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JURNAL LINGUISTIK TERAPAN

DAFTAR ISI

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KATA PENGANTAR

Sidang pembaca yang terhormat,

Di dalam volume kedua nomor pertama ini kami persembahkan beberapa artikel hasil penelitian dan pemikiran eksploratif. Untuk memudahkan pemetaan, kami sajikan terlebih dahulu artikel-artikel linguistik. Setelah itu kami sajikan artikel-artikel yang terkait pengajaran bahasa, dan kemudian kami sajikan artikel terkait penerjemahan.

Di artikel pertama Anna Grzywacs dari Universitas Warsawa menyajikan analisisnya tentang perbandingan politik bahasa asing yang dijalankan oleh pemerintah Polandia dan Indonesia. Dia mulai dari pembahasan konsep umum terkait politik bahasa sebagai kekuatan lunak dan mengakhiri tulisannya dengan perbandingan-perbandingan pelaksanaan politik bahasa oleh Polandia dan Indonesia dengan didukung data-data statistik.

Di artikel kedua, Tino Agus Salim mengaplikasikan pisau dekonstruksi untuk membedah tokoh jahat dalam film Spiderman I. Artikel ini berfokus pada analisis terhadap karakterisasi Green Goblin dari perspektif Deconstruksi dengan bingkai "Morphology of Folk Tale" milik Propp dan kemudian mendiskonstruksinya dengan strategi membaca diskonstruktif dan dibangun kembali untuk mencapai "undecidable meanings".

Di artikel ketiga, Sugeng Adi Susilo mengusulkan pendekatan dalam pengajaran bahasa Inggris dengan memodifikasi "Communicative Language Teaching" dengan mempertimbangkan konteks belajar Indonesia. Dengan meramu pendekatan berbasasis pengajaran bahasa komunikatif dan dipadu dengan audio lingual method, dia meramu apa yang disebutnya "audio lingual communicative language teaching". Dia percaya bahwa pendekatan ini adalah alternatif yang layak dicoba demi kesuksesan pengajaran Bahasa Inggris di Indonesia.

Di artikel ke-4, Tutuk Widowati menyajikan hasil penelitian pengembangan materi pengajaran bahasa Inggris. Titik berat sajiannya kali ini adalah untuk memberi gambaran bagaimana mendesain materi pengjaran Bahasa Inggris yang digunakan di dalam Mata Kuliah Bahasa Inggris di Bengkel Teknik Sipil, untuk mahasiswa Teknik Sipil Politeknik. Materi ini didesain menggunakan alur Hutchinson dan Waters (1987:108), yang meliputi empat komponen: *input, content focus, language focus, task.* Selain itu, di dalam model ini juga disisipkan bagian pengayaan kosakata, menulis dan berbicara*.*

Di dalam artikel ke-5, Moh. Thamrin menyajikan hasil penelitiannya tentang Bahasa Indonesia di dalam kelas. Data tuturan yang berbentuk pertanyaan dianalisis dengan menggunakan model analisis interaksi Miles dan Hubermen (1984) dengan langkah (1) reduksi data, (2) penyajian data, dan (3) verifikasi data. Dia menemukan bebrap hal berikut. Bentuk pertanyaan yang dipakai dalam interaksi dosen-mahasiswa di kelas bengkel Politeknik Negeri Malang adalah pertanyaan yang berfungsi menyuruh, meminta, dan melarang. Bentuk pertanyaan yang dipakai dalam interaksi mahasiswa-dosen di kelas bengkel Politeknik Negeri Malang adalah pertanyaan yang berfungsi meminta. Bentuk pertanyaan yang digunakan dalam interaksi kelas bengkel antara dosen-mahasiswa memiliki variasi lebih banyak daripada interaksi mahasiswa-dosen. Hal ini disebabkan oleh perbedaan hubungan interaksional antara dosen-mahasiswa.

Di artikel ke-6, Maksud Mamatkulovich Temirov mengungkapkan betapa sulitnya menerjemahkan puisi. Dengan mengikuti poin-poin yang dikemukakan Hariyanto (tapa tanggal), dia menunjukkan rumitnya menerjemahkan puisi dengan contoh-contoh bahasa Inggris, Uzbek, dan Indonesia. Penulis ini juga menggunakan "Google translate" untuk menunjukkan betapa rumitnya menangani masalah nilai ekspresif and estetik, kolokasi, metafora, dan lain lain.

