

AN ANALYSIS OF EQUIVALENCE AT WORD LEVEL IN “THE LOST SYMBOL” TRANSLATION OF ENGLISH INTO INDONESIAN

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Based on finding the analysis there are eight types of problems found dealing with the equivalence at word level in *The Lost Symbol* translation of English into Bahasa: Culture-specific concepts, the source language concept is not lexicalized in the target language, the source-language word is semantically complex, the source and the target languages make different distinctions in meaning, the target language lacks of superordinate, the target language lacks of specific term, differences in physical or interpersonal perspective, difference in form, and the use of loan words in the source text. The most problem faced is the use of loan words, found five terms in English which are no equivalence word in Bahasa. The strategy used by the translator is to loan the word because the term is also familiar for the target reader.

Key Words: cultural specific concept, translation, word level equivalence

INTRODUCTION

According to Newmark (1988:7), translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language. Then Nida and Taber (1982:12) propose a rather complete definition of translation, that “Translating consisting of reproducing in the receptor language the closest natural equivalence of source language message, first in terms of meaning and secondly in term of style.” Meanwhile, Catford (1965:20) also states that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).

Working on translation, technically, a translator has to know the equivalency in translating the source language to the target one. As we know, translation peers always encounter different changes in equivalence within different language

levels ranging from physical forms into meaning. Bell (1991:20) defines the phenomenon as “the replacement of a representation of a text in one language by a representation of an equivalent text in a second language.” Baker (2001:77) defines equivalence as the relationship between a source text (ST) and a target text (TT) that has allowed the TT to be considered as a translation of the ST in the first place. From what the experts’ statement above, we can say that equivalence is the most important element in the process of translation.

This paper discusses translation problems arising from lack of equivalence at word level; what does a translation do when there is no word in the target language which expresses the same meaning as to be source language word? Based on those considerations, this paper deals with one of the types of equivalence that Baker proposed in her study, that is equivalence at word level. The data are taken from one of the Dan Brown’s novel,

“The Lost Symbol” (Chapter 1) translation of English into Indonesian.

A. Theoretical Framework

Baker (2001) explores the notion of equivalence at different levels: equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence, and pragmatic equivalence. These levels of equivalence are closely related to the translation process, including all different aspects of translation and hence putting together the linguistic and the communicative approach. There is no on-to-one correspondence between orthographic words and elements of meaning within across language (Baker, 2001:11). In her book, Baker also describes common problems of non-equivalence at word level and the strategies dealing with it.

- a. Culture-specific concepts
The source-language word may express a concept which is totally unknown in the target language (abstract or concrete; it may relate to a religious belief, a social custom or even a type of food).
- b. The source-language concept is not lexicalized in the target language
The source language word may express a concept which is known in the target culture but simply not lexicalized, that is not “allocated” a target language word to express it.
- c. The source-language word is semantically complex
The source-language word may be semantically complex.
- d. The source and the target languages make different distinctions in meaning.
The target language may make more or fewer distinctions in meaning than the source language.
- e. The target language lacks a superordinate
The target language may have specific words (hyponyms) but no general

word (superordinate) to head the semantic field.

- f. The target language lacks a specific term (hyponym)
More commonly, languages tend to have general words (superordinate) but lack specific ones (hyponyms).
- g. Differences in physical or interpersonal perspective
Physical perspective has to do with where things or people are in relation to one another or to a place, as expressed in pairs of words such as *come/go*, *take/bring*, *arrive/depart*, etc. perspective may also include the relationship between participants in the discourse (tenor).
- h. Differences in expressive meaning
There may be a target-language word which has the same propositional meaning as the source-language word, but it may have a different expressive meaning.
 - i. Difference in form
There is often no equivalent in the target language for particular form in the source text.
 - j. Differences in frequency and purpose of using specific forms.
Even when a particular form does have a ready equivalent in the target language, there may be a difference in the frequency with which it is used or the purpose for which it is used.
- k. The use of loan words in the source text
Words such as *au fait*, *chic* and *alfresco* in English are used for their prestige value, because they add an air of sophistication to the text or its subject matter. This is often lost in translation because it is not always possible to find a loan word with the same meaning in the target language.
In addition, Baker also proposes some strategies dealing with it.
- a. Translation by a more general word (superordinate)

