Keris Siamang Tunggal: Unveiling Malay Artistic Culture

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ABSTRACT

One crucial effect of technological advancement is evident in the powerful increase in the production and worldwide movement of audiovisual materials, thus promoting wide scale access and consumption of telecinematic products for education, entertainment, leisure, as well as information gathering. On a related note, Audiovisual Translation (AVT) field has emerged into a mature field of research in Translation Studies, revealing rapid increase in the audiovisual content flow in different forms with comprehensive, descriptive and scientific approaches. The goal of this paper is to look into the depiction of Malay artistic treasures in a foreign setting. In addition to this, the paper analyzes the way the English subtitle of "Keris Siamang Tunggal" depicts each of the Malay cultural items in "Keris Siamang Tunggal". In this study, the author tested one of the successful Malaysia's animated films "Keris Siamang Tunggal" which has tremendously portrayed unique and historical Malay cultural items - Malay folklores iconic figures, royal language, and other Malay cultural items such as traditional weapons, literature, performing arts, classical words, slangs, forms of address, and food identity - by means of English subtitles and visuals/images. This local animated film was chosen for the discussion, while Katan's (2009) and Schwarz's (2002) guide on cultural items translation with regards to the classification of cultural items and the translation of the items in the context of audiovisual medium, were selected to build the basis of the investigation and steer this descriptive-based study. Katan's theory classifies etymology and types of cultural items, while Schwarz's theory seems to be useful, given that she focuses on cultural concept in films and that she relates them to the ones that appear on the screen. The result demonstrated that Keris Siamang Tunggal has portrayed 30 Malay cultural items, consisting of Malay folklores iconic figures, royal language and other Malay cultural items that covered traditional weapon, literature, performing arts, classical words, slang, forms of address, as well as food identity. From the 30 items, seven (7) were the iconic figures adapted from Malay traditional folklores, six (6) were the royal language, and 17 were other cultural items. This paper came to the vital conclusion that Keris Siamang Tunggal played a significant role in helping to shape and solidify Malay artistic treasures to the eye of western world, thus opening foreign audience's eyes to new ways of thinking, feeling and pursuing Malay culture.

Key words: Malay culture, subtitling, Keris Siamang Tunggal

INTRODUCTION

The significant role of media in the globalized world and global communication era becomes unquestionable. With the increasing capacity of international movement of people and goods via the use of electronic devices, globalization as a vision of emphasizing a firm interconnection and intercommunication between people has enhanced this form of interaction and communication. On a related note, the exploration of media, translation and culture has been largely developed and began to be innovative in the last century. As a result, the field of translation studies namely audiovisual translation was born and dedicated to screen translation, enabling variety modes of subtitling, surtitling, dubbing, voice-over, audio description, narration, and interpreting, to transfer and share knowledge and information worldwide.

In the last few decades, audiovisual translation has experienced a "cultural turn, in which this "turn", coined by Bassnet and Lefevere (1998, p. 126), emphasizes greater work by translators in studying and exploring the process of cultural interchange, as well as understanding more about how different cultures construct the image of writers and of texts. Many different cultures have come into close contact with one another, demanding the dissemination of multi-culture.

It is also vital to note that although the cultural turn topic has aroused the interest of many scholars, in particular to that of literary translation scholars, the fact remains that it is relatively underdiscussed when it comes to audiovisual translation (Cintas, 2012). In fact, most studies in this field tended to emphasize more on the mechanics of the audiovisual translation and viewed it as an autonomous discipline. In this line of thought, Malay culture can be seen through its life, customs, traditions, and beliefs inherited from ancestors through generations (Hussain et al., 2020). Significantly, values on beliefs, ways of thinking, and culture have been the bases of the Malay cosmology. Therefore, it is interesting to see how the source cultural items are communicated to foreign audience of foreign countries in a different form of conveyance. With Malay cultural items being represented in foreign setting, in a new language namely English language, and in a new culture namely western culture, these efforts have provided a more realistic portrayal of the Malay artistic treasures to the target viewers of different parts of the world.

On that account, the author highlights the most crucial points of audiovisual translation which can be a justification of this paper. Subtitling the original Malay version of animated cartoons into other languages enables Malay culture - fables, legends, folklores, poems, musical instruments, even royal language - to be seen, appreciated, and conveyed to foreign audience. In fact, Malay world atmosphere can be viewed through its literature, which is filled with life, customs, traditions, cultures, and beliefs inherited from ancestors through generations (Robson-McKillop, 2010). Therefore, the manifestation of the Malay world atmosphere by the creators of original texts is to make the target audience associate each setting or character with a detailed sociocultural environment, as well as giving them specific personality traits. It is the portrayal of the culture that leads to the introduction of the Malay cultural pattern to the targeted audience whom have never been exposed to this before while preserving the ambience of the culture.

