

**TRANSLATION OF PERSON DEIXIS IN AGATHA  
CHRISTIE'S SHORT STORY *REGATTA MISTERY* INTO  
WIDYA KIRANA'S *MISTERI REGATTA***

**THESIS**

**Presented in partial fulfillment of the requirements  
for the completion of Strata 1 Program of the English Language  
specialized in Translation**



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## **STATEMENT OF ORIGINALITY**

I certify that this thesis is absolutely my own work. I am completely responsible for the content of this thesis. The content of this thesis does not incorporate to any materials previously written or published by another person except those indicated in quotations and bibliography.

Semarang, July 15, 2012

Radhita Rizki Mulyaningtyas

## **MOTTO**

“You can do anything you want to do... that is, if you are with God”

(Irish Blanca)

“Develop the character to act; with kindness, humility, and focus”

(Phillip Beaver)

## DEDICATION

This thesis is dedicated to:

1. My beloved parents, Mr. Mulyanto and Mrs. Koyimah, thanks for your love, your unlimited precious advice, your holy praying, care and motivation.
2. My only one beloved brother, Anggara Mulyatmaja, thanks for being my best friend.
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## ABSTRACT

This thesis is a study of pragmatic translation of person deixis in Agatha Christie's short story *Regatta Mystery* translated into *Misteri Regatta* by Widya Kirana. This purpose of this study is to find out the types of person deixis in the short story *Regatta Mystery*, how person deixis are translated into Indonesian, and kinds of politeness strategies used to translate person deixis in subject case found in Agatha Christie's short story *Regatta Mystery* and its Indonesian translation by Widya Kirana. The research used a qualitative method, because the data of the research are utterances from English short story and the translation into Indonesian that contain person deixis in the pragmatic field.

The result of the analysis showed that there are 197 person deixis. The person deixis used in subject case in Agatha Christie's *Regatta Mystery* consist three types of person deixis that are proposed by Levinson, those are first person deixis, second person deixis, and third person deixis.

First person deixis is divided into two types; singular and plural. First person deixis in Agatha Christie's *Regatta Mystery* are *I* and *my*. It is also found first plural person deixis *we*. Another person deixis found in Agatha Christie's *Regatta Mystery* is second person deixis. Second person deixis found in this short story are *you* and *your*. Last is third person deixis which is divided into two types; third singular person deixis and third plural person deixis. The third singular person deixis are *she*, *he*, *it*, *her* and *his*. The third plural person deixis is *they*.

The translation of person deixis are influenced by social factors proposed by Holmes where participants, setting, topic of conversation and function of conversation give an important influence in translating those person deixis.

Each person deixis also has politeness strategy and it is possible to have some changes when it is translated to Indonesian. Person deixis in Agatha Christie's short story *Regatta Mystery* use *bald on record*, *positive politeness*, and *negative politeness*. From 196 person deixis in Agatha Christie's short story *Regatta Mystery* there are 53 person deixis which change politeness strategy from SL to TL.

**Keywords:** Person Deixis, Politeness Strategies, Pragmatics, Translation

## CHAPTER I

### INTRODUCTION

#### 1.1 Background of the Study

There are so many languages used all over the world that we are not able to master all of them. But sometimes we need to get the point of something that is spoken or written in a language that is different from ours. Such cases can be found in many fields including education, tourism, entertainment, and etc. As an example, there are many books written in foreign language such as English that are needed by Indonesian students, thus we need translation as way to transfer meaning from source language to target language and get the point.

Basically, translation is not just changing words from one language to another language. It needs a special skill so that the result of the translation becomes natural and easy to understand. It deals with the process of rendering the message from source language (SL) to target language (TL). Concerned with language and translation, Hatim and Munday (2004:3) say that “translation is a phenomenon that has a huge effect on everyday life.” The first of these two senses relate to translation as a process, the second to the product. The first sense focuses on the role of the translator in taking the original or source text (ST) and turning it into a text in another language (the target text, TT). The second sense is centering on the concrete translation the product produced by the translator.

A translator must be able to transfer the writer's thought or ideas from SL into TL, whether the language is in oral or written form. Besides, a translator should have skill on translation process and understand the context and the situation of the text, so the reader will not realize that he reads a translation work. When a reader is reading a book or talking to another, he needs to understand the context of language usage because by this way, the person can get true message or meaning. Hatch (1994: 209) states that much of meaning can only be understood by looking at linguistic marker has a "pointing" function in a given discourse context.

For example: There is a note pinned on a professor's door, it is written:

*Sorry I missed you. I'm in my other office, back in an hour.*

Without knowing who the addressee is, what time the note was written, or the location of the other office, it is hard to make a precise interpretation of the message. Those terms cannot be interpreted without an immediate context called deixis. Deixis itself is a word which its reference always moves or changes depending on the context.

According to Levinson (1983: 9), deixis is a part of pragmatics that has connection with certain word or sentence. It is often caused by the change of situation including person, time and place. Person deixis is an utterance that uses a personal pronoun to refer to hearer (I, you, and they). Yule (1996:10) also states about person deixis as follows:

Reference pointed by personal pronoun keeps changing based on the character brought by participant role. A person who speaks gets a role as a first person. If he or she does not speak again, then to be a listener, he or she changes into a second person. A person who does not present in speech event or close with the place of conversation is called third person.

The use of person deixis is so pervasive in natural language both oral and written. The aim is to make the interpretation process of some words that the referent always changes becomes easier. If it is not used, it will be satiation to the reader or hearer. However, it might appear to the reader or the hearer some misunderstanding of the person deixis. He will find it is difficult to interpret whom is uttering or to whom the utterance is uttered.

The use of person deixis also relates to the social level or closeness between speaker and hearer. In some languages, it is impossible to say anything without pointing up the social relationship between the speaker and hearer, in relation to their rank and closeness. When speaker communicate to hearer from the higher rank, he will use polite words. Therefore, many common words referring toward social status of a person is to a great extent relates to the deictic expression. The elements within such word of *you, I, she, he* and so on require contextual information. The use of those words will be much clearer when they have been translated into target language. Those words also show the use of politeness strategies in having communication. Brown and Levinson (1987: 60) state that politeness is relating to the psychological state, something that is emotionally invested and that can be lost, maintained, or enhanced, and must be constantly attended to in interaction.

The use of person deixis and politeness strategies becomes flagging topic to be studied because it is used in almost all aspects in daily conversation. The use of person deixis and politeness strategies will also be more interesting because the source language (SL) and the target language (TL) have richness in diversity, from the language, social life, etc.

Based on the phenomenon above, the researcher chose to analyze the translation of person deixis from SL to TL and is combined to politeness strategies which are used to translate the source language (English) to the target language (Indonesian) and also find out the factors which influence the translation of person deixis in short story *Regatta Mystery* written by Agatha Christie as the original text and the translation text *Misteri Regatta* translated by Widya Kirana. The researcher uses these short stories because they contain person deixis and settings of the stories cover informal setting and formal setting which really influence word choices in every conversation between each character.

## **1.2 Statement of the Problem**

The problems of this research are:

1. What are the types of person deixis found in Agatha Christie's short story *Regatta Mystery*?
2. How are person deixis in *Regatta Mystery* short story translated into Indonesian?
3. What kinds of politeness strategies used to translate person deixis in *Regatta Mystery* short story into *Misteri Regatta* by Widya Kirana?

### **1.3 Scope of the Study**

Based on the problems, the scope of the study is to find out the types of person deixis found in Agatha Christie's short story *Regatta Mystery*, how person deixis are translated into Indonesian, and kinds of politeness strategies used to translate person deixis in subject case found in Agatha Christie's short story *Regatta Mystery* and its Indonesian translation by Widya Kirana.

### **1.4 Objective of the Study**

The aim of the study is to find out:

1. The types of person deixis found in Agatha Christie's short story *Regatta Mystery*.
2. How person deixis are translated into Indonesian.
3. Kinds of politeness strategies are used to translate person deixis in *Regatta Mystery* short story into *Misteri Regatta* by Widya Kirana.

### **1.5 Significance of the Study**

*Regatta Mystery* is a short story which was originally written by Agatha Christie. This story is interesting to be observed because it can be used as a media for the researcher itself to learn about English pragmatics, especially deixis and politeness strategies and translation deeply. Further, it can be useful for the college, and also the other researchers.

### **1.6 Thesis Organization**

This research is presented in five chapters with the following organization.

Chapter I is introduction. It covers background of study, statement of the problems, scope of the study, objective of the study, and significance of the study.

Chapter II is review of related literature. This chapter describes translation, types of translation, pragmatics, deixis, and politeness.

Chapter III is research method. This chapter deals with research design, unit of analysis, source of data, technique of data collection, and technique of data analysis.

Chapter IV is data analysis. It consists of the finding and the discussion of finding the types of person deixis in the short story *Regatta Mystery*, how person deixis are translated into Indonesian, and kinds of politeness strategies used to translate person deixis in subject case found in Agatha Christie's short story *Regatta Mystery* and its Indonesian translation by Widya Kirana..

Chapter V is conclusion and suggestion.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This part discusses the related literatures of the study. It explains 1) translation, 2) types of translation, 3) pragmatics, 4) deixis, 5) politeness. Those relevant theories are used to analyze and support this study in order to find out the types of person deixis in the short story *Regatta Mystery*, how person deixis are translated into Indonesian, and kinds of politeness strategies used to translate person deixis in this short story.

#### 2.1 Translation

Translation is a process of transferring the meaning of the text from the SL to the TL. Newmark says that translation is a craft consisting in the attempt to replace a written message and/or statement in another language (1981:7). He also conveys his idea that translation is rendering the meaning of a text into another language in the way that the author intended the text (1981:5).

According to Mildred L. Larson, translation is basically a change of form. The form of a language is the actual words, phrases, clauses, sentences, paragraphs, etc., which are spoken or written. These forms are referred to as the surface structure of a language. It is the structural part of language which is actually seen in print or heard in speech. In translation the form of the source language is replaced by the form of the receptor (target) language. Translation

consists of transferring the meaning of the source language into the receptor language (1984:3). The main goal of translating is finding the equivalence of the words and makes the sentences of the text sound natural in the TL. There are some types of translation. The explanation as follows.

## **2.2 Types of Translation**

Newmark (1981:45) distinguishes several kinds of translation. They are:

### **1. Word-for-word translation**

This is often demonstrated as interlinear translation, with the TT immediately below the ST words. The ST word-order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.

### **2. Literal translation**

The ST grammatical constructions are converted to their nearest TT equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved.

