The translation of personal pronouns in French discourses into Indonesian

Strategi penerjemahan pronomina persona pada wacana bahasa Prancis ke dalam bahasa Indonesia

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KEYWORDS	ABSTRACT
translation, pronoun, equivalence, correspondence	Translation is the transfer of a message from a source-language text into an equivalent target-language text. Cultural differences between a source language and a target language always leave marks on a translation process. Language as part of culture influences the minds of its speakers, especially translators. French literary texts (as source texts) and their Indonesian translations (target texts) can provide examples of the differences between the reasoning process of French literary writers and that of Indonesian translators, particularly in the translation of pronouns with this topic being the focus of this present study. By carefully investigating how pronouns are translated in three French novels – Michael Tournier's (1971) *Vendredi ou la Vie Sauvage,* Amin Maalout's (1993) *Le Rocher de Tanios,* Gustave Flaubert's (1972) *Madame Bovary* – this study's analysis shows that the translation of French pronouns in literary texts into Indonesian results in various forms, namely pronouns, lexical equivalences, repetitions, and substitutions. The translation of the pronoun **on**, which signifies passive voice, results in equivalence in meaning despite the absence of formal correspondence, and thus conjures the Indonesian passive diatheses *di-* and *ter-*.

KATA KUNCI	ABSTRAK
terjemahan, kata ganti, padanan, kesejajaran	Terjemahan adalah pengalihan pesan dari teks bahasa sumber ke teks bahasa target yang sepadan. Perbedaan budaya antara bahasa sumber dan bahasa sasaran selalu meninggalkan permasalahan pada proses penerjemahan. Bahasa sebagai bagian dari budaya mempengaruhi pikiran penuturnya, terutama penerjemah. Teks sastra Prancis (sebagai teks sumber) dan terjemahan bahasa Indonesianya (teks sasaran) dapat memberikan contoh perbedaan proses nalar penulis sastra Prancis dan penerjemah Indonesia, khususnya dalam penerjemahan kata ganti, di mana topik ini menjadi fokus dalam penelitian ini. Melalui pengamatan yang mendalam terhadap tiga novel – Michael Tournier's (1971) *Vendredi ou la Vie Sauvage,* Amin Maalout's (1993) *Le Rocher de Tanios,* Gustave Flaubert's (1972) *Madame Bovary* – analisis penelitian ini menunjukkan bahwa penerjemahan kata ganti orang bahasa Prancis dalam teks sastra ke dalam bahasa Indonesia menghasilkan berbagai bentuk, yaitu kata ganti, padanan leksikal, pengulangan, dan penggantian. Terjemahan kata ganti on, yang menandakan suara pasif, menghasilkan kesetaraan makna meskipun tidak ada korespondensi formal, dan dengan demikian memunculkan diatesis pasif bahasa Indonesia di- dan ter-.

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Introduction

When translating a text, a translator transfers not only its message but also the culture behind it. Similarly, the linguist's culture will inevitably influence the message transfer process. The way they understand, weigh, and express the message is reflected in the language they use. Nida and Taber (1964) suggest that translation is an activity of transferring a message from the source language to the target language. Thus, the message must be equivalent in both languages. If the translated material is in a written form, the message in the source-language text must correspond to the target-language text. Equivalence necessitates that the elements in the target language preserve the message produced by the elements in the source language. However, equivalence is measured not only by the meaning of the elements of the corresponding language but also by the recipient's understanding of the translation (Hoed, 1993). In addition to the equivalence of meaning, Catford (1965) suggests that there should be a formal correspondence, which refers to the similarity of linguistic forms in the different languages (units, classes, structures, etc.). The corresponding characteristics of two words from two languages suggest the ability of those words to occupy the same slot of word class, linguistic form, and unit.

Cultural differences between the source and the target language leave their marks on the transfer of a message in a translation process. The concept that language is culture and that culture manifests through linguistic behavior applies to the translation field. This is particularly true because translation is basically an interlingual communication practice that is principally influenced by the cultures of the language users. House (2002) argues that one does not translate language but culture. Therefore, in translation, we transfer culture and not language. Language is a medium for human to think abstractly, in which verifiable objects become transformed into abstract linguistic symbols. Through such transformation, human can think about an object despite its absence during the thinking process (Suriasumantri, 1999).

