

Differences between English Deixes Used by the Speaker and Indonesian Subtitles Made by the Television Station (Case Study of Angelina Sondakh's Interview on Rosi Kompas TV)

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Abstract

This research paper aims at examining the differences between English utterances expressed by the speaker on a live television show and the Indonesian subtitles made by the television station. The objects to be analyzed are personal, spatial, and discourse deixis in the form of speech. The writer takes the data from Rosi talk show on Kompas TV with Angelina Sondakh. The design of the study uses descriptive qualitative methods and documentation methods to get the data. In exploring the types of deixes and subtitles, the writer uses pragmatic analysis, especially deixis theory, and translation theory. During the show, the speaker often mixed up Indonesian with English. Therefore, the station made quick subtitles in Indonesian when the speaker was speaking a total or partial sentence of English. Most differences happen to be in deictic forms; when the speaker only mentioned something deictically in English, the station made a clear and distinguished reference in Indonesian. The research findings of the study show that there is a total of 23 differences, which occur in discourse (61%), personal (35%), and spatial deixis (4%), which translated into similar forms and identical expressions.

Abstrak

Penelitian ini bertujuan untuk menguji perbedaan antara ujaran bahasa Inggris yang disampaikan oleh pembicara pada acara televisi langsung dan telop bahasa Indonesia yang dibuat oleh stasiun televisi. Objek yang akan dianalisis adalah deiksis personal, spasial, dan wacana dalam tuturan. Penulis mengambil data dari acara bincang Rosi di Kompas TV dengan Angelina Sondakh. Rancangan penelitian ini menggunakan metode deskriptif kualitatif dan metode dokumentasi untuk mendapatkan data. Dalam mengeksplorasi jenis-jenis deiksis dan telop, penulis menggunakan analisis pragmatik, khususnya teori deiksis, dan teori penerjemahan. Selama acara, pembicara sering mencampuradukkan bahasa Indonesia dengan bahasa Inggris. Oleh karena itu, stasiun membuat telop singkat dalam bahasa Indonesia ketika pembicara berbicara sebagian atau seluruh kalimat bahasa Inggris. Perbedaan banyak terjadi dalam bentuk deiktik; ketika pembicara hanya menyebutkan sesuatu secara deiktis dalam bahasa Inggris, stasiun membuat rujukan yang jelas dan khusus dalam bahasa Indonesia. Hasil penelitian menunjukkan bahwa terdapat total 23 perbedaan, tersebar dalam deiksis wacana (61%), pribadi (35%), dan spasial (4%), yang diterjemahkan dengan bentuk yang sama dan ekspresi serupa.

Kata Kunci: *Deixis, deictic, discourse, personal, spatial, subtitle, utterance*

Introduction

Angelina Patricia Pingkan Sondakh (born December 28, 1977), better known as Angelina Sondakh or Angie, is an Indonesian actress, model, and now-former politician. She entered politics and was elected as a member of the Indonesian Parliament from the Democratic Party, the ruling party at that time, for the period 2004–2009. She was elected again for 2009–2014 as one of the budget board members. In 2012, Angie was dragged into a corruption case involving the SEA Games athlete homestead. In February 2012, Corruption Eradication Commission read out Angie as a suspect in the case. In January 2013, the district court sentenced Angie to four years and six months in prison and a fine of 250 million rupiah for a bribery on the project budget in the Ministry of Youth and Sports. The general prosecutor filed an appeal, but the decision affirmed the initial instance decision. They filed a cassation again and won. On November 20, 2013, by the late Chief Judge Artidjo Alkostar, Angie's sentence was increased to 12 years, and she had to pay a replacement fee of 12.58 billion rupiah and 2.350 million USD.

However, Angie had not given up very soon. Angie tried to apply for a re-review at the Supreme Court on the grounds of the judge's mistake in the cassation trial. Based on the Supreme Court's decision No. 107PK/Pid.Sus/2015, Angie was sentenced to 10 years in prison, with a fine of 500 million rupiah and a subsidiary of 6 months in prison and compensation of 2.5 billion rupiah. On March 3, 2022, Angie was released after serving 10 years imprisonment, minus three months of remission, plus four months and five days corporal imprisonment as a result of not being able to pay the compensation. As a result, Angie had to serve a sentence of 10 years and one month. However, she got probation for three months earlier.

After her release, she was invited to the Rosi talk show on Kompas TV. According to Angie herself, this was the first interview on any talk show that she had ever done after her release. On the talk show, she revealed her career before entering politics as an actress, model, and philanthropist, then her political journey and the subsequent mega-corruption scandal, and her motherhood while in prison. She burst into tears in the middle of her interview as the stories became more emotional. However, as this was her first time being invited again to appear on television, she was very concerned about her safety. Many of her stories remain unsolved mysteries as she was so reluctant to share a more detailed version of her past scandals and quite satisfied with her current condition. Rosiana Silalahi, the interviewer, did not go that deep, as she knew it would be so heavy for her.

