Deictic Dimensions in Translation: Analysis of Personal Deixis in the Indonesian and Arabic Versions of Blue Lock Comics

Muhamad Raihan[1*], Nur Hizbullah[2], Sayyed Zuhdi Abdil Ghany[3]
[1, 2, 3]Al-Azhar University Indonesia

Abstract: This study explores the use of personal deixis in the Indonesian and Arabic translations of the Japanese manga *Blue Lock*, emphasizing the impact of linguistic and cultural nuances on translation. Using Alan Cruse's theory of personal deixis, the research examines first-, second-, and third-person categories through a qualitative descriptive approach. Data from official translations by Gramedia (Indonesian) and مانجا العربية للشباب (Arabic) were analysed using purposive sampling, documentation, and content analysis. The findings reveal notable differences: Arabic employs 276 instances of personal deixis with greater diversity due to its gendered and number-specific pronouns, while Indonesian uses 145 instances, reflecting simpler, contextually flexible deixis. Functions such as subject, object, possession, and postposition were more richly contextualized in Arabic. These variations are influenced by linguistic structures, cultural norms, and translators' interpretive decisions, affecting narrative localization. By examining a genre seldom studied in pragmatics, this research highlights the challenges of translating context-sensitive expressions in popular media and underscores the intricate interplay between language and culture in translation.

INTRODUCTION

Translation is a double-edged sword in the world of global storytelling, often celebrated for bridging linguistic and cultural gaps but simultaneously challenged by the inevitable loss or distortion of meaning. This complexity becomes particularly striking in the translation of popular comics like *Blue Lock*, which has captivated audiences worldwide and been translated into multiple languages, including Arabic (بلولك) and Indonesian.[1] While translations aim to convey the essence of the original, they cannot fully replicate the source language's intricate interplay of semantics and pragmatics.[2]

One critical aspect often affected is deixis—a pragmatic feature that anchors meaning to the speaker, listener, and context. Deictic expressions, such as pronouns and temporal markers, are inherently tied to cultural and linguistic

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[1]"Blue Lock Wiki." Accessed January 14, 2025. Last modified March 23, 2023. https://bluelock.fandom.com/wiki/Blog:Recent_posts.

[2] Masnun, Segaf Baharun, and Sultan Abdus Syakur, "Interactive Whiteboard as a Medium for Nahwu Learning: Bridging Technology and Arabic Grammar Education," *International Journal of Arabic Language Teaching (IJALT)* 7, no. 1 (2025): 1–20, https://doi.org/10.32332/ijalt.v7i01.9977.

frameworks, making them highly susceptible to shifts in meaning during translation. Arabic, for instance, employs a rich system of gendered and number-specific pronouns, contrasting with Indonesian's more neutral and flexible deixis. Such differences reflect deeper cultural values and social structures, influencing how narratives are perceived by readers in each language. By focusing on the personal deixis in the Arabic and Indonesian translations of *Blue Lock*, this study reveals the nuanced challenges of preserving meaning in translation, highlighting how linguistic and cultural disparities shape the reception and interpretation of a global phenomenon. Temporal deixis relates to understanding the point or span of time when an utterance is made. Spatial deixis relates to understanding the location or place referenced in the utterance situation.[3]

In relation to the importance of accurately understanding the meaning of the comic by identifying linguistic markers connected to context, especially in deixis as in the example above, the researcher is interested in conducting a study focusing on the "Comparison of Personal Deixis Usage in the Indonesian and Arabic Translations of the Blue Lock Comic." The researcher will use Alan Cruse's theory on personal deixis, which explains that personal deixis essentially involves the speaker, known as the first person (I, myself, mine), the listener, known as the second person (you, yourself, yourselves, yours), and the party being spoken about, known as the third person (he, she, him, her, they, them).[4]

Blue Lock chapter 1 was chosen as the data source because it presents an interesting story and because research based on comics is rarely conducted, especially in the field of pragmatics. Each panel provides a variety of personal deixis references. Therefore, assuming that the phenomenon of personal deixis occurs in the Blue Lock comic translation, this research aims to answer the following questions: (1) Does translation from the original language to the target language affect the use of personal deixis in the Blue Lock comic?; (2) How does the use of personal deixis in the Indonesian and Arabic translations of the Blue Lock comic compare?; (3) What are the functions of personal deixis found in the Indonesian and Arabic translations of the Blue Lock comic?[5]

Regarding the research questions above, the researcher defines the scope and limitations of the study. The scope includes identifying and analysing types of personal deixis consisting of first-person, second-person, and third-person deixis based on Alan Cruse's theory. Meanwhile, the study's limitations focus on

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[3] Riksan Herdiana, Zaka Al-Farisi, and Abdul Khalik, "Perbandingan Penggunaan Deiksis Persona Dalam Terjemahan Bahasa Indonesia Dan Bahasa Inggris Pada Surat Al-Qashash," *Ta'lim Al-'Arabiyyah: Jurnal Pendidikan Bahasa Arab & Kebahasaaraban* 6, no. 1 (2022): 106–24, https://doi.org/10.15575/jpba.v6i1.16221.

[4] Ananda Nicola Haryanto, Warsono Sarengat, and Dwi Sunarti, "Kualitas Fisik Telur Itik Tegal Yang Dipelihara Menggunakan Sistem Pemeliharaan Intensif dan Semi Intensif di KTT Bulusari Kabupaten Pemalang," *Sains Peternakan* 17, no. 1 (2019): 29, https://doi.org/10.20961/sainspet.v17i1.25984.