However, the manifestation of Malay cultural items in foreign setting could become major challenge for translators towards finding and replacing appropriate items and making them comprehensible to the target readers. In addition, the translator, particularly in the field of audiovisual translation, is subjected to certain boundaries such as time, space, and other technical factors namely lip synchronization and the coordination movement of scenes, dialogues, images, and music. The impact of this issue is that the cultural items cannot simply be rendered into the

target version as the translator needs to pay attention not only to every word but also to every scene, space, act and sound that simultaneously function at one time.

Finally, this paper attempts to investigate how original Malay version of cultural treasures are conveyed in English setting, thus triggering the complexity of local nuance representation to the western world. More essentially, the move made by the Les' Copaque Production was at the right time to sell Malaysia's image on the world stage, triggering the expansion of local cultural and ideological horizons of the Malay arts to the world.

RESEARCH OBJECTIVE

This paper inspires the author to analyse the Malay cultural portrayals in *Keris Siamang Tunggal* in the ways of identifying Malay cultural items, as well as analysing how English subtitle depicts each of the Malay cultural items found in the film.

The main issue is to look into what and how the Malay cultural items in *Keris Siamang Tunggal* have been rendered in a different setting of medium, environment and culture ambiance with regard to the English subtitles. This is crucial as the film has travelled the world, across linguistic and cultural borders, as well as making global connections and has been subtitled and dubbed into English language, with the title "*Upin & Ipin: The Lone Gibbon Kris*", that were done in the United States. Indeed, *Keris Siamang Tunggal* is a good case study as it brings in a varied range of iconic figures that represent very strong Malay cultural expressions, folklores, and classical performances and songs to penetrate the international market of media industry.

RESEARCH QUESTION

Based on the justifications in the problem statement and the explanation of the objectives of this paper, the researcher examines two research questions. First, what are Malay cultural items found in *Keris Siamang Tunggal*? Second, in what way does the English subtitle depict each of the Malay cultural item in *Keris Siamang Tunggal*?

RESEARCH SIGNIFICANCE

This paper is more significant for subtitlers, in particular with the translation of cultural texts. It focuses on Malaysian animated films that went globally, in this case *Keris Siamang Tunggal*, which are suitable mediums that expose the western world to our local cultural items. Moreover, it is crucial to the local animation industry given that it provides sufficient opportunity to dialogue or script translators to employ specific and appropriate methods of translation with regards to cultural words.

LITERATURE REVIEW

The main purpose of this section is to provide a background on subtitling mode and artistic treasures of Malay folklores and royal language in general, and the translation of cultural items in particular.

Cintas (2020) emphasizes the connotation of 'subtitling' which refers to a translation practice that consists of rendering in writing, and at the bottom of the screen. It is in a form of written text that renders original spoken dialogue into target language. He scrutinizes the main translational

challenges of subtitling as film subtitles involve not only interlingual but mainly intersemiotic translation, in which visual message complements the verbal one.

The above point brings to the vital issue of the nature of culture-specific items translation which becomes one of the greatest challenges for translators. Translators come across words that have specific meaning in each culture, hence bringing biculturalism as an important asset for them. Many scholars have discussed this issue, while different approaches have been described within the discipline of Translation Studies. In the context of this paper, the main issue is what and how Malay cultural items of folklores iconic figures, royal language and other Malay cultural items have been rendered in a different setting of medium, environment and culture ambiance with regard to English subtitles.

Mohd Taib Osman (1988) emphasizes that Malay traditional storytelling was based on its culture that has been adapted from the surroundings according to the time the stories were narrated. It is a tradition, knowledge, language and guides that have been passed down from generation to generation in various forms - either in written or oral traditions. Among the eminent Malay folklores are "Tanjong Puteri" and "Seri Mersing", and bardic wisdom or *Cerita Penglipur Lara*, for instance "Singapura Dilanggar Todak", "Pak Pandir", "Raja Bersiong", and "Nujum Pa' Blalang".

It is an undeniable fact that most of the Malay folklores revolve around kings or sultans and their kingdom or people as can be seen in *Cerita Penglipur Lara*, for instance "Singapura Dilanggar Todak", "Raja Bersiong", "Hikayat Malim Deman", "Hikayat Malim Dewa" among others. Therefore, the folklores always come with the use of royal language by regal and commonalty characters as part of the plot.

Royal language, according to Asmah Haji Omar (2004), refers to the use of decent or polite language variation among royal family, as well as the means of ordinary people communicating with the royal family. It has features in common with classical Malay. The use of specific features such as its vocabulary and expressions depict the uniqueness, beauty and richness of this language. In fact, royal language in Malaysian context is a heritable form of speech and communication, from ancient times to the present.

