



# Transformations in Translating Expressions of Women's Objectification from English to Indonesian in a Netflix Series

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## ABSTRACT

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Transformations refer to the changes and adaptations occurring when a text is rendered from one language to another. These transformations can involve several aspects of the source text and its rendition into the target text, including how the issue is transferred. One of those issues in the source text is the portrayal of women objectification. Women objectification expression points to the expression that puts women as objects. This study focuses on unloading the form of women's objectification expression and its transformations in the translation from English into Indonesian. The data source of the research was the transcription of both English and Indonesian subtitles of the Netflix series *Anne with an E*. Using a qualitative-descriptive approach, the results show that the women are objectified in two ways (1) reduces them into an inert realized by changing pronouns and proper name into names of animals, goods that have no more function, label, and name of dummy object, and judged them by their attributes, such as appearance—body shape, hair; and also behavior—especially on women's reaction; and (2) Denial of subjectivity by overlooking their agency, thought, and feeling. Moreover, in the translation, women's objectification expression transforms in the grammatical and lexical stages. At the lexical

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level, transformation is realized by translating words or phrases using conceptual equations such as the word "trash" becomes "*tidak berguna*". Although it does not use equivalent words in the dictionary, the equivalence of the sense value from the original text to the source text tends to be achieved. Some expressions are included in zero transformation. Grammatical transformation is realized in the form of substitution, such as English nouns, into Indonesian adjectives and transpositions. The Indonesian translation beholds Indonesian structure and tends to be more subtle in nuance and sense value compared to English.



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## INTRODUCTION

Transformation in translation involves changing and adopting content from one language to another by maintaining the source text's meaning and intent (Rishatovnanasibullova et al., 2017). The meaning and intent of the source text can be delivered through social phenomena. For example, women objectification. Objectification refers to a situation where someone is considered an object, especially a woman. Women are not only seen as sexual objects but also weak and not superior to men, this is what makes the objectification of women considered a form of dehumanization because it lowers the dignity of women (Felig et al., 2024). The representation of women as objects is highlighted in literary works and mass media, such as in advertisements and film series. Works that contain representations of women as objects in films or series are generally realized in the form of expressions uttered by the characters. These expressions can experience transformation or change, either lexical change or change in meaning, when translated into another language. These changes are caused by many factors, one of which is the ideology adopted by the translator or adapting to the culture that exists in the community of the source language (Sajarwa, 2021; Arrasyid & Sajarwa, 2022). In essence, transformation in translation involves a complex process where expressions of objectification of women in the source language

undergo several changes or shifts to ensure that the meaning and intent are expressed appropriately in the target language and its culture.

In addition, in more diverse cases, transformation in translation can also occur due to cultural adaptation, semantic shift, and pragmatic adjustment (Lordan, 2021). Therefore, in simple terms, the theory of transformation in translation refers to the view that changes in both the level of meaning and the language system are carried out in order to create equivalence from the source language to the target language. Furthermore, in this research, the Connotative equivalence theory proposed by Warner Koller (1979) is used in revealing the transformation in the analysis and uncovering the connotative meaning or communication value of the expression that has considerably in by culture, historical period and individual experiences (Geoffrey, 1981) in (Tan, 2022). Besides, audio-visual translation, specifically on the effective strategy of subtitling proposed by Gottlieb, became the basis of the understanding. On the other hand, the correlation of objectification (Bartky, 1990) argues that objectification occurs when two parties are involved: someone who is objectifying and someone who is objectified. (Nussbaum, 1995) explained that objectification occurs when a person or group of people is treated as an object or tool to fulfil the needs or desires of other people without considering their dignity and interests as individuals with moral values and autonomy. One of the key concepts of Nussbaum's point of view is that objectification inhibits a person's ability to live as a complete human being. She emphasized that there are seven forms of objectification, they are: (1) Instrumentality, (2) Denial of autonomy, (3) Inertness, (4) Fungibility, (5) Violability, (6) Ownership, and (7) Denial of subjectivity.

