

Translating Politeness of *Persadaan Tendi* Texts in Karonese Language Into English

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Abstract—This paper aims to explore the politeness of *persadaan tendi* texts in Karonese language and translate them into English. *Persadaan tendi* or *mukul* is the process by which the bride and groom introduce themselves to their new relatives. This study was conducted using descriptive qualitative research and supported by translation and pragmatics analyses. There are three data sources of this study; from two books titled *Adat Karo Si Rulo* written by Ginting (2008) and *Indahnya Perkawinan Adat Karo* by Milala (2007); and from the researchers' observations as participants at *persadaan tendi* ceremonies in Tigabinanga sub-district, Karo Regency and Tuntungan sub-district, Medan, North Sumatra. The results reveal that in *persadaan tendi* texts there are linguistic and cultural forms of politeness which are *kalimbubu*, *kampil*, and *manok sangkep* as cultural politeness. The second singular pronoun *kam* subject and the enclitic pronoun *-ndu* means 'your', and *endi* or 'here' are linguistic politeness. *Rebu* (social avoidance to talk directly) among the *rebu* participants in Karonese society is cultural politeness. These examples of linguistic and cultural politeness in the source language (SL) are not found in the target language (TL). Molina and Albir's (2002) translation technique of description, supported by critical discourse analysis and semantic analysis is workable to overcome untranslatable of the cultural and linguistic politeness in the SL.

Index Terms—translating politeness, translating *persadaan tendi* into English, Karonese language

I. INTRODUCTION

Persadaan tendi, also known as *mukul*, is the process of introducing the bride to the groom's relatives and the groom to the bride's relatives. Linguistic and cultural expressions of politeness in *persadaan tendi* texts in Karonese language, the source language (SL), is explored and translated into English, the target language (TL), but the same types of politeness in the SL are not found in the TL. A translator should be aware of the problems related to politeness that might arise due to cultural differences between the SL and the TL. The best techniques implemented in translating politeness strategies will maintain the impact and fulfill the norms in the TL (Ardi et al., 2018, p. 291). But the norms of politeness in the SL are different from those in the TL. *Kam* and *-ndu* are linguistic politeness in Karonese language, but they are not found in English (Sembiring et al., 2022; Sembiring, 2014). Sembiring (2016) explains that *-ndu* is linguistic politeness in Karonese language, used as a possessive, and has the same meaning as 'yours' in English. However, it does not have the same polite sense in the TL. Sembiring (2016) points out that descriptive equivalents are mainly applied in translating the politeness of Karonese language into English. Woollams (1996) reveals the enclitic pronoun *-ndu* (yours) is the second person possessive. In Karonese language the suffix *-ta* (our) shows joint ownership of a thing or a person, and the pronoun of *kam* (you) is linguistic politeness in the SL. Schlund (2014) recognizes that politeness functions to establish the maintenance and negotiation of social distance relationships. Similarly, Fuertes and Nielsen (2008) discuss politeness as playing a crucial role and being essential in business communication for establishing a successful relationship. The use of politeness is also found in Karonese cultural activities such as the *persadaan tendi* ceremony.

Persadaan Tendi

A *persadaan tendi* in Karonese society is commonly held in the groom's parents' house at night. But nowadays a few families hold *persadaan tendi* at a *jambor* (hall) while having lunch, to use the time efficiently. *Persadaan tendi* literally translates as 'to unite the spirit of the bride and the groom'. But nowadays, due to the development of technology and religious activities, the *persadaan tendi* is not believed to unite the spirits of the bride and groom. Instead, it is the

ceremony to introduce the bride to the groom's relatives and the groom to the bride's relatives. The participants in *persadaan tendi* are the representatives of the bride and groom's *sangkep nggeluh*.

The authors translate *sangkep nggeluh* in Karonese language with 'relatives' in English, using Newmark's (1988) communicative translation method. The meaning of *sangkep nggeluh* in the SL is not transferred completely to the TL, because it does not have an equivalent in the TL. *Sangkep nggeluh* is well-understood in Karonese society as consisting of three categories of relatives, but 'relatives' in English has a broader meaning.

