ADDRESS TERMS IN AHMAD TOHARI'S *RONGGENG DUKUH PARUK* AND THEIR TRANSLATED EXPRESSIONS IN RENE T. A. LYSLOFF'S *THE DANCER*

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Abstract

This research aims at describing the types of address terms which are found in Ahmad Tohari's Ronggeng Dukuh Paruk and their translation in The Dancer, the translation strategies employed in translating the address terms in Ronggeng Dukuh Paruk, and the degree of the meaning equivalence of the translation of the address terms in Ronggeng Dukuh Paruk and their translation in The Dancer. This research employs a descriptive-qualitative research. The data are in the form of words and phrases in the dialogues containing expressions of address terms in the Ronggeng Dukuh Paruk and their translated expressions in The Dancer. The instruments of this research were the researcher, the data sheets, and the questionnaires. To achieve data trustworthiness, the data were repeatedly checked and discussed by the researcher and some peer reviewers. Moreover, the results were also discussed with the consultants. The results of this research show that there are five types of address terms found which are personal names, kinship terms, titles, terms of intimacy, and pronouns. In addition, there is one newly found type of address terms, namely occupational terms by Braun. Titles are the most dominant type of address terms. Titles are translated into titles, pronouns, personal names, occupational terms, and unrealized. Then, there are 11 strategies from 15 strategies proposed by Guerra used to translate the address terms. They are adaptation, borrowing, calque, compensation, omission, description, amplification, generalization, literal translation, modulation, and particularisation. From the 11 strategies, omission is the most dominant strategies used in the translation in order to avoid repetition and the terms do not perform a relevant function or may mislead the readers. The degree of meaning equivalence of the translation is mostly partly equivalent. It is because the address terms are translated into more general terms which make the information in the source language is not fully presented in the target language.

Keywords: address terms, translation, types of address terms, translation strategies, degree of meaning equivalence.

BACKGROUND

Address terms are usually called as terms of address. They are "words and phrases used for addressing" (Braun, 1988:7). People use the terms to designate a person being talked to or an interlocutor when the conversation is in progress. Wardhaugh (2006: 268) says that address terms are purposed to show intimacy, power differential, and respect. Those functions

dependon eachtype ofaddresstermsusedby the addresser to the interlocutor.

The terms are not only used in a real life but also can be found in a novel. A novel can be a cultural reflection in a certain area and show how toaddresssomeonewithdifferentrelationshipsandc ondition thatoccurredat that time. Therefore, there is possibility that a novel will be read by wider readers so that translation is needed to solve the problem in language barrier.

Translation is a process of transferring meaning from the source language to the target language. Through translation people are facilitated to understand cultural identities and differences from other countries.

Nonetheless, translating process is not as simple as it is imagined. It is not merely transferring the messages, but also delivering the messages into the appropriate translation. This isthe duty of a translatortotranslatein an appropriate way by using appropriate strategies.

There are many strategies used by translators in translating a word in a novel that contains certain cultures, like address terms. The aim of using those strategies is to make the term equivalent in other languages since it comes from different cultures and languages.

Ronggeng Dukuh Paruk is a novel by Ahmad Tohari that has been translated into English. The English version entitled *The Dancer* is translated by Rene T. A. Lysloff. It is one of the national best seller booksnot only in Indonesia but also all over the world. It was first published in 1982 and there are nine printed edition. The last printed edition was in 2012. In 2011, this novel was adapted into a movie entitled *Sang Penari*. The film won ten nominations at Indonesian Film Festival 2011 and won four *Piala Citra*.

In reference to the above discussion, the researcher is willing to analyze address terms in the novel *Ronggeng Dukuh Paruk* and the English version. It is because there are many address terms found in the novel that come from an area in Java.

This research uses seven types of address terms which are proposed by Khani and Yousefi (2010). They are personal names, kinship terms, titles, terms of intimacy, descriptive phrases, pronouns, and zero address terms. It also employs the fifteen translation strategies proposed by Ana Fernandez Guerra (2012): adaptation, borrowing, calque compensation, omission, description, equivalence, amplification, generalization, literal translation, modulation, particularisation, substitution, transposition, and variation. Lastly, to assess the degree of meaning equivalence of the address terms, this research employs the theory of meaning equivalence by Roger T. Bell (1991:6). There are equivalent meaning and non-equivalent meaning. Equivalent meaning is divided into fully equivalent and partly

equivalent. Meanwhile, non-equivalent meaning consists of different meaning and no meaning.