Di artikel penutup, Sugeng Hariyanto memaparkan tiga mitos dalam penerjemahan puisi: a) Puisi terjemahan lebih buruk daripada puisi aslinya, (b) penerjemahan puisi adalah pengkhianatan, dan (c) terjemahan yang cantik biasanya tidak setia, dan yang setia biasanya tidak cantik. Selain itu penulis juga menyinggung bahwa penerjemah yang berbeda akan menghasilkan terjemahan yang

berbeda meskipun puisi sumbernya sama. Pembahasan perbedaan ini semakin ruwet jika pertimbangan kritikus juga ikut dikaji. Akhirnya, penulis mengemukakan bahwa dalam penerjemahan puisi "kesetiaan" hendaknya dimaknai sebagai kesetiaan pada keindahan dan makna, bukan ekuivalensi bentuk linguistik. Menurut penulis, inilah yang seharusnya diupayakan oleh penerjemah kalau ingin membuat karya terjemahan yang memenuhi kriteria terjemahan yang baik di dalam ilmu terjemahan.

Selamat membaca,
Tim Penyunting

INDONESIA AND POLAND: LANGUAGE (FOREIGN) POLICY
AS A *SOFT POWER*

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ABSTRACT

Language policy is a major factor assisting a country foreign policy. Polish language policy seems to be less effective than Indonesian. However, both states have equally considerable potentials, but in the case of Poland, it seems that the significance of culture policy is not very much appreciated. Cultural policy, a primarily important element of creating country's image in the world, strengthens the international position and seems to have ability to impact on the influences by the Western cultural domination. This article presents discussion on Polish and Indonesian language policy. Starting with general concepts of soft power and language policy, the writer presents general comparisons between Indonesian and Polish's language policy. This article concludes that Indonesian language policy is somewhat better than Polish's.

Keywords: *soft power, language policy, Indonesian language, Polish language*

Globalization, an extremely popular term, is alluring and sometimes abused, for most had its beginning in The Age of Discovery. "Discovered" was the term of finding new trails, regions and continents. So, "discovered" consists of people and their cultures. "Discovered" does not become known, understood, but, "discovered" (Dussel 1995, 2000).

This word is an element of domination discovering over discovered. Today, cultural sensitivity, and its proper understanding should lead to the process of Re-Discovery of the others, with the understanding of colonial history of "baggage". Understanding is the relevant communication tool and its strength is determined by language.

Research area of this work is language foreign policy, a wider cultural policy of Poland and Indonesia, the importance and impact of this policy on the perception of the state in the world, and its significance to the building *soft power* resources. In this article, it is hypothesized that language foreign policy–defined as the promotion of language abroad- significantly increase the *soft power* resources and is effectively to lead, support regional and global political aspirations of the state. It is also an instrument of creating and changing the state's image, and primarily is a means of better, more appropriate and "truer" understanding of other cultures. This article is written based on the Polish and Indonesian language policies. It is hard to compete for attention with *hard power*, which is why cultural policy is so important. Cultural elements regarded as attractive, have been acquiring growing number of adherents.

This paper is an attempt to show that the language policy - which is central of culture - is a major factor assisting the Polish and Indonesian foreign policies. The intensity of supporting the

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foreign policy depends on the policy's effectiveness. Polish language policy seems to be less effective than Indonesian. However, both states have equally considerable potentials, but in the case of Poland, it seems that the significance of culture policy is not very much appreciated. Cultural policy, a primarily important element of creating country's image in the world, strengthens the international position and seems to have ability to impact on the influences by the Western cultural domination.

First, this paper will discuss the basic concept of soft power and language policy before embarking on the discussion on the Indonesian and Poland's language policy.

Soft Power and Power of Language

The author of the concept of *soft power* is Joseph S. Nye, an American scholar of international relations and political science. He used this term for the first time in 1980. The phrase coined the literature of the international relations studies in 1990, when his book *Bound to Lead: The Changing Nature of American Power* was published. Joseph S. Nye developed the concept in *Soft Power: The Means to Success in World Politics* in 2004. This term is then widely used in international politics and affairs. *Soft power* is "the ability to get what you want through attraction rather than coercion or payments" (Nye 2004).

The state power can be divided into two categories: *hard power*, composed of military and economic resources and *soft power*, composed of three resources: culture, political values and ideas, and foreign policy (Nye 2004). *Hard power* and *soft power* are related to each other. However, strictly differentiating of the two is very difficult. Culture, values and institutions which are found tempting for states in international system are elements which enable the use of *soft power* (Nye 2004: 8). Using *soft power* can be seen through the spread of radio, television, newspapers, academic and cultural exchanges, training in foreign languages. Those are forms of public diplomacy, which strengthen the state and their influence over the masses (Nye 2008; Atkison 2010).

Increasing prevalence of a state's culture, values and institutions gives the possibility that citizens of other states may become fascinated by the attributes of the dominating state, and the following, trying to mimic it. Enticed by the culture, power of a state can increase and other states try to imitate the desirable features.

Hard power considers military and economy strength and size. The power of a state is based on the concept which makes it easily operated and quantified. The influence of education, as well as promotion of education and language abroad of media and the spread of culture are other manifestations of power. They are not included in this conceptualization of *hard power*. *Soft power* is an important type of power in an increasingly globalized world, where the international community may discourage the use of military or less often economy force (McClory 2010).