[5] Sammad Hasibuan, "Deixis Use in 'Al-Qalb Al-Jarîh' Short Story By Najib Kailani (A Pragmatic Study)," *Jurnal CMES* 14, no. 2 (2021): 153–65, https://doi.org/10.20961/cmes.14.2.51963.

the personal deixis used in the Blue Lock translation published by Gramedia and in the Arabic version by Abdullah Al-Qahtani. The Gramedia translation was selected because it is the official version and the most widely used by the Indonesian public. The translation by عبد الله القحطاني was chosen due to its distinctive features, including word choices that closely match the original text's meaning.[6]

Several previous studies have examined related topics but with different focuses and research objects. Several studies have explored deixis in various texts, emphasizing different aspects of its application and interpretation. For instance, a study titled "Comparison of the Use of Deixis Persona in Indonesian and English Translations of Surah Al-Qashash"[7] analyzed the use of personal deixis in the Indonesian and English translations of Surah Al-Qasas from the Quran. This research identified variations in the quantity and types of deixis between the two translations, focusing on their functions as subjects, objects, prepositional objects, possessive pronouns, and postpositions. Similarly, another study examined deixis in educational materials through a contrastive analysis of BIPA (Indonesian for Foreign Speakers) and English textbooks using corpus analysis software like AntConc. This study highlighted significant differences in the position, form, and usage of deixis, showcasing the influence of linguistic structures on teaching methodologies. These examples demonstrate that deixis has been extensively studied in terms of its linguistic features and its role in communication across languages and contexts.[8]

While the focuses of previous studies have varied, their research objects have largely been confined to formal texts such as religious scriptures, educational materials, and novels. For example, a study on second-person deixis compared its usage in the novels *Asyakir Qaus Quzh* by Sakinah Ibrahim and *Laskar Pelangi* by Andrea Hirata[9], examining how linguistic features and cultural context influenced deixis in these literary works. This reliance on formal and literary texts underscores a gap in the literature concerning less traditional, more contemporary mediums like comics.[10] Unlike novels and textbooks, comics combine visual and textual elements, creating unique challenges in deixis interpretation and

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[6] D. Alan Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics* (Oxford: Oxford University Press, 2000).

[7] Herdiana, Riksan, Zaka Al-Farisi, and Abdul Khalik, "Perbandingan Penggunaan Deiksis Persona Dalam Terjemahan Bahasa Indonesia Dan Bahasa Inggris Pada Surat Al-Qashash," *Ta'lim al-'Arabiyyah: Jurnal Pendidikan Bahasa Arab & Kebahasaaraban* 6, no. 1 (2022): 106–24. https://doi.org/10.15575/jpba.v6i1.16221.

[8] Destiani, Andayani, and Muhammad Rohmadi, "Perbandingan Deiksis Pada Dua Buku Ajar: Analisis Kontrastif BIPA Dan Bahasa Inggris," *Jurnal Pendidikan Bahasa Dan Sastra* 18, no. 2 (2018): 151–62, https://doi.org/10.17509/bs_jpbsp.v18i2.15505.

[9] Faishal Al Ghifari and Dedi Supriadi, "Perbedaan Bentuk Deiksis Persona Kedua Dalam Novel 'Asyākir Qaus Quzh Karya Sakinah Ibrahim Dan Novel Laskar Pelangi Karya Andrea Hirata (Kajian Pragmatik)," *Hijai-Journal on Arabic Language and Literature* 2, no. 2 (2019): 35–41, https://doi.org/10.15575/hijai.v2i2.4689.

[10] Ghifari and Supriadi, "Perbedaan Bentuk Deiksis Persona Kedua Dalam Novel 'Asyākir Qaus Quzh Karya Sakinah Ibrahim Dan Novel Laskar Pelangi Karya Andrea Hirata (Kajian Pragmatik)," *Hijai – Journal on Arabic Language and Literature* 2, no. 2 (2019): 43–45, https://doi.org/10.15575/hijai.v2i2.4689.

translation. This gap opens the door for innovative research, such as analyzing the *Blue Lock* comic's Indonesian and Arabic translations, to understand how deixis functions in this distinct narrative form and to explore how linguistic and cultural nuances shape its adaptation for diverse audiences.[11]

These three studies provide an important foundation for understanding deixis, particularly in the context in the context of translation and literary works. However, there are still research gaps where the author finds novelty in this study as follows: A) analyses of the use of personal deixis in Arabic and Indonesian in a comic have not yet been conducted; B) analysis of personal deixis in the Blue Lock comic translation in Indonesian and Arabic has not been done; and C) comparisons of the Arabic and Indonesian translations with the source language, Japanese, have not been undertaken.[12] This research argues that the process of translating personal deixis in the *Blue Lock* comic from Japanese into Indonesian and Arabic creates significant variations in the deictic references due to the linguistic and cultural differences between the target languages and the source language. Drawing on Alan Cruse's theory of personal deixis, the study aims to demonstrate that the interpretation and usage of first-person, second-person, and third-person deixis in the Indonesian and Arabic translations are shaped not only by structural linguistic features but also by pragmatic and contextual factors inherent in each language and culture.[13]

While previous studies have examined deixis in various texts such as Quranic translations, textbooks, and novels, this research fills a unique gap by focusing on a contemporary comic as its object of study. The novelty lies in its comparative analysis of personal deixis across two distinct target languages (Indonesian and Arabic) within the same text, exploring how translation strategies and cultural nuances affect deictic expressions. Furthermore, by analysing *Blue Lock* chapter 1, the research highlights the interplay between pragmatics and translation in a genre that is rarely studied in this context, offering fresh insights into the challenges and dynamics of translating deictic elements in popular media.

