

# LITERARY DISCOURSE ANALYSIS OF HONORIFICS AND SPEECH LEVELS IN KOREAN AND ENGLISH TRANSLATIONS OF "LE PETIT PRINCE"

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## ABSTRACT

*By examining the honorifics and speech levels in the Korean and English translations of Antoine de Saint-Exupéry's "Le Petit Prince", the communication differences between the two communities were compared. The communication between the characters in this literary work shows the differences between the two cultures. Particular emphasis was placed on the strict rules of respect in Korean. Comparative discourse analysis aims to show the impact of culture on translation studies by considering the relationships between language and culture. This study presents how respect and courtesy can change in societies where different languages are spoken.*

**Keywords:** Honorifics, Speech Levels, Korean Translation, Literary Discourse.

## 1. INTRODUCTION

Literary translation is used to provide literature works to audiences worldwide. The important thing here is preserving the original text's core and distinctive cultural subtleties.<sup>2</sup> So literary translation connects the gap between cultures, languages, and views. This diligent translating process reveals complex interactions between linguistic and cultural components - especially speech levels and honorifics. They have an impact on receiving and understanding a text. The classic book 'Le Petit Prince' by Antoine de Saint-Exupéry, can be a resource to examine the language and cultural differences in the Korean and English translations.

This prominent book has touched everyone with its sincere story and philosophical ideas since published in 1943.<sup>3</sup> The story is about a young prince who travels to plentiful planets and meets various people. The little prince also has interactions with different characters in the story. Therefore, the story includes diverse language subtleties as honorifics and speech levels. Korean and English have different linguistic and cultural origins, so translations present problems for translators. Korean culture includes an honorific system that emphasizes a level of politeness and hierarchical connections. On the other hand, English frequently builds contextual notions to transmit the same meanings. The translation of 'Le Petit Prince' into different languages causes linguistic and cultural variations that influence character portrayals, interpersonal connections, and reading experience. Therefore, with comparison and cross-cultural analysis, this study aims to improve the knowledge to negotiate linguistics nuances and choices that affect how the texts are understood in various cultural settings.

This study aims to investigate the translation of honorifics and speech levels in 'Le Petit Prince,' comparing the Korean and English versions. The translator's choices and

impacts on reader engagement will be revealed with a literary discourse approach. The main aim of this study is to interpret the influence of cultural differences between English and Korean. One of the most important factors in choosing these languages is the different cultural standards between them, especially the high importance of "respect," which is especially prominent in Asian societies. The importance of this cultural principle is evident in speech as well as in traditional greetings, with particular attention paid to the respected role that seniors play in society. Language expressions are always impacted by cultural conventions. This is a phenomenon that is less evident in places like Europe and America where English is a native language. Thus, in the English language, there is a noticeable lack of specific linguistic standards concerning how one addresses or refers to the old in society. On the contrary to linguistic systems in Korean.

To summarize, all languages naturally contain their unique cultural values. Differences in culture may cause some troubles in the translation process, like addressing the characters or leading dialogues differently. To give an example in this context, Korean honorific forms are used as a linguistic norm to show respect to people who are older or senior in rank. For this reason, we can say that there is a status superiority in society. However, this is not a typical circumstance in English. These expressions have a simpler structure, and many of them do not exist in English. Therefore; it is crucial to consider these cultural values while translating literary works to maintain authenticity and accuracy. Translators should also avoid potential misinterpretations.

## **2. METHOD OF ANALYSIS**

This research uses a qualitative methodology, comparing and contrasting discourse analyses of sections where honorifics and speech levels are used from the English and Korean versions of "Le Petit Prince." Honorifics and speech levels are examined, along with how they affect how characters are portrayed and how the story is understood.

A purposeful sample technique is used to identify the chapters and sections that best represent speech levels and honorifics. These notions are essential in character interactions and story development.

