

Understanding the translation of second person address form in the specific context

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Abstract: Malay and English provide an interesting contrast with respect to non-vocative address systems. English no longer makes a distinction between formal and informal address pronouns, and avoids direct nominal address. In contrast, second person address in Malay is more complicated and involves pronominal and nominal forms. As a result, address forms in Malay can be confusing for non-native speakers, as there are multiple potential equivalents for English's 'you' but also because address forms in spoken Malay are often ellipsis leaving only a bare verb. It is in this context that this study examines the translation of the English 'you' to Malay subtitles in Season One's first episode of the famous American medical drama series, *Grey's Anatomy*. The results show that the second person address expressed through 'you' in English appears in different ways in the Malay subtitle comprising of the Malay 2nd person pronoun, social title (T), social title with name (TN), kinship term (KT) and other expressions. In the first episode, 130 interactions were identified and 95% (209 instances) of the address forms were dominated by an explicit 2nd person pronoun while the remaining falls within other possibilities (e.g. substitution, deletion). This finding has implications on the understanding of the effect of translation from English to Malay on the use of address forms within this specific context.

Keywords: address form; second person; cultural choice; English; Malay.

Comprender la traducción de formas de tratamiento en segunda persona en un contexto específico

Resumen: El malayo y el inglés ofrecen un contraste interesante con respecto al sistema de tratamientos no vocativos. El inglés no realiza una distinción entre los pronombres formales e informales y evita el tratamiento directo. Por el contrario, los tratamientos de la segunda persona en malayo resultan más complicados e involucran formas tanto pronominales como nominales. Como resultado, las fórmulas de tratamiento en malayo pueden resultar confusas para los hablantes no nativos de esa lengua, ya que existen múltiples equivalentes potenciales para el *you* del inglés, pero también porque las formas de tratamiento en el malayo oral suelen ser elipse. Este estudio examina la traducción del inglés *you* en los subtítulos en malayo del primer episodio de la primera temporada de la famosa serie médica dramática de Estados Unidos titulada *Anatomía de Grey*. Los resultados muestran que el tratamiento de la segunda persona expresada a través de *you* en inglés aparecen de diferentes formas en el subtítulo malayo como, por ejemplo, el pronombre de la segunda persona, título social (T), título social con nombre (TN), término de parentesco (KT) y otras expresiones. En el primer episodio, se han registrado 130 interacciones, y el 95% (209 instancias) de las formas de tratamiento son dominadas por el pronombre explícito de segunda persona, mientras que el resto se encuentra dentro de otras posibilidades (por ejemplo, sustitución y eliminación). Este hallazgo tiene implicaciones en la comprensión efectiva de la traducción del inglés al malayo en el uso de los tratamientos dentro de este contexto específico.

Palabras clave: tratamientos personales, segunda persona, elección cultural, inglés, malayo.

Recibido el 19/01/2018

Aceptado el 23/05/2018

0. Introduction

English prevails as an important language and ranks second after the mother tongue in the list of languages in Malaysia (Baskaran, 1985). In recent years, more emphasis has been given towards creating an awareness on the importance of English as a lingua franca (Thirusanku and Melor, 2014) hence its establishment as an essential component in the national education system. However, despite the focus on enhancing English language skills and understanding, its utilization and status are regulated by the language policy whereby its use should not in any way threaten the position of the national language, which is Malay (Anthonysamy, 1997). Hence, imported movies or dramas that are a majority in English language, are required to have Malay subtitles (Wan Amizah Wan Mahmud, 1998) and this has been in practice since August 31st, 1976. The Malaysian Censorship Board has enforced several guidelines on using Malay subtitles in films and they are as follows:

Every main and episode titles, captions, dialogues, including subtitles in other languages except Malay, must be translated to Malay to a minimum of 90% for feature films and 80% for thriller films.

Subtitles in Malay should appear above other subtitles.

All subtitles in Malay have to be translated using the correct Malay grammar and the new spelling system.

These guidelines also apply to the names of places, cities and countries as well. However, simple abbreviations of words, such as 'datang' [come] = 'dtg' or 'dengan' [with] = 'dgn', may apply in the translation of subtitles as long as they can be understood by readers (Sarinah Sharif, 2014).

A translator should be able to deliver the translated message clearly and a good translation requires the knowledge of the two languages (Oladipo Kolawole, 2012). According to Catford (1965, p. 20), translation refers to the "substitution or replacement of textual materials in one language by equivalent textual material in another language". It is important to bear in mind that English is "characterized by a reduced pronominal paradigm that does not distinguish between a formal and an informal address pronoun" (Urban 2012, p. 314), thus, the context of intimacy and deference cannot be explained via a binary address system. On the contrary, in the Malay language, a pronoun is the utmost important parameter to determine intimacy and deference.

