The translation of *Satan's Slave 2 Communion*: An analysis of pronoun usage in movie translation from Indonesian to English

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Abstract

It is undeniably true that the existence of Indonesian horror film is always connected with any religious ritual and atmospheric horror with cultural folklore. This research has main objective to analyze the frequency, usage, and changes of pronouns in the translation of *Satan's Slave 2: Communion*. It examines changes in subject or object pronouns from Indonesian to English in the movie subtitle. This research was under a descriptively qualitative method supported by a linguistic theory of translation. The researchers transferred the clean version of the subtitle into a spreadsheet, incorporating necessary context information presented in 3 categories: pronoun to pronoun, pronoun to omission, and pronoun to reference. The results show that the use and change of pronouns in the translation process of Satan's Slave 2 are attached by at least two aspects: grammatical and sociocultural. The difference in the principle of linguistic rules between Indonesian and English becomes an important factor behind the transposition and modulation of pronouns in the translation process. The sociocultural differences between Indonesian and English also need to be carefully examined before translating because there are significant differences in the use of pronouns between Indonesian and English, primarily related to sociocultural aspects that affect the use of language towards interlocutors.

Keywords: *Translation; Pronoun; Movie; Indonesian; English Language*

INTRODUCTION

The Indonesian movie industry has experienced significant progress, as shown by the number of Indonesian movies in demand by foreign countries, by being streamlined by international movie service providers such as Netflix, Disney, and others. As we know, translation studies acquired the status of science in the second half of the 20th century (Sdobnikov, 2019), (Qin et al., 2023) Movie subtitles must be translated from Indonesian to a target language (English) to reach an international audience. According to Nida dan Taber, Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (Shahata, 2020), (Fan, 2024). Because other nations have limited access to the Indonesian language, Indonesian movies must be

translated further, especially into the global international language, specifically English.

Indonesia's diverse culture certainly brings Indonesian movies a diversity of languages displayed in movies according to their themes, both traditional and slang languages, also known as slang. Language is influenced by social life, culture, economy, and even religious life, and the existence of a language means that there is a medium of communication that can produce information on various matters (Istiqomah et al., 2018). The existence of language diversity certainly brings challenges for translators when translating Indonesian movies into English. Language diversity also raises the context of translation based on different situations and conditions. Hence, translation and religious can not be separated (O'Connor, 2021); (Israel, 2019); (Agliz, 2016).

Nowadays, the communicative-functional approach dictates that any translation event must be viewed in the context of a specific communicative situation with due account of the translation goal, the needs and expectations of confirmed or probable TT recipients (consumers), and the way the text consumers will use the TT in their substantive activity. Translators need special skills to be able to present translations that are appropriate to the context and tastes of Indonesian movie audiences.

In other words, the material, social, and cultural situation may include the translators' degree of training and the local contexts (communities) in which they operate. The material turns, and community translation can interact productively (Cisneros & Léon, 2024). The difficulties and challenges Indonesian to English movie translators face are the mixing of traditional, formal, and modern languages. Translators need to consider the social-cultural context of Indonesia and the target language to ensure acceptability.

The research object used in this study is a horror movie. The horror movie genre in Indonesia is one of the favorites because of Indonesia's rich culture of horror stories, the many types of ghosts, and the myths accompanying them. The diverse language featured in horror movies is a challenge for translators when determining pronouns because the context of sociocultural interaction greatly influences the emergence of new language varieties that are difficult to determine in English translation. These colloquials are a challenge for translators, so the meaning of the message conveyed through the language is preserved, including using pronouns, which is the focus of this study (Nataprawira & Carey, 2020); (Brenzinger, 2006); (Sumarni, 2009); (Sumarni, 2009).

This study aims to describe pronoun usage and changes in translating Satan's Slave 2 from Indonesian to English. The movie was released in 2022 and set in Bekasi in 1984, along with colloquial development in Jakarta. Translating Indonesian colloquial into English is one of the challenges in the translation process of this movie, so it becomes one of the essential variables discussed in this research. We argued that the sociocultural and linguistic structure of the Indonesian language, which differs from English, notes considerable challenges in the translation (Marpaung et al., 2023).