The complexities of interpersonal relationships are deliberately conveyed in Korean discourse through the proficient application of deixis, honorifics, speech levels, and specialized forms of address. Demonstratives and personal pronouns, such as the first person 'na' and its honorific counterpart 'jeo', serve to reveal utterances with a heightened sense of politeness and contextual proximity. Additionally, titles like 'seonsaengnim' for the word teacher and appropriate kinship terms are employed to advance polite interactions. Honorifics elevate language to convey reverence. An example of this is when you add polite verb forms, such the verb eat honorific 'deusida' for base 'meokda'. Through this multidimensional method, speakers can negotiate social hierarchies and cultural subtleties, assuring sensitive and courteous communication in Korean culture.<sup>4</sup> On the contrary, the use of honorifics and speech levels is more simple in English. By employing honorific titles such as "Mr.", "Mrs.", and "Miss," as well as employing polite language, English displays a basic need for politeness. While it lacks the intricacy of Korean's hierarchical structure, English speakers can convey formality and deference through their choice of words, tone, and

overall courtesy. Their lexicon is accomplished at adapting to the level of formality required by the situation and the dynamics between individuals involved.

## **2.1. Data Collection**

The main data source will comprise chosen chapters from both translations of "Le Petit Prince." These chapters will be checked for honorifics, speech levels, and subtle linguistic nuances related to interpersonal connections.

To unearth patterns and themes surrounding honorifics and speech levels, it will be employed qualitative content analysis. Additionally, linguistic tools such as concordance analysis will be utilized to explore the distribution and frequency of specific linguistic characteristics in the text.

The identified linguistic patterns will be situated within a larger cultural and sociolinguistic context, delving into cultural norms, societal structures, and historical scenery to fully comprehend the implications of language choices in the translations. Analyzing language patterns such as honorifics and speaking levels is a systematic process in discourse research in both the Korean and English versions of "Le Petit Prince." Before moving on to the analysis phase, information about the main theme and the relationship between the characters will be obtained by reading the Turkish version of the book.

There are 27 chapters in both translations. Examining each section and finding the previously mentioned phrases and words is the first stage of the research. The locations of the words "ajusshi", which express respect, in the Korean translation will be determined and it will be compared whether a respectful word is used in those parts in the same way in the English translation. Likewise, all other detected honorifics will also be compared in each translation. For speech levels, the English translation of the verbs marked as respectful in Korean are going to be found and compared using the keyword search. For example, verbs that marked with the suffix "-seubnida" indicate talking to people of higher status in Korean. In return, it is expected that the English translation will use formal language.

The English translation of the story was characterized according to Martin Joos's five formality styles. Furthermore, after the data is collected, due to the linguistic differences between the two languages, two different theories were used when parsing the data. The styles of sentences are calculated and the most dominant style of Little Prince is found using the Bungin formula,<sup>1</sup> as below:

$$\times 100\%$$

$n$  = percentage of honorofics' types

$fx$  = overall types frequency of the sub-category

$N$  = overall types of all categories

The following five methodological steps were used to conduct the research. Firstly, the various language styles used in translations of "Le Petit Prience" were identified and categorized by using theories. Secondly, the Bungin method was used to determine the prevailing style. Then, two different results were compared. Finally, the analysis's findings were interpreted.

## **3. DATA ANALYSIS**

In any conversation in South Korea, it is important to know the age of the other person to know how to speak and interact. Accordingly, in this part, some examples of respectful form of titles in the books are examined.

### 3.1. Honorific Titles

#### 3.1.1. 아저씨 ( ajeossi ) : mister

[1] Korean: wa! gireom **ajeossi**-do haneul-eseo ddeol-eojin geoyeyo!

(Wow! Then **mister** fell from the sky too!)

English: "What! **You** dropped down from the sky?"

[2] Korean: **ajeossi**-do kkochdeul-i geuleohdago saeng-gaghaseyo...

(**Mister** thinks flowers are like that too...)

English: "And **you** actually believe that the flowers..."

[3] Korean: maeil gat-i **ajeossi**-cheoleom malhalppun-ieoss-eoyo.

(I just talked like an old man every day.)

English: "And all day he says over and over, just like **you**."

In Korean the honorific title "ajeossi" has three meanings, which are middle-aged man, uncle, and mister. In examples [1] and [2] ajeossi has used the meaning 'mister'. On the other hand, in the example [3] it is used the meaning 'old man'. The meaning 'uncle' is not used because Little Prince has no family relationship with any character. But in English,

there is no honorific word for such an occasion. So, in exchange for the respectful expression "ajeossi" in the Korean translation, the personal pronoun "you" is used in the English translation. Therefore; in light of the context, it can be understood that the narrator is 'older' than the main character 'Little Prince' so the Korean translator used an honorific title, which is necessary for Korean culture. However; there is no such obligation and honorific word in English culture, so the translator preferred the second singular pronoun 'you' to call the narrator.