Apart from that, the Malay language has numerous pronoun alternatives for 'you' and these alternative forms are synonyms. If English only uses 'you' when addressing other people, in Malay, it has, for example 'awak', 'kau', 'engkau', 'kamu', 'anda', and a few other synonyms in dialect forms such as 'hang', 'mu', 'kitak', and

'demo', among others, as its translation. The use of each form differs according to the addressee (Noor Azlina Abdullah, 1975; Nor Hashimah Jallaluddin, Harishon radzi, Maslida Yusof, Raja Masittah Raja Ariffin and Sa ' adiah Ma ' alip, 2005) and an inappropriate use of pronouns can make a speaker come across as disrespectful. In general, 'kamu' and 'awak' are the safest options although this is not the case if the person being addressed is older than the speaker. In this case, kinship terms such as 'Pak Cik' [uncle] or 'Mak Cik' [aunty], 'Bang/Abang' [elder brother] or 'Kak/Kakak' [elder sister] may be applied. 'Anda' is more formal, while the context of the usage of 'kau' is the same as 'awak' and is often used informally. However, 'kau' is considered common pronoun and is often heard using among adolescents of about the same age, relatives and close friends. On the other hand, 'awak' is a polite pronoun, normally used by women and children, and it also can be used by interlocutors of about the same age or to someone younger than the speaker. Sometimes 'awak' is also observed to occur in conversation between unfamiliar person. The same thing happens in German when the polite pronoun 'sie' is normally used among German adults when the interlocutors are not in a close social relation to each other. Whereas, the more common pronoun 'du' is likely used among relatives, couples, close friends, university students and even professional colleagues to address one another (Helmbrecht, 2005).

Malaysians are described as a society belonging to the "high-ambiguity-tolerant culture" and in general "don't feel threatened by unknown situation" (DeVito, 2008, p. 39). This is also supported by Hofstede (1984, 1997) who described Malaysians as "people with high tolerance". These notions suggest that Malaysians are resilient and able to withstand whatever that comes their way (Ching Hei, Khemlani David and Su Kia, 2013, p. 7). However, despite the "high tolerance" and diplomacy (Khemlani David, 2002; Shanmuganath, 2003; Khemlani David and Kuang, 2005), etiquette and formality are highly regarded within the society. Hofstede (1997) observed that Malaysians are strict when it comes to hierarchies. Thus, the tendency to use address forms in most situations to reduce face threats and power (Radiah, 2007; Ching Hei, Jawakhir and Dhanapal, 2012). Address forms are used to show politeness between interlocutors and reflects good etiquette that is highly valued within the Malay culture (Raminah Hj. Sabran and Rahim Syam, 1984, p. 237). Using the correct form of address is important to avoid negative perceptions toward the speaker and misunderstandings during interactions (Zainon Othman, 2006) because the wrong address form could lead to the addressee feeling insulted (Nik Safiah Karim, 1990, p. 103). For example, in Malay culture the use of 'kau' is considered

inappropriate either by omitting it entirely or by substituting it with the name to address someone who possess more prestige socially.

The use of address terms, in particular, the second person address forms, are among the issues a translator must be familiar with and aware off when translating foreign language movies or dramas to Malay (Fajar Nurcahyo, 2011). Therefore, this paper examines the matching alternatives for second person address forms in Malay subtitles and also investigates the translation strategies used by the translator in translating the second person address forms.

1. Overview of second person address forms in translation

Address terms are referred to as terms of expressions used by the speaker to the hearer in a conversation (Trudgill, 1995). There are several pragmatic factors that influence the choice of address terms such as age difference, gender, relationship between interlocutors, social distance and also the speakers' attitudes towards the listener. Previous studies suggest that forms of address are extensive terms which constitute two types of forms: vocatives and pronominal (Levinson, 1983; Huddleston and Pullum, 2002; Urban, 2012). Thus, sociolinguistic competence must come into play in translating the second person address forms in drama series or movies in order to deliver messages accurately. The importance of sociolinguistic competence in translating subtitles can be seen in the following example:

- ♦ English second person address form 'you' translated into 'anda'

SL: [Cristina] – *You're* Elizabeth Fallon?

TL: [Cristina] – *Anda* Elizabeth Fallon?

