The Translation Forms of First-Person Pronouns in *Murder on the Orient Express*

Ferisa Julianti[1], Hayatul Cholsy[2]
[1,2] Linguistics Master Department, Faculty of Cultural Sciences, Gadjah Mada University
Correspondence Email: ferisa.julianti@mail.ugm.ac.id

Abstract

This research aims to describe the translation forms of first-person pronouns used as the subject and object from English into Indonesian. This research is descriptive-comparative with a qualitative approach which explores the nature of first-person pronouns in two novels. The problem of this research is how the equivalent forms are found in translating first-person pronouns from English into Indonesian in the novel "Murder on the Orients Express". The results show that there are 155 first-person pronouns in the English novel, indicating that the translation of these pronouns, "I" can be *aku, ku- kami,* and *saya*, "me" can be *kita* and *sayalah*, "we" can be *kereta, kami,* and *kita,* and "us" can be *kita and kemari*. The differences in translation results are due to the different pronoun systems. English does not have an inclusive and exclusive system for "we", while Indonesian does not have the first-person pronouns in terms of subjects and objects.

Keywords*: translation, pronouns, subject, object*

Abstrak

Penelitian ini bertujuan untuk mendeskripsikan penerjemahan bentuk-bentuk padanan pronomina persona pertama yang digunakan sebagai subjek dan objek dalam bahasa Inggris ke bahasa Indonesia. Penelitian ini bersifat deskriptif komparatif dengan pendekatan kualitatif yang mengeksplorasi sifat pronomina persona pertama dalam dua novel. Permasalahan yang muncul dalam penelitian ini adalah bagaimanakah bentuk padanan dalam penerjemahan pronomina persona pertama dari bahasa Inggris ke bahasa Indonesia pada novel *Murder on the Orient Express.* Hasil penelitian ini menunjukan jika terdapat 155 pronomina persona pertama dalam novel berbahasa Inggris yang menunjukan penerjemahan pronomina persona *I* dapat menjadi "aku", "ku-", "kami", dan "saya", *me* dapat menjadi "kita" dan "sayalah", *we* dapat menjadi "kereta", "kami", dan "kita", dan *us* dapat menjadi "kita" and "kemari". Adapun perbedaan hasil terjemahan tersebut dikarenakan faktor kedua bahasa yang memiliki sistem pronomina yang berbeda. Bahasa Inggris tidak memiliki pronomina *we* secara inklusif dan eksklusif, sedangkan bahasa Indonesia tidak memiliki pronomina persona pertama yang berbeda dalam hal subjek dan objek.

Kata kunci: *penerjemahan, pronomina, subjek, objek*

Introduction

In translation, there are so many issues that are important to be studied, one of them is how to translate the first person-pronouns that are usually used to show who is the person that being described in a story. The first-person pronouns usually refer to the speaker, it appears in literary works, for example a novel, that contains many conversations (Handayani, 2019). The translation of pronouns tends to be carried in free and communicative ways. It happens so that readers can more easily understand the meaning and message of a novel, it makes pronouns in the target language (TL) which are not sequentially the same as source language (SL).

To achieve equivalence in translation, a theory proposed by Nida and Taber (1982) can be applied. They explain that the main goal of translation is to achieve equivalence from the source language to the target language. The concept of equivalence in translation is also discussed in terms of measuring equivalence by value. This refers to the idea that the value of the information conveyed in the source language should also be conveyed with the same value of information in the target language.

Nida and Taber (1982) stated that translation is a process of conveying both the implicit and explicit meaning from the source language into the target language in the most understandable way. It means that in the process of finding the equivalent pronoun from SL to TL, the translator must pay attention to the aspects that refer to TL. Due to the many differences aspects that need to be considered, the differences of first-person pronouns in English and Indonesian are interesting things to be studied since in a novel an important element that must be translated is pronouns, especially the first-person pronouns because these pronouns are the most frequently used in conversations within a novel.

Pronouns exist in various languages with different rules, Swick (2011) said that the first-person pronouns in English are self-referential pronouns. English has three personal pronouns, namely first, second and third. Personal pronouns in English can be seen in the following table.