### **3. Faithful translation**

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TT grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical

‘abnormality’ (deviation from ST norms) in the translation. It attempts to be completely faithful to the intention and the text-realization of the ST writer.

#### **4. Semantic translation**

Semantic translation differs from ‘faithful translation’ only as far as it must take more account of the aesthetic value of the ST, compromising on ‘meaning’ where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents and it may make other small concessions to the readership.

#### **5. Adaptation**

This is the ‘freest’ form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the ST cultures converted to the TT culture and the text rewritten.

#### **6. Free translation**

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called ‘intralingual translation’, often prolix and pretentious, and not translation at all.

#### **7. Idiomatic translation**

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

## **8. Communicative translation**

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

In this research, the researcher does not only use translation theory, but it is also combined with pragmatics theory. Here are some of the theories of pragmatics.

### **2.3 Pragmatics**

There are some pragmatics definitions which help us to understand deeply. Pragmatics is a branch of linguistics studying of the aspects of meaning and language use that are dependent on the speaker, the addressee and other features of the context of utterance. Another definition of pragmatics given by Parker (1986:11) says that pragmatics is the study of how language is used for communication.

According to Levinson (1983: 3) pragmatics is the study of the relationship between language and the context, which is a basis in understanding the meaning of language. Refers to this statement, pragmatics is the study of the aspect of the relationship between language and context that are relevant to the writing

grammar. It is dealing with language use and the relationship between language form and language use.

In addition, Leech (1983: 11) explains that general pragmatics is abstraction between the study of language in total abstraction from situation, and the study of more socially specialized uses of language. Hence, it is clear that pragmatics is the study about relation between language and context that are used in community.

From the definitions above, we can understand more about pragmatics. It can be concluded that pragmatics is a field linguistics study which does not only explain about language but also explains how to produce and understand the use of language in our real life following the factors that influence the language choice. One of a subject which is discussed in pragmatics is deixis. Here is the explanation about deixis.

## **2.4 Deixis**

Lyon (1977: 636) states that the term deixis (which comes from a Greek word “pointing” or “indicating”) is now used in Linguistics to refer to the function of personal and demonstrative pronouns, of tense and of variety of other grammatical and lexical features which relate utterances to the spatio temporal coordinates of the act of utterances. The idea of deixis is identification, drawing attention to, by pointing. Lyon also states that the function of demonstrative pronoun is to draw attention of the addressee to a referent that satisfies the description implied by the use of the pronoun in a term of gender, number, status, et cetera (1977: 648).

Then, it can be said that deixis is systematized in egocentric way where speaker casts himself as central point that relates everything to his point of view. Because of that, Levinson constituted the deictic centre that is supposed to be as follows:

1. the central person is the speaker,
2. the central time is the time at which the speaker produces the utterance,
3. the central place is the speaker's location at utterance time,
4. the discourse centre is the point which the speaker is currently at in the production of his utterance,
5. the social centre is the speaker's social status and rank, to which the status or rank of addressees or referents is relative (1983: 64).

The important point is that deixis has to do with the predetermination of many different aspects of the circumstances surrounding the utterance inside the utterance itself (Levinson, 1983: 55).

Deixis, in prior time, was divided into three categories: person, place and time deixis. But now, there are two more deixis categories listed in Levinson (following Lyons, 1986, 1977a, and Fillmore, 1971b, 1975), that are social and discourse deixis (1983: 62).

#### **2.4.1 Person Deixis**

Person deixis is commonly conveyed through personal pronoun. The pronouns *I*, *you*, and *we* along with *she*, *he*, *it*, and *they* (and alternative forms) are

markers of personal deixis. When we use these pronouns, we orient our utterances with respect to ourselves, our interlocutors, and third parties (Finegan, 2004:202).

Person deixis refers to the use of pronouns of first, second and third person. The first person is the speaker, and the second person is the addressee or the hearer, while the third person is neither the speaker nor the hearer (Cruse, 2000:319). Person deixis also refer to grammatical markers of participant roles in a speech event.

In addition, Levinson (1983:62) defines that person deixis concern with the encoding of the role of participants in the speech event in which the utterance in question is delivered. Furthermore, although person deixis is reflected directly in the grammatical categories of person, it may be argued that we need to develop an independent pragmatic framework of participant roles, so we can see how and what extent these roles are grammaticalized in deferent languages. There some kinds of person deixis; first person deixis, second person deixis, and third person deixis. The following is the explanation of each;

#### **2.4.1.1 First Person Deixis**

The category of first person consists of singular first person and plural first person. In English, the form of singular first person includes *I, my, myself, mine* and *me*. Then, the form of plural first person consists of *we, us, our, ours* and *ourselves*.

Here are the examples:

1. First person reference to self

SL: *I buy a bag.*

TL: *Aku membeli sebuah tas.*

The word *I* is referring to the speaker who utters this utterance and is translated into *aku*. The word *I* and also *aku* are singular first persons and function as subject personal pronoun.

The form of plural first person pronoun is divided into two categorizes “We-inclusive” and “We-exclusive”. We-inclusive first person deixis that refer to a group includes the addressee(s). It constitutes combination between first and second person. We-exclusive first person deixis is referring to a group in which not including addressee(s). It constitutes combination between first and third person. These are the examples:

2. SL: *We will always remember you* (We-inclusive)

TL: *Kita akan selalu mengingatmu*

3. SL: *We know your feeling* (We-exclusive)

TL: *Kami tahu perasaanmu*

#### 2.4.1.2 Second Person Deixis

According to Levinson (1983: 62) second person deixis is the encoding of the speaker’s reference to one or more addressees. Furthermore, second person deixis is deictic reference to a person or persons identified as addressee, for examples; *you, yourself, yourselves, your, yours.*

Example of second person reference to addressee:

SL: *Why are **you** scared?*

TL: *Kenapa **kamu** takut?*

The word *you* refers to the addressee(s) that belongs to the second personal pronoun is translated into *kamu*. Moreover, the function is as subject personal pronoun.

### 2.4.1.3 Third Person Deixis

Levinson (1992: 62) states that third person deixis is the encoding of a reference to persons and entities which is neither speaker nor addressee of the utterance.

The category of third person consists of singular third person and plural third person. The form of singular person consists of: *he, she, his, him, her* and the form of plural third person includes, *they, their, and them*.

Example of third person reference to others, neither speaker nor addressee

SL: ***She** is crying.*

TL: ***Dia** menangis.*

The word *she* refers to “someone” who is crying. *She* has a function as subject personal pronoun which belongs to third person deixis, so has *dia*.

### 2.4.2 Place Deixis

Based on Lyons as quoted by Levinson (1983: 79), place or space deixis concerns the specification of locations in relative to anchorage points the speech event. The importance of locational specifications in general can be measured from the fact that there seem to be two basic ways of referring to objects, by describing or naming them on the one hand by locating them on the other.

Meanwhile, he (1983: 62) adds that place deixis concerns with the encoding of spatial locations relative to the location of the participants in the speech event, there are proximal (close to speaker) and distal (non-proximal, sometimes close to addressee). Such distinctions are commonly encoded in demonstratives (as in English *this* versus *that*) and in deictic adverbs of place (as in English *here* versus *there*). Thus the deictic adverbs, like *here* and *there*, may be the most direct and most universal examples of spatial deixis.

Besides, place deixis (or in Yule it is said as spatial deixis), also deals with coding time or CT and also receiving time or RT. Thus, the word ‘there’ that basically means ‘distal from speaker’s location at CT’, can also be interpreted as ‘proximal to addressee at RT’ (Levinson, 1983: 80).

Therefore, it is true that pragmatic basis of place deixis is a psychological distance meaning physically close objects will tend to be treated by the speaker as psychologically close, and reverse (Yule, 1996: 13). Here is the following example:

*I was looking at this little puppy in a cage with such a sad look on its face. It was like, ‘Oh, I’m so unhappy **here**, will you set me free?’*

The word ‘here’ above signifies that the intended cage is not actually in the physical location near to the speaker, but it is considered near, as the speaker tries to perform the role of the puppy (Yule, 1996: 13).

There are some pure place-deictic words in English that are differentiated by proximal and distal dimension, i.e. the adverbs *here* and *there*, demonstrative pronouns *this* and *that*, and also the verbs *come* and *go* and *bring* and *take* (Levinson, 1983: 79-84).

### 2.4.3 Time Deixis

Time deixis is reference made to particular times relative to some other time, most currently the time of utterance. In other words, time deixis is reference to time relative to a temporal reference point. Typically, this point is the moment of utterance, for examples, *now*, *then*, *yesterday*, *today*, *tomorrow*, *this*, *last*, *next Monday*, *ago*, *later*, *week*, *month*, *year soon* and distinction in tense. Hence *now* means some span of time including the moment of utterance, *today* means that diurnal span in which the speaking event takes place, and *is* predicates a property that holds at the time of speaking. Similarly we count backwards from coding time in calendrical units in such expressions as *yesterday* or *three years ago*, or *forwards in tomorrow*, or *next Thursday*. In written or recorded uses of language, we may need to distinguish coding time from receiving time, and in particular languages there are often conventions about whether one writes ‘I am writing this today so you will receive it tomorrow’ or something more like ‘I have written this yesterday so that you receive it today’.

Levinson (1983: 62) states that time deixis concerns with the encoding of temporal points and spans relative to a time at which an utterance was spoken (or written messages inscribed). Meanwhile, Finegan (2004: 204) defines the temporal deixis as the orientation or position of the referent of actions and events in time.

However, the most pervasive aspect of temporal deixis is tense. The grammatical categories called tenses usually encode a mixture of deictic time distinctions and aspectual distinctions, which are often hard to distinguish. Analysts tend to set up a series of pure temporal distinctions that roughly correspond to the temporal aspects of natural language tenses, and then catalogue the discrepancies (Comrie 1985:18ff).

Tenses are traditionally categorized as ‘absolute’ (deictic) versus ‘relative’ (anterior or posterior to a textually specified time), for example:

1. *SL: He went*

*TL: Dia pergi*

2. *SL: He had gone*

*TL: Dia telah pergi*

The simple English past (1) is absolute and the pluperfect (2) is relative (anterior to some other, admittedly deictically specified, point). Absolute tenses may mark just e.g. past vs. non-past, or they may mark up to nine distinct spans of time counted out from coding-time (Comrie 1985, Ch. 4).

#### 2.4.4 Discourse Deixis

A word can be said as discourse deixis if that word refers to certain part of that text. Discourse deixis deals with “the encoding of reference to portions of the unfolding discourse in which the utterance (which includes the text referring expression) is located” (Levinson, 1983: 62). He also states that discourse deixis use of expression with some utterance to refer to some portion of the discourse that contains the utterance (including the use of the utterance itself).

