



Chinese-Indonesian Meaning Shift in Chinese Drama Series

你是我的荣耀 [Nǐ Shì Wǒ de Róngyào]

中国电视剧《你是我的荣耀》[Nǐ Shì Wǒ de Róngyào]中的 汉语-印尼语含义转变

Wahyu Dwi Hidayatullah¹, Octi Rjcky Mardasari¹, Deddy Kurniawan¹, Qin Tongxin²

¹Universitas Negeri Malang, Malang, East Java and 65145, Indonesia

²Guangxi Normal University

*Corresponding author: wahyu.dwi.2002426@students.um.ac.id

Abstract:

This research discusses the meaning shift in Chinese to Indonesian translation of Chinese drama series 你是我的荣耀 [Nǐ Shì Wǒ de Róngyào]. Using Simatupang's theory, this study aims to identify and analyze the types of meaning shifts that occur. Data were collected from the first two episodes of the drama series and analyzed through descriptive qualitative method. The results show that there are three types of meaning shift, namely meaning shift due to cultural influence, meaning shift from specific to generic, and meaning shift from generic to specific. The shift in meaning due to cultural influence is the most frequent, influenced by the use of 成语 [chéngyǔ], particles, figurative words, catchwords, and differences in cultural context between BSu and BSa. The shift from specific to generic occurs when the translator simplifies specific terms to make them easier for the audience to understand. The shift of meaning from generic to specific occurs when the translator adds additional context to make it easier for the audience to understand. This study shows the importance of cultural understanding in the translation process to ensure an accurate translation that can be understood by the target language audience. Future researchers are advised to expand the research by analyzing more episodes or series from various genres for a deeper understanding of meaning shifts, and students studying translation are advised to learn more about the impact of meaning shifts on audience comprehension of translated texts.

Keywords: meaning shift, translation, drama series

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摘要: 本研究描述了中国电视剧《你是我的荣耀》[Nǐ Shì Wǒ de Róngyào]的中文译印尼语中的意义转换。本研究采用 Simatupang 的理论,旨在识别和分析意义转换的类型。数据



收集自电视剧的前两集，并通过描述性定性方法进行分析。结果表明，意义转换有三种类型，即文化影响导致的意义转换、从特定意义到一般意义的转换以及从一般意义到特定意义的转换。受文化影响的意义转换最为常见，主要受成语、微词、比喻词、套语的使用以及 BSu 和 BSa 文化背景差异的影响。当译者简化特定术语，使听众更容易理解时，就会出现从特定到一般的转换。当译者增加额外的语境使受众更容易理解时，就会发生从一般到特定的转换。本研究表明了翻译过程中文化理解的重要性，以确保译文准确且目标语言受众能够理解。建议未来的研究人员扩大研究范围，分析更多不同类型的剧集或系列剧，以加深对意义转换的理解；建议学习翻译的学生更多地了解意义转换对受众理解翻译文本的影响。

关键词：意义转变、翻译、电视剧

1. INTRODUCTION

Translation is an activity of transferring and transforming information from different languages while still emphasizing the nature and nuances of the source language. Nida and Taber (in Ardi, 2015) reveal that translation is the process of retelling a message with the closest word equivalent in the target language. Nida emphasizes that the message and style of the language are what must be preserved, not the structure or form of words. Hervey, Higgoins, and Loughridge (in Ma'mur, 2007) define translation as the process of transferring information in the source language (hereafter written as BSu) into the target language (hereafter written as BSa) and is divided into two stages: understanding the content of the BSu text and then formulating it into the BSa text. In this case, it can be concluded that the translation process is not just a substitution of words, but also involves the translator's deep understanding of the structure and meaning aspects from BSu to BSa, so that the translation results have reasonable equivalence.

Translation of plays, movies, books, poems, novels, comics, songs and many other types must go through a meticulous process. The process includes understanding the BSu and BSa, analyzing the context, using the most appropriate translation theory, translator consistency, proofreading, and editing. That way, the translation in BSu can be enjoyed by a wide audience without losing the meaning, nuance and beauty of the original language. The translator must be able to convey the message of feelings, language style, comedy and cultural elements. Unlike movies, books, novels or other works that usually have a more fixed and limited storyline, drama series have a longer and more complex plot. Drama series have various episodes that allow for more varied and dynamic shifts in meaning. Drama series have a continuous narrative that develops from episode to episode. Drama series are usually shown through television and various platforms that are easily accessible to a wide audience. Drama series also have various genres, such as comedy, romance, fantasy, action, horror or a combination of several genres.

Drama series, especially those from abroad, have a wide and diverse audience. The shift in meaning that occurs in the process of translating drama series and how it affects the audience's understanding of the story conveyed. According to research by Haq (2017),



subtitling has its own challenges due to space and time constraints, so translators must be careful in choosing the right words and phrases to convey the original meaning in a limited context. In addition, drama series also tend to reflect more actual developments in everyday language, so analyzing meaning shifts in this medium can provide more relevant insights into language change and adaptation in intercultural communication.