Looking from the perspective of Malay royal family, or to be specific, Malay Sultanate, the vocabulary and phrase used in the royal language among them are different from how the formal Malay language is spoken, thus depicting the uniqueness, beauty, and richness of this language. It is a superior language to demonstrate the supreme cultural values of Malays, in particular with courtesy and good breeding. As it is associated with royal court, it has become the highest form of courtesy passed down from generation to generation. For instance, the word 'santap' is used to refer the ordinary Malay word 'makan' (to eat), while 'beradu' is to refer the word 'tidur' (to sleep), and 'bersiram' represents 'mandi' (to bathe). Likewise, 'patik' represents the Malay form of address 'saya' (I/me) while 'beta' is the way the Kings or Sultans address themselves.

Accordingly, Zainal Abidin Ahmad (1934) provided guidance in lexical selection of royal language. He suggests sentence restructuring and modification method, instead of word-to-word translation, in rendering the meaning of the text. This is essential as royal language lexical system has different class of words and that they must be used in appropriate context and situation.

Rahman and Ahmad (2017) analysed the ancient symbolism of God-King among people in Southeast Asia and that it has significant influence on Malay literature. They argue that there was description about royal family in Malay folklores in which the narration was well crafted in order to attract commonalties to read the folklores. The result of this study also demonstrated that the

use of symbolism of God-King and the royal language was to put emphasis on the sovereignty of Malay rulers.

Slavova and Borysenko (2018) specified the characteristic features of rendering cultural information in English-Ukrainian translation. The study demonstrated that culture is coded and reflected in the language, leading to the conclusion that while translating languages, translators translate their cultures as well. Rendering dialogues between the two different cultural communities is one of the major problems seeing that the task is complicated due to the necessity to reproduce the relations between the cultures communicated in the source they text belong to. The study also argued that in case of realia translation, the emphasis is on the preservation of the pragmatic and cultural effect which can be done at the expense of the form.

Finally, Neshkovska (2018) investigated translation strategies in transferring cultural items from a source text to a target text. She suggested that translators are entrusted with the task of bridging cultural differences and enabling the target text recipients to comprehend the whole original message, just like the source text receptors. Next, she emphasised that many translation theorists purport the difficulties in translating cultural items. In that respect, they classify the culture-specific terms in various domains and propose numerous translation strategies for rendering culture-specific terms.

METHODOLOGY

The data used in this study consists of Malay cultural items found in Malaysia's animated film *Keris Siamang Tunggal,* namely Malay folklores iconic figures, royal language and other Malay cultural items, viz. traditional weapons, literature, performing arts, classical words, slangs, forms of address, and food identity. This 100-minute feature film of adventure, family and fantasy genre was released in March 2019 with the English title "*Upin & Ipin*: *The Lone Gibbon Kris*". The quest of *Upin & Ipin* with their friends *Ehsan*, *Fizi*, *Mail*, *Jarjit*, *Mei Mei*, *Susanti* began when they were sucked in, along with *Keris Siamang Tunggal*, by Devouring Rock (*Belah Batu Bertangkup*) into another world called *Inderaloka*. The long journey was to save the fantastical kingdom of *Inderaloka* from an evil king, *Raja Bersiong* (The Fanged King), the legendary but mean king known for the abuse of his power, leading to the downfall of *Inderaloka*.

While trying to help *Inderaloka*, they were accompanied by well-known Malay folktales characters - from *Mat Jenin* and *Belalang* to *Si Tanggang* and *Bawang Merah dan Bawang Putih. Upin*, *Ipin* and their friends who tried to overcome a series of challenging obstacles in this action-packed and magical adventure animated film. In fact, the appearance of several Malay folklore figures from numerous evergreen folklores made the film a truly Malay artistic treasure to be disclosed to the eyes of the world. In other words, *Keris Siamang Tunggal* brings in a varied range of iconic figures and other cultural portrayals such as traditional songs and musical equipment that represent very strong Malay culture and custom in foreign setting.

Interestingly, though *Keris Siamang Tunggal* depicts the classical journey of Malay folklores and royal families, with the use of formal royal language in certain dialogues, the film also includes formal and non-formal Malay language seeing that it also aims at children for the purpose of educating and providing them light entertainment. Therefore, the translation of this film genre is not only expected to be easily understood by the young viewers but also to conform to social norms and maintain the source text's educational and leisure functions, thus triggering the complexity of local nuance representation to the western world.

This paper employed text analysis as its research methodology, which mostly applied a qualitative description through subjective report, explanation, and interpretation.

