



Translation strategy of Indonesian-English address terms in *Perempuan Tanah Jahanam* subtitles

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Abstract

The phenomenon of translating address terms in Indonesian film subtitles presents challenges in transferring the cultural meaning embedded in Indonesian into English. This study aims to analyze the translation strategies of address terms in the subtitles of the film *Perempuan Tanah Jahanam*, which is streamed on the Netflix platform. A descriptive qualitative approach is used to depict the translation strategies, focusing on the subtitle translation as the product. The data used consists of address terms in Indonesian and their English translations. Data collection is carried out through observation and note-taking of the address terms appearing in the film. The data analysis technique employed is the interactive model, which includes data reduction, data presentation, and conclusion drawing. The results show six translation strategies based on Baker's (2018) framework: omission, paraphrase with related words, borrowing words, using more neutral words, cultural substitution, and paraphrase with unrelated words. The study reveals that the translator must consider cultural aspects and social context when selecting translation strategies. The dominance of omission and paraphrase with related words indicates that readability and fluency in the subtitles are prioritized, which is important in film translation.

Keywords

address terms, translation strategy, film

Introduction

In Indonesian culture, the use of address terms plays an important role in reflecting the social relationship between the speaker and the listener. Terms like *Bapak* and *Ibu* are used to address older or respected individuals, often carrying a formal connotation and expressing respect. Meanwhile, terms like *Saudara* or *Saudari* are more commonly used in neutral and formal contexts, particularly when speaking to someone who is not well known. On the other hand, terms like *Mbak* and *Mas* are used more informally and familiarly to address younger or same-age individuals, often found in everyday conversations in Javanese society, although these terms also have variations in usage across different regions. These address terms are not merely for addressing someone but also carry deep cultural meanings and social norms (Fang & Heng, 1983). The appropriate use of addresses demonstrates an understanding of social hierarchy, age, and the closeness of the relationship between the speaker and the listener. In translating them into English, the challenge lies in maintaining these meanings and nuances, as English does not have exact equivalents for each of these address terms.

In translating address terms into English, translators need to pay attention to several important aspects to ensure the translation remains accurate and contextually appropriate. First, the cultural aspect is paramount, as address terms in Indonesian are heavily influenced by local social norms and culture. Second, the aspect of social context is also crucial. The translator must consider the relationship between the speaker and the listener, whether they share closeness, are of the same age, or have different social statuses. As a framework, Baker (2018) offers eight strategies that can be applied by translators. The eight strategies are as follows: (1) Translation by a more general word (superordinate), (2) Translation by a more neutral/less expressive word, (3) Translation by cultural substitution, (4) Translation using a loan word or loan word plus explanation, (5) Translation by paraphrase using a related word, (6) Translation by paraphrase using unrelated words, (7) Translation by omission, and (8) Translation by illustration.

The phenomenon of translating address terms can be found in film subtitles, one example being *Perempuan Tanah Jahanam*. This film tells the story of a woman named Maya who returns to her hometown to uncover the mysteries of her past and face the horrors that threaten her life (Mukminin, 2024). In the film, there are many instances of address terms used within the context of Indonesian culture, such as *Bapak*, *Ibu*, *Mbak*, and *Mas*, which carry distinct social and cultural meanings. These address terms not only function as forms of respect or familiarity but also reflect social hierarchy, status, and the relationships between characters in the story. However, in the translation into English, these address terms face challenges, as English does not have direct equivalents that can capture all the social and cultural nuances embedded in these terms. The translator must choose the right strategy to maintain the original meaning without diminishing the understanding of the international audience.

Research on the use of address terms has been studied by several scholars. Karifianto (2021) examines the frequency, recipients, and gender differences in the use of address terms like *mate*, *babe*, *dude*, *love*, *buddy*, *darling*, *sweetie*, and *honey/hon* in everyday communication among Australians. Hamdani et al. (2022) examine the turn-taking

system in Indonesian conversations, specifically focusing on how the next speaker is explicitly selected in multiparty interactions. Sugianto and Suryani (2022) identify the types of address terms used by the speakers in the movie *Fast and Furious 7*. Mensah (2021) examines the sociopragmatic roles of address terms in social interactions at the University of Calabar Senior Staff Club. Awoonor-Aziaku (2021) examines the use of address terms in classroom interactions at the University of Cape Coast. Amelia and Ekawati (2021) analyze the types of address terms used by the characters in *Fantastic Beasts and Where to Find Them* and explore the factors influencing their usage.