In conclusion, apart from these examples, the word 'ajeossi' is used fourteen times in the Korean translation. It shows that 'the Little Prince talks respectfully with the narrator, unlike in the English translation.

#### 3.1.2. 폐하 (pyeha): Your[Her, His] Majesty[Highness]

[1] Korean: **pyeha**-ramyo orin wangjaga malhaettta.

("Your **Majesty**," said the Little Prince.)

English: "Sire," he said to him.

[2]Korean: manyak **dangsin**-e myongnyongi omgyoki jikyojigil baraesindamyon.

(If you want your orders to be strictly followed.)

English: "If Your **Majesty** wishes to be promptly obeyed"

[3]Korean: “**pyeha** jalmojyo” ramyo orin wangjaga danhohi malhaetta.

(“It’s your fault, Your **Majesty**,” said the little prince firmly.)

English: "**You**," said the Little Prince firmly.

In the example [1] the honorific word majesty ‘pyeha’ is used to refer to a king by the Little Prince, and in the same part ‘sire’ is used in English translation. The word sire has many meanings as ‘ancestor or ‘father’ but in this sentence, it is used to refer to a king so that it is a respectful addressee for someone of higher status. In the example [2] while the English translator used ‘majesty’ the Korean translator chose the second singular pronoun ‘you’ to refer to the king. But, it must be noticed that ‘dangsin’ is a humble form of ‘you’. So, in both sentences, there are respectful approaches. In the example [3] Korean translator use majesty while English translator use the second singular pronoun. So, the Korean translator continues to sound respectful, but in English translation, as the characters interact their intimacy level change.

To sum up, both languages have a respectful word to call a king. Therefore, it can be understood that both cultures give importance to the status of the king and use different words to refer to someone in a monarchy.

### 3.1.3. 형 (hyeong): (big) brother

[1]Korean: **hyeong**-jeneun myeoch myeong-ilani?

(How many **brothers (elder male)** do you have?)

English: How many **brothers** has he?

When it comes to family titles, Korean has a lot of them. And these titles differ depending on the age and gender of the speaker and the receiver. In the story, there is only one family title is used only once as seen in the example [1] in chapter 4. But the reason why the word 'hyeong', which is another alternative to the word 'oppa', is used is that the genders of the speaker and hearer are male. We can also understand from the word that the speaker is younger than the addressee.

In English Family titles, there are no different variations for genders, and for elder siblings, there is no different word. Instead, they use adjectives to indicate age differences, unlike Korean. Therefore in the example [1] the speaker’s gender cannot be assumed, since a woman and man both can say brother to a man. For this we need more information from the context.

In brief, since there are no individuals with family ties in the book, the word “brother” is the only family title for both translations.

### 3.1.4. 여러분 (yeoreobun): (polite, in the plural) you, everyone

[1]Korean: man-yag **yeoreobun**-i eoleundeulkke iri malhandamyeon.

(If **you (everyone)** say this to adults.)

English: If **you** were to say to the grown-ups: ...

[2]Korean: waenyamyeon nawa gat-i eolin wangjaleul salanghaneun **yeoleobun**-deul-egen,... (Because for **those** who love Little Princes like me)

English: For you **who also** love the little prince, and for me,...

There is a respectful form for the word 'everyone' in Korean. However, this does not exist in English. As seen in example [1] where an honorific word is used in the Korean translation, the pronoun 'you' is used in the English in chapter 4. The recipient of sentence [1] is the reader. Moreover, the narrator's words have been translated politely and respectfully in the Korean version, unlike the English version. In example [2], the English plural demonstrative pronoun 'those' is used where 'yeoreobun' is used in chapter 27. Recurrently, sample [2] is a sentence that the narrator addresses to the readers.

In brief, while it is important to be polite and respectful in Korean culture when addressing a group of people, we cannot say the same in English. This difference can be seen in the translation of the same book in both languages.