Soft power unlike *hard power* is not a commodity; however both can be used for specific objectives but in different methods. *Soft power* is a relative and intangible concept. Components of *hard power* like military are relatively easy to quantify. *Soft power,* by "its nature", is difficult to measure, count or analyze. This relational nature of *soft power* makes also cross-national comparison difficulties. Perception of one country may be significantly different from that of others (McClory 2010).

Power is influential factor in international politics. *Soft power* avoids traditional foreign policy, implements and allocates instead the attractiveness of institutions, culture, politics and foreign policy to shape the preferences of others (Nye 2011a).

After Cold War, global affairs have a nature changing and international environment seems to be more complex, and it fosters more to soft power mechanism. What we call soft power right now is not new. But information revolution and global media have increased into well-informed global public with emerging ability to influence politics (see Nye 2011b).

Promoting culture values has been received universally, with which other nations can identify and naturally they seem attractive, important and appreciated. Volume and extent of cultural output are crucial for soft power strengths; however, mass production is not

what mass influence is. Therefore, it is worthwhile to consider culture quality and international achievement of country's cultural outcomes, if culture quality can be measured somehow. However, culture needs to be promoted in the world, and language seems to be a "comfortable tool" in extending influence in the world.

Soft power's global profile and its explanatory value have been increasing for two decades now. This made it a central feature of wider discourses on international politics. Leslie Gelb has argued that "soft power now seems to mean everything" (Gelb 2009: 69). Criticism is based on overexposure of concept and using soft power by policy makers without the sufficient understanding of concept are two challenges to soft power's integrity (MacClory 2011).

Power, in international relations, has traditionally been considered as a predominantly realist concept. From realist perspective, only material and substantial resources, like military, population, and territory are worth to be considered in international politics. During twentieth century, international relations studies evolved and competed to challenge the realist perspective and its interpretation of power in international politics. The study of international relations can be perceived as a constant struggle between realism, liberalism and critical theories (see Morgenthau 1948; Waltz 1979; Keohane, Nye 1977; Wendt 1992, also Viotti, Kaupii 1999).

Soft power has a long history and its growing appeal lies in its utility in the present-day context. International politics is in the process of transformation, and this process has been bringing difficulties for policy makers and diplomats. There are four primary factors: diffusion of power, information and communications technology changes, networks and the decline of traditional propaganda. Diffusion of power can be seen in two ways. First, power seems to drift between states, moving from West to East (see Mahbubani 2008). Second, non-state actors play a more significant role, moving power from states altogether. Communication and information revolution can be connected to global affairs. Increasingly informed and active global public are outcomes of delivering information throughout the world and extended access to information. Information can make any individual more powerful than ever in history. International network is the factor linked to previous era. International networks can comprise set of actors like states, society, groups, organizations, also individuals. As a result of cooperation, the forms can be movements of working for solutions for global or specific problems. The last factor, the decline of propaganda, is because many politicians are hard to accept. It is hardly possible to deliver a message to domestic audience while international community gets another. Inconsistencies between state's policy and messaging are more conspicuous. Information crosses borders, and information, being a power, inquires proper usage (MacClory 2010, 2011).

Language Policy in International Relations

Harold F. Schiffman notes that language policy and language planning should not be treated as one topic. He refers (after Bugarski) the term language policy "to the policy of a society in the area of linguistic communication—that is, the set of positions, principles and decisions reflecting that community's relation-ships to its verbal repertoire and communicative potential", and language planning is "understood as a set of concrete measures taken within language policy to act on linguistic communica-tion in a community, typically by directing the development of its languages" (Schiffman 1996: 3). For Schiffman the basis tenet is that language policy is grounded in linguistic culture. Linguistic culture is defined as a set of behaviors, assumptions, cultural forms, prejudices, folk belief system, attitudes, stereotypes, ways of thinking about language, and religio-historical circumstances related to a language (Schiffman 1996: 5).

Language can be used for many and for specific purposes such as government decisions, political debate, media and is related to the ability to express the relevant content in the language. Major investment would be needed to provide a language used so far for other cultural purposes. In standardization process, the breadth of the tolerated area of variation is of essential significance. This is what Peter

Sutton calls "language engineering" (Sutton 1991: 141).

Language policy's outcomes can be divided into two categories: effective or ineffective. A state can support minority languages or indigenous languages, also involves in a foreign language planning that has an economic or strategic significance. Those outcomes can be failure or success. Outcomes are related to planning process, which should considerate factors like forces of economic, technological, social and political changes (La Bianco 2010: 38).