The research that examines the translation of address terms has been studied by several scholars. Lubis and Shara (2022) examine the types of address terms in the movie *Love Rosie* and analyzes how these terms are translated into Indonesian. Al-Hamzi et al. (2024) examine cross-cultural translation of politeness markers in Arabic-English, focusing on Naguib Mahfouz's *Midaq Alley* through a sociopragmatic lens. Tumbole and Cholsy (2022) identify the appropriate translation strategy for contextual addressing terms by analyzing the strategies used in translating *Bumi Manusia* by Pramoedya Ananta Toer into *This Earth of Mankind* by Max Lane. Rozumko (2023) investigates the address terms used between the main characters, Kurt Wallander and Baiba Liepa, in Henning Mankell's novel *The Dogs of Riga*, comparing the original Swedish version with its English and Polish translations.

This study aims to analyze the translation strategies of address terms in the subtitles of *Perempuan Tanah Jahanam* from Indonesian to English. The focus is on how the translator addresses the challenges posed by cultural and social differences between the two languages. This research fills a gap in subtitle translation studies, particularly in the translation of address terms that are rich in cultural context. While many similar studies have been conducted on target languages, research specifically on the translation of address terms in Indonesian films into English remains limited. The novelty of this study lies in its focus on modern Indonesian films like *Perempuan Tanah Jahanam* and the challenges of translating address terms in the unique socio-cultural context of Indonesia. This study also introduces an analysis of translation strategies in Indonesian film subtitles, a topic that has received limited attention in academic literature. The contribution of this study is to further develop translation theory, especially in the context of film subtitles, and to enrich the understanding of cultural translation in audiovisual media.

Method

This research uses a qualitative descriptive approach with a focus on product-based translation. The study aims to analyze the translation strategy of address terms in the subtitles of the film *Perempuan Tanah Jahanam* from Indonesian to English, which is streamed on the Netflix platform. The qualitative descriptive approach allows the researcher to describe and present in detail the phenomenon of address term translation found in the subtitle text without manipulating the data. A product-based translation approach is used to analyze the existing translation results, namely the film subtitles, by focusing on the appropriateness and acceptability of the translation within the cultural and social contexts of both languages. This approach allows the research to not only

focus on linguistic aspects but also consider the cultural relevance and context of address term translation.

The data for this research consists of address terms found in the subtitles of the film *Perempuan Tanah Jahanam* in Indonesian and their English translations. Data is collected using the listening and note-taking technique, which involves observing and recording the address terms in the film's subtitles. Data analysis follows an interactive model, comprising three main stages. First, data reduction involves classifying address terms into categories such as kinship terms, honorifics, and informal terms while filtering out irrelevant data to focus on translation aspects. Second, data display organizes categorized address terms into tables, allowing for a systematic comparison of translation strategies. Third, conclusion drawing examines the translation procedures applied to each category. The presentation of research results is done using a narrative technique, where the results of the data analysis are presented in a structured and clear narrative form, accompanied by examples of data to clarify the analysis. The data used consists of address terms, as detailed in Table 1.

Table 1. Address Terms in *Perempuan Tanah Jahanam* Subtitles

No	Address Terms	Amount
1	<i>Mbak</i>	52
2	<i>Ki</i>	30
3	<i>Pak</i>	27
4	<i>Mas</i>	21
5	<i>Bapak</i>	13
6	<i>Ibu</i>	8
7	<i>Bu</i>	8
8	<i>Nyai</i>	6
9	<i>Mbah</i>	4
10	<i>Nduk</i>	4
11	<i>Bibi</i>	3
12	<i>Nyi</i>	1
13	<i>Manis</i>	1
14	<i>Bokap-Nyokap</i>	1
Total		179

Results

In analyzing the translation strategies for address terms in this study, six out of the eight strategies proposed by Baker (2018) were identified. Table 2 presents the application of translation strategies for Indonesian-English address terms in the subtitles of *Perempuan Tanah Jahanam*. It shows six translation strategies identified from Baker's (2018) framework, with a total of 179 occurrences. The most frequently used strategy is Translation by Omission (57 instances), where address terms are omitted, likely due to differences in linguistic and cultural norms. Translation by Paraphrase Using Related Word appears 49 times, suggesting that translators often reformulate the meaning using

a semantically related expression. Translation Using a Loan Word or Loan Word Plus Explanation occurs 29 times, indicating that some address terms are retained in their original form, possibly with added clarification for better understanding. Additionally, Translation by a More Neutral/Less Expressive Word is applied 28 times, showing that some emotionally or culturally loaded terms are translated into a more neutral equivalent. Translation by Cultural Substitution (14 instances) replaces terms with culturally familiar alternatives in the target language. Lastly, Translation by Paraphrase Using Unrelated Words is the least common strategy, appearing only twice, indicating that translators rarely use completely different expressions to convey the meaning of address terms.

