

The Translation of Utterances Containing Javanese Speech Levels into English in The Wayang Performance Sesaji Raja Suya by Ki Purbo Asmoro.

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ABSTRACT

The translation of speech levels is necessary as an effort to introduce the culture of the place where those levels are used. Research on the translation of utterances involving speech levels is essential for evaluating and monitoring the quality of translated works emerging within the linguistic domains of Javanese and English. This study is a qualitative descriptive research aimed at examining the forms of speech levels, translation techniques, and the translation shifts that occur. The data source in this study is the utterances of the king character in the wayang performance *Sesaji Raja Suya* by Ki Purbo Asmoro, which has been published in book form under the title *Sesaji Raja Suya* in Javanese, along with its English translation *The Grand Offering of the Kings* by Kathryn Emerson. The findings of this study reveal that the translator encountered 293 instances of form shifts in translating utterances containing speech levels, while 296 instances retained the original speech level without any shift. The most commonly applied translation technique was amplification. This reflects the translator's competence in effectively transferring meanings from the source language into the target language.

Keywords: speech level; wayang performance *Sesaji Raja Suya*, translation shift, Jawa language, english

INTRODUCTION

Translation is pluralized as the transfer of message from the source language to the target language (Newmark 2001:7). The

message is the most crucial thing in translation, so a translator as a mediator between the first author and the target language reader must always be honest in conveying the intended message. In addition to prioritizing the message's meaning well, it is also important to maintain its form or style. In this case, translation is the process of reproducing the most natural and close equivalent of the source language into the target language, first in terms of meaning, second in terms of style (Nida and Taber, 1982:12). It would be nice if the translation is able to convey the message by maintaining the form or style of the source language, then the result will be good and satisfying.

Maintaining form/style in translation is an important aspect, especially when it comes to translating speech that contains speech levels that have their own philosophical and socio-cultural depth. However, despite the difficulty of such translation, the fact is that it needs to be done continuously. On the one hand, translation of utterances containing speech levels, like the translation of literary works in general, is needed as a medium of introduction and is considered as a means to represent the social, political and cultural aspects of the place where the utterances with speech levels are used. In reality, however, there may be shifts in either form or meaning that may distort the purpose. Therefore, research on translation is conducted as an evaluation of translated works that have been circulating in the society. This evaluation should be done by people who are competent in the field of translation and of course understand the source and target languages and their cultures.

Based on this, this paper aims to be part of the evaluation by focusing on the translation of speech levels spoken by the Raja characters. In more detail, this paper will answer two basic problems in translation, first, what are the forms of speech that contain speech levels in the book *Sesaji Raja Suya* by Ki Purbo Asmoro and its translation. Second, what are the translation techniques used and whether there is a shift in meaning in the translation?

This was found in research written by Dyah Nugrahani (2019), L. Khoiriyah, Kenfitria, and Astianai (2023), Mega Nur Azila and Ike Febrianti (2021). These studies form a chain of research that shows that there is an empty chain that has not been widely researched, namely the aspect of translation in speech level/*unggah ungguh* involving Javanese and its translation in English, more specifically in wayang performances. However, the researcher does not deny the existence of research related to this theme, for example, the research conducted by Kathryn Emerson (2013) on the translation of Javanese

and Balinese puppet shows. The research focused on the process of translation adaptation in translating one puppet show *Sesaji Raja Suya* which Emerson translated into English into *The Grand Offering of The Kings*. Also Putu Weddha Savitri and A.A. Sg. Shanti Sari Dewi (2019) related to the translation of Balinese into English also still leaves a lot of room for research, including other techniques that can be used in translation, besides adaptation. Meanwhile, translation involving the level of speech in wayang performances is studied by the cultural approach.

The review of translation techniques is based on the opinion of Molina & Albir (2002). They state the following translation techniques:

1. Adaptation

The technique of replacing a cultural element in the language with something of the same nature in the language (Molina & Albir, 2002). This technique is similar to the techniques expressed by other scholars such as Newmark (1988) called "cultural equivalent", while called "cultural substitution" (Baker, 2018) and referred to as "cultural equivalent" (Hoed, 2006). The concept of adaptation above is also in line with Newmark's (1988) opinion.

So the adaptation technique does not necessarily turn the entire text into an adaptation, because this technique only translates elements of the text, unless all elements in the text are adapted as a whole. In English to Indonesian translation, we find the translation of the phrase "Dear sir" into 'honorable' or the phrase "Sincerely yours" translated into 'respectfully yours'.