The corpus of this study consists of the English subtitles and images/visuals which were extracted from the samples of the animated film *Keris Siamang Tunggal*. The author first identified types of Malay cultural items portrayed in the film as stated by Katan (2004). Katan argued that cultural words refer exclusively to humanist ideal of what is civilized in a developed society, for instance, education system, arts, and architecture. However, for broader sense of cultural items categories, upon which is to significantly indicate that culture connotation also refers to people's way of life, he classified the items as follows: environment (people, setting, artefacts), strategies (ideas, spoken/written styles, habits, customs), value beliefs, identities (national, ethnic, gender, religious, class, role, individual personality, text actors or characters, personalities, animated subject). Therefore, with the development of sociology and cultural studies in translation area, the author related the classification to what have been depicted in *Keris Siamang Tunggal* - Malay folklores iconic figures, royal language as well as other Malay cultural items. The identification is crucial in order that the local cultural items of the original version could be made known to the foreign audience. Therefore, this study engages the target audience in these customs and traditions by explaining what they were about besides equating unfamiliar cultural words with suitable equivalence in the target culture.

The author then analysed the language of the English subtitles, as well as images and visuals on the screen, by looking into the suitability of the English translation according to Schwarz's theory of cultural portrayal on the screen. The analysis employed Schwarz's theory (2002) which argues that a translator identifies visual clues within a film and understand their significance in source language culture depending on the two cultures involved. In other words, the audiovisual translator must fully comprehend and properly interpret all the different aspects of the film - either verbal or non-verbal clues, facial expressions, hand gestures and body language as the audiovisual materials appeal to eyes and ears simultaneously. In this sense, the implied messages are not only hidden in the language but can be found visually and orally. The visuals on the screen indeed help the subtitler to interpret words that denote certain meaning. In addition, the soundtrack can also contribute to the features of the translation by evoking images or emotions with sounds, visuals and music.

Finally, the author provided recommendations to subtitlers in terms of increasing the level of efficiency in the translation of cultural items of audiovisual materials. This is vital as the concept of text in audiovisual translation is very much different from what was found in other written translation due to the existence of multi-semiotic mixture of many different codes, namely images, sounds, colors, proxemics, kinesics, and narrative.

For the purpose of this paper, English transcripts of *Keris Siamang Tunggal* were extracted from local Malaysian satellite television provider, ASTRO via one of its channels ASTRO On Demand. The data were marked according to the types of Malay cultural items depiction in terms of subtitle texts and visuals or images, namely Malay folklores iconic figures (FFs for the subtitles, and FFv for the visuals), royal language (RL) and other Malay cultural items (OCs for the subtitles, and OCv for the visuals), with data sequential numbers (e.g. FFs1, FFs2, FFv1, FFv2, RL1, RL2, OCs1, OCs2, OCv1, OCv2). The data were also listed according to the sequencing, which refer to events within a given text in the order in which they occurred.

FINDINGS AND DISCUSSION

The results are presented into two main parts as stated in the research questions: the analysis results of Malay cultural items found in *Keris Siamang Tunggal,* and the analysis results of the way the English subtitle depicts each of the Malay cultural items in *Keris Siamang Tunggal*.

The results of types of Malay cultural items found in *Keris Siamang Tunggal* were based on Katan's theory of cultural items classification, while the results of the depiction of the English subtitles were based on Schwarz's theory that focuses on cultural concept and its appearance in films as 'moving material'.

The results of types of Malay cultural items and their depictions by means of English subtitles are demonstrated in Table 1 as follows:

Table 1
*Keris Siamang Tunggal'*s Malay cultural items depiction

Malay dialogues	English subtitles	Remarks
Waah! Banyaknya <u>keris</u>	OCs1, OCv1 Wow! So many <u>kris</u>	OCs1, OCv1: subtitle + visual: A visual of several 'keris' (Malay daggers) inside a colonial.
Akulah <u>Hang</u> Ipin	FFs1, FFv1 I'm <u>Captain</u> Ipin	FFs1, FFv1: subtitle + visual: A visual of *Ipin* standing on the colonial chest, holding a kris.
Batu Belah Batu Bertangkup	OCs2, OCv2 The Devouring Rock	OCs2, OCv2: subtitle + visual: Adapted from Malay fable "Batu Belah Batu Bertangkup". This is where the quest of *Upin* & *Ipin* began when they were sucked in by Devouring Rock (Belah Batu Bertangkup) into another world called *Inderaloka* kingdom.
Mat Jenin	FFs2, FFv2 *Mat Jenin*	FFs2, FFv2: subtitle + visual: A legendary character of daydreamer in Malay fable. Adapted from "Hikayat Mat Jenin". A visual of *Mat Jenin* resting and dreaming on a coconut tree after picking coconuts.
Si Tanggang	FFs3, FFv3 *Si Tanggang*	FFs3, FFv3: subtitle + visual: A legendary character of ungrateful son. A visual of the boulder *Tanggang* on a ship after being cursed by his biological mother.
Todak Melanggar Singapura	OCv3	OCv3: Adapted from Chapter 4 of The Malay Annals "Singapura Dilanggar Todak". A scene

