Maintaining Intimacy in The Translation of Personal Pronouns You and I in Pride and Prejudice Movie

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Abstract

This study was conducted in order to analyze the techniques applied in translating personal pronoun you and I in the Pride and Prejudice movie. In addition, the writer also revealed the social variables conveyed between the characters by the translation of personal pronouns You and I into Bahasa Indonesia. The method of this study was qualitative approach. The writer found 686 pronouns and by using Molina and Albir (2002) proposal of translation techniques, it is confirmed that there were three techniques that most frequently applied; established equivalent, reduction, and particularization. Then, the social variables were interpreted by using Djenar (2007) categorizations that were formality, neutrality, and intimacy. It was found that the most frequent technique used is established equivalent and most of personal pronoun translated in the movie showed intimacy between characters. Therefore, for the translation of personal pronoun you and I in this movie well transferred the meaning to the target readers or viewers.

Keywords: formality, intimacy, Molina and Albir’s techniques, neutrality, personal pronoun

Introduction

According to some scholars, pronoun is a word that substitutes a noun. English pronoun includes it (substituting for the name of a certain object) or person, and he (substituting for the name of person). First-person singular pronouns (I, my, me, mine) induce an individual to adopt an individualistic self-view, whereas exposure to first-person plural pronouns (we, our, us, ours) leads an individual to adopt a collectivistic self-view, albeit temporarily (Brewer &Gardner, 1996; Gardner, Gabriel, & Lee, 1999; Kühnen&Haberstroh, 2004).

On the other hand, pronoun in Indonesian has some sub-categorizations that is based, firstly, on the presence of the antecedent within the relevant discourse, and secondly, on the definiteness of the referent (Kridalaksana, 1998:45). The first categorization results in intratextual pronouns which substitute noun within the discourse and extratextual discourse which substitute antecedents outside the discourse. The second categorization results in the indefinite pronouns which have no specific antecedent and definite pronouns with transparent antecedents outside the discourse. They are commonly known as personal pronoun. Kridalaksana (2005:77) stated that in Indonesian, the personal pronouns substitute pronouns of person reference. The first person singular pronoun of I could be translated into saya or aku. Second person singular pronouns of you become kamu, engkau, or anda; while third person singular pronouns of him/her/there are translated into ia, dia, beliau.

Therefore, it is safe to say that Indonesian and English have significant difference in applying pronoun, both in spoken and written form. Pronoun in English can simply be listed as I, you, he, she, it (Collins, 1990). On the other hand, in Indonesian the use of pronoun may be different, depend on the dialects and regional languages used in lieu of the Indonesian (Malay) pronouns (Kridalaksana, 1998:46). For example, on the speech of regional language like Jakartans, the variation of pronoun between kamu and elu ‘you’ is common among youth (Sneddon, 2002, as cited in Djenar, 2007). Another significant difference is Indonesian pronoun tend to more varies than English. In Indonesian, we used certain pronoun while communicating with certain person or people.
Due to these, it is interesting to analyze the translation of English pronoun into Indonesian and how it shows social variables between people. When translating pronoun, every language has different rules of using pronouns. Translating pronoun needs some specific techniques in order to make it closest with the target language.

There are some studies that analyze about translation and pronoun. One study conducted by Fauliyah (2013) in her thesis “Translation of Addressee Term in Ketika Cinta Bertasbih II (Indonesian-English Subtitle)”. The study focused on analyzing the translation of Indonesian address terms into English on the movie Ketika Cinta Bertasbih II. Another research was conducted by Fibrianti (2008). The title of her study is “Shift in the Translation of English Pronouns into Indonesian in Subtitle of “Long Road to Heaven’s” Film”. The research is aimed to identify and then describe the shifts that occur in the translation of English pronoun into Indonesian in subtitle of “Long Road to Heaven’s” film. There is also a journal article by Na & Choi (2008) entitled “Culture and First-Person Pronoun”. This article examines effects of one’s cultural orientation on one’s use of first-person possessive pronouns on Korean grammar that allows both nae and wuri in the places in which English only allows my.

Present study analyzed specific English personal pronoun (I and You) in the subtitle of “Pride and Prejudice” movie and its variations when they are translated into Indonesian by using Molina and Albir (2002) translation techniques. In addition, it is also analyzing about personal pronoun that may show social variables based on theory of Djenar (2007).