Meaning shift is the process of changing or modifying the meaning of the BSu text with the BSa text. It can occur due to several factors, such as differences in language structure, culture, vocabulary and language style (Sumarni, 2016). Venuti (in Siregar, 2016) introduced the concepts of domestication and foreignization that affect meaning in translation. Translation that prioritizes cultural adjustment of the target language is known as domestication strategy, while those that maintain the cultural distinctiveness of the source language are called foreignization strategy. In the context of this study, Venuti's domestication and foreignization theories are adapted by Simatupang who highlights the importance of language rules in expressing meaning from BSu to BSa. In the book "Introduction to Translation Theory" by M. D. S. Simatupang (2000), in expressing meaning, each language has different rules. Simatupang revealed that there are at least four language rules that need to be considered by translators, namely grammatical rules, phonology, collocation and language manners. To produce a good and balanced translation, the translator must re-express the meaning that has been changed from the source language (BSu) to the target language (BSa) in accordance with the rules that apply in the target language (BSa).

In foreign drama series, particularly Chinese, that have been translated into Indonesian, shifts in meaning in subtitles often occur. Chinese drama series were chosen as the subject of the study due to their rapidly increasing popularity in Indonesia, making them a significant trend among Indonesian audiences. This factor allows for meaning shifts to occur due to the high demand for quick translations, often at the expense of the accuracy and original nuances of the dialog. Such shifts in meaning can cause strangeness when the target language audience reads the subtitles. These meaning shifts can be caused by several factors, such as differences in culture, social context, and language nuances between BSu and BSa. For example, 成语 [chéngyǔ] in Mandarin does not have a direct equivalent in Indonesian, so the translator must make adaptations or adjustments that can maintain the original meaning. In a study by Agusdtine (2022), 鱼死网破 [yú sǐ wǎng pò] is one of the Chinese 成语 [chéngyǔ] experiencing a shift in meaning. While 成语 [chéngyǔ] has the literal meaning of 'one of the fish dies', the translator adapts it into BSa by translating it as 'fight to the last'. The literal meaning of 'one of the fish died' can cause confusion for Indonesian audiences due to differences in culture and customs.

In the research process, the researcher used three previous studies that are relevant and used as references on the shift of meaning in a literary work. The first research was conducted by Budidjojo & Christiana (2022) on the shifting meaning of translation and translation errors in Indonesian subtitle text in the Chinese Youku program "Street Dance



Of China: Season 4”. There are 2 findings in this study. First, there is a shift of meaning from specific to generic, from generic to specific and due to cultural differences which is in accordance with Simatupang's theory. Second, translation errors were found in accordance with Norrish's theory, namely syntactic, semantic and morphological errors. The second research is about the meaning shift in the translated text of short story 奔月 [Bēn yuè] by D’Amano (2022). The results show that there are three types of meaning shifts relevant to Simatupang's theory, namely generic to specific, specific to generic and meaning shifts due to cultural differences. Finally, research by Satyatma (2023) on the shifting meaning of Chinese to Indonesian translation of the story 《往事如尘》 [Wǎngshì Rú Chén] “Time Passes Like a Grain of Dust” in the online game Genshin Impact. The result of this study is that there is a phenomenon of shifting meaning in the game Genshin Impact from generic to specific and vice versa, as well as shifting meaning due to differences in cultural perspectives.

Based on the description above, the three studies have similarities, namely the meaning shift proposed by Simatupang. These findings underlie the researcher in conducting a study to describe the meaning shift in the Chinese drama series 你是我的荣耀 [Nǐ Shì Wǒ de Róngyào]. 你是我的荣耀 [Nǐ Shì Wǒ de Róngyào] is a Chinese drama series that tells the story of the relationship between an astronaut (Yu Tu) and a beautiful popular actress (Qiao Jingjing). The meeting of the two leads occurs because of an e-sport match, the game Honor of Kings. The drama series has a romantic genre combined with elements of comedy, drama and other genres as part of its plot. The researcher chose 你是我的荣耀 [Nǐ Shì Wǒ de Róngyào] because besides having a good storyline, this drama series is also very popular and has a rating of 8.2/10 on IMDb (Internet Movie Database). The drama is an adaptation of the novel of the same name and has been translated on many platforms, including WeTV. The popular drama and easy access made the researcher want to know the types of meaning shifts that occur in the translation of the subtitles of this drama series. In addition, the number of parties who have translated this drama series makes researchers more flexible in analyzing the occurrence of meaning shifts.

2. METHODS

To describe the meaning shift that occurs in the Chinese drama series 你是我的荣耀 [Nǐ Shì Wǒ de Róngyào], this research uses a qualitative descriptive research method. Qualitative research according to Moleong (2019) is a type of research that aims to produce descriptive data in the form of written words from observable phenomena. Qualitative research is conducted using descriptive and analytical data collection methods. Researchers use descriptive qualitative methods to analyze and describe the meaning shifts that occur in the Chinese drama series 你是我的荣耀 [Nǐ Shì Wǒ de Róngyào] by using Simatupang's theory. This is also in line with the purpose of this study.



