

Translation Study of Greetings and Verbs in Accommodating Honorific Expressions of Okky Madasari Novels

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ABSTRAK

Abstract: This research is translation study by examining greetings and verbs that accommodate honorific expressions in addressee, referent, bystander, and absolute honorifics categories. This study also focuses on novel drama genre and women's struggle in upholding justice by Okky Madasari entitled *Entrok, 86, Maryam, Pasung Jiwa*, and *Kerumunan Terakhir*. The used descriptive qualitative method is analysis model of Spradley known as ethnography methodology. Each of honorific expressions contributes in kinship, personal pronoun, non-kinship, and verb. Furthermore, they are analyzed to comprehend the translation techniques, and translation techniques' effect to their translation quality.

Abstrak: Penelitian ini merupakan kajian terjemahan dengan menganalisis sapaan dan verba yang mengakomodasi ungkapan honorifik pada kategori *addressee, referent, bystander* dan *absolute honorifics*. Tulisan ini memfokuskan pada novel yang bercerikan drama dan perjuangan seorang perempuan dalam menegakkan keadilan karya Okky Madasari, yakni *Entrok, 86, Maryam, Pasung Jiwa*, dan *Kerumunan Terakhir*. Metode deskriptif kualitatif yang digunakan adalah model analisis Spradley yang dikenal dengan metodologi etnografi. Setiap ungkapan honorifik berkontribusi pada sapaan kekerabatan, pronominal personal, non kekerabatan, dan verba. Kemudian, dianalisis untuk memahami secara mendalam teknik penerjemahannya dan pengaruh teknik penerjemahan tersebut ke kualitas terjemahannya.

Language contact is a social system, communication pattern, and community culture overviewed within sociolinguistics. According to Pateda (1987:57) Sociolinguistics highlights the whole issue relating to social organization and language behaviour, and also do not only include language usage, but also language attitudes, behaviour toward language and language usage. In sociolinguistic studies, there is a possibility people start from a social problem then associate it with language, but it can also be the opposite, starting from language then associating it with social phenomena. Therefore, sociolinguistics language research always takes more the use of language in society that is influenced by social factors, including social status, education level, age, ethnicity, religion, and gender. It is also effected by situational factors such as who the speaker is, what the language is, to whom, when, where, and about what issues from the language context or the use of the language. Meanwhile (Halliday & Hasan, 1992:145) mentioned sociolinguistics as an institutional linguist, related to language linkage with people who applied the language. The use of language might have various aspects, such as number, attitude, customs, and culture. Furthermore, there is an affirmation that language is part of culture, and language is not an independent one. The use of language will also cause language variation, such as forms of parts or variations of language in the general pattern of the mother language.

The use of mother language by its community, Javanese, is to communicate in daily activity. The existence of this language as well as other regional languages in Indonesia begins to shift to the Indonesian and foreign language terms that have been considered more acceptable. However, the use of Javanese is not completely abandoned by the native speakers. There are a group of speakers who remain faithful in Javanese as traditional art performances, film industry, to academic level. This is caused Javanese speech has three levels. The three levels of speech widely and generally serve as a means of communication within the Javanese. The level of speech is viewed in terms of manners of language, indicating the difference between speakers with said partners. The levels are, the speech level of *ngoko* states the level of courtesy and low social status, the speech level of *madya* declares the level of courtesy and social status, the speech level of *karma* states the level of courtesy and high social status. Based on the description, it can be generally concluded that there are some speech-level functions in Javanese language that indicate the

nature of the relationship between the speaker and the speech partner, indicating the level of respect or the level of decency, indicating the difference in social status and the ongoing situation (Moeliono, 1985). Indonesian courtesy also considers the place, especially in spoken Indonesian, such as family environment, one of respect for language, educational environment, form of communication and respect, cultural environment, as a distinctive communication means in a Javanese performance, religious environment, in marriage and *khutbah*, work environment, in unofficial situations sometimes also use Indonesian language, and community environment (Djarmika, 2015).

