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**AN ANALYSIS OF SUBTITLING STRATEGIES AND
SOCIOPRAGMATIC MEANINGS OF CULTURAL TERMS IN
THE ENGLISH SUBTITLES OF THE SUNDANESE-LANGUAGE
FILM NANA (*BEFORE, NOW & THEN*)**

BACHELOR'S THESIS

Submitted as One of the Requirements to Obtain a Bachelor's Degree in
Applied Linguistic

**POLITEKNIK
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PREFACE

In the name of Allah, the Beneficent, the Merciful. All praise and gratitude be to Allah SWT, the Lord of the Worlds, who has blessed the researcher with the health, strength, and patience to complete this undergraduate thesis. This thesis, entitled “An Analysis of Subtitling Strategies and Sociopragmatic Meanings of Cultural Terms in the English Subtitles of the Sundanese-Language Film *Nana (Before, Now & Then)*,” is submitted as a partial fulfillment of the requirements for obtaining a Bachelor's degree in the English for Business and Professional Communication Study Program, Business Administration Department, Politeknik Negeri Jakarta. This academic milestone would never have been possible without the guidance, support, and kindness of many wonderful individuals. At this special moment, the researcher would like to express her deepest gratitude to:

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5. The researcher's childhood friends in Sukabumi: Mira and Malika. Even with the distance, their friendship remained a safe place to return to. Thank



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you for always listening, offering comfort, and reminding the researcher of home whenever motivation began to fade.

6. Everyone who has lent a helping hand, offered a kind word, or sent a silent prayer for the researcher's success, whose names cannot be listed here one by one. Your kindness will always be remembered and appreciated.
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Finally, the researcher prays that Allah SWT will abundantly reward everyone for their kindness. Hopefully, this thesis will be useful and provide meaningful insights for future researchers in the field of linguistics and translation.

Jakarta, 9 June 2026

Syafira Laila Hamid

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ABSTRACT

Syafira Laila Hamid. English for Business and Professional Communication Study Program. An Analysis of Subtitling Strategies and Sociopragmatics Meanings of Cultural Terms in the English Subtitles of the Sundanese-Language Film Nana (Before, Now & Then)

This study aims to analyze the subtitling strategies and sociopragmatics meanings of cultural terms contained in the original Sundanese dialogue and English subtitles of the film Nana (Before, Now & Then). The focus of this study is on cultural terms classified by categories from Newmark's (1988) theory, subtitling strategies based on Gottlieb's (1992) theory, and sociopragmatics aspects from Thomas's (1983) concept. This study uses a qualitative method with a descriptive approach. The data collection was conducted using the content analysis method. The results show that within the analyzed cultural terms, the material culture category is the most dominant with 24 data. In terms of subtitling strategies, transfer is the most frequently used strategy with 47 data, while paraphrase is the least used with only 4 data. From a sociopragmatics perspective, the selection of these subtitling strategies and cultural terms consistently interacts to reconstruct and maintain the politeness values, power relations, and social distance of the characters, ensuring cultural authenticity for international audiences.

Keywords: cultural terms; Nana (Before, Now & Then); sociopragmatics meanings; subtitling strategies

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ABSTRAK

Syafira Laila Hamid. *Program Studi Bahasa Inggris untuk Komunikasi Bisnis dan Profesional. An Analysis of Subtitling Strategies and Sociopragmatics Meanings of Cultural Terms in the English Subtitles of the Sundanese-Language Film Nana (Before, Now & Then)*

Penelitian ini bertujuan untuk menganalisis strategi penerjemahan teks (*subtitling strategies*) dan makna sosiopragmatik dari istilah budaya (*cultural terms*) yang terdapat dalam dialog asli bahasa Sunda dan takarir bahasa Inggris film *Nana (Before, Now & Then)*. Fokus penelitian ini adalah pengklasifikasian istilah budaya berdasarkan teori Newmark (1988), strategi subtitling berdasarkan teori Gottlieb (1992), serta aspek sosiopragmatik berdasarkan konsep Thomas (1983). Penelitian ini menggunakan metode kualitatif dengan pendekatan deskriptif. Teknik pengumpulan data dilakukan melalui analisis isi (*content analysis*) terhadap teks multimodalnya. Hasil penelitian menunjukkan bahwa dari total data istilah budaya yang dianalisis, kategori budaya material (*material culture*) merupakan kelompok paling dominan dengan 24 data. Dari aspek strategi subtitling, ditemukan bahwa strategi transfer menjadi teknik yang paling sering digunakan penerjemah dengan 47 data, sedangkan strategi paraphrase merupakan teknik yang paling jarang diterapkan dengan hanya 4 data. Secara sosiopragmatik, pemilihan strategi subtitling dan istilah budaya tersebut terbukti saling berinteraksi secara konsisten dalam merekonstruksi serta mempertahankan nilai sopan santun (*politeness*), hubungan kekuasaan (*power relation*), serta jarak sosial (*social distance*) karakter asli Sunda ke dalam teks bahasa Inggris agar tetap autentik bagi penonton internasional.

Kata kunci: istilah budaya; makna sosiopragmatik; *Nana (Before, Now & Then)*; strategi subtitling.



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CHAPTER 1 INTRODUCTION

1.1 Background of the Study

Nowadays, audiovisual media can be easily accessed by people from various countries through digital platforms and streaming services. Films that were once intended only for local audiences are now distributed internationally and watched by audiences with diverse linguistic and cultural backgrounds. Pérez-González (2018) states that audiovisual translation has become an essential part of global media circulation because it helps audiences understand multilingual and multimodal content. Therefore, translation plays a crucial role in helping films reach international audiences.

Beside from being an entertainment, film also functions as a medium to represent social values, identities, and cultural norms. Meaning in this medium is created through a combination of dialogue, visual elements, sound, and character performances. As a result, audiences do not only understand what the characters say, but also how they express it. Díaz-Cintas and Remael (2021) explain that audiovisual texts are multimodal because verbal meaning is closely connected to visual and audio elements. Therefore, film dialogue must be understood as a language that is highly influenced by social and cultural contexts.

Among the various types of audiovisual translation, subtitling is one of the most commonly used methods in global film distribution. Gottlieb (1992) defines subtitling as the process of transferring spoken dialogue into written text that is displayed on the screen. Furthermore, Díaz-Cintas (2012) explains that subtitles are limited by time and space because they must be short, readable, and synchronized with the film scene. Due to these limitations, translators cannot transfer all elements of the original dialogue completely. Consequently, subtitle translation always involves reduction, selection, or reformulation of meaning.



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To deal with these technical limitations, translators apply various strategies when transferring dialogue from the source language to the target language. Gottlieb (1992) proposed several subtitling strategies, such as transfer, condensation, paraphrase, imitation, and deletion. These strategies illustrate various ways of presenting spoken language on screen. The specific choices made by translator's influence whether the original dialogue is maintained, shortened, or modified for the target audience. Therefore, translation strategies are not only technical methods but also critical decisions in transferring meaning across languages.

In addition to containing literal meaning, film dialogue also contains sociopragmatics meaning, which relates to social norms, interpersonal relationships, and cultural values in communication. Thomas (1983) explains that sociopragmatics studies how language is interpreted based on social context and social conventions. Similarly, Leech (2014) states that politeness in communication is closely related to respect, appropriateness, and social values. This means that an utterance may express aspects such as authority, intimacy, emotional control, or social obligations. Therefore, subtitle analysis should thoroughly consider these embedded contexts to fully capture the social meanings contained in the dialogue.

This issue becomes particularly crucial when the dialogue contains cultural terms related to social life, local traditions and religion. Newmark (1988) classifies these cultural terms into five main categories: ecology, material culture, social culture, organizations, and gestures and habits. Since cultural terms are deeply rooted in the source culture, they often lack direct equivalents in the target language. Therefore, translating cultural terms in subtitles requires careful strategy selection to maintain both the original cultural identity and its intended sociopragmatics meanings.



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One film that provides an interesting context for examining this issue is *Nana (Before, Now & Then)*, directed by Kamila Andini. The film has gained international recognition by competing in the main competition of the Berlin International Film Festival, where it received a nomination for the Golden Bear for Best Film and earned the Silver Bear for Best Supporting Performance awarded to Laura Basuki. It also won the Jury Prize at the Brussels International Film Festival and became the first Indonesian film to receive the Best Film award at the 2022 Asia Pacific Screen Awards. In addition, the film is available to global audiences through Amazon Prime Video with English subtitles. Set in West Java during the 1950s, the film uses Sundanese as the primary language of dialogue. The story focuses on Nana, a woman who lives with trauma, emotional restraint, domestic responsibilities, and patriarchal expectations. Through conversations within family and social settings, the film presents a wide range of cultural terms related to traditional food, customs, social institutions, ecology, and daily cultural practices. These characteristics make the film relevant for analyzing cultural terms, the subtitling strategies, and the sociopragmatics meanings reflected in the film.

Analyzing the sociopragmatics meanings in this film is highly important because the translation of cultural terms involves communication across different linguistic and cultural systems. House (2015) explains that translation is a process of intercultural mediation, not only the transfer of words from one language to another. This means that translating Sundanese dialogue into English also involves the transfer of cultural and interpersonal meanings. In films like *Nana (Before, Now & Then)*, changes in forms of address, politeness expressions, and indirect speech can influence how international audiences understand the women's characters and their social positions. Therefore, the English translation may shapes the audience's understanding of Sundanese culture and the women's experiences.