Munday (2001: 5) defines the term translation itself into three categories: it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as translating). The process of translation between two different written languages involves the translator changing an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL). The definition gave us a brief conception about the meaning of term translation which involve several points; subject field, product, and the process which were already explained.

Furthermore, according to Newmark (1988:5), translation is the meaning of a text into another language in the way that the author intended the text. Translation has its own excitement, its own interest. A satisfactory translation is always possible, but a good translator is never satisfied with it. It can usually be improved. There is no such thing as a perfect, ideal or ‘correct’ translation. This definition might be concluded that there would be always imperfection in translating and it would usually be improved more and more because a good translator would never satisfied with it.

From the scholars’ statements above, it can be conveyed that the imperfections in translating process might be minimized by using appropriate techniques on it. Different types of text might need different techniques.

Therefore, in this study, the writer used Molina and Albir (2002) a dynamic and functional approach to translation techniques to analyze the personal pronoun You and I. The following techniques are included below:

a. Adaptation. To replace a ST cultural element with one from the target culture, e.g., to change Cricket in English, for Baseball in a translation into U.S.
b. Amplification. To introduce details that are not formulated in the ST. Footnotes are a type of amplification. Amplification is in opposition to reduction.
c. Borrowing. To take a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word lobby in a Spanish text, or it can be naturalized (to fit the spelling rules in the TL), e.g., gol, fútbol, líder, mitin.
d. Calque. Literal translation of a foreign word or phrase; it can be lexical or structural,
e. Compensation. To introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST.
f. Description. To replace a term or expression with a description of its form or/and function, e.g., to translate the Italian panettone as traditional Italian cake eaten on New Year’s Eve.
g. Discursive creation. To establish a temporary equivalence that is totally unpredictable out of context.
h. Established equivalent. To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL.

i. Generalization. To use a more general or neutral term, e.g., to translate the French guichet, fenêtre or devanture, as window in English.

j. Linguistic amplification. To add linguistic elements. This is often used in consecutive interpreting and dubbing.

k. Linguistic compression. To synthesize linguistic elements in the TT. This is often use in simultaneous interpreting and in sub-titling.

l. Literal translation. To translate a word or an expression word for word.

m. Modulation. To change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural, e.g., to translate as you are going to have a child, instead of, you are going to be a father.

n. Particularization. To use a more precise or concrete term, e.g., to translate window in English as guichet in French. It is in opposition to generalization.

o. Reduction. To suppress a ST information item in the TT, e.g., the month of fasting in opposition to Ramadan when translating into Arabic.

p. Substitution (linguistic, paralinguistic). To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of putting your hand on your heart as Thank you. It is used above all in interpreting.

q. Transposition. To change a grammatical category.

r. Variation. To change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc.

Table 1: The Types of Personal Pronoun in Bahasa Indonesia

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st person</td>
<td>Saya, aku</td>
<td>Kami (exclusive)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kita (inclusive)</td>
</tr>
<tr>
<td>2nd person</td>
<td>Engkau, kau, kamu, anda</td>
<td>Kalian, kamu sekalian, anda sekalian</td>
</tr>
<tr>
<td>3rd person</td>
<td>Ia, dia, beliau</td>
<td>Mereka, mereka semua, beliau-beliau</td>
</tr>
</tbody>
</table>

(Kridalaksana, 1998: 46)

Sneddon (1996) personal pronouns should be used with care. Both ‘saya’ and ‘aku’ mean ‘I’, ‘me’, but ‘aku’ is only used when speaking to intimate friends only. ‘Kita’ means ‘we’ where the person being spoken to is included, that is ‘I and you’. ‘Kami’ means ‘we’ where the person being spoken to is not included, that is ‘I and others but not you’.

Further, Sneddon (1996, cited in Djenar (2007)) added that ‘Aku, engkau, kau, kamu, kalian’, are intimate forms, used to children and between equals who have a close relationship with each other. They are sometimes used to younger adults although this always conveys a suggestion of social superiority on the part of the speaker. ‘Anda’ is confined to impersonal situations, such as addressing strangers of the same age as or younger than the speaker. It is not widely used in addressing individuals because it does not convey respect. It could not be used by a junior to a senior. It is mostly used in advertisements, public announcements, conferences, and people in gatherings.