- b. Translation by a more neutral/ less expressive word
- c. Translation by cultural substitution
It involves replacing a culture-specific item or expression with a target-language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader.
- d. Translation using a loan word or loan words plus explanation
This strategy is particularly common in dealing with culture-specific items, modern concepts and buzz words. Following the loan word with an explanation is very useful when the word in question is repeated several times in the text.
- e. Translation by paraphrase using a related word
This strategy is used when the concept expressed by the source item is lexicalized in the target language but in a different form, and when the frequency with which a certain form is used in the source text is significantly higher than would be natural in the target language.
- f. Translation by paraphrase using unrelated words
- g. If the concept expressed by the source item is not lexicalized at all in the target language, the paraphrase strategy can still be used in some contexts.
- h. Translation by omission
If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question.
- i. Translation by illustration
This is a useful option if the word which lacks an equivalent in the target language refers to a physical entity which

can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise and to the point.

B. Data

In this paper, the data are categorized based on the problems of equivalence at word level.

1. Culture-specific concepts
 - the 555-foot → 555 kaki (170 meter)
 - turtlenecks → Kaus berleher tinggi
 - cravat → *cravat* (dasi)
 - fascalia → *fasealia* (syal pengikat leher)
 - Staccato → suara berderak
2. The source language concept is not lexicalized in the target language
 - austere → sederhana
 - daybag → tas bahu
3. The source-language word is semantically complex
 - unloading platform → platform untuk menurunkan penumpang
 - collegiate cordovan loafers → sepatu kulit santai model mahasiswa
4. The source and the target languages make different distinctions in meaning
 - voice → aksen
 - read → membahas
5. The target language lacks of superordinate
 - leaned → mencondongkan tubuh
 - saying → mengucapkan
 - climbing → naik merayapi
6. The target language lacks of specific term
 - craning → menjulurkan leher
 - spire → menara
7. Differences in physical or interpersonal perspective
 - you → kau
 - child → bocah
 - boy → anak laki-laki
 - boy → bocah

- woman → perempuan
 - your guest → tamu Anda
8. Difference in form
- unexpected → tak terduga
 - Hate → tidak ingin
 - background → latar belakang
9. The use of loan words in the source text
- corporate jet → jet korporasi
 - symbology → simnologi
 - philanthropist → filantrop
 - dynasty → dinasti
 - silhouette → siluet
 - etymologically → etimologis

C. Discussion

As mentioned in the previous part, Baker in her book "In Other Words" proposed some strategies dealing with the problems that translator may face in translating the English into Indonesian. In this part, the work focuses on analyzing the problem and the strategies that the translator deals with.

1. Culture-specific concepts

- a. the 555-foot → 555 kaki (170 meter)
- ST : The 555-foot marble-faced obelisk marked the nation's heart.
- TT : Obelisk berpermukaan marmer setinggi 555 kaki (170 meter) itu menandai jantung bangsa ini.

It is proper for Western to say foot to describe the measure of altitude or length. The foot is still legally recognized as an alternative expression of length in Canada, officially defined as a unit derived from the metric metre and still commonly used in the United Kingdom, although both have partially metricated their units of measurement. The foot is widely used outside the English-speaking country

([http://en.m.wikipedia.org/wiki/Foot_\(unit\)](http://en.m.wikipedia.org/wiki/Foot_(unit))). In this phenomenon, the translator decides to translate it into

555 kaki and add explanation (170 meter) in which the measurement of length in meter sounds familiar in Indonesia.

- b. turtlenecks → Kaus berleher tinggi
- ST : The woman laughed. 'Those turtlenecks you wear are so dated. You'd look much sharper in a tie!'
- TT : Perempuan itu tertawa. "Kaus berleher tinggi yang Anda kenakan kuno sekali. Anda akan tampak jauh lebih cerdas dengan kemeja berdas!

American describes turtleneck as a garment, usually a sweater with a close-fitting, round, and high collar that folds over and covers the neck. Indonesian does not have the equivalence word of turtleneck because it is originally worn by American and Australian. The translator tries to find the cultural substitution for this in order to be more understandable for Indonesian. Therefore *Kaus berleher tinggi* is the best translation for *turtleneck* by describing how turtleneck looks like, that is t-shirt with high collar that folds over and cover the neck.