RESEARCH METHOD

The type of this research is a descriptive-qualitative research. The data of this research are in the form of words and phrases in the dialogues containing expressions of address terms in *Ronggeng Dukuh Paruk* and their translated expressions in *The Dancer*. The instruments of this research are the researcher herself as the observer, the data collector, and the analyst; the data sheets, dictionaries, electronic books, and computer; and the questionnaires that are given to the three triangulators in assessing degree of meaning equivalence of the address terms.

In order to get the trustworthiness of the data, the researcher employed triangulation by asking three students from Translation Concentration to check the research data and findings. Also, the results were discussed with the two research supervisors.

FINDINGS AND DISCUSSION

A. Findings

The research findings contain the result of data analysis in the form of frequency and percentage. This research finds 203 data expressions containing address terms.

Table 1.Data Findings of Types of Address Terms in *Ronggeng Dukuh Paruk*and Their Translation in *The Dancer*

Source Language			Target Language		
Types of Address Terms	F	P (%)	Types of Address Terms	F	P (%)
Personal Names	18	8.87%	Personal Names	13	6.41%
			Pronouns	1	0.49%
			Unrealized	4	1.97%
Kinship Terms	33	16.25%	Kinship Terms	24	11.82%
			Pronouns	5	2.46%
			Unrealized	4	1.97%
Titles	102	50.25%	Titles	48	23.65%
			Pronouns	15	7.39%
			Personal Names	10	4.93%
			Occupational Terms	2	0.99%
			Unrealized	27	13.30%
Terms of Intimacy	7	3.45%	Terms of Intimacy	3	1.48%
			Unrealized	4	1.97%
Pronouns	36	17.73%	Pronouns	24	11.82%
			Titles	2	0.99%
			Kinship Terms	1	0.49%
			Personal Names	1	0.49%
			Unrealized	8	3.94%
Occupational Terms*	7	3.45%	Occupational Terms	4	1.97%
			Pronouns	1	0.49%
			Titles	1	0.49%
			Unrealized	1	0.49%
Summary	203	100%	**Summary**	203	100%

Notes
*   : Newly found

Based on Table 1,type of address terms which is mostly used in the novel is titles. Then, it is followed by pronouns, kinship terms, personal names, terms of intimacy, andoccupational terms, which is newly found proposed by Braun (1988) and not stated in the theory of Khani and Yousefi.

Table 2. Data Findings of the Translation Strategies Employed in Translating Address Terms in *Ronggeng Dukuh Paruk*

No	Strategies	F	P (%)
1.	Adaptation	5	2.46%
2.	Borrowing	19	9.36%
3.	Calque	1	0.49%

No		F	P (%)
4.	Compensation	9	4.43%
5.	Omission	58	28.57%
6.	Description	1	0.49%
7.	Amplification	10	4.93%
8.	Generalization	29	14.29%
9.	Literal Translation	31	15.27%
10.	Modulation	26	12.81%
11.	Particularisation	14	6.90%
	Summary	**203**	**100%**

From table 2 above, the translator mostly employs omission strategy with 58 data (28.57%). It is followed by literal translation which appears 31 times (15.27%), generalization with 29 data (14.29%), modulation with 26 data (12.81%), borrowing with 19 data (9.36%), particularisation which appears 14 times (6.90%), amplification which appears 10 times (4.93%), compensation with 9 data (4.43%), adaptation with 5 data (2.46%), and there are two strategies that are on the lowest number namely calque and description with 1 datum. Those strategies have the samepercentage number around 0.49%.

Table 3. Data Findings of Degree of Meaning Equivalence of the Translation of Address Terms in *Ronggeng Dukuh Paruk* and Their Translation in *The Dancer*

No	Degree of Meaning Equivalence	F	P (%)
1.	Fully Equivalent	59	29.06%
2.	Partly Equivalent	83	40.89%
3.	Different Meaning	14	6.90%
4.	No Meaning	47	23.15%
	Summary	**203**	**100%**

Based on Table 3, from 203 data, the translation of address terms in *Ronggeng Dukuh Paruk* is mostly partly equivalent with 83 data (40.89%). It is followed by fully equivalent with 59 data (29.06%) and no meaning with 47 data (23.15%). The lowest number of frequencyis different meaning with 14 data (6.90%).

