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SASTRA

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DAFTAR ISI

ENGLISH WORDPLAY TRANSLATION INTO INDONESIAN IN THE SUBTITLE OF AMERICAN TELEVISION SERIES

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Abstract

One of the humorous aspects in the field of language is wordplay. Wordplay tends to create linguistic problems of translability due to the the diversity of languages and different linguistic typology. However, recently a number of movies and series from overseas which the genre is comedy must contain wordplay in the subtitles. Whilst, the subtitles in one of the scope of audiovisual translation, it requires several techniques to translate as subtitling adds space, time, and presentation. This paper is to investigate types of wordplay found in the subtitles of Hannah Montana and strategies applied to translate English wordplay into Indonesian. The data of this study was collected from an American series entitled Hannah Montana from season one to three. Hence, the most appropriate method employed is qualitative. The sampling technique applied is purposive sampling. The total four types of wordplay found in the series, namely: phonological and graphological structure (consists of homonymy, paronymy, and homophony), lexical structure (polysemy), morphological structure, and syntactic structure. Most of the translator whom sub movies or series used is wordplay to non-wordplay strategy. This strategy has a significant effect in rendering the meaning to the target text that affects the audience when they watch the film whether to laugh or not to laugh.

Keywords: American television series, Audiovisual translation, subtitles, wordplay

INTRODUCTION

The use of language in communicating whether to give any serious or comical intention, playing with words tends to create linguistic problems of translability (Delabastita, 1996). As it is pointed out by Chiaro (1992) that what is funny in the United States does not have to be funny in the United Kingdom and vice versa. Such humorous aspects appear in translation, particularly in American films and series. One of the humorous form is wordplay. Wordplay is identified as a problem to understand and translate due to the distinction of the cultures in each regions or countries. However, the idea of translating literary works have been developed and become the most crucial part of language development nowadays. It has been shown by the popularity of television series and movies produced by Hollywood in several countries increase during the time. Thus, this phenomenon discovers numerous translation forms. Cintas & Remael (2007) proposed the three most dominant ways of translating audiovisual programs, those are dubbing (also called lip-sync), subtitling and voice over. One of the most common uses of Hollywood series and movies translation methods spread in Indonesia is dominantly subtitling. This translation process deals with written text, occasionally on the lower part of the screen that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image

(letters, inserts, graffiti, etc.) and the information that is contained on the soundtrack (songs, voice off) (Cintas & Remael, 2007). Further, Cintas & Remael argued that it is necessary for subtitles to note three main components, namely: the spoken word, the image, and the subtitles.

Due to the various films and series during these days, subtitling exhibits cumulative complications as both of them hold their genre which results in different exclusive terms. In line to the variety of genre films and series occurs in Indonesia, the subtitlers require to pay attention to the type of films and its function (Köprülü, 2017). Comedy is the most genre films and series people mostly looking for to watch that may develop a number of problems when people in different cultures try to watch films or series contains wordplay elements (Sari, 2016). One of well-known comedy series' entitled *Hannah Montana* gave a huge contribution in subtitling development, especially in Indonesia where mostly half of the entertainment has been imported from overseas. This series was one of the most iconic situation comedy among American and Indonesian youth during the time and contains situations in everyday life create a person laugh or smile occured in different types, for instance joke, wit, anecdote, gesture and mimic (Köprülü, 2017). Several jokes most commonly used in the series had something to do with words, sounds, pronunciation or even pictures. One humor aspect discovered in this television series is called wordplay. As Delabastita (1996) proposed that wordplay is the general name for the various textual phenomena in which structural features of the language(s) are exploited to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings, it involved as well that the features of wordplay include pronunciation, spelling, morphology, vocabulary, or syntax (Leppihalme, 1997). Further more, Delabastita (1996) distinguished wordplay into four typologies include: (a) phonological and graphological structure which involves homonymy, paronymy, homophony, and homograph, (b) lexical structure which consists of polysemy and misuse of idiom, (c)Morphological structure, and (d)Syntactic structure.

There is a confusion between the term 'wordplay' and 'pun' among some experts. However, pun is classified as a subcategory of wordplay (Leppihalme, 1997), whilst eight strategies was employed to translate wordplay from source language into target language (Delabastita, 1996), those several lists are as follows: A number of studies discuss types of wordplay and translation strategies. Nurlaila & Purwaningsih (2015) pointed out that the translation technique used creates an impact on the low level of accuracy and loss of the wordplay humor effect on the target text which is Indonesian language. In line with that, Sari (2016) said that the translation strategy mostly applied by the subtitlers in

Table 1. Translation Strategies for Wordplay

Pun-Pun	Pun S.T-Pun T.T
Pun-Non Pun	Non Pun-Pun
Pun-Related Theorical Device	Zero-Pun
Pun-Zero	Editorial techniques

translating films or series is wordplay to non-wordplay as the maintenance meaning is possible merely in wordplay to non-wordplay strategy. Thus, Köprülü (2017) added that the translation of linguistics elements which creates humor effect are quite problematic as it is happened that the vast majority of the original films or series effects disappear in the translation. However, this paper offers another source of subtitles text translated by professional subtitlers whether any distinction exists or not. The distinction forms of wordplay which arises, such as deviation from linguistic norms, bizzare syntax, incorrect grammar and pronunciation, misuse of words, and words or phrases and translation strategies applied plays creates people to laugh or not to laugh (Köprülü, 2017). In line with a number of reasons above, this paper is to investigate (1) types of wordplay found in Hannah Montana series, (2)the strategies applied to translate English wordplay into Indonesian. In the present discussion, the researcher investigates types of wordplay revealed in an American series *Hannah Montana* and the translation-strategy

employed in the series from source language into target language.

METHODS

As the aim of this paper is to identify the typology of wordplay and strategies in translating English wordplay into Indonesia, the most suitable method applied is qualitative. For the analyisis, the source of data were taken from English and Indonesian official subtitles *Hannah Montana* series from season one to season three by Disney Channel Indonesian distributed by PT Vision Interprima Pictures (2006-2011). Purposive sampling is employed in this study as well. In collecting the data, the researcher watched American series entitled *Hannah Montana* from season one to three using two subtitles (English and Indonesian). Then, the researcher tried to find several unusual or funny words identified as an English wordplay. After that, some English wordplay was noted down with the Indonesian translation. The next step was the researcher classified them based on four types of wordplay and analyzed a few strategies used

in translating English wordplay by a number of Delabastita's translation strategies for wordplay. Then, the researcher created two columns which contains two subtitles; English subtitle and Indonesian subtitle to make them easy to analyze, classify and understand.

The source of the data were collected from a popular American series among American and Indonesian youth entitled *Hannah Montana* aired by the National Broadcasting Company (NBC) network during ten years, from 1994—2004, while Indonesia aired this series on private television station, RCTI. It was aired in *Republik Citra Televisi Indonesia* for one season merely. Besides, several jokes occur in *Hannah Montana* subtitles was dominated by such cases: slip of the tongue, reported slips, deliberate wordplay, and inexplicable play on language (Chiaro, 1992, p. 17).

In the present discussion, the analyzed data is in the form of utterances. In analyzing the utterances, the researcher identifies utterances in micro level, such as: words, phrases, and clauses translated into target language using translation strategies for wordplay (Delabastita, 1996).

RESULTS AND DISCUSSION

Typology of Wordplay
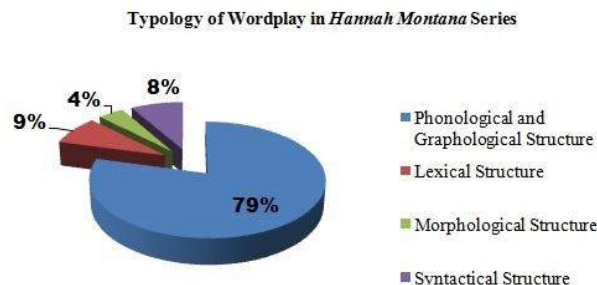
Figure 1. Typology of Wordplay in *Hannah Montana* Series

The analysis reveals that there are 19 (70.8%) data were found in **phonological and graphological structure** type, those are: (one datum was *homonymy*), (13 data were *paronymy*), and (five data were *homophony*).

Based on **Lexical structure,** there is one (4.2%) *polysemy*, one in *misuse of idiom* while in **Morphological structure** there is one (8.3%) datum, and in **Syntactic structure** there is two (16.7%) data. Several types of wordplay can be viewed from the following instances.

Phonological and Graphological Structure
Paronymy

The word ...**egg-zactly**... is a paronymy phenomenon in wordplay as it looks alike the word **...exactly...** in pronunciation and

Table 2. Paronymy

Situation	English	Indonesian
A father of Hannah's brother, named Jackson found his phone on the egg trey in referigerator and tried to give him a lesson by hiding his cellphone, so that he would never forget something precious again. He chose to give him a hint where the handphone was left exactly by saying the word ...**egg-zactly**... Instead of saying ...**exactly**... he said ...**egg-zactly**... to tease him and play a word with his son.	"You know what? If the boy didn't already know where his phone was, then I'd tell him. But since he knows **egg-zactly** where it is...	"Kau tahu? Jika dia tak tahu di mana ponselnya, aku akan mengatakannya. Tapi karena dia tahu **pasti** di mana ponselnya...

spelling but different in written. It is supported by Attardo (1994) that two words are paronyms when their phonemic representations are similar but not identical. Hence, ...**egg-zactly**... is a paronymy case in wordplay, eventhough there are no more words to be compared.

The wordplay centered on the word ...**egg-zactly**... which in this case are slightly similar in spelling with the word ...**exactly**...

but not identical pronunciations. The word ...**egg-zactly**... consists of two words ...**eggz**... and ...**act**... and also a suffix ...**ly**... The word ...**eggz**... is pronounced */egz/* ...**act**... is pronounced */ækt/* ...**ly**... is pronounced */li/.* Besides, the word ...**egg-zactly**... was a play for the word ...**exactly**... Furthermore, the two words are an adverb referring to emphasize that something is correct in every way or in every detail.

Homophony

Table 3. Homophony

Situation	English	Indonesian
A schoolgirl named Miley and who was also a superstar named Hannah Montana convinced her bodyguard not to ruin her personal life about dating somebody who fitted for her. Thus, when she said the word ...**needs**... her father	Okay, fine it is. I'm a girl. I have **needs**. Please tell me you just said you're a girl who has **knees**.	Baik, benar. Aku seorang gadis. Aku punya **kebutuhan**. Tolong katakan kau baru bilang kau gadis yang punya **lutut**.

said the word ...**knees**... when he passed them in order to calm down the situation between his daughter, Miley and her bodyguard.

The word...**needs**.. and .....**knees**..... is quite similar eventhough the spelling and the pronunciation is totally different. They share the same sound "**n**" at the beginning of the word.

Both of them are also a homophony phenomenon in wordplay as they are identical in phonemic. The word ....**needs**... is pronunced **/ni**:**dz/.** Meanwhile, the word ......**knees**.... which in singular form is pronunced */ni:/.*

According to Attardo (1994), "Two words are homophones when their phonemic representation is identical. (p.111) Hence,

....**needs**... and ...**knees**... are a paronymy case. The wordplay centered on the word ...**needs**... and the word ...**knees**... which in this case are slightly identical. Both of them have similar forms but differ in meanings. The word ...**needs**... is in a way that cannot be avoided, while the word ...**knee**... refers to the joint between the top and bottom parts of the leg where it bends in the middle. The speaker deliberately made the word ...**knee**... in plural form in order to make the word sounds similar to ...**needs**... In another words, he exploited the phonological feature of the languange to amuse the viewers.

Syntactic Structure

Table 4. Syntactic Structure

Situation	English	Indonesian
Jackson asked for a bottle of water but the girl who was being asked answered him in a different way that grammatically inappropriate by answering, "Yes, you are."	Could I get a bottle of water? Yes, **you are**.	Boleh minta sebotol air? Ya, **memang**.
However, the question used English modal (such as: could, can, may, might, should, etc) should be answered by modal also. Thus, the question, "Could I get a bottle of water?" The answer must be, "Yes, you could." Or even, "Yes, you can." The answer, "Yes, you are." developed some ambiguities.	Can. I mean yes, **you can**.	Bisa. Maksudku, **ya, bisa**.

Delabastita (1996) pointed out that grammars tend to produce phrases or sentences which may be parsed more than one possibility. The ambiguity occured in syntactic structure. It appears in the phrase, "**Yes, you are**". The phrase '**you are**' gives the emphasize of the trully of yourself. Therefore, the wordplay exists in the effet of **you are** which gives two effects in the context above, whether indicated the meaning that you are a bottle or you are able to get a bottle of water

Translation Strategies
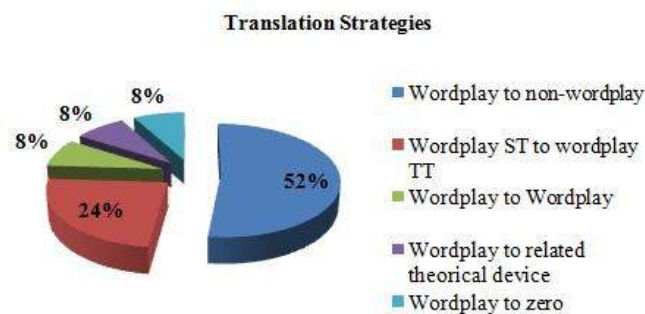
Figure 2. Translation Strategies

According to the chart above, it is presented that 13 (45.8%) wordplays are subtitled into non-wordplay, six (29.2%) wordplays ST are subtitled into Pun TT, two (25%) wordplays are subtitled into wordplay, two wordplays are subtitled into related theoretical device and one wordplay is subtitled into zero. Strategies used can be viewed from the following instances.

Wordplay to Non-Wordplay

Table 5. Wordplay to Non-Wordplay

Situation	English	Indonesian
A character named Jackson had an argue to his father because he was forgot where he took his handphone. On the other hand, his father found his phone on the egg trey in referigerator and tried to give him a lesson by hiding it so that he would never forget something precious again. He chose to give him a hint where the handphone was left exactly by saying the word ...**omletting**... Instead of saying ...**I'm letting**..., he	"Cause I sure don't want to be hard-boiled about this and scramble up your plans, so **omletting** go." "Well great."	"Karena Ayah yakin tak mau menyulitkan dan merusak rencanamu, jadi Ayah **biarkan kau** pergi." "Bagus."

emphasized the word ...**omelette**... in order to tease him and play a word with his son that his phone is in the egg trey.

The word **omletting** is a playing word form from the phrase **I am letting**. The word ...**omletting**... consists of two words ...**omelette**... and suffix ...**-ing**... The word ...**omelette**... is pronunced /ˈɒmlət/. Meanwhile, the word ...**I'm**... is pronunced /aɪm/. The word ...letting... is pronunced /ˈletɪŋ/. If the sentence ...I'm letting... is pronunced, it will be /aɪm/ /ˈletɪŋ/ which is almost as similar as pronuncing /ˈɒmlətɪŋ/.

However the word ....**omletting**... refers to a hot dish of eggs mixed together and fried, often with cheese, meet, vegetables, etc, while ...**I'm letting**... is a sentence meaning somebody who is in a period of time when you let a house or other property to somebody else. In the target text, **omletting** is translated with literal technique into ...**biarkan kau**.... In other words, there is no significant wordplay in the target text.