A few research on transformation in translation that the researcher found mostly focus on the transformation of meaning, especially lexicosemantic substitution. Some researchers focus on the transformation of meaning are; (Afrouz, 2023; Kasimova, 2024; Maksymenko et al., 2023; Ro'zixol, 2023; Baklazhenko & Hnatiuk, 2023; Rustamovich & Qizi, 2023; and Badarchy, 2022). They all implicitly confirm that the transformation (mostly in the form of substitution) helps preserve the meaning of terminological units with a possible replacement in its structure. On the other hand, the researcher also focuses on the research of women objectification conducted by several researchers. First, the objectification of women in the form of looking at women as sexual objects, such as (Acar, 2020; Vidia & Retnaningdyah, 2021; Marietha et al., 2021). Second, the objectification of women is a result of the rejection of subjectivity, such as (Dianti & Asri, 2020; Quran & Anwar, 2020; Rahma, 2023). Third, the subordination of women and its implications in social life (Ridwan & Susanti, 2019); Ning Li, 2020). The new discussion brought by (Muslim, 2021; Ratnawati & Hernawati, 2020; and Baldissarri et

al., 2019) describes self-objectification and its influence on women's empowerment.

Previous research indicates that research on transformation still discusses denotative meaning, as all of the research found focuses on lexicosemantics. Moreover, the objectification of women is still mostly viewed from a social perspective. Hence, the method used is descriptive qualitative. Therefore, researchers in this case will complement the findings and discussions presented by focusing on transformation in connotative meaning as the expansion of denotative meaning. This research also focuses on describing in detail the forms of representation of women as objects in terms of language and translation, especially regarding the shift in perspective from the source language to the target language and considering the equivalence and adequacy of source text (ST) to target text (TT). Hence, this research applied comparative-interpretative analysis.

Based on the above explanation, this research will analyze the forms of expression of women objectification found in the Netflix series *Anne with an E* and identify and describe transformations in the translation of women objectification expression. In this study, expressions of objectification of women refer to utterances uttered by both female and male characters that are directed at women through groups of words or combinations of words that express the meaning of marginalizing women and giving the impression of considering women as objects. This research will also look at the connotative equivalence in translating those expressions from the source text (English) to the target text (Indonesian).

## **METHOD**

This study applied a qualitative descriptive approach. The qualitative descriptive approach is relevant to the present study as the data are in the form of textual data, and the results were presented in the form of a description (Creswell & Creswell, 2018). In this study, qualitative and descriptive approaches are used to observe and interpret the different meanings and structures of words and phrases of women's objectification expression by taking a look at the Cambridge Dictionary and The Merriam Webster Dictionary in English and KBBI (Kamus Besar Bahasa Indonesia) in Bahasa Indonesia as the target language. Researchers compare words, phrases and meanings in the source language (English) and their translations in the target language (Indonesia).

The data for this research are words, phrases, and sentences that express the expression of objectification of women. The data source of the research was the transcription of both English and Indonesian subtitles of the Netflix series *Anne with an E* from season 1, which consists of 7 episodes. The data source was chosen under the consideration that the show depicted a

range of social issues such as gender inequality, racism, bullying, and homosexuality, so the researcher found several expressions of women objectification in the utterances needed for the analysis. The series premiered internationally on Netflix on May 12, 2017. It was based on Lucy Maud Montgomery's 1908 classical work of children's literature entitled *Anne of Green Gables*. *Anne*, with an *E*, received positive reviews and won the Canadian Screen Awards for Best Dramatic Series in 2017 and 2018.

The data were collected through several steps: first, download the transcription of the subtitle of the series in both English and Indonesian; second, read the source text (English) and the target text (Indonesian); third, identify the utterance (in the form of words, phrase, or sentence) of the character that indicate the expressions of objectification of women, the researcher will attentively focus on the source text to understand the changes that occur in the target language; fourth, classify the data from the source text and the target text that has the same form, class, or meaning lexically. Last, the data from both the source text and the target text is put into a table based on the form of women objectification.

In the data analysis stage, The data in the table were analyzed by comparing the meanings based on the dictionary and considering the context of the data to find out the equivalence between English and Indonesian; the results were interpreted in a way to find the differences and similarities in English and Indonesia.

