STRATEGIES IN TRANSLATING PRONOUN, NUMBER, AND VOICE IN *A WALK TO REMEMBER: KAN KUKENANG SELALU* (A case study on grammatical equivalence)

Ninuk Krismanti , Agustina Lestary
STKIP PGRI Banjarmasin
Jalan Sultan Adam Banjarmasin
e-mail: ninukkrismanti@gmail.com

Abstract: *A Walk to Remember is one of the best-selling novels written by Nicholas Spark. The novel has been translated into Indonesian language by Kathleen S.W. This paper is intended to investigate one of the equivalences of the translation: grammatical equivalence. The study used descriptive qualitative method to analyze translation in the novel. The investigation is aimed to identify strategies used to translate three grammatical features: (1) pronoun, (2) number, and (3) voice. The writers take 100 data for each feature as samples of the study. To compare voicing systems in each version of the novel, all sentences in chapter 1 are taken as samples. Based on the findings, the writers conclude that there are five strategies used in translating pronoun: (1) omitting pronoun, (2) translating pronoun as it is, (3) changing pronoun into its reference, (4) making pronoun shift, and (5) adding pronoun. Furthermore, there are two strategies used to translate singular noun with articles: (1) translating articles with lexical addition, (2) translating articles by omission, and (3) changing singular nouns in the English version of the novel into plural nouns in its Indonesian version. In terms of voice, the translator tends to keep the original voice form of the English version of the novel in its Indonesian translation.*

Keywords: equivalence, pronoun, number, voice

Abstrak: *A Walk to Remember adalah salah satu novel laris karangan Nicholas Spark. Novel ini diterjemahkan ke dalam Bahasa Indonesia oleh Kathleen S.W. Tujuan dari penelitian ini adalah menganalisa salah satu kesetaraan penerjemahan, yakni kesetaraan tata bahasa. Penelitian ini menggunakan metode deskriptif kualitatif untuk menganalisis penerjemahan dalam novel tersebut. Analisis ini bertujuan untuk menemukan strategi yang digunakan oleh Kathleen dalam menerjemahkan tiga fitur tata bahasa: (1) kata ganti, (2) nomina, dan (3) aktif/pasif. Penulis mengambil 100 data per fitur bahasa yang diteliti sebagai sampel dalam penelitian ini. Berdasarkan hasil analisa, peneliti menemukan bahwa terdapat lima strategi yang digunakan oleh penerjemah dalam menerjemahkan kata ganti: (1) menghilangkan kata ganti, (2) menerjemahkan kata ganti sesuai dengan aslinya, (3) mengubah kata ganti ke dalam kata benda yang digantikan, (4) mengubah kata ganti, dan (5) menambah kata ganti. Lebih lanjut, untuk menerjemahkan kata benda tunggal yang memiliki kata sandang, penerjemah menerapkan tiga strategi: (1) menerjemahkan kata sandang dengan penambahan leksikon, (2) menghilangkan kata sandang, dan (3) mengubah kata benda tunggal dalam novel versi Bahasa Inggris menjadi kata benda jamak pada versi terjemahannya. Terkait sistem aktif/pasif, penerjemah cenderung mempertahankan kalimat asli dari bahasa sumber dalam menerjemahkan novel A Walk to Remember ke dalam Bahasa Indonesia.*

Kata Kunci: ekuivalen, kata ganti, nomor, suara

INTRODUCTION

A Walk to Remember, written by Nicholas Sparks, was firstly published in 1999 in USA. This is the third novel released by the author and one of the best in selling. *A Walk to Remember* had been made into a movie with the same title in 2012. Its popularity has been increasing even further after the movie became a big hit all over the world. The novel itself has been released in 34 languages, including Indonesian language.

PT. Gramedia Pustaka Utama is in charge for the publication of *A Walk to Remember* in Indonesia. The Indonesian version of the novel was firstly published in April, 2012, with Kathleen S.W. as the translator. The title of Indonesian version of the novel maintains its original title, *A Walk to Remember,* without being translated. However, the translator gives the addition of *Kan Kukenang Selalu* behind the title, making the novel has a longer title in its Indonesian version than in the original one.