Wordplay ST to Wordplay TT

Table 6. Wordplay ST to Wordplay TT

Situation	English	Indonesian
Jackson tried to attract all of his school friends attention on his appearance by wearing a cowboy clothes with bling belt. However, by the time he wanted to say and showed his bling belt, he was slipping his tongue. Instead of saying ...**bling**... he said ...**blang**... to his friends.	"Back home in Tennessee, that's what we call **blang**! "It's **bling**." "That's what I said. **Blang**." "What a looser."	"Di Tennessee, ini yang kami sebut **mengkilap**." "Itu **mengilap**" "Itu yang ku katakan. **Mengkilap**." "Pecundang."

As it is stated that when the wordplay replaced by some rhetorical devices, such as rhyme, repetition, alliteration, etc, which aims to recapture the effect of the source-text wordplay, this strategy named related retorical device (Delabastita, 1996). The translator translated the word **blang** became **mengkilap** into Indonesian. Meanwhile, the word **bling** became **mengilap**. The translator played with the Indonesian mixed prefix –*me*, that is *me+kilap* in Indonesia should be *mengilap*, but it was played into *meng- kilap*. It can be said that the translator translates it from pun to rhetorical device in the target language. In the source text, the sound **diarrhea** and **diaria** almost look alike both in spelling and pronunciation. The word ...**diarrhea**... is

pronunced /ˌdaɪəˈrɪə/, while the word ...**diaria**... is pronunced /diaria/. They share

the same first consonant /**D**/ but different meaning. The word ....**diarrhea**... means an

*Wordplay to Wordplay

Table 7. Wordplay to Wordplay

Situation	English	Indonesian
A high school girl named Miley was being stopped suddenly by the officer on the street because she drove quite fast and no control. After being stopped, the officer ask him a license which in truth, Miley had not own her yet. Undercircumstances she was being nice with the officer by calling his name. However, once she tried to call his name, she slipped her tongue by calling his name into a kind of disease. Instead of saying ...**diaria**... she called him ...**diarrhea**... It failed her to look and act nice in front of the officer through her word ...**diarrhea**... which means a kind of disease.	"License, Please!" "Yes,Sir. Is there a problem, officer.....**Diarrhea**?" "It's **DiAria**." "Of course it is. My bad."	"Tolong beri SIM-nya" "Ya, Pak. Apa ada masalah, Pak....**Diare**?" "Ini **DiAria**" "Tentu! Salahku."

illness in which waste matter is emptied from the bowels much more frequently than normal, and in liquid form, while ...**diaria**... refers to a name of people, an officer. Meanwhile, in the scene, the speaker slips her tongue to pronounce /diaria/ become /ˌdaɪəˈrɪə/.

As Delabastita (1996) stated that the source-text pun is translated by a target-language pun, which may possibly be significantly different from the original wordplay in terms of their linguistic basis, formal construction, semantic structure, textual effect and/or contextual setting, the

translator translated the word ...**diarrhea**... became **diare** into Indonesian. The translator capitalized the '**A**' letter in the middle of the word **diAria** to differentiate between **diare** and **diAria**.

CONCLUSION

This study reveals four types of wordplay employed to create laughter in Hannah Montana from season one to three, those are phonological and graphological structure, lexical structure, morphological structure and syntactic structure. It is obvious that most of the wordplay found in the source

text was subtitled into non-wordplay, which is based on meaning or literally. The second most frequently translation strategy used is subtitled into wordplay target text. In another words, the wordplays in source text experience different sound, rhyme, or even letters. Only a few of them was subtitled into wordplay as well and subtitled into zero. Therefore, the translation strategy applied by the subtitler influences the meaning and effect of the wordplay in the target text.

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REPRESENTATION OF INDONESIAN CULTURE DIVERSITY IN DJARUM 76 TELEVISION ADVERTISEMENT

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Abstract

Cigarette industry is well known in Indonesia, therefore cigarette advertisements are common in television. Although there are regulations regarding cigarette advertisement recently, back in 1990s, cigarette advertisements were frank. The article aims to find out the construction of Indonesian cultural diversity representation in Djarum76 television advertisement. This article uses a qualitative design research method. Constructionist representation by Stuart Hall is used as the analysis approach in this research. The result of this research showed by analyzing 10 iconic scenes and the lyrics of trademark song from Djarum 76 advertisement, the advertisement visually constructs the Indonesian culture diversity, specifically East Java culture. Dominantly, the scenes visualize the iconic places in Indonesia. Therefore, it can be concluded that Djarum 76 wants to be seen as iconic as the cultural places and arts in the television advertisement while subconsciously, Djarum 76 leads the target market to believe in what the lyrics of the advertisement said. Hence, despite we are absorbed with the visual of the advertisement that is showing the beauty of certain places or arts, we also hear the enchanting lyrics which attached in our minds.

Keywords: cigarette, Djarum 76, representation, signs, television advertisement,

INTRODUCTION

Cigarette Industry is one of the fields that has been experiencing ups and downs in Indonesia. In the present day, there are regulations that forbid cigarette advertisement being shown freely in television in Indonesia. Those regulations forbid to use 'false' advertising in cigarette advertisement, hence, every scene that contains cigarette in it will be blurred. However, in 1990s, cigarette advertisement was way more frank where each cigarette brand was bravely showing people blowing each other with cigarette smoke in the television advertisement. Holse (2004), advertisement is not just about the commercial promotion of branded products, but can also encompass the idea of texts whose intention is to enhance the image of individual, group or organization. According to Holse (2004), advertisement is also seen as potentially involving complex notions of audience, where people should work hard to decode messages and understand different address relationship. Therefore, every advertisement that we can see in television has some deep meanings that we need to dig first in order for us to be able to understand the messages behind the advertisements. Reynolds (1999) Advertising is a deeply cultural process; the "lifestyle attributes" tobacco companies and cigarette advertisers attempt to associate with a brand do not simply appear out of thin air. Each brand

image is meticulously designed and crafted to connect with the prevailing popular cultural values and desires of the day. As with many multinational advertising campaigns, strong images of modernity and tradition are predominant themes in Indonesian cigarette advertisements.

Most of advertisements contain audio such as dialogues. Audio in advertisements can also be called as "Audio messages in advertising". Rodgers & Thorson (2012), audio messages are the primary focus of attention and there is no competing or distracting stimuli or activities. The audiovisual messages are then identified to find out the signs to be interpreted. Saussure argued that even though a sign is subject to a mutual agreement or conventional system, a sign also possesses an arbitrary characteristic which means that a sign can produce a variety of different meanings depending on different interpretations as Chandler (2002) stated that "there is nothing at all to prevent the association of whatsoever with any sequences of sounds whatsoever....the process which selects one particular sound-sequence to correspond to one particular idea is arbitrary" As the signs are found in the advertisement, they are synced with considered concepts to find out the representation of those signs as delivered messages. According to Hall (2003), the relation between 'things', concepts and signs lies at the heart of the production of meaning in language. The process which links these three elements together is what we call

'representation'. The representation in this research involve the signs in audiovisual advertisement which have visualization and audio message. The visualization of certain concept is considered to be easily understood since the meaning is presented visually. However, the process of representing the signs is complicated. As Hall (2003) stated that in the case of visual language where the relationship between the concept and the sign seems fairly straightforward, the matter is far from simple. It is even more difficult with written or spoken language, where words do not look or sound anything like the things to which they refer.

There are three similar researches conducted by Hasah Hasanah (2012), Budi Hermawan and Elka Zenereshynta Nuvra Ardhernas (2014), and by Giffari Akbar (2012). Hasanah (2015) conducted a research entitled "The Representation of Youth in Pocari Sweat Television Advertisements". This research aims to reveal the representation of youth in Pocari Sweat television advertisements and the ideologies behind that representation. The research used a qualitative descriptive method, while the theory that is used in this research is the orders of signification by Barthes (1957). The result shows that youth is represented through the use of the visual elements of television advertisements (actors or actresses, settings, properties, frame sizes, camera angle, color saturation, and video editing) which show the positive characteristics of youth. In terms of

ideologies, this research found that three ideologies behind the representation of youth in *Pocari Sweat* television advertisements are: feminism, nationalism, and commercialism. From those three ideologies, commercialism is the dominant ideology found in that representation.

While Hermawan and Adhernas (2014) conducted a research entitled "Visual and Verbal Analysis of Children Representation in Television Advertisement". The research investigates the representation of children in television advertisement of 3 Indie+ cellular phone operator. It is descriptive qualitative and has employed Kress &Leuween's Reading Images (2006) to analyze the visual data, and Halliday' Transitivity System (1994, 2004) which is simplified by Gerot and Wignell (1995) for the analyzing the verbal data. The aim of the research is to examine the representation of children visually and verbally in the 3 Indie+ cellular phone operator advertisement. Based on the data analysis, the study finds that visually children are represented as a naive person who is "pretending to know" adult life when in fact they are still a child through the use of setting, layout composition, and perspective (shot, gaze). Children are verbally represented through the use of mental and material processes as somebody who tells about their hope, obsession, and aspirations in the future, and their naive imaginations of how an adult life is In relation to the product advertised the representation signifies that unlike other

providers, using 3 Indie+ is very easy; it is not as hard as to live as adults.

Akbar (2015) conducted a research entitled "Colour of Masculinity: Representation of Man in Cigarette Advertisments". The aims of the research are to investigate the representation of masculinity of man through the color selection in cigarette advertisements from semiotic analysis point of view. The data collections are six cigarette advertisements namely Surya 16, Marlboro, Gudang Garam, A Mild, X Mild, and Star Mild. This research used qualitative descriptive approach framed in semiotics analysis. The theory used in this research is the orders of signification proposed by Barthes (2002). The results of analysis showed that cigarette advertisements show masculinity of man identity in various appearances and colors. Furthermore, the color selection contributes to fulfill the aspect of masculinity of man in cigarette advertisements. Those six cigarette advertisements also tend to attempt to show masculinity of man with wardrobe and background selection.

Djarum 76 television advertisement that was aired during period of 1999 until 2000 is chosen as the source of data, for its content was showing the diversity of Indonesian culture. The advertisement also contains a trademark song of Djarum 76. Hence, it is interesting to find out the diversity of Indonesian culture that are represented in Djarum 76 television advertisement and also to find out how the diversity of Indonesian culture that are

represented in Djarum 76 television advertisement by analyzing the visualization and audio message in the advertisement.

METHODS

This research uses a qualitative design to analyze Djarum 76 television advertisement. The usage of qualitative design is based on the data and on the procedures in analyzing the data. Constructionist representation by Stuart Hall is used as the approach in this research. As a source of the data, this research using Djarum 76 video advertisement which was first downloaded via YouTube. After source of the data is determined, then the primary data of the research is selected using sampling technique based on variable quality relevance of intrinsic structure of Djarum 76 advertisement video with the focus of the research.

The primary data of the research was the Djarum 76 advertisement video that appeared in 1999. The primary data were then analyzed using the representation theory of Stuart Hall and Semiotics. The data is taken by using documentation technique. Khatib (2018) explains documentation technique is which the data collected is being identified, classified and categorized. The data are identified into two parts: visual signs and audio signs. Those signs are picked up as the primary data in this research. In this research, the data are analyzed by using interpretive analysis technique. In interpretive analysis, the researchers interpret the visualization and audio (the lyrics of the jingle in Djarum 76 advertisement) to understand their meaning and directive.

RESULTS AND DISCUSSION
Visual Representation

At the beginning of the advertisement, we can see Jalesveva Jamayahe monument which indicates that the setting of the place is in the Port of Tanjung Perak, Surabaya, East Java. It is the main port of inter-island shipping for Eastern Indonesia. Geographically, Indonesia is considered as an archipelagic state. According to Article 46(a) of the 1982 Convention by United Nations Convention on the Law of the Sea (UNCLOS) 1982 (as cited in Forbes, 2014), Archipelago is defined as a group of islands, including parts of islands, interconnecting waters and other natural features which are so closely interrelated that such islands, waters and other natural features form and intrinsic geographical, economic, and political entity, or which historically have been regarded as such. Since Indonesia is an archipelagic state, Indonesia has many ports.

The Second busiest port in Indonesia after Tanjuk Priok Port (Jakarta) is Tanjung Perak Port which is located in Surabaya. The first scene shows the Jalesveva Jamayahe monument which is one of the most well-known places in Surabaya, East Java. Jalesveva Jamayahe is the icon of Tanjung Perak Port. It can be concluded that the advertisement tries to show us the important place in Surabaya, it is the Port of Tanjung Perak.

1. Jalesveva Jamayahe Monument (00:00)

2. Reog Ponorogo (00:17)

The scene shows that despite of Indonesia having many famous places, Port of Tanjung Perak is considered as the second most busy sea port in Indonesia, since it is the central trade between islands in Eastern Indonesia. Despite showing the beauty and monumental place of certain place in East Java, we can also conclude that the advertisement also tries to make the product of advertisement similar to the Port of Tanjung Perak. The scene tries to tell us that Djarum 76 is like Port of Tanjung Perak, it is the central trade for inter-island shipping, while Djarum 76 is the center of cigarette industry. The advertisement is indirectly stating that just like Port of Tanjung Perak, Djarum 76 is essential.

In the scene 2, we can see people are wearing scary masks. The masks are the main figures of Reog Ponorogo Warok and Gemblak. Reog itself is one of the most popular arts from Indonesia that comes from Eastern Java. Reog is also known as the main identity of Ponorogo Regency.

According to Riyadi, Mujahidin and Tasrif as cited in Rismayanti, Marjono, Umamah and Puji, (2017), Reog Ponorogo is one of the traditional arts from Ponorogo Regency, East Java which represents Jathil dance performance, Bujangganong, Klono Sewandono, Warok, and Dhadak Merak which is also accompanied by gamelan that is able to attract people. While Hartono as cited in Sururi Mukarromah (2012) difines Reog

Ponorogo as medium of communication, which is feasible to mobilize a huge mass of people. Hence, in 1950 until 1980, cultural arts such as Reog was often used as political tools.

The second scene is also showing another distinctive part of Eastern Java. Different from the first scene which shows a certain historical place, the second scene lies with a cultural thing. This scene depicts how wealthy Indonesia is with all its cultural arts from all areas. Besids being a popular art in Indonesia, ReogPonorogo is also known internationally. Reog is an icon of Ponorogo, but it is also an icon of Indonesia. Therefore, Djarum 76 in the advertisement can be concluded to be as iconic as ReogPonorogo. Djarum 76 with the precise taste and steady quality matches with Indonesian taste.

There are people performing Kuda Lumping or *JaranKepang*. The word *"kuda lumping"* or *"jarankepang"* means a flat horse which is made from flat bamboo woven. Kuda lumping is a traditional Javanese dance depicting a group of horseman, *Kuda Lumping* is one of the icon of East Java. *Kuda Lumping* belongs to *Jathilan* in *Jaranan categories.*

According to Irianto (2016) , one of traditional art that acts as a cultural identity for the Javanese farmer community is *Jathilan*. *Jathilan*that uses *kuda kepang*or *kuda lumping* or *jaran kepang*in performance, is considered as one of the connector of ritual values with the concepts of simplicity and mutual cooperation between people in one-farmer-community.