B. Discussion

1. Types of Address Terms

a. Personal Names

Personal names are used to address people by using interlocutor's first name, last name, first and last name, or nickname.

SE: *Wah, kau benar, **Rasus***.

TE: You're right, **Rasus**.
(Datum 022/PN-PN/BOR/4)

The word *Rasus* in the source language is used by Srintil to address Rasus. It is considered as a type of address term that is personal names. *Rasus* is a name of a person, so that it is categorized as a personal names. In the target language the translator also translates the word *Rasus* into *Rasus*.

b. Kinship Terms

Kinship terms indicate a family relationship that refers to family members and other relatives. It can be from blood relation, marriage, and adoption.

SE: *Boleh jadi demikian, **Nek***.

TE: It could be.
(Datum 024/KT-(-)/OMI/1)

Nek comes from the word *Nenek*. *Nenek* is a mother of someone's father or mother. *Nek*

here is categorized as kinship terms because there is blood relation between the addresser and the interlocutor. It is also used by Rasus to address his grandmother, *Nenek*Rasus.Meanwhile, the translator omits the word *Nek* in the target language so that the translation becomes no meaning.

c. Titles

Titlesare form of people initial that show social ranks or gender and used to show respect that is given to the interlocutor, in which he/she is older or has higher position.

SE: *Tidak demikian, **Pak**.*

TE: It's not that, **sir**.
(Datum 065/T-T/LIT/4)

The word *Pak* is used by Rasus to address *Sersan* Slamet. It is categorized as titles since it is used to address an older man in the formal form. It is translated into *sir* which is used as a formal and polite way of speaking to a man. Both are used to show respect to the interlocutor.

d. Terms of Intimacy

These terms are used to show affection among two close persons who have known and liked for each other and to show friendliness among friends.

SE: *Percayalah, **sahabatku**, tak ada yang salah pada diriku.*

TE: Believe me.
(Datum 041/ToI-(-)/OMI/1)

The word *sahabatku* is categorized as terms of intimacy. Besides used to show

affection, terms of intimacy is also used to show friendliness among friends. *Sahabat* refers to a close friend. Rasus, Warta, and Darsun are close friends.

e. Pronouns

According to The Third edition of *Cambridge Advanced Learner's Dictionary*, pronoun is a word which is used instead of a noun or a noun phrase. Pronouns are often used to refer to a noun that has already been mentioned.

SE: *Tanpa cungkil mustahil **kita** dapat mencabut singkong sialan ini,*

TE: Otherwise, **we**'ll never get this damn cassava out.
(Datum 001/P-P/LIT/4)

The word *kita* is categorized as pronouns since it is considered as first personal pronoun of the formal form of the plural form. It is translated into *we*which is also considered as first personal pronoun of the plural form. However, it does not determine familiar or formal form like Bahasa Indonesia Pronoun System. The word *kita* refers to *we* that both are used to address addresser himself/herself and at least one other person who is considered together.

f. Occupational Terms

This type of address term is newly found in this research, since occupational termsare not stated in the theory. According to Braun (1988: 10), occupational terms are designating an interlocutor's profession or function serve as

forms of address. They are composed of job titles.

SE: *Maaf, **Sersan**, aku tak bisa menerangkannya sekarang.*

TE: I'm sorry, **Sergeant**, I can't explain it right now.
(Datum 069/OT-OT/BOR/4)

Sersan is a soldier of middle rank. According to *Oxford Dictionary*, it is a rank of non-commissioned officer in the army or air force, above corporal and below staff sergeant. *Sersan* is categorized as occupational terms since the person that is addressed by the addresser has a job as a *sersan* (sergeant).

2. Translation Strategies

a. Adaptation

Adaptation is a strategy to replace the message into different situation due to the source language message is unknown in the target language culture.

SE: *Aku mau pulang, **Nyai**!*

TE: I'm going home, **madam**.
(Datum 082/T-T/ADP/3)

The word *Nyai* is included to a respectful term of address to an older woman used by Javanese. Meanwhile, the word *madam* refers to a formal and polite way of speaking to a woman. In this case, the translator replaces the message in the source language into different situation in which it is still equivalent in the target language. The word *madam* in the target language is close enough to replace the word *Nyai* in the source language.

b. Borrowing

Borrowing is a strategy that occurs when a word is straightly taken from the source language by the translator without translating it.