Table 1 English First-Person Pronouns

Person		Singular			Plural
First	Subject		I		We
	Object		Me		Us
Second	Subject/Object		You		
Third	Subject	He (m)	She (f)	It	They
	Object	Him (m)	Her (f)		Them

[Source: English Pronouns and Preposition]

The table above shows that the first-person pronouns in English have a different system from Indonesian. In English, plural first-person pronouns only use the word "we" without being inclusive or exclusive, as in Indonesian which uses *kami* and *kita*. Indonesian pronouns are also divided into three parts, namely the first, second and third person. However, there are differences pronouns between

Indonesian and English. The first-person pronouns in Indonesian can be seen in the following table.

Table 2 Indonesian First-Person Pronouns

Person	Singular	Plural		
		Neutral	Exclusive	Inclusive
First	*Saya, aku, daku, ku-, -ku*		*kami*	*kita*
Second	*Engkau, kamu, anda, dikau, kau-,-mu*	*Kalian, kamu sekalian, anda, sekalian*		
Third	*Ia, dia, beliau*	*mereka*		

[Source: *Inilah Bahasa Indonesia yang Benar*]

Gender is not something that is included in the classification of pronouns in Indonesian. Badudu (1996) said that there are two dimensions that can distinguish the pronouns systems of English and Indonesian. First, the Indonesian language divides its pronouns inclusively and exclusively. In this case, Indonesian is one of the languages that applies pronouns inclusively and exclusively to the plural first-person pronouns like *kami* and *kita*. Second, the formal and informal systems in the use of words, for example in the use of the words *aku* and *saya*. Both of these words have the same meaning, but are used in different situations and conditions, depending on the relationship between the speaker and also the interlocutor.

In this research, the problem discussed is the equivalent forms of the first-person pronouns in the translation from English to Indonesian in the novel "Murder on the Orient Express". "Murder on the Orient Express" is a novel about how a detective resolves a murder mystery. In carrying out his duties, the detective communicates with many people who are considered as witnesses or suspects. Therefore, the first-person pronouns are used in the conversations to provide more detail about the identity of the person referred to in the dialogues. That is why this research focuses only on the first-person pronouns in the novel.

In relation to the translation in literary works, several previous studies have discussed and analyzed the translation strategies used in these works. In the study conducted by Krismati and Lestary (2016), an English-language novel is examined by looking for equivalence in the translation of pronouns because their research focuses on grammatical equivalence by identifying the strategies and techniques frequently used, similar to the study conducted by Prihantoro (2013) which shows that the translation of pronouns into Indonesian usually uses the names of characters in a story more often than using personal pronouns as in English. Although the results of the translation of pronouns in Indonesian are still synchronized with English pronouns, there are still differences between their meanings. However, neither of these studies classified the types of pronouns that served as data.

In addition, Ulfa (2018) also attempts to translate language features found in English novels into Indonesian and aims to analyze the translation of the "be" verb from English to Indonesian. The results of her research show that in the translation

into Indonesian, the "be" verb underwent many changes, both in sentence structure, textual function, and the function of the verb itself. This is quite similar to the findings of a study conducted by Juliarta (2020), who analyzes a novel titled "The Good Earth". Juliarta finds that in the translation of linguistic elements from English to Indonesian, changes in word order occur. This is due to the differences in grammar between the SL and the TL. Then, Lilasari (2017) states that the use of strategy in the translation of a conjunctive adverb "then" in a novel is based on the choice, art or aesthetic, and the taste obtained by the translator based on their understanding of the story context. Those previous studies have discussed and analyzed the translation of important elements in a novel from English into Indonesian, but they did not specifically address the translation of first-person pronouns forms in the novel from English into Indonesian.

The novelty of this research, compared to previous related studies, lies in the focus which is not only identifying the first-person pronouns forms used as the subject and object in translation from English into Indonesian, but also identifying other forms of the first-person pronoun substitutes in Indonesian. Therefore, the researcher formulated a research problem, which is about the equivalent forms in the translation of the first-person pronouns from English to Indonesian in the novel "Murder on the Orient Express". The purpose of this research is to determine the forms of the first-person pronoun equivalent from English to Indonesian in the novel. Since the previous studies did not analyzes the translation of first-person pronouns in a novel nor the translation of any other patterns from English into Indonesian, it can be seen as the gaps that makes the researcher decides to conduct a research about the translation of first-person pronouns from English into Indonesian in a novel "Murder on the Orient Express".