LITERATURE REVIEW
Translation

Along with the development of globalization, the desire to know another nation's culture has become essential for today's global society. This curiosity about the knowledge of other nations requires much effort by first translating the language source into a target. It proliferates the study of translation from foreign languages to Indonesian or vice versa. Translation is transferring a text that has similarities between the source language and the target language, where the critical thing in this activity is similarity or equivalence (Schojoldager, 2008). Other scientific and entertainment media whose contents are translated into language vary, such as books, audio recordings, and audio-visual recordings (movies). Therefore, this research focuses on the translation, especially a movie with Indonesian subtitles that was translated into English.

Translation is not simply changing from one language to another. Translation is an operation performed on language: replacing text in one language with text in another. Then, any translation theory must draw on language theory and general linguistic theory. The process of language transfer needs to be carefully implemented by adhering to language and linguistic theories so that the message conveyed by the original language does not change. Note that linguistic features across language linguistic features of many vary. The differences must be considered when translating because Indonesian and English differ significantly—including their sociocultural aspects- compared to Western cultural differences in some events, which may affect the translation.

In this translation process, Catford's Theory of shifting, based on level and category, is used. According to Catford, 1965, level shifts occur when there are changes from the source language to the target language that deviate from formal correspondence (Xie, 2023); (Susanto, Evert Haryanto Hilman, Faldy Rasyidie, 2024); (Alzuhdy, 2014); (Herman, 2017). The translation technique applied here is the dynamic or functional translation technique. This method is chosen because the movie dialogue contains many language variations, requiring a flexible analysis during translation. The functional translation technique is also necessary due to changes in word structure, such as modulations or pronoun drops, which require a deeper understanding of how sentences are restructured.

It aligns with (Herawati, 2016), which shows evidence of errors or deviations in the selection of lexical equivalents, phrases, and clause structures, which then impact grammatical errors in the translation process. Furthermore, translators often resort to literal translation, which outputs unnatural translation and ambiguous meanings in phrases, clauses, and sentences. Professional translators will pay close attention to the process of delivering messages in SL using TL to ensure that the translation is accurate and acceptable.

In this research, the translation process of Satan's Slave 2 encountered several challenges, including differences in the social structure and culture of social interaction of the Indonesian people, which have an impact on changes

in the form and structure of sentences, which will certainly require special attention in the translation process to English.

Nowadays, Translation studies have increasingly focused on studying material cultures. The translation process must pay attention to the sociocultural elements in society so that the translation results do not change the meaning that the original speaker wants to convey. Furthermore, Cisneros conducted previous research on translation. This research examines community translation as a material and cultural practice in Edmonton. Their research shows that the translation process not only empowers the translators to make the right choices for their local communities but also develops strategies to improve the quality of the final product. The difference with this study is that they drew data from the language translation process of migrants, while this study drew data from movies. Although both seek the most appropriate translated final product, the object of study and the data media obtained differ.

Translating cultural vocabulary is one of the most challenging tasks for translators because culture is a much more complicated phenomenon than what translators see (Adawiyah & Sahayu, 2022). Translators must be careful and learn the culture of the language to be translated in advance so that the meaning process in the translation process can run well without losing the essential things from the source language to the destination language.

Pronoun Translation

There have been many studies on movie translations from Indonesian to English, one of which was conducted by Adawiyah and Sahayu about greeting sentences in the movie G 30 S/PKI. The difference in this research is the dependent variable of the object if, in Adawiyah's research, the dependent variable is the use of "greeting sentences". In contrast, the dependent variable in this research is using "pronouns". Research articles on using pronouns in movie translation have never been conducted.

Research related to pronoun tabulation was also conducted by (Khasanah & Baehaqie, 2021); the research was motivated by the contrast between *isim dhomir* (Arabic pronouns) and Indonesian pronouns, which can cause errors and difficulties in learning Arabic. Although the language objects of these two studies are different, the similarities between these two studies are that both discuss the use of pronouns in Indonesian and foreign languages. The novelty in this research is the source of research data, which in Humaira's research uses textbooks, while this research uses movie media. This research is a novelty because it discusses the use of pronouns in translating a movie, specifically pronouns to pronouns, pronouns to omissions, and pronouns to references.