There are some interesting points during the interview. Angie often mixed up her Indonesian with English during the conversation. She used more English as the conversation was going deeper or she wanted to emphasize something that would be more convenient if spoken in English. As the channel is targeted at Indonesian audiences, Kompas TV needed to make some subtitles in Indonesian when Angie was speaking a total or partial sentence of English, although not all of her English sentences were subtitled.

However, the authors discovered that there are interesting differences between what Angie uttered and the subtitles made by Kompas TV. Most of the differences involve a branch of pragmatics, namely deixes, especially personal and discourse deixes. These differences mostly occur when Angie only mentioned something deictically in English, but Kompas TV made the clear and distinguished reference in Indonesian. Other differences also occur when there were some unmentioned deixes by Angie, yet subtitled as deixes or even with clear references in Indonesian by the subtitles. This

paper will discuss more about the differences between deictic forms in utterances by Angelina Sondakh and its translation by Kompas TV and examine the causes. Note that not all the deictic forms mentioned by Angie are clearly referred to by the subtitles; thus, the paper only discusses the differences.

From the paragraphs above, the authors can draw two questions for the research. The first question is what the differences between deictic forms that spoken by Angelina Sondakh as the utterer (in English) and subtitles made by Kompas TV (in Indonesian) are and how they occur. The second question is how theories in translation may influence subtitling in television broadcasting such as in the case study. The purpose of this research is to find influences of subtitling theories on the translation of deixes. As most of the differences in the translation process occur in deixes, the significance of this research shall be to enrich academic writings and references in English pragmatics, especially deixis theory, and also English to Indonesian translation practices.

Method

The design of the study uses descriptive qualitative methods. This study explores the differences between English deixes spoken by the utterer and the Indonesian subtitles made by the television station and the influence of subtitling theories to those differences. The data source is from a full-length video from YouTube titled "*Angelina Sondakh: Saya Takut...*" (English: "Angelina Sondakh: I'm Afraid...") produced by the channel KOMPASTV on 1 April 2022 (<https://www.youtube.com/watch?v=51RAIarHbTM>). The video can be accessed freely and openly on the internet. The references for the data analysis are taken from materials found in books and journals, and other sources that can be found on the internet. The techniques for analyzing data are finding the English deixes that are subtitled by clear references in Indonesian, describing the context of the Indonesian references of the English deixes, and drawing the interpretation based on the data analysis. The steps of analyzing the data are follows: (1) watching the whole video, (2) taking notes for the potential data that are going to be analyzed, (3) transcribing and timecoding the video, (4) generating and identifying the units of analysis, (5) categorizing the units of analysis into types of deixes, and (6) interpreting the data.

Results

Pragmatics and Deixes

Pragmatics is the study of the relationship between language and context as the basis in understanding the meaning of language (Levinson, 1983; 2004). Pragmatics deals with the relationship between the form of linguistics and the users. From the speaker's view, pragmatics is an analysis about the meaning of the speaker's utterance. From the contextual point of view, pragmatics is the interpretation of the meaning of a person in a particular context and the influence of context to their statement. Therefore, pragmatics is an approach used to explore the way the listener to inference an utterance uttered by the speaker to arrive at an interpretation of the speaker's intended meaning.

The most noticeable relationship between language and context which is revealed in the structures of languages is through the phenomena of deixes (singular: deixis). The term is borrowed from Greek word for "pointing" or "indicating". Thus, it denotes the phenomenon of using a linguistic expression to "point" to some contextually available

discourse entity or property. A deixis assumes a principal place in the study of context since it represents the solitary most noticeable way in which the speech settings is encoded in language structure itself (Hanks, 2005: 191).

Deixes signify different things to different people. When we are having a conversation or discussion with our friends, the topics always change (Cruse, 2001:239). One person might have a different idea while we are talking about something else. In line with this, a word is said to be a deixis if the reference is moving or changing depending on the time and place. The reference can be anything or anyone, depending on the situation. Deictic expressions help readers or listeners visualize or imagine the fictional circumstances reflected in the conversation texts (Ogeyik, 2007:12), so that they can capture where and when the story takes place; who sees the events; who talks and to whom he is talking, and the like. Deixes are further classified into personal, temporal (time), spatial (place), discourse, and social deixis. This paper will discuss more about personal, spatial, and discourse deixis.

Personal deixis deals with the correct identification of the grammatical persons used to refer to speaker and addressee and concerns the encoding of the roles of participants in the speech event in which the utterance in question is delivered (Levinson, 1983:62). Personal deixis is used for picking out a specific individual or group in the context who may not have already been linguistically evoked. It can be in the form of first-person deixis (I, me, myself, my), second-person deixis (you, your, yours, yourself, we, our, us, ourselves), or third-person deixis (he, him, his, himself, she, her, herself, they, their, them, themselves).

Spatial or place deixis informs the location of something discussed. The words indicating place deixis is in two forms: in the form of adverbs (here and there) and demonstrative pronouns (this and that). The words 'here' and 'this' denote the proximity of the speaker's location to the addressee, whereas 'there' and 'that' denote the distance of the speaker's location from the addressee. Discourse deixis is deictic reference to a portion of a discourse relative to the speaker's current location in the discourse, such as above, below, last, previous, proceeding, next or following (usually used in texts), and this, that, there, next, last, (usually used in utterances). Discourse deixis is used in reference not to a part of the context of the utterance (such as its time, place, or speaker), but rather to a part of the utterance itself, or a proposition evoked by the utterance itself.