Method

This research is descriptive-comparative with a qualitative approach which explores the nature of the first-person pronouns from two novels. According to Bogdan and Taylor (in Hasanah et al., 2020), a qualitative methodology uses data in the form of written or spoken words. Additionally, the descriptive research method aims to present the results of the analysis in the form of descriptions or explanations, while the comparative research method aims to compare data from two different research objects. Therefore, the purpose of applying the descriptive-comparative method in this research is to compare and find the equivalents forms of the first-person pronouns in the novel "Murder on the Orient Express" with its translation, and then describe the equivalent pronouns used, along with detailed explanations.

The source language data used in this research is taken from the novel "Murder on the Orient Express" by Agatha Christie, published by Amadio Inc., United States, in 2009, Vol 1 No. 17. The novel consists of three parts with a total of 32 chapters; however, for data collection purposes, the researcher selected only 8 chapters from the first part. These eight chapters are considered sufficient to represent the data needed for this research, specifically the first-person pronouns "I", "we", "me", and "us". Meanwhile, the TL is derived from its Indonesian translation, *Pembunuhan di*

Orient Express, published by PT. Gramedia Pustaka Utama, Jakarta, in 2018 as the fourteenth edition. This translation was done by Gianny Buditjahja.

Several steps are followed in collecting data for this research, starting with reading both novels as the primary source of data. Next, the first-person pronouns in the SL are marked and compared with their equivalent forms in the TL. Then, the pronouns are noted and classified according to their forms in the translation. The results of the data analysis are used to clarify the translation of the first-person pronouns in both the English and Indonesia versions of the novel. Finally, the data is presented through an explanation of the equivalent forms used.

Result and Discussion

After analyzing the data, it is found that there are 155 first-person pronouns in the "Murder on the Orient Express" novel. Some of the data are found "I" as subject (52 data), "me" as object (38 data), we as subject (45 data), and "us" as object (20) data. The finding of the first-person pronouns in the SL can be seen in the following table.

Table 3 The First-person Pronouns in the English Novel

English First-Person Pronouns	Frequency
I (Subject)	52
Me (Object)	38
We (Subject)	45
Us (Object)	20
Total	155

I (subject)

"I" is the first-person pronoun used to indicate the subject of a sentence. In Indonesian, this pronoun is most often paired with *aku* or *saya* because these two pronouns are most often used in everyday life.

Based on the data that has been collected, it was found that if "I" had the translation into *aku, ku-, kami*, and *saya*. In TL, the pronoun "I" is mostly translated as *saya*. This is because many conversations are formally conducted by detectives against the suspects. Therefore, the use of word *saya* is used very often compared to the more informal *aku*. Then, the addition of affixes which means ownership is also found in TL because TL has a grammar system that can change *aku* to the suffix *-ku* and also the prefix *ku-*. This is very different from SL, which does not have a grammatical system such as making a suffix from a pronoun. For this reason, there are several sentences that experience a change in meaning in terms of the first-person pronouns. The translation of pronoun that become an affix can be seen in the following data.

Data 1

SL: "Ah!" he sighed. "If <u>I</u> had but the pen of a Balzac! <u>I</u> would depict this scene." He waved a hand. (MOTOE, p. 17)

TL: "*Ah!" keluhnya. "Andai <u>aku</u> memilki sebuah pena Balzac! Akan <u>kulukis</u> pemandangan di sini." Diayunkannya sebelah tangannya seperti orang sedang melukis.(PDOE, p. 39)*

  In the data above, it can be seen that "I", which at the beginning of the sentence is translated as *aku*, changes into the prefix *ku-* in the next sentence, which is *kulukis*. In TL, *kulukis* has the same meaning as in SL, which means who paints. However, in TL, the speaker is not translated into one word but becomes a prefix for a verb to emphasize who is doing the activity. On the other side, the pronoun is not translated into *saya* because at that time, the speaker is talking to himself, so formal pronoun, like *saya*, is not used. In addition, the use of other suffixes such as *-ku* or *-nya* are also not used because the word *kulukis* already uses a pronoun which turns into a prefix for a word.

