Social Function of Maxim to Present "Coming of Age" Value through Bildungsroman Novel Translation Entitled Norwegian Wood by Haruki Murakami

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ABSTRACT

This study aims to identify maxim utterance in Bildungsroman novel entitled Norwegian Wood by Haruki Murakami as well as translation technique used. Another purpose is to know the value of "coming of age." This is a qualitative study which means the data were collected through document review from two sources including research object and rater assessment. The result shows that there are nine translation techniques applied, they are: *established equivalent (amplification), explicitation and paraphrase, reduction, variation, creation discursive, modulation, paraphrase, pure borrowing, generalization, linguistic compression (implicitation).* Regarding to quality of accuracy, acceptability, and readability, the following findings are shown as follows: accurate: 80%, less accurate 10%, not accurate 10%, acceptable 100%, less acceptable 0 %, not acceptable 0 %, readable 100 %, less readable 0%, and not readable 0%.

Keywords: *bildungsroman, coming of age, maxim, translation, translation techniques*

INTRODUCTION

An utterance is a common instrument of communication used in daily life. Practically, there are two participants who involved in that event namely speaker and hearer. The indicator of successful communication is when the hearer can infer the speaker's meaning from the utterance. In addition, it is not only about recognize linguistic meaning, but also involves context as the main foothold in capturing the meaning of utterance. It can be said that a form of utterance has different intention because a speaker wants to convey something indirectly.

Permatasari and Yulia (2016) found that the utterances in advertising have three functions, namely legitimate power, reward power, and referent power. Meanwhile, another study conducted by Dänzer (2017) found that utterance is to show someone's knowledge and

beliefs. In line with this, the utterance has its own function as conveyed in the research of Sua, Anshari, and Maman (2017) entitled "The Form, Function, and Value of Buginese Utterances of Bone Society." In short, the utterance has a flexible function relates to event, purpose, and its target.

Exhaustively, there is a conversational principle which is called as maxim. Cutting (2002) defines four categories of maxim as follows: maxim of quality means to speak your utterance is true or can be said do not say what you believe to be false and do not say that for which you lack adequate evidence. Maxim of quantity means your contribution of speak as informative as is required (for the current purposes of the exchange) and do not make your contribution more informative than is required. Maxim of relevance means be relative as a response to the speaker's utterance. Last, maxim of manner means be perspicuous by avoid obscurity of expression, avoid ambiguity, be brief (avoid unnecessary prolixity), and be orderly. To create a story, a writer can present communication between characters through dialogue. It is also useful to show attitude and value which is presented by them. Moreover, to obtain specific value, a reader can choose a genre which loads its substance. For instance, Bildungsroman as a genre in which focuses on the psychological and moral growth of the protagonist from youth to adulthood, so character change is the salient thing.

Bildungsroman is a type of novel which is a "novel of formation" or a "novel of education." It focuses on the development of the mind and character of the young protagonist from childhood to adulthood. The genre is first introduced by Karl Mongstern in the nineteenth century and was popularized by Wilhelm Dilthey in the twentieth century. It is a German term, *Bildung* means "formation" and *Roman* means "novel." Goethe's *Wilhelm Meister* (1976) was first categorized under this genre. The genre focuses on the all-round development of the protagonist (Christy, 2016). On the other hand, Bildungsroman refers to "coming of age" in which the protagonist searches for answering life's question through many experience including sensitive things. Moreover, that experience is kind of maturity journey of protagonist.

According to a website named Whiteboard Journal, Indonesian literature is still lacking in coming of age stories. Last published books were around the 2000s. This is caused by two extreme dichotomous poles which do not allow the coming of age story to be placed in either one or in between. On the one hand, there is a "serious" literary work which breaks through the discussion of sexuality full of symbolism to satirical criticism of certain socio-political conditions. In contract, at the other pole, the literary work "popular" frames inspiring stories

that are inspirational in the theme of pseudo religiosity and shallow nationalism but still selling well in the market.