Translation and Subtitling

Munday (2012) defined the process of translation as involving the translator into changing the source text (ST) of the original language into the target text (TT) of a different language. Sa'edi (2004) pointed out that translation is the process of establishing correspondence between the ST and TT. This process aims at passing on an understanding to people in their own language while creating the same impact of the original text. It implies that equivalence becomes the core of translation. Filep (2009) examined challenges of the translation process and its strategies. Translators usually meet challenges regarding finding equivalences in translating unfamiliar lexicons and expressions. Therefore, a translator has to go beyond the words. A translator does not merely transform language, but they have to be able to represent all aspects of the ST in the TT. A translator is responsible for recreating a relevant context-situation in TT (Toer, 2010).

Translation has played a significant role in providing the subtitles in different languages. Subtitling also known as screen translation as cited in Munday (2016) is a

transferring of language from source language (SL) to target language (TL) in media communication such as foreign movies and television programs (news, reality show and variety show). Hurt and Widler, (1998 as cited in Hidayati, 2019, p. 19) claimed that subtitling is a presentation of dialogue in the film and is usually at the bottom of the image or shot in the screen. Translators should be able to produce a translation of subtitles that can be understood well by the target audience who are not familiar with the original's SL.

In the real-time subtitles, the translators have to do their best in order to make a good translation even if the time to make it is not enough, for example; subtitling live interviews, on air speech, and political statement. How subtitlers should condense the translation depends on what can be done as well as on what really needs to be done. Subtitlers must exploit the target language's intrinsic possibilities to the full. This is why a native or at least a near-native command of the target language is very important. Moreover, since some changes are due to linguistic differences between languages reformulation and condensation occur both at word level and at clause or sentence level (Diaz Cintas, Remael, 2006: 150).

Units of Analysis

From generating the units of analysis, the authors found 14 differences between the utterance and subtitles occur in discourse deixis (61%), 8 occur in personal deixis (35%), and the other 1 occurs in spatial deixis (4%), with the total of 23 differences (100%). The data was inputted into a table, which is detailed with timecode of the video, utterance in English by Angie, subtitles in Indonesian by Kompas TV, then the identifying units into category of each type of deixes, and the datum numbering for analyzing. Note that the **bolds** are deictic form differences from each utterance and subtitles, for easier to compare.

Table 1. Differences between Utterances and Subtitles

Time	Utterance	Subtitles	Cat.	Datum
08:17	<i>Tapi at my era, it was totally dirty.</i>	<i>Tapi di era saya, DPR itu sangat "kotor"...</i>	Personal	1
08:50	<i>Jadi why I was saying itu was dirty...</i>	<i>Jadi, kenapa saya bilang dulu DPR itu "kotor"...</i>	Personal	2
10:48	<i>...and it's really making me want to say sorry.</i>	<i>dan karena ini saya sungguh meminta maaf...</i>	Discourse	3
11:01	<i>I really apologize... actually I shouldn't did it. [sic]</i>	<i>Saya sungguh-sungguh memohon maaf... seharusnya saya tidak korupsi...</i>	Discourse	4
12:25	<i>Tapi kan it's going to be so subjective, I didn't do it alone.</i>	<i>Tapi ini terlalu subjektif, saya kan tidak melakukan korupsi sendiri...</i>	Discourse	5
12:42	<i>I'm not Jesus. I don't want to sacrifice for all of it.</i>	<i>Saya bukan Yesus. Saya tidak mau dikorbankan sendirian...</i>	Discourse	6
14:42	<i>I'm not only talking about sentence-nya yang sepuluh tahun atau waktu itu dua belas</i>	<i>Ini bukan soal hukuman 10-12 tahun penjara saja, tapi bagaimana perlakuan yang saya alami di</i>	Personal	7

