

The Translation Techniques Of Impoliteness Markers In The Film Adaptation Of Jane Austen's "Pride And Prejudice"

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Abstract.

This research aims to analyze the translation techniques used by translators to translate impoliteness markers in the film adaptation of Jane Austen's "Pride and Prejudice". The approach used in this research was translation approach with descriptive qualitative research type because it was oriented towards translation products. This research data was taken from dialogue between characters in the film in which contains markers of impoliteness. Then, the data source in this research was taken from the film adaptation of Jane Austen's "Pride and Prejudice". The translation technique used to analyze in this research are translation techniques compiled by Molina and Albir (2002). The results of this research showed that there were 12 translation techniques used by translator to translate impoliteness markers. These techniques are establishing equivalent, variation, implication, explication, discursive creation, paraphrase, borrowing, compensation, modulation, reduction, generalization, and transposition.

Keywords: *Impoliteness markers, Pragmatic and Film.*

I. INTRODUCTION

Politeness is a description of respect for interlocutors or speech partners, but there are often phenomena that do not reflect politeness so that they create an uncomfortable atmosphere and offend each other because individuals can not always be polite. This is a form of impoliteness. Markers of impoliteness are often used to describe the characterization of one of the characters. According to Rahardi (2007), pragmatic impoliteness markers can take the form of situational and spatio-temporal contexts. While linguistic impoliteness markers can be characterized by segmental and suprasegmental, in terms of segmental can be in the form of word choice and language style. Pranowo (2005) explains that the politeness of language use can be seen at least from two things, namely the choice of words (diction) and language style. The choice of words in question is the accuracy of the use of words to express which and intent in a certain context so as to cause certain effects on speech partners.

The purpose and form of impoliteness markers are classified into 5 categories, there are:

a. Gratuitous

Bousfield (2008) argues that language impoliteness is, 'The issuing of intentionally gratuitous and conflictive face-threatening acts (FTAs) that are purposefully performed.' In his statement, Bousfield emphasizes the 'gratuitous' dimension, and the conflictive dimension. Markers of language impoliteness can also be identified from 'gratuitous' and 'conflictive' utterances.

b. Playing with face

Rahardi (2016) emphasizes this category on the feelings of speech partners who are irritated by the speaker's utterance, another characteristic of playing face is elements of cynicism, slurs, and also satire. This shows annoying and confusing behaviour for utterance partners.

c. Face aggravate

Locher emphasizes that impoliteness is face-aggravating behaviour. Another interpretation of Locher's (2008) definition is that it is not just an act of 'face-aggravating', but also 'face-playing'. In relation to the markers of impoliteness, it can be asserted that the markers of language impoliteness can be identified from face-aggravating and face-playing utterance.

d. Face threatening

Terkourafi (2008) views impoliteness as follows, 'impoliteness occurs when the expression used is not conventionalized relative to the context of occurrence; it threatens the addressee's face but no face-threatening intention is attributed to the speaker by the hearer. Terkourafi argues that language impoliteness is synonymous with face threatening. The characteristics of face-threatening actions include that speech partners tend to be cornered, threatened, and not given options or choices.

e. Face-losing

Culpeper (2008) sees impoliteness as follows, 'Impoliteness, as I would define it, involves communicative behavior intending to cause the "face loss" of a target or perceived by the target to be so. He emphasizes the fact of 'face loss'. Face loss is one of the forms of language impoliteness that contains the characteristic that speech partners tend to be humiliated excessively. The markers of impoliteness in language can be traced from the utterances related to the fact of face loss. Translation techniques are procedures for analyzing and classifying how translation equivalence takes place and can be applied to various lingual units (Nababan, 2010: 6). Molina and Albir (2002) define translation techniques as procedures for analyzing and classifying how equivalence is found in translation. Translation techniques have five basic characteristics, namely: 1) they affect the translation result; 2) they are categorized based on comparison with the original text; 3) they affect micro-units in the text; 4) they are discursive and contextual; and 5) they are functional.

Molina & Albir (2002) divided technique of translation into: 1) Adaptation, 2) Amplification, 3) Borrowing, 4) Calque, 5) Compensation, 6) Description, 7) Discursive Creation, 8) Established Equivalence, 9) Generalization, 10) Linguistic Amplification, 11) Linguistic Compression, 12) Literal Translation, 13) Modulation, 14) Particularization, 15) Reduction, 16) Substitution 17) Transposition, and 18) Variation. *Pride and Prejudice* is Jane Austen's most famous literary work which was published on January 28, 1813, until the novel gained wider recognition and became a popular reading book and then adapted into a movie. The movie was released in 2005 and received four Oscar nominations. The social world depicted in the movie is the reality of the middle and upper classes of 19th century English families. The movie takes readers back to a time when people were viewed through their social class or around the 1800s. In that year some rules of behaviour were abused by the upper class to limit the entry of the lower class into the social elite. This movie contains a lot of prejudice and presumption because of the social class distance.