		resembles swordfish attacking Singapore.
Raja Bersiong	FFs4, FFv4 *Raja Bersiong*	FFs4, FFv4: subtitle + visual: Adapted from "Hikayat Raja Bersiong". A visual of The Fanged King, a renowned barbarous and rogue ruler fighting with The Sultan of *Inderaloka* kingdom.
Pak Belalang	FFs5, FFv5 *Pak Belalang*	FFs5, FFv5: subtitle + visual: A visual of *Pak Belalang*, a lazy man who became a successful fortune teller in Malay humorous tales "Pa' Belalang"
Merah	FFs6, FFv6 *Merah*	FFs6, FFv6: subtitle + visual: Adapted from one of the best Malay folklores "Bawang Putih Bawang Merah". A visual of *Merah* singing "Buai Laju-Laju" on a beautiful and magical swing in the woods to deal with grieve and sadness.
Putih	FFs7, FFv7 *Putih*	FFs7, FFv7: subtitle + visual: Merah's twin sister *Putih* was put in prison for accusing her twin sister.
wayang kulit	OCv4	OCv4: A visual of 'wayang kulit' performance at Megah Harbour dock.
Tujuh Petala Langit	OCs3 Seven Heavens	OCs3: Part of the film's song lyric "Keris Sakti" consisting of Malay classical words and was translated into English subtitle: *Tujuh petala langit menyeru namanya,* *Tujuh petala Bumi gerun akannya,* Seven heavens call upon its name Seven lands tremble at its fame
Tujuh Petala Bumi	OCs4 Seven Lands	OCs4: Part of the film's song lyric "Keris Sakti" using Malay classical words: *Tujuh petala langit menyeru namanya,* *Tujuh petala Bumi gerun akannya* Seven heavens call upon its name Seven lands tremble at its fame
Inderaloka	OCs5 *Inderaloka*	OCs5: A fantasy realm named *Inderaloka* and was under control of *Raja Inderaloka* (King of Inderaloka). It is also a Malay classic word referring to 'heaven'.

*Raja sangat **murka**!*	RLs1 The King is <u>furious</u>!	RLs1: Royal language referring to 'angry/enraged', referring to *Raja Bersiong.*
ayahanda	RLs2, RLv2 father	RLs2, RLv2: subtitle + visual: Royal language referring to form of address of 'father'. A visual of *Inderaloka*'s King talking to his son.
anakanda	RLs3, RLv3 son	RLs3, RLv3: subtitle + visual: Royal language referring to form of address of 'son'. A visual of *Inderaloka*'s King's son talking to his father.
beta	RLs4 I, me	RLs4: Royal language referring to form of address of 'I/me'
Patik menjunjung titah, Tuanku	RLs5, RLv4 Yes, Your Royal Highness	RLs5, RLv4: subtitle + visual: Royal language to obey King's command. A visual of *Panglima* pledging to obey King's command
Daulat Tuanku!	RLs6, RLv5 Long live The King	RLs6, RLv5: subtitle + visual: A visual of people cheering on the King.
Panglima	OCs6, OCv5 Commander	OCs6, OCv5: subtitle + visual: A classic designation of high rank officer in Malay ancient military/navy. A visual of 'Panglima' fighting with his rivalry, *Raja Bersiong.*
*Kami lah **kelana***	OCs7, OCv6 We are <u>travelers</u>	OCs7, OCv6: subtitle + visual: Part of song lyric using Malay classical words, chanted by *Upin*, *Ipin*, and their friends as they marched towards the *Inderaloka* palace. A visual of *Upin* & *Ipin*'s defense team marching towards the Palace.
Buai laju-laju *Buaikan diriku*	OCs8, OCv7 Swinging swiftly ….and free	OCs8, OCv7: subtitle + visual: Part of melodious song lyric sung by *Putih* on a beautiful and magical swing in the woods to deal with grieve and sadness: "Buai laju-laju, buaikan diriku Buai laju, gembirakan hati ku". A visual of *Putih* singing the song on her magical swing.
Atok	OCs9, OCv8 *Atok*	OCs9, OCv8 subtitle + visual: Malay form of address referring to 'grandfather' (grandpa). A visual of *Upin* & *Ipin*'s great-uncle.
Opah	OCs10, OCv9 *Opah*	OCs10, OCv9: subtitle + visual: Malay form of address referring to 'grandmother'