A source text has several influences behind its production, such as the author, the norms and culture of the source language, and its theme. On the other hand, factors that influence the target text include the reader, the norms and culture of the target language, and the translator (Newmark, 1988). A tool of cultural transfer, a translation may be distorted and biased, even from the early beginning of the history of communications between nations and languages. Not only is it a medium for the transfer of culture, but also of facts related to the source-language text (Newmark, 1988).

Sapir (1931) and Whorf (1956) maintain that the drive behind the human mind is the classification system of their language. As part of a culture, language affects the minds of its speakers, including translators. The influence that language has over the mind covers linguistic aspects that affect spatial reasoning and those that affect reasoning about other minds (Slobin, 2003). This occurs through habituation and through the formal aspects of language, such as grammar and lexicon. Literary texts (as source texts) and translated texts (as target texts) can be examples of the reasoning influence of the source language for a literary writer and of the target language for a

translator. Differences in the reasoning behind source and target texts affect the strategies adopted especially in the use of pronouns in discourses.

The unit of translation is discourse. A discourse consists of expressions in the form of sentences that are either interrelated or related to external factors for the sentences in the discourse to form a communicative unit. Such communicative nature implies that discourse has to be comprehensible. Such comprehension takes place through the harmony and cohesion of meaning in the sentences that form the discourse. Cohesion in discourse is systematic, seen not only in form but also in meaning. To create cohesion, one needs tools called cohesive devices to connect one part of discourse with another for the relationship between those parts to lead to its topic. Among these devices are pronouns. The differences in structures and systems between languages render pronouns worthy of research. In translating pronouns, a translator may produce other than one-on-one equivalents as they need to adopt the appropriate strategy. Previous studies on pronouns have been carried out by the following researchers, among others.

Rachmawati (2012) states that a pronominal system in a language very much affects translation results. For example, the pronouns *"kita"* and *"kami"* in Indonesian differentiate between inclusivity or exclusivity. English only has "we" to correspond to the two pronouns. Furthermore, Prihantoro (2013) shows that translations of stories into Indonesian usually use character names more often than using personal pronouns, which is not the case in English. However, the translation results still match the pronouns in both languages. In addition to studies on the translation of English pronouns into Indonesian, studies on the translation of English pronouns into several other languages exist. Yao (2018) investigates the translation of English and Chinese personal pronouns. In his research, Yao concludes that translating English pronouns into Chinese requires cutting, deletion, and substitution techniques since English has more complex pronouns than Chinese. In addition, Ohlson (2019) examined the translation of English pronouns into Spanish. The results show that while English has objective, subjective, and possessive pronouns, Spanish does not. Research on the translation of French personal pronouns has also been carried out by Lolong (1989) and Setyasari (2005). Lolong analyzes the translation of Indonesian plural personal pronouns into French. The results of the analysis show that there is a shift in class, level, and structure. Meanwhile, Setyasari (2005) examines the translation of the pronoun *On* in French into Indonesian using data from the novels L'Etranger and La Peste by Albert Camus. The results of the translation of the pronoun *On* are *aku, ia, mereka, seseorang, kami/kita*, and in the passive voice. The majority of the translation of the pronoun On is in the passive sentence structure. The research above shows that so far research on the translation of personal pronouns has focused on the sentence level (see Setyasari (2005); Rachmawati (2012); Yao (2018); and Ohlson (2019)) and at the discourse level (see Lolong (1989) and Prihantoro (2013)). However, the results of Prihantoro's anda Lolong's research have not answered the question in what contexts personal pronouns are translated by the name or main character. This research will complement the research above by answering the question of *how is the translation of French personal pronouns into Indonesian carried out and what contexts influence it?* In addition, the research above uses English source texts while the research uses French source texts. As the aforementioned works suggest the necessity for studies on

the translation of discourse-based French pronouns into Indonesian., this present study analyzes the different strategies employed in translating discourse-based French personal pronouns into the Indonesian language.

Method

The data sources of the present study are three French novels and their translated versions in Indonesian. These three novels were chosen as they have very diverse variations in the translation of personal pronouns.

