

Sundanese Translation of English Terms of Address

¹Ina Sukaesih, ²M.R. Nababan, ³Riyadi Santosa, ⁴Djatmika

Abstract--The article addresses English and Sundanese terms of address. It studies the varieties of translated English terms of address in Sundanese novel *Pependeman Nabi Sulaeman*. Terms of address are considered necessary in cross-cultural communication; therefore, one needs to have a great understanding of their usage. This article will discuss the classification of terms of address, the translation techniques used, and the translation quality of their Sundanese translation. The article will also look at the sociolinguistic angle, which involves speakers' relations. Interlocutors' relationships, which are influenced by power and intimacy, are realized in Sundanese polite language (*lemes*) and rude language (*loma*). As Sundanese applies speech levels as the representation of its culture, it will also argue about the appropriateness of the usage of the words for the first speaker, the second speaker, and the person discussed. The data are collected using content analysis and focus discussion groups, and we analyzed them under the Spreadly procedure. From the source text of King Solomon's Mines, there are two classifications of terms of address, i.e., nominal and pronominal. The dominant deletion translation technique used impacts the translation quality negatively. Those different translation versions found are translated appropriately seen from the angles of speakers' power and intimacy, and are relatively in acceptable word usage.

Keywords--Terms of address, English, Sundanese, translation techniques, translation quality

I. INTRODUCTION

Sundanese is considered a language that comes from a high-context culture. Sundanese has its language norms, which are commonly known as speech levels. There are three categories of speech levels, namely *lemes* (courteous), *sedeng* (medium), and *kasar* or *loma* (rude). These speech levels were established in line with speakers' relations in terms of position (power), intimacy, and imposition (Sudaryat, 2015) Sundanese speech levels are unique that they commonly have different word choices for first, second, and third speakers. Some factors influencing different speakers are age, kinship, position, both social and in family, a title for education, and knighthood. In a situation as a first speaker without power, talking to a higher position person, one may use the terms of address *abdi*, while talking to a person at a similar level, one may use *kuring*. In a different situation, when a person is angry at somebody, a ruder word like *aing* may be used. Moreover, it is not impossible when someone addresses him or herself using his or her first name, although it only happens in a family. We may say that Sundanese is rich in language variety.

On the other hand, 'I' is the English word to refer to oneself, and when referring to the other speaker, there is commonly one word, i.e., you. Those words alone without influences from facial expression, intonation, situations

¹Universitas Sebelas Maret, Indonesia. E-mail: sukaasihina124@gmail.com

²Universitas Sebelas Maret, Indonesia. E-mail: amantaradja@yahoo.com

³Universitas Sebelas Maret, Indonesia. E-mail: riyadisantosa@gmail.com

⁴Universitas Sebelas Maret, Indonesia. djatmika@staff.uns.ac.id

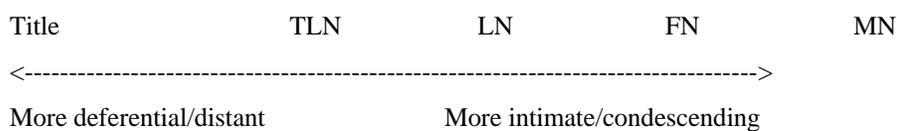
may not be able to distinguish the levels of politeness. While in Sundanese, some options are in tune with the situations. Using different words, Sundanese people may understand that a person is polite or impolite. In respect to the differences in the English and Sundanese terms of address system, the article will discuss the translation techniques and quality of English terms of address in Sundanese novel *Pependeman Nabi Sulaeman* translated from King Solomon's Mines of R Haggard. The angel of sociolinguistic aspects, i.e., power (position) of the speakers and the degree of intimacy (solidarity), will also be considered. These aspects are related to T and V of Brown & Gilman as the representation of polite (*lemes*) and rude (*loma*) expressions for first, second, and third speakers.

II. METHODOLOGY

2.1 English and Sundanese terms of Address

Terms of address (ToA) is considered necessary in communication, both in intra-cultural and inter-cultural communication. The Meriam Webster dictionary defines it as a word, name, or title used when speaking or writing to someone. Some definitions of ToA presented; one states that ToA is words and phrases used for addressing. (Esmæ'li, 2011).

Watts (2003) considers ToA as part of structures of linguistic politeness, which states that ToA includes first names, deferential titles, title + surnames. Furthermore, some regarded as social honorifics. (Shehab, 2005) Yang (2010) showed the general rules of English and American terms of address. There are three ToA categories: name, title, title plus name, and no naming. ToA may be used to show somebody's feelings toward others effectively. It may show fondness, respect, or distance. The address term 'James' used when we address someone we know intimately in an informal situation. However, the address applied will be different when the situation is formal, in front of others; for example, 'Bob' may be altered to 'Mr. Crowley'. Brown & Ford indicates a scale explaining the use of American English ToA, based on the sociolinguistic factors of deference or position and distance or intimacy. (Hwang, 1991) The pattern shows below.