Sembiring and Panggabean (2018) indicate that *sangkep nggeluh* refers culturally to the three categories of relatives in Karonese society, which are *kalimbubu* (wife-givers), *sembuyak* (relatives who have the same clan, they are as the host of a party) and *anak beru* (wife-takers). Each category has its function and responsibilities. The *kalimbubu* relationship occurs through marriage or blood. *Kalimbubu* may remind their *anak beru* if they do not run the wedding ceremonies well. *Anak beru* ask their *kalimbubu* for guidance to conduct the wedding party. They accompany their *kalimbubu* to run the *kalimbubu*'s wedding ceremony. They support and honor their *kalimbubu* in their daily life and cultural activities.

The authors, as the researchers, recently attended a few *persadaan tendi* ceremonies in the Tigabinanga sub-district of Karo Regency and the Tuntungan sub-District, Medan in North Sumatra. During the *persadaan tendi* ceremony, *belo pengkapuri* is prepared and placed in a *kampil* (a small pandan leaf bag, it is used as the place of *belo pengkapuri*). *Belo pengkapuri* is betel leaves mixed with lime, tobacco, and areca nut. The bride hands the *kampil* to the groom's relatives. She is introduced to the groom's relatives and a few of them are identified as the bride's *rebu*.

Rebu is cultural avoidance of talking directly, looking at face-to-face or sitting close to *rebu* participants. The first *rebu* is communication between a mother-in-law and her son-in-law. The second *rebu* refers to the relationship between a father-in-law and his daughter-in-law. The third *rebu* are the groom and his brothers-in-laws' wives. The last *rebu* are the bride and her husband's sisters' husbands.

The bride and groom are introduced to the participants of their *rebu* and it is explained that they cannot speak directly to each other from that time on. It is also considered *rebu* in Karonese society when *mami* (mother-in-law) and *kela* (son-in-law) sit together on a mat. There must be a person sitting between them, the third person acting as a mediator in their communication. The starting of *rebu* is in the process of introducing the bride to the groom's relatives and the groom to the bride's relatives in the *persadaan tendi*. *Rebu* is practised by Karonese society who live in North Sumatra, Indonesia. It is practised by the relatives of both the bride and the groom. Karonese society has five clans, they are *Karo-Karo*, *Ginting*, *Perangin-angin*, *Sembiring*, and *Tarigan*. *Karo-Karo* has 18 sub-clans; *Ginting* has 16 sub-clans; *Perangin-angin* has 18 sub-clans; *Sembiring* has 19 sub-clans; and *Tarigan* has 13 sub-clans.

Marriage is not allowed within the same clans in Karonese society, except for *Sembiring* and *Perangin-angin*. When a woman is married, she transfers into the clan of her husband, and she instantly gains many new relatives. The woman's relatives from her marriage are called *kalimbubu*. After marriage, the relatives of her new husband's sisters are called *anak beru*. The *adat* (traditional customs) describes *kalimbubu* as 'visible gods'. They are believed to influence the new couple's fertility, health, and economic prosperity. The *anak beru* are required to treat the *kalimbubu* in high regard. *Kalimbubu singalo bere bere* are the bride's mother's brothers, who also accept part of the marriage payment, called *perkempun*. The bride's mother's sisters are also given marriage payments as *perbibin*.

In addition, a part of the marriage payment is also given to *kalimbubu singalo ulu emas* and *kalimbubu singalo ciken-ciken*. It is divided by the *kalimbubu singalo ulu emas* and given to the *puang kalimbubu* and their groups. The speeches are regularly given by the *sangkep nggeluh*, who know their own positions at the wedding ceremony, whether they are *kalimbubu*, *sembuyak* or *anak beru*. Each of them has a function. They encircle the couple and take center stage to offer the couple advice on married life. Before the speeches begin, sometimes each category of *sangkep nggeluh* dances and, once the speeches are over, *kalimbubu* give gifts to the couple. The gifts are based on tradition and each has its own symbolic meaning. They can be Karonese cloth, *uis nipes*, which is wrapped around the bride and the groom, and the ends are tied as a symbol of wishing the couple a long and happy bonding.

This article contributes to the translation process to overcome the untranslatable examples of linguistic and cultural politeness between the SL and the TL. The *persadaan tendi* texts in Karonese language, which consist of expressions of politeness, are the focus of analysis in this paper.