	<i>tahun</i> , the treatment in the prison.	<i>penjara...</i>		
20:10	...and that's the reason why I don't wanna go in there again.	... <i>dan merekalah yang menjadi alasan saya tidak mau di penjara lagi...</i>	Spatial	8
21:50	... <i>karena</i> it's going to make a difference.	... <i>karena hukuman yang berat membawa kebaikan...</i>	Discourse	9
22:00	It's not going to change somebody.	... <i>hukuman yang ringan tidak akan mengubah seseorang...</i>	Discourse	10
22:15	...and I really need to thank him <i>saya harus berterima kasih ke pak Artidjo...</i>	Personal	11
26:54	He is my everything.	... <i>Keanu segalanya bagi saya...</i>	Personal	12
27:15	<i>Tapi</i> let hopefully one day <i>gitu kan</i> , the truth will reveal.	... <i>tapi saya berharap suatu hari nanti kebenaran akan terungkap...</i>	Personal	13
27:26	... <i>tapi kalau</i> one day it will reveal.	... <i>tapi bila suatu hari kebenaran itu terungkap...</i>	Discourse	14
27:50	...because they saw me like this <i>karena mereka memandang saya koruptor...</i>	Discourse	15
29:37	It's my question to myself <i>gitu...</i> <i>karena</i> I was looking for it years by years.	... <i>itu pertanyaan bagi diri saya... dan bertahun-tahun saya mencari kebenaran itu...</i>	Discourse	16
29:48	...counting days... hopefully it will come.	... <i>saya menghitung hari dan berharap kebenaran itu akan muncul...</i>	Discourse	17
33:05	I was there and I never want to go there again.	<i>Saya dulu seperti itu dan saya tidak mau kembali seperti yang dulu lagi...</i>	Discourse	18
36:13	...and I thank, even you , that giving me a second chance to come here.	<i>dan bahkan, saya berterima kasih karena Rosi memberikan saya kesempatan kedua untuk hadir di sini...</i>	Personal	19
39:08	I'm totally not a good mother, but I want to be a good mother for him .	<i>Saya memang bukan ibu yang baik, tapi saya mau berusaha untuk menjadi ibu yang baik buat Keanu...</i>	Personal	20
45:50	...but I'm trying to .	<i>tapi saya berusaha menjadi ibu yang baik...</i>	Discourse	21
48:24	Gosh <i>gitu loh...</i> I shouldn't do this .	<i>Ya Tuhan... saya seharusnya tidak</i>	Discourse	22

		korupsi...		
48:40	...and this is supposed to be a lesson for every woman <i>ataupun semua politisi</i>dan apa yang saya alami , seharusnya bisa jadi pelajaran bagi setiap perempuan dan politisi.	Discourse	23

Discussion

Discourse Deixis

First, the authors will examine the use of **discourse** deixis. The differences by discourse deixis occur in Datum 3-6, 9-10, 14-18, and 21-23.

Table 2. Datum 3

Time	10:48
Utterance	...and it's really making me want to say sorry.
Subtitles	<i>dan karena ini saya sungguh meminta maaf...</i>

Angie answered the question of Rosi's doubt about her sincere apology. Rosi's doubt raised because of the advertisement by Angie (and her former colleagues) when she was a member of the Democratic Party, in which they said, "Say No to Corruption!", but did corrupt eventually. Angie stated that she did not want a life "full of dramas" after her release, which no one would ever believe in her anymore, as all of her words are considered lies by others. She only hopes that her parents and her child will believe in her. She does not expect others to believe in her, as she knows her position that she was an embarrassment and did something that should not 'be an example'. For what she had done, she wanted to apologize by saying, "...and **it's** really making me want to say sorry." The subtitles changed it into, "...dan karena ini **saya** sungguh meminta maaf" (English: ...and because of this I really apologize).

Even though it can still be understood and at has the same meaning; however, this is not a literal translation, since she did not mention her apology with an active voice (*I want to say sorry*), but rather something (**it's**) that moved her (**making me**) so she wanted to say sorry. The word "**it's**" (something that moved her) referred to what she had done previously, for which she said as "embarrassing" and "should not be an example".



Figure 1. Datum 3

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 10:48]

Table 3. Datum 4

Time	11:01
Utterance	I really apologize... actually I shouldn't did it . [sic]
Subtitles	<i>Saya sungguh-sungguh memohon maaf... seharusnya saya tidak korupsi...</i>

Very closely to the previous datum, after she was released from the prison after what she had done for which she said as "embarrassing" and "should not be an example", she really "apologized". And then, she regretted what she had done, as she continued, "actually I shouldn't did **it** [sic]". The subtitles referred the word **it** clearly to **korupsi** (English: corruption).

Her previous statements, of what she said her action as “embarrassing” and “should not be an example”, did not give a direct word of what she actually did, which was her corruption case. Her next statement remained the same, in which she said, “I’m giving such a bad example to the public”, as she was a former Puteri Indonesia winner and also a public figure. She euphemistically said the words “embarrassing” actions or actions that “should not be an example” or a “bad example”, rather than a clear word of “corruption”, although the public may have known what she referred to actually. Again, she used the deixis “it” to refer to her corruption action rather than the word “corruption” itself.



Figure 2. Datum 4

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 11:01]

Table 4. Datum 5

Time	12:25
Utterance	<i>Tapi kan it's going to be so subjective, I didn't do it alone.</i>
Subtitles	<i>Tapi ini terlalu subjektif, saya kan tidak melakukan korupsi sendiri...</i>

Same as the previous datum, she only referred to her corruption action as “it”. Here, Angie answered Rosi’s question why she took up to three years in prison to realize what she had done was wrong. Angie stated that she still wanted to try to convince the judges and prosecutors by her appeal and cassation even though the result was not as she expected. Then, she reflected and accepted the fact that she was corrupt. In this sentence, Angie clearly mentioned that, “*betul, saya korupsi, iya*” (English: right, I committed the corruption, yes). She accepted her condition, even though she still had a thought that it **was not only** her who did the corruption. Because it was only in her mind, she said, “but it’s going to be so subjective, I didn’t do **it** alone.” Again, the subtitles referred the word **it** clearly to **korupsi**.