METHOD

This study employs a qualitative descriptive approach to analyse the use of personal deixis in the Indonesian and Arabic translations of *Blue Lock*, a Japanese manga series. The data sources were official translations published by Gramedia (Indonesia) and مانجا العربية للشباب (Arabic). The selection of these translations was purposive, targeting the first chapter of *Blue Lock*, as it contains rich examples of

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[11] Klaus Krippendorff, *Content Analysis: An Introduction to Its Methodology* (Los Angeles: Sage publications, 2018).

[12] Ary Iswanto Wibowo and Nida Nailufar, "Deixis And Its Context Used In 'Girl In Pieces' Novel By Kathleen Glasglow," *Wanastra: Jurnal Bahasa Dan Sastra* 10, no. 2 (2018): 73–84, https://doi.org/10.31294/w.v10i2.4125.

[13] Michał Borodo, "Re-Imagining Comics Translation," *InTRAlinea* 25 (2023).

personal deixis, crucial for examining variations in translation strategies and linguistic expressions.[14]

Data collection involved observation and note-taking techniques. Each instance of first-person, second-person, and third-person deixis was identified and categorized based on Alan Cruse's theory of personal deixis. Documentation was used to record and organize deictic expressions systematically. The analysis was conducted through content analysis, following steps such as coding, categorization, and interpretation to uncover patterns and differences between the two translations.[15] To ensure the validity and reliability of the findings, triangulation methods were applied by cross-referencing the translations with the original Japanese text. This allowed the researcher to verify the accuracy of deixis interpretation and contextual usage in both target languages. Additionally, the analysis adhered to Hoed's framework for translation studies, focusing on linguistic differences, contextualization, and the impact of translators' ideologies on their work.[16]

The scope of this research is limited to personal deixis in the first chapter of *Blue Lock*. While this focused scope provides detailed insights into deixis usage and cultural adaptations, it does not generalize to other chapters or genres. However, the methodology offers a replicable framework for future studies exploring pragmatic elements in translations across various languages and media.[17]

RESULT AND DISCUSSION

After reviewing the Arabic translation of the Blue Lock comic, the author found 276 instances of personal deixis, which include first-person deixis or *al-mutakallim* (أنا, نحن, أ, لي) Ana, Anta, A, Li. The first-person deixis is divided into singular deixis and plural deixis. Next, the second-person deixis or *al-mukhātab* (أنت, كم, ك, أنت, أنتِ, أنتم) Anta, Kum, Ka, Anta, Antuna, Antum, is divided into singular second-person deixis and plural second-person deixis. Lastly, the third-person deixis or *al-ghāib* (هي, هم, ه, هو, انتم) *Hum, Hiha, Hu, Antum*, is further divided into singular third-person deixis and plural third-person deixis.

In the Indonesian translation, 145 instances of personal deixis were found, which include first-person deixis divided into singular first-person deixis (*Aku, Ku-*) and plural first-person deixis (*Kita, kami*). The second-person deixis is also

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[14] Mario Pei, "Meaning in Language," in *Voices of Man* (2021): 109–15. https://doi.org/10.4324/9781003253020

[15] M. J. R Abdunnabi et al., "Effect of Wide Spread Implementation of Solar Water Heaters on the Electricity Peak Load in Libya," in *Solar World Congress 2015, Conference Proceedings*, 2015, 1138–1148, https://doi.org/10.18086/swc.2015.10.30.

[16] Lexy J. Moleong, *Metodologi Penelitian Kualitatif* (Bandung: Remaja Rosdakarya, 2002).

[17] Yayat Sudaryat, *Makna Dalam Wacana: Prinsip-Prinsip Semantik Dan Pragmatik* (Bandung: CV. YRama Widya., 2009).

divided into singular second-person deixis (*kau, kamu, mu*) and plural second-person deixis (*kalian*). Finally, the third-person deixis is divided into singular third-person deixis (*dia, itu*) and plural third-person deixis (*mereka*).[18]
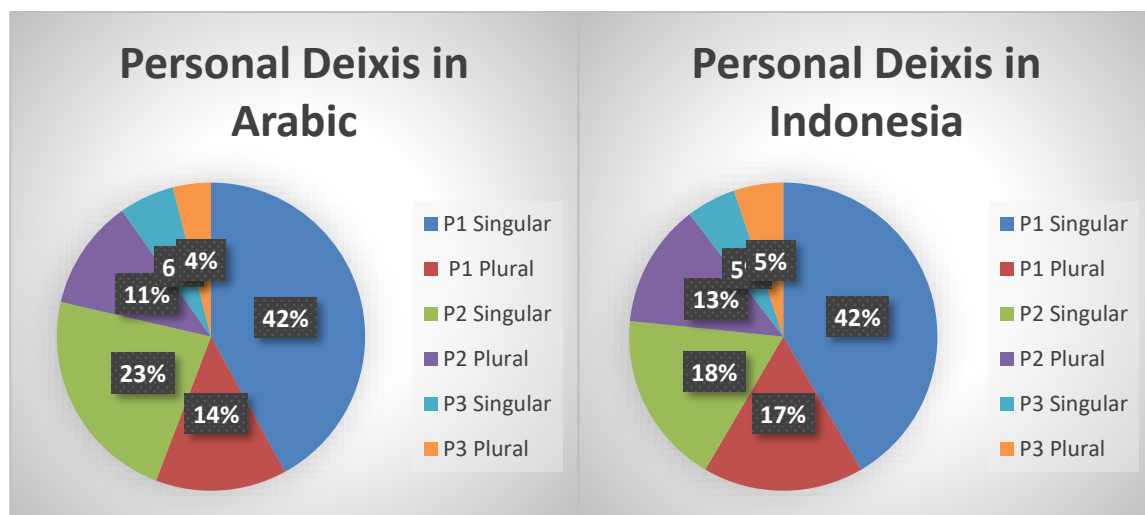

Figure 1. Deixis found in Arabic and Indonesian translations.