Table 2. The Application of Translation Strategies

No	Address Terms	Amount
1	Translation by Omission	57
2	Translation by Paraphrase Using Related Word	49
3	Translation Using a Loan Word or Loan Word Plus Explanation	29
4	Translation by a More Neutral/Less Expressive Word	28
5	Translation by Cultural Substitution	14
6	Translation by Paraphrase Using Unrelated Words	2
Total		179

Translation Using a Loan Word or Loan Word Plus Explanation

This strategy is frequently employed when handling culture-specific terms. Borrowing a loanword with an explanation is particularly useful when the term appears multiple times in the text. Once initially explained, the loanword can be used independently, as the reader already understands it and is not distracted by lengthy explanations.

SL: *Kami lagi nulis buku tentang dalang, Bu. Katanya **Ki Saptadi** yang terkenal di sini.*

TL: We are writing a book on puppet masters. We heard **Ki Saptadi** is a famous puppet masters.

(Datum 048, 01:21:47)

In translating the address term *Ki Saptadi*, the translator employs the strategy of translation using a loan word without adding an explanation. In Javanese culture, the term *Ki* is commonly used as a title for certain figures, particularly puppet masters (*dalang*) or community leaders. By retaining this term in the target text, the translator successfully preserves the cultural nuance without removing the local identity associated with the figure. This strategy offers several advantages. First, using a loanword without translation helps maintain the original cultural element, which is crucial in texts related to tradition and the arts. Second, if the term appears repeatedly in the text, readers can grasp its meaning through context without requiring lengthy explanations that may disrupt the narrative flow. However, this approach also presents potential challenges. Readers unfamiliar with Javanese culture may not immediately recognize that *Ki* is a title for a *dalang*. Therefore, in some cases, the translator may add an explanation upon its first occurrence—for example, *Ki, a term used for a respected or senior male figure in Javanese culture*—to enhance readability without compromising cultural authenticity.

Another example is also found in the term of address for women, namely *Nyi*. This can be observed in the following translation:

SL: **Nyi Misni**, ibu Ki Saptadi, salah satu pembantu mereka.
 TL: One of them was **Nyi Misni**, Ki Saptadi's mother.
 (Datum 106, 00:42:15)

In translating the address term *Nyi Misni*, the translator employs the *Translation using a loan word* strategy, keeping the term *Nyi* unchanged in the target text without additional explanation. In Javanese culture, *Nyi* is a common address term for adult women, especially those who are respected or hold a certain status in society. By retaining this term, the translator preserves the cultural essence of the source text while maintaining the local identity associated with the character. This strategy has advantage, which is keeping the loanword maintains cultural authenticity, which is crucial in texts related to tradition and social structures. However, this approach also presents challenges. Readers unfamiliar with Javanese culture might not immediately recognize that *Nyi* is an address term for a respected woman. In such cases, adding a brief explanation upon its first occurrence—such as *Nyi, a Javanese term for an esteemed woman*—can enhance readability while preserving cultural authenticity.

Similar to the term *Nyi*, there is also an address used for women, which is *Nyai*. This is evident in the translation provided below:

SL: Lalu ada **Nyai Shinta**, dia adalah perempuan yang paling cantik di desa ini.
 TL: Then there was **Nyai Shinta**, the most beautiful woman in the village.
 (Datum 112, 00:41:34)

In translating the address term *Nyai Shinta*, the translator employs the translation using a loan word strategy, retaining the term *Nyai* in the target text without additional explanation. In Javanese culture, *Nyai* is a title or address used for women of high status, often referring to the wife of a respected or influential man or a woman with an important social role. By keeping *Nyai* in the target language, the translator preserves the cultural and social connotations associated with this title. This strategy offers several advantages. First, it helps maintain the cultural authenticity of the source text, especially in a context where social roles and traditions are important. The use of a loanword keeps the text grounded in its original cultural setting, making it more relatable for readers familiar with the culture. Second, if *Nyai* appears multiple times throughout the text, readers can infer its meaning from the context, avoiding the need for repetitive explanations that may disrupt the narrative flow. However, this approach can also present challenges. Readers unfamiliar with Javanese culture might not immediately understand that *Nyai* refers to a woman of respected status. To address this, adding a brief explanation at the first occurrence, such as *Nyai, a title for a respected woman in Javanese culture*, can enhance comprehension without compromising the authenticity of the translation.