3. Kuda Lumping (00:14)

It can be concluded that Djarum 76, besides aiming to show the culture of East Java, also convincing us that Djarum 76 is similar to *Kuda Lumping*. Correlated to the previous paragraph, Djarum 76 is also aimed to be seen as a symbol of simplicity and mutual cooperation between Djarum 76 itself and the customer, Indonesian people.

4. The man with fishermen (00:22)

In fourth scene, we can see some people being seen tidying up some large baskets containing a lot of fish on a fishing boat sailing in the ocean. Geographically, fishermen are in all parts of Indonesia. Noer (2018), this is not surprising given that two-thirds of Indonesia's territory is ocean and has a very large fishery potent. Based on Kompas daily news published in November 19th 2014 Harmadi (2014), the province with the most number of fishermen in Indonesia is East Java Province (reaching more than 334,000 fishermen).The fourth scene is also showing another distinctive part of Eastern Java. Different from the previous three scenes, in this scene The Production House (PH) tried to describe that most of the Indonesian people work as fishermen, especially in coastal areas. Indonesia is one of the largest maritime nations in the world and the fisheries sector in Indonesia is also showing increasing growth every year so there are many fishermen whose lives are sufficient just by catching fish in the ocean. Therefore, in the scene this time The Production House (PH) indirectly tried to convey that Djarum 76 always wanted to give satisfaction to its consumers just like the feeling of a fisherman who always felt satisfied when he managed to get a lot of catches in the ocean that brought a feeling of immersion. In fifth scene, can see a crowd gathered in a green field and they all look cheering on a young man standing between two cows, a cultural element that is clearly visible in this scene is a culture that originated in Madura, East Java. The culture seen in this scene is "Karapan Sapi" or the native Madurese often refer to it as "Keraben

Sapeh". This game contests cow pairs that are controlled by a "jockey" which is called a pirate. This game is also very well-known both nationally and internationally. This fifth scene has a lot in common with the scene number two and three because this scene also visualizes one of the Indonesian cultural icons namely "Karapan Sapi". As we can see in the picture above, the villagers were encouraging the participants of the "Karapan Sapi" race with high enthusiasm. One of the fastest people who reach first on the finish line will be chosen by all villagers as winners from this conclusion it can be seen clearly that the Production House (PH) tries to give the same message to the audience by describing Djarum 76 as the winner among other cigarette producers and will always be chosen by consumers. In sixth scene, we can see a group of people cheering loudly while singing, they look like they are wearing the same clothes, which are shirts with red and white stripes. The same thing with the culture of "Karapan Sapi", this scene also shows one of the cultures from Madura East Java which was shown through traditional clothing used by people in the scene. Agustina and Wahyudi (2015) Most people recognize that Madurese outfit is loose black blouse with white and red strip shirt, headband and sarung. Those set of outfit is called as "Pesa'an". This outfit is worn for formal or daily occasions.

The sixth scene is very similiar to the fifth scene, because it is also showing a cultural art of Eastern Java. The photo above shows some people who were cheering loudly on the green field, they were seen using traditional clothing belonging to one of the areas of East Java, Madura. This traditional clothing is called "Pesa'an" and it is the icon of Madura. This traditional clothing has become a hallmark of Madurese, because many people in Indonesia recognize this red-white striped shirt as a typical traditional-Madura-shirt.

5. Karapan Sapi (00:27)

6. Pesa'an (00:29)

7. Belahan Temple (00:33)

In seventh scene, there is a man washing his face in a place that looks like a temple, if ones look carefully then it will be easy to discover that the statues in this scene look like statues there was in the kingdom that existed on the island of Java hundred year from the time of the Majapahit kingdom in East Java, the name of this temple is SumberTetek Temple but mostly known as Belahan Temple. It is located on the eastern slope of Mt Penanggungan, overlooking lush forest and not

8. Mount Bromo (00:38)

Belahan Temple. It is located on the eastern slope of Mt Penanggungan, overlooking lush forest and not far from a beautiful rice terraces. The Temple is constructed of red brick, and andesite with the main feature is two goddesses and Garuda Wisnu in the middle of both goddesses Wibisono (2005). In this seventh scene, the advertisement showed a picture where there was a man who was washing his face in a fountain that came out of a statue of a goddess. The picture seems to try to show a meaning of "Cleanliness" or "Holiness", this can be proven from the background where the picture itself shows a historical place that is usually attached to the word "sacred" and "holy". From the image of man who was washing his face to clean the dirt. From the interpretation the researcher can conclude that Djarum 76 tries to convey the message that the product has been tested in quality and also the ingredients.

9. Actor's Facial Expression (00:42)

There is only one sign found in this scene, Mount Bromo. As the scene shows foggy scenery, this is constructed the product that generates freshness. This also can be correlated with peace of mind that the consumers might get after consuming Djarum 76. As the landmark takes place in Indonesia, *this is then represented the* authenticity of the *product that made in Indonesia*In ninth scene, it shows Donny Damara Prasadhana looking far ahead while there are sulfur miners in the background. He is wearing dark red-brown sweater and brown jacket. The first sign that is found in this scene is the main actor's facial expression of looking far ahead. This sign is determined as the response of sensory pleasure. In his book, Ekman (2003) discusses whether the sensory pleasures are just different routes to the same emotional experience, and therefore should be considered one single emotion, or if we should consider them as five different emotions—visual, tactile, olfactory, auditory, and gustatory pleasures. It is decided to be five different emotions since Ekman's hunch is that such research will show differ, beside not just in the sense organ that is involved. Specifically, the actor in this TV advertisement shows the emotion of visual pleasure. The landmark of this advertisement takes place in Kawah Putih where there is a beautiful scenery enjoyed by the actor. The actor looks having a deep thought about the satisfying view in front of him. The relation between this sign with the purpose of the advertisement is that it implies the emotion of gustatory pleasure response after using the product, smoke Djarum 7 cigarette. This is the expression that the consumers might get after using the product. The second sign in this scene is the sulfur miners in the background. This sign is correlated with the marketing target of this product, the hard workers. Sulfur miners are considered to be manly workers since they bring up the high weight of sulfurs. It is then signified as masculinity. In this case, the workers play a role as financial supporter. According to Hall

(1997), a singular or unitary conception of masculinity was advanced: one that was effectively seen as synonymous with men's dominance over women; while, on the other hand, the burden of masculinity for men was also emphasized. This scene shows that the product is aimed for adult male.

10. Riding Horses (00:50)

10. Riding Horses (00:50)

11. Actor's facial expression (00:58)

The main sign that is found in this tenth scene is horses. The manhood that is constructed in this scene is strongly delivered by the visualization of men riding horses on the desert.

This sign implies manhood; besides, it convinces the consumers of this product that cigarettes express manhood. power. It constructs the representation of strong taste of Djarum 76 cigarette. The supporting sign in this scene is the dominance of brown color grading that construct Djarum 76 color mark, brown. The first sign in this scene is the facial expression of the main actor. As the actor The first sign in this scene is the facial

expression of the main actor. As the actor pulling down his scarf, he seems very satisfied after riding the horse on the challenging track.

This is constructed as satisfying feeling after consuming the product. According to Ekman (2003) this emotion the person has stretched to accomplish something difficult and the feeling about having done so and succeeded is very enjoyable and quite unique. It is reflected on the main actor facial expression in this scene.

Verbal Representation

The advertisement verbal representation findings can be seen as the following table:

Table 1: verbal representation

Djarum 76 Television Lyric and Tagline	Analysis
Djarum 76 Selera pas paling mapan	Djarum 76 has precise taste and steady quality of its raw materials

Djarum 76 selera pas kemantapan	Djarum 76the precise taste of consistency
Kepuasanmenghanyutkan	Flowing satisfaction
Keasyikanmenenangkan	Solemn enjoyment
76 Nikmatpilihan	76 is the chosen taste
76 Ujicermatmuturamuan	76 is tested accurately with qualified remedies
Semuaserbatepatjadinikmat 76	76 is so on point that it puts you on cloud nine
DjarumDjarumDjarum 76	DjarumDjarumDjarum 76
DjarumDjarumDjarum 76	DjarumDjarumDjarum 76
Nikmat...	Pleasing ...

The lyrics of Djarum 76 Television advertisement construct the image of the product to be thought as what it is claimed. The lyrics provide us many *facts* about Djarum 76 including the ingredients, taste and authenticity.

As the target of consumer, we are designed to believe to the *facts* that Djarum 76 has the best quality of ingredients and precise taste from Indonesia. The closing tagline constructs the pleasing aftertaste that the consumers get after consuming Djarum 76.

The tagline is spoken a deep voice of adult male, which can be assumed as the ideal of a masculine man in Indonesia. It is correlated with the target market that Djarum 76 has chosen.

CONCLUSION

Visually, Djarum 76 television advertisement construct the Indonesian culture diversity, specifically East Java culture. Dominantly, the scenes visualize the iconic places in Indonesia.

Therefore, it can be concluded that Djarum 76 wants to be seen as iconic as the cultural places and arts in the television advertisement. While subconsciously, Djarum 76 leads the target market to believe in what the lyrics of the advertisement said.

Hence, although we are absorbed with the visual of the advertisement that is showing the beauty of certain places or arts, we are also hearing the enchanting lyrics that attached in our minds.

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SIGNIFICATION CONCEPTS IN GUDANG GARAM CIGARATTE ADVERTISEMENTS FROM THE 80s, 90s, and 2000s

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Abstract

Advertising is one of the most effective and efficient tools since it combines audio and visual to display, describe, and demonstrate the advertised product in a short time. Gudang Garam television advertisements in 80s, 90s, 2000s are chosen to be analyzed since the three of which are considered to be the representatives of Gudang Garam cigarette advertisements in each decade. The aim of this research is to find out the signification concepts represented in Gudang Garam advertisements. Considering the nature of the source data, this research uses qualitative as method. The research employed semiotic approach and Stuart Hall's Representation as tools of analysis. The results are the significations concept that is used in the the first advertisement aired in the 80s is the universality of Gudang Garam cigarette consumers. Meanwhile, in the second advertisement, the signification concept found is the masculinity of Gudang Garam consumers. However, the signification concept found in the third advertisement is the modernization image of Gudang Garam as a cigarette manufacturer.

Keywords: representation, semiotics, signification, television advertisement

INTRODUCTION

Advertising is a way companies use to publicize and promote their products to the public. According to Svetlana (2014), advertisement is the information distributed in any way, in any form, or by any means, addressed to an uncertain number of people and aimed at attracting attention to the subject of advertising, the establishment, or maintenance of interest in it and its promotion on the market. Thus, in advertising a product, advertisement is made so that the public know, recognize, remember, and then buy the advertised product by displaying the benefits, the usabilities, and the results of its usage. However, unlike the advertising of products such as instant noodles, juices, make ups, or perfumes, cigarette advertisements in Indonesia cannot freely display their products as regulated for the first time in Law No. 23 Year 1992 on Health. Furthermore, in 1997, cigarette advertisements stop showing models who are smoking as a new regulation is set forth in Law No. 24 Year 1997 of Broadcasting that explicitly mentions cigarettes, and states that commercial broadcasts are prohibited from publishing advertisements that describe the use of cigarettes.

With the enforcement of the regulations, cigarette manufacturers are looking for other and more creative ways to promote their products, one of which is by focusing on the

representation of their cigarette products and their target market.

Previously, a lot of research had been conducted to analyze cigarette advertisements. The three of these studies were then used by researchers as references in this study. The first research is research on six British American tobacco print advertisements in Nigeria entitled *A Semiotic Analysis of Selected British American Tobacco Print Advertisements in Nigeria* by Julianah Bola de Adenjini in 2016. It seeks to identify the cultural values reflected in the advertisement. The cultural values identified are love for fashion, education, promotion of locally made products, development of culture through drama and agriculture. The paper concludes by asserting that culture is a driving force for successful multinational advertisements.

The second research is conducted by Tazkiyatul Fikriyah A'la in 2011 entitled *A Semiotic Analysis on The A-Mild Advertisement using Roland Barthes' Theory*. The third research is written by Seto Hidayat in 2012 entitled *Youth Culture Representation in A-Mild Cigarette Billboard Advertisements "Go Ahead" Versions (A Semiotic Analysis)*.The writer attempts to analyze the connotation meanings of the verbal and non-verbal signs of A-Mild advertisements. In analyzing those advertisements, the writer finds five signs in each version of advertisement which all of it have the same verbal sign and different color, but not the picture. Only the third and the fourth picture

have the same picture. The third research is written by Seto Hidayat in 2012 entitled *Youth Culture Representation in A-Mild Cigarette Billboard Advertisements "Go Ahead" Versions (A Semiotic Analysis)*. The research aims to reveal how the representation of youth culture presented in the A-Mild of cigarette advertisements using semiotic approach. Thus, the research showed that youth was the main part of these advertisements. It was described through picture role models and wordplays that used by the cigarette advertisers.

The previous research findings above analyze similar topic which is the representation of certain cigarette advertisements. However, the researchers above are different from the researchers' analysis because in this research, researchers are interested to analyze three versions of Gudang Garam cigarette advertisements from the 80s, 90s and 2000s to seek the differences of how they represent their cigarette products throughout the years. Roland Barthes semiotics theory has been used to analyze the significations concepts that are represented in Gudang Garam advertisements.

Barthes semiotic thought is highly used in media studies that focused on semiological analysis of various media such as advertisements, films, music videos, and magazines. Basically, Barthes extends Saussure's *signifier-signified* by adding an additional element to the process. He applied Saussure's notions of signification to visual analysis and cultural theory (Aiello, 2006). Barthes in

"The photographic message" (1961/1977) and "Rhetoric of the image" (1964/1977) uses a linguistic approach for the study of visual communication, claiming that visual signification can be articulated into the two separate levels of denotation and connotation. The level of denotation corresponds to the literal meaning of an image, the immediate meaning relating to what is objectively represented the image. The level of connotation corresponds to the symbolic or ideological meaning of an image, which corresponds to the meaning - or range of possible meanings - inscribed by cultural codes. The same denotative meaning can be associated with different connotative meanings, according to the historical and cultural context in which the message is produced and interpreted. Conversely, the same symbolic meaning can be expressed through different denotative meanings.

In "Mythologies" (1970/1990), Barthes introduces an additional ideological layer to signification: myth. Whereas connotation is the ideological meaning that is attached to a specific sign, myth relates to ideological concepts that are evoked by a certain sign. These correspond to a worldview or "a culture's way of thinking about something, a way of conceptualizing or understanding it" (Fiske, 1990; Aiello, 2006).

This study also uses representation theory by Stuart Hall as a tool to analyze the connection between signifying system and cultural concept. Hall (1997) describes *representation* as the process by which meaning is produced and exchanged between members of a culture through the use of language, signs and images which stand for or represent things. Thus, representation can be said as the link that connects concepts and languages with the ability to help us to relate to objects, people and events of the real and imaginary worlds. According to Hall, it is the practice of representation, constructed through signifying while the real world itself does not convey meaning. Instead, meaning-making relies two different but related systems of representation, which are concepts and language.