Research on Javanese language speech still emphasizes on one influence of factors namely the difference of social status, tend not to pay attention to what language to speak or to whom the speech is delivered. This proved if there was no linguistic variation in level according to the supposed speech. In fact, the speech should always maintain the rules and variations of language, but it was not shown in the studied analysis (Indrayanto, 2010); (Sasangka, 2009); (Prayogo, 2015a). The analysed concept of the utterances was not found in terms of how the speeches are delivered and the possible structures of the language used, even though the two concepts very relevant to form an appropriate speech-level study (Pratiwi, 2009); (Purwitosari, 2010). There was also a lot of overlap between what language it was spoken and what structural possibilities in the language used because there was no description of the speech to the relevance of the topic of conversation. In addition, in the analysis there was no detailed description of the speech that became the core problem. There was also a shift in descriptions that can result in error-level error (Prayogo, 2015b); (Suprpto, 2013). In the end, they also have not included a speech mechanism with a description of the situation and an explanation of the factors that influence it. This overlapping understanding is also reinforced by the lack of an explanation of the situation of each speech level. They also have not examined how the utterances constructed to the speech level with appropriate study, which in turn can also be used to analyze more deeply about the utterance of the representation of honorifics.

Furthermore, the existence of greetings and verbs in accommodating honorific expressions, as well as relating translation techniques, have found many cultural shifts that are less precise in describing and without also mentioning the impact of translation techniques on translation quality (Khristanto, 2016). So their description is still limited to translation analysis with translation techniques without translation quality as the quality rating parameter. They can effect errors and communication shifts if someone fails to translate it, due to the many speakers do not have a good understanding of speech level and its delivery. This translation can be interpreted as performed activity by translator while transferring messages from the source text [ST] to the target text [TT]. Therefore, the translation activities are required a caution because a one-stage error will lead to errors in the next stage. If such a thing happens, the resulting translation will cause mistakes as well (Nababan, Nuraeni, & Sumardiono, 2012). This research is translation study by examining greetings and verbs in accommodating honorific expressions of addressee, referent, bystander, and absolute honorifics categories through sociolinguistics study. This study also focuses on novel drama genre and women's struggle in upholding justice Okky Madasari's novel namely *Entrok* [EN] (Madasary, 2010); (Madasary, 2011), *86* [86] (Madasary, 2012); (Madasary, 2013a), *Maryam* [MY] (Madasary, 2013b); (Madasary, 2013), *Pasung Jiwa* [PJ] (Madasary, 2014); (Madasary, 2015), and *Kerumunan Terakhir* [KT] (Madasary, 2016); (Madasary, 2017). Furthermore, detailed research questions are formulated “how greetings and verbs accommodate honorific expression in the novel by Okky Madasari, what is the applied translation techniques of translating them, and how the applied translation techniques effect greetings and verbs translation quality”

METHOD

Research design is descriptive qualitative in form of embedded research namely translation study contents by integrating sociolinguistics as its approach. Lincoln and Guba (Santosa, 2017:47) defines research location as focus determined boundary, it literally means “research limitation based on focus or object”. Spradley (Santosa, 2017:48) states that research location must have main elements, they are setting, participant, and event. Setting is “*Entrok*, *86*, *Maryam*, *Pasung Jiwa*, and *Kerumunan Terakhir*” novel by Okky Madasari, participant is the actor and actress dealing with the novel, and event is effort of woman in gender equality. Sources of data are “*Entrok*, *86*, *Maryam*, *Pasung Jiwa*, and *Kerumunan Terakhir*” novel. The sampling is criterion-based sampling

Data collection technique is documentary (bibliography study) that applied in content analysis, Yin (Sutopo, 2002:69) states the techniques of studying document is a way to find the findings out dealing with research question and goal. The technique as follows: comprehending the context, finding out the greetings and verbs, integrating them into honorifics expression and analysing those chosen words. Triangulation technique is data source and method triangulation. The used descriptive method is analysis model of Spradley known as ethnography methodology, they are domain, taxonomy, componential, and cultural theme analysis. Domain is conducted to see the symptoms of uniqueness in each culture or domain category so that the symptoms can be well mapped. Then, the taxonomic analysis aims to reduce such large data into groups based on the natural categories of the object reality of its research. Then, the componential analysis connects components or aspects which has been done on the domain analysis and taxonomy vertically and hierarchically within the social structure. Meanwhile, the analysis of cultural themes is conducted to find the domains that are analysed so that will produce a holistic and patterned entity. The discovery of cultural values is done by linking the results of domain, taxonomy, componential, and relating them to sociolinguistics aspects, namely the use of language in the context of speech interaction and the effect of speech. Including considering informants and respondent.