The data sources used are all words, phrases, clauses, and sentences in the subtitles of Chinese drama series 你是我的荣耀 [Nǐ Shì Wǒ de Róngyào]. The data in this study are all words, phrases, clauses, and sentences in the subtitles of Chinese drama series 你是我的荣耀 [Nǐ Shì Wǒ de Róngyào] that experience meaning shift. The researcher acts as the key instrument in this study and uses the documentation table as a supporting instrument. The documentation table contains 7 columns, namely number, minute, original text, pinyin, translation, type of meaning shift and description of meaning shift. The documentation table refers to D'Amano's research (2022). Below is the documentation table used in this study.

Table 1.

No Minute Original Text Pinyin Translation Type of Meaning Shift Description

Documentation Table

In the data collection stage, the techniques used by researchers are listening and note-taking techniques. The researcher will carefully listen to the Chinese drama series 你是我的荣耀 [Nǐ Shì Wǒ de Róngyào] which has been given Mandarin and Indonesian subtitles. Then marked the subtitles that experienced a shift in meaning. Recording the data findings into the documentation table is the last thing done by the researcher.

Furthermore, at the data analysis stage, the researcher used content analysis techniques. Content analysis is used to explore the shifting meanings of words, phrases, clauses, and sentences in the subtitles of Chinese drama series 你是我的荣耀 [Nǐ Shì Wǒ de Róngyào] that have been translated into Indonesian. Referring to Simatupang's (2000) translation theory, the first step was to collect the data to be analyzed. The researcher collected the subtitles of episodes one and two in a text format that could be analyzed. The initial episode usually introduces the background, characters, and main plot of the drama series. By analyzing the initial episode, the researcher was able to understand the basic context that underpins the shifts in meaning in the drama series. The first and second episodes display consistent language patterns and translation styles that will be used throughout the series. The early episodes contain key themes and terms that will appear frequently in later episodes. Once the data was collected, the researcher identified the meaning shifts that occurred in the words, phrases, clauses and sentences in the subtitles. We then applied Simatupang's translation theory to analyze the identified meaning shifts. This theory is used to understand the mechanism behind meaning change and how cultural and linguistic context affects translation. Based on the analysis, the researcher determined the type of meaning shift that occurred.

The researcher used the triangulation of findings method to check the validity of the data. The purpose of this technique is to ensure the validity of the data that has been



analyzed by the researcher. The researcher asked for help from the translator of PT Xuilong named Muhamad Rajali, S.Pd, to act as a triangulator in this study. At the triangulation stage, the researcher first submitted the results of the data analysis to the triangulator. Then, the triangulator checks the data for some time. If an error is found, the researcher will re-analyze the data and submit it back to the triangulator. This procedure continues until the triangulator considers the data analysis to have been carried out correctly.

3.3.FINDINGS AND DISCUSSION

The results of this study are the results of data analysis on meaning shifts in episodes one and two of the Chinese drama series 你是我的荣耀 [Nǐ Shì Wǒ de Róngyào]. Using Simatupang's theory, the researcher identified three types of meaning shifts, namely meaning shifts from specific to generic, meaning shifts from generic to specific, and shifts due to cultural influence. From the analysis conducted, data was found as in the following table.

Table 2.

No.	Type of Shifts	Many Data
1	Generic to specific	11
2	Specific to generic	16
3	Cultural influence	71
Total		98

Findings Data

The table above shows that there are ninety-eight data that experience a shift in meaning. The meaning shift is divided into eleven data that show a shift in meaning from generic to specific, sixteen data that show a shift in meaning from specific to generic, and seventy-one data that show a shift due to cultural influence. The shift in meaning due to cultural influence is the most common type of shift found. The following are some examples and explanations for each type of shift, then for other explanations can be seen in the appendix.

3.1.Meaning Shift from Generic to Specific

From the two episodes studied, we found eleven data that experienced a shift in meaning from generic to specific. The shift from generic to specific often occurs when the translator tries to provide additional context needed to understand the original meaning of the BSu. The generic to specific meaning shift occurs when a term or sentence in BSu that has a generic meaning is translated into BSa with a more specific meaning. This is often necessary to clarify context or details that may not be explicit in the BSu. These shifts help the audience gain a more precise understanding of what is meant in the scene. The following provides an explanation of the shift in meaning from generic to specific along with examples.