(s. 1/episode 4)

Dialogue (i) is between a female doctor (Cristina) and a female patient (Elizabeth Fallon) in a hospital ward. The doctor comes to check on the patient in the ward during her morning rounds and greets the patient accordingly. In the example above, the context and the social distance between the doctor and the patient requires an appropriate use of address pronoun. The translator, in this case, has managed to understand the context, and has translated 'you' into the formal second person address form 'anda' instead of the informal second person address form 'kau', 'kamu' or 'awak'. This is because the addressee (the patient) is a senior scrub nurse who has been diagnosed with pancreas cancer. The other

reason the English second person address form 'you' has been translated to the Malay formal second person address form 'anda' is due to an agreement in social convention that requires the doctor to use the appropriate term of address towards the patient in order to maintain politeness. This situation explains the role of the address system in indexing the nature of relationship, circumstances and social identities (Morford, 1997).

There are a number of definitions used to describe the meaning of translation. Catford (1965) defines translation as the replacement of textual material from one language by equivalent textual material into another. Meanwhile Nida (1969, p. 12) describes in more detail that "translating consists in 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". This is intended to make every translation accomplish its purpose so there should be a high degree of equivalence of response (Nida, 1969). Additionally, Larson (1984) suggests that translating activity can only change the form but not the meaning of the word. In other words, translation is a process of transferring the meaning from the source language into the target language by using the semantic structure. Based on these definitions, translation can be understood as a process of replacement and transferring messages from one language (SL) into another (TL) while taking into consideration the accuracy, acceptability, form and language style (Fajar Nurcahyo, 2011). None of these definitions however, takes into consideration the element of culture in the translation process (Akbari, 2013).

Morin's (2005) study suggests that the differences in pronominal systems, proper names and also kinship terms of both source and target languages can affect the translation process. According to Morin (2005, p. 181), issues in translating linguistic elements as mentioned above occur when "their meaning determined on the basis of the use the receptor language and not on the basis of the form in the source language". In comparing between English and Indonesian subtitling, Morin (2005) highlights several differences as follows:

Indonesian classifies two forms of second personal pronoun: familiar 'bapak', 'ibu' and 'saudara', and formal 'you' when translating the English pronoun 'you' into Indonesian. However, there is no equivalent meaning for familiar and formal second person pronouns that can be used in English subtitles.

the practice of local culture-based name in Indonesian is another issue in translating a given name into English. In this case, the translator faces the problem of translating an unfamiliar proper name, such as Indonesian 'ia', 'dia' or '-nya', with no distinction between male or female.

English has two terms to determine gender in kinship terminology which is masculine and feminine; for example, 'son' and 'daughter'. However, Indonesian has only one term without carrying gender differences, such as 'anak', which refers to 'son' and 'daughter', and 'keponakan' for 'nephew' and 'niece'.

A study by Fajar Nurcahyo (2011), explores the variation in translations on the second person address pronouns from English to Indonesian language in the film 'The Pacifier'. The findings show the use of four types of second person pronouns in the Indonesian subtitles, such as the title alone, kinship terms, address pronoun 'you' and other expressions. Four strategies were used to translate the second person address pronoun in this film: transference, substitution, deletion and similar meaning. Among others, similar meaning has been found to be the most common strategy used by the translator in translating the second person address pronouns in the film into Indonesian subtitle.

In another study, Urban (2012) analyses the translations of the pronoun 'you' in the American medical series drama 'House'. The focus of this study is on two audio-visual translations between German dubbing and Polish voiceover. The findings on the comparison of the two translation strategies in German and Polish show that the translations of the pronoun 'you' differ according to the target language and the reception of the main protagonist. In the original English version of the series, the real protagonist portrays the role of a grumpy, moody and bitter doctor. Despite his intelligence and exceptional skills, he lacks sympathy for his patients. On the other hand, the German dubbed House is submissive and polite because the formal form of pronoun 'sie' is placed in the mouth of a most direct and curt doctor in the history of television. However, the Polish version of House is closer to its American counterpart when the familiar form of pronoun is maintained. Hence, in this case, the different translation strategies have created two different protagonists.

Meanwhile, Bruti and Zanotti (2012) examine the practice of translation by both professional and amateur translators with the focus on the address pronouns and vocatives used in the American TV series 'Lost'. The use of a mix of source and target language in the translation by both professional and amateur translators indicate low quality translation. In this case, the source language is detected in the translation of the subtitle causing translation errors. In this study, the most apparent difference between amateur and professional subtitling can be classified and observed particularly in the tendency to keep textual reduction, preference for reformulation and greater orientation toward the target culture. The subtitling by the amateur could therefore be characterized as essentially inclusive (Bruti and Zanotti, 2012, p. 189), with the aim to provide comprehensive

access to the original dialogue, while the translation by the professional can be identified as essentially selective.