Therefore, on the market, a story with Bildungsroman genre tends to be filled with translation products. However, based on the reasons above regarding the existence of Bildungsroman genre stories which are rarely available in Indonesian literature, a filtering tool is needed to be accepted by the people of this country who uphold morality and politeness. The filter tool is the process of translating the Bildungsroman genre story itself. Translators must be able to divert messages in a special way that is looking for a subtler equivalent without reducing the substance of the story as a message for the reader.

METHOD

This research is a qualitative descriptive study with a case study design that is embedded and oriented towards translation products. That is because before the research was done, the focus of the research was in the form of the main variables studied which were determined in advance based on the objectives and research interests (Sutopo in Yulinda, 2018). Data source, research location, and informants were selected based on certain criteria (purposive sampling techniques). They are a translation of utterance was observed maxim in the Bildungsroman genre novel entitled Norwegian Wood by Haruki Murakami. The data is ultimately used to see the value of "coming of age" of the story that is presented. This research is a qualitative descriptive study, because the research was conducted through document review (Moleong, 2005). This research is descriptive due to the data in the form of sentences in the utterance, so that it can trigger the emergence of a more tangible understanding than just a number or frequency presentation (Sutopo, 2006).

In this study, researcher identified the type of maxim found in dialogue on a novel titled Norwegian Wood by Haruki Murakami. Then, the researcher analyzed the translation techniques used. Finally, the data source was used to see the "coming of age" message contained in the story. The data in this study were divided into two namely linguistic data and translation data. Linguistic data was the utterance which observe the maxim in dialogue on the novel titled Norwegian Wood by Haruki Murakami. Then, for the translation data includes the translation techniques was used to translate the utterance as well as the quality level aspects which include accuracy, acceptance, and readability. Data collection was done by document analysis (content analysis) and focus group discussions (FGD) conducted with two raters. This

technique was used to gain a clear picture of the use of the impact of translation techniques on the quality of the translation.

FINDINGS AND DISCUSSION

In regards to the utterance, the cooperative principle that was coined by Cutting can be used as a reference whether the utterance can connect the understanding between the speaker and the hearer. In the cooperative principle, the term maxim is known in which refers to the expressing statement made by the two participants.

In identifying maxim, there are four types of maxim, namely quality, quantity, relevance, and manner. The four categories are useful for knowing the speaker's intention, so the hearer can provide the appropriate response. In relation to utterance which observe the maxim with a dialogue that is presented in a story, the reader can find a message contained through the style of speech that has been classified. According to the purposive sampling technique, the data obtained can be presented in table as follows:

Table 1. Types of maxim, examples, and analyzes taken from research objects

Quality

No	BSu	BSa	Analysis
1	A: "Are you sure?" B: "**Yes, I'm sure. Thanks**." (p.5)	A: "Betul, tidakapa-apa?" B: "**Tidak apa-apa, terima kasih**," kataku (p.1-2)	A flight attendant asks a passenger who does not look okay. The passenger said he was fine, because what made him look not fine was a memory that was on his mind, not caused by travel.
2	A: "Really?" B: "**Don't be ridiculous, I'm kidding,**" she said, shaking her head with a	A: "Sungguh?" tanyaku. B: "**Bohong, dong. Nggak mungkinlah,**" katanya sambil menggeleng-gelengkan kepala, seolah tak percaya. (p. 144)	Speaker B confirmed Speaker's A response that her statement was just a joke. Then, she revealed the truth about her background as a therapist.