Original text: 怎么这么少啊 [Zěnme zhème shǎo a]

Translation: Kau begitu jarang bicara

怎么这么少啊 [zěnme zhème shǎo a] in BSu generally means why so little or why so seldom, while in BSa it translates to ‘**jarang bicara**’. There is no word that refers directly to ‘talk’. There is an addition of the word talk in the context of translating the phrase ‘kau begitu jarang’ into ‘kau begitu **jarang bicara**’. ‘**Jarang bicara**’ has the literal meaning of little talk. This is a shift in meaning that clarifies the context of the sentence, which is taken from the context of the situation in the movie. To ensure that the translation is easily understood by the audience, the translator adds the word ‘**bicara**’ which is not present in the BSu text but necessary in BSa.

Original text: 现在一脸深沉样 [Xiànzài yī liǎn shēnchén yàng]

Translation: Sekarang terlihat begitu murung

一脸深沉样 [yī liǎn shēnchén yàng] in BSu literally means a face full of depth which can refer to a variety of serious or profound expressions. The BSu phrase is then translated as ‘**terlihat begitu murung**’. In the BSa, ‘**terlihat begitu murung**’ has a meaning limited to being gloomy or sad only, ignoring other possibilities such as serious or thoughtful. The literal meaning of 一脸深沉样 [yī liǎn shēnchén yàng] is broader than the specific ‘**terlihat begitu murung**’. The translator chose to use a word that is easier to understand or more direct to communicate the feeling in the BSu context.

Original text: 帅弟 [Shuài dì]

Translation: YuTu!

In Chinese, 帅 [shuài] means handsome or good-looking, and 弟 [dì] means younger brother. So, literally, 帅弟 [shuài dì] can be translated as handsome younger brother. 帅弟 [shuài dì] is a type of nickname for a close person, while translation ‘**Yu Tu**’ is one of the names of the main character in this drama series. The translation of a Chinese nickname into a name shows a shift in meaning from generic to specific. In BSu, there is no specific mention of the younger brother in question. However, in BSa, it is directly mentioned who is being spoken to, namely ‘**Yu Tu**’.

3.2. Meaning Shift from Specific to Generic

The researcher found sixteen data that experienced a shift in meaning from specific to generic in the two episodes studied. In this case of shifting meaning from specific to generic, the BSa translation tends to simplify specific terms in Mandarin into more generic terms in Indonesian to ensure broader understanding. Explanations and examples related to such simplification are presented below.

Original text: 经过刚刚的质疑和讨论 [Jīngguò gānggāng de zhíyí hé tāolùn]

Translation: Setelah pertanyaan dan diskusi tadi

质疑 [zhíyí] in general in Chinese means to challenge or question. 质疑 [zhíyí] specifically means to question or question the validity of a statement. However, the



translator chose the word ‘**pertanyaan**’ to simplify and ease the understanding for the audience. In the Indonesian context, ‘**pertanyaan**’ implies doubt about a statement. In Translation 经过刚刚的**质疑**和讨论 [jīngguò gāngāng de zhíyí hé tāolùn], **质疑** [zhíyí] specifically means to ask or question the validity of a statement, but is translated generically as ‘**pertanyaan**’. This shows a shift in meaning from specific to generic.

Original text: 守候在了**我们的现场** [Shǒuhòu zàile wǒmen de xiànchǎng]

Translation: Menunggu di **lokasi**

我们的 [wǒmen de] means ours. **现场** [xiàn chǎng] means location, scene, or place where an event takes place. So, literally, **我们的现场** [wǒmen de xiànchǎng] means our location or our scene. In BSa, the phrase **我们的现场** [wǒmen de xiànchǎng] becomes a word, namely ‘**lokasi**’. ‘**Lokasi**’ in KBBI (Kemdikbudristek RI, 2016) means place or location. ‘**Lokasi**’ in this translation text is considered clear enough for the audience without having to add the element of ownership, as in BSu. The translation of 守候在了**我们的现场** [shǒuhòu zàile wǒmen de xiànchǎng] into ‘**menunggu di lokasi**’ contains a shift in meaning from specific to generic in the form of the omission of the possessive aspect ‘we’. The literal meaning of **我们的现场** [wǒmen de xiànchǎng] is ‘our location’ or ‘our scene’, which indicates that the location has a special connection with the character in the movie. This shift in meaning is done by the translator to simplify the phrase and make it more concise, although it omits details about ownership. Despite the omitted details, the translation still conveys the gist of the BSu.

Original text: 就是要和你**大声招呼** [Jiùshì yào hé nǐ dàshēng zhāohū]

Translation: Aku hanya ingin menyapamu.

大声 [dà shēng] means loud or with a loud voice. **招呼** [zhāo hū] means to greet. So, **大声招呼** [dàshēng zhāohū] can literally be translated as greeting with a loud voice, but it is only translated as ‘**menyapa**’. In the KBBI (Kemdikbudristek RI, 2016), ‘**menyapa**’ can be defined as inviting to speak or reprimanding. In this context, ‘**menyapa**’ is more about reprimanding someone, whether using a loud voice or not. Translation of ‘**menyapa**’ emphasizes more on the purpose of communication (i.e. greeting) without paying attention to the intensity of the voice, whether it is loud or not. This shift occurs because the intensity of the voice is less important than the message. The translation of **大声招呼** [dàshēng zhāohū] into ‘**menyapa**’ shows a shift in meaning from specific to generic.