II. METHODS

This research is qualitative research. Moleong (2017) explains that qualitative research is one of the research procedures that produces data in the form of a description in the form of words and languages regarding the observed phenomena. Researchers will collect data and analyze the data obtained from the film. The data studied are the translation techniques of impoliteness markers spoken by the characters in the Film Adaptation of Jane Austen's "*Pride and Prejudice*" and its subtitle. The data collection techniques used are document analysis techniques and focus group discussions (FGD). The validity of the data using data triangulation and method triangulation. Then the data analysis technique uses domain analysis, taxonomy analysis, componential analysis and cultural theme analysis.

III. RESULT AND DISCUSSION

1. Impoliteness markers

Table 1. Category of Impoliteness Markers

No.	Category of Impoliteness Markers	F	%
1.	Gratuitous	6	5%
2.	Playing with face	29	24%
3.	Face aggravate	34	28%
4.	Face threatening	16	13%
5.	Face-losing	35	29%

1) Category of Gratuitous

Bousfield (2008) says that gratuitous is a behaviour that contains unseriousness. Another characteristic of unseriousness is also characterized by behaviour that contains humour or jokes. Linguistic markers of impoliteness that fall into the category of gratuitous can be seen from the suprasegmental characteristics, namely in the form of: stress, tone, duration, and intonation. Meanwhile, pragmatic markers can be seen in the form of: speech atmosphere, speech situation, speech channel, speech purpose, speech participants and several other aspects of pragmatic context.

a. Subcategory of Condescension with Jokes

The following utterance examples can clarify the form of the impoliteness marker of the subcategory of condescension with jokes.

Context:

This utterance was said by Miss. Charlotte Lucas to Elizabeth Bennet during the dance party. Miss. Lucas responds to Elizabeth's statement because she is in love and not thinking clearly, so she responds with the following speech.

Utterance:

SL: "We are all fools in love"

TL: "*Orang jatuh cinta semuanya bodoh*"

In the excerpt, the word "fools" is a word that insults the speech partner, although it contains the intention of humour because it is intended to tease the speech partner, such speech is classified as impolite. The word "stupid" should not be used because it is a form of rude language. Humiliation is an action that can humiliate or look down on others. Speech that reflects markers of impoliteness in the category of gratuitous will be seen more clearly when someone insults others even though it is conveyed in a joking or humorous way.

2) Playing with faces

This category emphasizes the feelings of utterance partners who are irritated by the speaker's utterance, another feature of playing face is the elements of cynicism, slurs, and also satire. It shows annoying behaviour for the utterance partner.

a. Subcategory of Teasing with Jokes

Context:

Jane, Elizabeth Bennet's first sister, talks about the type of men they admire and compares some of the townspeople who come to the ball. There is a lot of prejudice and negativity towards Mr. Darcy who is one of the aristocrats. Darcy who is one of the noblemen who came to the ball, then she teases Elizabeth by discussing the nature of Mr. Darcy.

Utterance:

SL: "You've liked many a stupider person."

TL: "*Kau boleh menyukainya, kau suka banyak orang yang lebih bodoh*"

The snippet in the speech is included in the category of playing face with the subcategory of teasing with jokes. In this case it usually substitutes linguistic forms that have witty nuances that are expected to make the speech partners feel happy, but the antics used to tease can turn into impoliteness if the context of the speech is not right. In the above speech, the linguistic form "You've liked many a stupider person." It is a joke from Jane to Elizabeth, but the joke is not properly delivered, so the meaning turns into impoliteness. It can be concluded that the marker of impoliteness that appears is the use of "Stupider" which means more stupid.

3) Face aggravate

The form of impoliteness markers included in the category of harassing face can be observed from utterance partners who feel hurt by the utterance of the speaker. Markers of impoliteness in the category of harassing face can be observed from the following utterance:

a. Subcategory of Reviling with Ridicule

Context:

Mr. Collins feels hurt after he gets rejected by Elizabeth Bennet. Mr. Collins actually insisted on making one of Mrs. Bennet's daughters his wife, he chose Elizabeth who is the second daughter of the middle-class family.