II. METHODOLOGY

The *Persadaan Tendi* ceremony in Karonese society is practised by participants who live in villages and cities. In this article, the authors describe and analyze the politeness of *persadaan tendi* texts in Karonese culture. The data of *Persadaan Tendi* have been collected from three different sources. First, one data source of this research is the *Persadaan Tendi* text in a subchapter of the book titled *Adat Karo Si Rulo* written by Ginting (2008). Second, data are also taken from the dialogue of *Mukul* written by Milala (2007), titled *Indahnya Perkawinan Adat Karo*. And third, primary data was found from the researchers' observations as participants at *Persadaan Tendi* ceremonies in the Tigabinanga sub-district in Karo Regency and Tuntungan sub-district in Medan, North Sumatra.

The three kinds of data were classified into each category and organized as the focus of the analysis. The texts were separated into linguistic politeness and cultural politeness. The politeness of the dialogues in the *persadaan tendi* was analyzed, according to whether they were linguistic or cultural politeness. The data collected from the *Persadaan Tendi*

texts and the observations of the researchers are all in the form of words. The data from the *Persadaan Tendi* texts and the field notes were selected, simplified, and reduced to be the focus of analysis and they are as data display. Miles et al. (2014) emphasize three types of analysis, which are data collection, data display, data condensation, and conclusions. Dey (1993, p. 38) argues that the researcher can be a participant observer to obtain the data and make notes as part of the vital analysis.

The authors applied translation analysis and chose the politeness phenomenon in the *persadaan tendi* texts as the focus of the analysis. Translation analysis is supported by semantic analysis and critical discourse analysis in translating the *persadaan tendi* texts. Saldanha et al. (2014) assert that register is the starting point in critical discourse analysis and refer to the context of the situation which covers the field, tenor, and mode.

III. DATA ANALYSIS

Data 1:

SL: *Kalimbubu enggo mereken manuk pukulen, jenari ipesikap anak beru si empo.*

TL: *Kalimbubu* (wife-givers) present *manuk pukulen*, (a hen that has been cooked and arranged well), which is served by the groom's *anak beru* (wife-takers).

Kalimbubu is translated literally with 'wife-givers' in the TL and *manuk pukulen*, translated with 'the hen which has been cooked and arranged to look like a complete hen'. Sample 1 has two polite expressions in the SL; they are *kalimbubu* and *manok pukulen*. *Kalimbubu* in the SL and 'wife-givers' in the TL have are close in meaning, but they have different roles and functions. *Kalimbubu* in the SL has six categories; they are *singalo bere-bere*, *singalo perbibin*, *si ngalo perkempun*, *singalo ciken-ciken*, *kalimbubu sipemeran* and *puang kalimbubu*. These six categories of *kalimbubu* in the SL are untranslatable. They are not found in the TL. In fact, each category of *kalimbubu* relatives has no equivalent in the TL. They are culture-bound terms in Karonese culture. Each should be identified, classified, described, and explained in the TL. To know more about the categories of relatives that are *kalimbubu*, see Sembiring and Panggabean (2018).

The authors use Molina and Albir's (2002) translation technique of description to obtain the closest meaning of the SL in the TL. *Kalimbubu* are honored by their *anak beru*. They are served well because in Karonese culture they are believed to be visible gods. Karonese society believes that if they honor their *kalimbubu*, they will have prosperity and good health.

The translation of the cultural politeness in Sample 1 was done using Molina and Albir's (2002) translation technique of description. It is similar to Newmark's (1988) translation procedure of descriptive equivalent. But it should be supported by a familiar translation procedure to translate the polite expressions of the SL, so they are identified, classified, described, and explained in the TL. This process should be supported by interdisciplinary translation techniques.

Data 2:

SL: *Rakat man, maka sierjabu me lebe isuruh persadaan tendi.*

TL: The bride and groom are pleased to have the *persadaan tendi* and are followed by their relatives to have dinner together.