	look of disgust. (p.118)		
3	A: "Didn't the girls mind?" B: "**No, they were drunk too.**" (p.246)	A: "Apa perempuan-perempuan itu tidak marah?" B: "**Mereka mabuk, jadisiapa pun bagi mereka tak masalah.**" (p.304)	The reason given by Speaker B is very plausible, because when someone is drunk his or her consciousness will be disturbed.
4	A: "What do you mean really cute?" B: "**So cute the mountains crumble and the oceans dry up.**" (p.276)	A: "Seberapa manis?" B: "**Manis sekali, sampai gunung bisa runtuh dan sampai laut bisa kering.**" (p.340)	Although Speaker A intends to seduce Speaker B with hyperbolic expressions, Speaker B believes in that. It was proven by her reaction to praise the seduction.
5	A: "Tell me this isn't a dream," said Reiko, sniffing the air. B: "**No, this is 100 per cent realistic sukiyaki,**" I said. "**Empirically speaking, of course.**" (p.343)	A: "Ini bukan mimpi, kan? Reiko-san sambil mengendus-endus bau masakan. B: "**Sukiyaki tulen seratus persen. Kalau harus kukatakan secara empiris,**" kataku. (p.416)	Speaker B guarantees his statement is true from the experience he has gained.

Quantity

No	BSu	BSa	Analysis
6	A: "Tell me something, Toru," she said. "Do you love me? B: "**You know I do**." (p.12)	A: "Watanabe, kau menyukaiku?" B: "**Tentu saja**," jawabku. (p.10)	Speaker B directly answers questions from Speaker A which means providing information to Speaker A directly without any other utterances.
7	A: "I don't suppose you're going to come in and rape us in the middle of the night?" B: "**Don't be silly.**" (p.120)	A: "Anda tidak akan masuk ke kamart idur kami, berbuat macam-macam, lalu memperkosa kami, kan?" B: "**Ya, tentutidak.**" (p.147)	Speaker B gave a short answer without giving his defense as a promise that he would not do anything wrong.
8	A: "For instance?" B: "**Hiking. Swimming. Reading.**" (p.138)	A: "Apa hobimu?" B: "**Bepergian dengan jalan kaki, berenang, dan membaca buku.**" (p.169)	Speaker A is a therapist who wants to dig up information on Speaker B as a client who has a dark life. He only answers as necessary without giving reasons why he likes these activities.
9	A: "Was there something you wanted to talk about?" B: "**Nothing special. I just called.**" (p.201)	A: "Ada keperluan apa?" B: "**Tak ada, Cuma menelepon saja.**" (p.249)	Speaker B only answers briefly so Speaker A creates a follow-up conversation.

10	A: "So how did you lose so much weight?" B: "**By growing up**," I said. (p.298)	A: "Kalau begitu kenapa bisa sekurus itu?" B: "**Karena aku sudah dewasa,**" kataku. (p.363)	Previously, Speaker A was guessing why Speaker B could experience a drastic weight loss. However, when mentioned one brief reason, Speaker A can grasp a broader implied purpose.

Relevance

No	BSu	BSa	Analysis
11	A: "Hey, can you do that on the roof or somewhere?" I said. "I can't sleep." B: "**But it's already 6.30!**" (p.21)	A: "Tolong, bisakah senam di balkon," kataku tegas. "Kalau terus senam di situ aku jadi terbangun." B: "**Tapi ini sudah jam setengah tujuh!**" katanya dengan mimik tidak percaya. (p. 22)	Even though speaker A's complaint was not responded with an apology, but instead showed what time it was, it was a defense from Speaker B that he was exercising at the right time, because it was normal for people to wake up.
12	A: "We're almost there," said Reiko. "This is about two-thirds of the way. Come on, you're a boy, aren't you?" B: "**Yeah, but I'm out of shape.**" (p.165)	A: "Kita sudah melewati dua pertiganya, tinggal sedikit lagi. Kamu laki-laki, kan? Harus kuat," kata Reiko-san. B: "**Aku kurang olahraga.**" (p.203)	Even though Speaker B does not defend himself that gender is not a reference to strong mountaineering, his answer to rarely exercising is the main reason why he loses in performance to Speaker A.
13	A: "Are you hard now?"	A: "Sekarang tegang?" B: "**Telapak kakiku?**" (p.211)	Although Speaker A's questions were answered by Speaker B's questions, Speaker A was able to