The image above shows the number of personal deixis found in the data. It can be observed that there are differences in the quantity and percentage of the types of deixis used in both translation versions. However, in general, the order of usage of the types of deixis from largest to smallest in both tables is quite similar, with the first-person singular at the top and the third-person plural at the bottom. Hoed[19] states that this can happen because, in the translation process, there are factors such as language differences, contextual factors, and translation procedures. First, he explains that no two languages are the same; each language has its own unique system and structure. Second, context, or what is referred to in the translation process as contextualization. Third, it is important to determine the appropriate procedures and techniques for translation when starting the translation process. Additionally, each translator has different translation ideologies, which will affect their individual translation outcomes.

A. First-Person Singular Deixis

The researcher found 64 instances of first-person singular deixis in the Indonesian translation (*Aku, -ku*) and 116 in the Arabic translation (أنا, نحن, أ, لي) Ana, Anta, Li in various forms. First-person singular deixis refers to the speaker in the context of the utterance. Some examples of these findings are listed in Table 1 and Table 2 below.

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[18] Teguh Setiawan, "Sistem Deiksis Persona dalam Tindak Komunikasi," *Diksi* 13, no. 5 (2012): 77–92, https://doi.org/10.21831/diksi.v13i5.7072.

[19] Benny H. Hoed, *Penerjemahan dan Kebudayaan* (Bandung: Pustaka Jaya, 2006).

Table 1. First-Person Deixis in Indonesian and Arabic

No	Indonesia Sentences	The Function of Deixis in Indonesians	The Function of Deixis in Arabic	Arabic Sentences	Meaning in English
1	Di sini saya menyatakan dengan jelas	Subject	Subject	لكم بكل وضوح <u>أقولها</u>	To you I say this clearly
2	Kalau <u>aku</u> oper	Subject	-	-	-
3	Kalau saja <u>aku</u> bikin gol	Subject	-	-	-
4	Kalau <u>aku</u> cetak gol	Subject	-	-	-
5	Saat ini <u>aku</u> Cuma bercita cita	Subject	Possessive Pronouns	كل ما <u>يشغل بالي</u> الآن هو أن أكون جزءا من هذا الفريق الذي	What's on my mind now is being part of this team that will play in the national championship.
6			Possessive Pronouns	هو بفضل الجهود التي بذلها <u>فريقي</u>	This is thanks to the efforts made by my team.
7	<u>Bagiku</u>	Object of Preposition	Object of Preposition	بالنسبة <u>لي</u>	For me
8	Mengagumi<u>mu</u>	Object	Subject	<u>كنت</u> معجبا بك جدا	I am so impressed with you
9	Ada wajah wajah yang kayanya <u>kukenal</u>	Object			
10	Atas penilaian dan <u>Keputusan saya</u> secara sepihak	Object of Preposition	Possessive Pronouns	<u>ورأيي</u> المتحيز	And my biased opinion

From the tables above, we can see that there are differences in meaning in the translations and also in the functions of the deixis used. In Table 1, the sixth deixis is translated as "because everyone on this team," which does not contain personal deixis, while in the Arabic translation, "هو بفضل الجهود التي بذلها فريقي" (*huwa bifadl aljuhud alati badhalaha fariqi*), there is personal deixis functioning as a possessive pronoun. If we refer to the Japanese source language "このチームの みんな" (kono chīmu no minna), it refers to "everyone on this team," where personal deixis is also absent, just like in the Indonesian translation. This case exemplifies the difference in the number of personal deixis found in both translations. The author assesses that the translation that is closer is certainly the Indonesian translation.

The difference in the use of deixis is also evident in number 9, where the Indonesian conversation contains personal deixis, namely "*Ada wajah-wajah yang kayanya kukenal*" (There are faces that I think I recognize), while the Arabic translation does not contain personal deixis. Referring to the source text, there is personal deixis in the phrase "奴" (*yatsu*) in the sentence "なーんか 見たことある 奴いるなあ" (*Nānka mita koto aru yatsu iru nā*), which refers to someone (in this case, "a person I have seen before"), falling under the category of personal deixis because it refers to a specific person in the context of the conversation.

Most of the first-person singular deixis used in the Indonesian translation of the Blue Lock comic are pronouns that function as the subject "*aku*" (I). There is also object pronouns and prepositional objects "*-ku*," possessive pronouns "*punya ku*" (my), and postpositional pronouns "*Bagiku*" (for me). The explanation of the data is presented in Table 2 below.