Another relevant research was conducted by (Feldmann, 2019). His paper empirically examines the effect of grammar rules that allow speakers to omit personal pronouns when used as the subject of a sentence (pronouns for short). Feldmann studies whether the pronoun omission rule affects human capital, specifically educational attainment and educational investment. It uses both individual and country-level data, covering a large number of languages and countries respectively. The individual-level analysis found that speakers of

pronoun-omitted languages are less likely to complete secondary or higher education than speakers of pronoun-omitted languages. The similarity with this study is that there are many missing pronouns in Indonesian to English translation because the data source uses colloquial and slang language, so translators need to be careful because the presence of slang and colloquial language has the potential to change the meaning of translation. The difference with this study is that the object is a movie, while in Feldman's study, it is the general public.

Colloquial Studies

Language is a means of communication between humans to convey their thoughts and feelings. Language is defined as a system of sound symbols used by members of a society to work together, interact, and identify themselves (Kramsch, 2014) The formation of a language affects and is influenced by social life, culture, economy, and even religion. A language's existence signifies society's progress in using communication media to produce information on various matters between speakers. Indonesian is one of the languages with a high level of plurality and flexibility because most of it absorbs languages from various regions in Indonesia. The flexibility of Indonesian then gave rise to various language variations. The language variation depends on gender, age, social status, and situation. The variation is allowed measurably and systematically because it results from the interaction between social and language factors (Hu, 2016)

The translation process of this movie involves many Indonesian variations. The movie is set in 1984 in Bekasi, the region and period where the rapid development of colloquial began. According to Suminar in Istiqomah (2018), colloquial is a language style that develops or modifies various languages, including Indonesian, so that slang does not have a definite stylistic structure.

Colloquial began to develop and become famous in Indonesia in the 1970s. It initially developed rapidly in Jabodetabek and spread widely due to social interaction and social media such as radio and movies. Because of this movie's time and place setting during the development of slang, many dialogues use slang, especially pronouns, to refer to someone, such as *"lo, gue, Nyokap, Bokap."* In addition to mentioning pronouns, language variation also occurs by changing the sentence structure, with the loss of pronouns that mention people because of the closeness between speakers. This change in sentence structure is related to the differences in linguistic principles between English and Indonesian, which will be discussed further in this study.

Another study was conducted by (Jung & Lee, 2018) who discusses colloquialisms in Korean, which often omit pronouns. Pronouns are often omitted in Korean sentences, especially in text messages on a cell phone Environment. Recovering missing pronouns can be a practical preprocessing task for machine translation, information extraction, spoken dialogue systems, and many other applications. In this research, they attempt to address the missing pronoun recovery problem by solving two subtasks simultaneously: detecting null pronoun sentences and determining the type of missing

pronoun. This research is similar because they both study colloquial pronouns from the movie translation process from Indonesian to English. The similarity of the case is that Indonesian colloquialisms are the same as Korean colloquialisms, which often omit pronouns, so translators need to be careful in the translation process. The difference with this research is the method used to recover pronouns, and the process is done manually while using tools in their research.

This research is a novelty because it discusses using pronouns in a movie translation. The translation is from Indonesian to English, which still needs to be done and needs further development to promote Indonesian products. This research will specifically discuss the changes in pronoun usage from Indonesian to English, including the categories pronoun to pronoun, pronoun to omission, and pronoun to reference.

METHOD

The data for this research was obtained by extracting subtitles from the website Subdl (https://subdl.org/subdl/). This extraction process involved translating subtitles from Indonesian to English for the Indonesian movie *Satan's Slaves 2: Communion.* After extracting the Indonesian and English subtitles, we organized the data into an Excel spreadsheet, including columns for annotators, pronouns, Indonesian translations, and English translations. These columns were populated with the extracted subtitle translation data.

Following this, we conducted an assessment to evaluate the accuracy of the Indonesian-to-English translations. In the subsequent phase, we identified the pronouns in Indonesian and English subtitles. These pronouns were then categorized into four distinct categories based on their translations. This comprehensive approach allowed for a detailed analysis of pronoun usage and translation accuracy in the context of the subtitles from *"Satan's Slaves 2: Communion.*

The data collected for this research comprises findings on pronoun usage derived from the translation process of the movie *"Satan's Slaves 2: Communion"* from Indonesian to English. This data is systematically presented in a table that displays the percentages of each pronoun form identified. The percentage data is categorized into four groups: pronoun to pronoun, pronoun to omission, pronoun to reference, and pronoun to anything else.