A more recent study by Meister (2016) explores the translation of English into Swedish focusing on the forms of address in a specific context. The results highlight several issues regarding the explicit choice between the familiar T pronoun 'du' and the polite V pronoun 'ni' in Swedish due to the reduced pronominal address 'you' in English. Apart from that, the distinction in sociocultural practices in two different cultures is also a dilemma in translating English to Swedish subtitle. Clearly, in English, the use of title and last name is still in trend whereas, in Swedish, the familiar address (first name) is the contemporary norm. In certain cases, the address avoidance is identified when the sociolinguistic codes in the English subtitle are found to clash with the Swedish cultural practice. As such, Meister (2016, p. 14) suggests that the translator, direct or indirectly, also affect the translating process, especially in "those cases where there is no source text vocative".

Having the findings from the previous studies in mind, this current study aims to identified the choice of Malay second pronoun used by the translator to replace English pronoun 'you' in the subtitles. This article also discusses on the strategies in translating the English second pronoun 'you' into Malay.

2. Methodology and Theory

This is a descriptive study with a qualitative approach. However, the percentage and frequency of the second person address form used may apply with further discussion including relevant examples taken from the data. *Grey's Anatomy* is an American medical drama series that premiered on the American Broadcasting Company (ABC). The drama focuses on a group of doctors in a hospital in Seattle, including several who began their careers at the same hospital as interns (*Grey's Anatomy* n.d.). Recipient of the 2007 Golden Award for Best Drama Television Series and nominated for multiple Emmy Awards, including Outstanding Drama Series, *Grey's Anatomy* is considered one of the most successful television shows not only in America but worldwide, including Malaysia. The medical drama follows the personal and professional lives of doctors as they deal with their patients and relationships with each other. Currently, *Grey's Anatomy* is in its fourteenth season (Goldberg 2017, February 10).

The data source for this paper is both the dialogue in the source language (SL) and its translation in the target language (TL) from Season One's Episode One of *Grey's Anatomy*. The first season consists of nine 45 minutes episodes and the first episode is titled *A Hard Day's Night* written by Shonda Rhimes, directed by

Peter Horton, and was aired on March 27, 2005 (List of *Grey's Anatomy* episodes n.d.). The popularity of this drama makes it perfect to be the data for this study. Other than that, this series provide a range of interlocutors in different social relationships (i.e. 'doctor-doctor', 'doctor-patient') and contexts resulting in the varying usage of second person address pronouns based on the factors previously discussed.

The transcription of the data was based on the two subtitles in English and Malay obtained from the official release of the series in DVD format. The transcription process followed standard procedures that involved an overall observation on the computer screen to understand the story as a whole and this process was then repeated for a second observation. Data transcription commenced during the second observation with a complete English caption which is a source language (SL) from the original DVD followed by an identification of the second person address forms used in the Malay subtitle as a target language (TL). All dialogues or interactions in English and its translation in Malay containing the second person address forms were listed and coded with S1.E1.D4 where S1 stands for Season One, E1 for Episode 1 and D4 for Dialogue 4. Meanwhile, the type of second person address forms detected in the data were structurally coded with T referring to title alone, TN to title with name, and KT to kinship term.

The process of analysing the data for this study was conducted according to Baker's Taxonomy (1992). Baker (1992) listed eight strategies in translating a text and they are as follows:

- ✦ General word
- ✦ Less expressive word
- ✦ Cultural substitution
- ✦ Loan word
- ✦ Related word
- ✦ Unrelated word
- ✦ Omission
- ✦ Illustration

As mentioned by Owji (2013), different scholars propose various types, categorizations and classifications for the translation strategies according to their particular perspectives, but for this study, Baker's Taxonomy was chosen to analyse the second person address pronoun as we have found that the strategies listed in this taxonomy as the most applicable to our data.

3. Findings and discussion

This section is divided into two parts. The first part is namely to identify the variation of the second person address forms used with a range of interlocutors while the second part categorizes the strategies used in translating the second person address forms from English to Malay subtitle. The analysis of findings identified 130 dialogues or interactions with 209 data that can be classified under the Malay second person address forms.

3.1 Variation of the use of the second person address forms

The findings were grouped into five types of second address forms used by a range of interlocutors in a range of contexts, namely the pronoun 'you', professional title alone (T), professional title with second name (TN), kinship term (KT) and other expressions.