### 3.2. Honorific Pronouns

In this part, some examples of respectful and plain use of pronouns in the books are examined.

#### 3.2.1. 저 (jeo): I (Humble Form)

[1]Korean: “o! **jeo**-n bolsso da bon golryoramyo” orin wangjaga..

("Oh! **I** have already seen it," said the Little Prince...)

English: "Oh, but **I** have looked already!" said the Little Prince...

[2] Korean: issjyo... je kkoch-e... **jeo**- n chaeg-im-i iss-eoyo! geu aen neomu yaghaeyo! neomu yeolyeoseo. (You know... **I** am responsible for my flower! She's so weak! Too soft.)

English: You know... my flower... **I** am responsible for her. And she is so weak! She is so naive!..

#### 3.2.2. 나 (na): I (Plain Form)

[3]Korean: “**uri**-ya moreujiman,” ramyo wangi malhaetta. na-neun ajik da nae wanggugeul doradaniji motaettaman. ("**We** don't know," said the king, "but I haven't all roamed my kingdom yet.)

English: "**We** do not know that," the king said to him. "I have not yet made a complete tour of my kingdom.

[4] Korean: deo isang seo iss-eul su eobsdeon **na**-n jujeoanjo mal-assda.

(**I** couldn't stand any longer and collapsed.)

English: **I** too sat down, because I was not able to stand up any longer.

Examples [1] and [3] are taken from the dialogue between the king of a planet and the Little Prince in chapter 10. In example [1] the Little Prince uses the respectful form of the first singular subject "I" when talking to the king, while in example [3] the king uses the plain form of the subject "I" when talking to the Little Prince. The difference in age and status between the king and the Little Prince is indicated in the translation in their use of pronouns. Korean respectful honorific pronouns were used appropriately by the translator. However, in the English translation of the same sentences, different pronouns or differences in age and status between the speakers are not noted.

Examples [2] and [4] are taken from the dialogues between the narrator and the Little Prince in chapter 26. In example [2] the Little Prince uses the respectful pronoun "I" when speaking to the narrator, while the narrator uses the plain form when speaking to the Little Prince. At the same time, when the Little Prince said "my rose", he also used the suffix "my" in the respectful form, which is "je". In the conversations between the Little Prince and the narrator, the age difference is translated appropriately into Korean with the use of pronouns. This is not the case in the corresponding English translations.

To sum up, in English, this distinction is provided by certain fixed sentence structures. This situation is explained more in Chapter IV, but when pronoun usage is considered, there are not two different pronouns as in Korean.

### 3.2.3. 당신 (dangsin): You (Humble Form)

[1] Korean: geuraeyo "jeo-n **dangsin**-eul saranghaeyoram-yo" kkochi malhaet-da.

("So, I love **you**," said the flower.)

English: "Of course I love **you**," the flower said to him.

[2] Korean: byol-deul-do **dangsin**-gge bokjjonghana-yo?

(Do the stars obey **you**, too?)

English: "And the stars obey **you**?"

### 3.2.4. 너 (neo): You (Plain Form)

[3] Korean: **neo** jongmal areumdapggeuna!

("You are so beautiful!")

English: "Oh! How beautiful **you** are!"

[3] Korean: nae **neo**-reul janggwaneuro immyonghama.

(I'll appoint **you** as Minister!)

English: "I will make **you** a Minister!"

Examples [1] and [3] show the rose and the Little Prince talking to each other in chapter 8 and 9. As can be seen, in example [1], the rose distanced herself from the Little Prince by using both the pronouns "I" and "you" in respectful forms. In the future,

as the relationship between them develops and their sincerity increases, this respectful attitude changes. However, since the Little Prince showed a close and friendly attitude towards the rose, he used the pronoun "you" in plain form. In examples [2] and [4], the king and the Little Prince use the pronoun "you" in their conversations in chapter 10. However, in example [2], the pronoun is translated in respectful honorific form because the Little Prince spoke with the king, and in example [4], the pronoun is used in plain form because the king spoke to the Little Prince. There is no distinction in English translations.

In short, Korean usages are translated in accordance with honorific rules, while their English equivalents are the same.