Table 2. Distribution of the Number of First-Person Singular Deixis Position of First-Person Singular Deixis in Indonesia and Arabic

Language	Subject	Object	Object Preposition	Possessive Pronouns	Postposition
Arabic	48	48	3	17	2
Indonseia	64	1	4	4	1

B. First-Person Plural Deixis

The researcher found 26 instances of first-person plural deixis in the Indonesian translation (*Kami, Kita, -kami*) and 38 instances in the Arabic translation (نحن, لن, ن) in various forms. First-person plural refers to a group of speakers in the event of utterance or a single speaker representing a group in specific circumstances. The word "*Kami*" is rarely spoken by many typically, there is only one speaker representing the group they mean. Some examples of these findings are listed in Tables 3 and 4 below.

Table 3. First-Person Plural Deixis in Indonesian and Arabic

No	Indonesia Sentences	The Function of Deixis in Indonesians	The Function of Deixis in Arabic	Arabic Sentences	Meaning in English
1	Lagi-lagi <u>timnas kita</u> terbentur di level dunia	Possessive Pronouns	Possessive Pronouns	للأسف، ليست المرة الأولى الي يرتطم منتخب <u>وطننا</u> الياباني بجدار الأدوار الإقصائية	Unfortunately, this is not the first time our Japanese national team has hit the knockout stage wall.

2	<u>Kita</u> perlu Langkah strategis memperkuat timnas	Subject	Object	يجب علينا أن نتخذ الإجراءات اللازمة	We must take necessary action
3	<u>Kita</u> sudah untung	Subject	Object	مادام الأمر يدر علينا المال والربح فما المشكلة؟	As long as it makes us money and profit, what's the problem?
4	<u>Kita</u> panggil pelatih asing	Subject	Subject	لم لا نستقطب مدربا اجنياكبيرا في التعامل مع اللاعبين اليابانيين؛	Why don't we recruit foreign coaches who are great at handling Japanese players?
5	<u>Kita</u> bakal tetep untung darinama timnas jepang	Subject	Object	مادامت صورة المنتخب الحالية علامة تجارية مربحة، وتدر علينا المال	As long as the current image of the national team is a profitable brand and makes money for us
6	Kalau <u>kita</u> buat pembaharuan	Subject	Subject	ماذا سنفعل إن أعدنا هيكلة الفريق بالكامل	What would we do if we completely overhauled the team?
7	<u>Kita</u> bisa menang kalua memainkan sepakbola cara kita	Subject	Possessive Pronouns	هل سننتصر إن لعبناكرة القدم بأسلوبنا؟	Will we win if we play football our way?
8	Sampai kapanpun <u>kita</u> akan berhenti di perdelapan final	Subject	Subject	ولم نجن منة إلا الارطام بجدار الدور ١٦ كل مرة	And we get nothing but crashes into the round of 16 wall every time.
9	<u>Kita</u> akan mencetak	Subject	Subject	سنصنع رحم مناسبا	We will create the right environment
10	<u>Kita</u> pasti	Subject	-	-	-

From the tables above, we can see that there are differences in meaning in the translations and also in the functions of the deixis used. In Table 1, deixis number 10 is translated as "We definitely," which contains the first-person plural deixis "we," while in the Arabic translation, it is translated as "إن مررت لي الكرة..."

which includes deixis but not the first-person plural deixis. Referring to the source language in this comic, the equivalent is the sentence "かく じつ 確実に!" This case exemplifies the differing number of persona deixis found in both translations.

Most of the first-person plural deixis used in the Indonesian translation of the Blue Lock comic are pronouns functioning as subjects, such as "*Kami*" and "*kita.*" There is also the possessive pronoun "*punya kami,*" but no postpositional pronouns, objects, or prepositional objects were found. The data explanation is presented in Table 4 below.

Table 4. Distribution of First-Person Plural Persona Deixis in Indonesian and Arabic

Language	Subject	Object	Object Preposition	Possessive Pronouns	Postposition
Arabic	23	10	2	2	1
Indonseia	25	-	-	2	-

C. **Second Person Singular Deixis**

In the Indonesian translation, there are 28 occurrences of second-person singular deixis (*Kamu, engkau, -mu*), and 63 in the Arabic translation (انت ,ك, انت) in various forms. The second-person singular refers to the recipient of the utterance or the interlocutor. Second-person deixis can also be described as the person who has direct contact with the first person and becomes the listener. Some examples of these findings are presented in Table 5 and Table 6 below.

Table 5. Second-Person Singular Persona Deixis in Indonesian and Arabic

No	Indonesia Sentences	The Function of Deixis in Indonesians	The Function of Deixis in Arabic	Arabic Sentences	Meaning in English
1	Gimana menurut<u>mu</u>, oka?	Object Preposition	-	-	-
2	Superstar seperti <u>mu</u>	Object Preposition	Object Preposition	لاعبا بطلا <u>مثلك</u>	A hero player like you
3	Oleh <u>permainanmu</u>	Possessive Pronouns	Possessive Pronouns	لطالما كنت مسحورا<u>بلعبك</u>	I'm always fascinated by your playing.
4	Hanyakarena <u>mengagumimu</u>	Object	Object	كنث معجبا <u>بك</u> جدا	I am so impressed with you
5	Jadi benar <u>kau</u> juga di undang	Subject	Subject	إذن <u>أنت</u> مدعو أيضا!	So you're invited too!
6	Aku ingat betul Tentang <u>kamu</u>	Object	Object	أتذ<u>كرك</u> جيدا	I remember you well
7	<u>Kamu</u> punya sense yang bagus	Subject	Subject	خاصة إحساس<u>ك</u> الكروي	Especially your football feeling

8	Kayanya <u>kamu</u> punya pandangan yang luas	Subject	Subject	إن مجال <u>رؤيتك</u> واسع	Your view is broad
9	Kayanya <u>kamu</u> bakal	Subject	Subject	هو <u>أنك</u> ستمررلي تمريرات	You will pass the ball to me
10	<u>Kamu</u> kenal	Subject	Subject	هل <u>تعرفه</u>	Do you know him?