How a translator changes source language into target language should consider the readers of the text being translated. It is in line with the argumentation of Yan and Huang (2014) who stated that "translation should vary for the sake of different readers". In order to make *A Walk to Remember: Kan Kukenang Selalu* easy to understand by Indonesian readers, Kathleen S.W. as the translator must have considered multiple equivalences to translate the English version of the novel into Indonesian language. Equivalence, according to Panou (2013:2), is meant to indicate that source text and target text share similarities.

Sikora (2016: 38) stated that the final product of translation work is affected by the preparation of each stage in the translation

process, including checking and reviewing. It means that in translating a text, a translator must consider many aspects, one of which is grammatical equivalence between the source language and the target language. Because the focus of this study is grammatical equivalence, then other equivalences such as word equivalence and pragmatic equivalence are not analyzed though they are found in the data.

In translation study, research on grammatical equivalence is not a new thing. However, the purposes of one study may differ from other studies. For example, Dimitrova and Garabik (2014) tried to reveal how demonstrative pronouns are translated; Shakernia (2014) compared two theories of translation by Nida and Newmark on two short stories; and, Azmina (2016) investigated the translation of an English novel into Indonesian language to reveal whether or not the translation is grammatically equivalent. Unlike the three studies, this research focuses to reveal strategies applied by Kathleen S.W. as the translator of *A Walk to Remember* to translate pronoun, number, and voice. The explanation of the three grammatical features becoming the object of the study is as follows: a). Pronoun; Gender dimension in pronoun is not part of Indonesian language. Moreover, what make pronoun system in English and Indonesian language different are the following dimensions (Baker 2012:95): 1) the inclusive/exclusive dimension. For example, the word *we* has two translations in Indonesian language, *kami* and *kita*. The choice between the two depends on whether the addressee is included or not; 2) the familiar/non-familiar dimension. For example, the choice of translations for English *I* into either *aku* or

saya depends on the familiarity between the speaker and the hearer.

In terms of gender, English third person singular pronouns *she/he* (subject), *her/him* (object), and *her/his* (possession) that encode the dimension of gender are translated as *ia/dia* (subject), *dia*/*nya* (object), and *-nya* (possession) in Indonesian language. In the translation, no gender is encoded. For example: in English it will be: (a) **She** likes coffee; (b) I don't know **him**; (c) That is **her** magazine. Meanwhile in Indonesian language : (a) ***Dia suka kopi***; (b) Aku tidak mengenal**nya;** (c) Itu majalah milik**nya**.

English example (a) '*She likes coffee*' above shows that the gender of the subject *she* is female. In contrast, example of '*Dia suka kopi*' does not give any clue whether the subject is male or female. Example (b) '*I don't know him*' in English clearly indicates that the object is a male while object *–nya* in '*Aku tidak mengenalnya*' does not give a clear idea on the gender of the object. The last example (c) in English '*That is her magazine*' gives the picture that the addressee having the magazine is a female, while in '*Itu majalah miliknya*', the gender of the owner of magazine is not clear.

The concept of singular and plural noun in English is manifested morphologically through suffix addition to the noun   or   by changing the form of the word – *table/tables, man/women, child/children* (Baker, 2012:87). Unlike English, in terms of number, Indonesian language expresses number lexically or, in some cases, number is not expressed at all. In this language, number is considered as lexical rather than grammatical category. Thus, if needed, Indonesian language will add words such as *beberapa, kebanyakan, para, etc.* to indicate plurality.