Learner or user of language is connected in time and space to cultural tradition. It is a significant process in which link with the past to provide a unique form of access to other tradition. Process is the effect of using tools, that language requires, that has been invented not by learner and re-circulated for long periods of time by others. These observations have educational consequences. In studying history, what is acquired is knowledge about other time. In studying geography, what we encounter are other places. Learning does not only involve gaining knowledge, but also appreciation of otherness - the cultural conceptualizations - which are the foundations influencing other groups' collectively to encounter with reality, whether it is other times, belief or values. Every cultural group has its own semiotic systems, experiences or values. Learning different artistic traditions or religions allows encountering what and how they really are. Ideally, this has effect of re-imagination assumptions about what is "normal" and appropriate to enriching perspective that diversity makes intercultural awareness. Accepting different languages can lead into intercultural competence.

Significant extension of intercultural competence can form a disposition of world-mindedness what La Bianco defines as a "state of thinking and an attitude that extends knowledge of difference and acceptance of its nature to groups and traditions beyond those the individual has directly studied and known". In all those processes—intercultural awareness, fostering intercultural competence and shaping world-mindedness—the vital role is assigned to language policy (La Bianco, 2010: 44).

Foreign and second-language teaching by definition provide enchantment of the studied group, its culture, religious belief, traditions or aspirations. Foreign language culture teaching implies "compressing" the knowledge and generalizing information. World-mindedness seeks to invest this method in a wider scope, so learners can gain and study Others. Studies of comparative art, philosophy, religion, law, and history introduce Otherness. However, unlike these fields of study, language has an exceptional perspective in learning and understanding difference and Otherness. It is without significance connection between language and behavior. Language is not a simple knowledge or cognition of past or places, it requires more than that which are activating and performing the new knowledge, considering on a different cultural system (La Bianco 2010: 44-45).

Language policy-making can be divided into four main domains or spheres of activity: sovereignty, jurisdiction, influence and behavior. Characteristic modes of participation in the process are: public texts (such as laws, regulations and planning), public discourses (statements, discussion and public attitudes) and performative actions (behavior, what the powerful individuals, institutions and actors do) and deliberative process (facilitated degree of discussion on policy problems, strategic planning and implementation) (La Bianco 2010: 48).

The purposes of language planning activity are: (a) actions that formalize or elevate the status of language, (b) actions that modify the corpus of a language, (c) actions that promote the learning of language and the acquisition of literacy, (d) actions that extend the domains and usage of language, (e) actions that elevate the prestige and esteem of language, (f) actions that modify the discourse and attitudes towards the language. From these actions, promoting the learning of language means planning relatively free of public texts, laws and sovereignty provisions of government. However, it is highly dependent on effective administrative action, technical skills of teachers and theirs educators and administrators (La Bianco, 2010).

Foreign language teaching also belongs in this category of actions; however, it typically depends on education ministries. There are several types of foreign language teaching policies, divided on the basis of social hierarchies, positions and interests. Prestigious

languages have been privileged by social elites, especially those have been seen and admired by theirs cultural or intellectual history and traditions. Some languages are "used" because they are strategically important for trade, diplomacy or international relations. This is involved in economic or human capital development planning (La Bianco 2010: 54).

Language policy is primarily a social construct, consisting of various elements; juridical and administrative elements may be extant in some jurisdictions. Policy has explicit nature. Language policy as a cultural construct reposes primarily on other conceptual elements, like belief system, myths and as a whole complex it refers to linguistic culture. Linguistic culture is ensemble of ideas, beliefs, religious structures, values and "cultural baggage"- that a speaker brings from his background. Also, a linguistic culture concerns with the transmission and codification of a language. This involves the role for language in replication, construction and transmission of culture itself (Schiffman 1996: 276-280).

Language is a construct; however, its deconstructions or changes can be implied by, for example, political scholars. Every language policy is culture-specific. To understand why and how policies evolve or how people are influenced by them, see the discussion in the study of linguistic culture (Schiffman 1996: 280).

In nineteenth-century in Tsarist Russia language policy was based on Russian only. However, actually some variations occurred from this policy, especially in partitioned Poland from the occupation of Russia. From anecdotal evidence, like autobiographies of Polish speakers, here Maria Skłodowska-Curie, it is known that teacher in the school covertly taught in Polish. However, during the inspections the best students, those who are speaking Russian, who are considered the best, were parading before the school inspector. This is what Schiffman calls "Potemkin" policies. Potemkin village was a construction of false-front, with actors smiling and waving to Tsarina Catherine the Great (Schiffman 1996: 6).

Language in education can be divided into two major categories: medium of instruction and language taught as a subject. These functions of language can be classified into four categories: cognitive, instrumental, integrative and cultural. The cognitive functions are related to learners' intellectual development, the instrumental function refers to knowledge how to use language for material gains. The integrative function makes oneself a member of the group using language as a symbol of identity. The last is cultural function, which is related to possibility of gaining a deep understanding and appreciation of the culture to which language belongs (Nababan 1991: 121, see Lin, Martin 2005).