We may also include in the discourse deixis a number of other ways in which an utterance signals its relation to surrounding text, e.g. utterance-initial anyway seems to indicate the utterance that contains. It is not addressed to immediately preceding discourse, but to one or more steps back. Since discourse unfolds in time, it seems natural that time-deictic words can be used to refer to portions of the discourse; thus analogously to last week and next Thursday, we have in the last paragraph and in the next chapter. But we also have place-deictic terms re-used here, and especially the demonstratives *this* and *that*. Thus *this* can be used to refer to a forthcoming portion of the discourse as in (1), and *that* to a preceding portion, as in (2):

1. *I bet you haven't heard **this** story.*
2. ***That** was the funniest story I've ever heard.*

These are examples of utterance-initial usages; but, therefore, in conclusion, to the contrary, still, however, anyway, well, besides, actually, all in all, after all and so on.

However, discourse deixis is not showing proximal or distal, like place deixis does, but it is more like showing the token-reflexivity of a sentence (Levinson, 1983: 86).

#### **2.4.5 Social Deixis**

Social deixis concerns with the encoding of social distinctions. Based on Levinson theory (1983: 63), social deixis is use to code social distinctions that are relative to the participant role in social relationship between speaker and addressee or speaker and some reference.

There are two basic kinds of social deixis, they are relational and absolute (Levinson, 1983: 90).

1. The relational social deixis is manifested through this certain relationship (Levinson, 1983: 90-1):
  - a. speaker and referent (addressee honorifics by referring him)
  - b. speaker and addressee (addressee honorifics without referring him)
  - c. speaker and bystander (bystander or audience honorifics)
  - d. speaker and setting (formality levels or social activity).
2. Absolute social deixis are in the form of (Levinson, 1983: 91):
  - a. authorized speaker (forms reserved for certain speaker)
  - b. authorized hearer (restriction of most title, e.g. *Mr. President*).

Social deixis has to do with the marking of social relationships in linguistic expressions, with direct or oblique reference to the social status or role of participants in the speech event. Special expressions exist in many languages, including the honorifics well known in the languages of S. E. Asia, like Thai, Japanese, Korean and Javanese. Moreover, it also deals with familiar and non-familiar addressee in some languages. Japanese has word ‘*-chan*’ is to address children, ‘*-san*’ is to address older people and ‘*-sama*’ is to address people who have higher social level. Indonesian has the word ‘*kau*’ is to address people who have close relationship or have same age, ‘*kamu*’ is to address people in the same age but not in a close relationship, and also ‘*anda*’ is to address older people or people in a higher level.

The examples are below:

*SL: Kamu mau kemana?*

*Anda hendak kemana?*

*TL: Where are you going?*

Those sentences have the same meaning but uttered in a different way considering the addressee. The first SL sentence is used to address a person in a close relationship with speaker or to make the situation becomes more relax. The second SL sentence is used to address an older people and is uttered to pay respect to hearer.

Deixis is relevant with politeness because politeness is a strategy (or series of strategies) employed by a speaker to achieve a variety of goals, such as promoting or maintaining harmonious relations (Thomas, 1995:157). The explanation of politeness is as follows.

## **2.5 Politeness**

Brown and Levinson (1987: 62) base their theory on the concept of *face*. Face is defined as the public self image that all rational adult members have when engaged in spoken interaction, and it must be constantly adhered to. Face consists of two related aspects: *positive* face and *negative* face. Positive face is the wish all speakers have that their face 'wants' be desirable to fellow interactants. Negative face is the 'want' all speakers have that their actions will not be impeded by others.

In general, participants will co-operate with each other due to the mutual vulnerability of face. Both, speaker and hearer must respect to each other, because a simple act such as asking someone to sit down is a potential threat to their face. Brown and Levinson define the performance of such utterances as potential *face-threatening acts* (FTAs). When confronted with the need to perform a FTA, the speaker needs to decide how it should be uttered.

### **2.5.1 Politeness Strategies**

Brown and Levinson sum up human "politeness" behavior in four strategies, which correspond to these examples: bald on record, negative politeness, positive politeness, and off-record-indirect strategy.

### 2.5.1.1 The Bald on Record Strategy

The bald on-record strategy does nothing to minimize threats to the hearer's "face": e.g. by shouting an emergency such as '*Help!*'. Brown and Levinson (1987: 94-94) states that the bald on record strategy can be treated as speaking in conformity with Grice's Maxim (Grice: 1975). These Maxim are intuitive characterization of conversational principles that would constitute guidelines for achieving maximally efficient communication.

### 2.5.1.2 The Positive Politeness Strategy

The positive politeness strategy shows you recognize that your hearer has a desire to be respected. It also confirms that the relationship is friendly and expresses group reciprocity. It has 15 sub-strategies:

1. Notice, attend to H (his interest, wants, needs, and goods): e.g. by saying such as '*You must be hungry, it's a long time since breakfast. How about some lunch?*'
2. Exaggerate (interest, approval, sympathy with H): e.g. by saying '*What a fantastic garden you have!*'
3. Intensify interest to H: e.g. by saying such as '*I come down this stairs, and what do you like to see? – a huge man all over the place, the phone's off the hook and clothes are scattered all over...*'
4. Use in-group identity markers (address form, use of in group language or dialect, use of jargon or slang, contraction and ellipsis): e.g. by saying such as '*Help me with this bag here, luv?*'

5. Seek agreement (safe topics, repetition): e.g. by saying 'A: "*Did she went to hot country?*" B: "*She went*".'
6. Avoid disagreement (token agreement, pseudo-agreement, white lies, hedging opinions): e.g. by saying such as A: "*What is she, small?*" B: "*Yes, yes, she's small, smallish, um, not really small but certainly not very big.*"
7. Presuppose/raise/assert common ground: e.g. by saying '*All my money has gone, hasn't it.*'
8. Joke: e.g. by saying such as '*OK if I tackle those cookies right now?*'
9. Assert or presuppose S's knowledge of and concern for H's wants: e.g. by saying such as '*Look, I know you want the car back by 5.0, so should I go to the town right now?*'
10. Offer, promise: e.g. by saying such as '*I'll visit you next week.*'
11. Be optimistic: e.g. by saying such as '*I've come to borrow a cup of flour.*'
12. Include both S and H in the activity: e.g. by saying such saying '*Let's have a cookie, then.*'
13. Give (or ask for) reasons: e.g. by saying such as '*Why don't you bathe at all?*'
14. Assume or assert reciprocity: e.g. by saying such as '*I'll give you a cookie, if you finish your homework.*'
15. Give gifts to H (goods, sympathy, understanding, cooperation): e.g. by saying such as '*Here, I give you a pair of shoes.*'

### **2.5.1.3 The Negative Politeness Strategy**

The negative politeness strategy also recognizes the hearer's face. But it also recognizes that you are in some way imposing on them. Some other examples would be to say, "*I don't want to bother you but...*" or "*I was wondering if...*". The negative strategy has 10 sub-strategies:

1. Be indirect: e.g. by using indirect speech acts: e.g. by asking question such as '*Couldn't you pass the salt, please?*'
2. Question, hedge: e.g. by asking questions such as '*Could you do this for me?*'
3. Be pessimistic about things: e.g. by saying '*This probably won't be necessary but ...*'
4. Minimize imposition on the other person: e.g. by saying '*I just wanted to ask if you could ...*'
5. Give deference: e.g. by the use of certain address forms: e.g. by saying such as '*That's alright, sir.*'
6. Apologize to the other person: e.g. by indicating reluctance or begging forgiveness: e.g. by saying such as '*I hesitate to trouble you, but...*'
7. Impersonalize things: e.g. by the use of the plural '*you*' vs '*I*'.
8. State the imposition as a general social rule or obligation by using '*request*' as a noun rather than '*want*' as a verb.
9. Go 'on record' as incurring a debt, or not 'indebting' to the other person: e.g. by saying such as '*I could easily do it for you.*'
10. Nominalize: e.g. by saying such as '*I am pleased to be able to inform you...*'

#### **2.5.1.4 Off-record Indirect Strategy**

Off-record indirect strategies take some of the pressure off of you. You are trying to avoid the direct FTA of asking for a beer. Instead you would rather it be offered to you once your hearer sees that you want one. This strategy has 15 sub-strategies:

1. Give hints: e.g. by saying such as *'It's cold here.'*
2. Give association clues: e.g. by saying such as *'Oh God, I've got a headache again.'*
3. Presuppose: e.g. by saying such as *'I washed the car again today.'*
4. Understate: e.g. by saying such as *'I was pretty horrified.'*
5. Overstate: e.g. by saying such as *'Why are you always smoking?'*
6. Use tautologies: e.g. by saying such as *'Boys will be boys.'*
7. Use Contradiction: e.g. by saying such as A: *"Are you upset about that?"* B: *"Well, yes and no"*
8. Be ironic: e.g. by saying such as *'Lovely neighborhood, eh? (in a slum)'*
9. Use metaphors: e.g. by saying such as *'He's the son of a Jain household.'*
10. Use rhetorical questions: e.g. by saying such as *'How was I to know...? (c.i. I wasn't)'*
11. Be ambiguous: e.g. by saying such as *'John is pretty sharp cookie.'*
12. Be vague: e.g. by saying such as *'I'm going you know where.'*
13. Over-generalize: e.g. by saying such as *'He who laughs lasts laughs longest.'*
14. Displace H: e.g. by saying such as *'Could you pass the stapler, please? (a secretary saying to anyone in the office)'*
15. Be incomplete, use ellipsis: e.g. by saying such as *'Well, I didn't see you...'*

Those politeness strategies are influenced by these following factors. Here are the explanations of them.

### **2.5.2 Power, Distance, and Rank of Imposition**

There are three relevant factors that are used by speaker to assess the danger of FTA, i.e. Power [P], Distance [D], and Rank [ $R_{(x)}$ ] of Imposition (Brown and Levinson 1987: 80). It's simply that [P], [D] and [ $R_{(x)}$ ] subsume all others (status, authority, occupation, ethnic identify, friendship, situational factors, etc) that have a principled effect on such assessments.

#### **2.5.2.1 Power**

Power is a value that is labeled not to individual, but to roles or role-sets. Thus in the role-sets manager/employee, or parent/child, asymmetrical power is built in (Brown and Levinson, 1987: 78).

Examples of Power:

1. *Excuse me Madam, mind if I sit here?*
2. *Mind if I sit here?*

Those sentences above have the same meaning and purpose which is she intended to sit. However, the different utterances occur if they are uttered by different people. Sentence (1) might be uttered by a student to her teacher, while sentence (2) could be uttered by a teacher to a student. Those sentences clearly show that different power brings different politeness strategy to say an utterance.