Formality is one of the variables used in grammar textbooks to distinguish the pronouns aku and saya. Aku has been described as an informal pronoun and saya, a formal one. As an informal pronoun, aku can be used between adults and children, or between equals who have a close relationship or share a similar social status (Mintz, 1994, p. 77; Sneddon, 1996, p. 160; Kaswanti Purwo, 1984, p. 57, cited in Djenar (2007)). In this description (e.g. Mintz, 1994, cited in Djenar (2007)), formality is suggested as
corresponding to neutrality, and neutrality as corresponding to non-offensiveness. According to these
descriptions, informal pronouns are not neutral, in the sense that by using them, a speaker may
inadvertently offend the addressee. Mintz therefore cautions foreign language learners against using *aku*
when talking to native speakers.

The data analyzed for this study was derived from a movie entitled *Pride and Prejudice* 2005 version. This study uses qualitative research approach. Merriam, (2009, p. 13) also stated that qualitative researchers are interested in understanding the meaning people have constructed, that is, how people make sense of their world and the experiences they have in the world. It means that qualitative approach is dealing with interpretation and construction of thought about certain phenomenon based on certain knowledge and experiences. The writer collected the movie from the DVD which provides Indonesian subtitle since it deals with analysis of translated English pronoun into Indonesian. Instead of its popularity, the writer chose this movie because it contains adequate sample of translated pronoun *You* and *I*.

There are some steps in collecting the data. First, the writer looked for the *Pride and Prejudice* 2005 with Indonesian subtitle. Second, listed the pronouns *You* and *I*. And then, classified the translation of the pronouns *You* and *I* in the subtitle of the movie based on the variety of equivalence that found in Indonesian subtitle. After getting all the samples, the writer made the list of the data. Furthermore, This study is focused on techniques used in translating English personal pronoun *You* and *I* into Indonesian and how it can affect social variables between characters in the *Pride and Prejudice* movie. To conduct the analysis, the writer uses techniques by Molina and Albir (2002) and Djenar (2007) about the use of pronouns.

**Discussion**

This chapter discussed the translation techniques that have found in the *Pride and Prejudice* movie and also the social variables between characters. The data findings were presented in some tables below.

**Table 2: The Number of pronoun You and I**

<table>
<thead>
<tr>
<th>No.</th>
<th>English Personal Pronoun</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>I</em></td>
<td>375</td>
<td>54.67 %</td>
</tr>
<tr>
<td>2</td>
<td><em>You</em></td>
<td>311</td>
<td>45.33 %</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>686</strong></td>
<td><strong>100 %</strong></td>
</tr>
</tbody>
</table>

According to table 2, there were a total of 686 pronouns *You* and *I* found in the *Pride and Prejudice* movie. Pronoun *aku* was the most frequently used as an equivalent of *I*, while pronoun *kau* is the most frequently used as equivalent of pronoun *you*. The translation techniques that were found to translate those pronouns were explained in the following part.

**Table 3: The Translation Techniques Present**

<table>
<thead>
<tr>
<th>No.</th>
<th>Translation Techniques</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Established Equivalent</td>
<td>369</td>
<td>53.79 %</td>
</tr>
<tr>
<td>2</td>
<td>Reduction</td>
<td>286</td>
<td>41.69 %</td>
</tr>
<tr>
<td>3</td>
<td>Particularization</td>
<td>28</td>
<td>4.08 %</td>
</tr>
<tr>
<td>4.</td>
<td>Discursive Creation</td>
<td>2</td>
<td>0.29 %</td>
</tr>
<tr>
<td>5.</td>
<td>Generalization</td>
<td>1</td>
<td>0.15 %</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>686</strong></td>
<td><strong>100 %</strong></td>
</tr>
</tbody>
</table>

By applying Molina and Albir (2002) techniques of translation to analyze the data found, there were three most significant techniques revealed in translating the personal pronouns *You* and *I* in the movie. Those techniques, as mentioned on table 3, are *established equivalent, reduction, and particularization*. 
Established Equivalent is the most frequently used technique in which the percentage was more than a half from all of the data or 54.67 %. Based on the data found, the English pronoun you and I were translated into standard equivalent of aku, kau, kalian, and Anda.