## **FINDINGS**

This study is concerned with the expression of women's objectification and its transformation from English to Indonesian. The expression of women's objectification is reflected in the series through the utterances uttered by each of the characters. That utterance in the form of noun, verb, phrase, and adjective that positioned a woman as a passive, submissive and inferior party in the context was analyzed using Nussbaum's (1995) seven qualities that constitute objectification and transformation in translation using Koller's (1979) Connotative Equivalence. On the other hand, the present study revealed that there are two forms of objectification in women found in the series they are; inertness and denial of subjectivity. These forms also explain the transformations that occur in translating English into Indonesian. The following are forms of expression of women's objectification and their transformation in English translation into Indonesian:

### Inertness and its transformations in translation from English into Indonesian.

The first form of women objectification is inertness. Inertness in the context of objectification of women means looking at someone as passive and lacking vitality. It refers to denying their agency, in this case, women's basic ability as human beings to choose and control themselves. They become passive objects rather than active subjects; therefore, their autonomy is disregarded. The data analysis revealed inertness through the use of offensive language in function to humiliate women and by judgement on the physical appearance and character of personality. Nevertheless, from the data, it can be seen that the Indonesian translation is a little subtle compared to the source language. The detailed expressions and their transformations can be seen as follows:

**Table 1. Women's objectification expression in the form of inertness realized by changing pronouns and proper names and its transformation in translation from English into Indonesian**

No	Category	ST	TT
1	Animal	You're <i>a bad dog</i> . <i>Bad little dog</i> . (E3, 00:27:05 --> 00:27:06)	Kau <i>anjing nakal</i> . <i>Anjing kecil yang nakal</i> . (E3, 00:27:05 --> 00:27:06)
2		I'm gonna teach you a lesson, <i>Fido</i> . (E3, 00:27:02--> 00:27:04)	Akan kuberi kau pelajaran, <i>Anjing</i> . (E3, 00:27:02 --> 00:27:04)
3		Hey, look! It's a <i>talking dog</i> . (E3 00:08:08 --> 00:08:11)	Lihat, <i>anjingnya bicara</i> . E3 00:08:08 --> 00:08:11)
4	Wasteful things	You're more trouble than you're worth. Nothing but a <i>miserable piece of trash!</i> (E1,00:04:33--> 00:04:37)	Kau selalu saja merepotkan. Dasar <i>anak tak berguna</i> . (E1,00:04:33--> 00:04:37)
5		<i>Garbage girl!</i> <i>Garbage girl!</i> (E2 00:35:23 --> 00:35:24)	Perempuan <i>sampah</i> (E2 00:35:23 --> 00:35:24)
6		Nothing but a <i>piece of trash!</i> (E4 00:07:52 --> 00:07:54)	Dasar <i>anak tak berguna!</i> (E4 00:07:52 --> 00:07:54)
7		Hey, look, it's <i>the freak</i> and her new twin sister. (E4 00:35:28 --> 00:35:30)	Lihat, <i>si aneh</i> dan saudari kembar barunya (E4 00:35:28 --> 00:35:30)

8	Label	Well, Mrs. Spencer got off the train with that <i>strange snippet</i> . (E1, 00:07:17 --> 00:07:21)	Ny. Spencer turun kereta dengan <i>anak aneh</i> itu (E1, 00:07:17--> 00:07:21)
9		Looks like the Cuthberts have picked up <i>a stray</i> (E2 00:34:46 --> 00:34:48)	Tampaknya keluarga Cuthbert mengadopsi <i>bocah liar</i> (E2 00:34:46--> 00:34:48)
10		She's a <i>loon</i> . (E3 00:29:08 --> 00:29:09)	Dia <i>gila</i> (E3 00:29:08 --> 00:29:09)
11		She's <i>a case</i> , I should say. I heard her talking to herself out there. (S1 E1, 00:07:17 --> 00:07:21)	Menurutku gadis itu agak <i>aneh</i> . Kudengar dia bicara sendiri di luar. (E1, 00:07:17--> 00:07:21)
12	Dummy object	Move, you little <i>scarecrow</i> ! (E4 00:07:51 --> 00:07:52)	Cepat, <i>orang-orangan Sawah!</i> 00:07:51 --> 00:07:52)

As seen in the table, transformations in translating women's objectification expression from English into Indonesian happened not only at semantic level but also in terms of structure. Based on the series, all the data refers to the character named Anne, a young orphanage girl who is adventurous, dreamer, and imaginative. On datum 1, the phrase "Bad dog" is translated into "*anjing nakal*". Datum 2 "*Fido*" is translated into "*Anjing*". This is uttered by a character named Billy Andrews to Anne. In the source language, Fido is the default name of a dog, moreover, later in the 1960's, Fido is an acronym of the words freaks, irregulars, defects and oddities. Datum 3 "talking dog" is translated into "*anjingnya bicara*". Datum 4 the phrase "miserable piece of trash!" is translated into "*anak tidak berguna*", making it less harsh than the source language. Datum 5 The word "garbage" is translated into "*sampah*" in Indonesia. In datum 6, the phrase "piece of trash" is translated into "*anak tak berguna*". Moreover, "the freak" is translated into "*si aneh*". Datum 8 "...strange snippet" is translated into "*anak aneh itu*" in Indonesia to make it more polite in nuance.