- c. cravat → cravat (dasi)
- d. fascalina → *fasealia* (syal pengikat leher)

ST: ---and despite the headmaster's romantic claims that the origin of the cravat went back to the silk fasealia worn by Roman orators to warm their vocal cords,---

TT : ---Walaupun ada pernyataan romantis dari pemimpin akademi bahwa cravat (dasi) berasal dari fasealia (syal pengikat leher) sutera yang dikenakan para orator Romawi untuk menghangatkan pita suara,---

Western describe cravat is a scarf or band worn around the neck as a tie especially by men. Cravat means the forerunner to the modern tie. Historically, a cravat is a symbol of culture and elegance associated with Croats in the 17th century (<http://academia-cravatica.hr/interesting-facts/history/>). Nowadays cravat is worn by bridegroom of Western style. Again there is no equivalent word for cravat in Indonesian and we only have tie to call kind of long piece of cloth around the neck. In consequence, the translator uses a strategy by keeping the source text and give explanation as an addition, which sounds general or neutral for Indonesian that cravat can be described as the same as tie.

The same phenomenon exist in translating fascalia, there is no equivalence word for fascalia then the translator keeps the word and give explanation in the bracket

2. The source-language word is semantically complex

a. unloading platform → platform untuk menurunkan penumpang

ST: *Almost there*, the boy told himself, craning his neck and looking up at the unloading platform.

TT: *Hampir sampai*, ujar bocah itu kepada diri sendiri, seraya menjulurkan leher dan mendongak memandangi platform untuk menurunkan penumpang.

In this case, the source text word is semantically complex and the translator decides to translate *unloading platform* into platform untuk menurunkan penumpang. The strategy which is applied is translation by paraphrasing using a related word

b. collegiate cordovan loafers →

sepatu kulit santai model mahasiswa
ST: He was wearing his usual charcoal turtleneck, Harris Tweed jacket, khakis, and collegiate cordovan loafers---

TT: Seperti biasa, dia mengenakan kaus abu-abu tua berleher tinggi, jaket Harris Tweed, celana panjang khaki, dan sepatu kulit santai model mahasiswa

The same problem happens in this part of text. If we translate it word-for-word, it causes a long text to explain one by one the term of that kind of shoes. Then, the same strategies used to transfer the appropriate meaning that is by paraphrasing using related words to get the understandable and acceptable translation.

3. The source and the target languages make different distinctions in meaning

a. voice → aksen

ST: 'Hello! Hello!' a singsong British voice shouted from across the tarmac. 'Professor Langdon?'

TT: "Halo! Halo!" teriak sebuah suara merdu beraksen Inggris dari seberang aspal. "Profesor Langdon?"

Literally, voice means sounds made when speaking or singing. For example, she is lost her voice. For this case, the translator considers the addition of information of *British* in which there is a stress that the character is speaking British English. Cultural substitution is used as the strategy to make it appropriate translation. Therefore he translates it into *aksen* which is not the literal meaning of voice.

b. read → membahas

ST: 'My book group read your book about the sacred feminine and the church!

TT: “Kelompok pembaca buku saya membahas buku Anda tentang *sacred feminine* dan gereja!

It is a great choice translating read into membahas, whereas the literal meaning of read is membaca. By considering the previous words, it is mentioned already the ‘pembaca’ is used to translate book. Word-for word translation is not the appropriate strategy to solve this problem. Therefore, the translator applies the strategy of paraphrase by using the related words by considering some aspects that support the diction choice. The diction choice is acceptable for reader because they have the same information that a book group’s activity is not only reading the book but also discussing the contents of the book.

4. The target language lacks of superordinate

a. climbing → naik merayapi

ST: Petugas lift sedang mengucapkan sesuatu menenangkan mengenai piston bersambung dan konstruksi besi tempa lift.

TT: Lift Otis yang naik merayapi pilar selatan Menara Eiffel itu dipenuhi turis.

We see that the translator decided to make his translation as natural as possible in Bahasa. He considered his understanding of Eiffel Tower that people can see Paris from above and people already know about it. Meaning that, there is the same knowledge between the reader and the writer. The decision of the collocation used is appropriate dealing with the ‘lift’. Here ‘lift’ is subject which is climbing with the help of machine. If we translate it into ‘memanjat’, it is not acceptable because we use ‘memanjat’ only for

human and some animals. Also the translator makes it more expressive by using *naik merayapi*. He wants people to imagine what was happening with the lift at that time’

It can be said that it is the strategy of the translator to translate it in two phrases, ‘naik merayap’ instead of ‘naik’. He tends to keep the natural meaning of ‘climbing’ in the text, in which the author describes the ‘lift’ is moving up slowly. Then if he only translates it ‘merayap’, it is less accurate in fact ‘merayap’ can be down, up, right or left.