The title refers to deferential titles that show deference/power or distance/lack of intimacy between the interlocutors. The title steps down to TLN standing for Title and Last Name, and then to LN (Last Name), such as Mr., Mrs., Dr., Prof., with or without last names. Those three categories are still in the position of having power or position, and distance (+P/+D). On the contrary, the other two categories represent a degree of intimacy or solidarity (-P/-D), which covers first names in full and multiple names, such as nickname and affectionate nicknames, such as Robert, Barbara, Rob, Bobby, Mary.

Brown and Gilman proposed pronouns of the address of T-V. T is adherent to informality or impoliteness, while V refers to formality or politeness. This T-V formula will refer to the singular and plural first, second, and third-person pronouns, in subject and object positions: I/me/my, We/us/our, you/your/yours, he/his/him, she/her/hers, they/their/them.

It goes the same in Sundanese; this different naming in different situations also exercises in its social life. Sundanese applies levels of speech. Speech levels in Sundanese divided into *halus* (polite), *sedang* (moderate), and *kasar* (rude) are represented in a variety of languages. This is also applied in terms of address. Sundanese ToA has its honorific forms for first, second, and third persons. (Sudaryat, 2015) The following table may show how Sundanese terms of address work.

Table:1

Levels of Speech/Speakers	Polite	Moderate (general)	Rude
First Person	Abdi, Sim Abdi	Kuring, Sim Kuring	Kaula, Aing, Uing, Urang, Dewek
Second Person	Anjeun, Bapa, Ibu, Ayi, Akang,	Maneh, hidep, Ujang, Nyai, Eneng	Sia, silaing
Third Person	Anjeuna, Bapa...., Ibu...., rayina, rakana, putrana, Mang.....	Manehna, Ujang..., Nyai/Nyi..., Eneng/Neng.....	-

Source: (Yudibrata, Suriamiharja, & Iskandarwassid, 1989)

The first speaker may influence the proper form without power (-P), and or there is a distance (+D). A person talking to a superior in a formal situation may use *abdi*. While in an informal situation when without distance (-D), s/he may use moderate form of *kuring*, which is one of the common forms. Those varieties function both as a subject or an object of sentences or utterances. In English, *me* is the only first-person as the object. Moreover, the rule also applied to the second person pronoun *you*. (Hwang, 1991) Here is an example of *abdi* usage in a dialogue.

Walon Infadus: "*Weu Gamparan, naon dosa abdi sadaya, teu kenging ningal-ningal acan kana wentis. Abdi teh ti tadi oge teu aya bosenna ningal nu moronyoy, monyas lir upami humbut.*"

The text is a translation of the following: "Nay, my lord." put in Infadoos, "would my lord cover up his beautiful white legs (although he was dark Good had a singularly white skin) from the eyes of his servants? Have we offended my lord that he should do such a thing?"

The first speaker is *Infadus*, talking to Allan Quatermain. *Infadus* is a *Kukuana* man. While Allan Quatermain is a white person, who is regarded as someone having a higher position (+P/+D), and also in that situation, *Infadus* is asking a favor. Then the usage of *Abdi* to refer to the proper form of the first person is appropriate. The translator is consistent in using proper address, as he may have realized that inappropriateness, which means mistranslation, will lead to conflict. (Irma Zavitri, 2018; Ethelb, 2015)

We may see the usage of *kuring* from the following example: '*Hade,*' ceuk *kuring*, tuluy indit diiring ku *Infadus*. This text translation is from: "It is well, O king," I answered, unconcernedly, and then, accompanied by *Infadoos*, we rose and went back to our kraal.

The word '*kuring*' is in an indirect speech. Then this can be considered appropriate, which shows that the translator ignored P/D.Rude versions of the first-person speaker, like *Kaula*, *dewek*, *aing*, *urang*, or *uing* are exchangeable. The following example can represent the exchangeable usage of *Kaula* and other words of the same kind.

"*Sae. Tapi kaula hayang nembongkeun petana kaula ajal, supaya sampean inget, engke dimana mangsana giliran sampean datang. Srangenge surup bareng jeung getih, bentang kaula ge musnah bareng jeung kaula.*"

The following is the source text from which the first person speaker's speech comes.

"It is well. I will show thee how to die, that thou mayest remember it against thine own time. See, the sun sinks in blood," and he pointed with his red battle-ax towards the fiery orb now going down; "it is well that my sun should sink with it. And now, O king! I am ready to die, but I crave the boon of the Kukuana royal house to die fighting."

The overthrown king, Twala, uttered the word 'Kaula.' He was talking with the present Kukuana King, Ignosi. Twala may still feel that he has a higher position (P+/D-/I-) than Ignosi; not only was he the king, but he was also Ignosi's step-uncle. The usage of Kaula by Twala is appropriate.