3.3 Shifting Meanings due to Cultural Influences

Shifts in meaning due to cultural influences present more complex challenges. From the data analysis, five factors were found to cause this shift in meaning. The first factor is the use of **成语** [chéngyǔ] as a habit in Chinese society. Then, the use of particles that do not have direct word equivalents in BSa. The third factor is the use of figurative words due to the difference in popular terms between BSu and BSa. Furthermore, the use of adapted words is considered easier for the audience to understand.



The difference in cultural context between BSu and BSa is the last factor that causes this type of meaning shift. Each causal factor, example, and explanation are presented below.

3.3.1 Use of 成语 [Chéngyǔ]

成语 [chéngyǔ] are stereotypical words in Chinese vocabulary. Most 成语 [chéngyǔ] have four characters, but there are also three, five, or more. 成语 [chéngyǔ] has a fixed structural and speech form, which expresses a specific meaning in a sentence, using subject, object, and other components. Most 成语 [chéngyǔ] are inherited from ancient times and represent a story or figure of speech. 成语 [chéngyǔ] often contains deep and specific cultural meanings, which are difficult to translate directly into Indonesia. Chinese people are very fond of 成语 [chéngyǔ], proverbs and sayings in every activity, including in their daily conversations (Adhimas, 2023; Margatan, 2023). The mindset of language speakers affects the use of 成语 [chéngyǔ]. Most 成语 [chéngyǔ] are created by educated people or experts who are full of advice about the value of life. Not many people use 成语 [chéngyǔ] because they don't know what 成语 [chéngyǔ] is. The use of 成语 [chéngyǔ] in conversation often reflects a broader level of insight and knowledge as 成语 [chéngyǔ] often contains deep meaning, cultural history, and a specific social context. The following are examples and explanations of the shift in meaning due to the use of Chinese 成语 [chéngyǔ].

Original text: 让人耳目一新 [Ràng rén ěrmùyīxīn]

Translation: Membuat orang merasa tertarik

Literally, 耳目一新 [ěr mù yī xīn] in Chinese means that the ears and eyes become new. It is an expression used to describe something that is fresh and new, thus giving a pleasant and refreshing impression to the senses of hearing and sight. 成语 [chéngyǔ] is often used to describe something new and exciting, such as a new idea, a new look, or a new experience. There is a shift in the translation of 成语 [chéngyǔ] in BSu into a regular word in BSa, namely 'tertarik'. In the KBBI (Kemdikbudristek RI, 2016), the word 'tertarik' means feeling happy, attracted, and interested in something. While Chinese people use 成语 [chéngyǔ] in daily conversation, it is rare in Indonesian society. 成语 [chéngyǔ] is more often used in Indonesian literary works. So in the translation text, the translator uses the meaning that is closer to the desired reaction of the BSu.

Original text: 你这心事重重的样子 [Nǐ zhè xīnshì chóngchóng de yàngzi]

Translation: Kau terlihat gelisah

心事 [xīn shì] means thoughts or worries, while 重重 [chóngchóng] means heavy or many. So, literally 心事重重 [xīnshì chóngchóng] means 'many thoughts or heavy worries'. Translated more broadly, this 成语 [chéngyǔ] describes someone who has a lot on their mind or a heavy load of thoughts, while in BSa it translates into the word 'gelisah'. 'Gelisah' in the KBBI (Kemdikbudristek RI, 2016) means uneasy, always



worried, and anxious. In this context, the word ‘gelisah’ describes a person who seems worried and distracted by their thoughts. In this translation, 成语 [chéngyǔ] 心事重重 [xīnshì chóngchóng] undergoes a shift in meaning when translated into a regular word in BSa, namely ‘gelisah’.

Original text: 运筹帷幄之中, 决胜千里之外 [Yùncóuwéiwò zhī zhōng, juéshèng qiānlǐ zhī wài]

Translation: Strategi yang tersusun rapi akan membawa kemenangan. Inilah takdir Dewa.

运筹帷幄 [yùn chóu wéi wò] literally means planning inside the command tent or planning behind the scenes. This 成语 [chéngyǔ] describes someone who plans and organizes strategies from a safe place, away from the front lines of battle. In BSa, 成语 [chéngyǔ] 运筹帷幄 [yùn chóu wéi wò] is translated into a common phrase, namely ‘strategi yang tersusun rapi’. The translation ‘strategi yang tersusun rapi’ focuses on the well-planned aspect of the strategy. It captures the essence of 成语 [chéngyǔ], which is the importance of careful planning in achieving victory. The meaning of ‘merencanakan di balik layar’ is changed to ‘strategi yang tersusun rapi’, which is more general and easier to understand for modern readers who may not be familiar with the historical context of 成语 [chéngyǔ]. This shows the existence of cultural differences in translation. This shift is done to suit the cultural context and to simplify the message to be more easily understood by the audience.