  In addition to the translation results that undergo an affixation process, the translation of pronouns can also be changed from singular to plural. This also shows that the translation of pronouns in TL is not always translated with pronouns according to SL, as in the following data.

Data 2

SL: How can <u>I</u> thank you for acceding to my request? To have come so far (MOTOE, p. 2)

TL: *Bagaimana <u>kami</u> bisa menyatakan rasa terima kasih kami kepada Anda? Sampai sekian jauh. (PDOE, p. 14)*

  First-person pronouns have different meanings in English and Indonesian. In SL, the first-person pronoun uses "I" which is equivalent to *saya* or aku and consists of one person in TL. However, the pronoun is translated into *kami* which is a pronoun that means more than one person. This relates to the context in the conversation of the novel, which means more than one person who says thank you. The word *kami* in TL has the meaning of first-person pronoun but exclusively. This means that the speaker does not include the interlocutor in the group that is being discussed. The pronoun in data (2) is not translated into *ini* and *anda* because the pronouns used are pronouns that emphasize who is grateful, not where or to whom the thanks were given. In this case, Indonesian often uses the pronoun *kami* to denote higher politeness.

Data 3

SL: <u>I</u> was just so scared <u>I</u> couldn't scream, if you know what <u>I</u> mean. <u>I</u> just lay there and thought, 'Mercy, <u>I'm</u> going to be killed!' <u>I</u> just can't describe to you how <u>I</u> felt. These nasty trains, <u>I</u> thought, and all the outrages <u>I'd</u> read of. (MOTOE, p. 6)

TL: *Begitu takutnya <u>saya</u>, sampai <u>saya</u> tak bisa menjerit, kalau saja Anda tahu apa yang <u>saya</u> maksudkan. <u>Saya</u> cuma bisa berbaring di tempat tidur dengan badan lemas, sambil berpikir-pikir, "Mati <u>aku</u>, <u>aku</u> mau dibunuh!" Sayangnya <u>saya</u> tak bisa menceritakan kepada Anda, bagaimana perasaan <u>saya</u> waktu itu. (PDOE, p. 21)*

  Data (3) shows that the use of the pronoun "I" can be translated into more than one meaning in TL. In the first line, *saya* shows politeness when talking to the other

person. Then there is the word *aku* in the middle of the conversation which shows if at that time the speaker is muttering to himself. That is why the pronoun then turns informal. The use of pronoun "I" can be matched with more than one pronoun in TL. The first pronoun "I" shows that if at that time the speaker is communicating to himself. At that time, the translator assumed that the speaker spoke without looking at the interlocutor. That is why the translator matches it with me at the beginning of the sentence. Then there is the word "I" in the middle of the conversation which shows if at that time the speaker returns to communicate with the interlocutor. That is why the pronoun is then changed to formal. At the time of translating, the translator realizes that there is a difference in atmosphere that occurs so quickly in the sentence.

Me (object)

Based on the data that has been collected, it is found that if "me" has the translation into *kita* and *sayalah*. This shows that the translation of pronouns for objects in TL is not always translated into pronouns or words that are same with SL, it can be end with an affix or can be a plural. The use of pronouns that change from singular to plural can be seen in the following data.

Data 4

SL: "I return to my compartment," he said. "Come along presently and converse with <u>me</u>. (MOTOE, p. 20)

TL: "*Aku kembali ke kamar," ujarnya memberitahukan. "Datang saja ke sana supaya <u>kita</u> bisa mengobrol." (PDOE, p. 45)*

The data above shows that "me" can also be like "I" which is translated into plural in TL. In SL, the first-person pronoun uses "me" which is equivalent to *saya* or *aku* as an object consisting of one person. However, the pronoun "me" is translated into *kita* which is a pronoun that means more than one person, including the person who is the interlocutor. The same as like data (2), singular pronouns are translated into plural pronouns. This is because the word seems more polite in Indonesian when compared to pronouns like *aku* and *-ku*.