Translation by Omission

Translation by omission is a strategy employed when the meaning of a specific word or phrase is not crucial to the overall development of the text, and including it would disrupt

the flow with excessive explanations. In such cases, the translator may choose to omit the word or phrase entirely.

SL: *Ya emang desa itu desa terpencil, **Mbak**. Gak ada apa-apa.*

TL: There's nothing in Harjosari. It's a secluded village.

(Datum 030, 01:24:57)

In the translation of the address term *Mbak*, the translator employs the translation by omission strategy by leaving the term untranslated. In Javanese culture, *Mbak* is a polite form of address used for young women, often conveying a sense of respect. However, in this case, the term does not have a direct equivalent in English that would carry the same cultural weight, and its inclusion might not significantly impact the meaning of the sentence. The decision to omit *Mbak* in the translation helps maintain the flow of the narrative without introducing unnecessary cultural elements that could distract the reader. Since the main point of the sentence is about the village being secluded, the omission of the address term does not alter the essence of the message. The advantage of using this strategy is that it simplifies the text, making it more accessible to readers who may not be familiar with Javanese culture. It also prevents the translation from becoming cluttered with excessive explanations or additions that could disrupt the narrative pace. However, one potential challenge is the loss of cultural nuance, as *Mbak* carries connotations of respect and social hierarchy in Javanese culture. Nevertheless, in this context, the omission does not diminish the overall meaning, as the main focus remains on describing the village.

The application of the translation strategy translation by omission is also found in the address term *Mas*. This example can be observed in the following translation data.

SL: ***Mas**, saya balik aja deh. Teman saya pasti udah nungguin lama.*

TL: I think I'd better get back. My friend is waiting for me.

(Datum 082, 00:59:26)

In the translation of the address term *Mas*, the translator uses the translation by omission strategy, choosing not to translate the term into English. *Mas* is a Javanese form of address typically used to refer to a young man with a polite and respectful tone. However, in this case, the term does not carry enough significance in the context of the sentence to require translation. The omission does not hinder the overall meaning of the message, as the focus remains on the speaker's intention to leave because their friend is waiting. The advantage of this strategy is that it simplifies the translation, making it more fluid and accessible for readers who may not be familiar with Javanese culture. Including *Mas* could potentially distract from the main point and complicate the translation unnecessarily. By omitting the term, the translator ensures the sentence remains clear and concise. Moreover, the omission prevents the introduction of cultural elements that might confuse or slow down readers unfamiliar with the custom. However, one potential downside is the loss of cultural nuance. *Mas* can imply a certain level of respect or familiarity that is specific to Javanese culture. While this meaning may be lost, the core message is not affected, as the sentence is primarily focused on the speaker's actions rather than the relationship dynamics.

Translation by Paraphrase Using Unrelated Words

This translation strategy involves using a different word in the target language that does not directly correspond to the original word's meaning. It involves selecting a word that has no direct relationship in terms of meaning or lexical level with the source language term.

SL: **Mas** ...

TL: **Your name is** ...

(Datum 144, 00:28:05)

In the translation of the address term *Mas* into *Your name is*, the translator employs the strategy of translation using a word with different meaning. *Mas* is a Javanese term of respect used to address a young man, but it does not have a direct equivalent in English that conveys the same cultural and social nuance. In this instance, the translator opts to transform the meaning and function of the term, replacing it with *Your name is*, which serves a different purpose in the target language. Instead of maintaining the respectful form of address, the translation shifts to a more neutral statement about identity. In the context, *Mas* functions as a respectful and polite address for a man, typically used when asking for or referring to someone's name. However, in English, *Your name is* is a statement rather than a question. By using *Your name is* in the translation, the translator opts for a direct construction that conveys the question about identity, but the respectful tone implied by *Mas* is lost. The structure changes from a form of polite address into a more straightforward inquiry, which may sound more formal in English.