#### **2.5.2.2 Distance**

Distance or social distance is the closeness between the speaker and the hearer or the way the speaker treats the hearer in particular way (Brown and Levinson, 1987: 79).

Here are the examples:

1. *Excuse me, I hope it's not too forward, but would it be possible for me to have a beer?*
2. *I want some beer, dude.*

First utterance (1) is probably uttered by a stranger, or speaker and hearer are not close to each other. On the other hand, sentence (2) is said by a man to his close mate.

### **2.5.2.3 Rank of Imposition**

Rank of imposition somehow relates to how 'urgent' the intention of the speaker will be (Brown and Levinson, 1987: 79). Here are the examples:

1. *Look, I'm terribly sorry to bother you but would there be any chance of your lending me just enough money to get a railway ticket to get home?  
I must have dropped my purse and I just don't know what to do.*
2. *Hey, got change for a quarter?*

Both might be said at a railway station by a frustrated traveler to a stranger but speaker in saying (1) considers the FTA to be much more serious than the FTA done in (2). It is because rank of imposition is lower in (2).

On the other hand, Holmes (1992: 8) stated that social factors influencing the choice of one variety (any set of linguistic forms which patterns according to social factors) are as follows:

1. Participants: **who** is speaking and **who** are they speaking **to**?
2. Setting: **where** they are speaking?
3. Topic: **what** is being talked about?
4. Function: **why** they are speaking?

Besides, these four scales below also related to the factors above (Holmes, 1992: 8-10):

1. **Social distance scale** which deals with participant relationship and this scale are useful in pointed out that how well we know someone is a significant factor in linguistic selection. e.g.: We call someone with a nickname, *Meg* for example, as we are intimate to her. However, people who are distant with her will call her with her surname, *Mrs. Billington* for example.
2. **Status scale** which also deals with participant relationship and it ends to the relevance of relative status in some linguistic choices. e.g.: People will call *Sir* or *Mrs* to people who have higher status than them.
3. **Formality scale** which relates to the background or kinds of interaction in evaluating the effect of the social background or kinds of interaction on

language choice. e.g.: There will be a different in addressing someone if we are in formal and informal situation although we know them well.

4. **Referential and affective function scale** which relates to how information content and affective content also bring effect to express how someone is feeling. Language preferences express the social relationship between people and topic of discussions, and they reflect how well people know other person (Holmes, 1992: 12). In addition, verbal communication replicates the context in which language is used, rather than the distinctiveness of the speaker, because the better people know someone, the more casual and relaxed the speech style people will use to address the hearer (Holmes, 1992: 223-4).

## **CHAPTER III**

### **RESEARCH METHOD**

This section illustrates method used in this research. It deals with the research design, unit of analysis, source of data, technique of data collection, and technique of data analysis.

#### **3.1 Research Design**

In this research, the researcher used the short story of Agatha Christie *Regatta Mystery* and the Indonesian translation *Misteri Regatta* translated by Widya Kirana as the object of the analysis. Based on the analysis, the researcher used qualitative method and the approach is descriptive. The aim of the research is to find out the types of person deixis in the short story *Regatta Mystery* by Agatha Christie, how person deixis are translated into target language, and also to find politeness strategies used to translate person deixis.

### 3.2 Unit of Analysis

In this research, the researcher would like to analyze the utterances containing person deixis in source text and also target text to find out the types of person deixis in the short story *Regatta Mystery* by Agatha Christie, how person deixis are translated into Indonesian language by Widya Kirana, and also to find politeness strategies used to translate person deixis.

### 3.3 Source of Data

The source of data which was used in this research is a short story of Agatha Christie *Regatta Mystery* as the original text. This short story was published for the first time in *Strand Magazine* in 1936. *Regatta Mystery* belongs to a novel entitled *Problem at Pollensa Bay* which contains eight stories but in this research, the researcher chose to analyze the fifth story only, *Regatta Mystery*. This has been translated into Indonesian by Widya Kirana with the title is *Misteri Regatta*, published by PT Gramedia in 2011 for the fifth edition.

### 3.4 Technique of Data Collection

Before analyzing the data, the researcher collected the data as the media of doing this research. Thus, the researcher did the following steps to get the data:

1. Searching the data from source text and target text. The researcher searched the data in a book store.

2. Choosing the appropriate data. In this research the researcher used *Regatta Mystery*, a short story from Agatha Christie because the utterances in the story contain person deixis and use politeness strategies. Then, the data of this research were gathered from the utterances in the short story of Agatha Christie *Regatta Mystery* and the Indonesian translation *Misteri Regatta*.

### 3.5 Technique of data Analysis

The selected data was analyzed using the steps as follow:

1. Reading both of the data, source text and target text.
2. Identifying every utterance which contains person deixis in both source text and target text.
3. Classifying the types of person deixis in the short story of Agatha Christie *Regatta Mystery*, the factors which influence the translation of person deixis, and the politeness strategies used to translate the short story.
4. Explaining and describing the data.
5. Finally, drawing the conclusion.

## CHAPTER IV

### DATA ANALYSIS

This chapter contains an analysis of person deixis in Agatha Christie's short story *Regatta Mystery* and its Indonesian translation *Misteri Regatta* translated by Widya Kirana. Person deixis found in the short story are categorized in three types; first person deixis (singular and plural), second person deixis, third person deixis (singular and plural). In this analysis, the researcher uses the utterances containing person deixis in source text and also target text. How person deixis are translated into Indonesian, and politeness strategies used to translate person deixis are also compared and explained.

The quantity and types of person deixis found in Agatha Christie's short story *Regatta Mystery* can be seen on table 4.1 below:

Table 4.1: Person deixis found in Agatha Christie's short story *Regatta Mystery*

No.	Types of Person Deixis	Quantity	Percentage
1.	<b>First Person Deixis</b>		
	<i>I</i>	90	45.68%
	<i>we</i>	8	4.57%
	<i>my</i>	4	2.03%
2.	<b>Second Person Deixis</b>		
	<i>you</i>	50	25.38%
	<i>your</i>	1	0.51%

<b>Third Person Deixis</b>			
3.	<i>he</i>	5	2.54%
	<i>she</i>	8	4.06%
	<i>it</i>	18	9.14%
	<i>they</i>	10	5.07%
	<i>his</i>	1	0.51%
	<i>her</i>	1	0.51%
<b>Total</b>		196	100%

Those person deixis in table 4.1 refer to characters in the short story, they are:

1. Mr. Isaac Pointz is a businessman who invites his partners to his dinner party.
2. Mr. Leo Stein is a partner of Mr. Isaac Pointz.
3. Sir George is a partner of Mr. Isaac Pointz.
4. Lady Marroway is also a companion of Mr. Isaac Pointz.
5. Mr. Samuel Leathern is an American business acquaintance.
6. Eve is a schoolgirl daughter of Mr. Samuel Leathern.
7. Mrs. Rustington is a guest of Mr. Isaac Pointz' dinner party.
8. Evan Llewellyn is a guest of Mr. Isaac Pointz' dinner party.
9. Mr. Parker Pyne is a detective.

Table 4.1 reveals that Agatha Christie's short story *Regatta Mystery* contains three kinds of person deixis, those are first person deixis, second person deixis, and third person deixis. The quantity of first person *I* is 90 (45.68%), *we* is 8 (4.57%), *my* is 4 (2.03%), second person deixis *you* is 50 (25.38%), *your* is 1

(0.51%) and third person deixis *he* is 5 (2.54%), *she* is 8 (4.06%), *it* is 18 (9.14%), *they* is 10 (5.07%), *his* is 1 (0.51%), *her* is 1 (0.51%).

First person deixis *I* has the highest percentage because *I* represents every character as speaker in the short story *Regatta Mystery* by Agatha Christie.

In the analysis, researcher gives some examples of the types of person deixis in the short story *Regatta Mystery* by Agatha Christie, how person deixis are translated into target language, and also to find politeness strategies used to translate person deixis.

#### 4.1 Translation of Person Deixis

This analysis shows how those English person deixis are translated into Indonesian and kinds of politeness strategies used to translate those person deixis.

The quantity and types of person deixis found in Agatha Christie's short story *Regatta Mystery* and those Indonesian translations can be seen on table 4.2 below:

Table 4.2: Person deixis in Agatha Christie's short story *Regatta Mystery* translated into *Misteri Regatta* by Widya Kirana.

No.	Types of Person Deixis	Translation of person Deixis	Quantity	Percentage
1.	First Person Deixis <i>I</i>	<i>aku</i>	24	12.18%
		<i>saya</i>	51	25.89%
		<i>-ku</i>	4	2.03%

		<i>ku-</i>	10	5.08%
		<i>kita</i>	1	0.51%
	<i>We</i>	<i>Kita</i>	5	2.54%
		<i>kami</i>	3	1.52%
	<i>My</i>	<i>saya</i>	4	2.03%
2.	<b>Second Person Deixis</b> <i>You</i>	<i>anda</i>	37	18.78%
		<i>kau</i>	10	5.08%
		<i>kalian</i>	2	1.02%
		<i>nyonya-nyonya</i>	1	0.51%
		<i>Your</i>	<i>-mu</i>	1
3.	<b>Third Person Deixis</b> <i>He</i>	<i>dia</i>	5	2.54%
		<i>She</i>	<i>dia</i>	8
	<i>It</i>	<i>ini</i>	4	2.03%
		<i>itu</i>	7	3.55%
		<i>berlian itu</i>	7	3.55%
	<i>They</i>	<i>mereka</i>	9	4.57%
		<i>pelayan itu</i>	1	0.51%
<i>His</i>	<i>dia</i>	1	0.51%	
<i>Her</i>	<i>-nya</i>	1	0.51%	
<b>Total</b>			196	100%

Table 4.2 reveals that first person deixis is translated into *aku*, *saya*, *-ku*, *ku-* and *kita*. *Saya* has the highest percentage with 25.89% because most of the utterances used in formal situation. First person deixis *we* is translated into *kami*,

*kita*. *Kita* has the highest percentage with 2.54%. First person deixis *my* is translated into *saya* with 2.03%.

Second person deixis *you* is translated into *anda, kau, kalian, nyonya-nyonya*. *Anda* has the highest percentage with 18.78% because most of the utterances used in formal occasion and to address older people or people with higher status. Second person deixis *your* is only translated into *-mu* with 0.51%.