SE: *Bukankah begitu, **Warta**? Darsun?*

TE: Don't you think, **Warta**? Darsun?
(Datum 006/PN-PN/BOR/4)

It is categorized as borrowing since the word *Warta* in the target language, is taken straightly from the source language. It means that the translator keeps the word *Warta* in the source language into the target language. It is categorized as pure borrowing since there is no change of any kind in the target language.

c. Calque

Calque is a strategy that can be described as a literal translation (either lexical or structural) of a foreign word or phrase.

SE: *Kalian, **orang-orang pasar**, jangan iri hati.*

TE: You **market people**, don't be jealous.
(Datum 064/T-T/CAL/4)

It belongs to calque strategy since the phrase *market people* preserves the syntactic structure in the target language. In the source language, *orang-orang* refers to header of the phrase while *pasar* refers to modifier of the phrase. Meanwhile, in the target language *people* which means *orang-orang* is used as header of the phrase and *market* is used as modifier. The syntactic structure of a phrase in Bahasa Indonesia is presented in the form of header+modifier, so that this strategy introduces the fixed phrase in the target language.

Consequently, the phrase *market people* is translated into *orang-orang pasar*.

d. Compensation

Compensation is a strategy of introducing a source language element of information or stylistic effect in another place in the target language because it cannot be reflected in the same place as in the source language.

SE: ***Saudara-saudaraku*** *dari Dukuh Paruk!*

TE: **My dear friends** from Paruk.
(Datum 123/T-T/COM/2)

The words *saudara-saudaraku* in the source language and *my dear friends* both refer to people from Paruk. The use of the word *dear* shows a different stylistic effect in the target language that is more intimate. Thus, it is categorized using compensation strategy since the target language presents different style effect.

e. Omission

Omission occurs when the translator omits or reduces thesource language information in the target language.

SE: *Dan kau,* ***Kartareja!***

TE: And, you.
(Datum 046/PN-(-)/OMI/1)

It is categorized as omission strategy because the translator does not translate the word *Kartareja* in the source language. It can be seen that the word *Kartareja* that is used by Dower to address Kartareja is omitted by the translator in the target language.

f. Description

Description is a strategy in which a word is replaced by a description of its form or functionwithout maintaining the original term.

SE: *Mau makan,* ***Jenganten****?*

TE: Would you like something to eat, **young lady**?
(Datum 084/T-T/DES/3)

The word *Jenganten* is used to refer to a daughter of an upper class person in Javanese. However, in the novel Srintil was not described as a daughter of an upper class person, but she was a *ronggeng* that had higher social status than other persons. It is a title used by people who have lower social status to address a young girl. Meanwhile, in the target language the translator translates *Jenganten* into *young lady* which refers to *Jenganten*.

g. Amplification

Amplification is a strategy of introducing details that are not mentioned or expressed in the source language.

SE: *Nanti dulu,* ***wong Dukuh Paruk****!*

TE: Wait a minute, **you're from Paruk Village**!
(Datum 090/T-P/AMP/4)

It is categorized as amplification strategy since a phrase *wong Dukuh Paruk* in the source language is translated into *you're from Paruk Village* in the target language. The translator gives more information by paraphrasing it that the interlocutor comes from Paruk Village.

h.   Generalization

Generalization is a strategy of replacing a word in the source language by a more general or more neutral word in the target language.

SE: ***Kalian*** *harus mengiringi tarianku.*

TE: But **you** have to make the music to accompany me.
(Datum 009/P-P/GEN/3)

The word *kalian* refers to more than two persons. In this context, Srintil addresses *kalian* which refers to Rasus, Warta, and Darsun. Meanwhile, in the target language the translator translates it into *you*. The word *you* belongs to second personal pronoun of both singular and plural form. It has meaning *kamu* in singular form and *kalian* in plural form.

i.   Literal Translation

Literal translation is a strategy that occurs when a word or a phrase in the source language is translated directly into a grammatically and idiomatically appropriate target language.

SE: *Nah,* ***Pak Marsusi****, inilah Srintil.*

TE: **Mr. Marsusi**. Here is Srintil.
(Datum 097/T-T//4)

The word *Pak Marsusi* is used by *Nyai*Kartareja to address *Pak*Marsusi. The translation of *Pak Marsusi* in the source language is translated word-for-word into *Mr. Marsusi*. The word *Pak* is translated into *Mr.* and the word *Marsusi* is also translated into *Marsusi*.

j.   Modulation

Modulation is a strategy of changing point of view of the source language with expressing the message in the source language differently in the target language but still conveying the same idea.