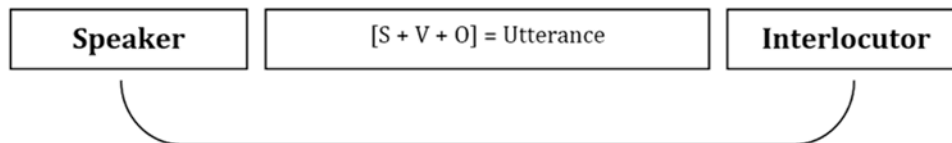
RESULT

Comrie (1976: 31) stated three honorifics expression systems based on for whom it was intended. Those categories were addressee, referent, and by-stander honorifics. First, addressee honorifics highly focused on the direct relationship between speaker and hearer. Second, referent honorifics was well known as subject honorifics, focusing on speaker and subject of utterances. Third, honorifics expression of speaker and audience, namely by-stander (Brown, Penelope & Levinson, 1978).

Furthermore, Levinson, (1983:90-91) delivered honorifics expressions became two main systems. First system was called “relational”, regarding with social deictic information. On that system, there were three sub-classifications to differ the deictic entity, they are addressee honorifics, referent honorifics, and by-stander honorifics. Meanwhile, other sub classification related with interactor relationship and venerability pattern, it was highly noted as absolute honorifics.

Addressee Honorifics

Brown, Penelope & Levinson, 1978:276) stated that the honorifics receiver was people whom directly involved of their interactions. Sifianou, (1992:57) added, it expressed the homage to intended person by well selecting the certain referent of language principles, either greeting or verb, to reach polite communication. The interaction was patterned below:



Picture 1. Interaction pattern of addressee honorifics

Adapted from Lee and Ramsey (2000)

a. Addressee honorifics of kinship

1. Addressee honorifics of family kinship

ST: “*Kowe mulih, Le?*” tanya Simbah saat kami muncul dihadapannya.

TT: “*Kowe mulih, Le? Have you come home, son?*” asked Simbah when we turned up in front of her.

200/KT/B3/ST352/TT348 shows greeting to son by delivering “*le*”. *Le* is intimate greeting from mother to her son. It happened when situation of family is conducive due to the conversation needs intention in order to get the point.

2. Addressee honorifics of relative kinship

ST: “*Aku tidak punya Bapak, Bulik*”, jawabku getar.

TT: “*I don’t have a father, Bulik*”. I said, trembling.

004/EN/B1/ST19/TT16 shows relationship among them, they are niece and her aunt. The term of “*Bulik*” is equivalent with aunt. She greets her by delivering “*Bulik*” because it presents marital kinship. Based on Javanese culture, *Bulik* is abbreviation from “*Ibu Cilik*”, the young sister of mother.

b. Addressee honorifics of personal pronoun

ST: “*kebetulan ini begini, Yu. Aku diutus Pak Camat dan Pak Bupati minta sampeyan ikut membantu hari Rabu besok.*”

TT: “*Look, Yu, here’s the thing. I’ve been asked by the sub-district chief and the district chief to ask you to help us for the campaign next Wednesday.*”

081/EN/B3/ST113/TT107 shows “*sampeyan*” is speech level of *madya* from greeting “*me*”. The middle level indicates that the condition is contemporary, but it is able to make the dialogue run well.

c. Addressee honorifics of non-kinship

1. Addressee honorifics of general society

ST: “*Ada kerjaan nggak, Yu*” tanya Simbok pada perempuan penjual singkong.

TT: “*is there a job, ma’am*” Simbok asked one of the women selling cassavas

007/EN/B1/ST23/TT20 shows market as location. Indonesian culture is presented as a greeting to the oldest woman, namely “*Yu*”. Based on Indonesian Dictionary, it is same as *mbakyu*, *yayu*, oldest sister. Its chosen word is delivered to grow particular mean such as looking for job, appreciating other, and so on. Here, it is applied for proposing herself of looking for a job. *Yu* is intimate greeting among woman in market, thus it has been culture for general society.