Previous research has examined translation texts, cultural terms, and the representation of women from various perspectives. Prasastri (2024) focuses on



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the translation strategies employed in translating cultural terms, while Abdulhaq (2024) examines translation texts and translation quality in Indonesian films. Meanwhile, Rani (2023) and Pebriani and Ratnawati (2024) discuss *Nana (Before, Now & Then)* from discursive and psychological perspectives without focusing on the translation of subtitles. Although these studies provide useful references, they do not specifically examine how subtitling strategies influence the sociopragmatics meanings of cultural terms in English subtitles.

Based on these conditions, research examining the relationship among cultural terms, subtitling strategies, and sociopragmatics meaning in Indonesian local-language films remains limited. Previous studies have generally examined these aspects separately, with limited attention to how cultural terms as culture-specific linguistic units are translated through subtitling strategies and how these strategies represent the sociopragmatics meanings embedded in the original dialogue. Therefore, this study aims to identify the cultural terms found in the Sundanese dialogues of *Nana (Before, Now & Then)*, analyze the subtitling strategies used in their English translation, and examine how these strategies represent the sociopragmatics meanings conveyed in the source language dialogue.

1.2 Research Questions

Based on the background above, the research questions of this study are as follows:

1. What cultural terms are conveyed in the Sundanese dialogues and English subtitles of the film *Nana (Before, Now & Then)*?
2. What subtitling strategies are used in translating cultural terms from Sundanese into English subtitles in the film *Nana (Before, Now & Then)*?
3. How do the cultural terms and subtitling strategies influence the sociopragmatics meanings in the English subtitles of the film *Nana (Before, Now & Then)*?



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1.3 Objectives of the Study

Based on the research questions above, the objectives of this study are as follows:

1. To identify the cultural terms conveyed in the Sundanese dialogues and English subtitles of the film *Nana (Before, Now & Then)*.
2. To identify the subtitling strategies used in translating cultural terms from Sundanese into English subtitles in the film *Nana (Before, Now & Then)*.
3. To analyze how cultural terms and subtitling strategies shape the sociopragmatics meanings in the English subtitles of the film *Nana (Before, Now & Then)*.

1.4 Limitations of the Study

In this study, the focus is on the analysis of cultural terms, subtitling strategies, and sociopragmatics meanings contained in the English subtitles of the film *Nana (Before, Now & Then)*. The source of the data was collected from the subtitles available on Amazon Prime Video. The analysis is limited to full dialogues containing cultural terms, rather than selected words or phrases, because the interactional context is necessary for identifying the sociopragmatics meanings reflected in each utterance. The cultural terms are analyzed using the framework proposed by Newmark (1988), the subtitling strategies are analyzed based on Gottlieb's (1992) theory, while the sociopragmatics meanings are examined using Thomas's (1983) sociopragmatics framework. This study employs a descriptive qualitative approach to analyze how cultural and sociopragmatics meanings are transferred from the Sundanese dialogues into the English subtitles.



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1.5 Significance of the Study

The significance of this study is described as follows:

1.5.1 Theoritical Significance

This study is expected to contribute to translation studies, particularly in the field of audiovisual translation, by providing a better understanding of subtitling strategies used in translating cultural terms from Sundanese into English. In addition, this study is also expected to contribute to sociopragmatics studies by demonstrating how sociopragmatics meanings are reflected through cultural terms in film dialogue. Furthermore, by combining subtitling strategies, cultural terms, and sociopragmatics analysis, this study is expected to provide a clearer understanding of how subtitle translation may influence the transfer of cultural and social meaning. Therefore, this study may serve as a useful reference for future research related to audiovisual translation and sociopragmatics.

1.5.2 Practical Significance

Practically, this study is expected to provide useful insights for translators and subtitle practitioners in understanding how subtitling strategies can be applied in translating Sundanese cultural terms into English while maintaining cultural and sociopragmatics meaning. This study is also expected to help students and researchers understand how sociopragmatics meanings, such as politeness, social relations, and cultural values, are conveyed through subtitle translation. Furthermore, by combining subtitling strategies and sociopragmatics analysis, this study is expected to provide a practical reference for analyzing and producing subtitles that are not only linguistically understandable but also culturally and socially appropriate

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CHAPTER V

CLOSING

5.1 Conclusions

This study examines the cultural terms, subtitling strategies, and sociopragmatics meanings in the English subtitles of the Sundanese film *Nana (Before, Now & Then)*. Based on Newmark's (1988) classification, five categories of cultural terms were identified, with Material Culture being the most dominant. This indicates that the film primarily presents Sundanese culture through tangible elements such as traditional foods, clothing, and everyday cultural objects.

Regarding translation choices, only three of Gottlieb's (1992) subtitling strategies were utilized: Transfer, Condensation, and Paraphrase. Transfer emerged as the most frequent strategy, demonstrating the subtitler's tendency to preserve original cultural references and maintain source-language identity. This approach effectively handles culture-specific terms while keeping the context accessible to international audiences.

Furthermore, the sociopragmatics analysis through Thomas's (1983) framework reveals three dominant dimensions: politeness, power relations, and social distance. These aspects reflect the social hierarchy and family dynamics within the film. Ultimately, the frequent use of Transfer successfully preserves both the cultural references and the interpersonal social values of the original Sundanese dialogue for global viewers.

In conclusion, the findings show that translating cultural terms in *Nana (Before, Now & Then)* is not only about changing words, but also about transferring social and cultural meanings. Therefore, the subtitles successfully balance the need to keep the local cultural identity and easy to understand for a global audience.



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5.2 Suggestions

Based on these findings, subtitle translators are encouraged to develop a deeper understanding of cultural terms and sociopragmatics meanings when translating audiovisual texts, particularly films that contain strong local cultural elements. Preserving cultural references while maintaining their social and cultural meanings is essential to ensure that target audiences can understand not only the linguistic message but also the cultural values represented in the source text.

Future research is recommended to investigate cultural terms and sociopragmatics meanings in other Indonesian regional-language films to provide broader insights into audiovisual translation. Further studies may also explore related aspects such as translation quality, audience reception, speech acts, politeness strategies, or intercultural communication in subtitle translation. Such studies would contribute to a more comprehensive understanding of how cultural and sociopragmatics meanings are transferred across languages and cultures.

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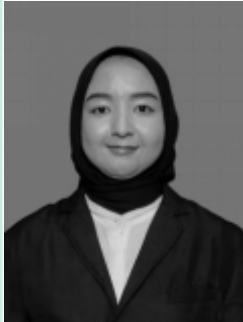
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CURRICULUM VITAE



Syafira Laila Hamid, based in East Jakarta, Indonesia, graduated in 2026 with a Bachelor's degree in English for Business and Professional Communication from Politeknik Negeri Jakarta. She has developed strong skills in business communication, translation, copywriting, social media management, and professional writing, supported by experience in translating business, legal, and journalistic texts, as well as editing and interpreting.

She completed internships at the Ministry of Tourism and the Ministry of Creative Economy of the Republic of Indonesia, where she contributed to translation, public relations, administrative tasks, and digital communication. Her work included translating press releases, preparing reports, managing documentation, developing content ideas, writing captions, and supporting social media activities.

Additionally, she served as a Social Media Specialist at the Polytechnic English Club, managing content, conducting research, and collaborating with media partners to enhance engagement and branding.

With a combination of academic background and practical experience, Syafira possesses strong communication, adaptability, and teamwork skills, and is interested in opportunities in translation, copywriting, and digital communication.

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APPENDICES

DATA ANALYSIS OF CULTURAL TERMS & SUBTITLING STRATEGIES OF FILM NANA (BEFORE, NOW & THEN)

The Characters of *Nana* (Before, Now & Then) :

- **Nana:** the main character of the film. She is a Sundanese woman, Darga's wife, and the mother of Dais and Gani. Throughout the story, she struggles with trauma, domestic responsibilities, and patriarchal expectations.
- **Darga:** Nana's husband and the village head (*Lurah*). He is a respected community leader whose relationship with another woman creates conflict within his marriage.
- **Mak Ino:** is a butcher and cattle owner. She has a close relationship with Darga but later becomes Nana's close friend.
- **Dais:** Nana and Darga's daughter. Her curiosity about Sundanese life contributes to dialogues containing cultural terms.
- **Gani:** Nana and Darga's son, who mainly appears in family interactions.
- **Ningsih:** Nana's older sister who protects and accompanies her during the wartime period.
- **Hajah Hosbah:** Nana's mother-in-law, who often takes part in family conversations.
- **Nana's Father (Bapak):** appears in the early part of the film and represents the historical conflict of the period.
- **Ceu Ntin:** a neighbor whose marital experience parallels Nana's own situation.
- **Mang Sarjan:** a villager suspected of having ties to the Communist Party (PKI), reflecting the political tension of the era.
- **The housemaid:** assists Nana with household duties and frequently interacts with her using polite language.
- **The courier:** is a minor character who delivers letters and messages that support the development of the story.