Each category of findings was then subjected to a detailed analysis focusing on how the translation form shifted into each respective category. This analysis entailed carefully examining word structure and any shifts in meaning, which facilitated the accurate categorization of each pronoun. Through this methodical approach, we aimed to elucidate the patterns and intricacies involved in pronoun translation within the context of the film's subtitles. The data was analyzed using the Catford theory (1965), whose preference has been explained at length in the literature review. The research focuses on the frequency of pronoun findings in each category, which is then analyzed based on grammar and social situation.

Dynamic/functional translation is a translation that maintains the meaning contained in the source language while paying attention to the specificity of the target language. This translation is also called idiomatic translation. This translation is severe in finding a reasonable and closest equivalent in the target language to express the intended meaning and function in the original text. Indonesian is a language that upholds ethical usage. This technique is suitable for translating movie or novel models closely related to the meaning of characterization and sociocultural values for Indonesian movies.

Finding and Discussions

The primary data used in the research process is the findings of pronoun forms from the extraction and analysis of the subtitles of Satan's Slaves 2, from Indonesian to English. The data is displayed in categories along with the percentage of the frequency of pronoun forms that appear from the translation process data. Table 1 shows the total results of the pronoun category data and the percentage of the translation process of the movie Satan's Slaves 2:

Table 1. *100% percentage of pronouns per category from the Indonesian English translation of the movie Satan's Slaves 2*
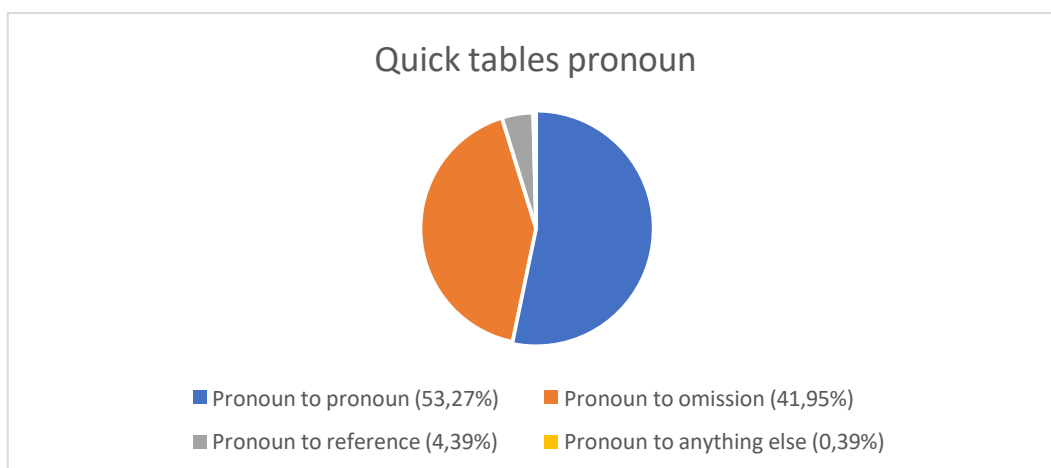
Based on the tabulation results in the previous sub-chapter and the percentage results of the category per pronouns described above. It can be seen that the findings of pronoun to-pronoun data are (53.27%), pronoun to omission (41.95%), pronoun to reference (4.39%), and pronoun to anything else (0.39%). The percentage results show that the findings of pronoun to-pronoun in the translation process of the movie Satan's Slave 2 are the most common; the second most common finding is pronoun to-omission. In both categories, many pronouns are used in colloquial language, which is a challenge for the translator to correctly translate the use of pronouns involving colloquial language.