The second speaker *anjeun* (you) is usually used for a stranger (-/+P) and or in literary works. While in a daily conversation, the usage of *Bapa (Pa) X* or *Ibu (Bu) X* commonly heard. Often the names are not used, then they only use *Bapa* and *Ibu*, and that rule goes the same to the usage of *Ayi* and *Akang*.

The word *maneh* (you) used in an informal situation can reflect intimacy (-P/-D) and or with (+P,+/-D) to show that the first speaker has power and try to maintain distance. In contrast, parents usually use the words *hidep, ujang, nyai, eneng* to their children in family relations or close relationships.

The rude categories of second person speakers may be influenced by power and or intimacy and in the case of showing anger (+/-P; +/-D).

The ToA used for third-person in the polite patterns may be in use without or with a name. That goes the same for the moderate forms. These forms are affected by the power or position of them, so like the ones in moderate forms. The nice ones are affected by a higher power of the third person compared to the interlocutors. In contrast, moderate ones are caused by a lower power of the third person compared to the interlocutors.

2.2 Translation Quality

A good quality translation states that when the message transferred is equivalent to the source text message, i.e., there is no distortion in meaning. The message should transfer the meaning, while the form may change to the target language rules and norms. Some scholars' arguments in equivalence in translation vary. However, each of them states that there are two factors involved, the same message in the source text (ST) and target text (TT) and different codes of the source language and target language. (Leonardi, 2000). There are two types of equivalence proposed by Nida, i.e., formal and dynamic equivalence. Formal equivalence pays attention to the form and content of the message. At the same time, it states clearly, "dynamic equivalence is, therefore, defined in terms of the degree to which the receptors of the message in the receptor language respond to it insubstantially the same manner as the receptors in the source language. (Chen, 2018; Malmkjaer & Windle, 2012) It states that what matters is meaning, while language is only a medium which makes the transfer from the source text to target text occurs. Moreover, it looks at the effect of the message to both the readers in SL and TL. We should see when the target readers are affected at the same level as the source text, then the message transferred is equivalent.

When the terms of address 'Allan Quatermain' appears in the ST, '*Ki Sepuh*,' the translation in Sundanese is used. The translator has implicitly succeeded in transferring the message. Viewed from the context, Allan is considered a man with wisdom and full of capabilities, and even some mystic power. In Sundanese, this will make people fully respect the person. Furthermore, one of the terms of address that may show respect is '*Ki Sepuh*,' a person in a high position, a senior to whom people ask for advice. We may see that dynamic equivalence is not applicable to the translation; it looks at the effect of the translation to the readers.

Moreover, it can be applied both to the accuracy and acceptability of the translation. It is accurate as it successfully transfers the message from the source text and acceptable because of the appropriateness of the terms in the target text. The appropriateness of the term in the target language probably leads to the easiness of reading, which means that the readability of the text is high.

2.3 Power and Distance in Honorific System

The honorific or politeness system describes as a representation of social value, which is influenced by norms and principles of culture. *Politeness* also defines as an interlocutor's capability in showing deference, wisdom, and goodwill. Face, a terminology adherent to politeness, is defined as 'a public self-image of a person.' The face terminology brings changes in the definition of politeness, and it becomes '*awareness of another person's face*.' This definition means that the face is related to social distance or intimacy. (Yule, 1996) Other scholars also discuss politeness. One of them is about three politeness systems of Scollon & Scollon (Sadeghoghli & Niroomand, 2016). It states about the deference politeness system, the solidarity politeness system, and the hierarchical politeness system. Deference refers to respect, solidarity to intimacy, and hierarchical to a position. The two factors, i.e., power and distance, determine three systems.

The first aspect which may influence politeness is power (P). Power establishes in a situation where there is a different social position of interlocutors, one has a higher position than the other, or one respects another because of age or education, and position in a company. The influential person may show his or her power by uttering suitable expressions (+P). The non-powerful person may also show his or her non-powerfulness by using suitable expressions to his or her position (-P). The -P person may probably be polite to the +P, and on the contrary, the +P person may probably speak less polite to the -P person.

On the other hand, *distance* refers to interlocutors' social relationships. Relations with siblings and friends may represent close distance among them (-D), while our relations as employees with our top management can reflect far distance (+D). The existence of distance may push someone to speak formally and respectfully. Irvine confirms this: 'This aspect of formality is involved in what many authors have interpreted as the formal event's emphasis on social distance (as opposed to intimacy) and respect (for an established order of social positions and identities)' (Irvine, 2009). The farthest the distance will force someone to be more formal and respect more, which leads to the use of more polite expressions.