3.3.2 Use of Particles

Chinese has particles that convey certain grammatical nuances and functions, such as 了 [le] and 吧 [ba]. These particles often don't have exact word equivalents in Indonesian, so the original meaning and nuance can be lost or changed in translation. Explanations and examples of the shift in meaning due to the use of Chinese particles are given below.

Original text: 怎么这么少啊 [Zěnmě zhème shǎo a]

Translation: Kau begitu jarang bicara

The particle 啊 [a] in Chinese is often used to express emotion, emphasis, or to make the tone of the sentence more relaxed. In this sentence, 啊 [a] is used to show surprise or astonishment. In Indonesian, there is no specific word equivalent to translate the particle 啊 [a]. Chinese and Indonesian have different structures, so there are some Chinese particles that do not have word equivalents in Indonesian. Overall, the particle 啊 [a] in BSu means to add a tone of surprise or astonishment, while the shift in meaning in Translation adjusts the context to make it more appropriate and understandable to the Indonesian audience.

Original text: 不至于吧 [Bù zhīyú ba]

Translation: Tidak perlu seperti itu, ‘kan?



The Chinese particle 吧 [ba] and the Indonesian word ‘kan’ both function to convey doubt or ask for confirmation. The particle 吧 [ba] literally has no exact word equivalent in Indonesian. The literal meaning is to give a sense of doubt, suggestion, or ask for confirmation from the listener. In Indonesian, the word ‘kan’ is used to get the listener to agree with a statement or provide information. 吧 [ba] is translated into ‘kan’ in Indonesian because 吧 [ba] can mean to confirm something that was said before. So the translator uses the word ‘kan’ to maintain the function of the particle 吧 [ba].

Original text: 你还加陌生人呐 [Nǐ hái jiā mòshēng rén nà]

Translation: Kau menambahkan orang asing ke daftar teman?

The particle 呐 [na] in Chinese is often used to express surprise, emphasis, or to soften the tone of speech. The particle 呐 [na] adds a sense of astonishment in this sentence. The particle 呐 [na] is similar to the particle ‘ya’ or ‘lho’ in Indonesia. However, the particle 呐 [na] is not translated in the BSa text. This still does not change the original meaning to be conveyed. The addition of the particle 呐 [na] can change the tone or feel of the sentence. There are cultural differences between China and Indonesia, where Chinese culture more often adds particles at the end of sentences to add a certain nuance.

3.3.3 Use of Figurative Words

Figurative words in Chinese are difficult to translate without losing their original meaning or connotation. Social situations and language use in daily life in both cultures can be different, so the translator has to adjust the translation to make it more relevant and acceptable to the Indonesian audience. In addition, terms or phrases that are popular in Chinese media are translated using terms that are currently popular in Indonesia to increase appeal and relevance. An explanation of the shift in meaning due to the use of figurative words can be seen from the examples below.

Original text: 是另外一个美女学霸 [Shì língwài yīgè měinǚ xué bà]

Translation: Melainkan wanita cantik **genius** lain

The word 学霸 [xuébà] is a Chinese slang that literally consists of two parts, 学 [xué] meaning study or student and 霸 [bà] meaning tyrant or ruler. The word slang itself means a term or expression used in everyday conversation by a certain group, usually young people. These words are often unofficial and different from standard language. Literally, 学霸 [xuébà] can be translated as master of learning or bookworm. This figurative meaning is then translated into a regular word in BSa, which is ‘genius’. The translator chose the word ‘genius’ to translate the word 学霸 [xuébà], due to cultural appropriation. ‘Genius’ in KBBI (Kemdikbudristek RI, 2016) means extraordinary talent in thinking and creating. Literally ‘genius’ can be interpreted as someone who is highly intelligent and has extraordinary abilities in a particular field, in this case academics. This



adjustment is because it is considered more appropriate and easy to understand in the Indonesian context.

Original text: 最多土了点嘛 [Zuìduō tǔle diǎn ma]

Translation: Paling-paling hanya agak **kampung** sedikit

The word 土 [tǔ] literally means land or earth, but in the context of Chinese culture, it can be interpreted as something old-fashioned, unfashionable, or traditional. The word 土 [tǔ] is often used to describe something simple or unsophisticated, whereas this word translates to the word '**kampung**'. The word '**kampung**' is one of the words that has a figurative meaning in Indonesian. The word '**kampung**' has a similar meaning to 土 [tǔ], which is something that is unfashionable or lacking in style, but with a more negative and pejorative nuance. In the phrase 土 [tǔ] there is a shift in meaning due to cultural influences between Chinese and Indonesian. This shift in meaning occurs because the translator is looking for the closest word to the meaning of 土 [tǔ] in BSA, which in this case is '**kampung**', while maintaining the meaning and connotation of the word in a different cultural context.