The second most commonly used technique was reduction. This technique was applied on 41.69 % of all the data found. The result of this technique application was that the suppression of pronoun into ku, mu, and even deletion of the intended pronoun.

The smaller percentage of translation technique used was particularization. Employing this particularization technique made the pronouns translated became more concrete or precise. This technique was applied on 28 data or 4.08 % of all data. It was the least significant compared to the other techniques found in Pride and Prejudice movie.

On the other hand, regarding the result of those translation techniques applications on the pronoun You and I found in the movie was presented on table 4 below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Indonesian translation</th>
<th>Social variables</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ayah</td>
<td>Formality</td>
<td>17</td>
<td>3.19 %</td>
</tr>
<tr>
<td>2</td>
<td>Ibu</td>
<td>Formality</td>
<td>10</td>
<td>1.88 %</td>
</tr>
<tr>
<td>3</td>
<td>Bibi</td>
<td>Formality</td>
<td>1</td>
<td>0.18 %</td>
</tr>
<tr>
<td>4</td>
<td>Anda</td>
<td>Formality/Intimacy</td>
<td>2</td>
<td>0.37 %</td>
</tr>
<tr>
<td>5</td>
<td>Aku</td>
<td>Intimacy</td>
<td>198</td>
<td>37.2 %</td>
</tr>
<tr>
<td>6</td>
<td>Ku</td>
<td>Intimacy</td>
<td>77</td>
<td>14.5 %</td>
</tr>
<tr>
<td>7</td>
<td>Kau</td>
<td>Intimacy</td>
<td>160</td>
<td>30.08 %</td>
</tr>
<tr>
<td>8</td>
<td>Mu</td>
<td>Intimacy</td>
<td>58</td>
<td>10.9 %</td>
</tr>
<tr>
<td>9</td>
<td>Kalian</td>
<td>Intimacy</td>
<td>9</td>
<td>1.7 %</td>
</tr>
<tr>
<td>10</td>
<td>Ø</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>532</td>
<td>100 %</td>
</tr>
</tbody>
</table>

From table 4 that elaborated the social variable seen between the characters in relation to the translation of You and I in the movie, there were nine out of ten translation equivalents that could be categorized as showing social variable. Using Djenar (2007) categorization, the types of social variables were categorized as formality or neutrality and intimacy. The most frequently appeared social variable was intimacy, compared to formality or neutrality. Intimacy was often showed by the pronouns which were translated using established equivalent and reduction technique. About five out of nine equivalents, aku, ku, kau, mu, kalian were categorized as showing intimacy.

The high presence of intimacy in the translation of You and I in this movie was not surprising considering the movie belongs to classic romance. This movie was adapted from best-seller novel with the same title written by Jane Austen. The setting of this movie was in nineteenth century in which five daughters in Bennet family were pushed hard, especially by their mother, to find capable man to marry. Thus, male-female relation dominates the plot of the story which tends to romance and intimacy.

On the contrary, formality was rarely found in the translation of pronouns in this movie. The very mention of family hierarchy by using particularization technique in translating you and I which turn into Ayah, Ibu, and Bibi considered as showing formality variable. In addition, the translation of pronoun you into Anda was also considered as showing formality and also neutrality. The infrequent use of formality variable was also understandable since the movie talked about middle class family affairs which does not have strict rules and regulations as in noble family.

Conclusion

This study was aimed to find out the translation techniques and the social variable of personal pronoun You and I in Pride and Prejudice movie. This study found that the pronouns You and I were translated in accordance to the context in the movie. Thus, translators need to consider appropriate translation
techniques and the equivalent from TL to SL. You and I were not only translated into kau and aku, but there is a need to consider different techniques in order to find the best equivalent. In this study, the technique that was frequently used in translation of pronoun You and I was established equivalent. In relation to social variables the established equivalent and reduction mostly showed intimacy, while particularization mostly showed formality.

Further, in regard to subtitle of movie, there was a need to pay more attention in using the variations of pronoun. For example, the pronoun of I should not only translated into Aku or Ku. The translators could opt for saya as the variation of pronoun in order to distinguish clearly whether it showed formality or intimacy.

References
Fauliyah, Siti. "Translation of Address Term in Ketika Cinta Bertasbih II (Indonesian-English Subtitle)." (n.d.).