At this point, this function seems to be the most important. Learning a language is a process when not only language skills are acquired. Accompanying learning process knowledge extends to many areas, including country's economy, history, political system, and social issues. It could be also a "clash of civilizations", which improves, corrects and shapes knowledge about the Other "world". Edward W. Said in his *Orientalism* proved that gained knowledge is what we imagine about the Others, without understanding how this knowledge was shaped by history, politics or discourses. Orientalism world is stereotypically perceived, this is a main reason to learn about the others cultures, to understand them.

About knowledge and power relationships, Said wrote in his monumental work "Orientalism", which was first published in 1978. According to him, there is no "pure" scientific knowledge, because inevitably it is linked to power. Interdependence between knowledge and power - referring to Michel Foucault - has shown that Western science was used to legitimization of European / Western imperialism. Mentioning Orientalism is a frame in an epistemological frame in which it presents as "a geographical and cultural, political, demographic, sociological and historical complex", which traditionally is controlled by "real Europeans". The juxtaposition of East and West divides the quality as follows: The West is a logical, normal, empirical, cultural, rational, and realistic. While East is backward, degenerate, uncultured, retarded, rigid, illogical, despotic, and it does not participate creatively in the world's development. Orientalist, according to Said, describes East as entirely in the needs of the West, preferring the enlightenment model of knowledge than non-European reality. As a result, there is a one-

sided, biased and subjective science, which, however, aspires to formulate "objective truth" (Gawrycki, 2010).

Edward W. Said defines Orientalism as "a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience. The Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this, Orient is merely imaginative. The Orient is an integral part of European *material* civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles" (Said1978: 35).

Language is a power, which has a *soft power* building measurement. It also has not only a linguistic knowledge and but also a support to the state's foreign policy.

Indonesia's Foreign Language Policy

Indonesia is generally regarded as a "pivotal" state. Many Indonesian leaders, after Indonesia's independence in 1945, perceived country's size, history, resources, economic and cultural potential as component of state which is predestined to a leadership role in Southeast Asia. Indonesia's history showed that the country was not always prepared for such a role in region and reflection like this seemed to be just a postponed conception. Scholars nowadays admit that Indonesia has been more and more growing. The regional and global profile of Indonesia seems to be not questionable as many as before. Indonesia has been playing a very important role in building political and security community in the Association of Southeast Asian Nations (ASEAN). Apart from this regional cooperation, Indonesia strengthens bilateral partnerships with the most and very important countries such as United States of America, Australia, Russia, emerging countries such as India or China. Indonesia is an important participant of United Nations Security Council and G-20. Moreover, Indonesia is engaged on many international issues, including climate change, energy security, and food security or combating terrorism. More importantly, Indonesia's consolidation of democracy improved domestic resilience for many countries and international community. Indonesia has experienced an impressive economic growth, annually between 4 to 6 per cent, which places Indonesia in very good position (Laksmana 2011: 157-158).

Indonesia's influence in Asia has increased remarkably over the past decade. The increase in economic power is the most significant one, especially in Southeast Asia. In 2008 OECD (Organization of Economic Co-operation and Development) report the points that Indonesia was included as the member of BRICS (an acronym for leading emerging economies-Brazil, Russia, India, China and South Africa) countries, re-named it to BRIICS. Beyond the economic growth, the strengthening of Indonesia's *soft power* has been essential in expanding the regional influence. Indonesian values and culture have potentials to compete in Southeast Asian region, and widely in Asian region. In terms of entertainment, Indonesian TV and radio broadcasting stations have attracted people all over the Asia region, especially in Asian countries. Being active in regional multilateral organization in ASEAN and others, Indonesia attracts the interest of international students and promote the study of Indonesian language.

Indonesia's foreign policy, taking historical and political experiences, could be regarded as "independent and active". Government expresses this doctrine in the country's *soft power* in shaping the regional environment and participating in international organizations. In addition, the government believes and adheres to the principles of non-intervention and multilateralism. Eventhough democratization improved Indonesia's *soft power*, it has made more difficult for the government to proceed a coherent and stable foreign policy. By the increasing roles of the parliament and stronger public opinion influence, the foreign policy becomes more complicated. Foreign policy is influenced by thinking of the defense and military establishment, however, material capabilities, such as economic, military, demography, are not enough to fully account for the rise of global power. To understand Indonesia's regional and global profile, it is crucial is considered non-material factors (Laksmana 2011: 177-178, see also Dibb 2001).

Indonesia, ranked after United States of America and India, is world's third largest democracy. The location at the geographic nexus between Southeast Asia and Australia fills strategic potential. Moreover, Indonesia is an important partner in global commerce and harbors with rich cultural heritage. Indonesia has the largest Muslim population in the world. Indonesian constitution guarantees religious tolerance. Unfortunately, Indonesia is not widely known, understood and studied by both scholar and students. At this point, it is important that United States of America and Indonesia decided to "complete the project" of broadening relations not only to share ideas and innovations, but also to build understanding. U.S. after 9/11 became driving force of building image of Muslims as terrorists. Indonesia has a potential to re-build this negative "picture".