5. The target language lacks of specific term

a. craning → menjulurkan

ST: *Almost there*, the boy told himself, craning his neck and looking up at the unloading platform.

TT: *Hampir sampai*, ujar bocah itu kepada diri sendiri, seraya menjulurkan leher dan mendongak memandangi platform untuk menurunkan penumpang.

In my opinion, the translation of *menjulurkan leher* for *craning* is not appropriate. In Bahasa, *menjulurkan* is commonly expressed for tongue, *menjulurkan lidah*. Hence, we need more acceptable word to transfer the meaning of craning. Because of Bahasa lacks of specific term so the strategy used is paraphrase by using related word. The activity which is associated with stretching out one’s neck in order to see something can be called *mengulurkan leher* in Bahasa.

b. spire → menara

ST: Outside the window the sun had set, but Langdon could still make out slender silhouette of the world’s largest obelisk,

rising on the horizon like the spire of an ancient gnomon.

TT: Matahari sudah terbenam di balik jendela, tapi Langdon masih bisa melihat siluet ramping obelisk terbesar di dunia, yang menjulang di cakrawala seperti menara jam kuno.

A more general word is used as the strategy. Yet, the translator gives lack information to transfer the meaning of spire. He translates spire into menara and the reader will imagine the whole menara (tower), in fact, in his book, the author wants the readers to imagine the special part of the tower that is the spire. In the source text, English has specific word to call the top of the tower that is spire, while in Bahasa it needs two words to call the spire. In my opinion, it is acceptable if the translator translates the word *spire* into puncak menara in order to get the more specific meaning and information for the reader.

6. Differences in physical or interpersonal perspective

a. you → kau

ST: 'You look pale, son. You should have stayed on the ground.'

TT: "Kau tampak pucat, Nak. Seharusnya kau tetap di bawah."

The *Kau* in this dialogue is used as the consideration of poetic term of novel and it is generally used as bound morpheme of *engkau*. Because of the social status between the speakers, in daily conversation *kau* sounds rude compared to *kamu*. In my view, *kamu* term is more acceptable for Indonesian. *Kamu* is considered a more familiar way of talking; it stands in the middle of formal and informal. *Kamu* is used

with your sister, brothers, cousins, and other family members of the same age or status.

b. your car → mobil Anda

ST: 'If you'll come with me, sir, your car is waiting.'

TT: "Ikuti saya, Pak, mobil Anda sudah menunggu."

Anda is very formal way of talking, like between businessmen, to people that are older, to person that you respect, to teachers, or to strangers. It can also be used as a barrier, because it shows that you have no interests of forming a close relationship with the other person. Considering the relationship between Langdon and the driver shows the different social status between them and the term of *Anda* is accurate to be used in the translation.

7. Difference in form

a. unexpected → tak terduga

ST: The daydream about his late father, Langdon suspected, had been stirred by this morning's unexpected invitation from Langdon's longtime mentor, Peter Solomon.

TT: Langdon curiga, agaknya lamunan tentang almarhum ayahnya dipicu oleh undangan tak terduga pagi ini dari mentor lamanya, Peter Solomon.

To describe the minimal formal element of meaning in language, as distinct from word, this may or may not contain several elements of meaning. Thus, an important difference between morpheme and words is that a morpheme cannot contain more than one element of meaning and cannot be further analyzed. The term of *tak terduga* is an accurate diction for *unexpected*.

8. The use of loan words in the source text

a. corporate jet → jet korporasi

ST: He was sitting all alone in the enormous cabin of a Falcoln 2000EX corporate jet as it bounced its way through turbulence.

TT: Dia sedang duduk sendirian di kabin luas jet korporasi Falcon 2000EX yang berguncang-guncang melewati turbulensi.

In my view, it does not need to keep the loan word in the translation when we have the original word in Bahasa. *Corporate* can be translated into *perusahaan* which is more acceptable and understandable for the target reader.

b. symbology → simnologi

ST: He'd been halfway through reviewing Masonic symbology when his mind had drifted.

TT: Dia sudah setengah jalan meninjau simnologi Mason ketika benaknya tadi berkelana.