Another way to indicate plurality in Indonesian language is through the repetition of the noun. For example in English you will use **students,** while in Indonesian language it is ***para siswa* or *siswa-siswa***

Another difference is that in English, double plurality markers are allowed, while they are not acceptable in Indonesian language. English allows the use of additional words showing plurality such as *some, many, etc.* along with plural marker *-s/-es'.* In contrast, the addition of adjectival words to indicate plurality and the repetition of the noun cannot appear together in Indonesian language. For example in English you will find **many** book**s** (acceptable), while im Indonesian language it will be ***banyak buku-buku*** (not acceptable)

Baker (1992: 88) suggested, "a translator working a language which has number distinction into a language with no category of number has two main options: (1) omitting the relevant information on number, or (2) encode this information lexically."

According to Baker (1992:102), voice refers to a grammatical category defining the relationship between a verb and the subject. In an active sentence, subject is the agent that is responsible to perform the action. On the contrary, the subject in passive sentence is the affected noun, and the agent is either specified or not specified. Passive sentence is intended to blur the agent and to emphasize on the objectivity. In English, passive voice is marked by the presence of *to be* followed by past participle. Meanwhile, in Indonesian language, passive voice is not always marked by the presence of suffix *di-* or *-ter* in the verb.

In this research, the investigation is limited to one of the equivalences of the translation: grammatical equivalence. The

investigation is aimed to identify strategies used by the translator to translate three grammatical features: (1) pronoun, (2) number, and (3) voice.

DATA

Data of this paper are taken from the first chapter of *A Walk to Remember* novel, both in Indonesian version and the original version. Data in Indonesian version of the novel are taken from the novel published by PT. Gramedia Pustaka Utama, and the data in its English version is downloaded from <http://www.4shared.com/office/SVP38JCS/A _Walk_To_Remember.htm>.

The first chapters of both versions are compared to investigate three grammatical features: pronoun, number, and voice. Because occurrences of pronouns and numbers in the first chapters of *A Walk to Remember* are hundreds in number, the writers only take 100 data for each feature as samples of the study. To compare voicing systems in each version of the novel, all sentences in chapter 1 are taken as samples. By the comparison, translation strategies used by the translator are identified. Then, each strategy found to translate the three language features is described in details.

FINDINGS AND DISCUSSSIONS

The findings of the study are divided into three sub-categories as follows:

Translation of Pronouns

Five strategies are used to translate pronouns in *A Walk to Remember* as explained below:

1. Omitting pronoun
   The first strategy used by the translator is the omission of pronoun. The following example illustrates how this strategy is applied:

   (Source)   People waved from their cars whenever they saw someone on the street whether **they** knew **him** or not.

   (Translation) *Orang-orang melambai dari mobil mereka setiap kali melihat seseorang di jalan, baik kenal ataupun tidak.*

   The bold pronouns *they* and *him* in English version are omitted in Indonesian version. It most likely happens because of redundancy reason. In English, a subordinator as *whether* functions to combine dependent clause and independent clause. A clause should at least consist of *subject* and *predicate* in English. Thus, '*whether they knew him or not*' is grammatically correct and no omission of pronoun is allowed in this clause. However, in Indonesian language, the independent clause '*whether they knew him or not*' can simply be translated as '*baik kenal ataupun tidak'* – with no pronouns needed in the clause. In sense of Indonesian language, it will be redundant to repeat the subject/object if it is still possible to make the sentence simpler. Thus, pronoun omissions are allowed in Indonesian language to make a better sense of the language.

2. Translating pronoun as it is
   The second strategy used by the translator is making no changing in pronouns. By this strategy, pronouns are directly translated to their equivalences as in:

a. (Source) … and **we**'d giggle like idiots, like **we** were the wittiest creatures ever to inhabit the planet.

(Translation) *... dan **kami** akan cekikikan seperti orang tolol, seakan **kami** orang-orang paling lucu di muka bumi ini.*

b. (Source) So, **we**'d be hiding behind a tree and Hegbert (what kindsof parents name **their** kid Hegbert, anyway?) would stand there waiting for **us** to give ourselves up, as if he thought we'd be that stupid.