2. Addressee honorifics of occupational

ST: *“Huss, Ni! Maaf Pak RT, memang Marni nggak ngerti apa-apa soal keamanan. Dia tahunya Cuma bakulan di pasar,” Bapak memotong jawaban Ibu.*

TT: *“Shush, Ni! I’m sorry, chief, but Marni doesn’t understand anything about security. All she knows is market trading,” Father cut short Mother’s response.*

055/EN/B2/ST72/TT67 shows a greeting for man whom work as a village leader, namely *Pak RT*. Additional *Pak* after *RT* is applied as an honorifics culture in Java Island although the interlocutor of course has a name, but it is highly polite adding *Pak* or *Mister* for person in charge like chief of leader in village.

3. Addressee honorifics of religion

ST: *“Pak Ustadz, tolong anak saya ini didoakan agar segera punya keturunan. Tolong dimintakan ampun kalau memang dulu pernah sesat”*

TT: *“Sir Ustadz, pray that my son would have a child soon. Help us seek for forgiveness if they had once been lost”*

164/MY/B3/ST121/TT108 shows greeting for eldest leader in Islamic boarding school or cottage. *Ustadz* is absorptivity of Arabic for respecting the Islamic teacher or expert teacher in Islam. Its honorifics is intended to the identity of the meant person.

4. Addressee honorifics of local custom

ST: *Maera kini duduk di ranjang menangis. “Kamu kenapa sih, Cah Ayu?” Ia tetap terisak.*

TT: *Now Maera was sitting on the bed. She was crying. “Why are you like that, Ayu?” She continued the sob.*

197/KT/B2/ST148/TT147 shows Javanese culture to greet his or her daughter by saying it, which means beautiful girls. *Cah* is *bocah*, generally has a meaning like child and *Ayu* is female. *Cah Ayu* is female child of Javanese culture.

d. Addressee honorifics of verbs

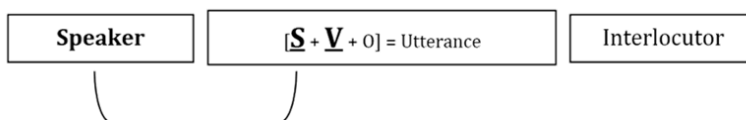
ST: *“Nyuwun supaya jadi orang pintar. Bisa jadi pegawai” kata Ibu.*

TT: *“Pray to be a clever person. To be able to get a job,” she said.*

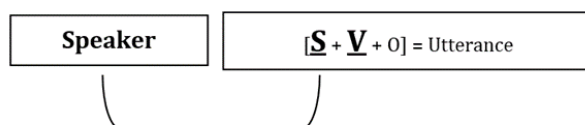
040/EN/B2/ST56/TT51 shows a request to the God by choosing “nyuwun” has a meaning a pray in order to make a live better.

1) Referent Honorifics

Referent honorifics was meant as contact of inter-actor (speaker and/or hearer) and someone which was being spoken (referent). The homage was gone to someone whom being a subject in the utterance either as greeting and verbs. Lee and Ramsey (2000) mentioned that its form as subject honorifics. A term for heightening person that was being utterance subject. The direct interaction was patterned below:



**Picture 2. Direct interaction pattern of referent honorifics between speaker and interlocutor
Adapted from Lee and Ramsey (2000)**



**Picture 3. Indirect interaction pattern of referent honorifics without interlocutor, narrated by speaker
Adapted from Lee and Ramsey (2000)**

a. Referent honorifics of kinship

1. Referent honorifics of family kinship

ST: *Kali ini dia berhenti di tempat perempuan lain yang terlihat lebih tua dibanding dirinya. “Nyi, masih ada kerjaan” tanya Simbok.*

TT: *The time she stopped at the stall of an older woman. "Ma'am, do you need any work done?" Simbok asked.*

009/EN/B1/ST23/TT20 shows *Simbok* as an indirect actor with direct conversation. It means that she is a mother whom looking for a job in market.

b. Referent honorifics of personal pronoun

ST: *"Enak saja, nyebut aku sundal. Sampeyan sendiri yang tidak bisa ngladeni suami. Bukan suami sampeyan mau kawin sama aku."*