No	BSu	BSa	Analysis
	B: "**You mean the soles of my feet?**" (p.171)		grasp the point, because at that time they were making love.
14	A: "Hey, you're pretty good at that," I said. B: "**Be a good boy and shut up,**" said Naoko. (p.172)	A: "Lihai juga ya?" kataku. B: "**Anak manis harus diam,**" kata Naoko. (p.212)	Instead of saying thank you, Speaker B told to Speaker A to be quiet, because Speaker A's praise had a sexual tendency.
15	A: "I'd like to hang around here a few days if I can. Can you put me up? I won't get in your way." B: "**No problem,**" I said. "**I have a big closet I can sleep in, in my sleeping bag.**" (p.332-333)	A: "Ya. Kalau bisa aku ingin bersantai dulu dua-tiga hari. Boleh aku tinggal di rumahmu? Aku tidak akan menyusahkanmu. B: "**Ya, sangat boleh. Aku akan tidur di kantong tidur.**" (p.404)	Instead of convincing Speaker A that she won't be troublesome, Speaker B delivered an implied message that he invited Speaker A to sleep on the mattress, while he slept in his sleeping bag.

Manner

No	BSu	BSa	Analysis
16	A: "Then what happened?" B: "**I went back to my room and drank a bucket of salt water.**	A: "Setelah menelannya bagaimana?" B: "**Aku segera kembali ke kamar dan minum air garam sebanyak-banyaknya,**" kata	Speaker A got information from Speaker B orderly about what Speaker A did after eating three leeches alive.

	What else could I do?" (p.40)	**Nagasawa-san. "Karena tak ad acara lain lagi."**	
17	A: "What time are you leaving tomorrow?" Reiko asked me, taking abreak and lighting a cigarette. B: "**Straight after breakfast,**" **I said. "The bus comes at nine. That way I can get back in time for tomorrow night's work.**" (p.178)	A: "Besok kamu pulang jam berapa?" tanya Reiko-san menghentikan latihannya dan menyalakan rokok. B: "**Setelah sarapan. Jam sembilan bisa kan datang, jadi aku tidak usah bolos bekerja paruh waktu.**" (p.220)	Speaker B explained specifically when he would return. In addition, giving reasons regarding the schedule.
18	A: "Yeah, I'm free. Where are you?" B: "**Ueno Station. Why don't you meet me in Shinjuku? I'll leave now.**" (p.263)	A: "Aku senggang. Kamu sekarang di mana?" B: "**Stasiun Ueno. Aku akan ke Shinjuku sekarang, mau ketemu?**" (p.324)	Speaker B not only informs where he was at the moment, but captures the intent of Speaker A who wants to meet.
19	A: "Where do you want to go now?" I asked. B: "**The roof, of course. That's**	A: "Mau ke mana sekarang?" tanyaku. B: "**Kita datang ke** *department store*, **makan di kafetarianya, selanjutnya**	Speaker B not only said about destination when asked by Speaker A, but said what activities they would do there.

	the next stop when you've had lunch in a department-store restaurant." (p.312)	**sudah pasti ke balkon gedung ini.**" (p.379)	
20	A: "You practicing the guitar?" she asked. B: "**It was kicking around the landlord's storehouse, so I borrowed it and I plunk on it once in a while. That's all.**" (p.335)	A: "Kamub erlatih main gitar?" B: "**Gitar ini tergeletak begitu saja di gudang, jadi aku pinjam. Ya Cuma petik-petik saja.**" (p.407)	Speaker B not only answered questions with "yes" or "no" but explained how he ended up practicing the guitar.

From table 1 it can be seen that the 20 data retrieved were grouped into the existing types of maxim. The utterance also presented the thoughts of the characters in the novel. The value of "coming of age" can also be seen from the way they are in a dark situation such as drunkenness or showing a tendency to be sloppy.

Use of Translation Techniques

After reviewing English version of the Norwegian Wood novel, the translation technique was found as follows: Established Equivalent, Amplification: Explicitation and Paraphrase, Reduction, Variation, Creation Discursive, Modulation, Paraphrase, Pure

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Borrowing, Generalization, Linguistic Compression: Implicitation. Through the calculating process, the percentage was obtained as presented in the table below.