Translation by Paraphrase Using Related Word

This strategy involves using a term in the target language that conveys the same concept as the source term, though expressed differently. This strategy applies when the concept is already represented in the target language with a related but distinct form.

SL: **Bapak** bahasa Jawa paham?

TL: **You** know Javanese?

(Datum 019, 01:29:11)

In translating *Bapak* to *You*, the strategy of translation by paraphrase using related word is employed, as it conveys the core meaning but shifts the form. In Indonesian, *Bapak* is an honorific used to show respect, typically addressing a man with some formality, especially if the person is older or of higher status. This term carries a cultural weight that is not directly transferable to English. By translating *Bapak* as *You*, the translator bypasses the cultural context of using a respectful title and instead opts for a direct pronoun that fits naturally in English. This strategy reflects a balance between conveying the message and adapting it to a new cultural and linguistic context. The choice to use *You* makes the sentence more accessible for English speakers, ensuring clarity and simplicity. However, this comes at the cost of losing the formality and respect embedded in the original Indonesian expression. While *You* is a neutral pronoun in English, it lacks the depth of deference that *Bapak* holds in Indonesian. Therefore, while the translation is linguistically functional, it sacrifices the nuanced social and cultural layers present in

the source text. In this case, the translator prioritizes ease of understanding over cultural specificity, aiming for a more direct and simplified form.

Translation by a More Neutral/Less Expressive Word

This translation strategy involves using a more neutral or less expressive word in the target language to match a source language word that has a corresponding term in the target language, but with a meaning that is not fully equivalent. This discrepancy arises from certain factors that influence the meaning of the source language, such as culture or social context, which may not be represented in the target language.

SL: **Pak Chondro**. *Tapi tadi pergi ke kantor gak balik-balik. Gak tau ngapain.*

TL: **Mr. Chondro**. But he left for the office. I don't know why he hasn't come back yet.

(Datum 001, 01:45:29)

In the translation of *Pak Chondro* to *Mr. Chondro*, the translator uses the strategy of translation by a more neutral/less expressive word. In Indonesian, *Pak* is a common honorific used to address men in a respectful yet somewhat familiar manner. It conveys both respect and a degree of familiarity, particularly in a community or family context. However, in English, *Mr.* is a more formal and neutral term, which lacks the nuanced familiarity of *Pak*. This shift results in a more detached tone in the translation, which may not fully capture the relational warmth present in the original Indonesian. The use of *Mr.* instead of *Pak* reflects a practical decision to ensure that the translation remains clear and easily understood by an English-speaking audience, who may not be familiar with Indonesian social norms. While *Mr.* is universally recognized in English-speaking cultures, it is less flexible in conveying varying degrees of familiarity and respect. In the original context, *Pak* could indicate a sense of closeness or respect that *Mr.* does not communicate as strongly. As a result, the translation loses some of the social and cultural nuances of the original, but this strategy helps maintain clarity and avoids confusion for readers unfamiliar with Indonesian culture.

Translation by Cultural Substitution

This strategy involves replacing a culture-specific term with one in the target language that may not carry the same literal meaning but evokes a similar effect on the reader. This strategy adapts the text to the target culture while preserving its emotional or cultural impact.

SL: **Mbah** saya bilang itu rumah penyakit.

TL: My **grandmother** said it's a house of disease.

(Datum 060, 01:03:27)

The translation of *Mbah* as *Grandmother* in the data above illustrates the strategy of translation by cultural substitution. In Javanese culture, *Mbah* is an honorific used to address an elder, particularly a grandmother/grandfather or an elderly person with great respect. The term carries a deep sense of reverence, not only for one's biological grandmother but for any elder figure deserving of respect. However, when translating to English, *Mbah* might not resonate with the target audience due to cultural differences. By replacing it with *Grandmother*, the translator chooses a term that conveys a similar

familial relationship, which is familiar and easily understood in English-speaking cultures. This substitution helps the target audience grasp the intended meaning without the cultural complexities that *Mbah* might carry. While *Grandmother* communicates the familial connection, it loses some of the broader cultural respect associated with *Mbah*. In Javanese, *Mbah* can refer to any respected elder, whereas *Grandmother* is more specifically tied to one's maternal or paternal grandmother in English. Thus, while the translation maintains the emotional tone of respect, it simplifies the cultural context.