Datum 9 confirms a woman is also called as "stray" which means to refer to a dog or animal that did not find its home, then it is translated into "*bocah liar*" in Indonesia. datum 10 "loon" is translated into "*gila*", meanwhile, loon is defined as a silly or foolish person in the source language, but it is translated into "*gila*" or crazy in English. Datum 11 on the table is uttered by Mrs. Spencer when she sees Anne talking to herself or Anne gets too immersed in her imagination as Princess Cordelia. The word "a case" is translated into "*agak aneh*". Meanwhile, 'case' can also mean 'a problem or

problematic' in the source language. In datum 12 the word "scarecrow" is translated into "orang-orangan Sawah!".

On the other hand, some expressions that state the objectification of women in the form of inertness are realized by judgment on the physical appearance and character of personality. The Set of data found in the series that confirm women's objectification and transformation in English to Indonesian are as follows:

**Table 2. Women's objectification in the form of inertness realized by ridicule of women's physical appearance and behavior and its transformations in translation from English to Indonesian.**

No	Classification	ST	TT
13		She's <i>terribly skinny and homely</i> , Marilla (E1 00:55:37 --> 00:55:39)	Dia <i>kurus dan jelek</i> , Marilla. (E1 00:55:37 --> 00:55:39)
14		Hmm. You don't look as if there's much to you. But you're <i>wiry</i> . (E1 00:43:42 --> 00:43:45)	Kau kelihatan biasa saja. Tapi tubuhmu <i>ceking</i> (E1 00:43:42 --> 00:43:45)
15	Physical appearance	Doesn't she have <i>awful red hair</i> ? E2 (00:34:55 --> 00:34:57)	<i>Rambut merahnya jelek</i> , ya? (00:34:55 --> 00:34:57)
16		This <i>horrible hideous horrible red hair!</i> (E2 00:02:26 --> 00:02:29)	<i>Rambut merah yang mengerikan dan jelek</i> ini (E2 00:02:26 --> 00:02:29)
17		It's this <i>awful red hair</i> (E3 00:02:24 --> 00:02:26)	<i>Rambut merah yang jelek</i> ini (E3 00:02:24 --> 00:02:26)
18		" <i>Fire-haired Dreamer</i> "? (E4 00:15:27 --> 00:15:29)	Pemimpi <i>Berambut Api</i> "? (E4 00:15:27 --> 00:15:29)
19	Personality or character	Admittedly, I'm very <i>homely and clumsy</i> (E4 00:19:26--> 00:19:29)	Harus kuakui, aku <i>tak cantik dan ceroboh</i> . (E4 00:19:26--> 00:19:29)
20		I have such a <i>bad temper</i> "? (E4 00:20:21 --> 00:20:24)	Aku <i>mudah emosi</i> (E4 00:20:21 --> 00:20:24)
21		And I'm <i>wicked</i> (E4 00:20:24 --> 00:20:25)	Aku juga <i>nakal</i> , (E4 00:20:24 --> 00:20:25)



22	And <i>impatient</i> and <i>skinny</i> and <i>homely</i> (E4 00:20:25 --> 00:20:29)	tak <i>sabar</i> , <i>kurus</i> , dan <i>tak cantik</i> (E4 00:20:25 --> 00:20:29)
23	<i>Nothing beats a redhead for a temper</i> (E4 00:37:16 --> 00:37:18)	<i>Emosi anak berambut merah memang sulit diatur</i> (E4 00:37:16 --> 00:37:18)
24	Am I the only one who thinks she's <i>out of her mind?</i> (E5 00:08:50 --> 00:08:53)	Apa hanya aku yang mengira <i>dia tak waras?</i> (E5 00:08:50 --> 00:08:53)
25	That <i>ugly</i> orphan's <i>out of control</i> (E6 00:34:56 --> 00:34:59)	Anak yatim <i>jelek</i> itu <i>tak terkendali</i> (E6 00:34:56 --> 00:34:59)