From the tables above, we can observe differences in the translation of sentence number 1, where the Arabic translation differs significantly from the Indonesian version. In the Indonesian version, there is a second-person singular deixis, which is "*Gimana menurutmu, Oka*?" with the word "*mu*" serving as the second-person singular deixis, while in the Arabic translation, there is no second-person singular deixis. Referring to the source language, the equivalent sentence uses the words "おも どう思う？おか 岡ちゃん!" (Omo dō omou? Oka, Oka-chan!). In the sentence "おも どう思う？おか 岡ちゃん!" (Omo dō omou? Oka, Oka-chan!), the second-person singular deixis is found in the phrase どう思う？ (Dō omou?), which implicitly contains the second-person deixis because "you" is omitted in Japanese; however, the context clearly refers to "you" in the question. This case serves as evidence of the differences in the number of deixis found in both translations.[20]

Most of the second-person singular deixis used in the translation of the Blue Lock comic are pronouns functioning as subjects, "*kamu*" and "*engkau*." There are also object pronouns and prepositional objects such as "mu," and possessive adjective pronouns like "*permainanmu*," but no postpositional pronouns were found, unlike the Arabic version, which includes all types, including postpositions. The explanation of the data is presented in Table 6 below.

Table 6. Distribution of Second-Person Singular Deixis in the Indonesian and Arabic

Language	Subject	Object	Object Preposition	Possessive Pronouns	Postposition
Arabic	17	17	6	22	2
Indonseia	14	2	2	3	-

D. Second Person Plural Deixis

The researcher found 20 instances of second person plural deixis in the Indonesian translation (you both, you (all), -*mu*) and 32 instances in the Arabic translation (لكم, كم, أنتم) in various forms. Second person plural deixis refers to a group of recipients of speech or interlocutors. Some examples of these findings are listed in Tables 7 and 8 below.[21]

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[20] Cruse, *Meaning in Language: An Introduction to Semantics and Pragmatics*.

[21] Akhmad Saifudin, "Teori Tindak Tutur dalam Studi Linguistik Pragmatik," *Lite: Jurnal Bahasa, Sastra, Dan Bahasa* 15, no. 1 (2019): 1–14, https://doi.org/http://dx.doi.org/10.33633/lite.v15i1.2382.

Table 7. Examples of Second Person Plural Deixis in Indonesian and Arabic

No	Indonesia Sentences	Function of Deixis in Indonesians	Function of Deixis in Arabic	Arabic Sentences	Meaning in English
1	<u>Kalian</u> sudah bermain dengan baik	Object	Object	وإن فشلت الخطة وضعنا اللوم عليه و<u>تخلصنا منه</u>	And if the plan fails, we blame him and get rid of him.
2	Banggalah atas masa masa <u>kalian</u> bermain sebagai satu tim	Object	Object	لقد <u>اعترف بموهبتي</u>	He has recognized my talent
3	Suatu hari nanti akan tiba saatnya <u>kalian</u> bisa mikir kalau kekalahan ini	Object	Object	من <u>هو</u>	Who's he?
4	Tidak sia sia dalam <u>hidup kalian</u> masing masing	Object	-	-	-
5	Kalah dari <u>kalian</u> waktu itu	Object	Object	ما <u>به</u>؟	What's wrong with him?
6	Selamat kepada <u>kalian</u> semua	Object	Object	وهذا ما قاله أفضل مهاجم في العالم...	And here's what the best striker in the world had to say...
7	<u>Kalian</u> adalah stiker di bawah 18	Object	-	-	-
8	Mulai hari ini <u>kalian</u> akan tinggal	Object	Object	من اليوم فصاعدا تقضون <u>حياتكم اليومية</u> هنا	From today onwards, you will live your daily life here.
9	<u>Kalian</u> tidak bisa pulang	Subject	Subject	وهذا يعي أ<u>نكم</u> لن تعودوا إلى بيوتكم أثناء ذلك	And this means you will not return to your homes during that time.
10	Senang bertemu <u>kalian</u>	Object	Subject	أتطلع إلى العمل <u>معكم</u>	I look forward to working with you guys

From the tables above, we can observe many differences in translations for numbers 1, 3, and 5. This occurs due to the absence of second-person plural deixis

in the Arabic version of the Blue Lock comic. Referring to the original text, the equivalent for number 1 is "たたか よく戦った" (*Yoku tatakatta*, "You all fought well"), where the part that serves as the second-person plural deixis is 戦った (*tatakatta*). Although the word 戦った literally means "fought," in this context, the subject "you all" is implied, making it second-person plural deixis.[22]

For number 3, the equivalent is (ま この負けが まえ いつかお前ら それぞれの じんせい 人生) where the second-person plural deixis is: お前ら (omaera). お前ら means "you all" and serves as the second-person plural deixis in this sentence.