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No	Sundanese Dialogue	English Subtitle	Cultural Term	Subtitling Strategy	Context
1	Kana ambeu awak na gé, Ceu.	I'm forgetting what he smells like, too.	Gestures and Habits / Body Expression	Transfer	Nana is walking through the forest with her older sister, Ningsih. During their conversation, Nana expresses her sadness and longing for her husband, who has been missing for a long time after leaving for the war without any news.
2	Walanda?	The Dutch?	Organizations	Transfer	Nana asks Ningsih why they are taking a shortcut through the forest. Ningsih explains that she wants to avoid being followed. Nana then asks whether the people following them are the Dutch.
3	Jepang lin?	The Japanese?	Organizations	Transfer	Nana asks Ningsih why they are taking a shortcut through the forest. Ningsih explains that she wants to avoid being followed. Nana then asks whether the people following them are the Japanese.
4	Gorombolan anu basa eta nyulik salaki Nana téh ayeuna rék mawa Nana deui ka leweung.	Those people who took your husband want to take you, too, to the forest.	Ecology	Condensation	While resting during their journey, Ningsih quietly explains the dangerous situation to Nana in a whispering voice.
5	Ceunah mah Nana téh rék dikawinkeun ka komandan	They said, you will be married to their leader.	Organizations	Transfer	While resting during their journey, Ningsih quietly

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No	Sundanese Dialogue	English Subtitle	Cultural Term	Subtitling Strategy	Context
	na.				explains the dangerous situation to Nana in a whispering voice.
6	Tingalna Bapak badé angkat ka masjid nya?	Looks like you're going to the mosque?	Material Culture	Transfer	A group of people meets Nana's father while walking through the forest. They ask whether he is going to the mosque as a form of small talk, even though they secretly intend to kill him.
7	Badan anu katempuhan.	Our body will pay the price.	Material Culture	Transfer	The dialogue is part of a Sundanese song (<i>pupuh</i>).
8	Nana, ari sayuran anu di kebon atos dikintun ka Jakarta sadayana?	Nana, have all the vegetables been delivered to Jakarta?	Material Culture	Condensation	Nana is combing Darga's hair when Darga asks her about the vegetables and crops from their plantation.
9	Kantun buncis sareng kumeli nu aya di kebon kidul.	Just beans and potatoes left from the south field.	Ecology	Transfer	Nana is combing Darga's hair while answering his question.
10	Sareng siang ieu mah abdi badé ka bank heula.	I have to go to the bank today.	Material Culture	Condensation	Nana is combing Darga's hair while answering his question.
11	Meuni pinter wé ieu Nana téh ngurus kebon.	You're getting better at taking care of our plantation.	Ecology	Transfer	While Nana is combing his hair, Darga praises her for being a good woman.
12	15 taun saprak ngahiji téh, sanés waktos anu sakedap, Kang.	It's been 15 years since we got married, that's quite a long time.	Organizations	Transfer	While combing Darga's hair, Nana responds emotionally to Darga's compliment by

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No	Sundanese Dialogue	English Subtitle	Cultural Term	Subtitling Strategy	Context
					expressing the depth and length of their relationship.
13	Hayang muji Nyai wé.	Can't I give my wife a compliment?	Material Culture	Transfer	While Nana is combing his hair, Darga responds that he simply wants to compliment her.
14	Kunaon deuih unggal dinten téh digelung?	Why do they have to tie their hair up?	Gestures and Habits / Body Expression	Transfer	After waking up, Dais sees Nana sitting in front of the dressing table combing her hair. While helping Nana, Dais curiously asks about women's hairstyles.
15	Malah sok disanggul.	Sometimes they even have to wear a bun.	Material Culture	Paraphrase	After waking up, Dais sees Nana sitting in front of the dressing table combing her hair. While helping Nana, Dais curiously asks about women's hairstyles.
16	Naon waé anu kasorang dina rumah tanggana, disimpen di pengkeueran rambutna.	Whatever happens at their household is kept behind her bun.	Material Culture	Condensation	While combing her hair, Nana answers Dais's question by explaining the emotional responsibilities and burdens women carry in family life.
17	Pan badé sakola.	You'll be late for school.	Social Culture	Transfer	During the conversation between Nana and Dais, a housemaid calls Dais and tells her to take a bath before going to school.

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No	Sundanese Dialogue	English Subtitle	Cultural Term	Subtitling Strategy	Context
18	Kadé ulah maok.	No stealing each other's fruits.	Material Culture	Transfer	While eating together at the dining table, Gani and Dais playfully argue over the fruits they want to eat.
19	Tadi téh aya istri nyanggakeun daging, Bu.	A woman delivered some meat, Madam AWWWWWWWWWWW.	Material Culture	Condensation	While working in the kitchen, the housemaid informs Nana that someone has delivered meat.
20	Badé diolah janten naon, Bu?	How do you want to cook it?	Social Culture	Transfer	After informing Nana about the meat, the housemaid asks how she would like it to be cooked.
21	Simpen wé di luhureun béas.	Just keep it on top of the rice.	Material Culture	Transfer	Nana instructs the housemaid on where to keep the meat.
22	Panén ayeuna mah hasilna langkung saé.	We have a better harvest this time.	Social Culture	Transfer	While sitting in the living room with Dais on his lap and listening to the radio, Darga talks with Nana about the improved harvest.
23	Sareng sisimpenan anu hasil icalan sayuran téh tos tiasa dianggo deui mésér tanah urang nu ka pungkur, Kang.	We could use the money to buy back the plot of land that you sold.	Ecology	Condensation	While sitting in the living room with Dais on his lap and listening to the radio, Darga talks with Nana about the improved harvest.
24	Itu aya daging di dapur.	We have meat in the kitchen.	Material Culture	Transfer	While talking in the living room, Nana tells Darga about the meat in the kitchen and asks about the dinner menu.

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No	Sundanese Dialogue	English Subtitle	Cultural Term	Subtitling Strategy	Context
25	Badé didamel naon jang tuang engkin wengi?	What do you want me to cook?	Social Culture	Transfer	While talking in the living room, Nana tells Darga about the meat in the kitchen and asks about the dinner menu.
26	Didamel gepuk we atuh, Mommy.	How about gepuk, Mommy?	Material Culture	Transfer	Dais suggests her favorite dish while talking with Nana and Darga about dinner.
27	Atanapi disemur, sapertos biasa.	Or beef stew, like the usual.	Material Culture	Transfer	Dais suggests another dish while talking with Nana and Darga about dinner.
28	Aya peresmian hotel anyar di Lembang.	There's a hotel opening in Lembang.	Material Culture	Transfer	After Dais says that the food can be cooked tomorrow because they are going out, Darga tells Nana about the event they will attend.
29	Aya kurir ngantosan.	There's a courier waiting outside.	Social Culture	Transfer	During the conversation, a housemaid comes in and informs them that a courier has arrived.
30	Anjeunna ngantos Kang Lurah sindang.	You are invited to her house too.	Organizations	Transfer	After checking the courier, Nana tells Darga that he has received a lunch invitation from another woman. She speaks in a disappointed tone.
31	Andi, ieu teh euweuh deui baju Dais anu leuwih alus?	Andi, doesn't Dais have a nicer dress?	Material Culture	Condensation	While getting ready for an event with Dais, Hajah Hosbah asks the housemaid about a nicer dress for Dais.

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No	Sundanese Dialogue	English Subtitle	Cultural Term	Subtitling Strategy	Context
32	Nyarengan, hawatos geura.	Keeping her company, poor woman.	Social Culture	Transfer	Nana asks Hajah Hosbah where she has been. Hajah Hosbah says she has just come from Ceu Ntin's house and talks about Ceu Ntin's condition after being abandoned by her husband, indirectly referring to Nana's situation.
33	Saprak dipirak ku carogéna téh jiga nu linglung.	Since the divorce she's been losing her mind.	Organizations	Transfer	Nana asks Hajah Hosbah where she has been. Hajah Hosbah says she has just come from Ceu Ntin's house and talks about Ceu Ntin's condition after being abandoned by her husband, indirectly referring to Nana's situation.
34	Ari nu icalan daging didieu dimana nya?	Where is the butcher?	Social Culture	Condensation	Nana goes to the market looking for Mak Ino, the butcher who often sends meat and letters to Darga.
35	Teu aya. Nu icalan daging mah Mak Ino hungkul.	No. She's the only butcher here.	Social Culture	Condensation	Nana goes to the market looking for Mak Ino, the butcher who often sends meat and letters to Darga.
36	Kedah ati-ati ka komunis mah.	We need to be careful around the communists.	Organizations	Transfer	While asking the vendors about Mak Ino, the conversation shifts to warnings about the communists.

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No	Sundanese Dialogue	English Subtitle	Cultural Term	Subtitling Strategy	Context
37	Sok atuh.	Please dig in.	Gestures and Habits / Body Expression	Transfer	While having dinner with Darga and their children, the family enjoys the meal prepared from the meat sent by Mak Ino, while Nana feels uncomfortable and uneasy.
38	Meni raos pisan masakan téh.	Your cooking is so good.	Social Culture	Transfer	While having dinner with Darga and their children, the family enjoys the meal prepared from the meat sent by Mak Ino, while Nana feels uncomfortable and uneasy.
39	Pokona masakan Mommy mah pang raosna sa alam dunya.	Mommy's cooking is the best in the world.	Social Culture	Condensation	While having dinner with Darga and their children, the family enjoys the meal prepared from the meat sent by Mak Ino, while Nana feels uncomfortable and uneasy.
40	Kudu bisa pindah cai pindah tampian.	I must be like water, adapt to the environment.	Ecology	Transfer	Feeling hurt after dinner, Nana goes to the bathroom and tries to reassure herself to stay strong and adapt to the situation.
41	Saur Ceu Nene, Mang Sarjan teh saenyana lain PKI.	I've been told, Sarjan is not a member of the Communist Party.	Organizations	Transfer	While gathering outdoors at night, several people discuss rumors about Sarjan.
42	Mang Sarjan PKI?	Sarjan, a communist?	Organizations	Transfer	While gathering outdoors at night, several people discuss rumors about Sarjan.