This study employs qualitative descriptive methods to evaluate the translation quality based on the translation quality assessment of Nababan, et.al. The assessment evaluates the translation of English terms of address from King Solomon's Mines (Haggard, 1999) in Pependeman Nabi Sulaeman, (Ambri, 1966) (Nababan,

2012). The terms of address are those proposed by Watts and T-V by Brown and Gilman. (Watts, 2003; Cook, 2014) This research will also examine the translation techniques proposed by Molina and Albir and their effects on translation quality. The data are collected using content analysis and focus group discussion. We analyzed the data based on the sociolinguistic aspects of power and intimacy or solidarity of the speakers (Sollon & Scollon, 2001). The usage of Sundanese language variety of politeness (*lemes*) and rudeness (*loma* or *kasar*) for speakers is a reflection of the sociolinguistic aspects aforementioned. (Yudibrata, Suriamiharja, & Iskandarwassid, 1989).

III. RESULTS

There are 342 data of terms of address found in King Solomon's Mines, the terms of address forming as nouns amount 278, while there are 64 pronouns. The following details may show the varieties of the terms of address and their translation in Sundanese. There are six classifications of the noun, i.e., First Name (FN), Deferential Title (DT), Title and Surname (T&S), Comradely (C), Non-English (NE), and Surname (S). There are three classifications of pronouns, i.e., First speaker (FS), second speaker (SS), and third speaker (TS).

3.1 Nominal Terms of Address

The noun terms of address' first names appear five times. They translate non-English names using Naturalized Borrowings (NB), Deletion, and Pure Borrowing (PB) translation techniques (Tr.T). Using NB, the translations adapted the nature of Sundanese letters and sounds. The writings following the original sounds like 'Ignosi,' heard as 'Injosi,' and 'Twala,' which becomes 'Tewala', refers to the unusual structure of consonant after a consonant, hence in Sundanese, a vowel usually occupies in between consonants. While 'Gagool' transferred to 'Nini Gagul,' using NB and Addition Tr.T meant to show respect because of Gagool's social position in Kukuana. On the contrary, some other translation uses Deletion Tr.T, which results in no translation in the target text.

The use of NB, PB, and Explicit Tr.T have led to high translation quality, while Deletion Tr.T led to low translation quality. From the calculation of the translation quality score, it revealed that the translation quality of the first names found in ST is 2.3. Based on the Translation Quality Assessment of Nababan, et al., this score represents moderate translation Quality, which means that most of the texts have been translated accurately, mostly acceptable, and are most easily read. The usages of the Tr.T FN comply with the rules of Bahasa *lemes* (polite language) and Bahasa *kasar* (impolite language). They are relatively acceptable, and the translator used the words appropriately.

The deferential title consists of seven different types with their variations. The word Lord, for example, has four variations: My Lord(s), Lord of Lords, my lord of the glassy eye and melting teeth, white lords, and my lord, the king. Their translations also vary, we may see the word *Gusti* and *Gusti nu Agung* (God in Sundanese), *Gamparan* (an address for a nobleman or woman), and explicitly translated into Bogewan (a respective Kukuana's title for an energetic person). The word King has extended to 'Lawful King of the Kukuanas, my lord the king, the calf of the black cow, and black puppy. Another DT which relatively does not change and are used, such as captains, warriors, chiefs, and sir, are translated using one or two similar words, even some untranslated.

The untranslated words contribute to low translation quality. We can see from the words of the lord whose 45 of them are untranslated, the score results in 1.5. Some other techniques, such as established equivalent, adaptation, variation, and explicit, have commonly lifted the score. For example, 'lawful King of Kukuana' is

transferred to '*Raja Nagara Kukuana*,' which is the equivalent of the ST. The TT has similarity in meaning, the translation conforms to the TT rules, and it can easily be understood. However, the variation of translation techniques used in DT has led to a score of 2.1. This score tells us that the translation has successfully transferred most of the message from ST, and it generally conforms to the rules of the TT with common words in usage. This score also tells us that most text can easily read, although there may be some parts that need to repeat to get a full understanding. In terms of the appropriate translation, we may see some examples of the following: the translations of 'chiefs.' The first translation is '*para kapala*'; '*para*' refers to the plural forms, while '*kapala*' refers to the chief. Another translation for chiefs is '*para menak*'; '*menak*' refers to noblemen. Those words are used by the King talking to his military chiefs; then, those are appropriate in terms of polite words for the second speakers. The last word used to translate '*para kapala*' is '*arandika*' which means you in plural form, which may be considered appropriate in a context of war when the king gave orders.

The second most dominating noun terms of address are the classification of comradely. Comradely refers to kinship such as uncle, mother, brother, father; to friendship like friend, fellow; and refers to intimacy like gentlemen, my boy, strangers, sons of the stars, people, white men of the stars, old hunter, my dear, my heart, man, and my induna. Mostly, the translator translated words referring to kinship using their equivalences, for example, the word my uncle transferred to '*emang*' (uncle); father to '*ama*' (father); mother to '*ibu*' (mother) and '*sepuh*' (someone older in age and respected). Those translations appropriately matched both the meaning and the context. That is the reason why the score is higher, even comes to the highest, because it is accurate in meaning, acceptable in the rules and naturalness of the TT, and easily understood as the terms are of daily usages.