Concepts are mental representations which are constructed from physical, material objects that can be perceived by the senses (e.g. people or material objects, like chairs, tables, and desks), or they may be abstract things that cannot be directly seen, felt, or touched of rather obscure and abstract things (e.g. concepts of war, death, friendship, or love). System of representation consists not of individual concepts, but of different ways of organizing, clustering, arranging and classifying concepts, and of establishing complex relations between them (Hall, 1997).

Concept of something can be known its meaning, but this meaning needs the second system of representation to be communicated, which is language. Language can include written or spoken words, but it can also include visual images, gestures, body language, music, or other stimuli such as

traffic lights (Hall, 1997). It is important to note that language is completely arbitrary, often bearing little resemblance to the things to which they refer. The general term used for words, sounds, or images which carry meaning is signs. In agreement with Hall, these signs stand for or represent the concepts and the conceptual relations between them and together they make up the meaning-systems of culture. Referring to this understanding, therefore the objective of this research is to find out the signification concepts that represented in Gudang Garam advertisements.

METHODS

This research analyzes about the signification concepts that are represented in three Gudang Garam advertisements that aired in the 80s, 90s, and 2000s, and how it differs from each other. In doing so, this study uses qualitative method to express and understand meaning beneath a phenomena or sign. The research data collection is using documentation technique. Khatib (2018) explains the documentation technique is suitable for documenting audio-visual data. Further, he stated the technique involving identifying, classifying, and categorizing. The data collection procedure resulted three-television advertisement; Gudang Garam Surya "Lambang Kenikmatan", Gudang Garam Merah "Action Train", and Gudang Garam Merah "Drive In". The data then analyzed by employing semiotic to understand the

signification concepts that are represented in Gudang Garam advertisements. The researchers also use representation theory by Stuart Hall as a tool to analyze the connection between signifying system and cultural concept. The researchers will descriptively present the discussion and findings.

RESULTS AND DISCUSSION

In this part, the researcher presents the discussion of the findings of the study. This part aims to find the significations concepts that are represented in Gudang Garam advertisements. The first advertisement is the one that aired in the 80s. The analysis begins with a picture of the sun. In this advertisement, the sun is used as a symbol of the beginning of the day where people usually start their daily routines in the morning. There are two dominant colors in this picture. Yellow and orange. These two colors hold an important role in catching the audience's attention. The bright pure yellow and orange tint is an attention getter. (Empowered by Color, n.d.) Bright colors are also associated with joy, happiness, and energy. Gudang Garam tries to sell their product by showing to the people that their cigarette can be enjoyed at any time, including in the morning, and people can start their day with joy, happiness and be energetic after they smoke the cigarette. The scene goes on with a smiling young girl standing on a balcony, with the morning breeze swiping her hair to the side. After the balcony scene, she is

explicitly shown smoking the Gudang Garam cigarette and she seems to enjoy it. While she is smoking, her two male friends join her as they have a good chat and laugh together.

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1. Gudang Garam Surya "LambangKenikmatan"

The appearance of the young female actor is used as a representative for young generations. The use of young actors in advertisements is believed to boost the product sales. Industry executives refer to youth as a source of sales and as fundamental to the survival of the tobacco industry (Cummings et al., 2002).

In this scene, Gudang Garam also tried to portray that their cigarette is perfect for any kind of situations, including hanging out with friends. Based on the makeup and hairstyle of the female actor, it is clearly shown that this advertisement is taken in the 80s. Around that time, there was still no regulations of how cigarette manufacturers should advertise their products. So, cigarette manufacturers were still freely to show the act of smoking in their advertisements.

The next scene is the office room scene where three people - consisted of one female and two males, with one of them is a

There are also many young people, who appear to be at the same age, smoking and walking around

foreigner, appear to be having a meeting. They are in the middle of signing a contract. The female actor who seems to be a secretary gives the local actor the paper that he needs to sign. On the table, there are several things that are visible to the eyes. Papers, pens, and there is a pack of Gudang Garam cigarette on the table. The local actor is about to sign the paper. After they signing the contract, the scene goes on with the secretary offers a foreigner cigarette as a celebration The two male actors, who appear to be more superior to the female actor, hold more significant role for the advertisement regarding Gudang Garam's target market. As it has already been mentioned before that Gudang Garam cigarette is for everyone and in any kind of situation which means it can be a good

companion for white-collar workers, even in an important meeting. Gudang Garam's target is aligned with Thun's research in 2009, as he mentioned that dependence on manufactured cigarettes spread from men to women, from North to South, and from higher to lower social classes.

Gudang Garam cigarette is meant for everyone, including a foreigner. They try to emphasize that their cigarette is suitable in any kind of situation by strategically put a pack of cigarettes on the table. It is a clever way to say that Gudang Garam cigarette is the right companion in any type of situation, even in a formal situation like a meeting. After the scene in the office room, it then shifts to an outdoor situation where two construction workers appear to be having a break from

their construction work. The scene appears to be taken at noon. It is shown with the workers are having their break. The two men are shown wearing a yellow helmet, which represents one of the required equipment of a construction worker. While having a break, one of their friends offer them Gudang Garam cigarette. They respond to the offer by smiling widely. When they smile, it shows that they are pleased with the offer. As

Ekman mentioned in his book (2003), it is obvious from even a cursory glance that a smile is the facial signal of the enjoyable emotions. A smile shows a broad enjoyment. It can be seen when they are offered Gudang Garam cigarettes by their friend. It shows how pleased they are with the offer. This glimpse of enjoyment represents that the presence of Gudang Garam has already been well received in the society.

The scene goes on with the appearance of Borobudur temple, one of the most well-known tourism objects in Indonesia. The appearance of Borobudur temple is to represent Indonesia. Gudang Garam proudly presents the audience that their products are made from Indonesia. Gudang garam only uses Indonesia's herbs, such as *klobot* (dried corn leaves), tobacco and clove. Gudang Garam is very detail on the process of making their cigarette.

There are more than 100 tobacco varieties grown in Indonesia, over more than 250 thousand hectares of land, the majority of which are located in Sumatra, Java, Bali and Lombok

.

After the scene of Borobudur temple, the advertisement shifts to a situation in a soccer field. This scene depicts the atmosphere in a football tournament. Through this scene, cigarette manufacturer tries to pair smoking with active and healthy lifestyles. They create associations between smoking and athletic activities like football. These activities are depicted in cigarette advertisement as activities demanding a cigarette for enhanced performance and even good health. Then, the advertisement shows one of the athletes' scores a goal. This can be an evidence that cigarette advertising has connected itself to sports both for the connotations of health that sports provide, as well as enhanced performance of athletes by chewing the cigarette. Actually, this idea is contradictory of the fact that cigarettes can cause many harmful health effects such as cancer, mouth and teeth problems, heart disease and high blood pressure.

On this advertisement as the appearance of foreigner, young people, old people, male and females, the sense of portraying that Gudang Garam is for everyone to enjoy is strongly present. Gudang Garam tries to convince the audience that their product is the perfect product for everyone - male, female, young, old, high class, middle class, lower class, locals or even foreigners. No matter what the gender is, how old the people are, or what social status they are in, Gudang Garam is the most suitable product for them. The advertisement ends with a picture of Gudang Garam pack and a tagline. The cigarette tagline: Lambang Kenikmatan. In English, the tagline means *The Symbol of Enjoyment*.

The tagline refers to the product of cigarette itself that Gudang Garam is a symbol of enjoyment. As the advertisers bluntly shows from the beginning until the end of the ad that Gudang Garam cigarettes are perfect for everyone in any kind of situations.

2. Gudang Garam Merah "Action Train"

The second advertisement is the one that was published in 1994. The beginning of the advertisement portrays a situation of a truck crash in the middle of the railway. The situation is very hectic, smokes everywhere. People are panic because it is in the middle of the railway. They try to move their things to the other side while the train is coming to them. It then shows a man in a helicopter see the accident below. The man wears polo shirt with a combination of sleeveless vests and anti-government movement. The New Order government did not want the appearance of young people brought bad impact for the jeans in Gudang Garam advertisements Action Train version. Simple and conservative clothes with a sleeveless vest, and jeans indicates the style of the New Order era man. The New Order government, spinning the period 1967-1998 under President Soeharto, had regulated and limited young people in terms of appearance. For example, hippies' style is forbidden in New Order era because the appearance of hippies is western influence and it is identical to an government. Then, in New Order era, the government banned hippies and any other western influence. This caused men in the

New Order era usually look simple and conservative. In the next picture shows the face of a man staring coldly. The man has a brown face, strong jaw, and thick brows. Brown skin on men is identical to activities outside the field that it is often exposed to direct sunlight. That is why men with brown faces are considered more macho. According to Prasetyono (2008), the stronger a person's jaw, the thicker the eyebrows, the more dominant, vibrant, strong, aggressive, and dynamic the person is.

With all the characteristics mentioned above, the man's face reinforces the social construction of masculinity in the New Order era because it uses a male actor with an Indo face. The man's hair model also shown the time background of this advertisement which aired on television in 1994.

In that time, the hairstyle is believed to be the best hair cut for man to give dashing and brave impression.

In the New Order era, President Suharto's government wanted Indonesia to be strong after long being colonized by foreigners. With a macho-colored brown face, it represents a masculine man who is strong and courageous, typical of Indonesian man in the era of the Soeharto presidential government.

The scene then shifts to the man jumps off the helicopter and lands right on the train. He walks on the train, crawls through the tunnel, and encourages the machinist to stop the train.

The man did a dangerous action to stop the train in order to avoid the accident between the truck and the train. These dangerous actions indicate that the man in the advertisement is a brave man. The use of helicopter and train reinforces bold actions like scenes in Hollywood action films. Gudang Garam Manufacturer tries to build masculinity image in this advertisement.

According to Deborah David and Robert Brannon (1976), one of the rules of masculinity is Give 'em Hell. It means man exude a manly air of violence, aggression, and daring. Masculinity is demonstrated by

taking risks, by "going for it". Male masculinity is associated with bravery, risk-taking, and boldness. The last scene shows a sign of cigarette variant, which is Gudang Garam MERAH (Red), resembling with the color of the train and the color of the last scene. According to color psychology, red is associated with energy, strength, power as well as passion, desire, and love. Those association become a representation of male masculinity. Besides the red background, the

last scene also shows a picture of the train. The train represents Gudang Garam cigarette because Gudang Garam put a train railway in its logo. Hence, the train and the masculinity shown in the advertisement are the identity of Gudang Garam cigarette itself.

3. Gudang Garam Merah "Drive-in"

The last advertisement is a one-minute-and-two-second"Nyalakanmerahmu!" (Fire up your red!) Advertisement that aired in 2009. It portrays a young man who owns a traditional theater and concerns about the new and more modern theater across the street, Millennium Theater. Teguh (presumably the young man's name based on the name of his theater, Teguh Theater) later in the advertisement is inspired by the sight of people buying meals without stepping out of their car. This inspiration leads to an idea to reconstruct his theater. For a few seconds, the tagline is shown in a blazing fire as Teguh starts to fire up his enthusiasm and excitement to start and lead his theater total reconstruction. After the reconstruction is finished, the advertisement shows that it becomes a drive-in theater with an additional facility which is a hot dog stand. The reconstruction is shown as a pleasant change that it now attracts a lot of visitors. The advertisement then shows Teguh and his employee standing side by side in front of their new theater sign, looking at it proudly and optimistically. It then shows the Millenium Theater from the perspective of the brand new Teguh Theater, now Teguh Drive-in.

As shown in the advertisement, the tagline *"Nyalakanmerahmu!"* (Fire up your red!) is revealed in a blazing fire before the man in the advertisement starts to fire up his enthusiasm and excitement to lead his theater reconstruction. Based on the advertisement, the color red as in *"Nyalakanmerahmu!"* implies enthusiasm, courage, confidence, and power. This tagline is a representation of Gudang Garam invitation to its consumer so they could increase their enthusiasm, courage, confidence, and power to always work hard and create something just like what Teguh tries to portray in the advertisement. However, this tagline also has another

meaning. *"Nyalakanmerahmu!"* or *Fire up your red!* could simply mean *fire up* or *lit your Gudang Garam Merah* that encourage consumers to buy and consume the cigarette.

In this advertisement, Teguh character is portrayed as an image of man that Gudang Garam Cigarette Company tries to hint at most of their ads that man should be public spirited and a courageous leader. This could be a representation connotes to Gudang Garam's vision to be always marked by hard work, commitment, innovation, and proud achievement. The representation of Teguh throughout the advertisement could also be a representation of the company's *Catur Dharma* (Four Ways of Life) which is noble values that were instilled by Surya Wonowidjojo, the founder of Gudang Garam cigarette company: 1) A meaningful and useful life to the general public is a fundamental happiness; 2) Hard work, persistence, honesty, health, and faith is a prerequisite of success; 3) Success cannot be separated from the role and cooperation of others; 4) Employees are the major business partner.

Based on the analysis, the theater reconstruction is the representation of how the theater has an intention to be better. Thus, this intention to be better is the representation of hard work and persistence as it is stated in the second *Catur Dharma* of the company that shows how Gudang Garam, as an older cigarette manufacturer that has been around since 1958, has always been upgrading the

quality of its products to meet its consumer's expectations, needs, and satisfactions. The classical architectural of the theater with the big and tall pillar which is shown in the beginning of the advertisement is a representation of an ancient and old fashion building. Hence, the ancient and old fashion building leads to the representation of Gudang Garam as the oldest (second after Djarum) cigarette company in Indonesia. The new and more modern theater across the street is the representation of progression and innovation. Therefore, the progression and innovation can relate with the other representation which is the other foreign and new cigarette manufacturers. The scene where the Millenium Theater is shown from the perspective of the brand new Teguh Theater connotes that after Gudang Garam has upgraded its products, it is ready to compete against other products from the other newer manufacturers with its high-quality and even better products.

Another representation found in this one-minute-two-second advertisement is from the scene that shows Teguh and his employee standing side by side looking proudly at their brand new theater sign. The way Teguh motivates his employee by saying, *"Kalaukitamau, pastimaju!"* which means, "When there is a will, there is a way!" is a representation of the fourth point of the aforementioned company *CaturDarma* (Four Ways of Life) which is employees are the major business partner. The scene where

Teguh and his employee standing side by side displays the way Gudang Garam cigarette company values its employees as an important part of their massive success since the day of its establishment.

Signification Concepts Differences among Three Advertisements

The signification concepts which are found in the three cigarette advertisements of Gudang Garam from the 80s, 90s, and 2000s are all different from one another. The signification concept that is used in the first advertisement that aired in the 80s is the universality of Gudang Garam cigarette consumers. While in the second advertisement, the signification concept found is the masculinity of Gudang Garam consumers. However, the signification concept found in the third advertisement is the modernization image of Gudang Garam as a cigarette manufacturer.

Universality of the consumers is the concept used in the first advertisement. Gudang Garam really emphasizes that their product is made for everyone - represented by the appearance of various actors: old, young, male, female, local, foreigner, white-collar workers and blue-collar workers. Moreover, Gudang Garam also accentuates the idea that their cigarette is perfect for any possible circumstances, such as having fun with friends, formal meeting, even in a sports event.