Interestingly, the findings of the translation process of the movie Satan's Slave 2 in this study are the many uses of the pronouns "you" and "I am in Indonesian; it is found both in pronoun to pronoun, pronoun to omission,

and pronoun to reference. One of the highest percentages of pronouns used is "you" with a total pronoun finding of 21.97%. %. The pronoun "you" is interesting because the equivalent of the pronoun you in Indonesian has various forms such as "*kamu, anda, lo, kau, kalian*" and others. The difference in the way the pronoun "you" is used in English and Indonesian is complex and will be further analyzed in the next sub-chapter. Here, we show 10% data samples that represent all translational data in the sub-discussion with the following examples:

Table 2. *Pronoun translation categories (Top 10% samples*

Category	Type	Frequency (%)
Pronoun to pronoun	*Aku* > I *Kamu* > You *Lo* > You *Kita* > We *Mu* > You *Gue* > My *Kalian* >You *Kau* > You *Kamu* > Your *Anda* > You	60 (5.85%) 51 (4.98%) 50 (4.88%) 36 (3.51%) 35 (3.41%) 21 (2.05%) 11 (1.07%) 11 (1.07%) 11 (1.07%) 2 (0.20%)
Pronoun to omission or ><	[] > You [] > I [] > It [] > Me [] > Me [] > He [] > We [] > My [] > Your [] > Our	84 (8.20%) 60 (5.85%) 46 (4.49%) 30 (2.93%) 30 (2.93%) 19 (1.85%) 18 (1.76%) 16 (1.56%) 14 (1.37%) 2 (0.20%)
Pronoun to reference or ><	Bapak > I *Kakak* > You Bapak > You *Abang* > I Ustad > I *Mbak* > You Ustad > You *Nya* > The *Ibu* > She	11 (1.07%) 6 (0.59%) 5 (0.49%) 4 (0.39%) 4 (0.39%) 3 (0.29%) 2 (0.20%) 2 (0.20%) 1 (0.10%)

The provided data categorizes various transformations of pronouns along with their respective frequencies. The first category, Pronoun to Pronoun, accounts for 27.59% of the total instances, with 278 occurrences. The most frequent transformation within this category is "*Aku* > I," which appears 60 times, constituting 5.85% of the data. Other notable transformations include "*Kamu* >

You" (4.98%), "*Lo* > You" (4.88%), and "*Kita* > We" (3.51%). Less frequent but still significant transformations are "Mu > You" (3.41%), "*Gue* > My" (2.05%), and several others like "*Kalian* > You," "*Kau* > You," and "*Kamu* > Your," each contributing 1.07%, with "*Anda* > You" being the least common in this category at 0.20%.

The second category, Pronoun to Omission or">< "is the most prevalent, comprising 31.42% of the total with 319 instances. The leading transformation in this category is the omission of pronouns resulting in "[] > You," which occurs 84 times, making up 8.20% of the data. It is followed by "[] > I" with 60 instances (5.85%) and "[] > It" with 46 instances (4.49%). Notably, the transformations "[] > Me" also appear twice, each with 30 instances, summing up to a total of 60 instances (5.86%). Other transformations in this category include "[] > He" (1.85%), "[] > We" (1.76%), "[] > My" (1.56%), "[] > Your" (1.37%), and "[] > Our" (0.20%).

The third category, Pronoun to Reference or">< ", includes 40 instances, which is 3.94% of the total. The most frequent transformations in this category are "*Bapak*> I," occurring 11 times (1.07%), and "*Kakak* > You," which occurs six times (0.59%). Other transformations include "*Bapak* > You" (0.49%), "*Abang* > I" (0.39%), and *"Ustad* > I" (0.39%). Less frequent transformations in this category include "*Mbak* > You" (0.29%), "Ustad > You," and "Nya > The," each at 0.20%, and the least frequent are "*Ibu* > She," "*Nyokap* > She," and "*Ustad* > My," each occurring once and constituting 0.10% of the data.

The final category, Pronoun to Anything Else, is the least common, with only two instances, making up 0.20% of the total. The transformations in this category are "*Itu* >The" and "*Ini* >The," each appear once and contribute 0.10% each to the overall data.

The data indicates a significant variation in the frequency of pronoun transformations, with "Pronoun to Omission or >< "being the most frequent, followed by "Pronoun to Pronoun," "Pronoun to Reference or ><," and "Pronoun to Anything Else." This distribution reflects how pronouns can be translated, omitted, or replaced in different linguistic contexts.

1. Pronoun to Pronoun
The data on the translational process of pronoun to pronoun shows some interesting findings, such as the change of word position, the variation of mention in Indonesian, and the findings on the change of pronouns from singular to plural and vice versa, a sample of the findings of these categories can be examined:

Table 3. *Pronoun to Pronoun*

ID	EN
Saya pernah lihat <u>kamu</u> di mana, ya?	Have I ever seen <u>you</u> before?
Ternyata <u>kau</u> yang menyuruh mereka membawa aku ke sini.	It turns out <u>you</u> had taken me here.