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No	Sundanese Dialogue	English Subtitle	Cultural Term	Subtitling Strategy	Context
43	Tuluy dibawa ka kantor tantara.	He's taken to the military base.	Organizations	Transfer	While gathering outdoors at night, several people discuss rumors about Sarjan.
44	Adina Haji Asép téa pan tantara.	Haji Asep's brother is a military officer.	Social Culture	Transfer	While gathering outdoors at night, several people discuss rumors about Sarjan.
45	Dikamanakeun anting?	Where did your earrings go?	Material Culture	Transfer	While Nana is having a traditional hair treatment in front of the house, Dais comes home dirty after playing outside.
46	Geura mandi.	Go take a shower.	Gestures and Habits / Body Expression	Transfer	While Nana is having a traditional hair treatment in front of the house, Dais comes home dirty after playing outside.
47	Bakékok!	Peek a boo!	Gestures and Habits / Body Expression	Transfer	When Nana enters the living room, she playfully talks to her youngest child.
48	Tadi di pasar, di pang meuli keun ku Mak Ino ieu téh, My.	Today at the market Miss Ino bought these.	Material Culture	Condensation	After returning from outside, Dais talks with Nana in the bedroom and excitedly tells her about Mak Ino.
49	Waktos Bapak ka kantor, Dais jeung Mak Ino di pasar.	When Daddy went to the office, Miss Ino looked after me at the market.	Material Culture	Transfer	After returning from outside, Dais talks with Nana in the bedroom and excitedly tells her about Mak Ino.

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No	Sundanese Dialogue	English Subtitle	Cultural Term	Subtitling Strategy	Context
50	Mak Ino téh kaagungan sapi, meuni seeur teh, My.	She has cows, so many of them.	Material Culture	Condensation	After returning from outside, Dais talks with Nana in the bedroom and excitedly tells her about Mak Ino.
51	Raksukan Bapak jeung barudak tos dianterkeun ku nu ngaputna?	Have you delivered the clothes to the tailor?	Material Culture	Condensation	While getting ready for an event with the help of the housemaid, Nana talks about the family's preparations.
52	Gusti, aing mah.	Oh dear God.	Material Culture	Transfer	While playing in the living room, Gani and Dais accidentally knock over a flower vase, making Nana upset.
53	Dinten ieu téh, abdi bade ngurus heula kebon.	I have to take care of the plantation today.	Ecology	Transfer	While meeting Ino at the market with Dais, Nana talks about her activities.
54	Tiasa atanapi nitip Dais?	Could you look after Dais?	Gestures and Habits / Body Expression	Transfer	While meeting Ino at the market with Dais, Nana asks Ino to look after Dais for a while.
55	Jadi Présidén téh lain Pak Karno nya ayeuna téh?	So Mr. Sukarno is no longer President?	Organizations	Condensation	While gathering outdoors at night, people discuss the political situation in Indonesia.
56	Dais mah hoyong piknik da.	I want to have a picnic.	Organizations	Transfer	During dinner, Nana, Darga, Ino, and the children have a conversation together.

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No	Sundanese Dialogue	English Subtitle	Cultural Term	Subtitling Strategy	Context
57	Gaduh usaha bari ku teu butuh lalaki.	Running a business without needing men.	Social Culture	Condensation	Nana and Ino spend time together while talking about life from their own perspectives.
58	Bebas siga jaman Walanda.	Free as we were when the Dutch colonized us?	Organizations	Transfer	Nana and Ino spend time together while talking about life from their own perspectives.
59	Luncat. Cai na seger.	Jump in. The water's fine!	Ecology	Transfer	After jumping into the river, Ino encourages Nana to join her.
60	Ku abdi ditiupkeun ka dulur abdi di lembur.	I took her to my relative in the village.	Ecology	Transfer	During a late-night conversation, Nana talks to Ino about her family.
61	Tingali pakarangan palih dinya.	You see that plot of land?	Ecology	Transfer	During a late-night conversation, Nana talks to Ino about her family.
62	Kang Lurah téh hoyong ngadamel pajaratan.	My husband reserved that for both our graves.	Social Culture	Transfer	During a late-night conversation, Nana talks to Ino about her family.
63	Ieu téh ukur cucuk gelung.	It's just a hairpin.	Material Culture	Condensation	While getting ready at the dressing table, Ino puts a hairpin in Nana's hair. Nana feels guilty because the object carries personal meaning and reminds her of the secret she is hiding.

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64	Abdi neneda unggal wengi.	I prayed every night...	Organizations	Transfer	Nana unexpectedly reunites with her former husband, whom she had believed to be dead, and talks about the emotional struggle she has been carrying.
65	Akang terang Nana tos nikah deui.	I know that you have remarried.	Organizations	Transfer	Nana unexpectedly reunites with her former husband, whom she had believed to be dead, and talks about the emotional struggle she has been carrying.
66	Ngimpen kueh koya.	I dreamed of sweet mung bean cookies.	Material Culture	Transfer	After waking up and seeing Nana looking confused and restless, Dais tries to lighten the mood by innocently talking about her dream.
67	Geuning tos teu digelung.	You wear your hair down now.	Gestures and Habits / Body Expression	Transfer	After being separated for years following the divorce, Nana unexpectedly meets Dais again, and they talk about the changes in Nana's life.
68	Taneuh ti bumi urang.	Soil from our house.	Ecology	Transfer	After being separated for years following the divorce, Nana unexpectedly meets Dais again, and they talk about the changes in Nana's life.



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DATA ANALYSIS OF SOCIOPRAGMATICS MEANINGS OF FILM NANA (*BEFORE, NOW & THEN*)

The Characters of *Nana* (Before, Now & Then) :

- **Nana:** the main character of the film. She is a Sundanese woman, Darga's wife, and the mother of Dais and Gani. Throughout the story, she struggles with trauma, domestic responsibilities, and patriarchal expectations.
- **Darga:** Nana's husband and the village head (*Lurah*). He is a respected community leader whose relationship with another woman creates conflict within his marriage.
- **Mak Ino:** is a butcher and cattle owner. She has a close relationship with Darga but later becomes Nana's close friend.
- **Dais:** Nana and Darga's daughter. Her curiosity about Sundanese life contributes to dialogues containing cultural terms.
- **Gani:** Nana and Darga's son, who mainly appears in family interactions.
- **Ningsih:** Nana's older sister who protects and accompanies her during the wartime period.
- **Hajah Hosbah:** Nana's mother-in-law, who often takes part in family conversations.
- **Nana's Father (Bapak):** appears in the early part of the film and represents the historical conflict of the period.
- **Ceu Ntin:** a neighbor whose marital experience parallels Nana's own situation.
- **Mang Sarjan:** a villager suspected of having ties to the Communist Party (PKI), reflecting the political tension of the era.
- **The housemaid:** assists Nana with household duties and frequently interacts with her using polite language.
- **The courier:** is a minor character who delivers letters and messages that support the development of the story.

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N o	Sundanese Dialogue	English Subtitle	Context	Setting	Politeness	Power Relation	Social Distance	Sociopragmatics Conclusion
1	Kana ambeu awak na gé, Ceu.	I'm forgetting what he smells like, too.	Nana is walking through the forest with her older sister, Ningsih. During their conversation, Nana expresses her sadness and longing for her husband, who has been missing for a long time after leaving for the war without any news.	In the morning, on a forest path in the postwar period of the 1960s. The scene shows the interaction between Nana and Ningsih, two sisters travelling through a dangerous area while trying to avoid armed groups.	Polite. Nana shares her feelings openly with her sister without causing offense.	Ningsih has more authority because she is older and guides Nana.	Close relationship between sisters.	The dialogue reflects emotional longing and marital attachment. The close social distance as sister allows Nana to openly share her personal feelings. The polite and intimate language choice shows trust between the sisters.

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2	Walanda?	The Dutch?	Nana asks Ningsih why they are taking a shortcut through the forest. Ningsih explains that she wants to avoid being followed. Nana then asks whether the people following them are the Japanese or the Dutch.	In the morning, on a forest path in the postwar period of the 1960s. The interaction takes place between two sisters crossing a region affected by war and conflict.	Neutral. Nana asks a direct question to seek information during a dangerous situation.	Ningsih has more knowledge about the situation and guides Nana.	Close relationship between sisters.	The dialogue reflects fear and uncertainty during postwar period. Although Ningsih understands the situation better, the close social distance encourages Nana to ask direct questions. The language choice demonstrates a need for information and protection.
3	Jepang lin?	The Japanese?	Nana asks Ningsih why they are taking	In the morning, on a forest path in the postwar period of the	Neutral. Nana asks a direct question to seek	Close relationship between sisters.	Close relationship between sisters.	The dialogue reflects fear and uncertainty during postwar period. Although



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			shortcut through the forest. Ningsih explains that she wants to avoid being followed. Nana then asks whether the people following them are the Japanese or the Dutch.	1960s. The interaction takes place between two sisters crossing a region affected by war and conflict.	information during a dangerous situation.			Ningsih understands the situation better, the close social distance encourages Nana to ask direct questions. The language choice demonstrates a need for information and protection.
4	Gorombolan anu basa éta nyulik salaki Nana téh ayeuna rék mawa Nana deui ka leweung.	Those people who took your husband want to take you, too, to the forest.	While resting during their journey, Ningsih quietly explains the dangerous situation to	In the morning, on a forest path in the postwar period of the 1960s. On the side of the forest path during a short break.	Polite. Ningsih delivers the warning carefully to protect Nana from panic.	Ningsih takes a protective role by warning Nana.	Close relationship between sisters.	The dialogue reflects protection and concern within the family. Ningsih takes a protective role by warning Nana. The careful language choice

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			Nana in a whispering voice.					communicates danger without causing unnecessary panic.
5	Ceunah mah Nana téh rék dikawinkeun ka komandan na.	They said, you will be married to their leader.	While resting during their journey, Ningsih quietly explains the dangerous situation to Nana in a whispering voice	In the morning, on a forest path in the postwar period of the 1960s. On the side of the forest path during a short break.	Neutral. The information is reported indirectly without expressing strong personal judgment.	Ningsih acts as the source of information and guidance.	Close relationship between sisters.	The dialogue reflects the limited freedom experienced by women in a patriarchal society during postwar period. The neutral language choice highlights the seriousness of the situation.
6	Tingalna Bapak badé angkat ka masjid nya?	Looks like you're going to the mosque?	A group of people meets Nana's father while walking through the forest. They ask whether he is going to	In the afternoon, in a forest during postwar period. The interaction occurs between Nana's father and a group of strangers during an unexpected encounter.	Apparently polite. The question sounds respectful, but it hides harmful intentions.	The strangers have more control because they know the real situation.	Distant relationship between strangers.	In the afternoon, in a forest during the Japanese occupation period. The interaction occurs between Nana's father and a group of strangers during an unexpected encounter.