Symbology basedon Merriam Webster is the art of expression by symbol, or the study or interpretation of symbol. Bahasa does not have the equivalence word of this term so the translator decides to keep it in his translation and this strategy is exactly appropriate to solve the problem.

c. philanthropist → filantrop

ST: The fifty – eight-year-old philanthropist, historian, and scientist had taken Langdon---

TT: Filantrop, sejarawan, dan ilmuwan berusia 58 tahun itu sudah membantu dan membimbing Langdon---

As the same as the previous discussion about using the loan word, in this case the translator does the same thing consider that in

Bahasa, we have no term to substitute *philanthropist*.

d. dynasty → dinasti

ST: Despite the man's influential family dynasty and massive wealth,

TT: Walaupun dinasti keluarga Solomon sangat berpengaruh dan kekayaannya luar biasa,

Sometimes translator should not use the loan word to play save in his translation when we have our own term in the target text. When we talk about dynasty, it deals with royal family in a country and the same thing happens in Indonesia. *Dinasti* term in Bahasa is something like looking back in the China Kingdom era hundred years ago. It is better if *dynasty* is translated into *keturunan* because it is more neutral and familiar for Indonesia.

e. clipboard → clipboard

ST: Langdon looked up to see a middle-aged woman with a badge and clipboard hurrying toward him, waving happily as he approached.

TT: Langdon mendongak dan melihat seorang perempuan setengah baya dengan lencana dan clipboard bergegas menghampirinya, lalu melambatkan tangan dengan gembira ketika Langdon mendekat.

As the same reason and opinion in the discussion above, I propose that the more acceptable translation for *clipboard* is *papan tulis kecil*. Some people will not get the same understanding what clipboard is if the translator keeps the English term.

D. Conclusion

Based on finding the analysis there are eight types of problems found dealing

with the equivalence at word level in *The Lost Symbol* translation of English into Bahasa: Culture-specific concepts, the source language concept is not lexicalized in the target language, the source-language word is semantically complex, the source and the target languages make different distinctions in meaning, the target language lacks of superordinate, the target language lacks of specific term, differences in physical or interpersonal perspective, difference in form, and the use of loan words in the source text. The most problem faced is the use of loan words, found five terms in English which are no equivalence word in Bahasa. The strategy used by the translator is to loan the word because the term is also familiar for the target reader.

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The Otis elevator climbing the south pillar of the Eiffel Tower was overflowing with tourists. Inside the cramped lift, an austere businessman in a pressed suit gazed down at the boy beside him. 'You look pale, son. You should have stayed on the ground.'

'I'm okay...' the boy answered, struggling to control his anxiety. 'I'll get out on the next level.' *I can't breathe.*

The man leaned closer. 'I thought by now you would have gotten over this.' He brushed the child's cheek affectionately.

The boy felt ashamed to disappoint his father, but he could barely hear through the ringing in his ears. *I can't breathe. I've got to get out of this box!*

The elevator operator was saying something reassuring about the lift's articulated pistons and puddle-iron construction. Far beneath them, the streets of Paris stretched out in all directions.

Almost there, the boy told himself, craning his neck and looking up at the unloading platform. *Just hold on.*

As the lift angled steeply toward the upper viewing deck, the shaft began to narrow, its massive struts contracting into a tight, vertical tunnel.

'Dad, I don't think-'

Suddenly a staccato crack echoed overhead. The carriage jerked, swaying awkwardly to one side, frayed cables began whipping around the carriage, trashing like snakes. The boy reached out for his father.

'Dad!'

Their eyes locked for one terrifying second.

Then the bottom dropped out.

Robert Langdon jolted upright in his soft leather seat, starting out of the semiconscious daydream. He was sitting all alone in the enormous cabin of a Falcoln 2000EX corporate jet as it bounced its way through turbulence. In the background, the dual Pratt & Whitney engines hummed evenly.

Appendix 1

Source text: taken from *The Lost Symbols*
(chapter 1)

'Mr. Langdon?' the intercom crackled overhead. 'We're on final approach.'

Langdon sat up straight and slid his lecture notes back into his leather daybag. He'd been halfway through reviewing Masonic symbology when his mind had drifted. The daydream about his late father, Langdon suspected, had been stirred by this morning's unexpected invitation from Langdon's longtime mentor, Peter Solomon.

The other man I never want to disappoint.

The fifty – eight-year-old philanthropist, historian, and scientist had taken Langdon under his wing nearly thirty years ago, in many ways filling the void left by Langdon's father's death. Despite the man's influential family dynasty and massive wealth, Langdon had found humility and warmth in Solomon's soft gray eyes.

Outside the window the sun had set, but Langdon could still make out slender silhouette of the world's largest obelisk, rising on the horizon like the spire of an ancient gnomon. The 555-foot marble-faced obelisk marked the nation's heart. All around the spire, the meticulous geometry of streets and monuments radiated outward.