This translation technique is adapted to the target culture in Indonesian. Likewise, the expression "as white as snow", for example, is replaced with the expression "as white as cotton" instead of "as white as snow" because snow is not recognized in the target language.

2. Amplification

A translation technique that makes explicit or paraphrases information implicit in the text (Molina & Albir, 2002). Amplification is the opposite of reduction. Newmark states that paraphrasing is an additional explanation of the meaning of a text segment because the segment contains implied or missing meaning, so it needs to be explained or paraphrased so that it becomes clearer. The addition technique is used to clarify an ellipsis expression, avoid ambiguity, add connectors (Molina & Albir, 2002). Here is an example of the addition technique:

ST: Employees of all industries took part in the conference.

TT: Employees from all branches of industry took part in the conference.

The word "branches" is added to clarify the industry. Likewise, the word "Ramadan", for example, is paraphrased as the Muslim fasting month.

3. Borrowing

A translation technique in which the translator borrows words or expressions from the source language. The borrowing can be pure borrowing or naturalized borrowing. The pure borrowing technique is also known as transference (Newmark, 1988). Meanwhile, Baker (2018) calls it a loan word.

The same thing is also expressed by Hoed (2006) as a technique with no equivalent given. An example of pure borrowing is "harddisk" which is translated into "hard disk". The naturalized borrowing technique is similar to the phonological translation technique expressed by Hoed (2006) and the naturalization procedure by Newmark (1988) which is by taking the sound of the word concerned in the language to be adjusted to the sound system or pronunciation such as examples of naturalized borrowing are "computer" which is translated into "komputer", "goal" is translated into "gol".

4. Kalke (calque)

Translation technique by transferring words or phrases from the language literally to the language both lexically and structurally (Molina & Albir, 2002) and (Dukate, 2017). Example: "secretariat general" translates to "sekretaris jendral", as well as the phrase "formal education" translates to "pendidikan formal". The interference of the source language structure in the target language is the hallmark of the calque technique.

5. Compensation

The technique of introducing information elements or other stylistic effects elsewhere in the Tsa because they are not placed in the same position as in the Tsu (Molina & Albir, 2002) and (Newmark, 1988). Example: "Never did she visit her aunt" translates to "Wanita itu benar-benar tega tidak menemui bibinya". Similarly, "Enter, stranger, but take heed. Of what awaits the sin of the greedy". Translates to "Masuklah orang asing tetapi berhati-hatilah terhadap dosa yang ditanggung orang serakah".

6. Description

A technique that replaces a term with a description of its form or function (Molina & Albir, 2002). This is different from amplification which makes implicit information explicit. Techniques that include this type include descriptive equivalent and functional equivalent in Newmark (1988). For example, the Italian word “panettone” is translated as “a traditional Italian cake eaten during the new year”.

The translation technique is done because the term Panetto is not known in English, so it is considered to replace the noun with a description that describes the type of food.

7. Discursive creation

The technique of using a temporary equivalent that is out of context or unpredictable. In other words, it is a translation technique that attempts to determine or create a temporary equivalent that is completely out of context and unpredictable. It is usually used in title translation (Molina & Albir, 2002). Example: The title of the book “Si Malin Kundang” is translated as “A betrayed son si Malin Kundang”.

8. Established equivalent

The use of a term that has been commonly used either in the dictionary or in the target language as the equivalent of the foreign language (Molina & Albir, 2002). This technique is also known as recognized translational/accepted standard translation (Newmark, 1988) or official translation (Suryawinata & Hariyanto, 2016). This technique is similar to literal translation. For example: the words “efficient” and “effective” are more commonly used than the words “sangkil” and “mangkus”, just as “red rose” is translated into “mawar merah”.

9. Generalization

The techniques of using more general or neutral terms in the target language (Molina & Albir, 2002), Neutralization (Newmark, 1988) and translation by neutral/less expressive and translation by general word (Baker, 2018) are included in the generalization technique. The word “penthouse”, for example, is translated into “tempat tinggal”, and ‘becak’ is translated into “vehicle” (subordinate to super ordinate).

10. Linguistic amplification

The technique of adding linguistic elements so that the translation is longer (Molina & Albir, 2002). This technique is usually used in

transliteration and dubbing. Example: "I get it" translates to "biar saya saja yang mengangkat telepon".