Figure 3. Datum 5

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 12:25]

Table 5. Datum 6

Time	12:42
Utterance	<i>I'm not Jesus. I don't want to sacrifice for all of it.</i>
Subtitles	<i>Saya bukan Yesus. Saya tidak mau dikorbankan sendirian...</i>

Still related to the previous datum, in the first three years, in which that period she had not truly accepted her condition that she was sentenced in prison, she mentioned that she was not Jesus (referred to the sacrifice of Jesus to atone human’s sins in the cross), thus she did not want to be “sacrificed” by her other colleagues (who committed the same corruption case). However, there was a total difference of what

Angie said as “all of **it**”, which referred to her corruption case (as she did not want to sacrifice for all her cases), and the subtitles referred to as **sendirian** (English: alone). This also can be understood as she was the only one (or a few) who was being scapegoated for the case (however there are some remained unknown mastermind, for which Angie’s father had ever mentioned during her case was on trial). She further elaborated on her condition as a “single fighter”, whereas there is no corruption case that only involves a “single fighter”, as it “links to everybody”.



Figure 4. Datum 6

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 12:42]

Table 6. Datum 9

Time	21:50
Utterance	... <i>karena it's</i> going to make a difference.
Subtitles	... <i>karena hukuman yang berat</i> membawa kebaikan...

Angie really thanked for her sentence that was added up to 12 years by Judge Artidjo Alkostar. She stated that if it was not because of her sentence severance by Judge Artidjo, her life would not have changed. She thought his decision was good, and she wanted her decision to be a deterrence. She is skeptical because of the light sentence for current corruption cases. She wished that late Judge Artidjo would judge them as he once wisely judged Angie, because **it** would make a difference. The subtitles referred the word **it** clearly to “***hukuman yang berat***” (English: a severe sentence), for which Judge Artidjo was famous for, to give a severe sentence for corruptors, including Angie which once was added from 4.5 years to 12 years (later was downed to 10 years after re-review).



Figure 5. Datum 9

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 21:50]

Table 7. Datum 10

Time	22:00
Utterance	It's not going to change somebody.
Subtitles	... <i>hukuman yang ringan</i> tidak akan mengubah seseorang...

Related to the previous datum, Angie then stated if the sentence was light (which is, according to her, three or four years) with the facilities, **it** would not change the person. In contrast to the previous datum, which is a severe sentence, the subtitles referred the word **it** clearly to ***hukuman yang ringan*** (English: a light sentence). It is also contrasted that a severe sentence makes ‘a difference’, while a light sentence will not change anything.



Figure 6. Datum 10

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 22:00]

Table 8. Datum 14

Time	27:26
Utterance	...tapi kalau one day it will reveal.
Subtitles	...tapi bila suatu hari kebenaran itu terungkap...

Related to Datum 13, she previously stated that she hopefully wished that “the truth” would reveal, if “the truth” still exists. However, she did not make an obvious statement about what “the truth” really means, but looking back to the previous conversation about “the mastermind” of the corruption case of which she does not want to reveal because of her concern of her parents’ and her child’s safety, it can be inferred that “the truth” could be the truth behind her corruption case (which also involved many parties) which has not been revealed yet. Therefore, she said that, “I’m not expecting it, but if one day **it** will reveal, I do not have any revenge on anyone.” The subtitles referred the word **it** clearly to **kebenaran itu** (English: the truth), which is in line with her previous statement about, “but let hopefully one day, **the truth** will reveal.”



Figure 7. Datum 14

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 27:26]

Table 9. Datum 15

Time	27:50
Utterance	...because they saw me like this .
Subtitles	...karena mereka memandang saya koruptor ...

Related to the previous datum, she continued her statement that, “I only want the truth for my son. I only want my son to believe in me. That’s it. If other people do not believe, it’s normal, because they saw me like **this**.” The subtitles referred the word **this** clearly to **koruptor** (English: corruptors). This can be understood that the reason no one will believe Angie anymore is because of her corruption case. People have seen her as a criminal since her case was on proceed so that all her experiences and testimonies will not be trusted by anyone else.



Figure 8. Datum 15

[Source: *Angelina Sondakh: Saya Takut...* on Rosi Kompas TV, 27:50]

Table 10. Datum 16

Time	29:37
Utterance	It's my question to myself <i>gitu... karena</i> I was looking for it years by years.
Subtitles	<i>...itu pertanyaan bagi diri saya... dan bertahun-tahun saya mencari kebenaran itu...</i>

Angie answered Rosi's question about why Angie still does not want to reveal "the truth" behind her corruption case, in spite of her fear for her parents and her child. She thought that it would be obsolete to discuss the case anymore, since it was already ten years ago now. Angie dismissed the idea by asking back if there was any truth in this world, or any justice. Then, she said, "it's my question to myself... because I was looking for **it** years by years." The subtitles referred the word **it** clearly to **kebenaran itu** (English: the truth). This can be understood by the previous statement about whether there is any truth in this world. Since she was looking for truth years by years (can be inferred as her 10-year sentence) and had not found the truth yet, she became skeptical about the truth, by implying there is no truth (and justice) in this world.