TT: *"Don't call me whore. You're the one that can't take care of your husband. It's not my fault that he wants to marry me"*

016/EN/B1/ST26/TT23 shows second personal pronoun in *madya* speech level, because this condition is semi-formal so that chosen word so appropriate to greet.

c. Referent honorifics of non-kinship

1. Referent honorifics of general society

ST: *Mbah Noto, kuli paling tua yang bekerja paling awal dibanding kuli lain, hanya ingat kalau dia sudah nguli pada zaman Jepang.*

TT: *Even Old Man Noto, the oldest porter there who had worked longer than any of the others, could only remember that he began working during the Japanese occupation.*

028/EN/B1/ST36/TT32 shows "*Mbah*" is equal with grandfather. Javanese society states it to respect him of his age and dignity. The eldest person presents the honorifics term of greeting, it has a goal to well manner of young people to him

2. Referent honorifics of occupational

ST: *Keesokan harinya, pagi-pagi sekali Pak RT datang ke rumah kami.*

TT: *The next day, very early in the morning, the neighborhood unit chief came to our house.*

051/EN/B2/ST72/TT67 shows a greeting for man whom work as a village leader, namely *Pak RT*. Additional *Pak* after *RT* is applied as an honorifics culture in Java Island although the interlocutor of course has a name, but it is highly polite adding *Pak* or Mister for person in charge like chief of leader in village.

3. Referent honorifics of religion

ST: *Zulhair mengambil langkah cepat. Meminta orang-orang keluar dari rumah sakit dan menunggu di Transito. "Almarhum akan segera dibawa pulang" katanya pada orang-orang.*

TT: *Zulhair took quick step. He asked everyone to leave the hospital and head to transito. "The deceased will be brought home" he said to the people.*

177/MY/B7/ST/TT235 shows Javanese term of pass way male with the greeting "*Almarhum*". It is the absorptivity word of Arabic in the meaning of "depart from life". It is used by Muslim and it is also equal with "*Almarhumah*", if the pass away person is woman.

4. Referent honorifics of local custom

ST: *Dua makam di kompleks itu dianggap keramat, yaitu makam Eyang Sujo dan Eyang Jugo.*

TT: *Two of the graves in the enclosure were believed to be scared, those of Eyang Sujo and Eyang Jugo.*

071/EN/B2/ST95/TT89 shows *Eyang* equal with grandfather, because the chosen word indicates to pass away person and deals with local custom, it is assumed that the greeting is the only one for respecting their ancestors.

d. Referent honorifics of verbs

ST: *"Lik Sar wis sedo setahun kepungkur, Cak". Ning endi ae awakmu?. Ibuk wis gak ono. Ibuk wis mati.*

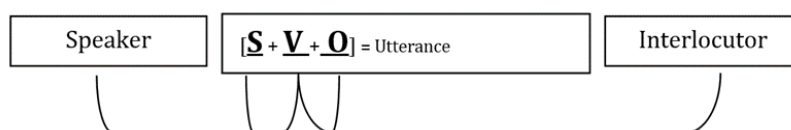
TT: *"Lik Sar died a year ago, Cak. Where have you been?" My mother was gone. She was dead.*

190/PJ/B4/BSu258/BSa219 shows the *madya* speech level of pass away. The most polite is "*tilar dunyo*", based on that situation among relatives. The chosen word is so appropriate.

2) *By-Stander Honorifics*

Lee and Ramsey (2000) stated that by-stander honorifics was a homage to object viewed from subject and object within conversation, without involving speaker. The use of "without involving speaker" term, not really the absolute rule. It was caused that subject of conversation able to seen from first person as a speaker and second person as an utterance subject. Furthermore, a contact of speaker and object could be also considered in the usage of honorifics forms to object based on utterance interaction

context. In the interaction, subject and object were not interlocutor, they were only narrated as a people were being involvement. The interaction was patterned below:



**Picture 1.4 Interaction Pattern of By-Stander Honorifics
Adapted from Lee and Ramsey (2000)**

a. By-Stander honorifics of kinship

1. By-Stander honorifics of relative kinship

ST: “*Ooh... itu teman saya dari Surabaya. Dia datang melayat Kang Teja.*”

TT: “*Ooh... that’s a friend of mine from Surabaya. He came for Teja’s funeral.*”