The three French novels are Michael Tournier's *Vendredi ou la Vie Sauvage (VVS)* (Tournier, 1971), published by Gallimard in 1971, Amin Maalout's *Le Rocher de Tanios (RT)* (Maalouf, 1993), published by Grasser & Fasquelle in 1993, and Gustave Flaubert's Madame Bovary (MB) (Flaubert, 1972), published by Gallimard in 1972. The translated titles in Indonesian are *Kehidupan Liar (KL)* (Tournier, 1992), translated and published by Pustaka Jaya in 1992, *Cadas Tanios (CT)* (Maalouf, 1999), translated by Ida Sundari Husen and published by Yayasan Obor Indonesia in 1999, and Nyonya Bovary (NB) (Flaubert, 1990), translated by Winarsih Arifin and published by PT Dunia Pustaka Jaya in 1990.

This study applied a descriptive-qualitative approach. Qualitative descriptive studies as elaborated by Creswell (2011) and Moleong (2007) aim to produce data in the form of written or spoken words as well as observable behaviors. Both approaches are used for social science so that they can be applied to discourse analysis. According to Creswell (2011), in qualitative research, a researcher widely explores information from objects/participants by posing general questions and collects data through a subjective elaboration of the text. In addition, Moleong (2007) states that through a qualitative approach, a researcher aims to comprehend a phenomenon experienced or observed by research subjects holistically and describe it in a natural and specific context. The descriptive-qualitative method was applied to observe and interpret the translation of French pronouns in certain discourses into Indonesian.

This research's data comprise relevant narrative discourses found in the French novels and their translated versions in Indonesian. The data-collecting steps are: (i) reading the French and Indonesian novels; (ii) identifying French and Indonesian narrative discourse data based on pronoun forms and their meanings; (iii) identifying the translation data; and (iv) recording all data in both languages. The stages of data analysis are: (i) classifying and comparing data based on the forms and meanings of both data groups; (ii) classifying and comparing both data groups based on the translation; and (iii) interpreting the results of the comparison.

Results

Formal Correspondence in the Translation of Pronouns

In this study, the formal correspondence in discourse cohesion is achieved when the cohesive devices in the French source texts are translated into corresponding cohesive devices in the Indonesian target texts. Such correspondence places the source texts and the target texts in the same category. In terms of discourse, pronouns serve as a set of cohesive devices. The fact that different languages have different systems and

structures, including pronouns, inevitably affects the translation process, and the translation of French pronouns into Indonesian is no exception. Unlike the Indonesian language, French recognizes masculine and feminine pronouns. Such disparity results in the application of different strategies in their translations. See the example in discourse (1).

(1)   a.   **Lamia** *se serait très certainement accommodée d'un mari moins terne.*

       b.   ***Elle*** *qui était si gaie, espiègle, primesautière, chaque fois qu'**elle** se faisait remarquer en public par un mot d'esprit, un petit rire, chaque fois qu'**elle** fredonnait une chanson, Gérios était là, à la fixer, sourcils froncés, renfrogné, la mine inquiète.*

       c.   *Alors **elle** se taisait.*

       d.   *Et **elle** se joignait aux femmes venues travailler au château, qu'**elle** prenait part à leurs rires, à leurs chuchotement, qu'**elle** mêlait ses mains aux leurs, son homme le lui reprochait. Il ne cessait de lui répéter qu'**elle** devait « tenir son rang au lieu de travailler comme une servante » […]* (RT 1993: 7)

       a.   *Sebetulnya **Lamia** jelas lebih cocok dengan suami yang tidak terlalu murung.*

       b.   ***Ia*** *begitu riang, ceria, lincah, tutur katanya bebas, setiap kali menarik perhatian orang banyak dengan gurauannya, tawa yang lepas, setiap kali **ia** bersenandung. Gérios berdiri di dekatnya, menatapnya, alisnya dikernyitkan, murung, wajah khawatir.*

       c.   *Maka **perempuan itu** diam.*

       d.   *Dan tatkala **ia** bergabung dengan perempuan-perempuan yang datang bekerja di istana, **ia** ikut tertawa, berbisik-bisik dan membantu mereka, si suami mencelanya. Tak henti-hentinya **ia** mengingatkan, "Kau mesti tahu kedudukanmu, kau jangan bekerja seperti pelayan." […]* (CT 1999: 14)