3.1.1 Second person address form: the pronoun 'you'

In English, the address form system has only one second person pronoun 'you' and there is no distinction made formally between singular and plural and none between polite and familiar (Wales, 1983, 1996; Gramley and Patzold, 1992). However, the English second person 'you' can be translated varyingly into the Malay second person address forms with regard to the sociolinguistics factors, such as who the hearer is, social status and age among others.

There are four types of second person address forms in Malay subtitles equivalent to the English 'you' found in our data: three familiar forms 'engkau / kau', 'kamu / mu', 'awak', and one formal form 'anda'. The following table indicates the frequency the address pronoun 'you' recurs in the first episode:

Table 1: Second person address forms: the pronoun 'you'

No.	SL	TL	Frequency of Use	(%)
1.	you (singular)	Kau	162	81.5
		Awak	2	1
		Mu	10	5
		Anda	3	1.5

2.	you (plural)	Kau semua	2	1
		kau	13	6.5
		mu	5	2.5
		engkau	1	0.5
		kamu	1	0.5
Total		199	100	

Examples of the variation of the pronoun 'you' in the Malay subtitle are described below:

(1)

SL: [Ellis Grey]: Are *you* the doctor?

TG: *Kau* kah doktornya?

SL: [Meredith]: No. I'm not *your* doctor, but I am a doctor.

TL: Tidak. Saya bukan doktor *anda*, tapi saya memang seorang doktor.

Example (1) was a dialogue between 'mother-daughter'. Ellis Grey is Meredith's mother and in her prime, she was a world famous neurosurgeon who was twice honoured with the Harper Avery Award. This interaction occurred in the nursing home during Meredith's visit to her mother who suffers from Alzheimer's. Meredith had decided to put her mother in a nursing home to ensure that there would always be someone to take care of her. Based on the conversation, we can see the use of a more formal 'anda' when Meredith addressed her mother. As previously mentioned, in Malay, the polite second person address form 'anda' is reserved only for formal settings (Hassall, 2008, p. 75). However, the mother used the more familiar form 'kau' when addressing her daughter.

(2)

SL: [Burke]: I put *you* on bypass machine, which pumps blood for *your* heart. Fix *your* ticker, take *you* off the machine.

TL: Saya gunakan mesin pintasan untuk*mu*, yang mengepam darah ke jantung*mu*. Betulkan jantung*mu*, hentikan mesin. (S1.E1.D86)

Example (2) was a dialogue uttered by Burke to a patient. In this situation, Burke was trying to calm down his patient who was anxious about the heart operation procedures. The translator used the pronoun ‘-mu’ to translate ‘you’ in order to mitigate the social status between ‘doctor-patient.’ ‘-mu’ is an abbreviation of ‘kamu’ and its use indirectly reduces formality and increases intimacy between interlocutors.

As discussed earlier, the English pronoun system uses the same form ‘you’ to describe both singular and plural. In our data, we found a situation where the translator used the pronouns ‘kau semua,’ ‘engkau,’ ‘kau,’ ‘kamu’ and ‘-mu’ in translating ‘you’ (plural) in Malay subtitle as shown in the following example:

(3)

SL: [Richard]: Each of *you* comes here today hopeful, wanting in on the game.

A month ago, *you* were in med school being taught by doctors. Today, *you* are the doctors. The seven years *you* spend here as a surgical resident will be the best and worst of your life. *You* will be pushed to breaking point. Look around *you*. Say hello to *your* competition. 8 of *you* will switch to an easier specialty. 5 will crack under the pressure. 2 of *you* will be asked to leave. This is *your* starting line. This is *your* arena. How well *you* play, that’s up to *you*.

TL: *Kau semua* datang ke sini hari ini dengan harapan, nak sertai permaian ini. Sebulan lalu, *kau semua* di sekolah perubatan di ajar oleh doktor. Hari ini, *kau* lah doktor. Tujuh tahun *engkau* di sini sebagai pelajar bedah adalah masa hidup *kau* terbaik dan terburuk. *Kau* akan dipaksa bekerja teruk. Lihat sekeliling*mu*. Tegurlah pesaing-pesaing*mu*. 8 daripada *kamu* akan memilih pengkhususan dengan lebih mudah. 5 akan ditolak ke jurang putus asa. 2 akan disingkirkan. Inilah garis permulaan*mu*. Ini bidang*mu*. Betapa bagus permainan *kau*, terpujanglah kepadamu.