Data 5

SL: "It is not true, Monsieur; it is not true!" he cried. "You are accusing <u>me</u> of the crime." (MOTOE, p. 21)

TL: "*Itu tidak benar, Monsieur, itu tidak benar!" teriaknya kalap. "Rupanya anda menuduh <u>sayalah</u> pembunuhnya." (PDOE, p. 47)*

Another thing that can be found is the addition of the suffix to the word *saya*. It is used to define *saya* as the object of the conversation. In this data, it can be seen that the addition of the suffix *-lah* is used to emphasize who is the sole actor in the conversation. In addition, with this suffix, the interlocutor in the conversation can easily understand and also grasp the intent of the speaker if the speaker is suspicious of himself. In data (5), the ongoing situation is fellow passengers who are communicating on the train. At that time, these two train passengers had just met when they were on the train, so they had to both use formal language with each other.

We (subject)

Based on the data that has been collected, it is found that "we" have the translation into *kereta, kami* and *kita*. In some data it was also found that the first-person pronoun can also be translated into a noun, as in the following data.

Data 6

SL: "Voila, Monsieur," he said. "All is arranged. Yours is the upper berth, the No. 7. We start in one minute." (MOTOE, p. 15)

TL: *"Voilà, Monsieur," ujarnya. "semua sudah diatur. Tempat tidur Anda di atas, No. 7 itu. Kereta berangkat satu menit lagi." (PDOE, p. 36)*

The data (6) above shows that the pronoun "we" turns into a noun, which is *kereta*. It has a different perspective between TL and SL. In TL, the word used refers to the object that is leaving, while in SL it describes who is going to go. There are implications for this data. It can be seen that there is a shift in meaning that occurs in the results of the translation. SL focuses on the perpetrator who is leaving, while TL focuses on the object that the actor will use to depart. In SL, there is no word that indicates the object that will be used to depart, while in TL there is no word that indicates who will depart. This is what then causes the implication of the translation results in Indonesian.

Data 7

SL: "We've got to apply our Western ideals and teach the East to recognize them. My daughter says— " (MOTOE, p. 19)

TL: *"Kami harus menerapkan cara-cara berpikir orang Barat supaya orang timur di sini mengenalnya. Anak saya bilang…" (PDOE, p. 43)*

Another point was also found in the data (7). As it is known that SL has "we" inclusively *kita* and also exclusively *kami*. This is what causes data (7) to be translated using *kami*, which means the people being talked about in this case, but not including the interlocutors in that situation. Besides being *kami*, "we" can also be translated into *kita* which is seen in the following data. The data does not translate into *dia* because there is more than one speaker in the conversation. That is why the pronoun is not translated as *dia*.

Data 8

SL: "We're off," said MacQueen. But they were not quite off. The whistle blew again. (MOTOE, p. 16)

TL: *"Kita sudah berangkat," ujar MacQueen. Tetapi mereka belum benar-benar berangkat. Peluit itu berbunyi sekali. (PDOE, p. 37)*

The difference in the translation of the subject "we" can be seen in data (7) and (8). The pronoun "we" in data (8) is translated inclusively, which involves the interlocutor. This is different from *kami* which means the people who are being talked about in this case but not including the interlocutor in that situation. In the conversation, the speaker and the interlocutor are in the same place and the speaker is explaining if anyone has arrived at that destination. That is why the translation result uses the pronoun *kita* instead of *kami*.

Us (object)

Based on the data that has been collected, it was found that if "us" has the translations as *kita* and *kemari*. Just like "me", "us" is also used as an object for a singular first-person pronoun.

Data 9

SL: All around <u>us</u> are people, of all classes, of all nationalities, of all ages. (MOTOE, p. 17)

TL: *Di sekeliling <u>kita</u> sekarang, ada orang-orang dari segala macam lapisan, segala macam bangsa, dan semua tingkatan umur. (PDOE, p. 39)*

Data (9) shows that kita refers to both the speaker and the interlocutor. That is why "us" is translated as *kita*. In TL, the word us which is an object in SL, still has a position as an object in TL. The same as data (8), the speaker and the interlocutor are in the same place, that is why the translation results use the pronoun *kita* instead of *kami*.