The above data show that to achieve cohesion, the French discourses employ personal pronouns. The Indonesian translation in sentence (1b) uses the pronoun ***ia***. However, in (1c), the pronominal strategy becomes replaced by a lexical equivalence strategy, namely through the use of ***perempuan itu***. The context of the data (1) is that there are two characters in the story, namely Lamia (woman) and Gerios (male). These two figures appear in one event. The main character in the data story (1) is Lamia, while Gerios is a companion character. The presence of Gerios in data (1) causes a change in the translation strategy of Indonesian personal pronouns. The adjustment is required as there is another name beside Lamia, namely **Gerios**, which is a male character. The continued use of the pronoun ***ia*** will confuse the reader, as it can refer to either **Lamia** or **Gerios**. In other words, the cohesion in the French discourse under (1) adopts the pronominal strategy, while the Indonesian translations make use of both pronominal and lexical equivalence strategies.

Meanwhile, if another name of the same gender appears, the Indonesian translation will adopt a different strategy, namely repetition. In data (2) below, there are two characters of the same sex, namely Emma (the main character) and Madame Bovary Mere (Emma's mother). As shown in example (2) below, such strategy is used by repeating the name **Emma**, because the name **Madame Bovary *mère*** (*"Ibu Bovary"* in Indonesian) appears in the same sentence. On the other hand, the French discourse consistently adopts the pronominal strategy by using ***elle*** (feminine *"dia"* or she).

(2) a. **Emma** laissait maintenant tout aller dans son ménage, et **Madame Bovary mère**, lorsqu'elle vint passer à Tostes une partie du carême, s'étonna fort de ce changement.
   b. **Elle,** en effent, si soigneuse autrefois et délicate.
   c. **Elle** restait à présent des journées entières sans s'habiller, portait des bas de coton gris.
   d. **Elle** répétait qu'il fallait économiser. (MB 1972, 101)

   a. Sekarang semuanya di dalam rumah tangga **Emma** dibiarkan berlarut-larut dan **Ibu Bovary** terheran-heran melihat perubahan itu waktu ia datang ke Tostes dan menginap beberapa hari pada musim puasa.
   b. **Emma** yang dahulu begitu rapi dan halus,
   c. Sekarang berhari-hari tidak berdandan, memakai kaos kaki panjang dari katun abu-abu.
   d. Berkali-kali **Emma** berkata mereka harus berhemat... (NB 1990, 83)

In the following discourse, the Indonesian translation again applies the repetition strategy for a non-human noun. The strategy is apparent in the translation of the pronoun *il* (masculine *"dia"* or *it*), which replaces the previously mentioned *le navire* or *"kapal itu"* (literally "the boat"), into the same Indonesian phrase **kapal itu**.

(3) a. D'ailleurs à quoi bon? **Le navire** se dirigeait droit sur l'île.
   b. Bientôt **il** allait jeter l'ancre à proximité de la plage, et une chaloupe allait s'en détacher. ... (VVS 1971, 4)
   c. Lagi pula apalah gunanya? **Kapal itu** toh sedang menuju pulaunya.
   d. Tak lama kemudian **kapal itu** tentu akan membuang sauhnya di dekat pantai, dan sebuah sekoci akan diturunkan. (KL 1992, 4)

The above data show that the cohesion found in the French discourses readily adopts pronouns or the pronominal strategy since French pronouns have masculine and feminine genders. The genders of French pronouns are determined by lexical semantics, while genders in Indonesian pronouns are determined by their antecedent referents and are therefore contextual.

Table 1. Patterns of Equivalence for Discourse-Based French Personal Pronouns in Indonesian

French	Indonesian	Strategy
Personal Pronoun	a. Personal pronoun if discourse's topic is a human name, and there is no interruption by any other name	a. Pronoun Strategy
	b. Lexical equivalence if the same pronoun is used repeatedly, thus necessitating interruption by lexical equivalence	b. Lexical Equivalence Strategy
	c. Repetition strategy if another name other than the topic appears; necessary because Indonesian does not recognize gender in topics or non-human nouns	c. Repetition Strategy

Cohesion in Indonesian discourses adopts three strategies: the pronoun strategy, the lexical equivalence strategy, and the repetition strategy. The pronoun strategy is appropriate when the discourse's topic is a human name, and there is no interruption by any other name. The lexical equivalence strategy is used when the same pronoun is used repeatedly, thus necessitating interruption by a lexical equivalence. The repetition strategy is for when another name other than the topic appears. It becomes nec-

essary because the Indonesian language does not recognize gender in topics or non-human nouns.