Example (3) is Richard’s first welcome speech to the new interns at the hospital. As Chief of Operation at the Seattle Grace Hospital, Richard welcomed all the future surgeons, showing them around the hospital building including the operation theatres. He used informal address forms ‘kau semua,’ ‘kau,’ ‘engkau’ and ‘-mu’ in addressing the new interns because of his social status, as a chief, and also the age difference. The new interns are in their late twenties and Richard

is in his late fifties. The age gap is noticeable and this situation allows Richard to freely use the informal address forms in addressing the hearers. In this situation, the choice of address forms by the speaker is affected by power and solidarity. According to Kang (2014), power and solidarity are “two dimensions fundamental to the analysis of all social life” (p. 162). Power can be translated as a relationship between at least two persons, which is one of them is superior in physical strength, wealth, age, sex, social role or within family to another, he/she can be considered to have power over another. Meanwhile, solidarity is the existence of common criterion among the interlocutors. The solidarity exists between Richard and the interns in such aspects as profession and workplace. The power and solidarity allow Richard to use the particular address terms in addressing the interns.

3.1.2 Second person address forms: titles (T)

For this section, only one occurrence of the English social title (T) ‘sir’ was recorded and accordingly translated using a similar word in Malay subtitle ‘tuan’ as shown in the following table.

Table 2: Second person address forms: titles (T)

No.	SL	TL	Frequency of Use	(%)
1.	sir	tuan	1	0.5

The example below shows the context of the use of title alone (T) and its translation into Malay:

(4)

SL: [Alex]: Oh, yes *sir*, I did.

TL: Oh, sudah, *tuan*.

(S1.E1.D115)

Example (4) was an interaction between Alex as an intern and Richard as the hospital’s Chief of Operations. The social convention requires a polite address form ‘sir’ [tuan] in the interaction between a subordinate with his superior. On the other hand, the age difference, social distance, relationship and also the context where the conversation happens also play the role in determining the choice of ‘sir’ in Alex’s conversation.

3.1.3 Second person address forms: titles and names (TN)

From 130 interactions, there are only two occurrences for the second person address pronoun in the form of titles and names as shown in the following table:

Table 3: Second person address forms: titles and names (TN)

No.	SL	TL	Frequency of Use
1.	Mr. + second name	En. + second name	2

Example of the use of titles and names:

(5)

SL: [Burke]:I'll see you in the OR, Mr. Savitch.

TL:Jumpa kau di bilik pembedahan petang ini, En. Savitch.

(S1.E1.D87)

'En.' in example (5) above was an abbreviation of 'encik' which carries the same meaning of 'Mr.' in English. This interaction was uttered by Dr. Burke to his male patient. The patient was a middle aged adult of high social status who was diagnosed with a heart problem. The use of 'encik' in this sentence reflect the formality and social distance between the interlocutors. At the same time, the use of title + name in this situation increases the level of politeness of the speaker towards the hearer.

3.1.4 Second person address forms: kinship terms (KT)

Based on the data, only 3 occurrences (1.5%) relating to kinship terms were identified, in particular the pronoun 'mom' that is translated into 'mak' as shown in the following table:

Table 4: Second person address forms: kinship terms (KT)

No.	SL	TL	Frequency of Use
1.	mom	Mak	3

Example of the use of kinship terms in the interaction:

(6)

SL: [Ellis Grey]: What's your name?

TL: Siapa nama kau?

SL: [Meredith]: It's me, *mom*. Meredith.

TL: Ini saya, mak. Meredith.

(S1.E1.129)

As an Alzheimer's patient, Ellis Grey was gradually losing her memory and does not even recognise her own daughter, Meredith. During her routine visits to the nursing home, Meredith tried to help her mother recall her memory by introducing herself. In Malay, there are few words which refer to 'mother', such as 'emak', 'ibu', 'bonda', 'mama' and 'umi', and these words are synonyms. In translating the interaction between Meredith and her mother, the translator had chosen 'mak' because it is the most commonly used form in Malay.

3.1.5 Second person address forms: other expressions

In the first episode of the series, four words that can be classified under second person address pronouns in the form of other expressions were identified. There were two utterances of the word 'honey', one utterance of the word 'pansy-ass idiot', and a reference to James Bond's character '007'.

Table 5: Second person address forms: other expressions

No.	SL	TL	Frequency of Use
1.	honey	sayang	2
2.	Pansy-ass idiot	Si biul	1
3.	007	007	1

The expressions in Table 5 are used to express anger, humiliation, and annoyance including to provoke the hearer, depending on the situation.

(7)

SL: [Bailey]: *Honey*, you get to do rectal exams.

TL:*Sayang*, kau buat pemeriksaan dubur.
(S1.E1.D20)

Example (7) is an expression uttered by Bailey to her intern, Izzie. In this situation, Bailey is angry and annoyed with Izzie’s unprofessional attitude.