Third person deixis *he* is translated into *dia* with 2.54%. Third person deixis *she* is also translated into *dia* with 4.06%. While third person deixis *it* is translated into *ini, itu* and *berlian itu*. *Itu* and *berlian itu* have the highest percentage with 3.55%. Third person deixis *they* is translated into *mereka* and *pelayan itu* and the highest percentage is *mereka* with 4.57%. Third person deixis *his* is translated into *dia* and third person deixis *her* is translated into *-nya*. Both of them have the same percentage with 0.51%.

#### **4.1.1 Translation of First Person Deixis**

In this short story is found first person deixis and further it is divided again into first singular person deixis *I, my* and first plural person deixis *we*. The explanations are as follow:

##### **4.1.1.1 Translation of English First Singular Person Deixis *I* into *aku***

###### **Excerpt 1**

**Context:** Mr. Pointz is talking to Eve. It is uttered in a dining room where Mr. Pointz is holding dinner party. He reveals that nobody can steal his diamond.

SL	TL
"Not they," said Mr Pointz. "I'll take good care of that." (page: 56, line 37)	"Tidak mungkin," kata Mr. Pointz. " <b>Aku</b> sudah memperhitungkannya." (page: 172, line 14)

In the utterance above, there is a person deixis *I* as a subject of the sentence and refers to Mr. Pointz. This conversation is uttered by Mr. Pointz to Eve, who is his own daughter. The first singular person deixis *I* is translated into *aku*.

The fact that the speaker (S) is older than the hearer (H). Mr. Pointz, the speaker, is a friend of Eve's father. Second, setting of this conversation is in the Royal George dining room, which means it is not in a formal situation. Third, topic or content of their conversation is not an urgent topic and it does not offend the hearer. Last, S utters this utterance only to make sure that he has kept the diamond well, not to ask H to do something for him. That is why first person singular deixis *I* is translated into *aku*.

Another cause of translation of first person singular deixis *I* into *aku* is politeness strategy. Power (P) of S is higher than H. S is older than H. Distance (D) between S and H is close to each other and Rank of imposition ( $R_{(x)}$ ) is also low because the topic of the conversation represents Mr. Pointz's self confidence who is so sure nobody can steal his diamond and it does not offend H. The

utterance above does not have any redress and is totally clear without any implication.

Based on the analysis above, politeness strategy used in SL utterance is *bald on record* because S uses first person deixis *I* to point toward himself. This politeness strategy, *bald on record*, is also used in TL where S points out himself by using person deixis *aku*. So there is no changing between SL and TL.

#### 4.1.1.2 Translation of English First Singular Person Deixis *I* into *-ku*

##### Excerpt 2

**Context:** This utterance is uttered by Sir George to Evan Llewellyn. He is sharing his opinion about jewelry robbery.

SL	TL
"I've always understood it's the 'fence' that's the difficulty in jewel robberies," said Sir George.  (page: 57, line 30)	"Menurutku, 'pagar' yang membuat pencurian permata selalu sulit," kata Sir George. (page: 174, line 24)

The SL utterance contains person deixis *I* as a subject of the clause "*I've always understood*". This clause is translated into a phrase "*menurutku*" which contains enclitic possessive *-ku*. The word *menurutku* is a material process, so it always deals with phrase.

Another factor why person deixis *I* is translated into enclitic *-ku* is because of politeness strategy. [P] of S is same as H because they are friends and also

colleagues. [D] between S and H is close to each other and [R] is also low because Sir George as S just wants to share his idea when they are playing diamond robbing.

Based on the analysis, SL utterance uses *bald on record* because the use of person deixis *I* is only to represent S. Person deixis *I* in a clause is translated into *ku* in a phrase which means it also uses *bald on record*. So it means there is no changing of politeness strategy between SL and TL.

#### 4.1.1.3 Translation of English First Singular Person Deixis *I* into *ku*-

##### Excerpt 3

**Context:** Eve is explaining to the other guests the way she hides the diamond before it is actually gone.

SL	TL
<p>Eve turned to him impetuously.</p> <p>"It was like this. This pochette of mine has a big paste stone in the middle of the clasp. It fell out last night and just when you were showing that diamond round I noticed that it was much the same size. And so <b>I</b> thought in the night what a good idea for a robbery it would be to wedge your diamond into the gap with a bit of plasticine. (page: 59, line 25)</p>	<p>Eve berbalik, memandang pria itu dengan tidak sabar.</p> <p>“Begini. Tas kantong mungil ini punya batu magnet besar di tengah kancingnya. Tadi malam batu magnet itu lepas, dan tepat ketika Anda memamerkan berlian itu kepada kami, aku menyadari bahwa ukurannya sama. Jadi, <b>ku</b>pikir-pikir bahwa cara terbaik untuk mencuri berlian itu adalah dengan menyelipkan disini, dengan lilin mainan.</p> <p>(page: 179-180, line 29)</p>

This utterance is uttered by Eve to other guests in the dining room. The utterance contains first person deixis *I* and the function is as subject of the sentence.

This first person deixis *I* is translated into *ku-* because S is a spoiled teenage girl. She says this utterance to people whom she has known well like her parents and some friends of her parents. This is uttered in the middle of stealing the diamond game when they are having dinner. It also shows the way she steals the diamond.

Another factor why person deixis *I* is translated into *ku-* is because of politeness strategy. [P] of the speaker is lower than hearers because she is a teen and the hearers are adult. [D] between speaker and hearers is close to each other and [R] is also low because Eve as the speaker just wants to share her method in robbing the diamond.

Based on the analysis, the SL utterance uses *bald on record* because S is using person deixis *I* only to point toward herself. TL utterance also uses *bald on record* because person deixis *I* is translated into *ku-*. So, there is no shifting or changing between SL to TL.

#### 4.1.1.4 Translation of English First Singular Person Deixis *I* into *saya*

##### Excerpt 4

**Context:** This utterance is uttered by Mr. Parker Pyne to Evan Llewellyn in his office. He reveals that he never jokes on professional matters.

SL	TL
<p>"<b>I</b> never joke on professional matters, my dear sir. It would occasion distrust in my clients. Shall we say Friday at 11:30? Thank you." (page: 62, line 38)</p>	<p>"<b>Saya</b> tidak pernah bergurau untuk urusan profesional, Tuan yang terhormat. Itu akan membuat klien-klien saya tidak mempercayai saya. Bagaimana kalau Jumat jam sebelas tiga puluh? Terima kasih." (page: 189, line 28)</p>

In the utterance above, there is a person deixis *I* as a subject of the sentence and refers to Mr. Parker Pyne, a detective. This conversation is uttered by Mr. Pyne to Evan Llewellyn. The first singular person deixis *I* is translated into *saya*.

The fact that S is older than H. They do not know each other before. The topic or content of their conversation is an important and urgent topic. It reveals Mr. Pyne professionalism in making out Evan's problem. Last, S utters this utterance to make Evan sure that he has professionalism in doing his job. That is why first person singular deixis *I* is translated into *saya*.

Another cause of translation of first person singular deixis *I* into *saya* is politeness strategy. [P] of S is higher than H. S is older than H. [D] between S and H is not close to each other and [R<sub>(x)</sub>] is also high because the topic of the conversation represents Mr. Pyne's commitment to his clients. The utterance above has redress.

Based on the analysis, SL utterance uses *bald on* because S is using person deixis *I* is only to point toward himself. TL utterance also uses *bald on record*

because person deixis *I* is translated into *saya*. So, there is no shifting or changing between SL to TL.

#### 4.1.1.5 Translation of English First Singular Person Deixis *I* into *kita*

##### Excerpt 5

**Context:** Mr. Isaac Pointz is gathering with Mr. Leo Stein in a fancy fair before they go to a dinner party. In the fancy fair, Mr. Pointz invites Mr. Stein to go playing dart.

SL	TL
“Plenty of time,” said Mr. Pointz benignantly. “Let the little lady enjoy herself. <i>I</i> ’ll take <i>you</i> on at darts, Leo.” (page: 54, line 27)	“Masih banyak waktu,” kata Mr. pointz ramah. “Biarkan gadis kecil itu bersenang-senang. Mari <b>kita</b> main <i>dart</i> , Leo.” (page: 166, line 28)

In the utterance above, there is a person deixis *I* as a subject of the sentence, it refers to Mr. Pointz, speaker. In this sentence, there is also person deixis *you* as object and it refers to Mr. Leo, hearer. This conversation is uttered by Mr. Pointz to Mr. Leo Stain. The first singular person deixis *I* and second person deixis *you* are translated into *kita*.

It is because this is an informal conversation. This is uttered when both of them are in the fun of a fair and Mr. Pointz is inviting Mr. Leo Stein to go playing darts.

Another factor why person deixis *I* and *you* are translated into *kita* is because of politeness strategy. [P] of S is same as H because the speaker is a companion from the hearer. [D] between S and H is close to each other and [R] is also low because Mr. Pointz as S invites H, Leo Stein, to play darts.

Based on the analysis, SL utterance uses *positive politeness sub strategy 12 include both S and H in activity* by saying *I* to point toward himself and *you* to point toward H. While TL utterance, it uses *positive politeness sub strategy 12 include both S and H in activity* by saying *kita*. So, it means that there is no changing between SL and TL politeness strategy.

#### 4.1.1.6 Translation of English First Singular Person Deixis *my* into *saya*

##### Excerpt 6

**Context:** Evan Llewellyn is asking a help from a detective, Mr. Parker Pyne. Then he explains his activities before he goes to the dinner party. One of his activities is he has gone to a horse racing competition where he wins a bet from a horse.

SL	TL
"Yes - some luck with a horse or two. Unluckily <b>my</b> bets were made on the course - there's nothing to show that that's how the money came in. They can't disprove it, of course - but that's just the sort of easy lie a fellow would invent if he	"Ya...nasib baik. Bertaruh untuk satu-dua kuda. Sialnya, <b>saya</b> memasang taruhan ketika pacuan sudah berlangsung, jadi tidak ada bukti yang menunjukkan dari mana saya memperoleh uang itu. Tentu saja, sebaliknya, mereka juga tidak bisa membuktikan asal uang

<p>didn't want to show where the money came from." (page: 61, line 33)</p>	<p>itu...tetapi...yang seperti itu adalah tipuan yang umum dilakukan bila seseorang tidak ingin memunjukkan bukti dari mana ia memperoleh uang”  (page: 185, line 27)</p>
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The SL utterance contains person deixis *my bet* as a subject of the sentence. *My bet were made* is a noun phrase and it is translated into *saya memasang taruhan* which is a clause. It changes from passive to active.

This is uttered when he is meeting Mr. Parker Pyne, in this case he tells that he is being accused robbing Mr. Pointz' diamond.