Discussion

In translating address terms in *Perempuan Tanah Jahanam*, the translator used the strategy of borrowing loanwords without an explanation. This approach preserves cultural authenticity by keeping the term in its original form, which is especially vital when the terms relate to traditional practices or societal structures. It such as the role of a puppet master (*dalang*) or a respected woman in Javanese society. According to Venuti (1995), foreignization, which preserves cultural markers like *Ki* and *Nyi*, helps maintain the uniqueness of the source text. The challenge, however, lies in balancing comprehension for the target audience while maintaining the original meaning. Studies on cultural translation, such as those by Bassnett (2013), suggest that loanwords provide a bridge between cultures, allowing readers to experience the source text's cultural depth without losing its essence. In some cases, the term can be explained upon first mention, offering the best of both worlds—authenticity and clarity.

However, when addressing terms like *Mbak* or *Mas*, translators often opt for omission, especially when the term does not carry significant weight in the context. Omission simplifies the translation, making it more fluid and comprehensible for readers unfamiliar with the term. Omission, as proposed by Newmark (1988), works well when the meaning of the term does not contribute to the overall narrative or when excessive explanations would disrupt the flow. In the case of *Mbak*, omitting the term avoids unnecessary cultural distraction while preserving the sentence's core message. This strategy aligns with the concept of functional equivalence proposed by Nida (1977), where the goal is to maintain the intended meaning without focusing on specific linguistic elements that do not have a direct impact on the target culture.

Another translation strategy commonly used in these texts is paraphrasing through unrelated words. For example, translating the term *Mas* into *Your name is* shifts the focus from a respectful address to a neutral inquiry about identity. This strategy exemplifies the translator's decision to prioritize functional communication over preserving cultural subtleties. According to Baker (2018), paraphrasing is often employed when a direct translation of the term is not possible or would lead to confusion. While this approach can alienate the reader from the cultural context, it ensures that the core message is conveyed without hindering comprehension. This strategy also reflects the translator's role as an interpreter of culture, choosing clarity over cultural preservation when necessary. The shift from *Mas* to *Your name is* highlights the challenge of navigating the intricacies of social address terms in cross-cultural translation.

Furthermore, translation by paraphrasing with related words, such as rendering *Bapak* as *You*, demonstrates the nuanced process of balancing linguistic and cultural equivalence. While *Bapak* is a term of respect in Indonesian, its translation as *You* in English strips away the social layers embedded in the source text. According to House (2015), the use of paraphrase allows the translator to navigate these cultural gaps but may result in a loss of the social dynamics present in the original text. The loss of respect and formality in this translation choice could potentially alter the relational tone between characters. While this strategy allows for simplicity and clarity in the target language, it challenges the translator to find ways to convey the respect inherent in *Bapak* through other means, such as context or additional descriptors.

Lastly, the strategy of cultural substitution is evident in the translation of *Mbah* to *Grandmother*. This substitution aligns the cultural concept with the target culture, as *Mbah* is an honorific used for elders in Javanese culture. By using *Grandmother*, the translator adapts the source text to a more familiar cultural context for the target audience. This technique is supported by Bhabha's concept of hybridization (2012), where the text is adapted to resonate with the target culture while maintaining emotional significance. This method of substitution helps preserve the relational dynamics within the family context, but the challenge lies in ensuring that the emotional resonance of *Mbah* is not diminished in translation.

Conclusion

The conclusions of this study highlight the diverse strategies used in translating Indonesian-English address terms in the subtitles of *Perempuan Tanah Jahanam*. The six identified strategies from Baker's (2018) framework are Translation by Omission, Translation by Paraphrase Using Related Word, Translation Using a Loan Word or Loan Word Plus Explanation, Translation by a More Neutral/Less Expressive Word, Translation by Cultural Substitution, and Translation by Paraphrase Using Unrelated Words. The varied use of translation strategies highlights the complexity of translating address terms, which are deeply rooted in linguistic and cultural contexts. This suggests that translators must carefully consider not only linguistic equivalence but also cultural nuances to ensure effective communication for the target audience. The dominance of Translation by Omission and Paraphrase Using Related Word indicates a tendency to prioritize readability and naturalness in subtitles. This implies that translation training programs should emphasize strategies that balance fidelity to the source text with audience comprehension.

Acknowledgments

The authors would like to express gratitude to all parties who have contributed to the completion of this journal. Without the support and assistance from various individuals, the preparation of this journal would not have been successful. It is hoped that this article will be beneficial for the development of knowledge and society in general.

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