On the contrary, some of the words that come under friendship are often deleted; for example, only two 'my friend' addresses are translated into '*ki silah*' and '*para mitra*,' those translations are words from some other available choices. However, the choices are suitable for the contexts. '*Ki silah*' (stranger) is chosen in the condition of a stranger, injured staying in a house, addresses the owner of the house. The terms are appropriate and acceptable, while the king uses '*para mitra*' (friends) to his friends in the context of giving information about King Solomon's mines. In shorts, the translation used whether using established equivalent, variation, and or explicit translation techniques, the quality is generally moderate. It occurs differently with words, such as gentlemen, old hunter, they are untranslated, the translator deleted them deliberately. They have a terrible impact on translation quality, and they only take score one, which means the quality is low. We can see that the usages of established equivalent, variation, and explicit gave a positive impact on translation quality. At the same time, deletion Tr.T or a combination of deletion and some other Tr.Ts have made it low. Overall the translation quality score of the comradely classification is 2.0. Again it can be concluded that the translation quality of comradely classification is moderate.

There is also the classification of title plus surname. There are five numbers found, i.e., Mr. Neville, Sir Henry, Mr. Quartermain, and Captain Good. Except for the name 'Sir Henry', which remains the same in the translation, the others like Mr. Neville, Mr. Quartermain, and Captain Good change in spelling and sounds adapted to the TT. Neville changes into *Nepila*, Quartermain becomes *Kuatermin*, and Good changes to *Gud*. These adapted the naturalness of the TT and the familiarity of the spelling and sounds to the readers. Other choices that used to translate those addresses are '*tuan*' for 'Mr.,' added by the names, or even only the word '*tuan*' is used to cover the

title plus surname. However, there are some which are untranslated, and they are Mr. Neville and Sir Henry and Captain Good. Based on the facts, we may conclude that the translator has made use of established equivalent, pure borrowings, generalization, and deletion translation techniques. From the observation on the translation techniques and their impacts on translation quality, it revealed that established equivalent, generalization, and pure borrowings translation techniques bring high translation quality.

In contrast, the deletion translation technique has resulted in low translation quality. The overall score of the translation quality is 2.3. Reviewed from the appropriateness of the addresses, most of the translations are appropriate. For instance, '*Tuan Nepila*' is used by Quatermain under the consideration of the distance between them, '*Tuan Kuatermin*' is used by Sir Henry under the consideration of power and distance between them, and Infadoos used '*Tuan*' to Sir Henry under consideration of power and distance. The addresses of *tuan* and *tuan plus surname* represent politeness.

Another new classification is the non-English name. There are three Kukuana's names given to the three white people: i.e., Bougwan, Incubu, and Macumazahn with their meaning. The translation used is also adapted to the TT: Bougwan becomes Bogewan, Incubu changes to Ingkubu, and Macumazahn becomes Makumazan. Some other translations are '*ama*' (father), '*tuan*' (sir), '*gamparan*' (lord), and '*urang bentang*' (man from the star). However, 21 data are untranslated, which means that the translator made use of the deletion translation technique. Seen from the translation, this translation quality assessment from Nababan, et al., this technique must lead to low translation quality, while there are other considerations which may be studied. Deletion may mean to maintain the effectiveness of sentences, or to avoid repetition, or to conform to the TT rules, or to maintain its beauty of literature, such as the following data.

ST: 'The morning **Mr. Neville** was starting,

TT: '*Dina dintenan miosna enjing-enjing*

In the translation, Mr. Neville' is untranslated; however it does not disturb the message and the storyline. The use of the deletion technique in literary translation is not impossible. (Lina, 2019) It may use in order to apply the reasons as mentioned earlier. The translations are appropriate in terms of the conformity to the *Bahasa lemes* and *Bahasa kasar* in the TT. All of the three Kukuana's names take respects in them, and so do the translations: *Ama*, *tuan*, *gamparan*, and *urang bentang* represent respect and politeness. However, the overall translation quality score only reaches 2.2, which means that it is not a high translation quality; there are still found parts of translation with meaning distortion, without conformity to the TT rules, and with comprehension difficulties.

The last classification in the pronominal terms of address is a *surname*, which is *Quatermain* and *Curtis*. The writer used *Quatermain* five times, while *Curtis* one time. There are two varieties of *Quatermain* translation used: *tuan Kuatermin* and *Ki sepuh*, and untranslated one. We see that the translator used established equivalent, variation, and deletion translation techniques. *Tuan Kuatermin* is used by Sir Henry, in their conversation, considering the request made by Sir Henry, then the writer here believes that the choice of the address is appropriate. Sir Henry used *ki sepuh* in front of many other people. It seems to show how he respects *Quatermain*, whom people believed he had a lot more experience in some battles. Again the writer believes that the choice of word is appropriate; it shows respect and represents politeness. *Curtis* translated into *Kurtis*. The translation *Kurtis* is used

by Captain Good. Although he is a close friend of Sir Henry Curtis, the polite address used because of the imposition factor, in which Captain Good is asking for a big favor from Sir Henry. Those facts have led to a relatively high score of translation quality of 2.6. The high score shows a positive impact of the usages of established equivalent and variation, and the fact that there is only one deletion translation technique found.