### 3.2.5. 저희 (jeohui): We (Humble Form)

Data for the respectful form of the first plural subject "we" in Korean are not identified in this book.

### 3.2.6. 우리 (uri): We (Plain Form)

[1] Korean: **uri**-ya moreujimanramyo wangi malhaetda

("We don't know," said the king.)

English: "**We** do not know that," the king said to him.

[2] Korean:

- "neo-hideur-eun nugu-ni?" ramyo de-gyong-shil-saek-han o-rin wangja-ga murotda ("Who are you?" asked the bemused Little Prince.)

- "**uri**-n jangmideuriya" ramyo jangmideuri malhaetda. ("**We** are roses," said the roses.)

English:

- "Who are you?" he demanded, thunderstruck.

- "**We** are roses," the roses said.

[3] Korean: \***uri** byeol-en holang-iga eobsneun geol. (I don't have tigers on **my** planet.)

English: "There are no tigers on **my** planet," the Little Prince objected.

In example [1], the speaker is the king and the listener is the Little Prince. Since the king was older than him and superior in status, he did not use the respectful form when saying "we" in the conversation. In example [2], the dialogue between the rose and the Little Prince in Chapter 20 is displayed. Neither of them uses respectful expressions when talking to each other. Since the Little Prince planted the rose, there is no age difference between them and the Little Prince feels sincere feelings for the Rose. Therefore, both the pronouns "you" and "we" are translated in plain form, and are used correctly. An exception usage is seen in example [3]. More precisely, due to Korea's highly communal culture, saying "mine" is considered a manifestation of arrogance. Koreans always use uri (our) instead of nae (my) when referring to their country. In this sentence, the Little Prince used the word "uri" which means "our", when talking about his planet (country), but the intended meaning is "my" in the context.

As a result, the Korean and English translations match each other since the Honorific form of "we" is not used.



### 3.3. Honorific Nouns:

In this part, some examples of respectful and plain use of pronouns in the books are examined.

#### 3.3.1. Honorific Noun: **분 (bun)** “person”

[1] Korean: “oi tam-hom-ga han **bun**-i o-syot-gun!” ramyo orin wangjareul boja geuga sorichottta. (“Hey! There's a **person** who is explorer!” he shouted when he saw the Little Prince.)

English: “Oh, look! Here is an explorer!” he exclaimed to himself when he saw the Little Prince coming.

#### 3.3.2. Non-honorific Noun: **사람 (saram)** “person”

[2] Korean: chingu ga omneun **saram**-eun opsso.

(There is no person without friends.)

English: Not every **one (person)** has had a friend.

Two different uses of the noun “person” in Korean can be seen in examples [1] and [2]. The first sentence is said by the old gentleman and it is known that he is a geographer. He uses the honorific form for the noun “person”, and there is no intimate dialogue between him and the Little Prince for most of Chapter 15. In example [2], the speaker is the writer and addresses the readers. Translating it in plain form shows sincere communication with the readers. There are no different expressions in the English translations so the word “person” is not used in the example [1]. Additionally, in example [2] it is translated as “one” meaning a person.

### 3.4. Honorific Verbs

In this part, some examples of respectful and plain use of verbs in the books are examined.

#### 3.4.1. Base verb: **가다 (gada)** “to go”

[1] Korean: saljak guseulpojineunga sipton geu aega ama iri dotppuchotjji. “gotjang gado olma mot **ga**-yo...” (The kid who seemed a little upset, probably added this. “It doesn't take long even if you **go** straight...”)

English: And, with perhaps a hint of sadness, he added: “Straight ahead of him, nobody can **go** very far...”

#### 3.4.2. Regular honorific: **가시다 (gasida)** “to go”

[2] Korean: geuron daeum geunyo-ga dotbuchotda. “sigan gilji maseyo, hetgal-rin-dago-yo **gasi**-ryomyon eoseo **ga**-boriseyo.” (Then she added. “Don't drag on, I'm confused. If you want to **go**, **go** ahead.”)

English: Then she added: "Don't linger like this. You have decided to **go** away. Now **go**!"

Two different uses of the verb "to go" in Korean can be seen in examples [1] and [2]. The first sentence is said by the Little Prince and the verb is used in plain form. However, the action is marked with a polite style. In example [2], the speaker is the Rose and uses honorific forms throughout the story, here the verb is translated as "gasida". In its English equivalent, there is no difference in the verb and the Rose uses an informal structure.