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			the mosque as a form of small talk, even though they secretly intend to kill him.					
7	Badan anu katempuhan.	Our body will pay the price.	The dialogue is part of a Sundanese song or <i>pupuh</i> .	In the evening, outside a house in a rural Sundanese village. The utterance appears as part of a traditional song.	Not applicable.	No clear power difference is shown.	Not applicable.	The dialogue reflects cultural wisdom concerning the consequences of human actions. Since the utterance is part of a song rather than direct interaction, power relation and social distance are less significant.
8	Nana, ari sayuran anu di kebon atos dikintun ka Jakarta	Nana, have all the vegetables been delivered to	Nana is combing Darga's hair when Darga asks her about	In the afternoon, inside Nana's house in a rural Sundanese	Polite. Darga asks about household matters in a respectful and	The speaker shows respect toward an older man.	Close relationship between husband and wife.	The dialogue reflects cooperation within marriage. The polite language choice and close social distance

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	sadayana?	Jakarta?	the vegetables and crops from their plantation.	village. The interaction takes place between Nana and Darga while discussing plantation activities and family responsibilities.	cooperative manner.			demonstrate mutual respect and shared responsibility in managing family resources.
9	Kantun buncis sareng kumeli nu aya di kebon kidul.	Just beans and potatoes left from the south field.	Nana is combing Darga's hair while answering his question.	In the afternoon, inside the house. The interaction takes place between Nana and Darga while discussing daily plans and responsibilities.	Polite. Nana answers Darga's question cooperatively and respectfully.	Nana and Darga have a good relationship as husband and wife.	Close relationship between husband and wife.	The dialogue reflects partnership in managing family resources. The good relationship allows information to be exchanged openly. The polite language choice supports cooperation and mutual responsibility within marriage.

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10	Sareng siang ieu mah abdi badé ka bank heula.	I have to go to the bank today.	Nana is combing Darga's hair while answering his question.	In the afternoon, inside the house. The interaction takes place between Nana and Darga while discussing daily plans and responsibilities.	Polite. Nana informs her husband about her plan.	Nana and Darga have a good relationship as husband and wife.	Close relationship between husband and wife.	The dialogue reflects trust and communication within marriage. The close social distance allows Nana to share her plans openly, while the polite language choice demonstrates respect for her husband's role and opinion.
11	Meuni pinter wé ieu Nana téh ngurus kebon.	You're getting better at taking care of our plantation.	While Nana is combing his hair, Darga praises her for being good woman.	In the afternoon, inside the house. The interaction takes place between Nana and Darga while discussing household matters.	Polite. The utterance functions as a compliment and expresses appreciation for Nana.	Darga shows appreciation toward Nana without emphasizing his authority as a husband.	Close relationship between husband and wife.	The dialogue reflects appreciation for women's contribution to family life. Although Darga is traditionally viewed as the head of the household, he uses polite language to acknowledge Nana's efforts. This

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								demonstrates mutual respect and emotional support within marriage.
12	15 taun saprak ngahiji téh, sanés waktos anu sakedap, Kang.	It's been 15 years since we got married, that's quite a long time.	While combing Darga's hair, Nana responds emotionally to Darga's compliment by expressing the depth and length of their relationship	In the afternoon, inside the house. during a personal conversation between husband and wife.	Polite. Nana responds respectfully while expressing her feelings.	Nana and Darga have a good relationship as husband and wife.	Close relationship between husband and wife.	The dialogue reflects commitment and emotional attachment in marriage. The close relationship allows Nana to express her feelings openly, while the polite language choice strengthens trust, loyalty, and understanding between the couple.
13	Hayang muji Nyai wé.	Can't I give my wife a compliment ?	While Nana is combing his hair, Darga responds and	In the afternoon, inside the house. during a personal conversation	Polite. Darga gives a compliment to show affection and	Darga and Nana interact as husband and wife with no clear	Close relationship between husband and wife.	The dialogue reflects intimacy and emotional support within marriage. The balanced relationship

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			says that he simply wants to compliment her.	between husband and wife.	appreciation toward Nana.	dominance in the conversation.		and close social distance allow compliments to be expressed naturally.
14	Kunaon deuih unggal dinten téh digelung?	Why do they have to tie their hair up?	After waking up, Dais sees Nana sitting in front of the dressing table combing her hair. While helping Nana comb her hair, Dais curiously asks about the woman hairstyle.	In the morning, inside Nana's bedroom. The interaction takes place between Nana and Dais while discussing women's hairstyles.	Neutral. Dais asks a direct question out of curiosity without showing disrespect.	Nana has greater authority as a parent who explains cultural values to her child.	Close relationship between mother and daughter	The dialogue reflects a child's curiosity about cultural practices related to women's appearance. Nana occupies a higher position as a mother and source of knowledge allows Dais to ask questions freely. The direct language choice encourages learning and family bonding.
15	Malah sok disanggul.	Sometimes they even have to wear	After waking up, Dais sees Nana sitting	In the morning, inside Nana's bedroom. The	Polite. Nana answers Dais's question in a	Nana has greater authority as a	Close relationship between	The dialogue reflects a child's curiosity about cultural

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		a bun.	in front of the dressing table combing her hair. While helping Nana comb her hair, Dais curiously asks about the woman hairstyle.	interaction takes place between Nana and Dais while discussing women's hairstyles.	calm and informative way.	parent who explains cultural values to her child.	mother and daughter.	practices related to women's appearance. Nana occupies a higher position as a mother and source of knowledge allows Dais to ask questions freely. The direct language choice encourages learning and family bonding.
16	Naon waé anu kasorang dina rumah tanggana, disimpen di pengkeueran rambutna.	Whatever happens at their household is kept behind her bun.	While combing her hair, Nana answers Dais's question by explaining the emotional responsibilities and burdens women carry	In the morning, inside Nana's bedroom. The interaction takes place between Nana and Dais while discussing women's hairstyles.	Polite. Nana expresses the message indirectly through symbolism rather than direct instruction.	Nana has greater authority as a parent who explains cultural values to her child.	Close relationship between mother and daughter.	The dialogue reflects the transmission of cultural knowledge from one generation to another. Nana's parental authority is balanced by the close social distance, allowing cultural values to be explained through

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			in their family life.					everyday conversation.
17	Pan badé sakola.	You'll be late for school.	During the conversation between Nana and Dais, a housemaid calls Dais and tells her to take a bath.	In the morning, inside Nana's bedroom before Dais school. The interaction occurs between a housemaid and Dais in a family setting.	Polite. The reminder is delivered in a caring and non-threatening way.	The housemaid has temporary authority because she reminds Dais about her responsibility.	Close relationship between a caregiver and a child.	The dialogue reflects care and responsibility toward a child. Although the housemaid has temporary authority in the situation, the polite language choice shows concern rather than control. The interaction supports daily discipline and the child's well-being.
18	Kadé ulah maok.	No stealing each other's fruits.	While eating together at the dining table, Gani and Dais playfully argue over the	In the morning, at the dining table during a family meal. The interaction takes place between	Less polite. The utterance functions as a warning during a playful argument.	Gani and Dais have a relatively balanced relationship as siblings.	Very close relationship between siblings.	The dialogue reflects sibling interaction. Although the dialogue functions as a warning, the close social distance

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			fruits they want to eat.	Gani and Dais during a playful disagreement.				reduces its negative impact. The direct language choice reflects familiarity and playful competition between siblings.
19	Tadi téh aya istri nyanggakeun daging, Bu.	A woman delivered some meat, Madam.	While working in the kitchen, the housemaid informs Nana that someone has delivered meat.	In the morning, at the kitchen during daily household activities. The interaction takes place between a housemaid and Nana.	Very Polite. The housemaid delivers the information respectfully by addressing Nana as <i>Bu</i> (Madam).	The housemaid has a lower social position than Nana as her employer.	Professional relationship between employer and housemaid.	The dialogue reflects respect within a household hierarchy. Although the housemaid occupies a lower social position, she communicates politely when delivering information. The professional relationship maintains social communications.