3.2 Pronominal terms of address

The second type of terms of address is pronominal terms of address, which include the first speaker, the second speaker, and the third speaker. The first speaker found in King Solomon's Mines is the pronoun *I* and *we*, possessive adjective *my* possessive pronoun *mine*, and object pronoun *us*. They are translated into *Kaula*, *didieu*, *kami*, (*sim*) *kuring*, and *Abdi*. There are 17-second speaker pronouns used in the text, which are *you*, *thou*, *thee*, *thy*, and *ye*. The translator translated them into *raja*, *didinya*, *Injosi*, *andika*, *anjeun*, and *aranjeun*. The third speaker pronouns found are *he*, *his*, and *him*. There are six pronouns and translated into *raja*, *Sekragga*, *semah*, *manehna*.

In the first speaker pronouns, the translator translated the words *I* and *we* into '*Kaula*' (an impolite form of *we* and impolite form of *I*). AQ used '*Kaula*' to the king. On the contrary, Infadoos used *Abdi* (a mild form of *I*) when speaking to a white person. In a different situation, AQ used (*sim*)*kuring* (polite form of the first speaker) speaking to SH. The pronoun '*kami*' has the same position as *sim kuring*. Furthermore, *didieu*, which is not a real first speaker address, is taken from an adverb meaning over here. The following are the sample data showing the appropriateness of the addresses.

ST: *Now, Twala" (handing him the rifle), "this magic tube we give to thee, and by and by I will show thee how to use it;*

TT: *Tah Tewala, ieu iteuk pusaka ku kaula dibaktikeun ka Raja. Makena engke ku kaula diterangkeun.*

'*Kaula*' is the first speaker address, which may reflect rudeness, but Sundanese uses it when both interlocutors are on the same level. In this context, the first speaker AQ, a white person, is talking to Twala, the King of Kukuana. We may consider both of them have the same position, so we may say that the translator appropriately used '*Kaula*.'

The word '*abdi*' is a polite form used by the first speaker. It is used frequently by different interlocutors. The following is an example found in the TT.

ST: '*I fear, my lord," the girl answered timidly.*'

TT: '*Kumaha sieun abdi mah," walon Polata.*'

Polata, a Kukuana girl, used the word '*abdi*' to Captain Good, a white man. Considering the position, the usage of *Abdi* is appropriate. On the other hand, (*sim*) *kuring*, also another first speaker address is used when the interlocutors have a similar position. (*Sim*) *kuring* used in the following dialogue.

ST: '*Jim took the note and went, and that is all I know about your brother, Sir Henry; but I am much afraid—*'

TT: '*Mangga, nuhun, tuan," wangsulna, teras ngadigdig nyusul roda. "Tah sakitu katerang tina perkawis saderek tuan teh. Nanging simkuring salempang, palangsiang.....'*

'*Sim kuring*' is used to translate the subject 'I,' spoken by Allan Quartermain, talking to Sir Henry. Allan Quartermain and Sir Henry are white men and have the same level of position, then the usage of '*sim kuring*' is considered appropriate.

Another first speaker address is *kami*, which is a plural form for first speakers, just like *we* in English. However, it can also represent 'I'. We can see the use of *kami* in the following translation.

ST: 'When shall *I* see the man who is indeed *my* man, the man who fears not to die for his cause, and *I* tell ye he shall not be forgotten in the time of spoil. *I* have spoken, O chiefs, captains, soldiers, and people. '

TT: 'Tah di dinya **kami** bakal nyaho, saha nu estu prajurit lalaki, bela ka **kami**, bela ka nagara, tohtohan nyait rayar nu keur dianiaya. **Kami** moal poho kana kasatiaannana, kana kabelaanana, tangtu engke bakal nampa pamales ti **kami**. Ayeuna geus tutup carita **kami**, heug geura marulang ka pondok, sasadiaan baris perang.'

'*kami*' is used by Ignosi, the heir of the Kukuana, talking to his people as soldiers. We may say that '*kami*' is moderate, and can also use with another speaker having the same level of the position.

The last address found representing the first speaker address is *didieu* which scarcely found in the ST. '*didieu*' represents *I*, or *me*, or *my*. It means *overhere* as if the first speaker is pointing to him/herself, but it is often used and familiar to Sundanese speakers. '*Didieu*' may be used by people of closed intimacy and kinship relationship. The following may show how '*didieu*' may represent *I*, *my*, or *me*.