In French the pronoun **on** is an indefinite personal pronoun that is neutral, both in type and quantity. The pronoun **on** is used when the subject is generic. In narrative discourse, the pronoun **on** is used as a storytelling device that highlights the story and removes the subject. In the Indonesian translation, the generic noun **orang** (literally "people") can be used, as shown in discourse (4) below. However, if the pronoun **on** refers to a specific noun, the translation also uses a pronoun, such as **kau**, if the previous sentences happen to use the pronoun **tu** ("you"), as seen in discourse (5) below.

4   c.a. **On** me demande pourquoi je me lamente sur mon sort, comme si jamais avant je n'avais souffert des sauterelles!
      c.b. Il est vrai qu'elles avaient envahi mon champ l'année dernière.
      c.c. Mais celles de l'année dernière ne dévoraient pas les moutons. (RT 1993, 64)
      a. **Orang** bertanya mengapa aku mengeluh tentang nasibku, seolah-olah sebelumnya aku tak pernah menderita karena belalang!
      b. Memang mereka menyerang ladangku tahun lalu,
      c. Tetapi tahun lalu bukan kambing yang mereka serang. (CT 1999, 62)

5   a. **Tu** n'es ni une servante, ni une dame de compagnie, combien de fois devrais-je le répéter ?
      b. **Tu** es mon épouse, et **tu** resteras à mes côtés.
      c. **On** ne quitte pas son mari ainsi pendant des semaines et des mois, […]. (RT 1993, 35)
      a. **Kau** bukan pesuruh, bukan pula pendamping, berapa kali harus aku katakan itu?
      b. **Kau** istriku, **kau** harus tetap ada di sampingku.
      c. **Kau** tidak dapat meninggalkan suami begitu saja untuk beberapa minggu atau bulan […] (CT 1999, 20)

Thus, the French pronoun **on** that refers to a generic noun finds equivalence in its Indonesian translation in the generic noun **orang** ("people"), as seen in (4). However, if the pronoun **on** refers to a specific noun, the translation also uses a pronoun, for example **kau**, because of the use of the pronoun **tu** ("you") in previous sentences in the source text.

Table 2. Patterns of Equivalence for Discourse-Based French Pronoun *On* in Indonesian

French	Indonesian	Strategy
The pronoun *on* (generic)	Generic noun: *orang/orang-orang*	Generic Noun Strategy
The pronoun *on* (specific)	Personal Pronoun	Pronoun Strategy

Demonstrative pronouns are pronouns that have demonstrative characteristics, which means that each refers to something whose identity is clear or has been designated. The clarity or the designated quality includes three things: *l'actualisation*, *la monstration*, and *la situation* (Charaudeau, 1992). Moreover, Charaudeau (1992) explains that *l'actualization* is something or a designated noun that is in the text or is intralingual. *La monstration* describes something that is clearly categorized because it is present in the speech in a position that is close enough for the speaker to point at or even hold. *La situation* relates to space and time during speech. It consists of two types, namely within a speech involving two speakers (*locuteur-interlocuteur*), and

outside of speech (*hors interlocution*). For example, *ici* ("here") and *là* ("there") signal places within speech, while *là-bas* ("down there") signals a place outside of speech. Likewise, *maintenant* ("now") signals a time within speech, while *passé* ("in the past") and *futur* ("in the future") signal moments outside of speech. French demonstrative pronouns consist of *ce, ceci, cela, celui-ci, celui-là, ceux-ci, ceux-là, celle-ci, celle-là, celles-ci, celles-là*, and *ça*. The following descriptions put these demonstrative pronouns in context. The demonstrative pronoun **ce** is translated as **ia** in Indonesian, as seen in discourse (6). This is possible because demonstrative pronouns can replace nouns or propositions.