106/EN/B4/ST175/TT167 shows *Kang* is brother, it is categorized in relative because he is interlocutor husband, and she interacts with her neighbor.

b. By-Stander honorifics of personal pronoun

ST: *Sambil menunggu orang tersebut, Jali mengambilkanku makan dan minum. Katanya, beliau akan pulang setelah zuhur.*

TT: *The Habib would arrive after zuhur, I was told. Jali brought me something to eat and drink.*

188/PJ/B4/ST251/TT213 shows third personal pronoun, “*beliau*” is an honor pronoun for person who has a big contribution to society, religion, and so on.

c. By-Stander honorifics of non-kinship

1. By-Stander honorifics of general society

ST: *Ini toko Cik Ellen, teman Koh Cahyadi yang ikut tirakat ke Gunung Kawi.*

TT: *This store belonged to Ellen, one of Koh Cahyadi’s friends who came on the pilgrimage to Mount Kawi.*

075/EN/B3/ST108/TT101 shows “*Koh*” is equal with uncle. It is a greeting of male Chinese, if female Chinese is “*Cik*”. This is actually a culture, but well adapted of Javanese to respect him, because most of *Koh* are the agent of commerce. So, the appropriate circumstance of this greeting is in transactional agenda.

2. By-Stander honorifics of occupational

ST: *Tentara – tentara itu makin tak sabar. Mereka mendatangi Pak Tikno tiap hari. Pak Lurah dan Pak Camat juga turun tangan.*

TT: *The soldiers grew impatient. They came to see Mr. Tikno every day. The ward chief and the sub-district chief also got involved.*

048-049/EN/B2/ST63/TT59 shows that a greeting for man whom work as a village leader, namely *Pak Lurah* and *Pak Camat*. Additional *Pak* after *Lurah* and *Camat* is applied as an honorifics culture in Java Island although the interlocutor of course has a name, but it is highly polite adding *Pak* or Mister for person in charge like chief of leader in village.

3. By-Stander honorifics of religion

ST: “*Nduk, terserah apa penginmu. Yang penting, coba nyuwun sama Mbah Ibu Bumi Bapa Kuasa. Semua kejadian hanya terjadi kalau Dia yang menginginkan*”.

TT: “*Nduk, it’s up to you what you want to do. What’s important is that you ask your creator. Things only happen if He wills it*”

033/EN/B1/ST42-43/TT39 shows Javanese term of God with “*Mbah Ibu Bumi Bapa Kuasa*”, the term in 80’s to particular adherents. For them, by praying to it marks their religion.

4. By-Stander honorifics of local custom

ST: *Orang-orang Gerupuk sering datang ke desa itu. Di sana mereka biasa mendengarkan ceramah dari para tuan guru.*

TT: *The Gerupuk villagers often went there to listen to the Tuan Guru preach.*

159/MY/B1/ST51/TT44 shows a call for the respected person because he has a good track record for handling society. Therefore, *tuan guru* is a greeting for teacher as logrolling.

3) Absolute Honorifics

Farghal and Shakir (1994:241) argued that it referred to contact of inter-actors (speaker, interlocutor, and also object of utterance) and their social activities. The highline was differences of formality and informality framing the contact of inter-actors "role and particular situation". There were a certain expression that the actor had to adapt his or her social interaction. Absolute honorifics was exclusively limited of someone or something which was admitted to the social and title of class, such as "Your Honor", "Professor", "Oh God", and so on. Absolute social honorifics required authorized recipients for whom these titles were reserved. Furthermore, absolute social honorifics might be hugely explain to represent phenomena that were used for social aims such as greetings, "*assalamualaikum*", "*ahlan wasahlan*"

a. Absolute honorifics of religion

ST: *Sepanjang jalan, sesekali ada yang selawatan, menyanyikan lagu-lagu yang mengagungkan Gusti Allah.*

TT: *All along the way we kept shouting "Allahu Akbar!" There were also songs of praise to the Almighty.*

191/PJ/B4/ST267/TT224 shows an absolute greeting of Islam religion, Gusti Allah is a mark that Muslim greets him politely.