The authors should be familiar with the term *rakat* in the SL to get its closest meaning in the TL. *Rakat man* in the SL goes with having dinner together in the TL. In the SL, *rakat man* shows polite manners when having dinner, but it does not sound polite in the TL. The politeness function of the verb phrase of *rakat man* suggests togetherness and enjoyment while having dinner.

Sierjabu me lebe isuruh persadaan tendi in the SL is translated literally as, firstly, the bride and groom are pleased to have dinner. Priority is given to the bridegroom to have dinner and they are followed by their relatives. The custom of giving someone priority to have dinner in the SL is considered as a cultural politeness. The priority in serving the bride and groom first shows politeness in Karonese culture.

Data 3:

SL: *Adi nai ibas rumah Adat Karo 'rumah si waluh jabu' si labo lit kamar-kamarna, emaka ibas jabu nge ilaksanaken acara persadaan tendi enda.*

TL: In the old times the *persadaan tendi* was held at an *adat* house, which has eight *jabu* (families) and the rooms are not separated.

A *Karo adat* house is inhabited by eight families, *rakut si telu*, and there are rules for living there. *Rakut si telu*, also referred to as *sangkep nggeluh*, is for the categories of relatives: *kalimbubu*, *sembuyak*, and *anak beru*. The *kalimbubu* dwell in the *bena kayu* and *anak beru* dwell in the *ujung kayu* of the *adat* house. The living arrangements in the *adat* house show the cultural politeness of Karonese society. The families who live in the *adat* house are very friendly. People who enter the *adat* house must should bow their heads to show their respect. In fact, everyone bows their head when entering an *adat* house because the doorway is low.

Data 4:

SL: *Ibas acara persadaan tendi enda lit piga-piga singikutkenca, gelah ola mela, silang langna telu kalak arah diberu eme: bibina, sibiak nandena, sibiak mamina ras arah sidilaki telu kalak ka, eme biak bibi nande.*

TL: In this *persadaan tendi* ceremony, a few relatives accompany the bride and groom. They are three of the bride's female relatives and three of the groom's female relatives to avoid the couple feeling shy. The bride's relatives are her mother's sisters and the groom's mother's sisters.

Having six women accompany the bride and groom is considered a polite number which has a symbolic meaning in the SL. *Enem* in the SL means 'six' in the TL. *Enem* has rhymes with *gelem* which means 'hold' in the TL. *Gelemna ulihna latih* means that they keep their income.

In a Karonese wedding ceremony number six is considered to have linguistic politeness. The marriage payment ends with the number six, for example, IDR 860.000.

Data 5:

SL: *Maka sidiberu saja ikut ibas tak-tak persadaan tendi enda, erkiteken nakan pukulen enda ipepukul seh piherkel dingen ielaken man sinaruh, emaka perbapan labo terpana.*

TL: So the women accompany the bride and groom into their bedroom for the *persadaan tendi*, with the food held firmly in their hands. The food is delivered and the rice is very hard, so only women can enjoy it. The men have other food.

The men are not invited to accompany the bridal couple in the *persadaan tendi*. It is a polite custom that is believed to be women's work. The women in the *persadaan tendi* represent the bride and groom's *sangkep nggeluh*. One of relative categories of *sangkep nggeluh* is *kalimbubu*. The men, as *kalimbubu*, are given priority to have a good dinner. They are served well. Sembiring (2015) affirms that Karonese society has a philosophy of *mehamat man kalimbubu*, which means 'respect the wife-givers'.

The reason for accompanying the couple at the *persadaan tendi* is to avoid their being shy.

Data 6:

SL: *Isuruh man si persadaan tendi enda alu sada sura-sura, emaka si naruh (enem kalak) endai iaturken bibi si empo man nakan, pukulen ndai si enggo niisi alu sitek-sitek bengkau, alu kata endi, dahupken nakan pukulen enda, perjabunna pagi ula nggit sirang.*

TL: The bride and groom are invited by the groom's six aunts to have dinner. They ask the couple to eat the rice which has been held firmly, saying *endi dahupken pukulen enda* in expectation that they will have a good marriage.

This *persadaan tendi* marriage rite is not an oath because *nakan pukulen*, the menu for the couple, is called *manuk sangkepi*, which means that the hen has been prepared and presented in its complete form for the dinner. The hope is that, by having a complete hen for the bride and groom's dinner, there will be no shortages in their life and they will always have enough.