SE: *Bagaimana,* ***cucuku****, sampean mau, kan?*

TE: What do you say, **my child**?
(Datum 146/KT-KT/MOD/2)

The expression above is considered as modulation strategy since there is a different point of view in the target language. In the source language, the word *cucuku* means a grandchild. Meanwhile in the target language, the translator translates into *my child* which means a son or a daughter.

k.   Particularisation

Particularisation is a strategy when the translator uses more specific, precise, or concrete word in the target language.

SE: *Jadi begitulah maksudmu,* **Nak***?*

TE: So that's your intention, **boy**?
(Datum 034/T-T/PAR/4)

The word *Nak* refers to a child of a person or a title to a younger person. It is abbreviation of *Anak*. It is usually used by parents to address their child or an older person to a younger person. It can be used to address male or female child or person. However, in the target language the translator translates it into *boy*which means a male child or person. The translator gives more specific information in the target language by translating *Nak* into *boy*.

3.   Degree of Meaning Equivalence

a.   Fully Equivalent

Fully equivalent is characterized asthe message of the source language is fully translated into the target language.

SE: *Kamu ngomong apa, **Tam**?*

TE: What're you talking about, **Tam**?
(Datum 171/PN-PN/BOR/4)

The word *Tam* both in the source language and in the target language is considered as a name of a person, Tamir. The message is fully translated and the meaning is also maintained. It is because the translator does not change the name into other words but still keeps the same name in the target language.

b. Partly Equivalent

Partly equivalent occurs when the message of the source language is changed by adding or omitting some information in the target language.

SE:***Kang Sakarya**, bukan saya yang hendak punya hajat, melainkan panitia perayaan Agustusan.*

TE: **Sakarya**, The Independence Day Celebration Committee wants to hold a performance.
(Datum 102/T-PN/OMI/3)

There is information in the source language reduced in the target language. The dialogue above is between *Pak* Ranu, as the addresser, and Sakarya, as the interlocutor. In this case, it is politer for the addresser to use title before the name of the interlocutor since Sakarya is older than *Pak* Ranu. However, in the target language, the translator omits the word *kang*. It

makes the message lose some information in the target language and will influence the message in the target language.

c. Different Meaning

Different meaning occurs when the meaning of the target language is differently translated from the source language.

SE: *Apalagi bila **kita** mengingat cerita itu.*

TE: It has to be like this, especially if **you** think of the legend…
(Datum 043/P-P//2)

The word *kita* is translated into *you*. Both are pronoun but have different meaning. *Kita* is considered as first personal pronoun of plural form. It is used to address addresser himself/herself and at least one other person who is considered together. In the novel, *kita* refers to Rasus as the addresser and Srintil as the other person. Meanwhile, *you* is considered as second personal pronoun of singular form. It refers to Srintil that is addressed by the addresser, Rasus.

d. No Meaning

No meaning is characterized when one or some words are omitted so that the target language loses the information content of the source language.

SE: *Keris itu untukmu, **Srin**,*

TE: The keris is for you,
(Datum 025/PN-(-)/OMI/1)

The datum above belongs to no meaning translation because the word *Srin* which refers to a name of a person in the source language is omitted by the translator.

CONCLUSIONS

According to the findings and the discussion in Chapter IV, the conclusion can be drawn as follows. Out of seven types of address terms, there are five types of address terms and one other type of address term found in 203 data findings in *Ronggeng Dukuh Paruk* and the English version *The Dancer*. The types are personal names, kinship terms, titles, terms of intimacy, pronouns, and occupational terms.Titlesare mostly used in the novel with 102 data (50.25%).From those data, titles are translated into titles, pronouns, personal names, occupational terms, and unrealized in the target language.

Furthermore, there are 11 out of 15 strategies proposed by Guerra employed in translating address terms in *The Dancer*. They are adaptation, borrowing, calque, compensation, omission, description, amplification, generalization, literal translation, modulation, particularisation. The translator mostly uses omission strategy with 58 data (28.57%) in translating address terms in *Ronggeng Dukuh Paruk*.

The degree of meaning equivalence is devided into equivalent meaning which consists of fully equivalent and partly equivalent and non equivalent meaning which consists of different meaning and no meaning.Out of 203 data, the translation of address terms in *Ronggeng Dukuh Paruk* is mostly partly equivalent with 84 data (41.38%).

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