		(granny). A visual of *Upin* & *Ipin*'s grandmother.
Akak	OCs11, OCv10 *Akak*	OCs11, OCv10: subtitle + visual: Malay form of address referring to 'sister' (sis). A visual of *Upin* & *Ipin*'s sister, *Kak Ro*s.
"Dua, tiga..."	OCs12 "Two, three…"	OCs12: Jarjit's self-made *pantuns,* in *Upin* & *Ipin* television series, his self-identity in commencing and delivering conversation with other friends.
Fuyyoo!	OCs13, OCv11 Fantastic!	OCs13, OCv11: Malay informal strong interjection indicating that one is stunned or impressed by something. A visual of *Nakhoda Ragam* when entering the superb *Inderaloka* Kingdom.
Nah!	OCs14, OCv12 Here you go! / Here!	OCs14, OCv12: Malay informal interjection used when giving something to others (as portrayed in this film). A visual of Prince *Inderaloka* giving something to *Upin & Ipin*.
ABCD	OCs15, OCv13 Shaved ice	OCs15, OCv13: Malaysian icy cold dessert or ice-cream which is commonly known as 'ABC' (air batu campur / mixed ice). 'ABCD' is only available at Uncle *Muthu's* stall (one of the characters in *Upin & Ipin* television series). A visual of ABCD preparation by Uncle *Muthu.*

A. MALAY CULTURAL ITEMS

From the data of Table 1, it was found that the Malay custom and culture in *Keris Siamang Tunggal* have been realistically portrayed, by means of the English subtitle along with the verbal and non-verbal visuals, to the target audience who do not share the original culture and linguistic situation. The author managed to gather 30 Malay cultural items, consisting of iconic figures of Malay folklores, royal language and other Malay cultural items that covered traditional weapons, literature, performing arts, classical words, slangs, forms of address, as well as food identity. Figure 1 demonstrates the details:
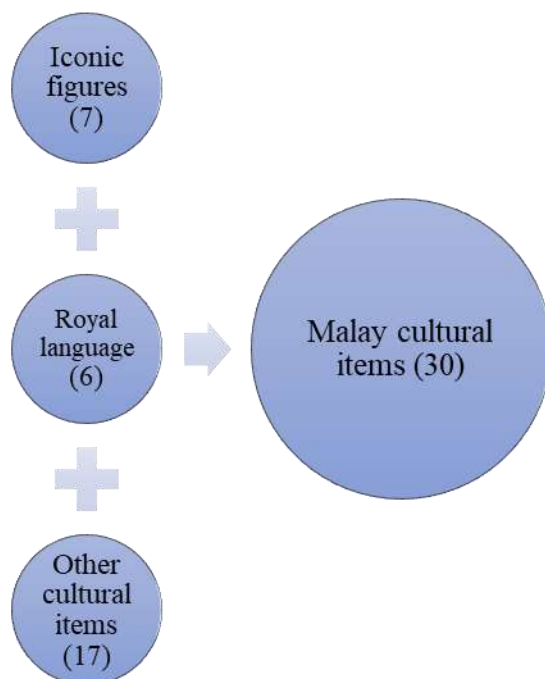
Figure 1: Breakdown of Malay cultural items

FFs1, FFv1 "I'm Captain Ipin" was an adaptation of one of the legendary five warrior brothers of Malay world, *Hang Tuah*, as a result of its original dialogue "Akulah <u>Hang</u> Ipin". *Keris Siamang Tunggal* has made the name 'Hang' conspicuous by fitting the character as the superior icon while proudly holding the kris, a symbol of sovereignty of Malay rulers.

The depiction of Malay popular character *Mat Jenin,* along with the visual (FFs2, FFv2), was adapted from a legendary character of daydreamer in the timeless Malay folklore "Hikayat Mat Jenin". Although the plot setting was different from what has been narrated in the original "Hikayat Mat Jenin", *Keris Siamang Tunggal* managed to represent the traits of *Mat Jenin* by visualizing him resting and dreaming on a coconut tree after picking coconuts, and that in his dream, he was able to find his cows and horse after selling the coconuts.

Si Tanggang (FFs3, FFv3), on the other hand, was visualized as man-like boulder on a big ship. The character was taken from a legendary character of ungrateful son of *Mak Deruma*, the woman who also appeared in *Keris Siamang Tunggal*, waiting for his son to be back from his long-lost journey, seeking his fortune. The visual of the boulder was the aftermath of *Mak Deruma*'s curse upon realizing his biological son's claim that she was rather 'an insane old woman' who tried to expropriate his wealth.

Likewise, the FFs4, FFv4 of *Raja Bersiong* was personalized from "Hikayat Raja Bersiong" of the ancient Malay document "Hikayat Merong Mahawangsa" or Kedah Annals. This 'Fanged King' was a renowned barbarous and rogue ruler by his strange nature of enjoying his everyday meal added with human blood. However, *Keris Siamang Tunggal* has slightly modified the

original narration of "Hikayat Raja Bersiong" by portraying *Raja Bersiong*'s evil plan to destroy the *Inderaloka* Kingdom.