Anda tahu tujuan kita ke mana, 'kan?	<u>You</u> must know where we're going, right?
Kalian juga yang susah, 'kan?	And <u>you</u> will get your hands full.
Beras murah, perut kenyang, <u>lo</u> mau apa lagi?	Rice is affordable, no more famine. What more do <u>you</u> want?
Semoga Tuhan menolong<u>mu</u> dan orang-orang yang masih hidup.	May God help <u>you</u> and those who are still living.

Indonesian has many variations of the second-person pronoun, as in the example above. Indonesian has many varieties of personal pronouns that are deixis; this is when the reference moves or changes, depending on who is the speaker and when and where the words are spoken (Purwo, 1984). However, the many variations in Indonesian are only sometimes accompanied by the many variations of translation in English. The second-person pronoun in Indonesian only has one translation in English, to be precise, "you". Based on the sample above, it can be seen that the second person pronoun "you" in Indonesian has several mentions, such as "*Anda, kau, kamu, kalian, lo, and mu*", while in English only uses one form of second person pronoun, namely the word "you".

Unlike English, Indonesian distinguishes that situational factors, age, kinship relationships, and familiarity influence proper names, persona pronominal, and kinship greetings. Meanwhile, the situation and social status influence title, rank/position, and professional greetings (Marganingsih et al., 2022). For example, the second person pronoun "you" in Indonesian is only used when the addresser and the addressee are in the following conditions: do not know each other, are estimated to be the same age or much younger, and are in formal conditions only. If the above conditions are different, other forms of pronouns will be used. Each language has its own language rules and cultural background that are different from the rules of the cultural background of other languages (Mutia et al., 2022). As for Indonesians, the ethics of language use are rigorous because they are bound by politeness values based on social status and age among speakers.

The problem found in the translation of the horror movie Pengabdi Setan 2 is that the colloquial usage of this period dramatically influences the translation process because colloquial is not a native language, which can later affect the meaning of the translation results. According to (Kridalaksana, 2013). Colloquial is a non-standard variety of language prevalent in Jakarta in the 1980s into the 21st century that replaced the more prevalent colloquial language of earlier years, colloquial use. It usually exists because of a "secret" among a group of language users, as a symbol of belonging to a particular community.

This fundamental difference occurs because of the fundamental cultural differences between Western and Eastern nations. Western nations have a more straightforward social hierarchy structure than Eastern nations, which are more complex. Eastern nations, one of which is Indonesia, have a stratified social hierarchy structure so that there are differences in pronouns for other

people, namely for younger, older, and of the same age, which makes Indonesian pronouns more complex than English. The complexity of using personal pronouns in Indonesian also occurs along with the development of slang language, which adds to the vocabulary of mentioning someone's pronouns.

Previous research by (Naimah, 2014) shows that teenagers mainly use colloquial language to show their existence and modern class. This research also shows that the development of colloquial language in urban areas such as Jakarta has become a daily language that is communicated universally. The only difference is that many colloquial developments are more complex in this study.

The use of colloquial in the production of Satan's Slave 2 is also related to the culture of colloquial use that young people and modern urban communities widely use as the target consumers of this horror movie production. Colloquial is more similar to English, which conveys straightforwardness, such as the use of pronouns "you" and "I" that do not look at the social hierarchy system; likewise, the pronouns "*lo*" and "*gue*" in Indonesian colloquial speech are regardless of status and social structure.

In addition to colloquial usage, personal pronouns in Indonesian are also tied to ownership. For example, as in the example sentence "*Semoga Tuhan menolongmu dan orang-orang yang masih hidup*". In Indonesian, there are many uses of clitics at the end of words, such as the word "*menolongmu*". Deixis attached to the right side of the word is the form used in possessive constructions; the "*-mu*" form can also occupy the object function and play an objective role. This possessive pronoun is often used in Indonesian to express belonging by attaching to the right side of a noun or verb.