ST: *"Assalamualaikum, Pak..." sapa Maryam pelan.*

TT: *"Assalamualaikum, Sir..." said Maryam softly.*

160/MY/B2/ST65/TT57 shows the habitual action among Muslims when they meet or in the last of mandatory pray.

DISCUSSION

The study analyses the translation techniques by Albir (2002) and their translation quality by Nababan, Nuraeni, & Sumardiono (2012) in the terms of accuracy, acceptability, and readability.

1. Adaptation

Adaptation is a technique that replaces the ST cultural elements with one which has the same condition and situation in the TT culture. The translator has to create or make a new situation that can be considered as being equivalent both in ST and TT.

2. Amplification (Addition)

Amplification (Addition) is a technique that conveyed details that are not formulated or stated in TL. It can be either information or paraphrasing explicitly. It is same with addition or gain. It also can be called grammatical expansion for clarity of meaning.

3. Borrowing

Borrowing is a technique that takes a word or expression straight from another language. It can be copied, reproduced, translated/changed in TT exactly as in ST. When an expression or a word is taken over purely in TT (without change), it is called pure borrowing. In naturalized borrowing, it can be naturalized to fit the spelling rules in the TT (with change).

4. Discursive Creation

Discursive Creation is a technique that replaces a term or expression with a description of its form or/and function. This technique is often used in the translation of the title of film/movie/book to indicate equivalence that can only be valid in a certain context.

5. Established Equivalence

It is a technique that use term or expression which is recognized (in dictionary or language in use and everyday use) as an equivalence in the TT. It is used to refer to cases where language describe the same situation by different stylistic or structural.

6. Modulation

Modulation is a technique that changes the point of view in the TT in order to focus or cognitive category in relation to ST. It is a variation of the form of the message, obtained by a change the point of view. It allows in expressing the same phenomenon in a different way.

7. Reduction (Omission/Deletion)

Reduction is a technique that reduces certain elements of the ST. It is also called elimination, deletion, omission or subtraction which suppressing a ST information in the TT.

8. Generalization

This technique uses a more general term of TT for a more specific of ST. This is conducted because ST does not have a specific equivalent. This technique is similar to acceptance techniques.

Translation quality assessment must cover accuracy and acceptability. Below the description of translation quality in the term as follow; in accuracy aspect, it covers three criteria, they are accurate, less accurate, and inaccurate.

First, accurate. The qualitative parameter is the meaning of the word such technical term, phrase, clause, sentence or source language text accurately transposed into the target language; there is absolutely no distortion of meaning. *Second*, less accurate. The qualitative parameter is the most of the meaning of the word such technical term, phrase, clause, sentence or source language text has been accurately transferred into the target language. However, there is still a distortion of meanings or double meaning translations (*taxa*) or some omitted meanings, disturbing the integrity of the message. *Third*, inaccurate. The qualitative parameters are the meaning of words such technical terms, phrases, clauses, sentences or source language texts transferred inaccurately into the target language or deleted.

In acceptability aspect, it covers three criteria, they are acceptable, less acceptable, and unacceptable. *First*, acceptable. The qualitative parameter is the translation is natural; used technical terms used is common and familiar to the reader; the used phrases, clauses and sentences are in conformity with Indonesian rules. *Second*, less acceptable. The qualitative parameter is the translation is almost natural; used technical terms used is little bit common and familiar to the reader; the used phrases, clauses and sentences are little bit in conformity with Indonesian rules. *Third*, unacceptable. The qualitative parameter is the translation is not natural; used technical terms used is not common and familiar to the reader; the used phrases, clauses and sentences are not conformity with Indonesian rule

Based on the result the discussion of honorifics expressions in each categories; addressee, referent, by-stander, and absolute, the writer successfully integrates them into translation techniques and quality. The detailed discussion is delineated below:

1. 200/KT/B3/ST352/TT348 applies the translation techniques of pure borrowing and addition by affecting the translation quality of accurate and acceptable.
2. 004/EN/B1/ST19/TT16 applies the translation technique of pure borrowing by affecting the translation quality of accurate and unacceptable.
3. 081/EN/B3/ST113/TT107 applies the translation technique of adaptation by affecting the translation quality of less accurate and acceptable.
4. 007/EN/B1/ST23/TT20 applies the translation technique of adaptation by affecting the translation quality of less accurate and acceptable.
5. 055/EN/B2/ST72/TT67 applies the translation techniques of reduction and established equivalent by affecting the translation quality of less accurate and acceptable.
6. 164/MY/B3/ST121/TT108 applies the translation techniques of discursive creation and pure borrowing by affecting the translation quality of less accurate and unacceptable.
7. 197/KT/B2/ST148/TT147 applies the translation technique of discursive creation by affecting the translation quality of inaccurate and unacceptable.
8. 040/EN/B2/ST56/TT51 applies the translation technique of adaptation by affecting the translation quality of less accurate and acceptable.
9. 009/EN/B1/ST23/TT20 applies the translation technique of adaptation by affecting the translation quality of less accurate and acceptable.
10. 016/EN/B1/ST26/TT23 applies the translation technique of adaptation by affecting the translation quality of less accurate and acceptable.
11. 028/EN/B1/ST36/TT32 applies the translation technique of adaptation by affecting the translation quality of less accurate and acceptable.
12. 051/EN/B2/ST72/TT67 applies the translation techniques of reduction and established equivalent by affecting the translation quality of less accurate and acceptable.
13. 177/MY/B7/ST/TT235 applies the translation technique of generalization by affecting the translation quality of less accurate and acceptable.
14. 071/EN/B2/ST95/TT89 applies the translation technique of pure borrowing by affecting the translation quality of accurate and unacceptable.
15. 190/PJ/B4/ST258/TT219 applies the translation technique of adaptation by affecting the translation quality of less accurate and acceptable.
16. 106/EN/B4/ST175/TT167 applies the translation technique of deletion by affecting the translation quality of inaccurate and acceptable.

17. 188/PJ/B4/ST251/TT213 applies the translation technique of amplification by affecting the translation quality of accurate and acceptable.
18. 075/EN/B3/ST108/TT101 applies the translation technique of pure borrowing by affecting the translation quality of accurate and unacceptable.
19. 048-049/EN/B2/ST63/TT59 applies the translation techniques of reduction and established equivalent by affecting the translation quality of less accurate and acceptable.
20. 033/EN/B1/ST42-43/TT39 applies the translation technique of modulation by affecting the translation quality of accurate and acceptable.
21. 159/MY/B1/ST51/TT44 applies the translation technique of pure borrowing by affecting the translation quality of accurate and unacceptable.
22. 191/PJ/B4/ST267/TT224 applies the translation technique of deletion by affecting the translation quality of inaccurate and acceptable.
23. 160/MY/B2/ST65/TT57 applies the translation technique of pure borrowing by affecting the translation quality of accurate and acceptable.

CONCLUSION

Greetings and verbs of Okky Madasari Novel successfully deliver them into the honorifics expression by integrating sociolinguistics as appropriate approach. Addressee honorifics well integrates in all kinds of them, they are in kinship of family and relative, second personal pronoun, non-kinship of general society, occupational, religion, and local custom, as well as verb. Furthermore, referent honorifics develops in almost kinds of them, they are kinship of family, second personal pronoun, non-kinship of general society, occupational, religion, and local custom, as well as verb. While, by-stander honorifics flies in a half part of them, they are kinship of relative, third personal pronoun, non-kinship of general society, occupational, religion, and local custom. But, absolute honorifics consistently synergies with one part of them, it is religion. Therefore, this study successfully examines two elements of sociolinguistics by delineating indigenous languages, Javanese, and national language, Indonesian, to be beautiful language. The applied translation technique of adaptation is 30.43%, pure borrowing is 21.74%, reduction and established equivalence is 13.04%, deletion is 8.81%, as well as pure borrowing and addition, discursive creation and pure borrowing, discursive creation, generalization, amplification, and modulation, they are integrated each of them is 4.33%. The applied translation techniques affects to the translation quality in accuracy in accurate is 34.78%, less accurate is 52.17%, and inaccurate is 13.05%. While, to the translation quality in acceptability in acceptable is 69.57%, less acceptable is 0.00%, and unacceptable is 30.43%.

To the further researcher is expected to learn and comprehend more about its detail of greetings and verbs, as well as in finding new theory of them for integrating with honorifics expression into huge study either applied linguistics or translation major.

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