The signification concept used in the second advertisement is the masculinity of Gudang Garam consumers. Masculinity is demonstrated by the bravery, risk-taking and bold actions of the male actor shown in the advertisement. Gudang Garam tries to reinforce macho image in New Order era, spinning the period 1967-1998 under President Soeharto. The advertisement also shows its time background which aired on television in 1994 through the actor appearance.

The modernization image of Gudang Garam as a cigarette manufacturer is found as a signification concept used in the third advertisement from the 2000s. This concept represents the change Gudang Garam make in their image as the one of the oldests cigarette manufacturers in Indonesia. This change is a representation of Gudang Garam effort to adjust their image so they could compete against other foreign and new cigarette manufacturers that come across Indonesia around this decade. Not only showing their new image as a more modern cigarette manufacturer, but Gudang Garam also trying to reemphasize their position as the greatest cigarette manufacturer in Indonesia. In contrast to the second advertisement which aired in the 90s that emphasizes the masculinity in a man, in this advertisement, Gudang Garam tries to bring up the same image as the first advertisement which aired in the 80s that cigarettes can be consumed by all genders.

CONCLUSION

The researchers found out the signification concepts in the three cigarette advertisements of Gudang Garam from three different periods of time - the 80s, 90s, and 2000s, are all different from one another. The signification concept that is used in the the first advertisement that aired in the 80s is the universality of Gudang Garam cigarette consumers. While in the second advertisement, the signification concept found is the masculinity of Gudang Garam consumers. However, the signification concept found in the third advertisement is the modernization image of Gudang Garam as a cigarette manufacturer.

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AMERICAN PRAGMATISM AS PORTRAYED IN MIRANDA PRIESTLY CHARACTER IN THE DEVIL WEARS PRADA

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Abstract

The aim of this research is to find out the pragmatism values as portrayed in the character of Miranda Priestly in The Devil Wears Prada movie script. The research method employed is a qualitative method and used philosophical approach to explain pragmatism as an ideology of America. The finding implies that Miranda Priestly has characteristics such as practical, realistic, instrumental and materialistic indicating that she is a pragmatic person.

Keywords: character, movie, pragmatism, values

INTRODUCTION

The United States of America is one big nation which influenced by various values and philosophical movements. Pragmatism is considered as a view of life that most adopted in The United States and it is believed as one of the biggest influential values and philosophies in the characteristic of American society. Pragmatism known as the names of Instrumentalism or Experimentalism is one word that is interrelated with numerous other values such as individualism, liberalism, and idealism. Charles S. Peirce originally formulated Pragmatism through his writing, but it was brought to a wider audience afterward by William James and John Dewey. Pragmatism started to become a tendency in American culture since the nineteenth century. Charles S. Peirce is considered as the founder of pragmatism when he published his article in a paper *How to Make Your Ideas Clear*, contributed to the Popular Science. He called his approach as Pragmatisms.

Pragmatism can be described as an action, attitude, concept, principle, philosophy and view of life that use the practical consequences or bearings as the standard for determining whether a value is true or false. In a simple word, pragmatism is about verifying assumptions, theories or ideas by putting them to be tested in reality through everyday experience and practice. According to Pierce (1878), the best way to discover the meaning of many ideas is by putting them to an experimental test and observing the results. Meanings appear not by intuition but by experience or experiment. If an idea cannot be tested by its effects or consequences in reality, then it is meaningless. Meanwhile, James (1907) defined pragmatism as the attitude of looking away from first things, principles, 'categories,' supposed necessities; and of looking towards last things, fruits, consequences, facts. Dewey (1970) described pragmatism as Instrumentalism or Experimentalism and he prefers to see

experience as an affair of the intercourse of a living being with its social and physical environment. Therefore, experience is one of the keywords in Dewey's pragmatic theory.

Besides those philosophers of the founding pragmatism, some of the pragmatism researchers have an opinion about pragmatism as well. Some of them who have studied about pragmatism as well such as Shields (1998)., he stated that Pragmatism is the philosophy of common sense … It is the philosophy of common sense, because actions are assessed in light of practical consequences. In addition, Garrison (2000) described pragmatism as the union of artistic creation with theoretical knowledge in the context of concrete practice. According to *Collins Dictionary online* (2012), pragmatism is described as: 1). Action or policy dictated by consideration of the immediate practical consequences rather than by theory or dogma; 2). The doctrine that the content of a concept consists only in its practical applicability; 3).The doctrine that truth consists not in correspondence with the facts but in successful coherence with experience

In research of Yudoprasetyo (2004) discussed about pragmatism philosophy of William James in his nonviolent essay, *the Moral Equivalent of War*. Her analysis is that William James' *the Moral Equivalent of War* as an American nonviolent essay tried to channel the contradictory thought between war (violence) and peace (nonviolence). In Wilson (2001) the purpose of this research is to determine the extent to which the principles and practices of American pragmatism can be found in the art and science of performance measurement as practiced in the State of Texas. In the result of his research, it seems clear that pragmatic principles are indeed implied, if not acknowledged, in the area of performance measurement. It also seems clear from the research that has been done by Wilson that there is a significant presence of basic pragmatic principles in the everyday practice of performance measurement in Texas.

This research is related to Yudoprasetyo's and Wilson's researches, as this research of *American Pragmatism as Portrayed in the Character of Miranda Priestly in The Devil Wears Prada.* As we know, *The Devil Wears Prada* is an American novel written by Weisberger (2003) which reflects the principles of American society characteristics such as ambitious, hard worker, perfectionist, individualist and idealist that have a tendency to be pragmatist as well. The story tells about an intelligent woman, Andrea Barnes, who struggles hard to do her first job in New York right after she graduated from her university. She works as one of the personal assistants of a famous fashion magazine's head editor who has really difficult personalities to deal with. Related to the research above, this research described about pragmatism of American society as well, in which this research focused on the character of Miranda Priestly since American

Pragmatism is strongly portrayed in the character of Miranda Priestly. The character of Miranda Priestly in *The Devil Wears Prada* has a practical personality and a great deal of self-rule that have tendencies to pragmatism of American society. This research aims are to determine and explain how the characteristics of American pragmatism reflected in one of the character *Miranda Priestly* in the movie script *The Devil Wears Prada.*

METHODS

This research used qualitative methods in which it provided the answer to the objectives of this research and to determine the existence of pragmatism in the character of Miranda Priestly in Lauren Weisberger's *The Devil Wears Prada*.

The Devil Wears Prada originates from a best-selling novel written by Lauren Weisberger published in 2003 by Doubleday. It has been made into a movie in 2006 by 20th Century Fox. The movie script of *The Devil Wears Prada* written by Peter Hedges in 10th March 2005 is used as the primary source of the data in this research. The writer preferred the movie script to be analyzed because the pragmatism values in the character of Miranda Priestly in the movie are stronger and more focus than in the novel.

In data collection procedures, 1). Reading thoroughly the movie script *The Devil Wears Prada*; 2). Identifying which expressions in the movie script *The Devil Wears Prada* that contain of pragmatic values; 3). Finding out the characteristic of pragmatism based on some philosophical experts such as Charles Sanders Pierce, William James, and John Dewey. In data analysis procedures, 1). The data were categorized based on the characteristic of pragmatic values; 2). Analyzing each characteristic by explaining with the corresponding dialogue from the movie script *The Devil Wears Prada*; 3). Drawing up a conclusion. The writer compiled the results of all study activities and came up with a conclusion.

RESULTS AND DISCUSSION

Relationship between Pragmatism and American Society

Pragmatism is a value that captures the characteristic of American attitudes which are a preference for practical success over principles, a materialistic approach to life, and an instinct for achieving a satisfying successful financial in life as William James referred to this as the truth's cash-value in experiential terms (James, 1907). Pragmatism captured an approach in achieving success in the terms of cash-value, and it is especially reflected in the conduct of American society.

Pragmatism has grown out of certain aspects of living through experiences, especially in the aspects of American life. Pragmatism is an expression of the mood of America, of the emphasis ideas and value in

getting things done and on satisfactory consequences of each individual. Wells (2012) in his thesis entitled *Pragmatism as American Exceptionalism* , from its founding fathers to its professional philosophers, pragmatism has been dominant in America's personality. This is a direct result of the sort of social democracy that is unique to the United States, meanwhile Kloppenberg (1996) in his journal entitled *Pragmatism: An Old Name for Some New Ways of Thinking*, an argumentative study of William James' pragmatism, Kloppenberg said that Pragmatism appeals to many American thinkers as a homegrown alternative to postmodernism that escapes the weaknesses of enlightenment rationalism without surrendering our commitments to the values of autonomy and equality.

Pragmatism is considered as one of the most influential values for American society and as the reason of American's searching for a democracy. Pragmatism has become the only philosophy contained of typical American ideals such as liberalism, optimism, individualism and the realization of American dreams. It is seemed as if pragmatism is the most compatible philosophy for the United States, because American wanted the ideas of being good for something, practical, and significance in reality, which emphasizes the American practicality. Pragmatism has become the reflection of American life which is created by the American society itself. Therefore,

there is a strong connection and relationship between pragmatism and American society because pragmatism represents the point of view of Americans about life and real world. Pragmatism is the realization of beliefs and attitudes of Americans that has great influences to the whole aspects of their life such as in law, politic, economy, culture, and religious activities.

Analysis of Miranda Priestly's Pragmatism

Pragmatism contains of some values such as practical, realistic, instrumental, and materialistic. The character of Miranda Priestly in *The Devil Wears Prada* is considered as a pragmatic person because she is a kind of person who adopts those values in her life and uses it as the instruments in achieving more success in her business.

Practical Way of Life

Practical way of life has meaning of relating to the actual doing or use of something rather than theory (Oxford, Dictionary and Thesaurus, 2009). People with practical life of view concern more to the actual use rather than the theoretical possibilities.

Being a pragmatic person means believing to an idea that has a practical bearing and has an influence to the real world, therefore a pragmatic person is a practical person as well. In the dialogue above, Miranda does not like to be bothered by the thought of thinking what kind, color, or fabric

of the skirts she needs. She only cares that when she needs it, the skirts have to be perfectly done in front of her eyes practically.

Andy

She said she needs a skirt from Ralph Lauren for the Meisel shoot with Naomi next week.

Emily

Did she say which skirt?

(Andy shakes her head, No)

Did she say what kind?

(No.)

Color? Shape? Fabric?

(No. No. No.)

God I hate it when she does that.

> *(The Devil Wears Prada movie script, 2005, p.20)*

Miranda

Most of it, I don't get at all. What I do get, I don't like. I cannot let you do this to yourself. Or to me. My reputation is on the line here too.

> *(The Devil Wears Prada movie script, 2005, pp.51)*

(She gestures the collection)

Miranda

--is just plain bad. Burn it. Think of something else. I know it will be divine.

> *(The Devil Wears Prada movie script, 2005, pp.52)*

In the dialogue above Miranda rejects all collection of her designer and wants it all being reorganized while not giving the detail of what she wants. She just wants the satisfying results in the end. It definitely shows the typical of a practical person.

Being a Realistic Person

Realistic is defined as 1) Having a sensible and practical idea of what can be achieved, 2) Showing things in a way that is accurate and true to life (*Oxford Dictionary and Thesaurus*, 2009).

Thus, being realistic means looking forward to reality, being reasonable, and sensible.

> *Miranda*
>
> *I never thought I would say this, but I see a lot of myself in you. Your sharpness, your focus, your ability to see a move or two ahead. Above all, your dedication.*
>
> *Andy*
>
> *Thank you, Miranda.*
>
> *Miranda*
>
> *Your father was ill yet you chose to stay and help me and help Runway. That's very admirable.*
>
> *(The Devil Wears Prada movie script, 2005, p.110)*

In the dialogue above, Miranda starts to look herself in Andy and proud of her determination to focus in one thing that is more important, her job as Miranda's assistant even though it means that she has to

. ignore and even forget about her family's matter. That's the harsh reality of being a part of working society and Miranda's and Andy's dedication towards job is considered as being realistic

> *Miranda*
>
> *The more powerful you get, the more you'll be judged and scrutinized, on display. You'll miss things – vacations, sunsets, moments with your family. Some people in your life will never accept your priorities. Not everyone can withstand that pressure, Andy. But now you know that you can.*
> *(Andy stares at her, blown away by what Miranda is saying.)*
> *And so you know that you can have my life. You can do what I do. Because you can sacrifice the things that need to be sacrificed.*
>
> *Andy*
>
> *But what if I can't do that I mean, what if that's not what I want?*
> *(Miranda looks at her and smiles, and this time, for the first time, her smile is almost maternal.)*
>
> *Miranda*

Don't be silly, Andy. Of course that's what you want. Everyone wants

to be me.

(The Devil Wears Prada movie script, 2005, p.111)

Miranda has a realistic point of view in life. She always thinks that we cannot dream as if everything will come to our side itself while we have another thing to keep an eye on. We have to let something go in order to gain something better.

Instrumentalism as Goal of Life

Based on the definition taken from *Collins Dictionary online* (2012), instrumentalism means a system of pragmatic philosophy holding that ideas are instruments that they should guide our actions and can change the world, and that their value consists not in their truth but in their success.

Miranda Priestly loves her job and her current position as the head editor of Runaway so much that she tries to secure her position in any way possible. She does not care whether her way is true or false, as long

as a success is waiting up ahead. As in dialogue above, Miranda tries to intimidate Irv so he will think twice not to replace Miranda from her position in Runaway.

By saying that other fashion magazines desire her, she emphasizes that if she leave Runaway, she will definitely work for them as the enemy of Runaway.

Materialistic Motive of Life

Conceptually, materialistic motive of life is rooted from materialism. According to Collins Dictionary Online (2012) materialism is defined as an interest for money, possession, etc, rather than spiritual or ethical values.

It is related to what William James stated that a pragmatic person more concerns with the 'cash-value' and satisfied results more than the process of how it works.

Irv

Miranda, there's something I'd like to discuss with you and—
(Miranda takes a piece of paper out of her Hermes portfolio and
pushes it towards him.)

Irv

What is this?

Miranda

It's a list.
(Irv looks at the list.)

Miranda

As you know, I have an open invitation from every other fashion magazine in the world… Vogue, Elle, Harper's… And if, for whatever reason, I had to leave Runway…

(Indicates list)

… these are all the designers who have said they will give me first look at their collections, this is the list of photographers who will book time with me first, and these are the top models who will do the same.

(She smiles)

<div align="center">Miranda</div>

You know how I feel about Runway. I intend to be there as long as you'll have me. So my intention is never to use this list. But I do have it.

<div align="center">*(The Devil Wears Prada movie script, 2005, p.107)*</div>

<div align="center">Miranda</div>

… I grew up reading Runway, Elle, Vogue, sneaking into New York to stand in the back of the shows, soaking it all up.

<div align="center">…</div>

<div align="center">Miranda</div>

When I was hired as Natalie's assistant, I knew I would make it. I knew I would be her someday. That's all I ever wanted to be. The editor of Runway…

<div align="center">*(The Devil Wears Prada movie script, 2005, p.96)*</div>

Miranda Priestly is a typical of person who will do anything to keep her job, it is not clear the reason of her hard work to maintain her position as the head editor of Runway is because of money or not, however her obsession over Runaway and her possessiveness toward her position as the head editor are obviously seen through the dialogue above.