Another interesting finding is in the example table lines 3 and 4 (see table 3); the findings show that the words "*anda*" and "*kalian*" are translated into English with the pronoun "you". In both sentence excerpts, placement is different, with the word "you" being the singular form of the second person pronoun for the individual form, while "you" is the second person pronoun for the plural form. The word "*anda*" is usually used in impersonal or intimate relationships, so the pronoun "*anda*" is not directed at one specific person (close). Besides, the word "*anda*" is used by the speaker who does not want to be too familiar with the interlocutor. The word "kalian" is a plural personal pronoun used for people of the same age or children. This is because, in Indonesia, the mention of these is based on social structure and ethics.

In Indonesian, the second person singular pronominal "anda" is intended to neutralize the relationship because the subjects are not yet familiar or are addressed in a formal situation, the use of this pronominal occurs because the structure of our sociocultural values still influences the use of the pronominal (Utama, 2012). It also applies to the second plural pronominal word, "*kalian*," which is used with people of lower or equal social status and not used with older people or people of higher social status because it is considered impolite. The attachment of sociocultural values in the language of Indonesian gives rise to several variations in the use of pronominal in Indonesian. As for English, it is not bound and affected by sociocultural values, so in the use of pronouns for both the singular and plural second persona, the pronoun "you" is still used.

2. **Pronoun to omission or ><**

The data on the translation process from pronoun to omission and vice versa also shows some interesting findings, such as the loss of subject pronouns in Indonesian and the ethical use of subject pronouns in Indonesian. The sample findings of these categories can be examined:

Table 4. *Pronoun to Omission*

ID	EN
Dari dulu ngurusin keluarga, kuliah sampai DO.	I've spent <u>my</u> whole life caring for <u>my</u> family, even dropping out of college.
Nanti juga ada kehidupan sendiri.	We all will have <u>our</u> own lives.
Jadi gigolo itu kerjaannya bikin orang seneng	When you're a gigolo, <u>your</u> job is to make people happy.

As with personal pronouns, possessive pronouns in Indonesian are more complex than in English. Some specific forms of English possessive pronouns include my, our, and your. These pronouns are inherent in the English sentence structure, whereas in Indonesian, these possessive pronouns are often not in the sentence structure and are only implied. For example, based on the table above, the use of possessive pronouns in English are used clearly and in detail. In contrast, possessive pronouns in Indonesian are not used in detail, so possessive pronouns in Indonesian are expressed in free forms, for example: [[] > my].

Moreover, based on the analysis, the blank expression in the interpretation of possessive pronouns is due to the difference in the culture of conveying information between Westerners and Easterners. Westerners convey possessive pronouns directly, while Easterners do not. This discontinuity occurs due to the neglect of possessive pronouns in speaking contexts, which usually occurs when talking to the closest person and already knowing its meaning, even without a complete sentence.

In the past, omitting personal pronouns, especially '*saya,*' may have reflected and perpetuated a cultural tradition emphasizing belonging to society's collectivity and extended family over the individual. Therefore, pronoun language may have perpetuated this collectivist tradition but is not allowed in English. Meanwhile, the English translation looks very detailed and emphasizes possessive pronouns.

Previous research conducted by Adawiyah shows that the translation of greeting words in the movie is related to possessive pronouns based on social status system, position, title, and occupation. It is similar to the results of the translation process in this study that the Indonesian-to-English translation process in Indonesian movies is inseparable from the social structure, social status, social values and norms, and sociocultural ethics that develop in the

lives of Indonesian people. Matters that contradict social values and norms are conveyed indirectly or only in private conversations, and this certainly affects the results of the translation process because it must be able to embody social values and norms.

In addition, in data number 3, the mention of ownership pronouns is conveyed indirectly related to things that are taboo and unethical if conveyed directly, such as, "Being a gigolo is his job to make people happy." The sentence does not mention possessive pronouns directly because the profession is considered unethical. At the same time, the English translation is straightforward, "When you are a gigolo, your job is to make people happy." In the third data, a modulation or translational change is caused by a difference in point of view, which impacts the difference in sentence structure between Indonesian and English. Hoed (2006: 74) says that modulation is the rendering of semantic equivalents by the translator that are different in meaning and scope of meaning but give the same message or intention in the context.