(6)   a.   Vendredi savait défricher, labourer, semer, herser, repiquer, sarcler, faucher, moissonner, battre, moudre, pétrir, et cuir le pain.

    b.   Il savait traire les chèvres, faire du fromage, ramasser les oeufs de tortue, en faire une omelette, raccomoder les vêtements de Robinson et cirer ses bottes.

    c.   <u>**C'**</u>était devenu un serviteur modèle. (VVS 1971, 68)

    a.   Vendredi dapat membabat, mengerjakan ladang, menabur benih, membajak, menanam, menggarpu, menggunakan arit, menuai, menumbuk padi, membanting adonan dan membakar roti.

    b.   Ia dapat memerah susu kambing, membuat keju, memungut telor kura-kura laut, membuat dadar telor itu, menjerumat baju Robinson dan menyemir sepatunya.

    c.   **Ia** benar-benar menjadi pelayan teladan. (KL 1992, 64)

The demonstrative pronoun **ce** can replace a person/thing or a proposition, while the demonstrative pronoun **cela** can only replace a proposition. Therefore, in the Indonesian translation, the substitution used is **hal itu** (literally "the thing" or "it"). In discourse (7), the substitution **hal itu** replaces *"mengurus seorang anak kecil"* (literally "caring for a child"). The pronoun that is similar to **cela**, in that it replaces a proposition, is **ça**. In Indonesian, it is also translated as **hal itu**, as seen in discourse (8) below.

(7)   a.   J'appris à m'occuper d'un enfant.

    b.   **Cela** ne se fait pas chez nous. (RT 1993, 6)

    c.a.   Aku belajar mengurus seorang anak kecil.

    c.b.   **Hal itu** tidak pernah dilakukan orang sekitar sini. (CT 1999, 4)

(8)   a.   Depuis longtemps, il n'avait plus besoin de chasser au fusil.

    b.   Mais il était content d'avoir toute cette poudre à sa disposition.

    c.   **ça** le rassurrait et

    d.   **ça** lui donnait le sentiment de sa supériorité. (VVS 1971, 63)

    a.   Sudah lama ia tidak merasa perlu lagi berburu dengan senapan

    b.   Walaupun begitu ia merasa senang memiliki semua bubuk mesiu tersebut.

    c.   **Hal itu** akan menenteramkan dan

    d.   memberinya perasaan lebih unggul daripada yang lainnya (KL 1992, 50).

Other demonstrative pronouns are **celui-ci**, **celui-là**, **celle-ci**, and **celle-là**. These are used when a discourse contains two nouns with different statuses, the first noun being a topic and the second not a topic. In the case where the narrator continues the topic, they can use subjective personal pronouns (**il** for masculine *"dia"* or "he", **elle** for feminine *"dia"* or "she", **ils** for masculine *"mereka"* or masculine "them", **elles** for

feminine *"mereka"* or feminine "them", etc.), or use the demonstrative pronouns ***celui-là*** or ***celle-là*** instead. However, in the case where the narrator raises a noun that is not a topic, the demonstrative pronoun ***celui-ci*** or ***celle-ci*** is used. ***Ci*** and ***là*** indicate distance, where ***ci*** signals "proximity" and ***là*** denotes "remoteness". In discourse (9) below, the Indonesian translation of the sentences uses the proper name **Evasion** (name of a ship) as a substitute for the pronoun ***celui-ci***.

(9) a. Il songea alors à creuser depuis la mer une tranchée dans la falaise jusqu'à l'emplacement du bateau.
     b. **Celui-ci** pourrait glisser dans cette tranchée et se retouver ainsi au niveau du rivage. (VVS 1971, 23)
     a. Kemudian dia merencanakan akan menggali parit dari tebing tepi laut sampai ke tempat perahu.
     b. **L'Evasion** mungkin akan dapat meluncur di dalam parit itu dan muncul di ketinggian yang sama dengan pantai. (KL 1992, 23)

The French demonstrative pronouns ***ce***, ***ceci***, ***cela***, ***celui-ci***, ***celui-là***, ***ceux-ci***, ***ceux-là***, ***celle-ci***, ***celle-là***, ***celles-ci***, ***celles-là***, and ***ça*** become translated into pronouns or substituted by a specific name when any of the demonstrative pronouns refers to someone or something. However, if the demonstrative pronoun refers to a proposition, in Indonesian it becomes ***hal itu*** (literally "that thing") instead.