Data 7:

SL: *Manuk isangkepi ipan si erjabu gelah min ia pe lalit kekurangan, sabab manuk siipanna enda ndai pe igeleh ija maka kerina siterpake sada pe labo banci kurangi (kuh).*

TL: *Manuk isangkepi* is translated as the hen, which has been cooked and arranged in its complete form, has been eaten by the new couple and hopefully, they will have sufficient in their life because the hen they have eaten is complete. All parts of a hen is arranged completely for the bridegroom in their dinner.

Manok sangkepi is not only served for the couple at the *persadaan tendi*, but it is also served to celebrate someone's success, for example, on a graduation day. The participants hope the bride and groom will have a healthy and harmonious marriage. Household harmony for the couple is the desire of all *sangkep nggeluh*.

Manuk isangkepi is an expression of politeness in Karonese culture.

Data 8:

SL: *Kenca dung persadaan tendi, bage pe man ras sienterem iban me percakapen.*

TL: *Kenca dung persadaan tendi* means that, after finishing the *persadaan tendi* ceremony and the relatives have had dinner, the speeches begin.

Kenca dung persadaan tendi in the SL is translated as 'after finishing *persadaan tendi* ceremony'. The host of the *persadaan tendi* ceremony gives out cigarettes and *belo*, 'a betel leaf' a polite custom in Karonese society. The talk will start after dinner. It is a sign of respect for *sangkep nggeluh* to have dinner before having the talk, because the participants are tired after attending the wedding ceremony all day.

The bridal couple is provided with a hen and an egg for their dinner, which reveals the cultural politeness of *kalimbubu* for them. It is an *adat* debt for *kalimbubu singalo bere-bere*. *Manok megersing si ibereken orangtua sinereh* (yellow hen which is given by the bride's parents), as *luah kalimbubu singalo bere-bere* in Sample 12 is translated with *kalimbubu singalo bere-bere*'s gift they are *manok megersing* (yellow hen) and *naroh manok raja mulia* 'manok raja mulia egg' for the *persadaan tendi*. The yellow hen symbolizes a woman raising their children well and in *naroh manok raja mulia manok pemukul*, the term *mulia* is an expectation that the bride and groom to have a good future.

Data 9:

SL: *Endi dahupken nakan pukulen enda perjabunna pagi ula nggit sirang.*

TL: Here enjoy this *nakan pukulen* we hope their marriage will keep getting better.

Endi is translated literally with 'here it is', *endi* in the SL being a polite offering, but it does not sound polite in the TL. *Endi* is an offering term when handing something to someone.

Data 10:

SL: “*Kami si arah pudi enggo elah man, kai kin akapndu simancakapenta ?*”

TL: We have finished dinner, what shall we talk about?

Akapndu and *simancakapenta* in the SL have the suffixes *-ndu* and *-ta*, which are linguistic politeness. *Ndu* as the suffix in the SL is translated as ‘your’ and *-ta* is translated as ‘our’.

Data 11:

SL: *Kami pe man cakapenken kel lanaibo iteh kami, saja ma seh nge ndai manuk pukulen sinibereken kalimbubu kami?*”

TL: *Kami pe*, *kami* means ‘we’, *pe* is for emphasis ‘also do not know what should we talk about, but have you got the *manuk sangkep* which has been delivered by our *kalimbubu*?

Ma seh nge ndai manuk pukulen sinibereken kalimbubu kami? in the SL is a polite question to ask whether the *manok pukulen* provided by their *kalimbubu* has been served to everyone. There is no politeness equivalent in the TL.

Data 12:

SL: *Biasana acara arah siempo, kalimbubu singalo ulu emas banci nehken sura-surana, berupa penjayon, entah mereken amak selambar ras sidebanna.*

TL: Usually the groom’s *kalimbubu singalo ulu emas* the ‘*kalimbubu* of *kalimbubu*’ may propose their willingness to give the couple initial financial support, or a mat, etc.

Mereken penjayon, entah mereken amak selambar ras sidebanna in the SL is polite culturally and is translated literally as ‘giving initial financial support, or giving a mat, etc’ in the TL. *Amak selambar* is a *pandan* mat which has a polite meaning. It is usually provided to honor a guest as a place to sit.