(Translation) ***Kami** bersembunyi di belakang pohon sementara Hegbert (orang tua mana yang tega menamai anak**nya** Hegbert?) berdiri di sana, menunggu **kami** menyerahkan diri seakan ia mengira bahwa kami akan sebegitu bodohnya.*

c. (Source) and **his** hair was as white as those bunnies you see in pet stores around Easter.

(Translation) *dan rambut**nya** seputih kelinci seperti yang kau lihat di toko-toko*

hewan peliharaan sekitar hari Paskah.

In the example (a), subject *we* is directly translated as *kami*. However, example (b) in English and its translation illustrate how object pronoun in English and Indonesian language differs. In English, subject and object have different forms of pronouns, while they share the same form in Indonesian language. In example (b) *we* is used as the subject and *us* as object while in its translation, both *we* and *us* are translated into *kami* without any difference in form. For possessive pronoun case, example (b) illustrates that plural possessive pronoun *their* is translated as *-nya*. *Their* in English can only be used to mark plural possessive pronoun, while in Indonesian language, *-nya* can be used to mark singular and plural possessive pronouns. The example of *-nya* to mark singular possessive pronoun is illustrated by examples (c) where *his*, similar to *their*, is also translated as *–nya* in Indonesian language.

Another thing that needs to be noticed about pronoun in English and Indonesian language is that English pronoun can show gender, while pronoun in Indonesian language cannot. Thus, to translate third person singular subject pronoun *he* and *she* using direct translation strategy, the translator chooses the same pronoun *ia* in Indonesian language as illustrated in the following examples:

a. (Source) Anyway, **he** wrote this play called *The Christmas Angel…*

(Translation) *Pokoknya, **ia** menulis drama berjudul The Christmas Angel…*

b. (Source) **She**'s such a nice young lady.

(Translation) ***Ia** gadis yang begitu manis.*

Even though *he* and *she* are translated into the same pronoun *ia*, Indonesian readers of the novel will not get confused on the gender of the subject being talked because the context and other sentences preceding and following this pronoun help the readers understand which character the pronoun refers to.

3. Changing pronoun into its reference

The third strategy used by the translator to translate pronoun is by changing it into a noun as illustrated by the following example:

(Source) and who was to say whether **they**'d been sent by God, anyway?

(Translation) lagi pula, siapa bilang **hantu-hantu** itu dikirim oleh Tuhan?

Pronounce *they* is translated as *hantu-hantu* instead of *mereka* in the target language. *Hantu-hantu* is the reference for pronoun *mereka* in the sentence above. Thus, changing pronoun into its reference is still acceptable. This kind of translation is aimed to avoid boredom if there are too many pronouns occur.

4. Making pronoun shift

Another strategy applied by the translator of *A Walk to Remember* is making pronoun shift as in the following examples:

a. (Source) He'd written his own sermons his whole life, and some of them, **we** had to admit, were actually interesting…

(Translation) *Ia telah menulis khotbahnya sendiri selama ini. Harus **ku**akui beberapa di antaranya memang menarik,…*

b. (Source) But then again, **she** was a girl.

(Translation) *Memang sih anak**nya** seorang anak perempuan.*

In example (a), subject *we* in original version is translated as *ku-* in Indonesian version. This might happen because the translator felt that *we* does not refer to a clear subject while *aku* clearly refers to London Carter, the main character of the novel. Thus, changing the pronoun from *we* to *-ku* may help a more logical flow of the story.

In example (b), subject pronoun *she* is translated into possessive pronoun *-nya* attached to the word *anak*. This happens for the same reason as the previous discussion: because the translator wants to create a better logical flow of the story in Indonesian language. *She* refers to Hegbert's daughter whose name never been mentioned in the story before. Thus, by translating it into *anak**nya***, the focus will fall on Hegbert whom the readers have been familiar with. Hegbert's character has been introduced and explained in a great detail in previous sentences. Therefore, the readers are able to get a better picture of the story by this pronoun shifting than if the translator maintains the original version.