Utterance:

SL: "And as it is by no means certain that another offer of marriage may ever be made to you."

TL: "*Kau harus pertimbangkan setelah yang terjadi, mungkin tidak akan ada lagi yang melamarmu.*"

The impoliteness of the category of face harassment has the purpose of warning the speech partner, generally expressed using harsh words because it actually intends that the speech partner feels intimidated and automatically the self-esteem of the speech partner is disturbed. The utterance "another offer of marriage may ever be made to you." which translates to "*mungkin tidak akan ada lagi yang melamarmu.*" has nuances that can cause the utterance partner to feel cornered and the utterance has elements of coercion to Elizabeth Bennet to accept the proposal from the speaker, namely Mr. Collin. The impoliteness marker is expressed with language that is not subtle and painful. This speech belongs to the subcategory of reviling with mockery.

4) Face Threatening

The next category of impoliteness markers is threatening face. The characteristics of this category are that the utterance partner feels cornered, threatened, and the utterance partner is not given other options. Another characteristic of face-threatening behaviour can be observed that there are elements of threat, coercion, cornering, and also dropping. The following are markers of impoliteness with subcategories that have been detailed into threatening face warnings with harsh expressions.

a. Subcategory of Forbidding with Fear**Context:**

Mrs. Bennet caught up with Elizabeth Bennet, and they were talking in the side of the lake. Elizabeth's mother was deeply disappointed with her daughter's decision. Still enveloped in anger and disappointment, Mrs. Bennet uttered the following utterance.

Utterance:

SL: "Well Lizzie. From this day on you must be a stranger to one of your parents."

TL: "*Lizzie, mulai hari ini, kau orang asing bagi ayah atau ibumu.*"

The snippet of speech contains impoliteness, especially in the part of speech in the source language that reads "From this day on you must be a stranger to one of your parents." and in the source language means "*Lizzie, mulai hari ini, kau orang asing bagi ayah atau ibumu.*" The fragment of the speech is said to be unmannerly because it contains the meaning of forbidding by scaring. Elizabeth feels threatened that she will not be recognized as the child of her parents because she has rejected Mr. Collin's proposal. In the suprasegmental, Mrs. Bennet's utterance is delivered in a high tone as well as a loud emphasis. This emphasizes that the threat is very obvious.

5) Face-losing

The last category of the category of impoliteness markers is eliminating face. The characteristic of this category is that the utterance partner feels excessively humiliated and smeared in front of many people. Other characteristics can be observed from the use of language that is loud or angry, despicable, ridicule or insinuation that is very embarrassing.

a. Subcategory of Commanding with a Harsh Tone**Context:**

During a dinner time at Lady Catherine's residence, Mr. Collin sat next to his wife. Lady Catherine saw Mr. Collin and ordered him to immediately move to the seat across the table from his wife.

Utterance:

SL: "Mr. Collins! You can't sit next to your wife, get up. Move over there!"

TL: "*Tuan Collins, jangan duduk di dekat istrimu. Pindah!*"

The utterance above is included in the category of face loss because the speaker orders the utterance partner in front of many people in the middle of a dinner banquet. The husband, who is a man, is ordered in a harsh tone by a woman to change seats so that he is not close to his wife, but must sit across the table. This form of utterance delivered by the speaker can cause utterance partners to be embarrassed and considered to have no attention, lack of focus and also considered not knowing the information conveyed by the speaker. Lady Catherine's utterance above is delivered in a high tone and emphasizes that the utterance partner is wrong,

2. Translation Technique

After obtaining the utterances accommodating impoliteness in English and Indonesian version, the data compared to found out the translation technique. As Molina & Albir (2002) suggested, there are 18 techniques of transferring meaning from Source Language (SL) to Target Language (TL). In this study, translator uses 11 techniques as follows.

Table 2. Translation techniques of utterances accommodating of impoliteness markers

No.	Translation Technique	F	%
1.	Established Equivalent	375	50.06%
2.	Variation	95	12.68%
3.	Amplification	26	03.47%
4.	Discursive Creation	10	01.33%
5.	Paraphrase	75	10.01%
6.	Pure Borrowing	29	03.87%
7.	Compensation	8	01.06%
8.	Modulation	32	04.27%
9.	Reduction	90	12,02%
10.	Transposition	5	00.66%
11.	Generalization	4	00.53%
Total		749	100

From the table 2 above, there are 749 translation techniques used to translate 120 data of impoliteness markers. The most dominant translation techniques used to translate is established equivalent technique. The use of established equivalent techniques refers to using familiar terms or phrases (based on language un daily used or dictionary). For example:

Utterance:

SL: "Dancing. Even if ones partner is barely tolerable."