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20	Badé diolah janten naon, Bu?	How do you want to cook it?	After informed about the meat, the housemaid asks Nana how she would like the meat to be cooked.	In the morning, at the kitchen during daily household activities. The interaction takes place between a housemaid and Nana.	Very Polite. The question is expressed respectfully and acknowledges Nana's authority.	The housemaid has a lower social position and seeks Nana's decision.	Professional relationship between employer and housemaid.	The dialogue reflects respect within a household hierarchy. Although the housemaid occupies a lower social position, she communicates politely when responding the instructions. The professional relationship maintains social communications.
21	Simpen wé di luhureun béas.	Just keep it on top of the rice.	Nana gives instructions to the housemaid about where to keep the meat.	In the morning, at the kitchen during daily household activities. The interaction takes place between a housemaid and	Polite. The instruction is delivered gently without sounding harsh.	Nana has a higher social position because she gives instructions to the housemaid.	Professional relationship between employer and housemaid.	The dialogue reflects Nana's responsibility of household management. Although Nana has higher authority, she communicates politely, showing



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				Nana.				that power can be exercised without reducing respect
22	Panén ayeuna mah hasilna langkung saé.	We have a better harvest this time.	While sitting in the living room with Dais on his lap and listening to the radio, Darga talks with Nana about the improved harvest results.	In the living room during a family conversation. The interaction occurs between Nana and Darga as husband and wife.	Polite. The statement is shared in a positive and cooperative manner.	Nana and Darga have a relatively balanced relationship as husband and wife.	Close relationship between husband and wife.	The dialogue reflects cooperation and shared responsibility within marriage. The balanced relationship allows both speakers to express opinions freely. The polite language choice reinforces mutual respect and trust.
23	Sareng sisimpenan anu hasil icalan sayuran téh tos tiasa dianggo deui mésér tanah	We could use the money to buy back the plot of land that you sold.	While sitting in the living room with Dais on his lap and listening to the radio,	In the living room during dinner. The interaction occurs between the family members.	Polite. Nana expresses her opinion respectfully and considers her husband's position.	Nana speaks to Darga as her husband while discussing family finances and	Close relationship between husband and wife.	The dialogue reflects joint decision-making in family life. The close social distance enables open discussion about

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	urang nu ka pungkur, Kang.		Darga talks with Nana about the improved harvest results.			property.		responsibilities, while the polite language choice demonstrates consideration for each other's views.
24	Itu aya daging di dapur.	We have meat in the kitchen.	While talking in the living room, Nana tells Darga about the meat in the kitchen and asks about the dinner menu.	In the living room during brakfast in the morning. The interaction occurs between the all family members.	Polite. Nana provides information in a simple and respectful manner.	Nana and Darga have a relatively balanced relationship.	Close relationship between husband and wife.	The dialogue reflects routine communication within marriage, because neither speaker dominates the conversation.
25	Badé didamel naon jang tuang engkin wengi?	What do you want me to cook?	While talking in the living room, Nana tells Darga about the meat in the kitchen and asks about the	In the living room during brakfast in the morning. The interaction occurs between the all family members.	Polite. The question functions as a respectful request for his opinion.	Nana acknowledge s Darga's preference regarding the family meal.	Close relationship between husband and wife.	The dialogue reflects cooperation and consideration between husband and wife. The close relationship allows opinions to be exchanged



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			dinner menu.					comfortably, while polite language maintains family harmony.
26	Didamel gepuk we atuh, Mommy.	How about gepuk, Mommy?	Dais suggests her favorite dishes while talking with Nana and Darga about dinner.	In the living room during brakfast in the morning. The interaction occurs between the all family members.	Polite. Dais expresses her suggestion in a friendly and respectful way.	Dais has a lower position as a child, while Nana and Darga hold parental authority.	Very close relationship between daughter and parents.	The dialogue reflects openness within the family. Although Dais has a lower position as a child, the close social distance allows her to express her thoughts freely. The language choice reflects affection and trust.
27	Atanapi disemur, sapertos biasa.	Or beef stew, like the usual.	Dais suggests her favorite dishes while talking with Nana and Darga about dinner.	In the living room during brakfast in the morning. The interaction occurs between the all family members.	Polite. Dais offers another suggestion.	Dais has a lower position as a child, while Nana and Darga hold parental	Very close relationship between daughter and parents.	The dialogue reflects openness within the family. Although Dais has a lower position as a child, the close social distance allows her to

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						authority.		express her thoughts freely. The language choice reflects affection and trust.
28	Aya peresmian hotél anyar di Lembang.	There's a hotel opening in Lembang.	After Dais said the food can be cooked tomorrow because they are going out, Darga tells Nana about the event to attend that day.	In the living room during brakfast in the morning. The interaction occurs between the all family members.	Polite. The statement is delivered informatively without imposing on others.	Darga has slightly more authority because he provides information about family plans.	Close relationship between husband and wife.	The dialogue reflects participation in socialactivity. The balanced relationship allows information to be shared openly, while polite language demonstrates mutual respect.
29	Aya kurir ngantosan.	There's a courier waiting outside.	During the conversation, a housemaid comes in and informs that a courier has arrived.	In the living room during brakfast in the morning. The interaction occurs between the all family members.	Very Polite. The information is delivered respectfully without interrupting the	The housemaid has a lower social position because she delivers information	Professiona l relationship between employer and housemaid.	The dialogue reflects respect and proper communication. Although the housemaid occupies a lower position, she delivers information respectfully. The

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					conversation.	to Nana and Darga.		language choice demonstrates professionalism.
30	Anjeunna ngantos Kang Lurah sindang.	You are invited to her house too.	After checking the courier, Nana tells Darga that he has received a lunch invitation letter from another woman. She says it in a disappointed tone.	In the living room during breakfast in the morning. The interaction occurs between the all family members.	Apparently Polite. The utterance sounds informative, but it contains disappointment and subtle criticism.	Nana has less power in this situation because she indirectly refers to her husband's relationship with another woman.	Close relationship between husband and wife.	The dialogue reflects emotional tension within marriage. Although Nana uses polite language, her words contain jealousy and indirect criticism. The close relationship allows sensitive issues to be expressed indirectly while maintaining social harmony.
31	Andi, ieu teh euweuh deui baju Dais anu leuwih alus?	Andi, doesn't Dais have a nicer dress?	While getting ready for an event with Dais, Hajah Hosbah asks the	In the afternoon, inside the house. The interaction takes place between Hajah Hosbah and the	Polite. The question is expressed appropriately without sounding	Hajah Hosbah has a higher social position than the housemaid	Professional relationship between employer and	The dialogue reflects authority within a household setting. Hajah Hosbah occupies a higher social position and

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			housemaid about the dress to wear for Dais.	housemaid.	harsh.	because she gives instructions and asks for assistance.	housemaid.	gives instructions politely. The language choice maintains respect while reinforcing social hierarchy.
32	Nyarengan, hawatos geura.	Keeping her company, poor woman.	Nana comes and asks where Hajah Hosbah has been. She says she just came from Ceu Ntin's house and then talks about her condition after being abandoned by her husband. Although she talks about	In the afternoon, inside the house. The interaction takes place between Hajah Hosbah and Nana.	Apparently Polite. The utterance appears sympathetic on the surface, but it functions as an indirect criticism toward Nana.	Hajah Hosbah attempts to position herself as morally superior by commenting on Nana's situation.	Relatively close relationship as family members, but the interaction contains social tension.	The dialogue reflects indirect social judgment toward women. Although Hajah Hosbah appears sympathetic, her language choice subtly comments on Nana's situation. The relatively close relationship allows criticism to be expressed indirectly while maintaining politeness.

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			Ceu Ntin, the remark indirectly refers to Nana's situation.					
33	Saparak dipirak ku carogéna téh jiga nu linglung.	Since the divorce she's been losing her mind.	Nana comes and asks where Hajah Hosbah has been. She says she just came from Ceu Ntin's house and then talks about her condition after being abandoned by her husband. Although she talks about	In the afternoon, inside the house. The interaction takes place between Hajah Hosbah and Nana.	Apparently Polite. The utterance appears sympathetic on the surface, but it functions as an indirect criticism toward Nana.	Hajah Hosbah attempts to position herself as morally superior by commenting on Nana's situation.	Relatively close relationship as family members, but the interaction contains social tension.	The dialogue reflects indirect social judgment toward women. Although Hajah Hosbah appears sympathetic, her language choice subtly comments on Nana's situation. The relatively close relationship allows criticism to be expressed indirectly while maintaining politeness.