Data 10

SL: "Send her to <u>us</u>, my friend," said Poirot. "We will listen to her story now." (MOTOE, p. 14)

TL: *"Coba suruh saja dia <u>kemari</u>, Kawan," ujar Poirot. "Kita ingin mendengarkan ceritanya sekarang."* (PDOE, p. 34)

Data (10) shows that the first-person pronoun in SL is translated into a verb which means coming towards the speaker. This is because in the conversation the speaker wants that person to come to see him. That is why "us" is translated into *kemari*. In that data, it can be seen that there is a shift in meaning between SL and TL. In SL, the word us refers to who the person which is told to come while in TL refers to where the person who is told to come.

Conclusion

The pronoun is an important element in a literary work, one of which is a novel. Therefore, translating the pronouns from SL to TL in a literary work is something that must be considered because there are the differences in grammar systems in each language. In the novel "Murder on The Orient Express", the translation of the first-person pronouns "I" can be *aku, ku- kami*, and *saya*, "me" can be *kita* and *sayalah*, "we" can be *kereta, kami*, and *kita*, along with "us" can be *kita* and *kemari*.

The first-person pronouns in SL have different words that refer to both subject and object, whereas Indonesian does not. Apart from that, Indonesian also has "we" which if translated can be *kami* or *kita*. This is because the Indonesian language has a system that distinguishes these pronouns inclusively and exclusively.

In the translation of the first-person pronouns used as the subject and object from English into Indonesian, there are several changes in the meaning and number of people meant by the pronoun. The translation in TL depends on the situation and the number of people present at the time of the conversation. This is what makes English pronouns change when translated into Indonesian. The form of pronoun equivalents in TL is more varied when compared to SL. This is because SL is more

flexible in the use of these pronouns and adapts to the context that occurs at that time. In addition, the equivalents used in TL are also not all pronouns, such as the use of affixes. Translators prefer to use these equivalents compared to other standard equivalents so that TL readers do not feel that the translation is a standardized translation text by using a lot of everyday language.

References

Badudu, J.S. (1996). Inilah Bahasa Indonesia yang Benar . Jakarta: Gramedia Pustaka. Hartmann, R.R.K dan F.C. Stork. (1972). Dictionary of language and linguistics. London: Applied Science.

Christie, Agatha (2018). *Pembunuhan di Orient Express* (14th ed.). Jakarta: PT. Gramedia Pustaka

Christie, Agatha (2009). *Murder on the Orient Express* (17th ed.). United States: Amadio Inc.

Handayani, C. (2019). an Annotated Translation of Personal Pronouns in the Novel the Sins of Father. Journal of Language and Literature, 7(1), 48–54. https://doi.org/10.35760/jll.2019.v7i1.1999

Hasanah, D. U., Mufti, A., & Yulianto, A. (2020). Kajian Semantik Jenis-Jenis Metafora dalam Poster Demonstrasi Tolak RUU 2019. Jalabahasa, 16(1), 72–82. https://doi.org/https://doi.org/10.36567/jalabahasa.v16i1.532.

Juliarta, I Made. (2020). Adverb of Manner and Its Translations Found in the Novel "The Good Earth". International Journal of Linguistics, Literature and Culture. 6(3). 9-17.

Krismanti, Ninuk dan Lestary, Agustina (2016) Strategies in Translating Pronoun, Number, and Voice in A Walk to remember: Kan Kukenang Selalu (A case study on gramamatical equivalence). Jurnal Vidya Karya, 31(2). 195-204.

Lilasari, Luh Nyoman Tri. (2017). THE VARIATIONS OF TRANSLATING CONJUNCTIVE ADVERB 'THEN' IN JUDY BLUME'S NOVEL INTO INDONESIAN. SPHOTA: Jurnal Linguistik Dan Sastra, 9(2). Retrieved from https://e-journal.unmas.ac.id/index.php/sphota/article/view/1471

Nida, E. A., & Taber, C. R. (1982). The Theory and Practice of Translation. Leiden: E. J. Brill.

Prihantoro. (2013). On Translating 2nd Person Pronoun (English And Indonesian) : A Case Study On Bppt Parallel Corpus. 417–422.

Swick, E. (2011). *English pronouns and prepositions* (2nd ed.). New York: McGraw-Hill Companies.

Ulfa, Maria. (2018). Penerjemahan Verba Be bahasa Inggris ke dalam Bahsa Indonesia pada Novel Trilogi His Dark Materials dan Tujuah Serial Harry Potter. Tesis. Yogyakarta: Universitas Gadjah Mada.