The same as Table 1, the expression in Table 2 also refers to Anne. Datum 13 is uttered by Mrs. Rachel Lynde when she meets Anne for the first time in Marilla's house. "Terribly skinny and homely" is translated into "kurus dan jelek". It seems that the word "terribly" in ST is omitted in TT. Wiry in English is defined as thin but strong, and often able to bend easily, it is translated into "ceking" in Indonesia, it is used to describe body shape, it means 'skinny' in English. "Awful red hair" is translated into "rambut merahnya jelek". The word 'awful' is omitted or not translated in the target language. The phrase "horrible hideous horrible red hair" is translated into "Rambut merah yang mengerikan dan jelek". The phrase "Fire-haired" is translated into "Berambut Api". "Bad temper" is translated into "mudah emosi". The words "homely and clumsy" are translated into "tak cantik dan ceroboh". The word wicked is translated into nakal. The word "impatient" is translated into "tak sabar", "skinny" is translated into "kurus". Unlike datum 13, in datum 22, "homely" is translated into "tak cantik". The phrase "Nothing beats a redhead for a temper" is translated into "Emosi anak berambut merah memang sulit diatur". Datum 24, "out of her mind" is translated into "tak waras", "ugly" is translated into "jelek", and "out of control" is translated into "tak terkendali".

### Denial of subjectivity and its transformations in translation from English into Indonesian.

The second form of women objectification found in this study is denial of subjectivity. This means that women's subjective experiences and feelings are being ignored. Apart from the previous form, this form is realised through the use of words or phrases that supposedly reject the existence of women. In

terms of translation, the transformation mostly happened in the structure stage. The following table is the complete data:

**Table 3 objectification of women in the form of denial of subjectivity and its transformations in translation from English into Indonesian**

No	ST	TT
26	A girl would be of <i>no use</i> to us (E1 00:24:51 --> 00:24:53)	Anak perempuan <i>tak berguna</i> (E1 00:24:51 --> 00:24:53)
27	I didn't say I'd hire a boy to <i>get rid</i> of you (E1 00:37:03 --> 00:37:06)	Aku tak bilang akan pekerjaan anak lelaki untuk <i>menyingkirkanmu</i> (E1 00:37:03 --> 00:37:06)
28	You're a little orphan, you <i>lived in a trash can</i> . (E2 00:35:18 --> 00:35:22)	Dasar yatim piatu, <i>tinggal di tong sampah</i> , (E2 00:35:18 --> 00:35:22)
29	<i>Do you suppose they mean for her</i> to be a daughter or a servant? (E2 00:34:52 --> 00:34:55)	<i>Mereka ingin dia jadi</i> anak atau pembantu mereka? (E2 00:34:52 --> 00:34:55)
30	My mother still believes it's <i>scandalous</i> for women to attend college (E3 00:18:36--> 00:18:40)	Ibuku masih berpandangan wanita <i>tak pantas</i> berkuliah (E3 00:18:36--> 00:18:40)
31	Girls are so <i>useless</i> . Guess you should have stayed home in the kitchen, eh? (E4 00:35:47 --> 00:35:50)	Perempuan itu <i>tak berguna</i> Sebaiknya kalian tetap di dapur. (E4 00:35:47 --> 00:35:50)
32	A woman's cycle is a <i>shameful</i> thing (E4 00:37:16 --> 00:37:18)	Datang bulan itu <i>memalukan</i> (E4 00:37:16 --> 00:37:18)

Table 3 describes any expressions that deny women's subjectivity. The transformations of the expressions revealed that the Indonesians are more subtle in nuance compared to English. The details of the transformations are; datum 26 confirms that the word "no use" is translated into "*tak berguna*". "Get rid of" is translated into "*menyingkirkanmu*". Datum 28 "lived in a trash can" is translated into "tinggal di tong sampah", in datum 29 "Do you suppose they mean for her" translated into "*Mereka ingin dia jadi*". An adjective "scandalous" is translated into "*tak pantas*", then, "useless" is translated into "*tak berguna*", and "shameful" translated into "*memalukan*".