Original text: 还和以前一样欠揍 [Hái hé yǐqián yīyàng qiàn zòu]

Translation: Dia masih **senakal** dulu.

The Chinese word 欠揍 [qiàn zòu] literally means lacking punch or needing to be hit. It is a figurative expression for someone who is so annoying or irritating that others feel like hitting them. In this context, 欠揍 [qiàn zòu] describes someone who is very unpleasant or difficult to deal with. This figurative word is translated into the BSA adjective '**nakal**'. The word '**nakal**' means misbehaving. '**Senakal**' shows that the person is still as mischievous as before. The translation of 欠揍 [qiàn zòu] into '**senakal**' shows the different language cultures. Chinese uses figurative language, while Indonesian uses ordinary words. Nevertheless, the meaning in the original text can still be conveyed well in BSA. The shift from figurative language in BSA to ordinary language in BSA is an example of how translation often involves adjustments to ensure the meaning remains acceptable and comprehensible to the target audience. Translators need to consider the cultural context, the purpose of communication and technical limitations when making decisions about how to convey meaning from one language to another.

3.3.4 Use of Adapted Words

Adapted words, especially those related to technology, entertainment and popular culture such as games, are often used because they are considered easier for the audience to understand. In this drama series containing the context of MOBA (Multiplayer Online Battle Arena) genre games, many terms are difficult to translate precisely without losing meaning or becoming unfamiliar to the audience. MOBA (Multiplayer Online Battle Arena) is a game genre that involves two teams of players fighting each other to destroy the opponent's base while defending their own. There are many terms in MOBA (Multiplayer Online Battle Arena) genre games that are well known by gamers around the



world, including in Indonesia. The use of these catchwords helps the audience to immediately understand the context without the need for additional adaptation. In addition, many terms in MOBA (Multiplayer Online Battle Arena) genre games do not have exact equivalents in Indonesian. Using direct translation can lose the original meaning or make it sound strange. Here's an example and explanation of the shift in meaning due to the use of adapted words.

Original text: 你玩王者荣耀了 [Nǐ wán Wángzhě Róngyào le]

Translation: Kau bermain *Honor of Kings*?

王者荣耀 [Wángzhě Róngyào] is the name of a MOBA (Multiplayer Online Battle Arena) game launched by China. Literally, the game means the glory of the ruler, but it translates to '*Honor of Kings*'. '*Honor of Kings*' is the official name of the game in English, so it is better known by players outside of China including Indonesian players. This translation is made to fit the international context and is easily understood by players who are familiar with the English version of the game. This is a common strategy in translating product names or titles that require adaptation to make them more recognizable and acceptable in international markets.

Original text: 这个是对抗路 [Zhège shì duìkàng lù]

Translation: Ini adalah *Confrontation Lane*

对抗 [duìkàng] means fight or confrontation. 路 [lù] means road or path. Thus, the literal meaning of 对抗路 [duìkàng lù] is *jalan konfrontasi* or *jalur melawan*. The translator does not use the literal meaning in BSA, but uses the phrase '*confrontation lane*'. In MOBA (Multiplayer Online Battle Arena) games, a '*confrontation lane*' is a lane or road within the game map where players from opposing teams often meet and fight. Usually, it is one of the three main lanes (top lane, mid lane, bottom lane) where many battles between players occur. '*Confrontation lane*' is an English word that translators use to adapt specialized terms, such as in a game. The shift in meaning here occurs because the term 对抗路 [duìkàng lù] is adapted to convey a more precise feel or concept in the target language, Indonesian. The Indonesian language adopts gaming terms internationally and translations often adapt these specialized terms to make them more recognizable among gamers.

Original text: 你就打辅助吧 [Nǐ jiù dǎ fūzhù ba]

Translation: Kau menjadi *support* saja.

The word 辅助 [fūzhù] in Mandarin literally means to help or support. In a general context, it is often used to refer to the act of providing additional help or support. However, in the context of video games, especially in the MOBA (Multiplayer Online Battle Arena) genre of games, the term 辅助 [fūzhù] is used to refer to the support role. This role is usually responsible for supporting the team by providing assistance to teammates. In MOBA (Multiplayer Online Battle Arena) games, a '*support*' is a character or hero whose main job is to help and support the team. These heroes usually



do not focus on attacking or killing enemies, but rather on protecting teammates, providing healing, or providing other positive effects to strengthen the team in battle. The word ‘**support**’ is an English word that the translator uses to adapt specific terms such as in a game. The shift in meaning here occurs because the term 辅助 [fūzhù] is adapted to convey a more precise nuance or concept in BSa. Indonesian adopts gaming terms internationally and translations often adapt these specialized terms to make them more recognizable among gamers.