It is almost impossible to find the country in the world with the same populations of one ethnic origins, language, culture and religious belief. The significant difference can be seen on every continent, especially in new emerging nations of Southeast Asia like Indonesia. National awareness is often described as a common sentiment. From all the elements of culture, language is one of the most effective means for shaping and creating community (Hoy-Kee, 1971: 73; Laitin, 2001).

Every new independent country in Southeast Asia has attempted successfully in adopting a national language. Southeast Asian states have believed that the adoption and development of a national language is crucial for making sense of national identity. Without this identity process, the building powerful state is hampered and could be incomplete effectively (Hoy-Kee 1971: 73). The new independent postcolonial nation seeks to "independent construction" which reflects its own desires and aspirations. It also expresses the willingness of removing "the blemish of colonial history".

Some attention has been paid to the aspects of Indonesian development; however, it is not enough to view. One of the more accessible aspects called "the nationality problem writ small: language development. Indonesian language (Bahasa Indonesia) by Geertz is a significantly robust language of the developing world; however, some elements are unexplored. Language and its dialects are symbols of ethnic

identity and community affiliation. Language is a primary means in shaping social relations process and basis of effective communication. For those reasons, forms and ways of using language can be described as articulated elements of a broader social phenomenon (Erington, 1986: 330).

When new or changed patterns of ethnic and national allegiance appear, it can build up the emergence of new things. Take for example communication need in new institutional setting emerges, the perception of social status and role changes, knowledge about the complex patterns of verbal interaction appears useful, the whole things are as a basis of explanatory process. Patterns of language use: in different contexts, situations, depending on the subject or speech partner, can become a socially important basis reflecting the changes in the language between ethnically and socioeconomically different communities. The Indonesian language development is a multifaceted process, which effectively shapes the language of the nation in the world too. In addition, it constructs the so-called a symbol of indigenous Indonesian identity. Those patterns of change are the guidelines to the broader patterns of social change, in which linguistic changes have been introduced and disseminated (Erington, 1986: 330, see also Sneddon, 2003).

Benedict Anderson argued that Indonesian is "an enterprise for the mastery of a gigantic cultural crisis, and a partly subconscious project for the assumption of 'modernity' within the modalities of an autonomous and autochthonous social-political tradition" (Erington 1986: 331). Anderson studied Javanese linguistic influence on Indonesian culture, with its center in Jakarta. Jakarta was founded by the Dutch as Batavia in 1619 and has always been ethnically complex. Among the Jakarta's spoken languages are dialects of Malay, language of southern Sumatra, the Riau Archipelago, the coast of Kalimantan and on the Malay peninsula. Malay was used as a lingua franca by traders or travelers for many centuries and from its dialects Indonesian language derived. Bahasa Indonesia has been influenced by languages of indigenous ethnic groups, foreigners, traders and others, as it has always been receptive of impact of languages from inside and outside Southeast Asia such as Arabic, Portuguese, and

Chinese. Likewise, Malay was adopted by the Dutch as a language of colonial administration, over time being standardized among elite of the Dutch East Indies (Errington 1986: 334-335, also Anderson 1990; Nugroho 1957).

Joseph Erington notices in *Colonial Linguistics* (2001) that Malay as a lingua franca in the Dutch East Indies can be considered by its status shaped as object of colonial linguistics. Malay became an object of descriptive and codifying attention "because of its growing salience for regime that progressively penetrated territories and communities. Linguistic work offers evidence of underlying tensions between colonial needs for effective communicative praxis across lines of sociolinguistic difference on one hand, and colonial ideologies of languages as marks of identity on the other" (Erington 2001: 29).

Indonesia's national language policy has been called a "miraculous success", "a great success" and "perhaps even the most spectacular linguistic phenomenon of our age" (Paauw 2009: 1, also Dardjowidjojo 1998).

Indonesian Ministry of Education and Culture *(Kementerian Pendidikan dan Kebudayaan)* in cooperation with the Ministry of Foreign Affairs *(Kementerian Luar Negeri)* have been organizing a scholarship program for foreign students which is called "Darmasiswa". This scholarship is provided for citizens of countries which has diplomatic and close relations with Indonesia.

Darmasiswa students can study some disciplines such as: Indonesian language, arts, craft and music. The program was created to promote and increase the interest in the Indonesian language and culture. It provides stronger cultural links among participating countries.

This program involves 45 different universities in Indonesia. *Darmasiswa* program has been started since 1974 as a part of ASEAN initiative. For the first two years, this program was limited to ASEAN area, and it was extended to include students from expanding countries such as Australia, Canada, France, Hungary, Japan, Mexico, the Netherlands, Norway, Poland, Sweden and United States of America.