Based on the analysis, SL utterance uses *bald on record* because S uses person deixis *my* is only to tell H about his bet. His utterance has no redress and implication. While in TL, person deixis *my* is translated into *saya* which also uses *bald on record* because S uses *saya* to represent his bet. It can be concluded there is no changing in politeness strategy.

#### 4.1.1.7 Translation of English First Plural Person Deixis *we* into *kita*

##### Excerpt 7

**Context:** This utterance is uttered by Mr. Stein to his daughter, Eve. This is uttered when Eve just came from Gypsy in the Caravan. She tells about her fortune to her father's friends. Her father feels embarrassed and asks her to leave that place.

SL	TL
"Why, pet, I think <b>we</b> ought to be getting along," said her father. (page: 55, line 32)	"Aduh, Sayang, kurasa sebaiknya <b>kita</b> segera berangkat," tukas ayahnya. (page: 169, line 5)

In the utterance above, there is a person deixis *we* as a subject of the sentence and refers to Mr. Stein and Eve. This conversation is uttered by Mr. Stein to Eve. The first plural person deixis *we* is translated into *kita* (inclusive).

The fact that this conversation is informal. This is uttered when he and his daughter are in a fancy fair, in this case he asks his daughter to be getting along. Both of them are intimate to each other.

Another factor why person deixis *we* is translated into *kita* (inclusive) is because of politeness strategy. [P] of S is higher than H because S is a father from H. [D] between S and H is really close to each other because they are father and daughter and [R] is low because Mr. Stein is telling his daughter to be getting along.

Based on the analysis, SL utterance uses *bald on record* because person deixis *we* represent S only without include H in their utterance, on the other hand, the politeness strategy changes when it has been translated into TL, *kita* (inclusive). TL uses *positive politeness sub strategy 12* (include both S and H in the activity) where S also invites H to go with him. So it means TL utterance becomes more polite because it uses *positive politeness*.

#### 4.1.1.8 Translation of English First Plural Person Deixis *we* into *kami*

##### Excerpt 8

**Context:** This utterance is uttered by Lady Marroway after Mr. Pointz asks Lady Marroway and Mrs. Rustington to frisk Eve. Lady Marroway promises him that they will vet Eve properly.

SL	TL
The two women rose. Lady Marroway said, "Don't be afraid, Mr Pointz. <b>We</b> 'll vet her properly." (page: 58, line 23)	Lady Marroway berkata, "Jangan khawatir, Mr. Pointz. <b>Kami</b> akan memperlakukan dia dengan baik." (page: 177, line 5)

The utterance contains first plural person deixis *we* as subject of the sentence. This first plural person deixis *we* is translated into *kami* (exclusive). This utterance is uttered by Lady Marroway to Mr. Pointz.

The fact that because Lady Marroway is talking to Mr. Pointz, but in this case, she also represents Mrs. Rustington in saying this utterance. This is uttered when she promises to Mr. Pointz to take care of Eve. This happens in dining room where the diamond is gone. This utterance shows the responsibility of Lady Marroway and Mrs. Rustington to take care of Eve.

Another factor why person deixis *we* is translated into *kami* is because of politeness strategy. [P] of S is lower than H because S is younger than the H. [D] between S and H is not too close to each other and [R] is also high because Lady

Marroway as the speaker tells that she promises to watch Eve over since Eve is the last person who hides the diamond before the diamond is truly vanished.

Based on the analysis, SL utterance uses *bald on record* because person deixis *we* represent S only without include H in their utterance. This politeness strategy does not change in TL because person deixis *we* is translated into *kami* (exclusive) where S only represent themselves without include H in their activity. So it means that there is no changing in politeness strategy.

#### 4.1.2 Translation of Second Person Deixis

In this short story, second person deixis is found, those are *you* and *your*.

The explanations are as follow:

##### 4.1.2.1 Translation of English Second Person Deixis *you* into *anda*

###### Excerpt 9

**Context:** This utterance is uttered by Lady Marroway where she is trying to convince Mr. Stein that Eve does not hide the diamond. This is uttered in a dining room.

SL	TL
" <b>You</b> can take it from me she hasn't got it on her," said Lady Marroway. (page: 58, line 39)	" <b>Anda</b> harus percaya pada saya, berlian itu tak ada padanya." kata Lady Marroway (page: 178, line 1)

In the utterance above, there is a person deixis *you* as a subject of the sentence and refers to Mr. Pointz. This conversation is uttered by Lady Marroway to Mr. Stein. The second person deixis *you* is translated into *anda*.

The fact that this conversation is formal. This is uttered when people in the room starts to realize that the diamond has been gone. Here, Lady Marroway tries to make Mr. Pointz sure that Eve does not hide the diamond. Both speaker and hearer are not intimate to each other.

Another factor why person deixis *you* is translated into *anda* is because of politeness strategy. [P] of S is lower than H because S is a guest from H. [D] between S and H is not close to each other because they are just business companion and [R] is high because it is uttered in a crucial and panic situation where the speaker tries to bear witness.

The analysis above shows that SL utterance uses *bald on record* because it fulfills Grice's Maxim. The SL utterance is telling the truth, relevant, not less or more than it is required, and also avoids ambiguity. S speaks and mentions H without any redress. When it is translated into TL, it becomes *anda*. S says it to address H which means it uses *positive politeness sub strategy 4*.

#### **4.1.2.2 Translation of English Second Person Deixis *you* into *kau***

##### **Excerpt 10**

**Context:** This is uttered by Mr. Pointz because Eve feels so curious about the diamond. So he explains to Eve about how expensive the Morning Star is.

SL	TL
<p>“If <b>you</b> got away with the Morning Star it would pay you. Even after recutting that stone would be worth over thirty thousand pounds.” (page: 57, line 21)</p>	<p>”Kalau <b>kau</b> berhasil mencuri Morning Star, kau tak perlu bekerja lagi. Bahkan setelah dipotong, batu mulia itu harganya masih sekitar tiga ribu <i>pound</i>.”(page: 174, line 10)</p>

In the utterance above, there is a person deixis *you* as a subject of the sentence and refers to Eve. This conversation is uttered by Mr. Pointz to Eve. The second person deixis *you* is translated into *kau*.

The fact that the conversation is informal. This is uttered when people in the room starts to play “steal the Morning Star”. Here, Mr. Pointz explains about how expensive the diamond if Eve can steal the Morning Star. Both speaker and hearer are intimate enough to each other, since Eve’s father is a friend of Mr. Pointz.

Another factor why person deixis *you* is translated into *kau* is because of politeness strategy. [P] of the speaker is higher than the hearer because the speaker is older from the hearer. [D] between speaker and hearers is close to each other because Eve’s father is a friend and also business partner of Mr. Pointz and [R] is low because the speaker just wants to inform the hearer about the value of Morning Star.

The analysis above shows SL utterance uses *bald on record* because S points toward H directly and does TL because person deixis *you* is translated into *kau* with no redress. So there is no changing between SL and TL.

#### 4.1.2.3 Translation of English Second Person Deixis *you* into *kalian*

##### Excerpt 11

**Context:** This is uttered by Eve to the other guests in the dining room. Eve wants to show how she hides the Morning Star.

SL	TL
Eve pranced forward. "I'll show you. <b>You</b> 'll all be just mad with yourselves." (page: 59, line 16)	Eve melompat ke depan. "Akan kutunjukkan. <b>Kalian</b> pasti takkan mengira."(page: 179, line 14)

In the utterance above, there is a person deixis *you* as a subject of the sentence and refers to guests in the dining room. This conversation is uttered by Eve to all the guests in the room. The second person deixis *you* is translated into *kalian*.

The fact that this conversation is informal. This is uttered when people in the room is playing "steal the Morning Star". Eve as the speaker will show where

she hides the Morning Star. Speaker has intimate relationship to some of the hearers, like her parents.

Another factor why person deixis *you* is translated into *kalian* is because of politeness strategy. [P] of the speaker is lower than the hearers because the speaker is the youngest guest in the room. [D] between speaker and hearers is close to some of them and [R] is low because the speaker just wants to inform the hearers about where she hides the Morning Star.

In this case S uses person deixis *you* to point toward H which means using *bald on record* while in TL utterance, person deixis *you* is translated into *kalian* which means using *negative politeness sub strategy 7 impersonalize S and H (replacement of the pronouns 'I' and 'you' by indefinites)*. It means TL utterance is more polite since it uses *negative politeness* rather than *bald on record*.

#### 4.1.2.4 Translation of English Second Person Deixis *you* into *nyonya-nyonya*

##### Excerpt 12

**Context:** Mr. Pointz utters this utterance in dining room where he agrees to frisk Eve by asking Lady Marroway and Mrs. Rustington.

SL	TL
Mr Pointz' eye sought out a large screen in the corner of the room. He nodded towards it and then looked at Lady Marroway and Mrs Rustington. "If <b>you</b> will be so good -" (page: 58, line 19)	Dia mengangguk ke arah pemisah ruangan itu, kemudian memandang Lady Marroway dan Mrs. Rustington. "Kalau <b>Nyonya-nyonya</b> berkenan..." (page: 176-177, line 28)

In the utterance above, there is a person deixis *you* as a subject of the sentence and refers to Lady Marroway and Mrs. Rustington. This conversation is uttered by Mr. Pointz to both ladies. The second person deixis *you* is translated into *nyonya-nyonya*.

The fact that this conversation is informal. This is uttered when people in the room is playing “steal the Morning Star”. Mr. Pointz as the speaker gives order to Lady Marroway and Mrs. Rustington to search Eve. S has no intimate relationship to H because they are guests of S.

Another factor why person deixis *you* is translated into *nyonya-nyonya* is because of politeness strategy. [P] of S is higher than H because S is the host of the dinner party. [D] between S and H is not close to each other and [R] is low because S wants H to search Eve but this utterance does not offend H.

In this case S uses person deixis *you* to point toward H which means using *bald on record* while in TL utterance, person deixis *you* is translated into *nyonya-nyonya* which means using *negative politeness sub strategy 7 impersonalize S and H (address term as ‘you’ avoidance)*. It is to avoid the rudeness of using person deixis *you* by translating into an address term *nyonya-nyonya*. It means TL utterance is more polite since it uses *negative politeness* rather than *bald on record*.

#### **4.1.2.5 Translation of English Second Person Deixis *your* into *-mu***

### Excerpt 13

**Context:** This utterance is uttered in a fancy fair after Mr. Pointz and Mr. Leo return from playing darts. Mr. Pointz is happy because he wins the darts. Then he teases Eve about her fortune because she has just got her fortune told by Gypsy in the Caravan.