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			Ceu Ntin, the remark indirectly refers to Nana's situation.					
34	Ari nu icalan daging didieu dimana nya?	Where is the butcher?	Nana comes to the market looking for Mak Ino, the butcher who often sends meat and letters to Darga.	In the morning, at a traditional market. The interaction occurs between Nana and a vendor while seeking information.	Polite. The question is expressed in a respectful and indirect manner.	Nana has no authority over the vendors and asks for information respectfully.	Social relationship between customer and vendor.	The dialogue reflects social behavior in public interactions. Because Nana has no authority over the vendor, she uses polite language when asking questions. The social distance encourages respectful communication.
35	Teu aya. Nu icalan daging mah Mak Ino hungkul.	No. She's the only butcher here.	Nana comes to the market looking for Mak Ino, the butcher who	In the morning, at a traditional market. The interaction occurs between Nana	Polite. The response is direct but remains respectful.	The vendor has more knowledge about the information	Social relationship between customer and vendor.	The dialogue reflects cooperation and information sharing within the community. The



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			often sends meat and letters to Darga.	and a vendor while seeking information.		being requested.		vendor responds politely. The interaction demonstrates mutual respect between people who are not closely related.
36	Kedah ati-ati ka komunis mah.	We need to be careful around the communists .	Nana comes to the market, while asking the vendors about her, the conversation shifts to warnings about communists.	In the morning, at a traditional market. The interaction occurs between Nana and a vendor while seeking information.	Neutral. The statement functions as a warning rather than a polite expression.	The speaker refers to a powerful political group that influences society.	General social relationship among community members.	The dialogue reflects fear and uncertainty caused by political tension. The language functions as a warning rather than an expression of politeness. The interaction highlights how power and authority influence everyday life.
37	Sok atuh.	Please dig in.	While having dinner with Darga and	In the evening, inside the family house during	Polite. The utterance functions as a	Nana, as the host, temporarily	Nana, as the wife and mother,	The dialogue reflects good manners within the family. Nana uses

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			their children, the family enjoys the meal made from meat sent by Mak Ino, a woman who has a close relationship with Darga outside his marriage. While the others enjoy the food, Nana feels uncomfortable and uneasy.	dinner. The interaction takes place between family members.	courteous invitation.	controls the dining situation by inviting others to eat.	temporarily controls the dining situation by inviting others to eat.	polite language to invite others to eat.
38	Meni raos pisan masakan téh.	Your cooking is so good.	While having dinner with Darga and their children,	In the evening, inside the family house during dinner. The	Polite. The utterance is a direct compliment	The speaker expresses appreciation without	Close relationship between family	The dialogue reflects appreciation and positive family interaction. Dais uses

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			the family enjoys the meal made from meat sent by Mak Ino, a woman who has a close relationship with Darga outside his marriage. While the others enjoy the food, Nana feels uncomfortable and uneasy.	interaction takes place between family members.	toward Nana's cooking.	emphasizing authority.	members.	polite language to compliment Nana's cooking. The close social distance allows affection and gratitude to be expressed openly.
39	Pokona masakan Mommy mah pang raosna sa alam	Mommy's cooking is the best in the world.	While having dinner with Darga and their children, the family	In the evening, inside the family house during dinner. The interaction takes	Very Polite. The utterance is a sincere compliment expressing	Dais has a lower position as a child, while Nana holds	The dialogue reflects appreciation and	The dialogue reflects affection and appreciation within the family. The close social distance

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	dunya.		enjoys the meal made from meat sent by Mak Ino, a woman who has a close relationship with Darga outside his marriage. While the others enjoy the food, Nana feels uncomfortable and uneasy.	place between family members.	admiration for Nana's cooking.	parental authority.	positive family interaction. The speaker uses polite language to give compliments. The close social distance allows affection to be expressed openly.	allows Dais to express her admiration freely. The positive language choice strengthens emotional bonding between mother and daughter.
40	Kudu bisa pindah cai pindah tampian.	I must be like water, adapt to the environment.	Feeling hurt and uncomfortable after the dinner, Nana goes to the	In the bathroom after dinner, while she is alone reflecting on her life. The interaction occurs	Neutral. The utterance is a personal reflection rather than an interaction	No power difference because Nana is talking to herself.	Not applicable because it is self-directed speech.	The dialogue reflects personal reflection. Since the utterance is directed to herself, power relation and social distance are

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			bathroom and tries to reassure herself to stay strong and adapt to the situation.	as a self-directed utterance.	with another person.			not significant. The metaphorical language expresses Nana's understanding of adaptation and survival in society.
41	Saur Ceu Nene, Mang Sarjan teh saenyana lain PKI.	I've been told, Sarjan is not a member of the Communist Party.	While gathering outdoors at night, several people discuss rumors about Sarjan.	In the evening, during a neighborhood gathering where community members discuss political rumors. The interaction takes place among people from the same social environment.	Polite. The information is reported indirectly and carefully through another person's statement.	The speakers have relatively equal positions while discussing a community rumor.	Familiar relationship among community members.	The dialogue reflects uncertainty and caution when discussing politically sensitive issues. The indirect language choice helps avoid potential conflict.
42	Mang Sarjan PKI?	Sarjan, a communist?	While gathering outdoors at	In the evening, during a neighborhood	Neutral. The question is direct and	No speaker dominates the	Familiar relationship among	The dialogue reflects doubt and concern about the truth of

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			night, several people discuss rumors about Sarjan.	gathering where community members discuss political rumors. The interaction takes place among people from the same social environment.	expresses surprise rather than politeness.	conversation; the utterance seeks confirmation .	community members.	political information. The relationship between speakers allows direct questioning, while the language choice reveals anxiety about the situation.
43	Tuluy dibawa ka kantor tantara.	He's taken to the military base.	While gathering outdoors at night, several people discuss rumors about Sarjan.	In the evening, during a neighborhood gathering where community members discuss political rumors. The interaction takes place among people from the same social environment.	Neutral. The utterance simply reports an event without politeness markers.	The military institution is presented as having authority over civilians.	Social distance between ordinary citizens and military authorities.	The dialogue reflects fear of institutional authority. The military is portrayed as a powerful institution that influences people's lives. The neutral language choice emphasizes the seriousness of the situation



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44	Adina Haji Asép téa pan tantara.	Haji Asep's brother is a military officer.	While gathering outdoors at night, several people discuss rumors about Sarjan.	In the evening, during a neighborhood gathering where community members discuss political rumors. The interaction takes place among people from the same social environment.	Neutral. The statement provides information without expressing evaluation.	The speaker refers to someone connected to the military, which carries higher social status and authority.	Familiar relationship among community members discussing the issue.	The dialogue reflects how social status and institutional power shape public perception. The speakers have equal positions, but the person being discussed is associated with higher authority. The language choice shows awareness of social hierarchy.
45	Dikamanakeu n anting?	Where did your earrings go?	While Nana is having a traditional hair treatment in front of the house, Dais comes home dirty after playing	In front of the house during the daytime, while Nana talks with Dais about something that happened earlier.	Polite. The question is expressed calmly to find out what happened.	Nana has parental authority over Dais, but she asks rather than commands.	Very close relationship between mother and daughter.	The dialogue reflects parental concern and responsibility. The close relationship allows her to ask questions gently. The language choice demonstrates care rather than control.

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			outside					
46	Geura mandi.	Go take a shower.	While Nana is having a traditional hair treatment in front of the house, Dais comes home dirty after playing outside	In front of the house during the daytime after Dais has done something that concerns Nana.	Polite. The utterance is a direct command, although it is motivated by care.	Nana has higher authority as a mother giving instructions to her child.	Very close relationship between mother and daughter.	The dialogue reflects parental discipline and responsibility. Nana's higher position allows her to give direct instructions. The language choice demonstrates care through guidance.
47	Bakékok!	Peek a boo!	When Nana comes into the living room and she playfully talks to her youngest child.	In the morning, in the living room during a family moment.	Polite. The utterance is affectionate and playful.	Nana has parental authority, but the interaction is playful.	Very close relationship between mother and child.	The dialogue reflects affection and emotional warmth between mother and daughter. The playful language choice minimizes hierarchy and strengthens intimacy.
48	Tadi di pasar, di pang meuli keun ku Mak	Today at the market Miss Ino bought	After returning from go	In the morning, inside Nana's bedroom while	Polite. Dais shares the information	Nana has parental authority, but	Very close relationship between	The dialogue reflects openness and trust within the family.

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	Ino ieu téh, My.	these.	outside, Dais talks with Nana in the bedroom. Dais tells her about Mak Ino in an innocent and excited way.	Dais enthusiastically tells Nana about her experience.	enthusiastically without any negative intention.	Dais temporarily controls the conversation by telling her story.	mother and daughter.	The close relationship allows Dais to share her experiences freely, while Nana's role as a mother provides emotional support and attention.
49	Waktos Bapak ka kantor, Dais jeung Mak Ino di pasar.	When Daddy went to the office, Miss Ino looked after me at the market.	After returning from go outside, Dais talks with Nana in the bedroom. Dais tells her about Mak Ino in an innocent and excited way.	In the morning, inside Nana's bedroom while Dais tells Nana about her experience.	Polite. Dais shares information respectfully with her mother.	Dais has a lower position as a child, while Nana holds parental authority.	Very close relationship between mother and daughter.	The dialogue reflects trust and openness in family communication.
50	Mak Ino téh kaagungan	She has cows, so	After returning	In the morning, in Nana's bedroom	Polite. The utterance is	Dais has a lower	Very close relationship	The dialogue reflects trust and openness in

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	sapi, meuni seeur teh, My.	many of them.	from go outside, Dais talks with Nana in the bedroom. Dais tells her about Mak Ino in an innocent and excited way.	while Dais tells Nana about her experience.	expressed innocently and enthusiasticall y.	position as a child, but she freely shares her experience with Nana.	between mother and daughter.	family communication.
51	Raksukan Bapak jeung barudak tos dianterkeun ku nu ngaputna?	Have you delivered the clothes to the tailor?	While getting ready for an event with the help of the housemaid, Nana talks about the family's preparations.	In the morning, in Nana's bedroom while preparing for an event.	Polite. The question is expressed respectfully without sounding demanding.	Nana has a higher position because she gives instructions regarding family preparations.	Professiona l relationship between employer and housemaid.	The dialogue reflects household responsibility. The polite language choice shows respect toward the housemaid. The interaction demonstrates cooperative household management.
52	Gusti, aing	Oh dear	While playing	In the afternoon,	Less Polite.	Nana has	Very close	The dialogue reflects