11. Linguistic compression

This technique synthesizes existing linguistic elements into simpler ones that can already be understood (Molina & Albir, 2002). For example, "you must find out!" becomes "carilah!"

12. Literal translation

The technique of translating a word or expression word for word (Molina & Albir, 2002). This technique is similar to the formal equivalence technique proposed by Nida, but it does not use an equivalent that is already an official form. For example, the sentence "I will ring you" is translated into "saya akan menelpon anda".

13. Modulation

A translation technique in which the translator changes the point of view, focus or cognitive category in relation to the original; it can be in structural or lexical form. Similar statements about modulation are also expressed by Hoed (2006) and Newmark (1988). For example "you are going to have a child", translated as "anda akan menjadi seorang bapak". Another example is "I cut my finger" which translates to "jariku tersayat", not "saya memotong jariku".

14. Particularization

The technique of using more specific and concrete terms instead of the general form (Molina & Albir, 2002). This technique is the opposite of the generalization technique. Based on this statement, it can be concluded that particularization translation technique tries to translate one term by finding its more specific or particular equivalent. Example: "air transportation" is translated into "helikopter" (super ordinate to subordinate)

15. Reduction

The technique implies information because the meaning component is already included in the target language. This technique is similar to Newmark's (1988) reduction or Baker's (2018) translation by omission of omissian words or expressions. Example: "the month of fasting" is translated as 'Ramadan'.

The omission of the phrase "the month of fasting" for the translation of the noun 'Ramadan' into English because the word exists in Arabic and already contains the meaning of "the month of fasting" so there is

no need to mention it again. This technique is similar to omission or deletion or subtraction or implicitization. In other words, information that is explicit in the source language text is made implicit in the target language text.

16. Substitution (substitution: linguistic, paralinguistic)

The technique of replacing linguistic elements with paralinguistic elements (intonation, gesture) and vice versa. Usually used in transliteration (Molina & Albir, 2002). Sign language in Arabic, i.e. by "putting your hand on your chest" translates to "Terima kasih". Similarly, "he shakes his head" translates to "dia tidak setuju".

17. Transposition

The technique of replacing grammar categories, this technique is the same as the technique of shifting categories, structures and units e.g. Bsu : "You must get the money" Bsa: "uang itu harus kamu dapatkan". The same expression about transposition is also expressed by Hoed (2006) and Newmark (1988) calls it shifts or transposition.

18. Variation

The technique of replacing linguistic or para-linguistic elements (intonation, gesture) that affect aspects of linguistic diversity such as stylistic replacement, social dialect, geographical dialect. This technique is commonly applied in translating drama texts. An example of this variation translation technique is introducing or changing the dialectical indicators of characters or plays in a story when one is translating a novel into a play for children. Tone in this case is a way of conveying thoughts or feelings.

In this study, we chose to use the theory of translation techniques offered by Molina & Albir (2002) because Molina & Albir revised the techniques previously offered by other experts.

Translation Shifts

The term translation shift was first stated by Catford (1965: 73) who described the term shifts by emphasizing the word departure and making a shift from formal equivalence which emphasizes form, at the same time Catford suggested to prioritize content

1) Form Shifts

According to Catford (1965: 73-80), form shifts can be classified into two major types, namely level shifts and category shifts.

Level shifts

The level shift referred to here is that a word that is in one level in BSa has a different level in BSa. State shifts occur from grammatical to lexical or vice versa.

Category shifts

This category is still divided into four, namely: 1) Structure-shifts, for example, in BSu phrases have the structure of article + adjective + noun, while in BSa the structure becomes article + noun + adjective. 2) Class-shifts, for example the shift from adjective word class to noun word class. 3) Unit-shifts, e.g. a change in word level to phrase level. 4) Intra-system shifts, for example, a word that is singular in the language has a plural equivalent in the language.

2) Meaning Shift

Shift from Generic Meaning to Specific Meaning and vice versa.

Sometimes a language has vocabulary in the source language but does not have an exact equivalent in the target language. For example, if in the source language a word has a generic meaning but the equivalent in the target language does not refer to the generic meaning but rather to the specific meaning. The shift in generic to specific meaning and vice versa in the translation process can include nouns, verbs, adjectives, and others.