(8)

SL: [Burke]:What are you waiting for? Get out of the way, *pansy-ass idiot!*
TL: Apa yang kau tunggu lagi? Ketepi, *si biul.*
(S1.E1.D55)

In the above example, Burke expresses his anger to George because of George’s inappropriate action in the operation theatre. The example (7) and (8) are uttered by the attending doctors Bailey and Burke to the interns Izzie and George. Both of the attending doctors used other expressions in addressing the interns but they chose the completely different type of address forms. A female attending doctor, Bailey, used pet name ‘honey’ in addressing her female intern, Izzie, and Burke, a male attending doctor called his male intern, George, by a derogatory expression ‘pansy-ass idiot’.

3.2 Strategies in translating the second person address forms

Based on Baker’s Taxonomy (1992), three strategies used by the translators in translating the second person address pronouns from English to Malay subtitle in the first episode from Season One of *Grey’s Anatomy* were identified. They are substitution, related word and omission, with related word as the most used strategy.

Table 6: Strategies used in translating the second person address forms

No.	Strategy	Frequency of Use
1.	Cultural substitution	4
2.	Related word	196
3.	Omission	9

The explanation for each of the strategies used in translating the second person address forms are as follows:

3.2.1 Cultural substitution

This strategy involves the replacement of the word in SL with the cultural-specific expression in TL (Baker, 1992). The main focus is the ability of the audience or the reader to understand the translated text. Using this strategy will increase the level of familiarity and comprehensibility of the word in the specific context. The practice of cultural substitution does not require the translator to use the symmetrical replacement; for example, to translate a pronoun with a pronoun, but it could be a pronoun with a pronoun or a pro-verb in TL. The most important criterion is that a substitute expression in TL refers to the same thing in SL (Larson, 1984). This strategy can be seen in the following examples:

(9)

SL: [Ellis Grey]: I think I am a doctor.

TL: *Aku rasa aku seorang doktor.*

SL: [Meredith]: *You* were the doctor, *Mom*. *You* were surgeon.

TL: *Mak* dulu seorang doktor. *Mak* dulu seorang pakar bedah.

(S1.E1.D130)

In the example above, the translator uses the pronoun 'mak' [mom] to replace the second person address form 'you'. As seen in our data, the pronoun 'you' has been translated into 'kau' for familiar situations and 'anda' for formal situations. However, in the context of interaction between Meredith and Ellis Grey, the translator has substituted the meaning of the pronoun 'you' with the pronoun 'mak' in order to show a close relation of 'mother-daughter'. It is also a reflection of politeness because in the Malay culture, children will address their parents using kinship terms and not the general second person pronoun 'awak', 'kau/engkau', 'kamu' or 'anda'.

(10)

SL: [Meredith]: *Damn it*, Katie.

TL: *Jahanam kau*, Katie. (S1.E1.D73)

Example (10) shows the use of the expression 'damn it' in English where it has been translated into 'jahanam kau' in Malay. In actuality, the literal translation in Malay would be only 'jahanam' for 'damn it' in English. However, in this case, the translator has added the pronoun 'kau' in translating 'damn it' to emphasize Meredith's anger that was directed toward her patient who was behaving inappropriately.

In one of the dialogues, a situation where there is no second person address form in the SL but it appears in the translation of the TL was also identified:

(11)

SL: [Meredith]: Come on, George.

TL: *Kau* boleh, George.

(S1.E1.D54)

In example (11), Meredith was trying to encourage her colleague, George, during his first surgery in the operation theatre. In the English caption, there was no second person address form used. However, the translator had substituted the expression 'come on' with the pronoun 'you'. In Malay, the expression 'come on' can also be translated literally into 'faster' [cepat]. The pronoun 'you' [kau] in this sentence distinguishes between 'come one' in encouragement and 'come on' in order.

3.2.2 Related word

This strategy occurs when the SL has a word or expression synonymous to the TL regardless of the form of that particular word. The similarity in terms of meaning is the main focus for this strategy. In contrast to the strategy of cultural substitution, the related word strategy is about replacing the word with similar meanings from the SL into the TL.

(12)

SL: [Meredith]: *You little*...I'm not a cruise director.

TL: *Budak kecil*...aku bukan pegawai hiburan.

(S1.E1.D63)

The above was a 'doctor-patient' interaction where Meredith complained about her young adult female patient's inappropriate behaviour. The address form 'you little' in the SL is translated into its similar meaning which is 'budak kecil' in Malay.