### 3.5. Speech Ethics in English

In this part, some examples of speech ethics in English such as polite phrases and fixed statements in the books are examined.

#### 3.5.1. Polite Phrases: Words of Greeting

[1] English: "**Good morning**," said the Little Prince.

Korean: "**an-nyong-haseyo**" ramyo orin wangja-ga malhaetda.

("Hello," said the Little Prince.)

[2] English: "**Good morning**," said the Little Prince.

"**Good morning**," said the flower.

Korean: - **annyeong** ramyo orin wangjaga malhaetda.

("Good morning," said the Little Prince.)

- **annyeong** ramyo geu kkochi malhaetda.

("Good morning," said the flower.)

[3] English: - "**Goodbye**," said the Little Prince.

- "**Goodbye**," said the flower.

Korean: - "**jal iss-eo**" orin wangja-ga malhaetda.

("Goodbye," said the Little Prince.)

- "**ne annyeonghi ga-seyo**." ramyo geu kkochi malhaetda.

("Yes, goodbye," said the flower.)

In example [1], while the expression "Good morning," is used in English, "an-nyong-haseyo" is preferred in Korean. This shows that there is a morning greeting in both languages. However, there is a difference between the expressions used. In Korean, the expression "annyeonghaseyo" is considered a sign of respect and courtesy. This expression is used to address older or respected people and holds an important place in Korean culture. Therefore, the phrase "annyeonghaseyo" is an honorific construction in Korean. In example [2], the same morning greeting expression is used in both English and Korean texts. The phrase "Good morning," is widely used in both languages, indicating that the greeting culture is similar. However, in Korean, the use of the expression "annyeong" is often considered an expression of friendliness and

closeness when used between characters. In example [3], while a simple expression "Goodbye," is used in English, "jal iss-eo" is used with a more comprehensive expression in Korean. In the second sentence, the Korean expression is enriched with a longer expression, the flower's answer is expressed more comprehensively. This phrase carries the same meaning and has a more informal, friendly tone.

As a result, the expressions "Good morning" and "Goodbye" are used more as polite expressions in English. It is a common expression used in English-speaking communities when meeting or greeting someone in the morning. However, it is considered a general courtesy, not as a special expression of respect for a specific person as in Korean.

### 3.5.2. Fixed statements:

[1] English: "If you **please**— draw me a sheep!"

Korean: "yang han mali geulyeo-**juseyo**!"

(“**Please** draw a sheep!”)

[2] English: "Ah! **Please** excuse me," said the Little Prince.

Korean: "a! geureom mian." lamyeo eorin wangja-ga malhaetda.

(“Ah! Then I’m sorry.” said the Little Prince.)

[3] English: "**May** I sit down?" came now a timid inquiry from the Little Prince.

Korean: “anjado **dwel-ggayo**?” ramyo orin wangjaga sosimhage yojutda.

(“**Can** I sit down?” asked the Little Prince timidly.)

In example [1], the word "please" indicates politeness and request. In English, such expressions are generally a fixed construction and are used when making requests. In Korean translation, the "-juseyo" suffix indicates a request or request. In Korean, these types of suffixes are frequently used when requesting a specific action. While the word "please" in English is a fixed expression, in Korean the request is expressed with the suffixes "-juseyo". In example [2], the English expression contains an apologetic expression. The expression "please excuse me" carries the meaning of apologizing for a mistake or making a request more acceptable. This expression is an expression of politeness and tolerance. The Korean translation is similar. The word "mian" means "apology" in Korean and expresses regret or regret for a mistake, while the word "geureom" means "then" and when used with an apology or excuse, it means acknowledging a previous statement. In both languages, the expressions are used as an expression of apology and tolerance for a mistake. In example [3], in the expression "May I", the word "may" means "dwel-ggayo". The suffix "-ggayo" in the expression means asking for permission. In Korean, such suffixes are used when asking for permission to perform an action. While the word "may" is a fixed expression in English, asking for permission is expressed in Korean with the suffix "-ggayo".