Shifts in meaning due to cultural perspective

Shifts in meaning can occur due to the different perspectives and cultures of the speakers. For example, in Javanese language, to address an interlocutor, one cannot just mention the name arbitrarily or by paying attention to the title of respect such as the following example between Prabu Baladewa and Samba, "Kula wonten dhawuh Wa Prabu" becomes "At your command, Uncle" and others depending on who we are talking to. This is done in order to give a polite impression and the speaker has a close relationship with the interlocutor. In this study, researchers found the most shifts here.

METHOD

This research belongs to the descriptive qualitative type in the sciences of translation and sociolinguistics. It is called descriptive research because it aims to understand, explain and describe linguistic phenomena (Santosa 2021), especially the level of speech in the speech of the king character in the puppet show Sesaji Raja Suya

by Ki Purbo Asmoro and its translation entitled *The Grand Offering of The Kings* translated by Kathryn Emerson.

Data collection in this study uses the listening method, which is a method used to listen to the use of language in the research location. This method is not only associated with the use of spoken language, but also the use of written language. This technique is realized with the basic tapping technique, and continued with the free tapping technique and record, because the researcher is not directly involved in the dialogue with the informant (Mahsun 2007: 92-94).

The design of this research is a designed research, because the researcher determines the focus and purpose of the research from the beginning. The population of this research is the speech level of *Sesaji Raja Suya* and its translation entitled *The Grand Offering of The Kings*.

Sesaji Raja Suya is a puppet play by Ki Purbo Asmoro which has been recorded under the same title. In one book of *Sesaji Raja Suya* there are 3 parts, namely Classical *Pakeliran*, *Pakeliran Garap* and Solid *Pakeliran*.

This research takes Classical *Pakeliran* as its object. This is because the content of the Classic *Pakeliran* story is the whole form or *pakem*. Meanwhile, *Pakeliran Garap* and *Pakeliran Padat* are a condensed and solidified form of classical *pakeliran*.

The data sources in this study are words, phrases and sentences spoken from the characters of King Duryudana, Jarasandha, Supala, Hamsa, Krishna, Matswapati, and Baladewa. The sampling technique used is purposive sampling, which is the determination of samples with certain considerations (Sugiyono 2017). This is because the purpose of this research is clear from the beginning, so the research sample is in accordance with the focus of the research. The approach used in this research is the concept of translation developed by Nida and Taber (1982).

FINDINGS AND DISCUSSION

A puppet show that has been recorded is *Sesaji Raja Suya* by KI Purbo Asmoro whose transcription is in Javanese. This book was translated into English in 2013 as *The Grand Offering of the Kings*. The English version of *Sesaji Raja Suya* is captioned translated from the Javanese by Kathryn Emerson. With the translated version, it can be enjoyed nationally, even in English to introduce Javanese culture and language to the international community. Based on the background review above, the more specific research questions are: What are the types of

speech levels in the king's speech in *Sesaji Raja Suya* by Ki Purbo Asmoro and what are the translation techniques and shifts that occur in translating the king's speech which is the focus of this research.

Level of Speech is one of the sociolinguistic studies included in language variation and is interesting to study. Politeness that shows respect when communicating to speech partners must exist in every language-speaking society (Suryadi, 2010). The form of speech levels in general in language can be divided into two, namely respectful forms and ordinary forms whose use is adjusted to the relationship between speakers and speech partners (Wibawa, 2006). The respectful form of speech level is hereafter called HSL and the ordinary level is called LSL.

1. The respectful speech level / HSL is a speech that contains a form of respect spoken by the king with fellow kings.

In *Sesaji Raja Suya*, 206 speeches of the King with the King in Javanese Krama are found, here are some excerpts (Purbo Asmoro 2013):

Source language:

Krishna: Dhuh Hyang Agung, asta kalih tangkep ing jaja hingayat kalingga murda, dahat katedha purbaning Hyang Mahawikan mugi hambabara pepadhang mring sagung dumadi

Target language:

Krishna: O Great God in the Heavens, with hands folded to my chest in an expression of exultation; may we forever be under the dominion of the Omnipotent, who grants enlightenment to all existence.