(13)

SL: [Burke]: What are you waiting for? Get out of the way, *pansy-ass idiot!*

TL: Apa yang kau tunggu lagi? Ketepi, *si biul*.

(S1.E1.D55)

Here, Burke was addressing his intern, George, as a 'pansy-ass idiot' because George failed to respond appropriately during a major operation procedure and his action could put the patient's life in danger. The derogatory word 'pansy-ass idiot' was translated into 'si biul' in the Malay subtitle. In fact, there is another word in Malay referring to 'idiot' which is 'bodoh'. However, in this context, the derogatory 'si biul' was used to reflect Burke's infuriation and annoyance.

3.2.3 Omission

In certain contexts, the translator had instead chosen to apply the deletion strategy in translating the second person address forms. As stated by Owji (2013), in translating, there are circumstances where words or expressions in the SL do not require a replacement in the TL to make it understandable. Furthermore, by employing this strategy, the translator was actually avoiding the lengthy explanations that could become an obstacle in transmitting the correct message in subtitle.

(14)

SL: [Izzie]: Dr. Bailey, I don't mean to bother *you*.

TL: Dr. Bailey, bukan aku nak mengganggu.

(S1.E1.D67)

Example (13) was an interaction between Izzie as an intern and Bailey as an attending doctor. In this dialogue, the pronoun 'you' in the SL was not disclosed in the translation of the TL. The omission of this pronoun 'you' in the Malay

subtitle may not change the meaning of the message, but it increases a sense of respect from the intern towards her superior.

(15)

SL: [Nurse]: I told *you*.

TL: Sudah.

(S1.E1.D77)

The interaction above was a response by a nurse to a doctor's query. The deletion of the pronoun 'you' in the example above was made to avoid a lengthy explanation. On the other hand, the omission influenced the level of formality between the interlocutors in this context. After all, the absence of the pronoun 'you' in this translation is appropriate and does not affect the message delivered by the speaker to the hearer.

4. Conclusion

In conclusion, there are 130 interactions containing the second person address forms in Season One's first episode of *Grey's Anatomy*. From the 130 interactions, five classifications of the second person address forms in the Malay subtitles were identified and they are the pronoun 'you, social title alone, title with name, kinship term and other expressions. Among these classifications, the pronoun 'you' was found to be the most common choice in the translations.

In translating the second person address forms from English to Malay, the translator was found to mainly use three out of the eight strategies proposed by Baker (1992). Based on the analysis of data, there are several recommendations from this paper, in particular as supplementary references for students or researchers in the field of translation. It can also be used by teachers or lecturers as additional references in classes. The following is a set of recommendations:

The second person pronoun 'anda' [you, formal] is appropriate only for addressing distant equals, such as strangers of roughly one's own status and exclusively reserved for the formal context, such as in a speech by superior to subordinates, or the minister to the people in general. This term should therefore not be used to address familiar people such as family members, friends and colleagues, for whom an informal and intimate address forms like 'kau/engkau', 'awak', 'kamu' which are equivalent to 'you' (informal) and kinship terms are more appropriate. The use of 'anda' by the daughter to her mother like in example (1)

is completely exaggerated. Even though 'anda' creates an impression of aloofness but this term indexes high social distance, whereas 'daughter-mother' is intimate relationship.

The use of second person pronoun 'kau' [you.informal] and 'kau semua' [you guys] in example (3) is affected by power and solidarity. This choice is appropriate based on the relationship and social distance between the speaker and the hearer.

The social title 'tuan' [sir] does index high status and is used almost exclusively to superiors and strangers in both formal and informal contexts. In example (4), Alex, as intern addresses Richard, the hospital's Chief of Operations by using this term to show respectness towards his superior. In example (5), Burke used another social title 'En.' [Mr.] to his patient. This term uttered by the doctor to the patient is usual and appropriate based on the formal relationship between interlocutors.

The substitution of English pronoun 'you' to a Malay kinship term 'mak' [mother] in example (9) is appropriate and accurate based on the culture practice. In Malay practices, the children should not use pronoun 'awak/kau/engkau/kamu' [you] in addressing their parent because it does not show respect to the elderly, and they can be accused of being rude.

In addition, the findings of this study can be a platform leading to a more in-depth inquiry in the field of translation, because the observed address patterns in subtitling does not completely align with normal patterns of address in spoken Malay. Since only one episode of medical drama series is examined to collect the data in this study, it can be argued that more address forms are actually used in daily conversation by a range of interlocutors. An expansive investigation in translating the subtitles from different film genres is expected in the future.

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