19:28																		
ST : Putri-putri **njenengan** wes ngrusak tradisi TT : **Your** daughters have broken the tradition. Code: 60/ST/K/Ep1/1:20:06	*			*			*			*			*			*			*			*

ST : Ngelek-ngeleke asmone poro **Leluhur**

TT : And they keep mocking our **Ancestors**

Code: 61/ST/K/Ep1/1:20:12

ST : Nuruti penjalukane anak **wedok**

sekolah dhuwur TT : If you allow **girls** to be educated Code: 62/ST/K/Ep1/1:20:31																					
ST : Anak-anak **blandong** biso dadi ratu TT : When a **carpenter's** daughter wants to be a queen Code: 63/ST/K/Ep1/1:20:46	*			*		*		*		*		*		*		*			

ST : Lolos soko **warongko** TT : Against us on **purpose** Code: 64/ST/K/Ep1/1:21:12	*			*			*			*			*			*			*			*	
ST : **Kang mas.**	*			*			*			*			*			*			*			*	

TT : My **dear.** Code: 65/ST/K/Ep1/1:21:41																									TT : My **dear.**	

ST : Sudah bagus Bupati yang melamarmu

bukan **Wedana**

TT : You should be grateful he's a regent,

not just a **district head.**

Code: 66/ST/K/Ep1/1:24:36

| * | | | * | | | * | | | * | | | * | | | * | | | * | | | * | | | |

	*			*			*			*			*			*			*			*		
ST : **Lamaran** mu ini TT : Your **marriage proposal** Code: 67/ST/K/Ep1/1:24:57																										
ST **:** Sampai Bupati Rembang itu **memboyong** mu	*			*			*			*			*			*			*			*		

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TT : Until the Regent of Rembang **comes to pick** you up Code: 68/ST/K/Ep1/1:26:01																																							
  ST : Kita sedang tidak berada di **Pendopo** TT : We are not in the **Regent's house** anymore Code: 69/ST/K/Ep1/1:29:57	*				*			*			*			*			*			*			*			

  ST : Kulo nampih **pinangan** kanjeng adipati Joyoningrat saking Rembang TT : I accept the **marriage proposal** of Rembang's Regent Code: 70/ST/K/Ep1/1:39:29	*			*			*			*			*			*			*			*							

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	*			*			*			*			*			*			*			*		
ST : Dia sangat **memuja-muja** TT : She **admired** you a lot Code: 71/ST/K/Ep1/1:47:56																										
ST : Kulo nderek **bela sungkowo** mas	*			*			*			*			*			*			*			*		

SS : My **condolences**, My Lord Code: 72/ST/K/Ep1/1:48:28																												