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	mah.	God.	around in the living room, Gani and Dais accidentally knock over a flower vase, making Nana upset.	in the living room after the children accidentally break a flower vase. The interaction occurs between Nana and her childrens.	The expression shows annoyance after the children accidentally break a flower vase.	parental authority over the children, while the children have a lower position.	relationship between mother and children.	spontaneous parental frustration. Although Nana expresses annoyance, her authority as a mother legitimizes her reaction. The close social distance reduces the severity of the criticism.
53	Dinten ieu téh, abdi bade ngurus heula kebon.	I have to take care of the plantation today.	While meeting Ino at the market with Dais, Nana talks about her activities and asks for help taking care of Dais for a while.	At the market during the daytime. The interaction takes place between Nana and Ino as friends discussing personal matters.	Polite. Nana explains her plans in a respectful and friendly manner.	Nana and Ino have relatively balanced positions as friends.	Close relationship between friends.	The dialogue reflects trust and mutual support between friends. The interaction, personal plans is shared openly. The language choice demonstrates friendship and emotional closeness.
54	Tiasa atanapi nitip Dais?	Could you look after	While meeting Ino at	At the market during the	Polite. The request is	Nana and Ino have	Close relationship	The dialogue reflects cooperation and

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		Dais?	the market with Dais, Nana talks about her activities and asks for help taking care of Dais for a while.	daytime. The interaction takes place between Nana and Ino as friends discussing personal matters.	expressed indirectly and respectfully.	relatively balanced positions, although Nana is asking for a favor.	between friends.	support. The relationship allows Nana to request help comfortably to Ino, while the polite language choice maintains respect and friendship.
55	Jadi Presiden teh lain Pak Karno nya ayeuna teh?	So Mr. Sukarno is no longer President?	While gathering outdoors at night, peoples discuss the political situation in Indonesia.	In the evening, during a discussion about political developments among community members. The interaction occurs in a public social gathering.	Neutral. The utterance seeks confirmation about a political situation.	The President is referred to as a figure with higher institutional authority.	Familiar relationship among community members.	The dialogue reflects uncertainty and public curiosity regarding political change. The speakers have equal positions, and the language choice focuses on seeking information rather than expressing authority.
56	Dais mah hoyong piknik da.	I want to have a picnic.	During a dinner, Nana, Darga, Ino,	In the evening, during a conversation	Polite. Dais expresses her wish without	Dais has a lower position as a	Very close relationship between	The dialogue reflects a supportive family environment where

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			and the childrens have a conversation together.	about personal preferences. The interaction takes place between family members.	demanding that others agree.	child within the family conversation.	family members.	children can express their wishes. Although Dais has a lower social position, the close relationship encourages openness and confidence.
57	Gaduh usaha bari ku teu butuh laki.	Running a business without needing men.	Nana and Ino spending time together and talking about life from their own perspectives.	In the afternoon, beside a river where Nana and Ino spend time together. The interaction takes place between two friends discussing life and personal freedom.	Polite. The statement challenges traditional expectations in a calm and confident way.	Nana and Ino have relatively balanced positions as friends sharing personal views.	Close relationship between friends.	The dialogue reflects women's independence to traditional gender expectations. Because Nana and Ino have equal positions and close social distance, they can openly discuss personal beliefs and life choices.
58	Bebas siga jaman Walanda.	Free as we were when the Dutch colonized	Nana and Ino spending time together and talking about	In the afternoon, beside a river where Nana and Ino spend time	Polite. The statement sounds casual, but it contains	Nana and Ino have relatively balanced	Close relationship between friends.	The conversation reflects dissatisfaction with the social constraints

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		us?	life from their own perspectives.	together. The interaction takes place between two friends discussing life and personal freedom.	criticism of social restrictions on women.	positions during the discussion.		placed on women. An equal relationship allows for honest discussions about personal opinions, while the choice of indirect language challenges existing social norms
59	Luncat. Cai na seger.	Jump in. The water's fine!	After jumping into the river, Ino encourages Nana to join her.	In the afternoon, beside a river where Nana and Ino spend time together. The interaction takes place between two friends discussing life and personal freedom.	Polite. Ino encourages Nana in a friendly and supportive way without forcing her.	Nana and Ino have relatively balanced positions as close friends.	Close relationship between friends.	The dialogue reflects friendship, Ino encourage Nana directly without sounding impolite. The friendly language choice symbolizes freedom from social constraints.
60	Ku abdi dititipkeun ka dulur abdi di	I took her to my relative in the	During a deep conversation at night, Nana	In front of the house at night during a	Polite. Nana shares personal information	The dialogue reflects trust between	Close relationship between	The dialogue reflects trust and emotional openness between



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	lembur.	village.	talks to Ino about her family ,	conversation while sharing personal experiences and family stories..	openly and respectfully.	close friends. The intimate social distance allow Nana to discuss personal family matters comfortably. The sincere language choice demonstrates emotional support.	friends.	friends when discussing family matters.
61	Tingali pakarangan palih dinya.	You see that plot of land?	During a deep conversation at night, Nana talks to Ino about her family ,	In front of the house at night during a conversation while sharing personal experiences and	Polite. Nana calmly explains something meaningful to Ino.	The dialogue reflects trust between close friends. The intimate social distance	Close relationship between friends.	The dialogue reflects personal memories and emotional attachment to family and home.

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				family stories..		allow Nana to discuss personal family matters comfortably. The sincere language choice demonstrates emotional support.		
62	Kang Lurah téh hoyong ngadamel pajaratan.	My husband reserved that for both our graves.	During a deep conversation at night, Nana talks to Ino about her family ,	In front of the house at night during a conversation while sharing personal experiences and family stories..	Polite. Nana explains her husband's wish in a respectful manner.	The dialogue reflects trust between close friends. The intimate social distance allow Nana to discuss personal family	Close relationship between friends.	The dialogue reflects loyalty, commitment, and the importance of family bonds even after death.

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						matters comfortably. The sincere language choice demonstrates emotional support.		
63	Ieu téh ukur cucuk gelung.	It's just a hairpin.	While getting ready at the dressing table, Ino puts a hairpin on her, Nana feels guilty as the object carries personal meaning and reminds Nana of the secret she is hiding.	In the afternoon, at Nana's dressing table while she is getting ready. The interaction takes place between Nana and Ino, who share a close and intimate relationship.	Polite. The utterance is expressed gently without creating conflict.	Nana and Ino have relatively balanced positions as close friends.	Close relationship between friends.	The dialogue reflects guilt and emotional conflict within an intimate relationship. Although Nana and Ino have equal social positions and a close relationship, the hairpin reminds Nana of the secret she is hiding. The gentle language choice maintains intimacy while revealing her internal struggle.

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64	Abdi neneda unggal wengi.	I prayed every night...	Nana unexpectedly reuniting with her ex husband, whom she had believed to be dead, Nana talks about the emotional struggle she has been carrying.	In the evening, at a small restaurant during the reunion between Nana and her ex husband after years apart.	Very Polite. Nana expresses her feelings sincerely and respectfully.	Neither speaker has authority over the other. Both share a personal and emotional conversation.	Close relationship between former spouses.	The dialogue reflects faith, hope, and emotion after years of separation. Their intimate relationship allows personal feelings to be expressed openly. The respectful language choice conveys sincerity and emotional vulnerability.
65	Akang terang Nana tos nikah deui.	I know that you have remarried.	Nana unexpectedly reuniting with her first husband, whom she had believed to be dead, Nana talks about the emotional	In the evening, at a small restaurant during the reunion between Nana and her ex husband after years apart.	Polite. The speaker expresses concern in a considerate way.	Neither speaker has authority over the other, although their past relationship creates emotional	Close relationship between former spouses.	The dialogue reflects faith, hope, and emotion after years of separation. Their intimate relationship allows personal feelings to be expressed openly. The respectful language choice

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			struggle she has been carrying.			sensitivity.		conveys sincerity and emotional vulnerability.
66	Ngimpen kuéh koya.	I dreamed of sweet mung bean cookies.	After waking up and seeing Nana looking confused and restless, Dais tries to lighten the mood by talking innocently about her dream.	In the morning, inside Nana's bedroom. The interaction takes place between a mother and her daughter.	Polite. Dais speaks innocently and naturally to comfort Nana.	Dais has a lower position as a child, while Nana holds parental authority.	Very close relationship between mother and daughter.	The dialogue reflects affectionT]]TNNNN N within the family. Although Dais has a lower position as a child, the very close social distance allows her to speak freely and naturally to Nana. Her innocent and playful language choice helps ease Nana's worries, showing care and emotional closeness between mother and daughter.

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67	Geuning tos teu digelung.	You wear your hair down now.	After being separated for years following the divorce, Nana unexpectedly meets Dais again and they talk about the changes in Nana's life.	On a roadside in the afternoon. The interaction takes place between Nana and Dais during their reunion after years apart.	Polite. Dais comments on Nana's appearance in a friendly and non-judgmental way.	Nana and Dais have a relatively balanced interaction despite the parent-child relationship.	Very close relationship between mother and daughter.	The dialogue reflects familiarity and recognition of personal change after a long period of separation.
68	Taneuh ti bumi urang.	Soil from our house.	After being separated for years following the divorce, Nana unexpectedly meets Dais again and they talk about the changes in Nana's life.	On a roadside in the afternoon. The interaction takes place between Nana and Dais during their reunion after years apart.	Polite. The statement is delivered warmly and carries emotional meaning.	Nana and Dais have a close family relationship with no dominant authority in the conversation.	Very close relationship between mother and daughter.	The dialogue reflects emotional attachment to family roots, memories, and a sense of belonging.