In table 5, for the sentence "もちろんです! こないだ負けた 相手だし" ("Of course! They are the opponents we lost to last time."), there is no second-person plural deixis present. Additionally, there are translation differences, such as in number 6, where the Indonesian version is translated as "Congratulations to you all," while in the Arabic version it is translated as "ارك عليكم أيها الماس الخام," which, when translated literally into Indonesian, means "Blessings be upon you, rough diamonds." This case serves as evidence of the differing amounts of persona deixis found in the two translations.

Most of the second-person plural deixis used in the Indonesian translation of Blue Lock are pronouns that function as the subject "you (plural)." There are also object pronouns and prepositional objects "-*mu* (plural)," possessive pronouns "your (plural)," but no postpositional pronouns or prepositional objects are found, unlike the Arabic translation, which contains all types of deixis except for postpositions. The explanation of the data is presented in Table 8 below:

Table 8. Distribution of Second Person Plural Deixis in the Indonesian and Arabic

Language	Subject	Object	Object Preposition	Possessive Pronouns	Postposition
Arabic	13	3	6	9	-
Indonseia	7	11	-	2	-

E. Third Person Singular Deixis

The researcher found third person singular deixis totalling 8 in the Indonesian translation (*Dia, -nya*) and 16 in the Arabic translation (ه, هو, منه, انه) in various positional forms. Third person deixis refers to references that are not identified as the speaker or the interlocutor in the speech event, but rather other important participants in the speech situation. Third person singular deixis represents another participant, neither the speaker nor the listener in the speech situation. Some examples of third person singular deixis findings are listed in tables 9 and 10 below.

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[22] Alan Cruse, *Glossary of Semantics and Pragmatics* (Edinburgh: Edinburgh University Press, 2006).

Table 9. Examples of Third Person Singular Deixis in Indonesian and Arabic

No	Indonesia Sentences	The Function of Deixis in Indonesians	The Function of Deixis in Arabic	Arabic Sentences	Meaning in English
1	Kalau gagal tinggal salahkan <u>orang itu</u>	Object	Object	وإن فشلت الخطة وضعنا اللوم عليه <u>وتخلصنا منه</u>	And if the plan fails, we blame him and get rid of him.
2	<u>Dia</u> mengakuiku	Object	Object	لقد اعترف <u>بموهبتي</u>	He has recognized my talent
3	Siapa <u>itu</u>	Object	Object	من <u>هو</u>؟	Who's he?
4	Apa apaan <u>orang itu</u>	Object	-	-	-
5	Apa apaan <u>orang ini</u>	Object	Object	ما <u>به</u>؟	What's wrong with him?
6	Begini kata <u>pemain nomer satu di dunia itu</u>	Object	Object	وهذا ما قاله أفضل مهاجم في العالم...	And here's what the best striker in the world had to say...
7	<u>Orang seperti itu</u>	Object	-	-	-

As we can see in the tables above, there are some words whose equivalents are not the same, such as in numbers 7 and 4, where in Arabic, there is no direct third-person deixis, as seen in the words هذا اللاعب (this player, referring to someone) and هذا (this, referring to someone). However, the rest are fairly accurate.[23] Most of the third-person singular deixis used in the translation of the Blue Lock comic are pronouns that function as the subject 'he/she.' There are also object pronouns, and in the Indonesian third-person singular deixis data, no other deixis mode is found aside from objects, unlike the Arabic version, which contains all of this deixis. The data explanation is presented in Table 10 below.[24]

Table 10: Distribution of Third-Person Singular Deixis in Indonesian and Arabic

Language	Subject	Object	Object Preposition	Possessive Pronouns	Postposition
Arabic	9	3	2	1	1
Indonseia	-	7	-	-	-

F. Plural Third-Person Deixis

The researcher found a total of 8 plural third-person deixis instances in the Indonesian translation ("*Mereka*," "-*nya*") and 11 in the Arabic translation ("هم") in

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[23] Hasibuan, "Deixis Use in 'Al-Qalb Al-Jarīh' Short Story By Najib Kailani (A Pragmatic Study)."

[24] Alexander Bala, "Kajian Tentang Hakikat, Tindak Tutur, Konteks, Dan Muka Dalam Pragmatik," *Jurnal Retorika* 3, no. 1 (2022): 36–45, https://doi.org/10.37478/rjpbsi.v3i1.1889.

various syntactic positions. Plural third-person deixis refers to more than one participant other than the speaker and the interlocutor in a speech situation. Some examples of these findings are listed in Tables 11 and 12 below.

Table 11: Examples of Plural Third-Person Deixis in Indonesian and Arabic

No	Indonesia Sentences	The Function of Deixis in Indonesians	The Function of Deixis in Arabic	Arabic Sentences	Meaning in English
1	Dari antara 300 orang yang ada di sini	Object Preposition	-	-	-
2	<u>Mereka</u> berjuang brsama kesebelasan tim	Subject	Subject	زرعوا قيم كرة القدم والفريق داخلنا <u>جميعا</u>!	They instilled the values of football and team in all of us!
3	<u>Mereka</u> adalah idolaku	Subject	Subject	<u>هؤلاء</u> نجومنا!	They are our stars!
4	<u>Mereka</u> gak pernah juara dunia kan	Subject		أنت تتحدث <u>نجومك</u> الذين لم يفوزوا بكأس العالم، صحيح؟	You're talking about your stars who haven't won the World Cup, right?
5	Jadi <u>mereka</u> sampah	Object	Object	إذن <u>هم</u> مجرد قمامة	So, they are just trash
6	Tapi <u>mereka</u> ini nomer satu	Object	Object	لكن<u>هم</u> الأوائل!	But they were the first
7	<u>Semuanya</u> ikut	Subject	Possessive pronouns	<u>جمعهم</u> قررا الدخول	They decided to join forces