ST: '*I* said, "**I** don't like revolutions. *I* am a man of peace, and a bit of a coward" (here Umbopa smiled), "*but, on the other hand, I* stick to my friends, Ignosi. *You* have stuck to us and played the part of a man, and *I* will stick to you. *But, mind you, I* am a trader and have to make my living, so *I* accept your offer about those diamonds...

TT: **Didieum** mah teu resep perang, resep rapih. Teu kudu disebut batur, urang mah jelema kecing, lain aduan. Ari rek nulung, puguh bae nulung, ngan pada-padaning nulung oge, hayang hirup, embung paehna. Kapan nyaho Injosi **didieu** teh tukang dagang, ari tukang dagang mah nyiar hasil usahana lain rek ngadon perang.

'*Didieu*' is used by Allan Quartermain to Ignosi, which was the King of Kukuana. It is considered appropriate as the position of Allan Quartermain, and Ignosi is on the same level.

The translation techniques used in translating those first speakers' names are variation, established equivalent, discursive creation, and modulation. Those translation techniques contribute to the translation quality score of 2.6, which shows that quality is relatively high. Considering the translations which represent respect and politeness, and the positions of its interlocutors, we may see the translator used the translations appropriately.

There are four kinds of second speaker pronouns found in the ST, i.e., you, thee (object pronoun), thou (old form of you), thy (old form of your), thine (old form of possessive pronoun of yours) and ye (you). Their translations vary from *Raja*, *didinya*, *Injosi*, *andika*, *anjeun*, and *aranjeun*. '*Raja*' is used to translating '*thee*' explicitly, and it is found appropriate in the following data.

ST: 'Now, Twala' (handing him the rifle), "this magic tube we give to **thee**,

TT: ' Tah Tewala, ieu iteuk pusaka ku kaula dibaktikeun ka **Raja**. Makena engke ku kaula diterangkeun.

'*Raja*' referred to Twala, the King of Kukuana, is appropriately used by Allan Quartermain, once a guest invited by Twala. It not only functions as a pronoun, but it also shows respect.

The usage of you, in the following data, shows two different translations, i.e., *didinya* and *Injosi*. '*Didinya*' is similar to '*didieu*', which has demonstrated as an adverb of place, when '*didieu*' refers to the first speaker,

'*didinya*' refers to the second speaker. The second 'you' is translated directly into the name of the second speaker, Injosi. This addressing of *didinya* and Injosi shows a close relationship between the interlocutors. The following shows the usage of *didinya* and direct addressing of the second person's name.

ST: Another thing: we came, as *you* know, to look for Incubi's (Sir Henry's) lost brother. *You* must help us to find him."

TT: ' *Didinya* kapan nyaho sorangan, pangsakieu asruk-asrukan nepi sasab lolos ka dieu teh, anu jadi maksud lulugu rek maluruh saderek Sir Henry. Heug ayeuna dibantu perang, tapi **Injosi** kudu sanggup ngabantu neangan eta nu leungit."

The word *Gamparan* (polite form of you, for high position, like a king) used to translate 'you' by Infadoos speaking to a white person considered having mystical strengths and of immense knowledge in battles. *Gamparan* is a very polite address; it is usually for noblemen, like king and queen. The following is an example of it.

ST: 'This regiment is one under my command, and comes out by my orders to greet **you**.'

TT: ' *Mugi ulah semang manah, eta barisan prajurit abdi, diparentah kedah mapag **Gamparan** sadaya.*

'*Thou*' is translated into '*Raja*' and '*sampean*'. The usage of '*Raja*' has the same function as the one translated from '*didinya*'. Allan Quartermain uses it. It shows respect to Twala, the king, as the second speaker. On the other hand, the word '*sampean*' is a mild form of second speaker address in TT and eventually shows respect and distance.

ST: Good, O king, so be it," I answered, coolly; "do thou walk across the open space, and before thy feet reach the gate *thou* shalt be dead;...

TT: ' *Nya, kari kumaha Raja. Coba jig Raja leumpang ka lawang, memeh nepi ka lawang, tangtu **Raja** ngan kari mayitna.*

ST: 'It is well. I will show thee how to die, that *thou* mayest remember it against thine own time.'

TT: ' *Sae. Tapi kaula hayang nembongkeun petana kaula ajal, supaya **sampean** inget, engke dimana mangsana giliran sampean datang.'*

Twala also uses 'Thine' as the impeached king to the new king. The translation used is '*sampean*.' '*Thy*' also found and translated into '*anjeun*,' which is also a polite address for a second speaker, showing respect and distance.

ST: 'It is well. I will show thee how to die, that *thou* mayest remember it against *thine* own time.'

TT: ' *Sae. Tapi kaula hayang nembongkeun petana kaula ajal, supaya **sampean** inget, engke dimana mangsana giliran sampean datang.'*

ST: ' O king," I called out, rising from my seat, "this man is the servant of *thy* guests, he is their dog; whosoever sheds the blood of our dog sheds our blood.'