Table 1. Numbers of Participants and Countries in Darmasiswa Program

Year	Number of participants	Number of countries
2011	779	70
2010	750	83
2009	200	50
2008	500	58
2007	450	60

Source: Ministry of Education and Culture of Indonesia

In 90's this program was extended again to include all countries having diplomatic relationship with Indonesia. Today, more than 75 countries are participating in *Darmasiswa* Program. Year by year more students take part in this program. In 2011 it prepared scholarship for 750 students (Ministry of Education and Culture of Indonesia). As it is shown in the Table 1, 2010 was the year of significant increase. The scholarships were received by 550 more students than that of in 2009 and more than 33 countries participated in the program (Ministry of Education and Culture of Indonesia).

Poland's Language Foreign Policy

Polish language seen from the cultural perspective seems unattractive to average European. Slavic languages generally, Polish in particular, are poorly known and regarded as useless in Western Europe. Traditionally and stereotypically they are associated with cultural backward and poor countries. This perception builds stereotypes, for example, about their supposedly exceptional complexity or difficult "rustling" pronunciation. Consequently, it creates a feeling of cultural alienation of Polish language and other Slavic languages (Pawłowski, 2006:8)

Ministry of Science and Higher Education works with foreign Polish language teaching academic centers to do cooperation in education and culture for promotion, dissemination and development of language teaching.

Every year, the ministry consults with Polish diplomatic mission to improve the relation with new academic centers. The cooperation has been implemented via diplomatic missions. Coopera-tion and assistance for foreign universities is based on submitted requirements. Teachers are directed by Ministry of Science and Higher

Education. Ministry of Science and Higher Education organizes annually training course for candidates for teachers of Polish as a foreign language in a foreign academic centers. For several years, this course has been organized in cooperation with the University of Maria Curie-Skłodowska in Lublin. It should be emphasized that this system is a complementary system to the direct exchange programs of academics, conducted by Polish universities and their foreign partners. In the academic year 2011/12 they were sent to 31 countries (97 academic centers) 104 teachers.

Table 2. Number of countries and Academic Centers with specialist in Polish language and culture in academic year 2011/2012 (first 12 countries).

Country	Number of teachers
Russia	18
Ukraine	13
France	9
Italy	7
Bulgaria	4
Great Britain	4
Belgium	3
Czech Republic	3
Hungary	3
Moldavia	3
Romania	3
Slovakia	3

Source: Data compiled from Minister of Science and Higher Education

Polish language belongs to the West Slavonic group of Indo-European languages. Because of its structure, Polish language is classified as an inflectional and synthetic language. As a separate language, Polish began to shape in tenth century, and played its crucial role during formation and development of the Polish state. In the earliest time, Polish language preserved records of individual words from the twelfth century. Until the fourteenth century, Polish language existed only in the regional and folk spoken varieties while supra-regional varieties of language developed in the fifteenth and sixteenth centuries as evidenced by Renaissance literature were also written in Polish. Initially, the development of the Polish language was influenced by the neighboring

languages - German and Czech, as well as Latin. In later centuries Polish was marked by a significant influence of the French language. The number of Polish speakers can be estimated to more than 45 million people, while 38 million of which live in Poland. Polish language is used by the groups of Poles and the native Polish who live abroad such as in the U.S., Canada, Australia, Germany, Great Britain, France, and also in Belarus, Kazakhstan, Lithuania and Ukraine. Locally, the most commonly spoken dialects used are Kashubian, Silesian, and Mazovian.

Table 3. Number of certified examination candidates (2004-2010) by 10 first countries of origin.

2004-2009		2010	
Country	Total	Country	Total
Germany	275	U.S.	77
Ukraine	265	Russia	63
U.S.	255	Germany	61
Poland	215	Ukraine	59
Russia	114	France	39
Belarus	102	Poland	35
France	71	Japan	33
Japan	60	Slovenia	17
Spain	58	Belarus	18
Slovakia	52	S. Korea	15
Total	1861	Total	500

Source: Adapted from Minister of Science and Higher Education

Polish is not a popular language; however, the number of people learning Polish as a foreign language has been increasing. The number of learners can be estimated nearly 10 000 worldwide, approximately one third of languages courses take place in Poland.

According to the data, the most candidates are from three countries: Germany, Ukraine and United States. Generally, the candidates are citizens from Poland's neighboring countries: Germany, Ukraine, Belarus, Russia, Slovakia and the Czech Republic, then Western Europe countries. However, among 48 of the candidates, there are candidates from distant countries like U.S., China, Japan or South Korea. The candidates from U.S. are mostly Polish origin citizens, unlike to Asian candidates. Seen from the first two years of certified

examination, the candidates were mostly non-polish origin, approximately 70 % of the candidates. It indicates that the interest towards Polish language by citizens is not related to Poland citizenship. The selection has been treated valuably as a rare competence in labor market. Currently, the estimation of Polish origin candidates is estimated to 45% of all (www.rjp.pan.pl).