Even from the air, Washington, D.C., exuded an almost mystical power.

Langdon loved this city, and as the jet touched down, he felt a rising excitement about what lay ahead. The jet taxied to a private terminal somewhere in the vast expanse of Dulles International Airport and came to a stop.

Langdon gathered his things, thanked the pilots, and stepped out of the jet's luxurious interior onto the foldout staircase. The cold January air felt liberating.

Breathe, Robert, he thought, appreciating the wide-open spaces.

A blanket of white fog crept across the runway, and Langdon had the sensation he was stepping into a marsh as he descended onto the misty tarmac.

'Hello! Hello!' a singsong British voice shouted from across the tarmac. 'Professor Langdon?'

Langdon looked up to see a middle-aged woman with a badge and clipboard hurrying toward him, waving happily as he approached. Curly blond hair protruded from under a stylish knit wool hat.

'Welcome to Washington, sir!'

Langdon smiled. 'Thank you.'

'My name is Pam, from passenger services.' The woman spoke with an exuberance that was almost unsettling. 'If you'll come with me, sir, your car is waiting.'

Langdon followed her across the runway toward the Signature terminal, which was surrounded by glistening private jets. *A taxi stands for the rich and famous.*

'I hate to embarrass you, Professor,' the woman said, sounding sheepish, 'but you are the Robert Langdon who writes books about symbols and religion, aren't you?'

Langdon hesitated and then nodded.

'I thought so!' she said, beaming. 'My book group read your book about the sacred feminine and the church! What a delicious scandal that one caused! You do enjoy putting the fox in the henhouse!'

Langdon smiled. 'Scandal wasn't really my intention.'

The woman seemed to sense Langdon was not in the mood to discuss his work. 'I'm sorry. Listen to me rattling on. I know you probably get tired of being recognized ... but it's your own fault.' She playfully mentioned to his clothing. 'Your uniform gave you away.'

My uniform? Langdon glanced at his attire. He was wearing his usual charcoal turtleneck, Harris Tweed jacket, khakis, and collegiate cordovan loafers ... his standard attire for the classroom, lecture circuit, author photos, and social events.

The woman laughed. 'Those turtlenecks you wear are so dated. You'd look much sharper in a tie!'

No chance, Langdon thought. *Little nooses.*

Neckties had been required six days a week when Langdon attended Phillips Exeter Academy, and despite the headmaster's romantic claims that the origin of the cravat went back to the silk fascalia worn by Roman orators to warm their vocal cords, Langdon knew that, etymologically, *cravat* actually derived from a ruthless band of 'Croat' mercenaries who donned knotted neckerchiefs before they stormed into battle. To this day, this ancient battle garb was donned by modern office warriors hoping to intimidate their enemies in daily boardroom battles.

'Thank for the advice,' Langdon said with a chuckle. 'I'll consider a tie in the future.'

Mercifully, a professional-looking man in a dark suit got out of a sleek Lincoln Town Car parked near the terminal and held up his finger. 'Mr. Langdon? I'm Charles with Beltway Limousine.' He opened the passenger door. 'Good evening, sir. Welcome to Washington.'

Langdon tipped Pam for her hospitality and then climbed into the plush interior of the Town Car. The driver showed him the temperature controls, the bottled water, and the basket of hot muffins. Second later, Langdon was speeding away on a private access road. *So this is how the other half lives.*

As the driver gunned the car up Windssock Drive, he consulted his passenger manifest and placed a quick call. 'This is Beltway Limousine,' the driver said with professional efficiency. 'I was asked to confirm once my passenger had landed.' He paused. 'Yes, sir. Your guest, Mr. Langdon, has arrived, and I will deliver him to the Capitol Building by seven P.M. You're welcome, sir.' He hung up.

Langdon had to smile. *No stone left unturned.* Peter Solomon's attention to detail was one of his most potent assets, allowing him to manage his substantial power with apparent ease. *A few billion dollars in the bank doesn't hurt either.*

Langdon settled into the plush leather seat and closed his eyes as the noise of the airport faded behind him. The U.S Capitol was a half hour away, and he appreciated the time alone to gather his thoughts. Everything had happened so quickly today that Langdon only now had begun to think in earnest about the incredible evening that lay ahead.

Arriving under a veil of secrecy, Langdon thought, amused by prospect.

Ten miles from the Capitol Building, a lone figure was eagerly preparing for Robert Langdon's arrival.