SL	TL
<p>Mr Pointz slapped his pocket cheerfully.            "Took a fiver off you all right. Skill, my boy, skill. My old Dad was a first class dart player. Well, folks, let's be getting along. Had <b>your</b> fortune told, Eve? Did they tell you to beware of a dark man?"            (page: 55, line 38)</p>	<p>Mr. Pointz menepuk sakunya dengan riang.            "Menang lima <i>pound</i> dari kau. Keterampilan, Bung, keterampilan. Ayahku pemain <i>dart</i> peringkat pertama. Nah, kawan-kawan, mari kita pergi. Apa nasib<b>mu</b> sudah diramal, Eve? Apakah mereka bilang kau harus waspada terhadap pria berkulit gelap?"            (page: 169, line 14)</p>

In the utterance above, there is a person deixis **your** as a subject of the sentence and refers to Eve's fortune. This conversation is uttered by Mr. Pointz to Eve. The second person deixis **your** is translated into enclitic **-mu**.

The fact that this conversation is informal. This is uttered when Mr. Pointz and his guests finishes playing dart in a fair, then Eve comes to them. Mr. Pointz as the speaker asks Eve about her fortune.

Another factor why person deixis **your** is translated into **-mu** is because of politeness strategy. [P] of the speaker is higher than the hearer because the speaker is the older than hearer, and also he is the host of the dinner party. [D]

between speaker and hearer is close to each other because Mr. Pointz is a close friend of Eve's father, so they have known each other well and [R] is low because the speaker says this utterance for fun.

The analysis above shows SL utterance uses *bald on record* because the use of person deixis *your* is only to find out whether Eve's fortune has been told or not without offend H feeling. TL utterance also uses *bald on record* because *your* is translated into *-mu* which means it has no redress. So there is no changing between SL and TL.

#### 4.1.3 Translation of Third Person Deixis

In this short story is found third person deixis, those are plural third person; *they* and singular third person deixis; *she, he, her, his* and *it*. The explanations are as follow:

##### 4.1.3.1 Translation of English Third Singular Person Deixis *she* into *dia*

#### Excerpt 14

**Context:** This utterance is uttered in dining room where Mr. Leathern is apologizing to Mr. Pointz because his daughter, Eve, is capricious.

SL	TL
Mr Leathern said in his deep melancholy voice: "I do apologize for my offspring. <b>She</b> gets kinder worked up -" (page: 57, line 35)	Mr. Leathern berkata dengan suara dalam dan sedih, "Oh, aku minta maaf gara-gara putriku. <b>Dia</b> selalu punya gagasan gila..." (page: 174-175, line 30)

In the utterance above, there is a person deixis *she* as a subject of the sentence and refers to Eve. This conversation is uttered by Mr. Leathern to Mr. Pointz. The third person deixis *she* is translated into *dia*.

The fact that this conversation is informal. This is uttered when Eve is asking Mr. Pointz to take out his diamond in front of the other guests. Then, her father, Mr. Leathern is apologizing to Mr. Pointz about her act.

Another factor why person deixis *she* is translated into *dia* is because of politeness strategy. [P] of the S is higher than H because S is a father of H, and of course he is older than H. [D] between S and H is close to each other because they are father and daughter, so they have known each other well and [R] is high because S says this utterance for an apologizing with a deep melancholy voice.

The analysis above shows SL utterance uses *bald on record* S mentions his own daughter by saying *she* which means it has no redress and so does TL. Person deixis *she* is translated into *dia*, this also has no redress. It can be concluded there is no changing in politeness strategy.

#### **4.1.3.2 Translation of English Third Singular Person Deixis *he* into *dia***

##### **Excerpt 15**

**Context:** This utterance is uttered by Evan Llewellyn. He is explaining to Mr. Parker Pyne that the other guests who attend a dinner party blame him for stealing the diamond.

SL	TL
<p>"They looked at me in a queer sort of way at the time. Marroway picked up the paper and just glanced over at the window. <b>He</b> didn't say anything. But Pointz cottoned on to it quick enough! (page: 61, line 23)</p>	<p>"Ketika itu mereka memandang saya dengan pandangan ganjil. Marroway mengambil koran itu dan sambil memegangnya sedemikian rupa dia memandang keluar jendela. <b>Dia</b> tidak bilang apa-apa. Tapi Pointz dengan cepat mengambil kesimpulan! (page: 185, line 10)</p>

In the utterance above, there is a person deixis *he* as a subject of the sentence and refers to Marroway. This conversation is uttered by Evan Llewellyn to Mr. Pyne. The third person deixis *he* is translated into *dia*.

The fact that this conversation is formal and urgent situation. This is uttered when Evan Llewellyn is talking to Mr. Pyne that the other guests give an accusation against him for stealing the diamond.

Another factor why person deixis *he* is translated into *dia* is because of politeness strategy. [P] of the S is lower than H because S is detective and H is only a client. [D] between speaker and hearer is not intimate because they are strangers, and this is the first time they meet each other so they do not know each other well and [R] is high because S give an explanation about his accusation and hopes H can help S.

The analysis above shows SL utterance uses *bald on record* S mentions someone (Marroway) who has accused him by using person deixis *he* which means it has no redress and so does TL. Person deixis *he* is translated into *dia*,

this also has no redress. It can be concluded there is no changing in politeness strategy.

#### 4.1.3.3 Translation of English Third Singular Person Deixis *her* into *-nya*

##### Excerpt 16

**Context:** Evan Llewellyn is talking to Mr. Parker Pyne. He is explaining about why Mrs. Rustington is hard to trust anyone.

SL	TL
Llewellyn said with something of an effort, "She - she's had rather an unfortunate experience. <b>Her</b> husband was a down and out rotter. It's made her unwilling to trust anyone. She - if she thinks -" (page: 62, line 5)	Llewellyn menanggapi dengan enggan, "Dia... dia telah mendapat pengalaman buruk. Suaminya seorang penipu dan pemeras. Karena itu, dia tidak mau mempercayai orang lain lagi. Dia... kalau dia mengira..." (page: 187, line 1)

In the utterance above, there is a person deixis *her* as a subject of the sentence and refers to Mrs. Rustington's husband. This conversation is uttered by Evan Llewellyn to Mr. Pyne. The third person deixis *her* is translated into *-nya*.

The fact that the conversation is formal. This is uttered when Evan Llewellyn is talking to Mr. Pyne that Mrs. Rustington cannot trust anyone because of her husband. Evan says this when he meets Mr. Pyne in his office.

Another factor why person deixis *her* is translated into *-nya* is because of politeness strategy. [P] of the S is lower than H because S is only a client and H is

a detective. [D] between speaker and hearer is not intimate because they are strangers, and this is the first time they meet each other so they do not know each other well and [R] is low because actually S says it grudgingly. This utterance does not make H offended.

The analysis above shows SL utterance uses *bald on record* S says this to point out a husband of someone who they are talking about. This has no redress and it also happens in TL where person deixis *her* is translated into *-nya*. It can be concluded there is no changing in politeness strategy.

#### 4.1.3.4 Translation of English Third Singular Person Deixis *his* into *dia*

##### Excerpt 17

**Context:** Mr. Parker Pyne, a detective, is describing about the Almafifi gang to Evan Llewellyn (a client). This is uttered in Mr. Parker Pyne's office.

SL	TL
"It's quite simple. The name is Italian and no doubt the origin is Italian, but old Amalfi was born in America. <b>His</b> methods are usually the same. (page: 63, line 9)	"Sederhana sekali. Namanya memang nama Italian dan merekapun berasal dari Italia. Tapi, si Almafifi tua lahir di Amerika. Biasanya <b>dia</b> selalu menggunakan metode yang sama. (page: 189-190, line 27)

In the utterance above, there is a person deixis *his* as a subject of the sentence and refers to Almafifi's method. This conversation is uttered by Mr. Parker Pyne to Evan Llewellyn. The third person deixis *his* is translated into *dia*.

The fact that the conversation is formal. This is uttered when Evan Llewellyn is meeting Mr. Parker Pyne in his office for the second times. Mr. Pyne is explaining about the Almafı gang and the way they steal jewelries.

Another factor why person deixis *his* is translated into *dia* is because of politeness strategy. [P] of the S is higher than H because S is detective and H is only a client. [D] between speaker and hearer is not intimate because they are strangers, and this is the first time they meet each other so they do not know each other well and [R] is high because S reveals the key of the way Eve steals the diamond, and she uses the same method as the Almafı gang. This utterance does not make H offended instead he starts to feel relieved.

The analysis above shows SL utterance uses *bald on record*, there is no redress in his utterance, but it does not offend H by saying *his* in his utterance to point out a gang which they are talking about. It also happens in TL where person deixis *his* is translated into *dia* without any redress. It can be concluded there is no changing in politeness strategy.

#### 4.1.3.5 Translation of English Third Singular Person Deixis *it* into *ini*

##### Excerpt 18

**Context:** This utterance is uttered in a fancy fair where Mr. Pointz and Mr. Stein are turning from darts. Mr. Pointz is happy because he wins it.

SL	TL
"It's all a matter of luck," he was	"Wah, <b>ini</b> hanya soal nasib baik,"

saying. Mr Pointz slapped his pocket cheerfully. (page: 55, line 37)	katanya. Mr. Pointz menepuk sakunya dengan riang. (page: 169, line 13)
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In the utterance above, there is a person deixis *it* as a subject of the sentence and referred to Mr. Pointz's victory. This conversation is uttered by Mr. Pointz to Mr. Stein. The third person deixis *it* is translated into *ini*.

The fact that the conversation is informal. This is uttered in a fancy fair when Mr. Pointz and Mr. Stein are turning from the darts. Mr. Pointz says it for a joke because he has won the game.

Another factor why person deixis *it* is translated into *ini* is because of politeness strategy. [P] of the S is same as H because S is a friend and also business partner of H. [D] between speaker and hearer is close because they are friend so they know each other well and [R] is low because S says it humorously. This utterance is clear, without any implication and does not make H offended.

The analysis above shows SL utterance uses *bald on record*, there is no redress in his utterance, but it does not offend H by saying *it* to mention his victory in playing darts. Politeness strategies in SL are not changing when they have been translated into TL. TL utterance also uses *bald on record* because there is no redress in his utterance. Person deixis *it* is translated into *ini*.

#### 4.1.3.6 Translation of English Third Singular Person Deixis *it* into *itu*

##### Excerpt 19

**Context:** It is uttered by Mr. Parker Pyne, a detective, he reveals that his fee is not moderate and he also asks Evan Llewellyn not to bet in a horse racing anymore.