Finally, FFs6 and FFs7 *Merah* and *Putih* were adapted from *Bawang Putih Bawang Merah* which is one of children's book of fables bedtime folklore. This story touches on familial values, patience in the face of adversity, and that ultimately the good (Bawang Putih) will be rewarded while the evil (Bawang Merah) will be punished.

From the above explanation, it can be concluded that the distinctive figures portrayed in this film used the retention method in the characters' names have strong potential of being recognized outside Malaysia, thus enriching Malay literature throughout the world.

From the perspective of royal language, the use of the language in the source dialogues of *Keris Siamang Tunggal* could become an appropriate platform in introducing the environment of esthetic Malay Sultanate kingdom back in the 15ᵗʰ century. It proves that the language is the original soul of ancient Malay community and that it symbolizes commoners' courtesy and honorific when speaking to the King or Sultan which is hardly to find but in monarchism countries.

RL1 *The King is* **furious***!*, RL2 **father***,* RL3 **son***, and* RL4 *I, me* are the representations of ordinary Malay words 'marah' (to be angry), 'bapa/ayah' (father), 'anak' (child/son/daughter), and 'saya' (I/me), respectively, while establishing the high-esteem of the language in western ambiance.

Finally, the cultural items portrayed in *Keris Siamang Tunggal* revolve around some other Malay identities as follows:

Table 2:
Other Cultural Items

Items	Malay text	Remarks
traditional weapon	OCs1 *keris*	kris (type of dagger, symbol for Malay royalty and dignitaries)
literature	OCs2 *Batu Belah Batu Bertangkup;* OCv3 *Todak Melanggar Singapura*	Malay fables
	OCs11 Jarjit's *pantun*	Malay rhymed poem
performing arts	OCv4 *wayang kulit*	shadow play

classical words	OCs6 *Inderaloka*	paradise
	OCs4, OCs5 *petala*	layer
	OCs7 *kelana*	traveler
form of address	OCs9, OCv8 *atok*	grandpa
	OCs10, OCv9 o*pah*	grandma
	OCs11, OCv10 a*kak*	sister/sis
linguistic variation	OCs13, OCv11 *fuyyoo*!	interjection: wow!
	OCs14, OCv12 *Nah*!	Here you go! / Here!
food	OCs15, OCv13 ABCD *air batu campur*	local ice-cream/ shaved ice

From the explanation given, it can be concluded that the *Keris Siamang Tunggal* has credibly portrayed Malay artistic culture namely Malay folklores iconic figures, royal language, and other Malay cultural items covering traditional weapons, literature, performing arts, classical words, slangs, forms of address, and food identity. All the items served to inform foreign audience about the meaning, idea, knowledge, and concept of different entities. It is also vital to note that the Malay treasures are capable to travel the world, to cross linguistic and cultural borders, to make global connections and the most important point is to give new life to the world of human's life.

B. *KERIS SIAMANG TUNGGAL*'S ENGLISH SUBTITLE

The data referring to subtitle of the three variables were marked with "…s" to distinguish them from the data with visuals (…v). From the data gathered, it was found that the creation of English subtitle for Malay cultural items in *Keris Siamang Tunggal* was mostly supported by related visuals that were concurrently displayed with the original dialogues. In other words, the depiction of the iconic figures, royal language, and other Malay cultural items namely traditional weapons, literature, performing arts, classical words, slangs, forms of address, and food identity into English subtitle was clearly demonstrated by means of 'on-screen physical appearance' benefit. Furthermore, the language used in the English subtitles, including the translation of the royal language, is short and easy, with mild and common vocabulary and appear in one line at a time, allowing effortless comprehension for young viewers who are the major audience of this film.

For instance, the names of seven iconic figures namely *Hang Ipin*, *Mat Jenin*, *Si Tanggang*, *Raja Bersiong*, *Pak Belalang*, *Merah*, and *Putih* (FFs1, FFv1; FFs2, FFv2; FFs3, FFv3; FFs4, FFv4; FFs5, FFv5; FFs6, FFv6; FFs7, FFv7, respectively) were retained as in the original version. The author believes that the retention method of the names is vital seeing that the names of the iconic figures in Malay folklores represent the real authentic of its literature - semantically, historically, geographically, and culturally loaded.

As emphasized in the theoretical framework section, the implied messages of *Keris Siamang Tunggal* were not only hidden in the spoken dialogues but can also be found visually. The visuals indeed helped the subtitler to render the cultural items that denote certain meaning.