CONCLUSION

Pragmatism is an interesting topic to analyze and these days not only in America, there are many countries that have been influenced by pragmatism value as well, such as England and Indonesia. After thoroughly conducting the analysis of the movie script *The Devil Wears Prada*, the writer concludes that Miranda Priestly has the characteristic of pragmatism such as practical, realistic,

instrumental and materialistic, thus it can be concluded that Miranda Priestly can be classified as a pragmatic person.

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AN ANNOTATED TRANSLATION OF PERSONAL PRONOUNS IN THE NOVEL THE SINS OF FATHER

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Abstract

This article is based on annotated translation. Annotated translation is a translation with commentary. The objective of this article is to find out strategies that was employed in translating in Personal Pronoun I and You in the novel The Sins of Father by Jeffry Archer. The research used qualitative method with retrospective and introspective as research approached. The syntactic strategies by Chesterman is employ as tools of analysis. The result shows that from 25 data, there are 5 primary data which are taken using purposive sampling technique. There are 3 word 'I' and 2 word 'You', which all the data has the same translation principle and strategies.

Keywords: *Annotated Translation, Introspective, Novel, Retrospective, Personal Pronouns,*

INTRODUCTION

This article is based on annotated translation research. According to Williams and Chesterman (2002), Annotated translation is a translation with commentary. This is differ from on the ordinary/regular translation process, which Larson (1984) stated as "translation consists of transferring the meaning of the source language into the receptor language. Annotated translation research then shows how translation difficulties is overcome by the translation.

In the translation process, one of the most common is translating Personal Pronoun. In English, Personal Pronoun grammatically are *I, You, He, She, We, They*. While in Indonesian language has different form of Personal Pronoun, there are; *Saya, Aku, Dia, Anda, Kamu, Kami, Kita,* and *Mereka.* These different from English with Indonesian language. In the Indonesian language, the singular first personal pronouns are *saya*, *aku* and *daku*. Alwi (2003) stated, the singular first personal pronoun **aku** is often used in informal situation, stories, poems, and daily conversation; and it is usually used if someone talk to her (him) self. For example; *"What time did **you** actually leave?"* is translated into *"Pukul berapa **Anda** Pergi?".* The word '*You*' in English is translated into '*Anda*'. In this context means *'You'* is 'Anda' to translate because it is used for formal situation that involves between the author and the reader.

In the context of translation, the Personal Pronoun translation often occur in literary works, where most of them include narrative structure.

This kind of narrative structure commonly use in prose, especially novel. Baldick (2004) stated that in the study of fiction, it is usual to divide novels and shorter

stories into First-Person Narratives and Third-Person Narratives. Personal Pronoun *I* and *You* are used to differentiate between characters within the story. Therefore, it is considered necessary to explore the Personal Pronoun translation from English to Indonesia.

In this article, it is assumed that the translators are often find out difficulties when translating texts from English into Indonesian, especially in translating personal pronouns from source text into target text. The difficulties can be among others in the aspect of words, phrases, clauses, sentences, idioms, collocations and concordances, cultural context, and situational context.

The difficulties occur because both English as the source language and Indonesian as the target language have different culture and language structure. For example, in the level of word, when the word *'I'* occurs in source language, then it can be translated into '*saya*' or '*aku*' depending on the situational context.

The translation of personal pronouns, especially pronouns *I* and *you* can be an interesting subject to be analyzed, because in the target language Indonesian, there are two ways in translation of personal pronouns, there are formal and informal based on the context. In accordance with Chesterman (2000) stated that: Interpersonal Change, this strategy operates at the level overall style: it alters the formality level, the degree of emotiveness and involvement, the level of

technical lexis and the like: anything that involves a change in the relationship between text/author and reader. In another word, translation has owned style depending on the source text without changed the original meaning.

Annotated translation research is not a newly model of research. Among the research, there are Retno Budi Astuti (2014) and Suratni (2013). Astuti for example, she conducted an annotated translation research toward Janet Dailey's Savage Land novel. Her research result shows based on the 25 data which have been analyzed. There are 6 naturalizations changes in her research. As for Suratni (2013), she attained the information faced by the translator in translating My Lover, My Friend. She found out from 25 difficulties in translating and able to overcome those difficulties by referring to the relevant theories of translation English into Indonesian languages. In line with that, Simanjuntak (2015) proposed that the most problem occurs in conducting annotated translation process is in understanding and translating phrases, idioms, clauses and sentences. According to the explanation above, the researcher then considered to explore the Personal Pronoun translation *'You'* and *'I'* in the novel *The Sins of Father* from English to Indonesian

METHODS

The data were taken from novel entitle The Sins of the Father, written by Nina

Bruhns. It is published on 2003 by Silhouette Books. The story is about the warrior FBI from West agent roared into town with a mission and this novel tells about to solve the years-old mystery of the death and her son would like to seek the justice about the death of his father. And because of the death of his father, the crusade began, and the redemption open up old wounds. Thus, the conflicts always appeared until the end.

The novel is chosen to be translated because it is one of the best seller novels. Her novel is challenging and interesting by her own story of glory, justice, and also this novel has a great romance and adventure excitement.

The article used qualitative method with retrospective and introspective as research approached. In addition, this article is included of qualitative research because the data are taken from words/phrases/clauses/sentences features of syntactic, semantic, and pragmatic. The technique of collecting data is purposive and randomly sampling. Random sampling means the process of selecting a data that will be analyzed and annotated in such a way that all data found have an equal and independent chance of being selected for analyzing and being annotated. The 25 identified data, the researcher use 5 data Personal Pronouns as primary data, and they are;

English	Indonesian	Amount
I	Aku	2
I	Saya	1
You	Kamu	1
You	Anda	1

The primary data then analyzed by employing syntactic strategies by Chesterman as tools of analysis

RESULTS AND DISCUSSION

In this article, the researcher discussed the data and analysis by using principles of translation especially Register from Duff (1990). This principle means that language often differ greatly in their levels of formality in a given context and to resolve these differences, the translator must distinguish between formal and informal in translating. Moreover, this research uses the syntactic translation strategies suggested by Chesterman (2000), in his book entitled *Memes of Translation*. The syntactic translation strategies mean that the strategies that used to solve the problem encountered by

the translator in translating text especially in sentence levels namely sentence, clause, phrase and word. From the 25 data in the novel *Sins of the Father*, the researcher has 5 data for Personal Pronouns in this annotated translation. The first data that is translating the word '*I*' into '*Aku*', for example:"*I'm sorry, **I** broke your heart, he'd say to her*" is translated into "*Maaf **aku** telah menghancurkan hatimu, dia berkata kepadanya*". The second data that is also translating the word '*I*' into '*Aku*', the other example: "*Every day of the year,"Roman's deep voice whispered in her ear, "**I**'ve kicked myself over what I did*" is translated into "*Setiap hari pada tiap tahunnya,"bisikan suara Roman ditelinganya, "**Aku** sudah mengeluh kepada diriku sendiri atas apa yang kulakukan*". The translation strategies that is used is Syntactic Strategy: Literal Translation.

In this sentence above the word '*I*' is translated into '*Aku*' because **I** refers to the main character in line with the conversation with his girlfriend in the context which means in this situation the word '*Aku*' is used in daily and informal situations in order to make the reader feels close to the writer.

The data above, if referring to Alwi (2003)*: In the Indonesian language the singular first personal pronouns are saya, aku and daku. The singular first personal*

pronoun **aku** *is often used in informal situation, stories, poems, and daily conversation; and it is usually used if someone talk to her (him) self. In additional, refers to Abdul Chaer (1998) that "Kata ganti Aku untuk menggantikan diri si pembicara dapat digunakan kepada teman yang sudah akrab, orang yang lebih muda, orang yang lebih rendah status atau kedudukan sosialnya, dan dalam situasi-situasi tertentu (sedang marah atau jengkel)".* Thus, the word *I* above identified as an accurate translation as it is explained as "*Her*". The data 2, the word *I* is rendered to the meaning itself as a human being existence. Hence, there is no relations on the word *I* in data 1 and 2 formally that the meaning of the word *I* can be categorized as an informal situation.

The third data there is a word '*I*' is translated into '*Saya*'. For example: ***I** was sure if I so much as kissed you, you'd be infected*" is translated into "***Saya** yakin jika saya banyak menciummu, kamu akan terkena virus*". The translation strategies that is used is Syntactic Strategy: Literal Translation. In this sentence above the word '*I*' is translated into '*Saya*' because '*I*' refers to the situational meaning which has to do with the relationship social status and cultural background in order to make the reader knows about the level status.

This data if according to Larson (1984): *The situational meaning has to do with the relationship between the author and the addressee, where the communication took*

place, the age, sex, and social status of the speaker and hearer, the relationship between them, the presuppositions which each brings to the communication, the cultural background of the speaker and of addressee, and many other matters which are part of the context in which the discourse was spoken or written. Thus, the word *I* above identified as an accurate translation as it is explained as *"Saya"*. The data 3, the word *I* is rendered to the meaning itself as someone's level or social status. Hence, there is a distance the meaning of the word *I* can be categorized as a formal situation.

The fourth data there is a word '*You*' is translated into '*Kamu*'. For example: *"Where the hell was O'Donnaugh when **you** needed him?"* is translated into *"Dimana sih si O'Donnaugh ketika **kamu** butuh dia?.* The translation strategies that is used is also Syntactic Strategy: Literal Translation. In this sentence above the word '*You*' is translated into '*Kamu*' because '*You*' refers to the main character in line with the conversation with his friend in the context which means in this situation the word '*Kamu*' is used in daily and informal situations in order to make the reader feels neutral to the writer. In this data refers to Hasan Alwi (2003): *Persona kedua dimaksudkan untuk menetralkan hubungan, seperti halnya kata you dalam bahasa Inggris. Meskipun kata itu telah banyak dipakai, struktur serta nilai sosial budaya kita masih membatasi pemakaian pronomina itu. 1. Dalam hubungan yang tak pribadi sehingga Anda*

tidak diarahkan pada satu orang khusus. 2. Dalam hubungan bersemuka,tetapi pembicara tidak ingin bersikap terlalu formal ataupun terlalu akrab. Thus, the word *You* above identified as an accurate translation as it is translated into *"Kamu"*. The data 4, the word *You* is rendered to the meaning itself as personal relation between he and his friend. Hence, there is a personal relation the meaning of the word *You* can be categorized as an informal or neutral situation. The last data there is a word '*You*' is translated into '*Anda*'. For example: *"**You**'ve read the stories about what happened here –"* is translated into *"**Anda** sudah membaca cerita mengenai apa yang terjadi di sini - ".* In this sentence above the word '*You*' is translated into '*Anda*' because '*You*' refers to the situational meaning which has to do with the relationship social status and cultural background in order to make the reader knows about the level status.

The translation strategies that is used is Syntactic Strategy:Literal Translation. In this data the translator used theories from Abdul Chaer (1998) *"Kata ganti Anda untuk menyatakan diri kedua, atau orang yang diajak bicara, dapat digunakan kepada orang yang belum dikenal dan diperkirakan berusia sebaya, atau dalam situasi yang resmi".* Thus, the word *You* above identified as an accurate translation as it is explained as *"Anda"*. The data 5, the word *You* is rendered to the meaning itself as someone's level or social status. Hence, there is a distance the meaning of the word *You* can be categorized as a formal situation. From the

fifth data above, we know that the researcher used Register for principle translation and Syntactic Strategies for analysis. The researcher is also applied the Literal Translation from Syntactic Strategies which means the translation is only translating word by word and not changing the meaning. In addition, the Personal Pronoun *'I'* and *'You'* are translated into *'Saya', 'Aku', 'Anda', 'Kamu'* depending on the text. The word *'I'* can be translated into *'Saya'* and the word 'You' is translated into *'Anda'*if the context or situation is formal in order to make the reader knows about the age, cultural background, and social or level status. The Personal Pronoun *'I'* can be translated into *'Aku'* if the context or situation is informal in order to make the reader knows that it is used in daily situations and also to make the reader feels close to the writer. The last, the word *'You'* is translated into *'Kamu'* if the context or situation is informal and in daily situation, conversation with friends in order to make the reader feels neutral to the writer. Thus, the researcher differs the Personal Pronoun *'I'* and *'You'* are applied to *formal* and *informal* situation based on the Register Principal Translation.

CONCLUSION

The objective of this article is to find out strategies that was employed in translating in Personal Pronoun I and You in the novel The Sins of Father. The research used syntactic strategies: Literal Translation by Chesterman is employed as tools of analysis. The results show that from 25 data, there are 5 primary data. There are (2) words *'I'* are translated into *'Aku'*, (1) word *'I'* is translated into *'Saya'*, (1) word *'You'* is translated into *'Anda'*, (1) word *'You'* is translated into *'Kamu'*. Each of them is used the same Principle and Strategies of Translation: Register with different theories as the researcher stated above. Based on the context, there are formal and informal in translating personal pronouns I and You. In formal context, I is translated into *saya,* but in informal situation, I is translated into *aku.* The translation of you in formal context, is translated into Anda, but you is translated into *kamu* in informal situation or in close relationship, for instance, with friends.

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THE BONNY DAWN: AN ANNOTATED TRANSLATION OF STYLE AND CLARITY

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Abstract

This article is based on an annotated translation research. This research which belongs to the area of translation with commentary. The object of the research is an English novel The Bonny Dawn, written by Catherine Cookson. The research problem is, what are the annotated translation's style and clarity in the novel The Bonny Dawn. Therefore, the aim of the research is to find out the translation style and clarity of the research object. This research used qualitative method and purposive random sampling technique as data collection procedure. The Chesterman's principals of translation are employed as tool of analysis. The results of this research show that out of 11 data. The Finding of the research are Calque (2 items), Cohesion Change (2 items), Expansion (2 items), Explicitness Change (1 item), Interpersonal Change (2 items), Literal Translation (2 items).

Keywords: *annotated, clarity, style, translation.*

INTRODUCTION

In this article, the researcher based on an annotated translation research. Williams and Chesterman (2002) explained that "A *translation with commentary* (or *annotated translations*) is a form of introspective and retrospective research where you yourself translate text and, at the same time write a commentary on your own translation process.". Therefore, an annotated translation process is differ from with the common translation process. Larson explain,"*... translation consists of transferring the meaning of the source language into the receptor language*" Larson (1998) while the annotated translation is not only transferring the meaning but also identified problems and note the strategies to overcome it.