5. Adding pronoun

The last strategy used by the translator of the novel is by adding pronoun in Indonesian version which does not exist in the original version of the novel as the following example:

(Source)   More on that, though, later.

(Translation) *Tapi mengenai ini akan **kita** bicarakan nanti.*

The application of this strategy is the rarest one of other strategies used by the translator. The example above is the only example found to illustrate the strategy. In Indonesian version, *kita* is added by the translator in the sentence she formed. When the original version is too difficult to be translated into target language, the translator can create a different sentence as long as the meaning is close to the original meaning in the source language. Thus, in this new sentence, it is possible to use pronoun as one of its components as illustrated by the example given above.

Translation of Number

In this study, the explanation of how numbers are translated in the novel is divided into two points: (1) translating singular noun, and (2) translating plural nouns.

1. Translating singular noun

How singular noun is translated in Indonesian version of *A Walk to Remember* is going to be explained as follows:

a. Translating articles

Article is an important marker of singularity in English noun. However, it may not be the case in Indonesian language. Article is not something necessary in this target language. How the translator translates articles can be divided into two strategies:

Translating articles with lexical addition

Look at the following example:

(Source)   Me. **A bad boy**. For eating boiled peanuts in the graveyard.

(Translation) *Aku. **Si berandal**. Hanya karena makan kacang rebus di pemakaman.*

In the example above, article *A* is translated as *Si* in Indonesian language. However, this is the matter of preference not an obligation. In most cases, the translator does not use any lexical addition to mark singular noun in Indonesian language. It is because unlike English, Indonesian language does not oblige the differentiation between singular and plural noun by the use of certain marker (like morpheme 's'/'es' in English) unless the context demands such information to be made explicit.

Translating articles by omission

Look at the example below:

(Source)   Hegbert didn't understand s at all, which was really sort of strange, being that he had **a kid** and all.

(Translation) *Sebenarnya aneh bila Hegbert tidak bisa memahami kami, mengingat ia sendiri juga punya **anak**.*

A kid is translated as *anak* without any singular marker (article) *seorang*. In Indonesian language, the use of article to mark singular noun is not a must. Thus, the translator can just omit article *'a'* in English when translating the noun into Indonesian language.

b. Changing singular into plural

The second strategy used in translating singular noun is by changing singular noun in the English version into plural noun in Indonesian version of the novel. Look at the following example:

(Source) –and **the newspaper** said things like "Though it was certainly interesting, it wasn't exactly the play we've all come to know and love."

(Translation) *–sementara* ***koran-koran** berkomentar, "Meskipun cukup menarik, tetap saja bukan pertunjukkan yang sudah kita kenal dan sukai."*

Singular *newspaper* in source language is translated into plural *koran-koran* in target language. The original version of the novel uses singular noun *newspaper* because the setting of the novel in the late 1950s and the story takes place in a small city town Beaufort in North Carolina, USA. Thus, having only a newspaper in town at that time with that setting totally makes sense. However, because Indonesian people are more familiar with the idea of the existence of more than one daily newspaper in the country, *koran-koran berkomentar* makes a better sense than *koran berkomentar*.

2. Translating plural noun

There are three strategies used by the translator of the novel in changing English plural nouns into Indonesian language as explained below:

a. Changing plural into singular

The first strategy used by the translator in terms of number is changing plural noun in the original version into singular one in

Indonesian version of the novel. Look at the following examples:

(Source) In his mind Scrooge was a heathen, who came to his redemption only because he saw **ghosts**, not **angels** –

(Translation) *Dalam pandangannya, tokoh Scrooge adalah seorang kafir, yang mengalami pertobatan hanya karena ia melihat **hantu**, bukan **malaikat**–*

The example above illustrates how plural nouns *ghosts* and *angels* in English version are translated into singular noun *hantu* and *malaikat* in Indonesian version. The translator may translate the pronouns this way because she doesn't think it is necessary to pluralize the words *hantu* and *malaikat*. The meaning of the sentence can be comprehended clearly by Indonesian readers even without the use of lexical repetition or lexical addition. This is another proof that Indonesian language does not oblige a clear distinction on singularity and plurality unless it is required by the context.

b. Using repetition of noun

One of the most common strategies used to translate English plural noun into Indonesian language is by repeating the noun as illustrated by the following example:

(Source) … and the big green **veins** in his neck would start sticking out all over, like those **maps** of the Amazon River that you see in National Geographic.

