

# AN ANNOTATED TRANSLATION OF PERSONAL PRONOUNS IN THE NOVEL THE SINS OF FATHER

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## Abstract

This article is based on annotated translation. Annotated translation is a translation with commentary. The objective of this article is to find out strategies that was employed in translating in Personal Pronoun I and You in the novel *The Sins of Father* by Jeffry Archer. The research used qualitative method with retrospective and introspective as research approached. The syntactic strategies by Chesterman is employ as tools of analysis. The result shows that from 25 data, there are 5 primary data which are taken using purposive sampling technique. There are 3 word 'I' and 2 word 'You', which all the data has the same translation principle and strategies.

**Keywords:** Annotated Translation, Introspective, Novel, Retrospective, Personal Pronouns,

## INTRODUCTION

This article is based on annotated translation research. According to Williams and Chesterman (2002), Annotated translation is a translation with commentary. This is differ from on the ordinary/regular translation process, which Larson (1984) stated as "translation consists of transferring the meaning of the source language into the receptor language. Annotated translation research then shows how translation difficulties is overcome by the translation.

In the translation process, one of the most common is translating Personal Pronoun. In English, Personal Pronoun grammatically are *I, You, He, She, We, They*. While in Indonesian language has different form of Personal Pronoun, there are; *Saya, Aku, Dia, Anda, Kamu, Kami, Kita, and Mereka*. These different from English with Indonesian language. In the Indonesian

language, the singular first personal pronouns are *saya, aku* and *daku*. Alwi (2003) stated, the singular first personal pronoun *aku* is often used in informal situation, stories, poems, and daily conversation; and it is usually used if someone talk to her (him) self. For example; "*What time did you actually leave?*" is translated into "*Pukul berapa Anda Pergi?*". The word 'You' in English is translated into 'Anda'. In this context means 'You' is 'Anda' to translate because it is used for formal situation that involves between the author and the reader.

In the context of translation, the Personal Pronoun translation often occur in literary works, where most of them include narrative structure.

This kind of narrative structure commonly use in prose, especially novel. Baldick (2004) stated that in the study of fiction, it is usual to divide novels and shorter

stories into First-Person Narratives and Third-Person Narratives. Personal Pronoun *I* and *You* are used to differentiate between characters within the story. Therefore, it is considered necessary to explore the Personal Pronoun translation from English to Indonesia.

In this article, it is assumed that the translators are often find out difficulties when translating texts from English into Indonesian, especially in translating personal pronouns from source text into target text. The difficulties can be among others in the aspect of words, phrases, clauses, sentences, idioms, collocations and concordances, cultural context, and situational context.

The difficulties occur because both English as the source language and Indonesian as the target language have different culture and language structure. For example, in the level of word, when the word '*I*' occurs in source language, then it can be translated into '*saya*' or '*aku*' depending on the situational context.

The translation of personal pronouns, especially pronouns *I* and *you* can be an interesting subject to be analyzed, because in the target language Indonesian, there are two ways in translation of personal pronouns, there are formal and informal based on the context. In accordance with Chesterman (2000) stated that: Interpersonal Change, this strategy operates at the level overall style: it alters the formality level, the degree of emotiveness and involvement, the level of

technical lexis and the like: anything that involves a change in the relationship between text/author and reader. In another word, translation has owned style depending on the source text without changed the original meaning.

Annotated translation research is not a newly model of research. Among the research, there are Retno Budi Astuti (2014) and Suratni (2013). Astuti for example, she conducted an annotated translation research toward Janet Dailey's *Savage Land* novel. Her research result shows based on the 25 data which have been analyzed. There are 6 naturalizations changes in her research. As for Suratni (2013), she attained the information faced by the translator in translating *My Lover, My Friend*. She found out from 25 difficulties in translating and able to overcome those difficulties by referring to the relevant theories of translation English into Indonesian languages. In line with that, Simanjuntak (2015) proposed that the most problem occurs in conducting annotated translation process is in understanding and translating phrases, idioms, clauses and sentences. According to the explanation above, the researcher then considered to explore the Personal Pronoun translation '*You*' and '*I*' in the novel *The Sins of Father* from English to Indonesian

## METHODS

The data were taken from novel entitle *The Sins of the Father*, written by Nina

Bruhns. It is published on 2003 by Silhouette Books. The story is about the warrior FBI from West agent roared into town with a mission and this novel tells about to solve the years-old mystery of the death and her son would like to seek the justice about the death of his father. And because of the death of his father, the crusade began, and the redemption open up old wounds. Thus, the conflicts always appeared until the end.