SL	TL
<p>"My fee will be quite moderate," said Mr. Parker Pyne. "<b>It</b> will not make too big a hole in the - er - horse racing profits. All the same, young man, I should, I think, leave the horses alone in future. "</p> <p>(page: 63, line 43)</p>	<p>Uang jasa saya tidak banyak," kata Mr. Parker Pyne. "<b>Itu</b> takkan terlalu menguras keuntungan Anda...eh...dari taruhan pacuan kuda. Tapi, Anak muda, dengar nasihat saya. Di masa depan, biarkan saja kuda-kuda itu."</p> <p>(page: 192, line 2)</p>

In the utterance above, there is a person deixis *it* as a subject of the sentence and referred to Mr. Parker Pyne's fee. This conversation is uttered by Mr. Pyne to Evan Llewellyn. The third person deixis *it* is translated into *itu*.

The fact that conversation is formal. This is uttered in Mr. Pyne's office where Evan Llewellyn is coming to see him and ask him about how much his service fee.

Another factor why person deixis *it* is translated into *itu* is because of politeness strategy. [P] of the S is higher than H because S is a detective and H is only his client. [D] between speaker and hearer is not close because they are stranger, H knows S only from an advertisement and [R] is high because S says it seriously and he also give an advice to H to leave the horses alone in the future. This utterance is clear, without any implication and does not make H offended.

The analysis above shows SL utterance uses *bald on record*, there is no redress in his utterance, but it does not offend H by saying *it* to mention his fee. Politeness strategies in SL are not changing when they have been translated into TL. TL utterance also uses *bald on record* because there is no redress in his utterance. Person deixis *it* is translated into *itu*.

#### 4.1.3.7 Translation of English Third Singular Person Deixis *it* into *berlian itu*

##### Excerpt 20

**Context:** This utterance is uttered in Mr. Parker Pyne's office. Evan Llewellyn is talking to Mr. Parker Pyne because he is so sure that the diamond lies between the guests who come to dinner party.

SL	TL
Llewellyn shook his head. "They went out before the girl began messing about with the diamond, and afterwards Pointz locked the door so as to keep them out. No, <i>it</i> lies between one of us.  (page: 60-61, line 1)	Llewellyn menggeleng. "Mereka sudah keluar sebelum gadis itu sempat memegang berliannya dan sesudah itu Pointz mengunci pintu agar mereka tidak bisa masuk. Tidak, <b>berlian itu</b> pasti ada pada salah satu di antara kami.  (page: 183- 184, line 29)

In the utterance above, there is a person deixis *it* as a subject of the sentence and refers to Morning Star. This conversation is uttered by Evan Llewellyn to Mr. Pyne. The third person deixis *it* is translated into *berlian itu*.

The fact that this conversation is formal. This is uttered in Mr. Pyne's office where his client, Evan Llewellyn is sure that the diamond lies between the guests.

Another factor why person deixis *it* is translated into *berlian itu* is because of politeness strategy. [P] of the S is lower than H because S is a client and H is a detective. [D] between speaker and hearer is not close because they are stranger, H knows S only from an advertisement and [R] is high because S says it seriously and he feels so sure that the Morning Star lies between them. This utterance is clear, without any implication and does not make H offended.

The analysis above shows SL utterance uses *bald on record* without any redress by *it* to mention the diamond. Politeness strategy in SL is changing when they have been translated into TL. TL utterance uses *positive politeness sub strategy 4 use in-group identity markers* by using *berlian itu*. This utterance has no redress. So it can be concluded that TL utterance is more polite because it uses *positive politeness*.

#### 4.1.3.8 Translation of English Third Plural Person Deixis *they* into *mereka*

##### Excerpt 21

**Context:** This utterance is uttered by Mr. Parker Pyne in his office where he is explaining to Evan Llewellyn, his client, about the way Eve steals the Morning Star.

SL	TL
“Not Eve!” gasped Llewellyn "Exactly. The third member of the gang got himself taken on as an extra waiter at the Royal George - it was holiday time, remember, and	“Eve!” gagap Llewellyn. “Benar. Anggota ketiga menyamar sebagai pelayan ekstra di Royal George – saat itu musim liburan, ingat, dan <b>mereka</b> pasti butuh pelayan mereka.

<b>they</b> would need extra staff. (page: 63, line 16)	(page: 190, line 11)
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In the utterance above, there is a person deixis *they* as a subject of the sentence and refers to Royal George's staffs. This conversation is uttered by Mr. Pyne to Evan Llewellyn. The third person deixis *they* is translated into *mereka*.

The fact that this conversation is formal. This is uttered in Mr. Pyne's office when he is explaining about the method used by Eve and her gang to steal the diamond.

Another factor why person deixis *they* is translated into *mereka* is because of politeness strategy. [P] of the S is higher than H because S is a detective and H is only his client. [D] between speaker and hearer is not close because they are stranger, H knows S only from an advertisement and [R] is high because S says it seriously and he explains the way they steal the Morning Star. This utterance is clear, without any implication and does not make H offended.

The analysis above shows SL utterance uses *bald on record*, there is no redress in his utterance, but it does not offend H by saying *they* to mention the waiters. Politeness strategy in SL is not changing when they have been translated into TL. TL utterance also uses *bald on record* because there is no redress in his utterance. Person deixis *it* is translated into *mereka*.

#### **4.1.3.8 Translation of English Third Plural Person Deixis *they* into *pelayan-pelayan***

## Excerpt 22

**Context:** This utterance is uttered by Mr. Parker Pyne in his office where he is explaining Evan Llewellyn about the way Eve steals the diamond.

SL	TL
<p>"Exactly. The third member of the gang got himself taken on as an extra waiter at the Royal George - it was holiday time, remember, and they would need extra staff. He may even have bribed a regular man to stay away. The scene is set. Eve challenges old Pointz and he takes on the bet. He passes round the diamond as he had done the night before. The waiters enter the room and Leathern retains the stone until <b>they</b> have left the room. (page: 63, line 17)</p>	<p>“Benar. Anggota ketiga menyamar sebagai pelayan ekstra di Royal George – saat itu musim liburan, ingat, dan mereka pasti butuh pelayan ekstra. Mungkin dia bahkan menyogok seorang pelayan untuk tidak masuk kerja. Panggung sudah disiapkan. Eve menantang Pointz dan lelaki tua itu menerima tantangannya. Dia mengedarkan berlian itu, persis seperti yang dilakukan malam sebelumnya. Pelayan masuk ke ruangan dan Leathern memegang berlian itu sampai <b>pelayan-pelayan</b> meninggalkan ruangan.  (page: 190, line 12)</p>

In the utterance above, there is a person deixis *they* as a subject and refers to Royal George’s staffs. This conversation is uttered by Mr. Pyne to Evan Llewellyn. The third person deixis *they* is translated into *pelayan-pelayan*.

The fact that this conversation is formal. This is uttered in Mr. Pyne’s office when he is explaining about the method used by Eve and her gang to steal the diamond.

Another factor why person deixis *they* is translated into *pelayan-pelayan* is because of politeness strategy. [P] of the S is higher than H because S is a detective and H is only his client. [D] between speaker and hearer is not close

because they are stranger, H knows S only from an advertisement and [R] is high because S says it seriously and he explains the way they steal the Morning Star. This utterance is clear, without any implication and does not make H offended.

The analysis above shows SL utterance uses *bald on record*, there is no redress in his utterance, but it does not offend H by saying *they* to mention the waiters. Politeness strategy in SL is changing when they have been translated into TL. TL utterance also uses *positive politeness sub strategy 4 use in-group identity markers* by using *pelayan-pelayan*. This utterance has no redress. So it can be concluded that TL utterance is more polite because it uses *positive politeness*.

## CHAPTER V

### CONCLUSION AND SUGGESTION

The conclusion is described based on the formulated research questions in the first chapter, whereas the suggestion is intended to give information to the next researchers who are interested in analyzing data using the same theory. After analyzing the research findings and discussing them, the researcher draws the conclusion and also gives suggestion to next researchers who are interested in doing similar research. The explanation is as follow.

#### 5.1 Conclusion

The conclusion of this research can be formulated based on the research questions in the previous chapter.

The person deixis used in subject case in Agatha Christie's *Regatta Mystery* are included three types of person deixis that is proposed by Levinson, those are first person deixis, second person deixis, and third person deixis.

First person deixis is divided into two types; singular and plural. In Agatha Christie's *Regatta Mystery* found first singular person deixis *I* that is 45.68% or 90 out of 94 and first singular person deixis *my* that is 2.03% or 4 out of 94. It is also found first plural person deixis *we* that is 4.57% or 8 out of 8.

Another person deixis found in Agatha Christie's *Regatta Mystery* is second person deixis. Second person deixis found in this short story are *you* that is 25.38% or 50 out of 51 and *your* that is 0.51% or 1 out of 51.

Last is third person deixis which is divided into two types; third singular person deixis and third plural person deixis. The third singular person deixis are *she* that is 4.06% or 8 out of 33, *he* that 2.54% or 5 out of 33, *it* that is 9.14% or 18 out of 33, *her* that is 0.51% or 1 out of 33 and *his* that is 0.51% or 1 out of 33. The third plural person deixis is *they* that is 5.07% or 10 out of 10.

First singular person deixis *I* is translated into *aku*, *-ku*, *ku-*, *saya*, *kita* and first singular person deixis *my* is translated into *saya*. First plural person deixis *we* is translated into *kita*, *kami*. Second person deixis *you* into *anda*, *kau*, *nyonya-nyonya* and *kalian*. Second person deixis *your* into *-mu*. Third singular person deixis *she* into *dia* and third singular person deixis *he* into *dia*. Third singular person deixis *her* into *-nya* and third singular person deixis *his* into *dia*. Third singular person deixis *it* into *ini*, *itu*, *berlian itu* while third plural person deixis *they* into *mereka* and *pelayan-pelayan*. Those translation of person deixis are influenced by social factors proposed by Holmes where participants, setting, topic of conversation and function of conversation give an important influence in translating those person deixis.

Each person deixis also has politeness strategy and it is possible to have some changes when it is translated into Indonesian. The utterances in Agatha Christie's short story *Regatta Mystery* use *bald on record*, *positive politeness*, dan

*negative politeness*. From 196 person deixis in Agatha Christie's short story *Regatta Mystery* there are only 53 person deixis which change politeness strategy from SL to TL.

## **5.2 Suggestion**

In this research the researcher only focuses on analyzing translation of person deixis in subject case. And the researcher hopes the next researchers can analyze different topic by combining pragmatic theory and translation theory. It makes the research becomes more challenging and of course it will make a new breakthrough which is important for the other students and also for the next researchers.

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