## DISCUSSION

### Forms of expression of women objectification found in the Netflix series *Anne with an E*

The words and phrases used as data are taken from the utterances of the female and male characters towards the female character from the orphanage who was adopted by the Cuthbert family. The girl has red hair, pale white skin and a freckled face. She is adventurous and has a loud voice when she speaks. Her initial presence in Green Gables was not well received by the community because adopting a girl was considered a wrong decision. These characters are claimed to be social representations of the way Victorian society living in villages in Canada around the end of the 19th century positioned gender roles in social life that were inseparable from the influence of social class. In the 19th century, the Victorian era was known as the "doctrine of separate spheres" which emphasized that men and women occupy their respective spheres according to their biology and nature (Eidinger, 2020). Conceptually, these two spheres complement each other and are equal. However, in practice, Victorian society was patriarchal. This gave rise to specific rules about how women should talk, smile, and dress to attract men. Although by the late 19th century, gender roles for women began to expand as some women, especially white women, gained access to areas such as politics and higher education, other factors such as economic conditions and social class made this impossible for women on farms, working-class women, and those living in poverty.

Based on the explanation above, it is confirmed that the data reflect an image of women seen as objects or inert that have no vitality as women's proper names and pronouns are changed into (1) names of animals such as "dog" or "fido". (2) The term refers to goods that have no more function such as "trash" and "garbage". (3) Label, such as "the freak", "strange snippet", "stray", "loon", and "case". (4) name of dummy object; by equated them with an object that is commonly displayed called "scarecrow". It is proven by the fact that dog and fido refer to an animal that has four legs and is often kept as a pet and or used for specific purposes such as guarding and hunting (Cambridge Dictionary, n.d.-a). Dogs are also used as metaphorical conceptualization in many proverbs and it used to represent several concepts such as a despicable person, futile individual, coward, greedy soul, and being concerned (Bachrun & Suhandano, 2023) Besides, trash is something that is low quality and garbage is waste material, unwanted things, and nonsense items that people throw away (Cambridge Dictionary, n.d.). It is also a derogatory term to refer to a person or people as being of very low social standing. It is proven by the fact that the story is set in 1896, in the same year, the term 'white trash' emerged among richer white people to separate themselves from white people they considered inferior, so that 'trash' was considered uneducated, lazy, and uncivilized (Baker, 2022)

Moreover, the word used to label women such as 'loon', 'strange snippet', 'the freak' and 'stray' can refer to or be associated with something or someone abnormal, silly, pointless and homeless. In the same vein, the word "scarecrow" refers to a model of a person dressed in old clothes and put in a field of growing crops to frighten birds away (Abdelhakim, 2020). Scarecrows usually have scary faces and evil smiles. Scarecrow can also refer to a skinny or ragged person (Merriam-Webster Dictionary, n.d.). Based on the explanation, the words "dog", "fido", "trash", "garbage", "the freak", "strange snippet", "stray, and "scarecrow" is used as the realization of women objectification in the form inertness as those word associated with how women are perceived and treated such as futile individual, uneducated, silly and the same as a scarecrow and talking dog, women do not have any vitality – such passive and inferior.

In the same vein, the objectification of women in the form of inertness is also realized by the way women are judged by their attributes, such as appearance – especially on women's body shape; "terribly skinny' and "Wiry", women's hair; "Awful red hair", "horrible hideous horrible red hair", and "Fire-haired", and women's look; "homely" and "ugly", also behavior – especially on women's reaction on the certain incident; "wicked", "clumsy", "out of her mind", "bad temper" and "out of control". This condition happens as appearance and behavior are part of women's identity (Wittlin, 2021)) which indicates women's pride and social status. Having such stereotypes, women have to have ideal body shape, and hair, and look and behave womanly based on society's norms and standards. Skinny and wiry body shapes are regarded as bad and associated with unhealthy and poor. Red hair in the Victorian era (set of the series) was regarded as unlucky as it was associated with fire and some people believed it was a sign of poor health and moral decay (Mehdi E., 2023). In the same vein, in terms of personality, the data out of her mind, out of control, a bad temper, wicked, and impatient resulting from public dissatisfaction when women behave, act or react opposite to society's expectation without taking into account the reason and incident behind it. It is supported by the idea that women are expected to be communal such as calm, warm, and supportive and should not be dominant such as aggressive and self-promoting (Sullivan et al., 2022). Therefore, based on the explanation, the judgment on women's body shape, hair and look, as well as women's behavior, just like as seen from the data, confirm the objectification of women in the form of inertness as their uniqueness as individual and voices as a human who has feelings are neglected.