Like (Mardiana, 2015) in her article, when translating from Indonesian to English, there will be many other forms of pronominal in Indonesian that are delivered based on the point of view; some are straightforward, and some are not, but when translated into English, the point of view will change and become straightforward delivery with a sentence structure that leads directly to the interlocutor. The variation in the use of pronominal based on the point of view is because our sociocultural value structure still limits the use of these pronominal

In the translation process above, many dropping pronouns in Indonesian need to be considered when translated into English. Each language has characters that are allowed to drop pronouns and not. If the language is original, then dropping pronouns is not allowed. Languages with rich inflection, such as Italian, Spanish, and Greek, allow subject dropping, but for English, Dutch, and Swedish, which have poor inflection, it is not allowed. Indonesian includes languages with a good level of inflection because most Indonesians absorb languages from other languages, which causes pronoun dropping in Indonesian to occur frequently.

For example, in English, "I" or "you" must be included in a sentence, even if the reference is unambiguous. For example, if a first-person singular pronoun (e.g., "I" in English) is included in a sentence, then the speaker is the focus of attention. In contrast, some languages with multiple inflections omit the subject because it is symbolically represented as embedded in the context. Languages with a collectivist culture do not require "I"; this also applies to Indonesian, categorized as a language with a collective culture. Dropping pronouns usually also occurs due to the closeness between the speaking individuals. The closeness of the relationship between the addressees directly causes the conversation to be informal, affecting the sentence structure in Indonesian.

3. Pronoun to Reference
The data on the translation process from pronoun to reference also shows some interesting findings, such as the variety of pronouns "you" in Indonesian and

the direct mention of the social status of the subject or object in Indonesian. The sample findings of these categories can be observed:

Table 5. *Pronoun to Reference*

ID	EN
Gue tadi mau nolongin Mbak di bawah, tapi ternyata Mbak bisa jaga diri.	I was going to help <u>you</u> earlier, but <u>you</u> managed just fine.
Kakak jadi pindah buat kuliah?	So <u>you</u>'re moving out of town for college?
Bapak gila ya?	Are <u>you</u> crazy?
Kebetulan saya bikin teh. Ustad mau?	I was just making tea. Would <u>you</u> like some?

Furthermore, in English, personal pronouns that refer to a specific person are not translated as pronouns in Indonesian, for example, the word "*mbak*" in Indonesian is not translated into older sister, but only into the pronoun "you". It is also inseparable from the cultural differences between Westerners and Easterners, in addition to the inherent hierarchical system mentioned in the category of pronouns above.

Previous research conducted by Arga shows similar results in interpreting the use of greetings related to pronouns for character references, especially social-religious titles. This research reveals three findings. First, of the five types of greeting terms studied by the characters in Laskar Pelangi (personal names, familiarity terms, kinship terms, titles, and descriptive phrases), the most widely used type is titles. It is by the translation results of the reference pronouns in Indonesian adjusted based on title and hierarchy.

For Easterners, titles are also an award of social status that must be displayed in the sentence structure to show respect, as exemplified above by the use of the words "*Ustad*," "Mbak," and "*Bapak*." However, in the English translation, these words of respect are not detailed in the sentence structure; they only use the pronoun "you." The position and social status of a person are directly related to the use of greetings that become pronouns when communicating; this causes the addressee to be addressed according to the position they have as a form of respect for their social status. The influence of position and social status on the replacement greeting of the intended subject is the position of a person in society related to their position. If the position is higher, they will use more polite words such as "*Beliau*" or mention the position directly, for example, "*Pak Camat.*"

CONCLUSION AND SUGGESTION

The process of translating the movie *Satan's Slaves 2* from Indonesian to English shows differences in the mention of pronouns that are fundamental to the sentence structure of each language. It happens because of the cultural differences between Westerners and Easterners. This cultural difference is very

influential because language is formed from culture. The Indonesian language is tied to Indonesian culture, inseparable from the social hierarchy system based on age, to show respect to someone based on age. The existence of values, norms, social structure, and social status makes the Indonesian language more complex. It must be considered by translators from English to Indonesian, both in text and non-text, so that the meaning conveyed does not change. The results of this study are expected to spark the development of the field of translation, especially the translation of movies from Indonesian to English, to introduce further the nation's movie products and the diversity of the Indonesian language to be known to the world.

AUTHOR STATEMENTS

Amanda Widhi Swetika: conceptualization, methodology. software, data curation, writing-original draft preparation, and investigation. **Prihantoro Prihantoro**: reviewing and editing

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