<i>Dhuh Hyang Agung</i> (explicitation)	Oh Great God (PL) in the Heavens
<i>asta kalih tangkep ing jaja</i>	with hands folded to my chest (pl)
<i>hingayat kalingga murda</i>	in an expression of exultation (KD) ;
<i>dahat katedha purbaning</i> (explicitation)	may (pl) we (explicitation) forever
<i>Hyang Mahawikan</i> (pl),	be under the dominion of the Omnipotent
<i>mugi hambabara</i>	who (paraphrase) grants (modulation)
<i>pepadhang</i>	enlightenment (pl)

mring sagung dumadi

to all existence (generalization)

King Krishna is seen saying prayers and praises. The use of language is fine manners. This can also be seen from the choice of words used. Both words, groups of words and sentences are translated by considering the cultural elements of the target language to show a meaning that seems more acceptable. Explication was found in the Heavens (explication) in Oh God is the Most Great. There is also an explication in we (explication) forever (explication) as a complement to accept the power of the omniscient God for us forever.

2. Ordinary speech level / LSL is speech that contains ordinary forms of conversation in a non-ceremonial atmosphere spoken by the King to guests, ministers or assistants.

Language Source

Baladeva: Ing ngendi-endi mung ana tukar padudon, sikut-sikutan, jegal-jegalan.

Target Language

Baladewa : Every where you look there is empty talk; everywhere you look there is nothing but conflict, deceit, and slander.

Ing ngendi-endi mung ana tukar padudon, Every where you look there is empty talk (paraphrase)

sikut-sikutan, there is nothing but (explication) conflict, deceit, and jegal-jegalan. slander (paraphrase)

The atmosphere of sadness expressed by King Baladeva seeing the condition of the kingdom and its surroundings is not good. He poured out this feeling to King Krishna with the phrase Ing ngendi-endi mung ana tukar padudon, sikut-sikutan, jegal-jegalan showing a familiar atmosphere. The choice of words and phrases are translated by paraphrasing Every where you look there is empty talk (paraphrase), conflict, deceit, and slander. (paraphrase) and explicitness there is nothing but explicitness shows there are additional and even other events to describe his feelings padudon, sikut-sikutan, jegal-jegalan

3. Speech level translation that has shifted (LSL/ HSL)

Source Language :

Kresna: Kowe bakal nganakake Sasaji Lodra?

Target Language :

Kresna: You plan to proceed with the Great Offering to Lodra?

Kowe : you (PL)

Bakal Nganakake : plan (PL), to proceed with (paraphrase) :

Sasaji Lodra? : the Great Offering to Lodra (PL)?

Here there is a conversation between King Kresna and King Jarasandha. Kresna asks whether Jarasandha will hold Sesaji Lodra? Kresna uses the word kowe which means you or you in an informal, friendly atmosphere and with a nuance of respect. Even though Jarasandha is a King. In the target language, you is found. Then Kresna uses bakal nganakake with a casual ngoko nuance in the target language plan to proceed with which feels more respectful although not much.

4. Speech level translation without shifting (HSL)

Source Language:

Matswapati: Sedaya kula ingkang nyuwunaken pangapunten.

Target Language:

Matswapati: Hence I request your forgiveness and understanding.

sedaya (implicity) hence (explicitation),

kula I (PL)

ingkang (implicity),

nyuwunaken request (PL)

pangapunten. your (explicitation), forgiveness (PL), and understanding (explicitation).

It can be seen above that Matswapati gave a long speech in a forum at the Amarta royal palace. He apologized for not being able to provide the expected banquet to the invited kings, priests and other guests. Therefore Matswapati said Sedaya kula ingkang nyuwunaken pangapunten. The choice of the word hence to translate sedaya is a form of explicitation technique. Explicitation forms are also found in translating pangapunten into your (explicitation), and understanding (explicitation).

CONCLUSION

The conclusion of this study is that speech containing speech level in the puppet show published under the title Sesaji Raja Suya by Ki Purbo

Asmoro has the form of ngoko and krama which in total were found 589 pieces. For ngoko, researchers found that almost all of the speeches came from the king, especially the speeches of King Duryudana, King Baladewa, and King Kresna. This is based on the involvement of each party who is very close or the King with a party who is lower in socio-political terms. The number reached 383 speeches. For Kromo, it was found in almost all kings, especially King Kresna, most of his speeches always used polite language, which was 206. While in the aspect of translation, explicitation and paraphrase are the most widely used techniques which according to the basic theory are part of amplification, researchers also found a shift in speech level of 293, the difference is not too much with the translation of the speech level that did not shift, which was 296 pieces. This shows that no significant elements were found that influenced the translation technique causing the shift.

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