Figure 9. Datum 16

[Source: *Angelina Sondakh: Saya Takut...* on Rosi Kompas TV, 29:37]

Table 11. Datum 17

Time	29:48
Utterance	...counting days... hopefully it will come.
Subtitles	<i>...saya menghitung hari dan berharap kebenaran itu akan muncul...</i>

Related to the previous datum, she still hoped that the truth would come by saying, "hopefully **it** will come". However, in contrast, she continued by saying "but until today, I am hopeless to find the truth and justice, so I just want to make myself easy to be a mom." The subtitles referred the word **it** clearly to **kebenaran itu**, which is still in line with Datum 18.



Figure 10. Datum 17

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 29:48]

Table 12. Datum 18

Time	33:05
Utterance	I was there and I never want to go there again.
Subtitles	<i>Saya dulu seperti itu dan saya tidak mau kembali seperti yang dulu lagi...</i>

Angie explained about her past political career and her past environmental activism. When she was an environmental activist, she did not think about corruption. However, when she was involved in “dirty” ecosystem (which can be inferred as her past political career), she did not survive alone. She gave an example that if we are in a circle that has a fixed value, and we want to be idealistic (like being honest and clean), we will be ruled out. We do not have a choice but to follow or to be ruled out. Rosi cynically responded that she enjoyed being corrupt. Angie did not want to deny, and admitted it. She further stated the money and power are very highly addictive and evolving, that she had been there and never wanted to go **there** again. The subtitle referred the word **there** clearly to *seperti yang dulu* (English: as in the past). This can be understood that “as in the past” is when Angie had a corruptive political career, which has ended.



Figure 11. Datum 18

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 33:05]

Table 13. Datum 21

Time	45:50
Utterance	...but I’m trying to .
Subtitles	<i>tapi saya berusaha menjadi ibu yang baik...</i>

Angie explained her son, Keanu, struggled to meet her while she was in prison. It was because of her fault that her son had to pay the price. Keanu needed an hour from his school to go to the prison, and he had to take queue card and had to wait outside for one-to-one and a half hours before he could meet Angie for thirty minutes, and he went home from the prison for two hours. So, in total, he needed to take four to five hours only to see Angie. His tiredness made Angie felt she was such a bad mother. However, she said, “but I’m trying **to**.” The subtitles referred the word **to** clearly to *menjadi ibu yang baik* (English: to become a good mother). This can be understood as Angie felt she was such a bad mother, in contrast, she still wants to try to be a good mother.



Figure 12. Datum 21

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 45:50]

Table 14. Datum 22

Time	48:24
Utterance	Gosh <i>gitu loh</i> ... I shouldn't do this .
Subtitles	<i>Ya Tuhan... saya seharusnya tidak korupsi...</i>

Angie further explained the effect of her corruption case on her son. He had to live in their driver's house, because no one would take care of him. They had looked for daycare, because he had no place to stay. From that, she realized that her son's hardship was the effect of her own action. When they surveyed Pondok Bambu daycare, they could not accept it because daycare must be in the same domicile. From that, she realized, "Oh gosh ... I shouldn't do **this**." The subtitles referred the word **this** clearly to **korupsi**, the thing that Angie did, which made her son affectedly suffered. Even though it was totally Angie's fault, her son also took the impact of his mother's previous action.



Figure 13. Datum 22

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 48:24]

Table 15. Datum 23

Time	48:40
Utterance	...and this is supposed to be a lesson for every woman <i>ataupun semua politisi</i> .
Subtitles	<i>...dan apa yang saya alami, seharusnya bisa jadi pelajaran bagi setiap perempuan dan politisi.</i>

Related to the previous datum, she stated that if a person is really in prison, and experiences what she had experienced, it should give a deterrent effect. For that, she said, "and **this** is supposed to be a lesson for every woman or politician" The subtitles referred the word **this** clearly to **apa yang saya alami** (English: what I experienced), which is in line with her previous statement about the deterrent effect that one shall get if "they experience what she had experienced".



Figure 14. Datum 23

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 48:40]

Personal Deixis

Then, the authors will examine the use of **personal** deixis. The differences by personal deixis occur in Datum 1-2, 7, 11-13, and 19-20.

Table 16. Datum 1

Time	08:17
Utterance	<i>Tapi at my era, it was totally dirty.</i>
Subtitles	<i>Tapi di era saya, DPR itu sangat “kotor”...</i>

At first, Angie stated that if she had not been involved in politics, she would have been very happy to do her social and environmental empowerment and activism. She mentioned this with “playing with orangutan” (of which she was once of orangutan protection ambassador) and “playing in forest and with waters”. However, she did get involved in politics, which she thought was “human” and would give her “added values” in a positive way, it brought her to her career’s end.