From both tables, we can see there are discrepancies between the Indonesian and Arabic translations in the use of personal deixis. In Table 1, the Indonesian translation uses plural third-person deixis, while the Arabic translation does not contain any third-person deixis. Referring to the source language, the equivalent phrase for sentence number one is "*Ore watashi wa koko ni iru nin naka 300-nin no naka kara,*" where the plural third-person deixis is: 300人 (300 nin). 300人 means '300 people,' referring to a group (plural third person). This example illustrates the difference in the amount of personal deixis found in both translations.[25]

Most of the third-person plural deixis used in the Blue Lock comic translations in Indonesian and Arabic are pronouns that function as the subject

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[25] Laura Antola, "Transnational Adaptation of a Marvel Comic Book Event: The Case of X-Men: 'Fatal Attractions' in Finland," *Journal of Graphic Novels and Comics* 13, no. 2 (2022): 241–54, https://doi.org/10.1080/21504857.2021.1888762.

'they.' There are also object pronouns and prepositional objects like '-*nya*,' but no postpositional pronouns are found. The data explanation is presented in Table 12 below.

Table 12: Distribution of Third-Person Plural Deixis in Indonesian.

Language	Subject	Object	Object Preposition	Possessive Pronouns	Postposition
Arabic	6	2	2	1	-
Indonseia	4	2	1	-	-

The findings highlight significant differences in the use of personal deixis between the Arabic and Indonesian translations of *Blue Lock*, revealing how linguistic and cultural nuances influence translation strategies. The Arabic translation contains 276 instances of personal deixis, compared to 145 in the Indonesian version, a disparity rooted in the structural complexity of Arabic, which employs a wide array of pronouns explicitly marked for gender, number, and formality, such as أنتَ (*Anta*, masculine singular) and أنتم (*Antum*, plural). In contrast, Indonesian relies on simpler pronouns like *kamu* (you) and *kalian* (you plural), which are more contextually flexible but lack explicit distinctions.[26]

Drawing on Alan Cruse's theory of personal deixis, these differences underscore how morphological structures influence the specificity and diversity of deictic expressions, with Arabic exhibiting richer contextual embedding while Indonesian prioritizes efficiency and adaptability.[27] Additionally, deixis functions, such as subject, object, possession, and preposition, are more varied in Arabic due to its intricate linguistic system, reflecting its cultural emphasis on social hierarchy and relationships. Previous studies on deixis in Quranic translations and novels support these findings, but this research uniquely examines a comic, a medium where the balance between linguistic accuracy and narrative flow is crucial. The study highlights how deixis translation is shaped by linguistic structures, cultural norms, and translator decisions, emphasizing the dynamic challenges of adapting context-sensitive expressions in contemporary media while contributing to our understanding of pragmatics in cross-linguistic contexts.**[28]**

CONCLUSION

The findings of this study highlight the profound influence of linguistic structures and cultural contexts on the translation of personal deixis in *Blue Lock*, underscoring the importance of pragmatics in cross-linguistic adaptations. The significant differences in the quantity, diversity, and usage of deixis between the Indonesian and Arabic translations reveal not only the inherent complexities of

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[26] Casey Brienza, "Producing Comics Culture: A Sociological Approach to the Study of Comics," *Journal of Graphic Novels and Comics* 1, no. 2 (2010): 105–19, https://doi.org/10.1080/21504857.2010.528638.

[27] Ghifari and Supriadi, "Perbedaan Bentuk Deiksis Persona Kedua dalam Novel 'Asyākir Qaus Quzh Karya Sakinah Ibrahim Dan Novel Laskar Pelangi Karya Andrea Hirata (Kajian Pragmatik)."

[28] Louise Cummings and Eti Setiawati, *Pragmatik: Sebuah Perspektif Multidisipliner* (Yogyakarta: Pustaka Pelajar, 2007).

these languages but also the cultural values they embody. Arabic's intricate system of gendered and number-specific pronouns reflects a strong emphasis on social relationships and hierarchy, while Indonesian's simpler and more flexible deixis aligns with its egalitarian and context-driven communication style.[29]

This research contributes to the understanding of how personal deixis operates as a cultural and linguistic marker in translation, offering new insights into the dynamics of meaning transfer across languages. By examining a contemporary comic—a medium where deixis plays a critical role in character interactions and narrative flow—this study expands the scope of pragmatic analysis beyond traditional literary and academic texts. The results not only emphasize the challenges translators face in balancing linguistic fidelity and cultural localization but also encourage further exploration of deixis in diverse genres and languages.

Ultimately, this study enriches the field of pragmatics by demonstrating the interplay between language, culture, and media translation, making it relevant to linguists, translators, and cultural studies scholars. The implications for improving translation practices and fostering a deeper appreciation of linguistic diversity are significant, particularly in an increasingly interconnected global media landscape[30].

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[29] Fatimah Djajasudarma, *Wacana Dan Pragmatik* (Bandung: Refika Aditama, 2012).

[30] Abdul Wahid, Puteri Roslina, Nur Azimah Bukhari, and Cho Minsung, "Komunikasi Silang Budaya dan Penterjemahan: Analisis Teks Terjemahan Kreatif," *Jurnal Melayu Sedunia* 2, no. 1 (2019): 1–36. https://ejournal.um.edu.my/index.php/jurnalmelayusedunia/article/view/21788.

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