TL: "*Berdansa. Meskipun pasangannya biasa saja.*"

From the example above, the word "Dancing" is a similar word with "Berdansa" This choice makes the translation more flexible and familiar to the TL (Target Language) community. The equivalence technique is usually the translator's choice to deal with it because it is commonly applied to the SL (Source Language). The culture of dancing which is also part of the traditions of the people in Source Language that translated to be "*berdansa*" in Target Language, it is considered to be enough to describe the party culture when compared to the other meaning of 'bergoyang'.

Second, the use of variation technique, for example:

Utterance:

"You are too hasty, sir! You forget that I have made no answer."

"*Kau terlalu buru-buru, kau lupa aku belum memberi jawaban.*"

The word *kau* and *aku* uses variation technique as they have standardized form, that are kamu dan saya. In the data above, there are two words that are translated using the variation technique, namely 'You' and 'I'. The first word is translated into 'kau' instead of 'Kamu', 'Anda' or 'elo'. Then the second word that applies the variation technique is 'I' which is translated into 'Aku' not 'Saya', 'Daku', or 'Gue'. This refers to the context of the utterance. The speaker has a higher position than his utterance partner, so it is more acceptable if translated into 'Aku'. Neither 'kamu' nor 'Aku' is influenced by the dialect of an ethnicity in a particular community.

Third, the most dominant technique used is reduction technique.

Reduction is a technique that is widely used by translators in translating SL (Source Language). This technique is commonly used in translating subtitles due to restrictions such as time and place restrictions. There are 90 data that use reduction translation technique. Reduction technique is basically a process of partial or even complete reduction (deletion) at the level of words, phrases, clauses and sentences. By using this technique, the translator tries to implicitize the information contained in the source language.

Utterance:

SL: "Oh Mother, please! It's ten in the morning."

TL: "*Mama, kumohon!, ini jam 10.00.*"

In the Source Language (SL) utterance above, the translator applies the reduction technique by removing the prepositional time marker "in the morning". However, the reduction does not have a big effect on the translation because it emphasizes 10:00 a.m. and the reader or in this case the movie audience already understands when observing the visual situation in the movie which is in the morning.

Utterance:

SL: "You may ask the questions, which I may not choose to answer."

TL: "*Tanyalah, tapi mungkin takkan kujawab.*"

Fourth, the most dominant technique used is paraphrase, for example:

Paraphrase technique is a translation technique applied by using or translating different words in the source language. Although translated using different words, but the translator still maintains the meaning contained in the target language. As shown in the example below:

Utterance:

SL: "Do you talk as a rule while dancing?"

TL: "*Kau suka berbincang selagi berdansa?*"

In the example above, translator applies the paraphrase technique by translating into a simpler and more acceptable. In this case, the translation would be unacceptable if the translator translates according to the source language and would cause many problems to the quality of the translation. Thus, the meaning contained in the source language is still accurately conveyed to the reader.

Fifth, the most dominant technique used is modulation, for example:

Modulation technique is a technique that changes the focus, point of view, and cognitive category of the SL (Source Language) text. As many as 32 data were found using this translation technique.

Utterance:

SL: "Our girls will be left without a roof over their head nor a penny to their name."

TL: "***Mereka** tidak akan punya rumah, Tak ada uang atas nama mereka.*"

In the above utterance, the translator applies the modulation technique to translate the clause "**our** girls will be left" into "***Mereka** tidak akan punya rumah,*". There is a change of perspective in the translation, namely in the structure. However, the change in structure does not make the message in SL untranslatable into TL.

IV. CONCLUSION

As for the translation technique, establish equivalent is the translation technique that most widely used by translator to translate the impoliteness markers in the film adaptation of Jane Austen's "Pride and Prejudice". The use of establish equivalent technique when compared to other techniques shows that the translator tries to translate the dialog in the film accurately, completely and in accordance with the delivery of the source language text. Then the variation technique which is the second most used technique by translator shows that the translator tries to present a relaxed feel that suits the film's target audiences, children and teenagers. The choice of language used does not seem rigid, so that audiences are comfortable reading the subtitle and easy to understand the text, because the style of language in accordance with the style of language used by people in daily.

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