3.3.5 The Difference In Cultural Context

The difference in cultural background between BSu and BSa causes a shift in meaning. For example, a very specific cultural reference in Mandarin may not have a direct equivalent in Indonesian and must be adjusted or explained further. This is so that the audience can understand the meaning in BSu. Terms or expressions related to Chinese traditions or customs are not relevant or recognized in Indonesian culture, thus requiring adjustments in translation. Examples related to differences in cultural context that cause shifts in meaning can be found in the following explanation.

Original text: 你就想变成真牛 [Nǐ jiù xiǎng biàn chéng zhēnniú]

Translation: Kau akan ingin sungguh **menjadi seperti itu**

变成 [biànchéng] means to turn into. 真牛 [zhēnniú] means a real cow or in a slang context means cool, great, or amazing. So, the literal meaning of 变成真牛 [biàn chéng zhēnniú] is to turn into a real (like) cow or in a more informal and slang context, to turn into really cool or awesome. This slang word is then translated into the phrase ‘**menjadi seperti itu**’. In Indonesian, the phrase ‘**menjadi seperti itu**’ means to change or transform into something different from before. For example, if someone was timid and then became more confident, we can say that he 'became like that', referring to his change in confidence. 变成真牛 [biàn chéng zhēn niú] in Mandarin uses slang where 真牛 [zhēnniú] refers to someone who is outstanding or great. In translation to Indonesian, this slang is adapted into ‘**menjadi seperti itu**’ which is acceptable in the context of daily conversation in BSa, but loses the ‘cool or great’ slang nuance present in BSu.

Original text: 邱总我亚历克斯 [Qiū zǒng wǒ yà lì kè sī]

Translation: Ibu Qiu, Saya Alex

In Mandarin, 总 [zǒng] is used as a shortened form of 总经理 [zǒng jīnglǐ] meaning general manager or boss, but in the BSa translation the word ‘**ibu**’ is used. In Indonesian culture, the term of honor for an older woman or with a certain position can be translated into ‘**ibu**’ to show respect. The word ‘**ibu**’ is also a common greeting word for married women or a respectful greeting for women, both married and unmarried. The translator chose the word ‘**ibu**’ to adjust the social relationship and create a more familiar and respectful atmosphere, which may not be the same if translated directly into manager



or boss. In this context, the word 您 [zǒng] is translated as ‘ibu’ to give a more personal feel of respect or closeness in the Indonesian cultural context.

Original text: 师兄这里有好茶，给你泡着喝 [Shīxiōng zhè li yǒu hǎo chá, gěi nǐ pàozhe hē]

Translation: Di sini ada teh yang enak, **aku** akan menyeduhnya untukmu.

师兄 [shīxiōng] literally means elder brother in school or training or senior (male) in a field or school. In traditional contexts, it refers to someone who is older or more senior in a teacher-student relationship or in a specific community such as a martial arts college or school. In modern or informal contexts, the word 师兄 [shīxiōng] is used to refer to someone who is older or senior in terms of age or status, without necessarily being directly related to a teacher-student relationship, while in BSA it is translated as ‘aku’. ‘Aku’ in Indonesian is a first person singular pronoun. The translation of 师兄 [shīxiōng] into a more informal, colloquial form of address shows a shift in meaning due to the different cultures. The use of the word ‘aku’ is intended to make it easier for the audience to understand the dialog in a more intimate context, where the relationship between characters is more informal.

4. CONCLUSIONS AND SUGGESTIONS

There are three types of meaning shifts found after passing the data analysis and triangulation stage, in accordance with the research objectives mentioned earlier. The types of meaning shift consist of meaning shift from generic to specific, meaning shift from specific to generic, and meaning shift due to cultural influence. Of the three types of meaning shifts found, meaning shifts due to cultural influence are the most frequent in the Chinese drama series 你是我的荣耀 [Nǐ Shì Wǒ de Róngyào].

The shift in meaning due to cultural influence is caused by five factors. These five factors are the use of 成语 [chéngyǔ] as a habit in Chinese society, the use of particles that do not have direct word equivalents in BSA, the use of figurative words due to differences in popular terms between BSu and BSA, the use of adapted words that are considered easier for the audience to understand, and differences in the cultural context of BSu and BSA. Another type of shift, such as the shift of meaning from specific to generic, occurs because the translator simplifies the specific terms in BSu. This simplification still pays attention to the original meaning of the BSu in order to convey it well to the audience. The shift from generic to specific also occurs because the translator tries to provide additional context needed to understand the original meaning of the BSu. This helps the audience to get a more precise understanding of what is meant in the scene.

From the results of this study, future researchers are advised to expand their research by analyzing more episodes or series from various genres to gain a deeper understanding of meaning shifts. Furthermore, students studying translation are advised to learn more about how meaning shifts can affect the way audiences understand



translated texts. Students should pay attention to how the translation of 成语 [chéngyǔ], particles, figurative words and catchwords can affect the original meaning and context. In addition, students should also be careful in translating the drama series so that the original meaning is not lost and can still be understood by the target language audience. This study can also be used as a reference for translation courses, both for Chinese Language Education study programs and linear study programs.

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