As a result, it shows that fixed structures in English are expressed with suffixes in Korean, and these suffixes generally have the same meaning. Expressions vary according to speakers in both languages, but there are structural differences.

### 3.5.3. English Formal and Informal Language:

- [1] Perhaps **I am** a little like the grown-ups. (the narrator)  
 "Ah! I am scarcely awake. I beg that you will excuse me. (the rose)
- [2] But **you are** the only man on your planet!" (the Little Prince)  
 "Then **you're** unlucky," said the Little Prince.
- [3] "Yes, **that is** true." (the narrator)  
 "Yes, **that's** it. The stars." ( the businessman)
- [4] Oh! You think that **is not** important!" (the Little Prince)  
 "It is true, **isn't** it, that sheep eat little bushes?" (the Little Prince)
- [5] "I **cannot** play with you," the fox said. (the fox)  
 I **can't** stop myself.. (the Little Prince)
- [6] "I **have not** yet made a complete tour of my kingdom. (the king)  
 I **haven't** time to light it again. (the businessman)
- [7] Kings **do not** own, they reign over. (the businessman)  
 "I **don't** believe you! Flowers are weak creatures. (the Little Prince)

The data obtained from the English translation show that there are both informal and formal uses in the dialogues in the book. However, It cannot be said that formal language expresses respect, as in Korean. The degree of closeness between characters should be interpreted according to phrase patterns. Informal uses often refer to the Little Prince and show that there are no norms in English culture that require younger people to speak respectfully. The most other characters use formal language, such as the narrator, the king, the businessman, the fox, and the rose. Makale içindeki tüm tablo, şekil ve grafikler metnin uygun yerlerinde ardışık olarak numaralandırılmış bir şekilde sayfaya ortalı olarak gösterilmelidir. Her tablo, şekil veya grafiğe bir başlık verilmelidir. Başlık; tablo, şekil veya grafiğin üstünde, sayfaya ortalı, yalnızca kelimelerin baş harfleri büyük olacak şekilde ve 10 punto olarak yer almalıdır. Tablo, şekil ve grafik içindeki metin 8-10 punto aralığında olmalıdır. Tablo, şekil veya grafikler kolaylıkla okunacak biçimde olmalı ve yukarıda verilen sayfa yapısına (sayfa marjlarını aşmayacak şekilde) uygun olmalıdır.

### 3.6. English Level of Formality

Statistical percentage calculations of the English Formality Level data collected from the book "The Little Prince" are shown in a table as follows:

**Table 1: English Formality Level Statistical Data**

Level of Formality	Number of Cases	Percent
Intimate	2	1,9 %
Casual	10	9,5 %
Consultative	21	20 %

Formal	72	68,6 %
Frozen	0	0 %
TOTAL	105	100 %

In this English translation of the book, 105 data is found. The analysis is based on five styles of language using Martin Joos's theory. They are frozen style, formal style, consultative style, casual style, and intimate style. Four types of language styles are found that are used by all characters. There are formal styles, casual styles, consultative styles, and intimate styles and the dominant types of styles that occur in the book are casual style in 10 cases (9,5%), Consultative style in 21 cases (20%), intimate style in 2 cases (1,9 %), formal style 72 cases (68,6 %) and frozen style is 0 cases (0%).

Then, the formal style concluded as the style that is dominantly used in book because this language style is generally used in formal situations that describe politeness and indirect respect in English. The fact that main character 'Little Prince is someone polite and most probably younger than other characters. So, it's easy to find this type of language style, as can be seen.

### 3.7. Korean Speech Levels

Statistical percentage calculations of the Korean Speech Levels data collected from the book "The Little Prince" are shown in a table as follows:

**Table 2: Korean Speech Level Statistical Data**

Speech Level	Declarative	Interrogative	Imperative	Pro-positive	Total	Percent
Plain	133	0	0	0	133	35 %
Intimate	88	-	-	-	88	23, 1 %
Familiar	19	3	2	1	25	6,6 %
Blunt	5		-		25	1,3 %
Polite	125	-	-	-	125	32, 9 %
Deferential	4	0	0	0	4	1,1 %
Total	374	3	2	1	380	100%