Thus, it becomes clear that the demonstrative pronoun ***ce*** can replace a person/thing or a proposition, while the demonstrative pronoun ***cela*** can only replace a proposition. In Indonesian, the two demonstrative pronouns are replaced by ***hal itu***. Likewise, the demonstrative pronoun ***ça***, which also serves as a substitute for a proposition, is translated into ***hal itu***. However, if the narrator happens to continue the topic, the narrator makes use of either subjective personal pronouns (***il*** for masculine *"dia"* or "he", ***elle*** for feminine *"dia"* or "she", ***ils*** for masculine *"mereka"* or masculine "them", ***elles*** for feminine *"mereka"* or feminine "them", etc.) or the demonstrative pronoun ***celui-là*** or ***celle-là***. However, should the narrator present a non-topical noun as a topic, the use of the demonstrative pronoun ***celui-ci*** or ***celle-ci*** becomes appropriate. In Indonesian, the repetition strategy would be used in translating the demonstrative pronouns ***celui-ci*** or ***celle-ci***.

Table 3. Patterns of Equivalence for Discourse-Based French Demonstrative Pronouns in Indonesian

French	Indonesian	Strategy
Demonstrative pronoun *ce*	Personal pronoun ***ia***	Pronoun Strategy
Demonstrative pronoun *cela*	Substitution by ***hal itu***	Substitution Strategy
Demonstrative pronoun *ça*	Substitution by ***hal itu***	Substitution Strategy
Demonstrative pronoun *celui-ci*	Proper noun *Evasion*	Proper Noun Strategy

Non-correspondence in the Translation of Pronouns

Non-correspondence in discourse coherence takes place when a cohesive device in a French source text is translated into a different form in the Indonesian target text. Thus, the source text and the target text do not belong in the same category.

The previous section has shown the corresponding translations of the pronoun ***on*** into Indonesian. This section shows how the pronoun ***on*** is translated in a non-corresponding manner into Indonesian. The pronoun ***on*** in this context is used as a storytelling device to highlight the story or event and remove the subject or undermine the subject (the state of affair). Benveniste (1966) suggests that communication

has two types, namely *discours* (experience) and *histoire* (narrative). The experiential type of communication occurs when the emphasis lies on the relationship between the sender and the receiver. Here, the emphasis is on "I am telling or saying something to you". On the other hand, the narrative type of communication emphasizes on the context or referent, in which the sender or speaker appears to be in the background or disappears altogether for the story to stand out (Hoed, 1993, 74). Thus, if the speaker or narrator uses the experiential type of communication, the use of an actor or a non-generic subjective pronoun is appropriate. In contrast, if the speaker wishes to highlight an event and undermine the actor, the use of the pronoun *on* becomes appropriate.

In other words, the use of the pronoun *on* is related to focalization. Focalization concerns things related to the narrator's point of view, which includes the narrator and the object being told (Luxemburg, Bal, and Weststejn 1992). Genette (in Guillemette & Lévesque, 2016) divides storytelling into two types, namely *heterodiegetic* (the narrator is not involved in the story) and *homodiegetic* (the narrator is present as a character in the story). Borrowing Charaudeau's terms (1992), the first type is categorized as an external point of view (*le point de vue externe*, objectifying), while the second type is categorized as an internal point of view (*le point de vue interne*, subjectifying). Luxemburg et al. (1992) divides focalization into the focalizer (subject) and the focalized (object). In this context, the pronoun *on* is used as a storytelling device that highlights the story and remove the actor (the focalized). In other words, where the construction of French sentences uses the pronoun *on,* the form is formally active, but the meaning is passive. Therefore, in the Indonesian translation, the passive form naturally makes use of the affix *di-*, as seen in discourse (10), or the affic *ter-* which connotes "*dapat di-*" (literally "can be + V3), as seen in discourse (11).

(10)   a. **On** est ici sur les confins de la Normandie, de la Picardie et de Lile-de-France, contre bâtarde où le langage est sans accentuation, comme le paysage sans caractère.

        b. C'est là que l'**on** fait les pires fromages de culture y est coûteuse, parce qu'il faut beaucoup de fumier pour engraisser ces terres friables pleines de sable et de cailloux (RT 1993, 108)

    b.a. Di sinilah perbatasan negeri-negeri Normandie, Picardie dan Ile-de-France, sebuah tanah blaster, yang bahasanya tak bertekanan sebagaimana juga tamasyanya tak berwatak.