Rosi then asked about her political career in the past, to find out why her career’s ended. Rosi asked if she, at that time as a parliament member, especially as a member of budget board, was easy to commit a corruption action. Angie confirmed that honestly, and mentioned that almost all the corruption cases have something to do with the budget board. She further explained that it is where all the budget legislation is discussed, so people who negotiate will look for them easily. However, she elaborated her statement that it was what happened in the past, in “her era”, and she hoped it did not happen now anymore. Then she said, “but at my era, **it** was totally dirty.” The subtitles referred the word **it** clearly to of **DPR** (English: House of Representatives).

The clear reference can be understood from her explanation about what happened in the budget board of parliament back then, when people could easily “negotiate” with the members of the budget board and they could easily “look for” them. These meanings are what is understood as “dirty”, which means it has something to do with corruption cases with members of the budget board of parliament, which Angie was one of at that time.



Figure 15. Datum 1

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 08:17]

Table 17. Datum 2

Time	08:50
Utterance	<i>Jadi why I was saying itu was dirty...</i>
Subtitles	<i>Jadi, kenapa saya bilang dulu DPR itu “kotor”...</i>

Same as Datum 1, Angie still referred “**itu**” (English: **it**) to the parliament, especially the budget board, which Angie was one of. Furthermore, she explained her reason for saying the parliament was “dirty” (full of corruptive behavior) was her expectation after she served for a long sentence (which was 10 years), which would give a deterrent effect, no one would ever do corruption. She still hoped that parliament would be cleaner after her sentence.



Figure 16. Datum 2

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 08:50]

Table 18. Datum 7

Time	14:42
Utterance	I'm not only talking about sentence-nya yang sepuluh tahun atau waktu itu dua belas tahun, the treatment in the prison.
Subtitles	<i>Ini bukan soal hukuman 10-12 tahun penjara saja, tapi bagaimana perlakuan yang saya alami di penjara...</i>

Angie answered Rosi's doubt as she mentioned herself as a "single fighter" for her corruption case who had "no connection to the powers" (i.e., people who have the political powers) and was not backed up by any other politicians as her then-party, Democratic party, was the ruling party at that period. Angie confirmed that she had "no powers", and if she had had a link to the power, what "she had been through" would not have "been that hard". What she mentioned as "been that hard" was her treatment in the prison, not the sentences. However, Rosi, same as public, still doubted her confession. The difference occurs when Angie said, "**I'm** not only talking", which was subtitled as "*Ini bukan soal*" (English: **It's** not only about) and the addition of a first-person personal deixis in subtitles **saya** (English: I) which was not shown in Angie's utterance (which should be 'the treatment **that I get** in the prison').



Figure 17. Datum 7

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 14:42]

Table 19. Datum 11

Time	22:15
Utterance	...and I really need to thank him .
Subtitles	<i>...saya harus berterima kasih ke pak Artidjo...</i>

Related to Datum 9, Angie stated that she was really thankful to Judge Artidjo and her sentence addition to 10 years and her condition in prison back then was a blessing for her, and she repeated that she really needed to thank him. The subtitles referred the word **him** clearly to **Pak** (English: Mister) **Artidjo**.



Figure 18. Datum 11

[Source: *Angelina Sondakh: Saya Takut...* on Rosi Kompas TV, 22:15]

Table 20. Datum 12

Time	26:54
Utterance	He is my everything.
Subtitles	... <i>Keanu</i> segalanya bagi saya...

Angie answered Rosi's question about what Angie's father had said back then when she was on trial 10 years ago, when he said that he knew that there was a mastermind behind of the corruption case in which Angie was 'trapped in'. Rosi asked why Angie had not opened up about this, yet she was afraid, and she thought her child, Keanu Massaid, and her parents, needed to be safe. She is rather to be called a coward than to put her loved ones in danger. She is a single parent (after her late husband's, Adjie Massaid, sudden death), and she wants Keanu to live normally and happily as other child, without any afraid. She said that she was afraid (which becomes the title of the episode's show). After Rosi asked if she was afraid to admit the truth because of Keanu, Angie replied back, "**he** is my everything." The subtitles referred the word **he** clearly to **Keanu**, her only biological child.



Figure 19. Datum 12

[Source: *Angelina Sondakh: Saya Takut...* on Rosi Kompas TV, 26:54]

Table 21. Datum 13

Time	27:15
Utterance	<i>Tapi let</i> hopefully one day <i>gitu kan</i> , the truth will reveal.
Subtitles	... <i>tapi saya</i> berharap suatu hari nanti kebenaran akan terungkap...

Related to the previous datum, she stated that she only had Keanu, her only son. Even though in her previous statement that she hoped her child and her parents would believe in her, she stated that she did not expect Keanu to believe in her either, although it was "painful for her". Then, she said, "but **let** hopefully one day, the truth will reveal." Although there is no personal deixis in her statement, the subtitles added the word "*saya*", so in English it would be "but **I** hope one day, the truth will reveal."



Figure 20. Datum 13

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 27:15]

Table 22. Datum 19

Time	36:13
Utterance	...and I thank, even you , that giving me a second chance to come here.
Subtitles	<i>dan bahkan, saya berterima kasih karena Rosi memberikan saya kesempatan kedua untuk hadir di sini...</i>

Angie stated that she was being judged enough for what she had done, so that she knows how painful it is to be judged and she does not want to judge. She does not have revenge for people who judged her. Therefore, she just wants to enjoy her life now, which can be inferred as her life after her release and can be together with her family. For that, she said, “and I thank, even **you**, that giving me a second chance to come here.” The subtitles referred the word **you** clearly to **Rosi**, as Angie was talking to Rosi.