(Translation) *… dan **urat-urat** hijau di*

lehernya akan mulai bertonjolan seperti Sungai Amazon dalam **peta-peta** *majalah National Geographic.*

Even though this strategy may be the easiest way of translating the plural nouns of English into Indonesian language, the translator does not use this strategy too often. It is to avoid a boring writing style and an awkward flow of the target language used.

3. Using lexical addition to mark plurality

Another strategy used by the translator in *A Walk to Remember* is lexical addition preceding the noun to mark plurality in Indonesian language. The examples of the strategy are as follows:

(Source)   … especially when he talked about "wrath of God coming down on **the fornicators**" and all that good stuff.

(Translation) …terutama saat ia berbicara tentang "kemurkaan Tuhan yang akan menimpa **para pezina**" dan berbagai topik bagus lainnya.

(Source)   … then they stop at an orphanage to see **some kids,** then visit a lonely old woman who just wanted some company on Christmas Eve.

(Translation) …setelah itu mereka mampir di panti asuhan untuk menengok **beberapa anak**, dan kemudian mengunjungi seorang

wanita tua yang kesepian dan ingin ditemani pada Malam Natal.

Examples (a) and (b) show that plurality can be marked by the addition of adjective *para* and *beberapa* before the nouns in Indonesian language. However, if you notice, English version in example (b) shows double plural markers *some* and *-s* in phrase *some kids* while in Indonesian language, the phrase is translated as *beberapa anak* instead of *beberapa anak-anak*. This translation is in accordance to the rule of Indonesian language that does not allow the use of double lexical markers for a single noun to indicate plurality.

The Translation of Voice

From all sentences analyzed in the first chapter of *A Walk to Remember*, it is found that the translator does not make a significant voice changing from the source language into the target language. From the investigation, there is only one shifting from active to passive voice found in the data as explained below:

(Source)   Every year they **put on** their Christmas peagant at the Beaufort Playhouse…

(Translation) *Setiap tahun* **diselenggarakan** *acara drama Natal di Beaufort Playhouse…*

Instead of translating '*Every year they* **put on** *their Christmas peagant at the Beaufort Playhouse*' into an active sentence '*Setiap tahun mereka mengadakan drama Natal di Beaufort Playhouse*', the translator chooses a passive sentence '*Setiap tahun* **diselenggarakan** *acara drama Natal di Beaufort Playhouse*' as the translation. It is because she might think that the subject of the

sentence is not important − the focus of the sentence should fall on the drama being held, not who hosted it − thus, she changes the sentence into a passive sentence without showing the agent.

By seeing a very low number of voice changing in the data, it can be concluded that in terms of voice system, the translator prefers to maintain the original voice form of the sentences without making any significant changing.

CONCLUSION

Kathlees S.W. as the translator of *A Walk to Remember* uses some strategies to translate three grammatical features of English into Indonesian language in order to help Indonesian readers of the novel comprehend the story easier. To translate pronouns, the translator uses five strategies: (1) omitting pronoun, (2) translating pronoun as it is, (3) changing pronoun into its reference, (4) making pronoun shift, and (5) adding pronoun. To translate singular nouns with articles, there are two strategies used by the translator: (1) translating articles with lexical addition and (2) translating articles by omission. Another strategy used to translate singular noun found in the data is by changing singular noun in the English version of the novel into plural noun in its Indonesian version. In terms of voice, the translator does not make any significant voice changing in the translation. She tends to keep the original voice form of the English version of the novel in its Indonesian translation.

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