In addition, the data and data context in Table 3 affirm the objectification of women in the form of denial of subjectivity as it occurs when women's expressions and feelings are ignored (Tarasenko-Struc, 2021). The subjectivity of a woman is denied as they have no choice for her own life, as

seen in the expression that describes the position of women; “get rid of” and a clause “do you suppose they mean for her?” and expressions that describe women’s things as “no use”, “lived in a trash can”, “scandalous”, “useless” and “shameful”. The word “get rid of” is an idiom that means to find a way to make someone leave (Cambridge Dictionary, n.d.), and the expression “Do you suppose they mean for her?” is a close-ended question that the possible answer is only yes or no, or either one out of two options offered. Thus, those positioned women to be an option and not as active subjects or agents who can rule their lives. Besides, negative adjectives are used in describing women’s basic needs and nature such as “useless” and “no use” in describing that women have to stay at home and cooking and will never be able to do farming, “scandalous” in discussing education for women, and “shameful” in describing woman’s cycle. This is following the fact that in the late 19th century, men and women perceived separate spheres created by the members of middle- and upper-class society. Women were perceived to be more domestic and maternal, and for this reason, the domain of higher education and politics was closed to them (Eidinger, 2020). It seems that the women from lower society, such as the character Anne Shirley, lived their lives harder. Furthermore, “Lived in a trash can” is associated with wasteful things and low quality. Based on the explanation, it can be concluded that the expression confirms the subjectivity of women as individuals to rule their lives, to get their right to education, and to be seen as being denied.

#### **Transformations in the translation of expression of women objectification found in the Netflix series *Anne with an E* into Indonesian**

In terms of translation in Indonesia, based on the data, it can be seen that the transformation happens in the grammatical and lexical stages. In grammatical transformation, the change is in the form of substitution as in data (10) (11) (29) and transposition as in data (3) (5) (18). It happens as a result of the dissimilarities in the language system and structure of English and Indonesia. The transformation in the form of substitution is realized by the change in word class, that is a Noun in the source language translated into an Adjective in the target language. The words a loon (10) and a case (11) are an English noun phrase that functions as a subject complement. It is used to give additional information to the subject in the sentence. In Indonesia, it is transformed into the adjective *gila* and *aneh*. The word *gila* and *aneh* are descriptive adjectives or also called *adjektiva pemerik sifat* in bahasa Indonesia that describe a quality or intensity, either physical or mental of a noun (Moeliono et al., 2017). Therefore, both English noun phrases and Indonesian adjectives function in providing additional information to the noun function as a subject. Moreover, transformation found in datum 29 “Do you suppose they mean for her to be a daughter or a servant?” into “*Mereka ingin dia jadi*

*anak atau pembantu mereka?”* as one expression is expressed in different ways depending on the style (Shchurik et al., 2022). The ST used 1st person subject pronoun ‘you’ while in Indonesia the translator used 3rd person subject pronoun ‘*mereka*’ (they), both of them are interrogative sentences marked by the word ‘do you’ and a question mark in English. In Indonesia, it is marked by a question mark only as ‘do’ is omitted even though it has a word equivalent that is ‘*apakah*’.

Furthermore, the transformation in the form of transposition is realized by the change in the position in the structure of phrase and sentence as well as syntactical category. As it is due to the SL structure being such that it does not allow the translator any other choice but to use the transposed expression in TL, thus, the transformation is considered obligatory transposition (Saridaki, 2021). In the source language, a talking dog (3) is a noun phrase consisting of Det+present participle (Ving as adjective) + noun is translated into an active sentence to be *Anjingnya bicara* (Subject(N)+Predicate(V)). Garbage girl (5) is an English Noun phrase consisting of Adj+N transform it to *gadis sampah* in Indonesia that indicates the change in the structure or arrangement of the phrase to be N+Adj. The same case happens in *Fire-haired dreamer* (18), which is a noun phrase consisting of Fire-haired (Adj phrase) +dreamer (N) transformed in different structures into Indonesian *Pemimpi* ‘dreamer’ (N)+ *Berambut Api* ‘fire-headed’ (Verb phrase). In the structure of bahasa Indonesia the prefix *-ber* changes *rambut* (N) into an intransitive verb (Nasrullah & Budiman, 2022) which means ‘having’. Based on the explanation, the grammatical transformation happened as a result of disparities in the structure of English and Indonesia.