The novel is chosen to be translated because it is one of the best seller novels. Her novel is challenging and interesting by her own story of glory, justice, and also this novel has a great romance and adventure excitement.

The article used qualitative method with retrospective and introspective as

research approached. In addition, this article is included of qualitative research because the data are taken from words/phrases/clauses/sentences features of syntactic, semantic, and pragmatic. The technique of collecting data is purposive and randomly sampling. Random sampling means the process of selecting a data that will be analyzed and annotated in such a way that all data found have an equal and independent chance of being selected for analyzing and being annotated. The 25 identified data, the researcher use 5 data Personal Pronouns as primary data, and they are;

English	Indonesian	Amount
I	Aku	2
I	Saya	1
You	Kamu	1
You	Anda	1

The primary data then analyzed by employing syntactic strategies by Chesterman as tools of analysis

## RESULTS AND DISCUSSION

In this article, the researcher discussed the data and analysis by using principles of translation especially Register from Duff (1990). This principle means that language often differ greatly in their levels of

formality in a given context and to resolve these differences, the translator must distinguish between formal and informal in translating. Moreover, this research uses the syntactic translation strategies suggested by Chesterman (2000), in his book entitled *Memes of Translation*. The syntactic translation strategies mean that the strategies that used to solve the problem encountered by

the translator in translating text especially in sentence levels namely sentence, clause, phrase and word. From the 25 data in the novel *Sins of the Father*, the researcher has 5 data for Personal Pronouns in this annotated translation. The first data that is translating the word 'I' into 'Aku', for example: "I'm sorry, I broke your heart, he'd say to her" is translated into "Maaf aku telah menghancurkan hatimu, dia berkata kepadanya". The second data that is also translating the word 'I' into 'Aku', the other example: "Every day of the year, Roman's deep voice whispered in her ear, I've kicked myself over what I did" is translated into "Setiap hari pada tiap tahunnya, bisikan suara Roman ditelinganya, Aku sudah mengeluh kepada diriku sendiri atas apa yang kulakukan". The translation strategies that is used is Syntactic Strategy: Literal Translation.

In this sentence above the word 'I' is translated into 'Aku' because I refers to the main character in line with the conversation with his girlfriend in the context which means in this situation the word 'Aku' is used in daily and informal situations in order to make the reader feels close to the writer.

The data above, if referring to Alwi (2003): *In the Indonesian language the singular first personal pronouns are saya, aku and daku. The singular first personal*

*pronoun aku is often used in informal situation, stories, poems, and daily conversation; and it is usually used if someone talk to her (him) self. In additional, refers to Abdul Chaer (1998) that "Kata ganti Aku untuk menggantikan diri si pembicara dapat digunakan kepada teman yang sudah akrab, orang yang lebih muda, orang yang lebih rendah status atau kedudukan sosialnya, dan dalam situasi-situasi tertentu (sedang marah atau jengkel)". Thus, the word I above identified as an accurate translation as it is explained as "Her". The data 2, the word I is rendered to the meaning itself as a human being existence. Hence, there is no relations on the word I in data 1 and 2 formally that the meaning of the word I can be categorized as an informal situation.*

The third data there is a word 'I' is translated into 'Saya'. For example: "I was sure if I so much as kissed you, you'd be infected" is translated into "Saya yakin jika saya banyak menciummu, kamu akan terkena virus". The translation strategies that is used is Syntactic Strategy: Literal Translation. In this sentence above the word 'I' is translated into 'Saya' because 'I' refers to the situational meaning which has to do with the relationship social status and cultural background in order to make the reader knows about the level status.

This data if according to Larson (1984): *The situational meaning has to do with the relationship between the author and the addressee, where the communication took*

place, the age, sex, and social status of the speaker and hearer, the relationship between them, the presuppositions which each brings to the communication, the cultural background of the speaker and of addressee, and many other matters which are part of the context in which the discourse was spoken or written. Thus, the word *I* above identified as an accurate translation as it is explained as “*Saya*”. The data 3, the word *I* is rendered to the meaning itself as someone’s level or social status. Hence, there is a distance the meaning of the word *I* can be categorized as a formal situation.