One of important problems to overcome in translation is about style and clarity, because it is impacted to the readers in understanding the messages. Especially here in translating English into Indonesian. Duff (1990) stated "The translator should not change the style of the original" but sometimes in translating English into Indonesian the translator should change the original style of the source language text in order to appropriate, natural and equivalent in the target text. Gorys Keraf (2007) stated *...* The problems of language style namely, which words are most appropriate and suitable for certain positions in the sentence, as well as whether or not the use of words is seen from the layers of language use in society Style and clarity in translation is not only influenced by the differentiation of the language but also the cultural. So the translation will be different depend on the background of the translator each other but

without change the meaning. Therefore, there are rules that must be followed by the translators/researchers In this problem, the researcher found many problems about style and clarity in novel. For example in this sentence *"He paused, **chastened** is translated into Steve terdiam, **menjaga mulutnya agar tidak salah bicara.** In this style the translator translated the English word …**chastened** which consists of one word is translated into six words in Indonesian …**menjaga mulutnya agar tidak salah bicara**. Other example related to style and clarity is showed in this sentence namely, *"The two guys—**her age?**—were the kind that her friend Kayla routinely describe as "eye candy."* Is translated into *Dua cowok itu—**yang mungkin seumuran dengannya, atau lebih tua?**—adalah jenis cowok yang sering disebut Kayla sebagai cowok yang asik buat "cuci mata."*

The translator translated the English phrase**... her age...** which consists of two words is translated into seven words in Indonesian *...yang mungkin seumuran dengannya, atau lebih tua...*. Both of the sample use style and clarity expansion which make the translation longger then the English source text, but it will make the reader easier to get the meaning of the whole sentences and also the equivalent will more accurate in the Indonesian target text. Moreover, a novel usually uses so many language styles which influenced by the author. Especially here an English novel which is translated into Indonesian. Gorys Keraf (2002) stated Language style is a way

of expressing thoughts through language that typically shows the soul and personality of the writer. So that it is important to investigate the style and clarity from English in to Indonesian.

In this research, the researcher annotating several words/ phrases/ clauses/ sentences features of syntactic, semantic, and pragmatic problems that are difficult for the researcher/ translator especially on translating the style and clarity from English into Indonesia. In annotating, the researcher uses the principles of translation who Duff (1990) stated "…Style and clarity: The translator should not change the style of the original…"

The researcher also takes a look at another annotated translation researches. Here some researchers that has conducted annotated research. Nurlaila (2014) who conducted an annotated translation with the source text is a book entitled *Plato: Timaeus and Critias a new translation* by Robin waterfield. In her research she found the difficulties during the translation process and to solve the problem encountered in the translation process. The result and analysis revealed that there is distribution change as the most data which is found from the 25 aspects of language analyzed that were difficult for the translator/researcher, those difficulties were at the same time problems for the translator/researcher. She found that there is no explicit in the source text and implicit in the target text. Beside that there is no active target text which derived from the passive

source text. The second relevant research is from Herlina Lindaria Simanjuntak (2015), she conducted the annotated translation research, which the data taken from an English book Simple Ways to Make Your Family Happy. The result of her research namely, that the study covered two main points. First, the finding revealed that from the twenty-five most difficult problems, five were in the form of words, eight were phrases, five were idioms, three were clauses, and four were sentences

Another relevant research is Danar Sri Wijayanti (2012) who the annotated research toward *"Turning Work and Lifelong Learning Inside out: a Marxist—Feminist attempt" karya shahrzad Mojab* and *"What Will we eat: Research Question and Priorities for Work and Learning" karya Astrid Von Kotze.* Her problems research is how to achieve translation equivalent and how to make natural translation for the target readers. From her research, she found twenty-two most difficult problems. The results were of the 22 annotated items and idioms is the most data which is found in her research result. Based on the description above there is the similarity with those researchers is that those are conducting an annotated translation from English into Indonesia. Meanwhile the present study that the researcher conducted use the source a novel of *The Bonny Dawn by* Catherine Cookson, but the researcher only focusing on translating style and clarity in this an English novel . This novel is published in

Great Britain 1996. It is chosen to be translated because it is one of her bestseller novels. Her novel is weighted and driven by her own early experience of illegitimacy and poverty.

METHODS

This research is a qualitative research because the data are words/ phrases/ clauses/ sentences features of syntactic, semantic, which are taken from the English novel *The Bonny Dawn* by Catherine Cookson in 1996. The researcher used purposive random sampling technique as data collection procedure and the Duff principals of translation as tool of analysis.

This research is also qualitative as well as quantitative research. Nunan (1992) stated that one of items that differentiate qualitative research and quantitative research is that qualitative research is process-oriented, while quantitative research is outcome-oriented. The researcher collected eleven data from twenty-five data which are classified as the style and clarity to be translated, here the eleven data are showed in the table below: Then all of the data above will be analyze by using some theories of translation which are related to style and clarity and also refer to the principle of translation about style and clarity.

RESULTS AND DISCUSSION

During translating *The Bonny Dawn,* the researcher found eleven items to be

annotated. Those eleven data are in the form   two   calque,

Table 1. Data Collections

SL	TL
Orchestra	Orkestra
Club	Klub
It	Bantal
He	Sang Pria
We	Kita
You	Anda
…tried to visualize what she would look like in five years time or, say, ten...	... mencoba membayangkan apa jadinya gadis ini kelak dalam kurun waktu lima tahun atau, katakanlah, sepuluh tahun ke depan..
'She could never tell them the truth; they would want to lock her in'	'Dia tidak pernah bisa memberitahu mereka kebenaran; mereka akan menguncinya di kamar.'
He knew that.	Dia tahu itu
'You're not too soon.'	'Kau tidak terlalu cepat'
…curiosity…	…rasa ingin tahu…

two cohesion changes, two expansions, one explicitness change, two interpersonal changes, and two literal translations. Table 2 shows the categories of the data and the numbers of annotated

items. Then, the pie-chart is made in order to give a clear view for the readers.

Table.2 Categories of the annotated items

No	Categories	Number of Annotated Items	Percentage %
1.	Calque	2	19%
2.	Cohesion Change	2	18%
3.	Expansion	2	18%
4.	Explicitness Change	1	9%
5.	Interpersonal Change	2	18%
6.	Literal Translation	2	18%

PIE CHART
RESULT OF THE ANNOTATIONS

Literal Translation 18%
Calque 19%
Interpersonal Change 9%
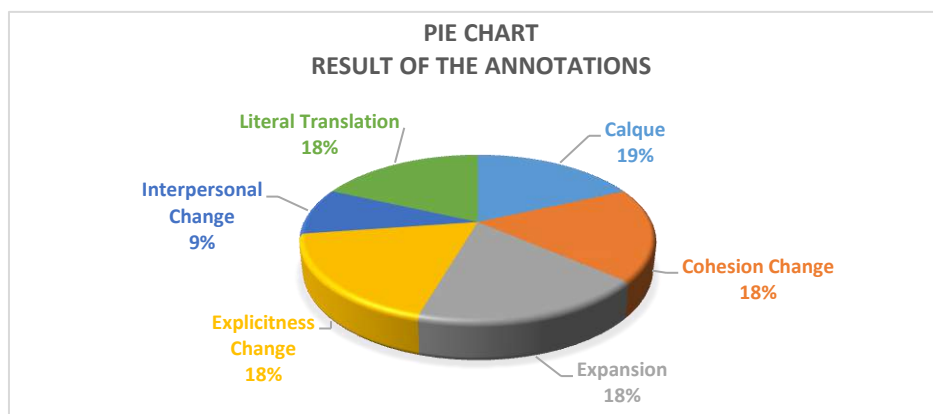Cohesion Change 18%
Explicitness Change 18%
Expansion 18%

Figure 1. Result of The Anotations

Calque

On this style and clarity calques are found in the word **orchestra** and **club**. In the word **orchestra**. There is a change of the letter namely the letter C and H into K in the word orchestra which becomes *orkestra*. Then the word **club** in the English source text is borrowed and translated into *klub* in the Indonesian language. There is a change of the letter C into K in the word **club** which becomes *klub*.

To analyze those calques, the researcher uses the same principle of translation from Duff (1990) who stated "The translator should not change the style of the original" and same translation theory from Newmark (1988) who stated "The literal translation of common collocations, names of organizations, the components of compounds ...and perhaps phrases ..., is known as *calque* or loan translation.".

Based on the elaboration above, the style of the translator is to make the translation into a calque in order to give equivalent in the source language text.

Cohesion Change

Different from style and clarity calque, in this cohesion change form, the researcher uses the translation theory from Larson (1984) who stated "There are many devices which give cohesion to a text. The particular device which is used, and even the ways in which they are used, will vary from language to language. Such cohesion devices as pronouns**…"** Those cohesion change are found in the words **it** and **he**, both are called an English pronoun which are a cohesion device and they are translated accurately into Indonesian as *bantal* and *Sang pria*. Therefore, by translated into *bantal* and *sang pria* the readers will more understanding who are the pronouns in the whole sentences.

Expansion

This annotation is found in the word **curiosity** which consists of one word is translated into three words in Indonesian *rasa ingin tahu* and other style and clarity expansion is found in an English clause **…tried to visualise what she would look like in five years time or, say, ten....** which consists of fifteen word is translated into eighteen words in Indonesian *... mencoba membayangkan apa jadinya gadis ini kelak dalam kurun waktu lima tahun atau, katakanlah, sepuluh tahun ke depan.*.

Those data used different translation theory. The first one for word **curiosity**, the researcher used theory from Nida and Taber (1974) who stated that "Some expression, however, also semantically, condensed in the source language text that they often require considerable expansion in the receptor language". Then for the last one the researcher used theory from Duff who stated **"**The fact that a translation may be longer or shorter than the original is not, in itself, a reflection on the quality of the translation. What matters is the translation should be no longer or shorter than the *target language* requires". Therefore, In this case the translator translates the source text longer than the target text to give.

Explicitness Change

In this research, the researcher only found one style and clarity about explicitness change namely in the sentence 'She could never tell them the truth; they would want to lock her in' is translated into 'Dia tidak pernah bisa memberitahu mereka kebenaran; mereka akan menguncinya di **kamar**.' The source text should actually be 'She could never tell them the truth; they would want to lock her in **the bedroom**.' So **the bedroom...** is implicit in the source text and explicit in the target text, namely **...kamar...**. Thus this is called explicitness change. To analyze this part, the researcher use translation theory from Nida and Taber (1969) who stated **"**In making explicit what is fully implicit in the original translation, one can often insert material in the text itself without imposing undue strains upon the process of translation. On the other hand, information indispensable to the understanding of the message is often not specifically implicit in the passage itself". In this case the style and clarity make the sentence clearer because the implicite word is translated into explicit word.

Interpersonal Change

Two item of interpersonal changes are found in the words **we** and **you** (p.12). The English pronoun **we** is translated into Indonesian *pronominal kita.* Indonesian *pronomina kita* show inclusiveness, it is related to the theory of translation from Catford (1965) who stated "Bahasa Indonesia has a nine-term pronoun system where English has only seven. The gender dimension is absent from Bahasa Indonesia, but two other dimensions are of relevance: 1.

the inclusive/exclusive dimension: English *we* has two translations in Bahasa Indonesia, involving a choice between *kami* and *kita,* depending on whether the addressee is included or excluded.

While the English pronoun **you** (p.12) is translated into Indonesian *pronomina Anda.* Indonesian *pronomina Anda* shows non personal relationship. '**Anda'** is used because the writer (the speaker) doesn't have personal relationship with the reader (the hearer) in the text. Here the researcher used theory of translation by Alwi, et all (2010) who stated that *"Persona kedua Anda dimaksudkan untuk menetralkan hubungan, seperti halnya you dalam bahasa Inggris. Meskipun kata itu telah banyak dipakai, stuktur serta nilai social budaya kita masih membatasi pemakaian pronomina itu. Pada saat ini pronominal Anda dipakai: dalam hubungan yang takpribadi sehingga Anda tidak diarahkan pada satu orang khusus...".* Base on the analysis above, the English pronoun we and you will be clearer in the context.

Literal Translation

Style and clarity about literal translation is found in the sentence **He knew that (p.16)** which is translated word for word in the target text '*dia tahu itu'*. The other one is found in the sentence **"You're not too soon." (p. 20)** which is also translated word for word in the target text '*Kau tidak terlalu cepat'*. Both of them use the same theory of translation from Newmark (1981) cited in Munday (2001) said that "literal translation, on the other hand, as we saw in chapter 2,

means word-for-word in its extreme version and, even in its weaker form, sticks very closely to ST lexis and syntax." Therefore, by focusing in word meaning, translators able to construct sentences better. Literal translation style then give advantage that the words will not have implicit word/implicit meaning which can make target reader confuse.

The discussion above illustrate that all applied style and clarity in translating the research data supported in giving equivalence in the Indonesian target text. The finding also shows that Principal Translation by Duff is compatible in giving better meaning equivalent in translating English text to Indonesian language.

CONCLUSION

The objective of this research is what is the annotated translation of style and clarity in the English novel *The Bonny Dawn*. This is important because data/ problem depicted difficulties encountered in translating a text in this research especially style and clarity for example to translate calque. During the researcher as the translator collected twenty five data, the researcher finally only take eleven data to be analyzed, the researcher is helped by the principles of translation advocated by Allan Duff and also all related theories advocated by Larson, Baker, Nida & Taber, Newmark, Munday, Duff, Catford, Vinay and Darbelnet, Venuti, and Hasan Alwi, in solving all problems so that the

researcher as a translator can convey the message clearly to the reader. So the finding of this research are Calque (2 items), Cohesion Change (2 items), Expansion (2 items), Explicitness Change (1 item), Interpersonal Change (2 items), Literal Translation (2 items). All those annotated which are related to the style and clarity have been done by the researcher in order to give the equivalent in the target language. So the readers will be get the understanding of the whole meaning easier.

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AN ANALYSIS ON THE TRANSLATION OF REPETITIVE INDONESIAN ADJECTIVE INTO ENGLISH

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Abstract

The function of translation is to convey meaning or message from source language text into target language text. However, in translating, the translator will face some problems, for example is the translation of repetitive Indonesian adjectives. This study investigates how repetitive Indonesian adjectives are translated into English. Indonesian has repetitive adjectives such as tinggi-tinggi, cantik-cantik, and jauh-jauh and the English translation of the repetition is not tall-tall, beautiful-beautiful, and far-far respectively. The method applied in this study is qualitative descriptive method. The data will be categorized and classified and then analyzed in accordance with the principle, translation strategies, and relevant theories. The result of the study shows that literal translation strategy and transposition strategy are the most frequent strategy used by the translator. Some of them are translated in the different form grammatically but the meaning of the message in source language is well maintained into the target language. The principle of translation employed by the translator to translate Indonesian repetitive adjective is meaning.

Keywords: adjectives, repetitive, translation principles, translation strategy

INTRODUCTION

In translating a text, translator must master both SL and TL, in order to achieve accuracy in transferring the meaning. One problem of the problem encounter by a translator is getting difficulties to find exact translation in the TL because different structure of every language. Investigating the translation of repetitives Indonesian adjective is a challenging topic since both English and Indonesian are different in their phonological and grammatical aspects including the forms of adjectives.

A translator must be able to translate the meaning of every word of the source text including repetitive Indonesian adjectives, which are often found in novels, accurately in order to keep the message of the source text and produce a faithful translation. Indonesian has repetition such as *tinggi-tinggi, cantik-cantik,* and *kecil-kecil.* The English translation of this repetition is not **tall-tall, *beautiful-beautiful,* and **small-small* respectively.