Figure 21. Datum 19

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 36:13]

Table 23. Datum 20

Time	39:08
Utterance	I’m totally not a good mother, but I want to be a good mother for him .
Subtitles	<i>Saya memang bukan ibu yang baik, tapi saya mau berusaha untuk menjadi ibu yang baik buat Keanu...</i>

Angie answered Rosi’s question whether Angie thought herself as a good mother for Keanu. This question was raised after her Angie mentioned Keanu’s poor condition while she was in prison. Angie stated she did not think so. One of the reasons that she apologized to the public after her release is that Angie thought she was not a good mother. It was because of her Keanu also suffered. Keanu lost her father, Adjie Massaid, when he was one and a half years old, then instead Angie did “stupid things” that left Keanu alone longer when he was two and a half years old. She confirmed that she was not a good mother by saying, “I’m totally not a good mother, but I want to be a good mother for **him**.” The subtitles referred the word **him** clearly to Keanu, as Angie is the mother of Keanu.



Figure 22. Datum 20

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 39:08]

Spatial Deixis

Last, the authors will examine the use of **spatial** deixis. The difference by spatial deixis occurs in Datum 8.

Table 24. Datum 8

Time	20:10
Utterance	...and that's the reason why I don't wanna go in there again.
Subtitles	...dan merekalah yang menjadi alasan saya tidak mau di penjara lagi...

Angie answered Rosi's question about how Angie could be grateful that her sentence, which was initially 4.5 years, was added up to 10 years (after re-review by the Supreme Court). Angie stated that she needed time to realize her mistakes, and she did not want to deny the fact that she was corrupt. She admitted her action, and she apologized to her child, her parents, and that is the reason why she does not want to go in **there** again. The subtitles referred the word **there** clearly to **penjara** (English: prison). This can be understood that initially Angie talked about her sentence in prison, and she hoped after she admitted her action, apologized, and realized her mistakes, it would change her to be a better person so she would not be going back to prison.



Figure 23. Datum 8

[Source: Angelina Sondakh: *Saya Takut...* on Rosi Kompas TV, 20:10]

Overall Discussion

People need to understand what to include in the context to produce effective utterances. Deixes are one of the most basic things we do with utterances. However, as mentioned, deixes signify different things to different people. One person might have a different idea while we are talking about something else. The reference of deixes can be anything, moving or changing depending on the time and place. When we are having a conversation or discussion with our friends, the topics always change.

This also can happen during we serve as the audience of that conversation. As an audience, we may need to know what exactly other people are talking about. The use of deixis may be understood if the audiences have already known the prior background information. Otherwise, it would be hard since some of audience may catch the idea differently. In the case study, Angie has been already known by Indonesians for her infamous corruption scandal.

Kompas TV as the talk show organizer had to provide adequate Indonesian (TL) subtitles since, maybe unexpectedly, the speaker started speaking in English (SL), which not all audience can understand. Therefore, there must be a translator from Kompas TV

to make subtitles that can be understood by the Indonesian audience. Rosi talk show is live delay broadcast, which allows translator to make real-time subtitles in limited, but more, time. Therefore, not all of Angie's English utterances were subtitled.

As mentioned, to handle the challenges regarding finding equivalences in translating, translators are given freedom and responsibility to recreate a relevant context-situation in TL. Translator has to go beyond words, meaning that translators do not have to be hung up on the most literal translation, without giving adequate context-situation for audience or readers in TL, especially when they do not have prior knowledge of context-situation in SL.

Subtitlers should condense the translation depends on what can be done as well as on what really needs to be done. In this case, Angie's English utterances contained many deixes, which not all Indonesians may know of her context-situation in past scandal. Therefore, translators of Kompas TV needed to make more relevant subtitles that could explain more her background context-situation so that the intended ideas by the speaker can be received well and the same as audiences. From all the data, Kompas TV could maintain the context-situation of the subtitles to Indonesian well.

Conclusion

Most of the differences between utterance by Angie in English and subtitles made by Kompas TV in Indonesian happened to be in deictic forms. Therefore, deixis topics in pragmatics are especially used for analysis. From the analysis, the authors got the data that 14 differences between the utterance and subtitles occur in discourse deixis (61%), 8 occur in personal deixis (35%), and the other one occurs in spatial deixis (4%), with a total of 23 differences. Therefore, the study is more focused especially in discourse and personal deixes. These differences mostly occur when Angie only mentions something deictically in English, but the Kompas TV makes a clear and distinguished reference in Indonesian of what she only mentions in deictic form. In subtitling the utterances expressed by the speaker, Kompas TV mostly maintained the similar forms and produced identical expressions in the target language. Our suggestion for the next researches is to find other kinds of similar resources that contain differences in deictic translation but with a different type of deixes, such as spatial, temporal, and social deixes.

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