    b.b. Di sinilah **dibuat** keju Neufchatel yang paling tidak enak dari seluruh arondisemen. Bercocok tanam pun besar biayanya karena banyaknya pupuk yang diperlukan untuk merabuki tanahnya yang gampang remuk penuh pasir dan batu kerikil itu. (CT 1999, 86)

(11)   a. Dans le sable mouillé, il sculpta une sorte de statue couchée à plat ventre avec une tête don't les cheveux étaient des algues.

        b. **On** ne voyait pas la figure cachée dans l'un des bras replié, mais la corps brun et nu ressemblait à Vendredi. (VVS 1971, 99)

    b.a. Pada pasir yang basah, ia membuat sejenis patung yang sedang terbaring tertelungkup, dengan kepala yang rambutnya dibuat dari rumput laut.

    b.b. Tak **terlihat** wajah yang tersembunyi dalam lengan yang dilipat, namun badan yang coklat dan telanjang mirip Vendredi (KL 1992, 95)

The use of the pronoun **on**, which has a passive meaning, as a cohesive device is related to the long history of French society. French has a passive construction, namely auxiliaire + participle passé. For example, *ce stylo est acheté par mon père, or* "the pen is bought by my father' does not place the animate noun as patient. The French language of today never places an animate noun as patient in a passive construction. However, in the history of the language, such a construction used to put animate nouns as patient. This can be found in the novel *Gargantua* by François Rabelais, published in 1553. Most of the passive constructions in the novel are in pronominal forms, but there are three passive voice sentences that put animate nouns as patient, namely a person named Bacchus, in *"Bacchus fut engendré par la cuisse de Jupiter"*, or "Bacchus was fathered by Jupiter's thigh" (1553, p. 45).

As stated by Rickard (1989), in the 15th century, passive constructions that put animate nouns as patient began to be limited and replaced by pronouns. The 17th century saw the advent of the bourgeoisie as a new social group. Their emergence was marked by the industrial revolution. Previously, there had been only two groups in the French society, namely the aristocrats and the peasants. This bourgeoisie was somewhere in between the two. They were properly educated and held control over industry and trade (Carpentier & Lebrun, 2011). It is during this time that the pronoun **on** appeared. The bourgeois group would often use it in oral communication to replace *je* or "I" and *vous* or "you". The use of the pronoun *on* was viewed to project familiarity and equality between speakers. It is for this reason that the pronoun **on** is referred to as *pronom de communication.* However, the aristocrats did not see the bourgeoisie as a new social group and placed them on an equal footing with the peasants, a sentiment that displeased the bourgeoisie, to say the least. The latter demanded equality before the law and sought to seize governmental and military positions previously reserved solely for the nobles. In addition, they also demanded the abolition of the rights of landlords, which harmed farmers (Furet & Richet, 1989). Such demands for equality encouraged the French society, especially the bourgeoisie and the peasants, to use the pronoun **on** in sentences to prioritize events or actions and undermine the subjects. In other words, the sentence may be formally active, but the meaning is passive. This way, in constructing a sentence with the pronoun **on** with a passive meaning, the actor is undermined or removed, and the action is emphasized. Thus, in the 17th century, the pronoun **on** began to be used to express passive meaning (Gjesdal, 2008).

Table 4. Pattern of Passive Meaning Equivalence for the French Pronoun *On* in Indonesian

French	Indonesian	Strategy
The pronoun *On* as a device that emphasizes story	Affixes *di-* or *ter-* that form passive voice	Diathesis Strategy

Conclusions

Based on the formal correspondence and meaning equivalence analyses on cohesive meaning devices, it can be concluded that the French cohesion devices of pronouns have formal correspondence and meaning equivalence in their translations in Indonesian. The tables in the previous sections have shown that in Indonesian, French pronouns are not necessarily translated into pronouns as well. The different strategies

employed the use of pronouns, lexical equivalence, repetition, and substitution. The translation of the pronoun **on**, which signifies passive voice, resulted in equivalence in meaning despite the absence of formal correspondence. As a result, it is translated into Indonesian in the form of passive diatheses *di-* and *ter-*.

This research only analyzes variations in the translation of pronouns. Tamine (2018) states that pronouns have a dominant role in realizing the cohesion of French discourses. On the other hand, the most dominant device for realizing cohesion in Indonesian discourses is still up for researchers to study as this study has not touched on the matter.

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