Appendix 2

Target Text: taken from *The Lost Symbol* (Indonesian version, pdf)

Lift Otis yang naik merayapi pilar selatan Menara Eiffel itu dipenuhi turis. Di dalam lift sesak itu, seorang pebisnis sederhana dengan baju setelan rapi menunduk memandangi anak laki-laki di sampingnya. “Kau tampak pucat, Nak. Seharusnya kau tetap di bawah.”

“Aku baik-baik saja,” jawab anak laki-laki itu, seraya berjuang mengendalikan kecemasan. “Aku akan keluar di tingkat berikutnya. *Aku tidak bisa bernafas.*”

Lelaki itu mencondongkan tubuh lebih dekat. “Seharusnya saat ini kau sudah bisa mengatasinya.” Dia mengusap pipi bocah itu penuh kasih.

Anak laki-laki itu merasa malu telah mengecewakan ayahnya, tapi dia nyaris tidak bisa mendengar akibat denging di telinganya. *Aku tidak bisa bernafas. Aku harus keluar dari kotak ini.*

Petugas lift sedang mengucapkan sesuatu menenangkan mengenai piston bersambung dan konstruksi besi tempa lift. Jauh di bawah mereka, jalan-jalan Kota Paris membentang ke segala arah.

Hampir sampai, ujar bocah itu kepada diri sendiri, seraya menjulurkan leher dan mendongak memandangi platform untuk menurunkan penumpang. *Bertahanlah.*

Ketika lift miring tajam ke arah dek pengunjung atas, terowongan mulai menyempit, penyangga-penyangga kokohnya berkontraksi membentuk terowongan vertikal sempit.

“Dad, kurasa”

Mendadak suara berderak terputus-putus menggema di atas kepala. Lift tersentak, berayun-ayun dengan ganjilnya ke satu sisi. Beberapa kabel yang berjumbai-jumbai mulai mencambuk-cambuk di sekeliling lift, mematuk-matuk seperti ular. Bocah itu menjangkau ayahnya.

“Dad!”

Mereka bertatapan selama satu detik yang mengerikan.

Lalu lift terhunjam ke bawah.

Robert Langdon tersentak di kursi kulit empuk, terbangun dari lamunan setengah sadarnya. Dia sedang duduk sendirian di kabin luas jet korporasi Falcon 2000EX yang berguncang-guncang melewati turbulensi. Di latar belakang, dua mesin Pratt & Whitney berdengung stabil.

“Mr. Langdon?” Suara intercom bergemeresak di atas kepala. “Kita hampir sampai.”

Langdon duduk tegak dan menyelipkan kembali catatan-catatan ceramahnya ke dalam tas bahu kulit. Dia sudah setengah jalan meninjau simbologi Mason ketika benaknya tadi berkelana. Langdon curiga, agaknya lamunan tentang almarhum ayahnya dipicu oleh undangan tak terduga pagi ini dari mentor lamanya, Peter Solomon.

Aku juga tak pernah ingin mengecewakan lelaki ini.

Finlantirop, sejarawan, dan ilmuwan berusia 58 tahun itu sudah membantu dan membimbing Langdon selama hampir tiga puluh tahun, dalam banyak hal mengisi kekosongan yang ditinggalkan oleh kematian ayah Langdon. Walaupun dinasti keluarga Solomon sangat berpengaruh dan kekayaannya luar biasa, Langdon menemukan kehangatan dan kerendahan hati di mata kelabu lembut lelaki itu.

Matahari sudah terbenam di balik jendela, tapi Langdon masih bisa melihat siluet ramping obelisk terbesar di dunia, yang menjulang di cakrawala seperti menara jam kuno.

Obelisk berpermukaan marmer setinggi 555 kaki (170 meter) itu menandai jantung bangsa ini. Di sekeliling menara, geometri cermat jalan-jalan dan monumen-monumen memancar keluar.

Dari udara sekalipun, Washington, DC memancarkan kekuatan yang nyaris mistis.

Langdon mencintainya kota ini, dan ketika jet mendarat, dia merasakan kegairahannya

meningkat, membayangkan apa yang akan terjadi. Jet meluncur ke sebuah terminal privat di suatu tempat di lapangan luas Bandara Internasional Dulles, lalu berhenti.

Langdon mengemasi barang-barangnya, berterima kasih kepada pilot, dan melangkah keluar dari interior mewah jet menuju tangga lipat. Udara dingin Januari terasa melegakan.

Bernapaslah, Robert, pikirnya, seraya menikmati ruangan luas terbuka.