Data 13:

SL: *Kenca dung arah si empo, seh me kudas acara si nerek.*

TL: *Kenca dung arah si empo* means after the groom’s relatives have finished their speeches, the speeches of the bride’s relatives will follow.

The groom’s relatives have the first chance to give the speeches because they sometimes come from distant villages to attend the wedding ceremony.

Data 14:

SL: *Tegun ngerana bagi acara suari ndube, janah tep-tep ngerana ibereken penukur sekin ras beras tare pernakan.*

TL: *Tegun ngerana* means the arrangements of giving speeches to the new couple is as applied at noon, and those who give a speech provide money in a small *pandan* bag, as a symbol for the groom to buy a knife.

Ibereken penukur sekin in the SL is translated with giving the groom some money to buy a knife in the TL. *Ibereken penukur sekin* has the symbolic meaning of approving the groom as a member of the *anak beru*.

Data 15:

SL: *Ngobah tutur ibahan ibas kalak Karo erkiteken lit perjabun simbaru.*

TL: *Ngobah tutur* is done in Karonese society because there is a marriage.

Ngobah tutur is untranslatable. It is social culture involving *rebu* behaviour, and they will not talk directly from that time on because of practising *rebu*. This means that the bride should not speak directly to her father-in-law and the groom is not allowed to speak directly to his mother-in-law.

The indirect communication among participants of *rebu* is a form of cultural politeness.

Data 16:

SL: *Belo kinapur ipeseh pengantin sidiberu man kade-kade sidilaki.*

TL: *Belo kinapur* is given by the bride to her husband’s relatives.

Giving *belo kinapur* is a symbol to honor the addressees, according to cultural politeness in Karonese society.

IV. RESULTS AND DISCUSSION

A. Results

Politeness in *persadaan tendi* texts of Karonese society

Social culture and material culture are used in Karonese society to foster social relationships. The cultural terms in Karonese society are not found in other cultures, especially for English-speaking people. All cultural aspects of the *persadaan tendi* texts are categorized into social and material culture. Most of the cultural aspects of Karonese society are found in the words and phrases of the sentences. The authors use specific culture-bound terms in this article because the objects of this study are very specific and unique. Some cultural terms are bound to other cultural terms. There are many culture-bound terms in the *persadaan tendi* texts in Karonese society, but the authors only analyze the terms associated with politeness. They are material culture and social culture in the *persadaan tendi* text.

The specific food known as *manok sangkep* is provided for the bride and the groom. They are accompanied by three women, who are the groom’s aunts, the bride’s mother’s brothers’ wives. In this ceremony, both bride and groom are introduced to their *sangkep nggeluh*, who consist of *kalimbubu*, *sembuyak* and *anak beru*. *Sangkep nggeluh* is also known as *rakut si telu* or *daliken si telu*. Sembiring (2015) in *Translating Daliken si Telu Texts in Karonese Society into English. International Journal of Language Studies*, 9(3) explains that politeness is found among participants of *daliken*

sitelu in Karonese society by using a medium, a separation, certain expressions, and a third person as a mediator of a communication. Changes in kinship terms happen in the process of *persadaan tendi*. *Rebu* is practised from that time on among the participants of *rebu*. *Rebu* is social avoidance of talking directly between a daughter-in-law and her father-in-law, father-in-law's brothers, and her husband's sisters' husbands. A son-in-law also avoids talking directly to his mother-in-law, his mother-in-law's sisters, and his wife's brothers' wives. The practice of indirect communication among *rebu* participants is culturally polite.

Persadaan Tendi has symbols for honoring the new couple and for their happiness. A white *pinggan pasu*, a large white ceramic plate, is a symbol of purity, and there is a *belo cawir* (betel leaf) on it as a symbol of praying. *Uis mbiring* is a black cloth used under the *pinggan pasu*. During the *persadaan tendi*, *manok sangkep* is provided by the bride's *kalimbubu* as their token of appreciation for the bridal couple. The bride and groom are accompanied to avoid their being awkward. *Rebu* is practised after getting married. *Persadaan tendi*, *manok sangkep*, *belo kinapur*, *kalimbubu*, *ngobah tutur*, *erbahan penadingen* and *rebu* are cultural politeness in the *persadaan tendi* texts.