Next, the challenge in translating royal language and classic language in *Keris Siamang Tunggal* is to maintain the compatibility of modern Malay language syntax elements without disregarding the beauty of the language at the heart of classical Malay text. The expressions were mostly rendered into English subtitle with the help of on-screen visuals and descriptions. For example, "Raja sangat **murka**!/ RLs1 The King is **furious**!" was uttered by *Pak Belalang* to *Inderaloka* King's son while describing the evil plan of *Raja Bersiong* to conquer the royal insignia *Keris Siamang Tunggal*, provoking the wrath of the King. However, the subtitler made a prudent choice by selecting the word 'furious' (feeling great anger), instead of 'angry' (displaying or feeling anger), to strengthen the degree of *Inderaloka* King's anger. Unlike common and standard Malay word 'marah' used by the ordinary people when they are in the atmosphere of anger or dissatisfaction, the author believes that the choice of the word 'furious' corresponds to the degree of Malay Kings' or Sultans' expression of disagreement, namely 'murka' on certain matters, particularly when it comes to nation and people's welfare.

Further highlighted examples of the uniqueness of royal language can be seen in "Patik menjunjung titah, Tuanku/ RLs5, RLv4 Yes, Your Royal Highness". Generally, the form of address for Malaysian Sultans is "His Royal Highness", except for the Sultan of Johore which has been changed to "His Majesty". The same rule applies to the British royal family, with the title used in the first instance being 'Your Royal Highness'. In this example, the author also observes 'patik' which is a Malay humble form of address of 'I' or 'me' used by commoners when addressing royalty. Similarly, "RLs2, RLv2 father" and "RLs3, RLv3 son" are the replacements for royal forms of address of 'ayahanda' and 'anakanda', respectively. Finally, '… menjunjung titah' refers to 'obeying King's or Ruler's command'. This phrase was translated as "Yes…." to equate the connotation of 'obeying King's command' while "Your Royal Highness" is the way of royal language addressing "Tuanku" or the King/Sultan.

Despite losing 'royal' connotation in the English subtitle due to the absence of English equivalence for 'patik' (I/me), 'ayahanda' (father), 'anakanda' (son), and '… menjunjung titah' (Yes…), as well as realizing the fact that in the process of creating English subtitle of *Keris Siamang Tunggal*, there might be some sort of loss of meaning due to different factors to the environment and culture of the language, the audiovisual material does provide visuals of related scenes, serving to provide comprehension to the audience about the concept of royal language. Therefore, these traits of subtitling tremendously helped the *Keris Siamang Tunggal* in reaching out the elements of Malay royal language to its foreign audience.

Meanwhile, in translating song "Buai laju-laju, Buaikan diriku/OCs8, OCv7 Swinging swiftly….and free", the author admits the subtitler's difficulty in preserving its rhythm in the subtitles. However, Schwarz claims that it might be impossible to find such rhyming words in the target language, but there is still a leeway to keep the rhythm, that is by searching for words with similar number of syllables or the sound of the word that composes the target song. From this point of view, the author found out that the English lyric was very much adhered to the composition of the original lyric in terms of the sound of the words that composes the target lyric (repetition of "buai' and ends with vowel 'u' in both verses of original lyric, and the sound uniformity of 'ee--' in both verses of target lyric), while retaining the original meaning (description of the magical swing) in the target song. Furthermore, the film provides short and simple language of song subtitle to be understood by the audience, and appeared in one line at a time, enabling the song to be easily informed to the audience.

Finally, the translation of Malay informal interjections "Fuyyo!/OCs13, OCv11 Fantastic!" and "Nah!/OCs14, OCv12 Here you go! / Here!" was created according to their sound

interjections whose function is realized by the way they sound. As for "Fuyyo!", this informal interjection signals the stunning and impressive feelings which is equivalent to the connotation of "Fantastic!", while "Nah!" signals the act of giving something. The two have accordingly been rendered into English subtitles, supported by the visuals that portrayed physical actions leading to the functions of the interjections by the way they sound.

From the explanation given, it can be concluded that the English subtitles of the Malay cultural items in *Keris Siamang Tunggal* were created in such a way of retaining all the iconic figures' names and modulating the royal language into short and simple subtitles, with mild vocabulary for the purpose of reproducing the original message in the target language text in accordance with the current norms of the target language. The subtitles were also supported by related visuals that were concurrently displayed with the original dialogues. All these were the translators' efforts in assisting the target audience to make better judgments of the source contents while making the film as ambassadors of Malay literature.

CONCLUSION

This paper analysed the Malay cultural portrayals in one of the Malaysian animated films *Keris Siamang Tunggal* with the main objectives of identifying Malay cultural items, as well as analysing how the English subtitle depicts each of the Malay cultural items in the film. From the critical analysis and explanation, the author concluded that *Keris Siamang Tunggal* is a good medium to sell Malaysia's image and cultural identity on the world stage, as well as helping expand the cultural and ideological horizons of Malay arts to the world.

On a related note, the *Keris Siamang Tunggal*'s English subtitles applied short, simple, and common words, as well as applying retention method for the iconic figures' names and the modulation method in the royal language dialogues so as to be understood by target audience while allowing the Malay cultural items to easily inform the audience about the meaning, idea, knowledge, and concept of different entities.

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