Table 2. Percentage of translation techniques based on the amount of data taken

No	Translation Technique		Frequency	Percentage
1	Established Equivalent		23	37,09%
2	Amplification	Explicitation	10	16,12%
		Paraphrase	3	4,83%
3	Reduction		7	11,29%
4	Variation		6	9,67%
5	Creation Discursive		5	8,06%
6	Modulation		3	4,83%
7	Pure Borrowing		2	3,22%
8	Generalization		2	3,22%
9	Linguistic Compression	Implicitation	1	1,61%
Total			62	100%

One way to judge a translation product is to involve rater in giving an assessment. This method was initiated by Nababan et al (2012), commonly called as quality level which includes accuracy, acceptance, and readability. As for the rating given ranging from 1 to 3. Based on this research, the following results were obtained:

Table 3. The level of translation assessment

No	Accuracy Level	Data	Percentage
1	Accurate	16	80%
2	Less Accurate	2	10%

| 3 | Not Accurate | 2 | 10% |

No	Acceptability Level	Data	Percentage
1	Acceptable	20	100%
2	Less Acceptable	-	0%
3	Not Acceptable	-	0%

No	Readability Level	Data	Percentage
1	Readable	20	100%
2	Less Readable	-	0%
3	Not Readable	-	0%

The level of translation assessment in each aspect was influenced by the translation technique used. On accuracy aspect, there are 2 less accurate data and 2 inaccurate data. This is due to the use of Creation Discursive technique as presented in data number 2 and 3. Data number 2 produces a score of 2 because it has changed the tendency from a character's words that seem mocking to be seductive especially with the addition of "dong" through the application of Variation translation technique. Meanwhile, the accuracy score in data number 3 is 1 because the application of Creation Discursive translation technique makes translator add an improvisation that is completely different to source language text. Nevertheless, the score of acceptability and readability is maintained, namely 3. This is due to the fact that the impact of a translation technique does not always occur in all aspects. Moreover, the application of Creations Discursive to fiction work is understandable because it can increase its attractiveness. Combined with Variation translation techniques, the value of "coming of age" can also be presented well. On the other hand, the Reduction translation technique on the data presented does not affect the assessment because the things that are reduced are only additional, not something important that can affect the essence of the story. The apt use of this translation technique will actually make a delivery more effective.

The use of Creation Discursive translation technique that lessen the score of accuracy aspect is also found in study by Rahmawati *et al* (2016) and Ekowati *et al* (2017). Rahmawati studies about sexism expressions and Creation Discursive translation technique make those expressions lead to semantic derogation. The consideration of translator in using that translation technique is to dramatize the sexism expressions (considering the novel being studied is in the adult category) in target language, but the consequence it lessens the accuracy aspect. In other word, the translator changes the author's intent to sexism expressions. Meanwhile, Ekowati studies about metaphor that is found in the novel by Khaled Hosseini. The use of Creation Discursive translation makes an expression lost the metaphor. In this case, the translator does not understand about the metaphor. As a result, there is a loss with author's intent as well as story feel.

In this study, Reduction translation technique does not lessen the assessment in any aspect. This finding is line with study by Afwah (2019). The implementation of that translation technique is used to reduce the taboo substance regarding subtitle in American Pie series. In other word, Reduction translation technique is not always inclement if used in the right context.

CONCLUSION

To sum up, the translator uses nine types of translation techniques on the 20 data in which Established Equivalent and Amplification: Explicitation and Paraphrase are the most commonly used. On the other hand, Creation Discursive gives the impact on accuracy aspect. The value of "coming of age" contained in the novel or object of research is presented in all types of maxim which represents the thoughts of the character toward maturity. Regarding to translation aspect, a combination of Creation Discursive and Variation can show that value through social tone in target text. In addition, there is no inclement translation technique as long as it is used in the right context.

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