In a similar vein, the transformation in the lexical stage occurs as the translator uses different word equivalents in the translation as in data (14), (19), (20), (21), (22), (23), (24), (25). As an example of differentiation can be seen in translating the word homely. Homely in datum (1) is translated into *jelek*, meanwhile in data (19) and (22) it is translated into *tak cantik*. Both of them have the same sense and meaning as *tidak cantik* is another way to say *jelek* in Indonesia, yet *jelek* is more forthright in nuance and sense compared to *tidak cantik*. The translator’s word choice is influenced by the context of the series; in all data, homely refers to a character named Anne Shirley. However, datum 1 was spoken by Rachel Lynde to Anne, meanwhile, datum 19 and 22 were spoken by Anne to herself. The same as “scandalous” (30) is translated into “*tak pantas*” in Indonesia. Scandalous is defined as making people shocked and upset (Cambridge Dictionary, n.d.) yet the Indonesian translation does not use the corresponding word pairs in the dictionary: In this case, the translator has the right to choose the nearest synonym as long as it has a similar association in the minds of audience in both languages (Rędzioch-Korkuz, 2023)

The transformation also happens in the form of subtraction of value as there are omissions in words that accompany expressions of objectification of women, thereby reducing the connotative meaning or sense value in the translation into the target language. The omission of adverb “terribly” in “She's terribly skinny and homely, Marilla” (13) transformed into “*Dia kurus dan jelek, Marilla*” and the omission of the word “awful” in “Doesn't she have awful red hair?” (15), into *Rambut merahnya jelek, ya?* and “It's this awful red hair” into “*Rambut merah yang jelek ini*” (17). The adverb “*terribly*” refers to skinny. It functions to emphasize the condition (such as extremely) meanwhile adjective “awful” refers to the “hair” and it functions to modify red hair. Those three data confirm that TT will completely the same in rating negatively connotatively to ST when they are translated into “*sangat kurus*” and “*sangat amat jelek*” as the word “*sangat*” in Indonesia can be used to describe quantity or the level of condition that exceed or surpass or beyond (Kamus Besar Bahasa Indonesia, n.d.)

On the other hand, some data are translated commensurately or called zero transformation as the word choice in TT are close in meaning with ST such as; “no use” into “*tak berguna*” (26), “Get rid of” into “*menyingkirkanmu*” (27), “lived in a trash can” into “*tinggal di tong sampah*” (28), “useless” into “*tak berguna*” (31), and “shameful” translated into “*memalukan*” (32). All of them have the same negative and ironic emotional nuance both in ST and TT. Therefore, it can be concluded that the transformation of lexical is found, and connotative equivalence is relatively achieved; both source text (ST) and target text (TT) represent the expression of objectification in women.

## CONCLUSION

The narration of women's objectification expression in the series *Anne with an E* is realized in two forms of objectification: inertness and denial of subjectivity. Both are realized by the lexical choice of the character's utterances. Inertness is a form of objectification realised in several ways, such as (a) changing the pronoun or proper name of a woman into the name of an animal, unwanted stuff, labelling, and equating women with improper objects, (b) judging women by their physical appearance; body shape, hair, and look, and women's behaviour. The denial of subjectivity is realised by lexical choices about women's position and rights. Both of the forms affirm that some factor creating objectification is gender stereotype, society's rules and social class. On the other hand, the transformation of the translation of women objectification expression happens in the grammatical and lexical stage, and it creates an identical pattern of translation; that is, TT is more subtle in rating negative or ironic emotion compared to ST. However, the connotative equivalence is still relatively achieved.

Transformation in translation, especially in connotative meaning, mostly lies in rating the emotions of expression. Women objectification expression found in ST is mostly harsher in nuance compared to TT. The different cultures portrayed in the series and the translator's background, as well as the target audience, become the potential point of the reason for the differences. Besides, women objectification found in this research not only sees women as objects of sexual but widens in various aspects such as education and personal attributes and depicts a glimpse of the history of the Victorian age.

This research is limited to the fact that the issue is mostly discussed based on the setting, place, and time of the storyline in the series, and it was analyzed in the view of lexical choice as the aim is to find connotative equivalence. The wider perspective on the transformation of translation, as well as comparing two eras to see the development of gender perspective from one era to another era, is expected to be conducted in the future.

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