TT: ' *Eh, Raja, ieu jelema the bujangna tatamu **anjeun**, manehna teh minangka anjingna; Saha-saha nu wani neteskeun getihna, sami bae sareng ngarah patina tatamu.*

The last address is 'ye', which is another form of you. It translated into 'arandika' (plural form of you). 'Arandika' is included in the impolite language. Ignosi uses it to his soldiers. Ignosi is the heir of the Kukuana

kingdom, who is struggling to gain his right as a king. We considered appropriately used, looking at the position of the interlocutors.

ST: 'It is well. Turn your heads and see how Twala's messengers go forth from the great town, east, and west, and north and south, to gather a mighty army to slay me and **ye**, and these my friends and my protectors.'

TT: 'Hade. Ayeuna bireungeuh tuh, utusan Tewala rabeng nu ngaler nu ngidul, ngumpulkeun wadyabala, arek nempuh kami jeung **arandika** sarta ieu para mitra kami.'

The translation techniques used to translate those second speakers' addresses are variation, established equivalent, explicit, and deletion. Those techniques have contributed to score 2.2 of the translation quality. This moderate-quality may have resulted from the Tr. T of deletion and some of the Tr. T variation, which sometimes turns the quality down. The use of different translation techniques is because of available choices, and the translator may not manage to pick the appropriate one in terms of polite and impolite words.

The third person addresses found in the ST are *he*, *his*, and *him*. The translator translated them into *Raja*, *Sekragga*, *ki semah*, and *manehna*. '*Raja*' is the translation of 'he' from the following text. The word '*Raja*' is considered very polite, so the translator used it appropriately.

ST: 'Nay, my lords, **he** is the king, and if he were killed, Scragga would reign in his place, and the heart of Scragga is blacker than the heart of Twala, his father.'

TT: 'Bo Gamparan, **Raja** teh kawasa, sakecap-sakecapna digugu, teu aya nu wantun bahula.'

'*He*' in the following is translated into '*semah*,' which means guest. This word refers to the position of the man; then, although it seems to be not accurate, it still can be considered appropriate.

ST: 'I smell him out," she shrieked. "Kill him, kill him; *He* is full-of evil; kill him, the stranger, before blood flows for him. Slay him, O king.'

TT: 'Paehan eta **semah** niat jahat. Geuwat paehan, samemeh aya getih ngocor di hareupeunana. Habek bae! Raja paehan.'

'*Him*' is used and translated into '*manehna*.' *Manehna* included in the impolite address for the third person. '*Manehna*' is used by Allan Quartermain, talking with Twala about Umbopa. Umbopa, at that time, was still known as the helper to Sir Henry. The usage of '*manehna*,' which is impolite, is appropriate in adherent to the position.

ST: 'By the sacred law of hospitality, I claim protection for **him**.'

TT: 'Kumargi eta panuhun **manehna** ditangtayungan.'

The third speaker, '*his*,' is used by Infadoos to Allan Quartermain. It translated into '*ramana*,' which means father's in a polite category. Therefore this is used considering the father here is the king, then the polite word is chosen.

ST: 'Spare him, my lords," said the old man, in supplication; "he is the king's son, and I am **his** uncle. If anything befalls him, his blood will be required at my hands.'

TT: ' *Beu, gamparan muging ngahapunte kana kalepatanana, ieu the putra Raja, digadangkeun jadi raja; ari sim kuring saderek ramana. Upami aya kitu kieu sim kuring nu katempuhan.*'

The translation techniques used in this part are explicit, established equivalent, variation, and modification. These translation techniques have contributed to the translation quality score of 2.9. This score is considered a high translation quality, which means that most of the text is accurate, mostly conforms to the TT rules and feels natural, and is easily comprehended.

The overall translation quality score for the terms of address is 2.32. This score considered moderate, which means that although most of the translation is accurate, acceptable, and readable, still in some of it, we may see some distortion in meaning, some violation and unnaturalness of the TT, and some necessary repetition to get a better understanding. While the translation techniques used vary from established equivalent, variation, explicit, modulation, naturalized and pure borrowings, adaptation, and deletion. On the other hand, conformity to the polite (V) and impolite (T) rules, which are represented by *Bahasa lemes* and *Bahasa kasar* in the TT, is considered relatively high.

IV. CONCLUSION

The translation of English terms of address found in King Solomon's Mines of H Ryder Haggard can be considered relatively moderate. On the contrary, the translator followed the conformity to the target text rules (acceptability aspect), which reveals that the translator is excellent in applying the *Bahasa lemes* (V) and *Bahasa kasar*(T) in the translation. Moreover, readers have no difficulties in comprehending the text (readability aspect). In our belief, the average score of the translation quality is the impact of the usage of the deletion translation technique. The writer recommends that other scholars may conduct other researches on this topic examining the phenomenon of the inconsistency of the translation quality, including the accuracy, acceptability, and readability aspects.

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