B. Discussion

(a). The Relationship Between Findings and Politeness Theory

The analysis of the *persadaan tendi* texts is applied using Brown and Levinson's politeness theory to reveal the politeness strategies of the SL. This theory of politeness correlates with Newmark's cultural theory explored in the *persadaan tendi* texts. Newmark (1988) proposes five cultural categories, which are: “

- (1) Ecology
- (2) Material culture
- (3) Social culture
- (4) Organizations, customs, activities, procedures, concepts
- (5) Gestures and habits” (p. 95).

Of the five cultural categories, the authors used only two, which are material culture and social culture. The reasons for limiting the cultural categories to two are to use the most relevant and to enable deep analysis of them.

Two of Brown and Levinson's (1987) five acts of politeness strategies are relevant in analyzing the *persadaan tendi* texts. They are positive politeness and negative politeness. Similarly, Kitamura (2000) discusses some 'politeness' phenomena, not included in Brown and Levinson's list. These phenomena are related to the interactants' manner of speaking and listening, and to the sequence of the exchange in extended interactions.

A politeness strategy is used when a face-threatening act occurs in an interaction. Brown and Levinson (1987) conclude five such acts: they are on the record 'a direct way of saying things', positive politeness, negative politeness, off the record means do something indirectly, and silent or do not do face-threatening act (FTA).

(b). Linguistic Politeness

Ndu is used as the enclitic pronoun *-ndu* (Woollams, 1996, p. 24). It is also known as a linguistic politeness and is included as a suffix. On the other hand *-ndu* is translated with 'your' as possessive, but 'your' is not a suffix in the TL, nor is it a polite linguistic form in the TL. *Endi* is an imperative politeness which is translated with 'here it is' in the TL. Linguistics can contribute the concepts of the forms in analyzing the text of *persadaan tendi*. The study of *persadaan tendi* texts in the process of translation has proven the importance of preserving the local language as a national asset. As native speakers of Karonese language, the authors are satisfied with their findings.

(c). Cultural Politeness

Ngobah tutur in the SL is translated literally as 'to change the kinship terms' in the TL. It is the ceremony of introducing the relatives and synchronizing Karonese kinship terms because of the marriage. In this ceremony, the bride and groom demonstrate their respect for their new relatives, especially their *rebu*.

Belo pengapuri, translated as a betel leaf with lime, tobacco, and areca nut in the TL is cultural politeness and is handed by the bride to the groom's relatives.

Erbahan penadingen is polite behavior for the bride and groom's representative parents, so they are responsible for the cultural activity. *Erbahan penadingen* is translated as the representatives of the bride and groom's relatives. The purpose of having these representatives is to serve as the bride and groom's parents in the social and cultural activity. This situation is to honor the bridal couple with cultural politeness.

V. CONCLUSIONS

Kam is a linguistic politeness with the same meaning as 'you' in the TL. It can be used as the subject of a sentence. *Ndu* is also a linguistic politeness; it is an enclitic pronoun *-ndu*, 'you' in the TL.

The bride serving a *kampil* to the relatives, especially the *kalimbubu*, is a cultural politeness in the *persadaan tendi* ceremony. *Kalimbubu* is a polite term, as each is believed to be a visible god, so should be honored in Karonese society.

Manok sangkep that has been served to the bride and groom is translated as 'the hen has been cooked and reconstructed completely, including its peak and its claws.' It is to honor the bride and groom culturally, as a symbol of

unity and to predict they will have a good future. When a Karonese gets married, *rebu* is practised. *Rebu* is translated as social avoidance to talk directly to certain relatives in Karonese society, and it is cultural politeness.

Cultural and linguistic politenesses are found in the *persadaan tendi* ceremony, but they are difficult to explain because they are untranslatable. The authors applied Molina and Albir's (2002) translation technique of description. It is recommended that future researchers, as translators of politeness, must be familiar with both the source culture and the target culture, and apply interdisciplinary translation techniques to translate a source language into a target language.

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