According to the statistical results, a total of 380 data were obtained from the Korean translation of the book "The Little Prince". Plain speech emerges as the most frequent style, constituting 35% of the whole. It indicates a preference for direct and sincere communication. Polite speech style is following closely behind and it represents the second-highest rate at 32.9%. This result underscores the cultural emphasis on respect and formalities in Korean social interactions in the book. Intimate speech holds a notable share of 23.1%, and it emphasizes the significance of close relationships and informal interactions in the chapters. Familiar speech and blunt speech exhibit lower percentages at 6.6% and 1.3%, respectively, which suggests their relatively limited use within the context of "The Little Prince." Deferential speech, with a representation of 1.1%, occupies the smallest portion. It highlights the limited role in highly formal or hierarchical situations within the narrative.

As a result, if we interpret it according to the formality levels in English; the entire book is written in an informal style with a rate of approximately 58.1%. However, formal style is also high enough with approximately 34%. It is been provided that this analysis shows valuable insights into the implication dynamics of communication in the book. This mirrors Korean social norms and interpersonal relationships translated in the chapters.

#### 4. CONCLUSION

In the analysis of the Korean translation of "Le Petit Prince" a significant presence of honorifics throughout the text is revealed. In particular, as "ajeossi" (mister), "pyeha" (majesty), "hyeong" (elder brother) and "yeoreobun" (everyone) four honorific titles were identified. The exact equivalents of these titles were not available in the English Translation. For instance; where the word mister used in Korean translation the second singular pronoun "you" is used in the English translation. Regarding honorific pronouns, Korean includes honorific forms for 'I' and 'You', but not for 'We' in the translation. In English, honorific pronouns were not used in any context. In examining honorific nouns, solely the word 'bun' is determined as honorific version for the word 'saram' which means person, in Korean translation. No separate honorific expressions for nouns have been found in English. Regarding to honorific verbs, only the verb "ga-da" meaning "to go" was identified, with the regular honorific form "gasi-da", while there are no such honorific forms of verbs in English. Concerning the speech ethics in English, the usage of polite phrases, fixed statements, as well as informal and formal language conventions detected in many parts of the story. Differences were observed in these parts, while reflecting respect in their Korean equivalents. Additionally, the analysis of English level of formality revealed distinct linguistic registers including the intimate, casual, consultative, and formal levels but not frozen level. Lastly, Korean speech levels were identified as deferential, intimate, polite, blunt, familiar, and plain. Unlike English, all levels of theory in Korean have been detected in the translation.

In conclusion, the comparative cross-cultural study of honorifics and speech levels in the translations of "Le Petit Prince" into Korean and English offered valuable insights into the complexity of language, culture, and translation. The fact that both languages are different from each other has led to differences in translations into both languages. For example, while Korean belongs to the Ural-Altaic language family, English belongs to the Indo-European language family. Therefore, their socio-cultural structures are different due to both their linguistic characteristics and geographical differences. In the matter of age differences between characters in Korean translation, this situation is expressed with different structures. The degrees of sincerity are expressed more clearly, which can be attributed to these reasons. As a result of the classification and examination of the data collected in the study, it has been revealed how the translations of literary works will differ within the scope of this subject. Moreover, considering the use of honorific expressions, the Korean translation contains more respectful discourses than the English translation. A respectful alternate form in Korean is used in the necessary context for almost many parts of the language sections. This is not the case for English. In translations, it was assumed that the speech level was formal in Korean and informal in English. However, as a result of the data calculated according to the Bungin formula, different results were obtained from the hypotheses. The use of 'formal' language in English translation was used with a large rate of 68.6%. In Korean

translation, this rate is approximately 34% according to calculations. This is likely because there are more levels in Korean, and the data in the two languages were collected using different theories. When all the analyses are considered, Korean is the answer to the question of which language is most marked with the concept of 'respect' pursued in the hypothesis. Considering the results obtained, formal language use in English aims to be polite rather than respectful.

## **Recommendations**

Observing honorifics in languages, especially in Korean, by looking at family titles will produce clearer results. Since there are no characters with family ties to "Le Petit Prince" in the selected story, sufficient data could not be obtained for this part of the study. In future studies using different data sources and contexts, this study can be continued by using Martin Joos' theory, Sohn's six-level scheme, and Bungin's formula.

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