Selimut kabut putih merayapi landasan pacu, dan ketika turun ke aspal berkabut, Langdon merasa seakan melangkah ke dalam rawa.

"Halo! Halo!" teriak sebuah suara merdu beraksen Inggris dari seberang aspal. "Profesor Langdon?"

Langdon mendongak dan melihat seorang perempuan setengah baya dengan lencana dan clipboard bergegas menghampirinya, lalu melambaikan tangan dengan gembira ketika Langdon mendekat. Rambut pirang keriting menyembul dari balik topi rajut wol yang gaya.

"Selamat datang di Washington, Pak!"

Langdon tersenyum. "Terima kasih,"

"Nama saya Pam, dari bagian layanan penumpang."

Perempuan itu bicara dengan luapan kegembiraan yang nyaris menjengkelkan. "Ikuti saya, Pak, mobil Anda sudah menunggu."

Langdon mengikuti perempuan itu melintasi landasan pacu menuju terminal Signature yang dikelilingi jet-jet privat berkilauan. *Pangkalan taksi untuk mereka yang kaya dan terkenal.*

"Saya tidak ingin membuat Anda malu, Profesor." Ujar perempuan itu, kedengarannya malu-malu, "tapi Anda memang Robert Langdon yang menulis buku-buku tentang simbol dan agama itukan?"

Langdon bimbang, lalu mengangguk.

"Sudah saya duga!" katanya dengan wajah berseri-seri. "Kelompok pembaca buku saya membahas buku Anda tentang

sacred feminine dan gereja! Betapa menggemparkan skandal yang ditimbulkannya! Anda benar-benar suka membikin kehebohan!"

Langdon tersenyum. "Skandal bukanlah tujuan saya yang sesungguhnya."

Perempuan itu agaknya merasa bahwa Langdon sedang tidak ingin mendiskusikan karyanya. "Maaf. Harus mendengarkan saya mengoceh terus. Saya tahu, Anda mungkin sudah bosan sekali dikenali ... tapi itu kesalahan Anda sendiri." Dengan bergurau, dia menunjuk pakaian Langdon. "Seragam Anda mengungkapkan segalanya."

Seragamku? Langdon menunduk memandangi pakaiannya.

Seperti biasa, dia mengenakan kaus abu-abu tua berleher tinggi, jaket Harris Tweed, celana panjang khaki, dan sepatu kulit santai model mahasiswa ... pakaian standarnya untuk mengajar, bergaul di lingkungan pengajar, difoto sebagai penulis, dan untuk acara-acara sosial.

Perempuan itu tertawa. "Kaus berleher tinggi yang Anda kenakan kuno sekali. Anda akan tampak jauh lebih cerdas dengan kemeja berdasi!"

Mustahil, pikir Langdon. *Dasi adalah tali gantungan mungil.*

Enam hari seminggu, ketika belajar di Phillips Exeter Academy, Langdon harus memakai dasi. Walaupun ada pernyataan romantis dari pemimpin akademi bahwa *cravat* (dasi) berasal dari *fasealia* (syal pengikat leher) sutra yang dikenakan para orator Romawi untuk menghangatkan pita suara, Langdon tahu bahwa secara etimologis *cravat* sesungguhnya berasal dari sebutan untuk sekumpulan serdadu bayaran "*Croat*" keji yang menyimpulka saputangan di leher sebelum maju bertempur. Sampai sekarang, pakaian peperangan kuno ini dikenakan oleh para prajurit perkantoran modern yang berharap bisa mengintimidasi musuh-musuh mereka dalam peperangan harian di ruang rapat.

“Terima kasih atas sarannya,’ ujar Langdon seraya tergelak.

“Selanjutnya dasi akan saya pertimbangkan.”

Untunglah, seorang lelaki yang tampak profesional dalam baju setelan warna gelap keluar dari Lincoln Town Car mengkilap yang diparkir di dekat terminal dan mengangkat jari tangannya. “Mr. Langdon? Saya Charles dari Beltway Limousine.” Dia membuka pintu penumpang. “Selamat malam, Pak. Selamat datang di Washington.”

Langdon memberi persenan kepada Pam atas keramahannya, lalu masuk ke dalam interior mewah Town Car itu. Sopir menunjukkan pengontrol suhu, air minum kemasan, dan keranjang berisi kue muffin panas. Beberapa detik kemudian, Langdon melaju kencang di jalanan akses privat. *Jadi, beginilah cara hidup orang-orang kaya.*