In this case, the translators should make an adjustment when they transfer the message of the Indonesian repetitive adjectives into English. Another example of Indonesian repetitives *Matanya berkaca-kaca.* The phrase *'berkaca-kaca'* literary means 'have glasses' , but when it is attached to its collocation 'eyes' or 'eyeballs', it has a metaphorical meaning. The phrase *'Matanya*

berkaca-kaca' means 'her/his eyes are wet with tears', describing the condition of the eyes after crying or the person is trying to hold back tears. The phrase functions as an adjetives which modifies the word *'matanya'*(eyes)

Larson (1984), stated that a good translation should be sounded natural, clear, and accurate. Natural means that a translation should not sound strange or foreign in target language, it is should not like a translation, but like someone speaking in natural or in common way. Clear means the translation in target language should be clear and understandable for the target reader. Accurate is reproducing the meaning of source language in the target language as exactly as possible, so the translator has to find out appropriate meaning of the source language that closely to the target language.

While Newmark (1988) "Translation is a craft consisting in the attempt to replace a written message and/or statement in one languange by the same message and/or statement in another language" According to Minkova (2002), most reduplication or repetitions in English are partial repetition which involves (1) consonant ablaut or vowel alternation. For example *ping-pong, chit-chat, flip-flop. ding-dong, (*2) rhyme reduplication for example *hocus-focus* and (3) full reduplication for example *boo-boo.* English repetitions have certain from class and specific meaning. For instance ding-dong is the noise is made by a bell, and another

example is chit-chat is a noun meaning a light conversation and a verb meaning to talk informally or to gossip. According to Sneddon, (2010). similarly, Indonesian has also full repetition and partial repetition. However, the most prevailing repetition words in Indonesian are full repetitions. The meaning of Indonesian repetition may vary even though the form class is the same. may vary even though the form class is the same. For example, noun repetitions can indicate plurality (*kursi-kursi*= "chairs") or variety (*di antara barang-barang dagangan* = "among various goods").

This paper investigates those repetitive Indonesian adjectives which found in Andrea Hirata's novel *Laskar Pelangi* as the source text and its translation *"The Rainbow troops"* as the target language text which is published by PT Bentang Pustaka. This novel was chosen because "Laskar Pelangi" has been translated into 30 languages in 100 countries. The book sold more than 5 million copies in Indonesia, making it the country's bestselling novel. The novel won the General Fiction Category at the 2013 New York Book Festival and the "Rainbow Troops" tale was also released as a motion picture in 2008. Translating Indonesian repetitive adjectives into English is not easy for English users or learners. In some cases, people translate *malam-malam* and *senang-senang* into "night-night" and „happy-happy", which are definitely unacceptable since those are the literal translation of the Indonesian

words. Larson (1998) proposes a kind of translation called meaning-based translation, which makes every effort to communicate the source language in the natural forms of the receptor language. Thus, in the case of *malam-malam* and *jalan-jalan,* they are best translated into „late at night ‟ and „"have fun‟ respectively. This kind of translation is also called idiomatic translation.

This topic was choosen because after reading the source novel and its translation, it is found many repetitive Indonesian adjectives used in the novel. Hence, this study aims to find out how repetitive Indonesian adjective are translated into English.

METHODS

Since this research proposes to describe the translation of Indonesian adjectives into English, the most suitable method of research applied here is qualitative descriptive analytical research. The data which are Indonesian repetitive adjectives presented in form of words and sentences. This research used qualitative method. Qualitative method is method which relies on verbal and non-numerical in the same manner as the back of analyze and creative problem solving of the research. The data collected is in the form of words rather than numbers. Strauss & Corbin states that qualitative research is any kind of research that produces whose findings are not obtained from the means of statistical procedures or other means of quantification (1990). This is a documentary analysis focusing on the analysis of text while employing the descriptive analytical technique. The data will be categorized and classified and then analyzed in accordance with the relevant theories, principle, and translation strategies. The steps in analyzing the-data-were-as-follows:
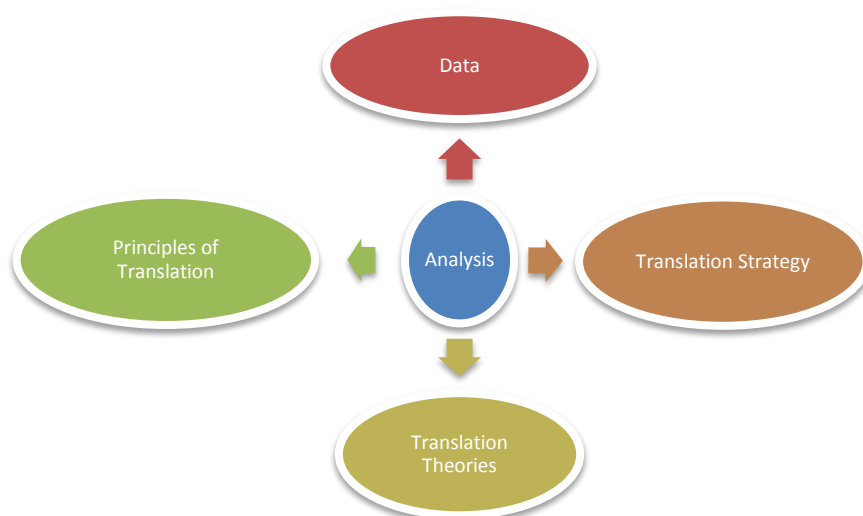

Figure 1. Steps of analyzing data

RESULTS AND DISCUSSION

This part discusses the result of repetitive Indonesian adjective that have become a problem in the process of translating. According to the problems, the analysis is divided into three. First, the analysis done by identifying the repetitive Indonesian adjective found in the text and the translation. Second, it was done by analyzing translation strategies applied by the translator. On the next step, the principles-of-translation-theories-of translation are revealed.

Table 1. Categories of Translation Items

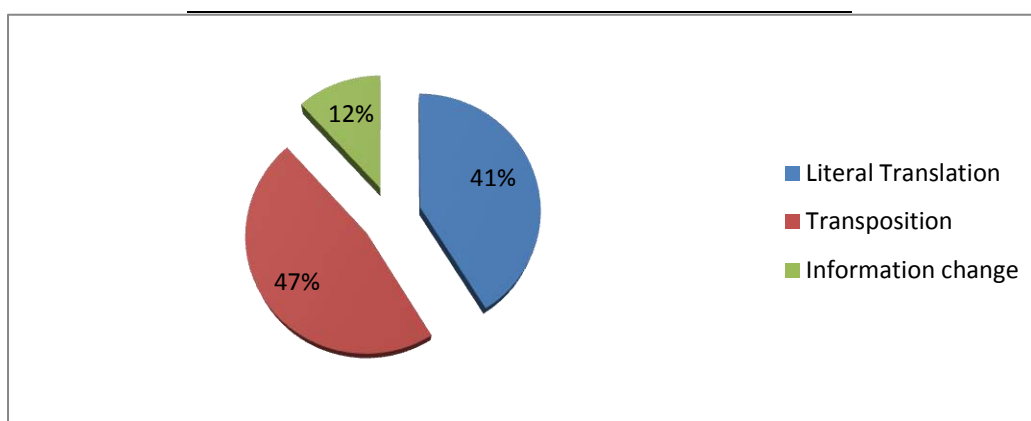| No	Translation Strategy	Number of Items
1.	Transposition	8
2.	Literal Translation	7
3.	Information change	2
	Total	17

Figure 2. The Data of Repetitive Indonesian Adjectives, Their Translation, and the Translation Strategy

Based on the pie chart above, it is obvious that the most dominant strategy used in translating repetitive Indonesian adjective into English is transposition (syntactic strategy). The analysis reveals that there are 8 (47 %) data were found in transposition strategy. Based on literal translation, there 7 (41%) and in information change there are two (12 %) data. Several types of repetition can be viewed from the following-instance

Full repetition

The part discusses the data based on the principle of the translation employed by the In this article, the researcher discussed the data and analysis by using principles ranslation especially meaning from Duff (1990) The translation should reflect accuratelly the meaning of the original text. Nothing should be arbitrarily added or removed" Moreover, this research uses

translation strategies suggested by Chesterman (2000), in his book entitled *Memes of Translation*, pp.94-112. The first data is full repetition the word **tenang-tenang** for example: *Lintang masih **tenang-tenang** saja, ia tersenyum sedikit, santai sekali.* (p.241) is translated into 'Lintang still remained **calm** and smiled a little; he was very relaxed....'(p.31).The words **tenang-tenang** is a full repetition in Indonesian. It is the repetition of **tenang** *refers* to a person, action, or manner not showing or feeling nervousness, anger, or other emotions. The accurate translation is **"calm".** It is also an adjective in English. **"Tenang-tenang"** is translated into **"calm"** the translation version has reflected the meaning of the source text word for word.

The translation strategy that is used is Syntactic Strategy: Literal Translation. The data above according Venuti (2000) says "literal translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL."

The second data that is also full repetition the other example: *Badannya tinggi besar daN rambutnya panjang sebahu diikat seperti samurai. Lengan bajunya digulung **tinggi-tinggi.** Ia sengaja memperlihatkan otot-ototnya. (p. 270)* is translated into 'He was big and tall, with shoulder-length hair tied back like a samurai'and his sleeves

rolled up.' (p. 431). The repetitive Indonesian adjective *...tinggi-tinggi...* is translated into **...rolled up...** which is a verb in the English. The translation strategy that is used is Syntactic Strategy: Transposition (word-class change or shifting the word-class). The data above, if referring to Hatim and Munday (2004) assumed: "The method called Transposition involves replacing one word class with another without changing the meaning of the message."

The third data: *Baginya acara pembelian kapur ini adalah vakansi **kecil-kecilan**....(p.131)* is translated into 'For him, the task of buying chalk was like a **little** vacation....' (p.161)   . According to KBBI the word *kecil-kecilan* means *berkecil-kecil; (secara) sedikit-sedikit (tidak secara besar-besaran).* Kecil-kecilan considers as a full repetition which involves suffix –an. The translator translated **kecil-kecilan** into **little.** It is also an adjective in English. The translation strategy used is Syntactic Strategy: Literal Translation. In this data refers to Newmark (1988) said that literal translation is "the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context."(p.46).

The fourth data: *Jika dilihat sepintas, memang masih terlihat **samar-samar** seperti lima kawanan burung. (p.125)* is transalted into: 'If glanced at casually, it **vaguely** looked like they made up five flocks.' (p.154). The repetitive Indonesian adjective *...samar-samar...* is

translated into **...vaguely...** which is an adverb in the English. The translation strategy that is used is Syntactic Strategy: Transposition (word-class change or shifting the word-class). In this data the translator used theory from Hatim and Munday (2004) "The method called Transposition involves replacing one word class with another without changing the meaning of the message."

The fifth data: *Jika kami sakit, sakit apa pun: diare, bengkak, batuk, flu, atau gatal-gatal....(p.14)* is translated into 'When we were sick, whatever it was—diarrhea, swelling, cough, flu, **itching**.... (p.17)." The repetitive Indonesian adjective **...gatal-gatal...** is translated into **...itching...** which is a verb in the English. The translation strategy that is used is also Syntactic Strategy: Transposition (word-class change or shifting the word-class). In this data the theory is also from Hatim and Munday (2004) "

The method called Transposition involves replacing one word class with another without changing the meaning of the message."

Based on the five data above for full repetition, all the principle translation is meaning. It is found that the literal translation from syntactic strategies which means word by translation without changing the meaning and transposition which means the changing of word class without changing the meaning as well.

Partial Repetition

The were several partial repetition data found in the novel. The first data is: *Tuk Bayan Tula kembali hadir di mulut gua dalam keadaan terengah-engah, compang-camping, dan berantakan. (p. 258)* is translated into 'Tuk Bayan Tula returned to the entrance of the cave in tatters. The cloth encircling his body was **torn**, and his face was a mess' (p.397).According to KBBI the word **compang-camping** means **koyak-koyak memanjang. Compang-camping** considers as a partial repetition which involves repetition of only a part of a word. The translator translated **compang-camping** into **torn.** It is also an adjective in English which means split or cut. The translation strategy used for this data is Syntactic Strategy: Literal Translation. I define this rather loosely, as meaning "maximally close to the SL form, but nevertheless grammatical". As Venuti (2000) says "literal translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL."

The second data: *Sejenak aku benci pada hidupku yang **kacau balau**. (p.264)* is translated into 'At that moment, I hated my **mess** of a life.'(p.416). The repetitive Indonesian adjective *kacau balau* translanted into **mess** which is a noun in English. According to KBBI *kacau balau* means *sangat kacau.* The translation strategy that is used is also Syntactic Strategy: Transposition (word-class change or shifting the word-class)

According to Hatim and Munday (2004) transposition involves replacing one word class with another without changing the meaning of the message. Besides being a special translation procedure, transposition can also be applied within a language."

Based on the two data mentioned above for partial repetition, all the principle translation is also meaning. It is also found that the literal translation from syntactic strategies which means word by word translation without changing the meaning and transposition which means the changing of word class without changing the meaning as well.

Omission

In this data it is found that the translator omited the repetitive adjective in the target text. For example: *Mereka yang gengsian dan tak kuat mental seperti Sahara jauh-jauh hari sudah menolak berpartisipasi. (p. 149) is translated into* 'Trapani, Sahara and Kucai suggested we not participate instead of performing and embarrassing ourselves' (p.180). In the target text, the translator omits the repetitive adjective *jauh-jauh.* It is not translated in English target language. This is called omission. *Jauh-jauh* is the repetition of jauh which modifies hari. *Jauh-jauh hari* refers to an adverb of time which denotes that something is done long before something else happens. There are several possible translations that could be accepted, such as: many days before, long

before, days before, days apart from, very early, earlier *Jauh-jauh* is the repetition of *jauh* (far) which modifies *hari* (day)., and days away. In terms of syntactic function, *jauh-jauh* in Indonesian is an adjective explaining the noun *hari.* The translation strategy that is used is Information change: Information change is the (Shaffner, 2001) "addition of new, relevant, and non-inferrable, information or omission of irrelevant information; with 'addition' and 'omission' often listed as separate translation strategies in the literature and used in the annotations. This data may refer to Nida and Taber (1982) stated that "Types of reduction. There are quite naturally some expressions which are reduced in the process of transfer from one language to another". It is also relevant to Fawcett stated (1997) "Reduction is the omission of information considered to be unnecessary, of little importance, or unlikely to make sense to the target-language reader." Based on the data above, the principle translation used is meaning. In the target text, the translator omits the word ...**jauh-jauh....** It is not translated in Indonesian target language. This is called omission.

CONCLUSION

Indonesian repetitive adjectives are not easy to translate into English since the function, meaning and form of Indonesian repetitions are different from English. This study showed that literal translation strategy and transposition strategy are the most

frequent strategy used by the translator. The principle of translation employed by the translator to translate Indonesian repetitive adjective is meaning. From the analysis it is found that all the messages in the SL are transferred in the TL. However, some of them are translated in the different form grammatically but the meaning of the message in source language is well maintained into the target language.

This paper attempts to analyze the translation of repetitive Indonesian adjectives into English, there still is a need for more comprehensive studies about this topic. Readers should also note that the data in this study was relatively small and restricted to the translation of Indonesian adjectives in *Laskar Pelangi* book It would be desirable to replicate these findings with other novels or literary works such as short stories, poems, or plays and analyze them using different strategies and theories.

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