The fourth data there is a word ‘*You*’ is translated into ‘*Kamu*’. For example: “*Where the hell was O’Donnaugh when you needed him?*” is translated into “*Dimana sih si O’Donnaugh ketika kamu butuh dia?*”. The translation strategies that is used is also Syntactic Strategy: Literal Translation. In this sentence above the word ‘*You*’ is translated into ‘*Kamu*’ because ‘*You*’ refers to the main character in line with the conversation with his friend in the context which means in this situation the word ‘*Kamu*’ is used in daily and informal situations in order to make the reader feels neutral to the writer. In this data refers to Hasan Alwi (2003): *Persona kedua dimaksudkan untuk menetralkan hubungan, seperti halnya kata you dalam bahasa Inggris. Meskipun kata itu telah banyak dipakai, struktur serta nilai sosial budaya kita masih membatasi pemakaian pronomina itu.*

1. Dalam hubungan yang tak pribadi sehingga Anda

tidak diarahkan pada satu orang khusus. 2. Dalam hubungan bersemuka, tetapi pembicara tidak ingin bersikap terlalu formal ataupun terlalu akrab. Thus, the word *You* above identified as an accurate translation as it is translated into “*Kamu*”. The data 4, the word *You* is rendered to the meaning itself as personal relation between he and his friend. Hence, there is a personal relation the meaning of the word *You* can be categorized as an informal or neutral situation. The last data there is a word ‘*You*’ is translated into ‘*Anda*’. For example: “*You’ve read the stories about what happened here –*” is translated into “*Anda sudah membaca cerita mengenai apa yang terjadi di sini -*”. In this sentence above the word ‘*You*’ is translated into ‘*Anda*’ because ‘*You*’ refers to the situational meaning which has to do with the relationship social status and cultural background in order to make the reader knows about the level status.

The translation strategies that is used is Syntactic Strategy: Literal Translation. In this data the translator used theories from Abdul Chaer (1998) “*Kata ganti Anda untuk menyatakan diri kedua, atau orang yang diajak bicara, dapat digunakan kepada orang yang belum dikenal dan diperkirakan berusia sebaya, atau dalam situasi yang resmi*”. Thus, the word *You* above identified as an accurate translation as it is explained as “*Anda*”. The data 5, the word *You* is rendered to the meaning itself as someone’s level or social status. Hence, there is a distance the meaning of the word *You* can be categorized as a formal situation. From the

fifth data above, we know that the researcher used Register for principle translation and Syntactic Strategies for analysis. The researcher is also applied the Literal Translation from Syntactic Strategies which means the translation is only translating word by word and not changing the meaning. In addition, the Personal Pronoun 'I' and 'You' are translated into 'Saya', 'Aku', 'Anda', 'Kamu' depending on the text. The word 'I' can be translated into 'Saya' and the word 'You' is translated into 'Anda' if the context or situation is formal in order to make the reader knows about the age, cultural background, and social or level status. The Personal Pronoun 'I' can be translated into 'Aku' if the context or situation is informal in order to make the reader knows that it is used in daily situations and also to make the reader feels close to the writer. The last, the word 'You' is translated into 'Kamu' if the context or situation is informal and in daily situation, conversation with friends in order to make the reader feels neutral to the writer. Thus, the researcher differs the Personal Pronoun 'I' and 'You' are applied to *formal* and *informal* situation based on the Register Principal Translation.

## CONCLUSION

The objective of this article is to find out strategies that was employed in translating in Personal Pronoun I and You in the novel *The Sins of Father*. The research used syntactic strategies: Literal Translation by Chesterman is employed as tools of analysis. The results show that from 25 data, there are 5 primary data. There are (2) words 'I' are translated into 'Aku', (1) word 'I' is translated into 'Saya', (1) word 'You' is translated into 'Anda', (1) word 'You' is translated into 'Kamu'. Each of them is used the same Principle and Strategies of Translation: Register with different theories as the researcher stated above. Based on the context, there are formal and informal in translating personal pronouns I and You. In formal context, I is translated into *saya*, but in informal situation, I is translated into *aku*. The translation of you in formal context, is translated into *Anda*, but you is translated into *kamu* in informal situation or in close relationship, for instance, with friends.

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