The promotion of Polish culture abroad, including Polish language seems to be not sufficient. Some of the weaknesses of Polish policy are: lack of mechanism and idea for adjusting the strategy of promoting culture to changes, lack of coherent culture promoting policy, lack of appropriate organizational and financial instruments, insufficient use of modern forms of communication, and insufficient facilities in doing the promotion. Moreover, if we see Poland in general, there are some imperfect conditions such as: lack of studies on cultural promotion abroad in various countries and regions, insufficient business sector interest in culture communication, low budget for doing the cultural promotion. On the other hands, there are some advantages which should be highlighted such as the diversity of Polish culture, the rich cultural heritage, the unique culture heritage, the increasing competence of personnel in organizations and institutions of culture and foreign promotion. Policy-makers should remember about threats for Polish culture promotion, which are: civilization decline - Poland as a passive recipient, rather than an active supplier of high IQ content for ideas and cultural goods in global circulation, small or even lack of knowledge for improving promotion, low appreciation of its impact on state-brand of building process, direct investments, international trade and tourism, unwillingness, *a priori*, to consider culture as a part of economic, low budget for promotion of Polish culture (Mocek 2010).

The ideological context in which foreign promotion of Polish language could be carried out is favorable. It is defined by a modern concept of human rights which is declared in the acts of the United Nations, Council of Europe and other international institutions. Another source of promoting multilingualism is ecolinguistics. According to this humanistic approach, the protection of natural objects and

their environment is extended to objects of culture. Every language, even the smallest, is regarded as a common, universal heritage that should be protected along with their demographic, cultural and geographical environment. The ideology in European Union's environmental policy is the recognition of all official languages, meaning in practice: incurring very high costs of translations, allocating certain amounts from a common budget for international exchange programs (including students, teachers and students of foreign languages) and promotion of regional languages (Pawłowski 2006).

The ideological element of Polish language policy should become the communicative vision of Europe - a continent of diversity - which indirectly determines the language profile of Europeans capable of conscious and active participation in the life in not only its region, but throughout the European Union. It seems that EU citizens should finally accept the fact that EU does not only include two, but the three pillars of languages: Latin, Germanic and Slavic. The language of communication generally consists of global language (English), Germanic language (German is the obvious candidate), Romance language (several natural candidates) and a large Slavic language (natural candidate is Polish). It is believed that the cultural and linguistic diversity of Europe, which in the past was the source of innumerable persecutions. Conflicts become the common prosperity of all Europeans (Pawłowski 2006: 7-8).

Conclusions

Both Poland and Indonesia have a colonial history, however, in different dimensions, from a piece of history that was taken from them. The Poland colonization in the nineteenth and twentieth centuries produced a paradoxical post-colonial Polish mentality. It may be surprising, forasmuch Poland is certainly not a typical post-colonial state. The majority of political scientists probably would agree with the statement that Poland cannot even be discussed in post-colonial terms. However, seen from cultural and literacy perspectives it is not so clear. Some scholars in cultural studies attempt to analyze Polish identity and politics in

post-colonial terms and are focused on three themes: the Polish past presence in the Eastern Europe, the subordination to the Soviet empire, new forms of depending to Western countries (Gawrycki 2009:7-8; 2011:225-233).

Both Poland and Indonesia have their regional, in case if Indonesia also global, aspirations, and both have the potential to play more significant role in politics. Both have attractive cultural heritage with global significance. What makes these countries different is the way how they understood role of culture in the world. Presented article aimed to analyze the impact of language promotion abroad, as a part of cultural policy. Effective language policy is an inherent component of *soft power* resources, supporting the state's foreign policy, country's image in building instrument and the means of better intercultural understanding.

Polish language foreign policy, and broader cultural policy and its promotion abroad is not as effective as in the case of Indonesia. Poland's promotion of language concentrates on Polish origin people, while Indonesian policy is also strongly focused on non-Indonesians origin people. Poland lacks of coherent cultural policy, and seems that underestimates significance of culture. Indonesia, as a multiethnic, thus the multicultural state seems to understand more sensitively the importance of culture in international relations, therefore importance of promoting the language in international relations.

I myself have been learning Indonesian language in the embassy of Indonesia in Warsaw. Poland has a population of over 38 million people, which makes Poland the 34th most populous country in the world. As it was mentioned, Polish language is not popular in the world. Neither is Indonesian, though Indonesian population over 237 million people makes Indonesia the 4th most populous country. However, it is not about population, but how many people has been learning language in the world. Indonesia seems to "tell its story better".

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THE VILLAIN IN *SPIDERMAN MOVIE I:* A DECONSTRUCTIVE ANALYSIS

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ABSTRACT

This article reviews on how deconstructive reading strategy plays an important role to reveal meanings in the movie that are tried to hide. Analyzing movie is an important study to do as we can gain a lot of advantages from the movie such as ideas, concepts, and values of life. One and the first most successful film based on a comic book is *Spiderman Movie I* with the villain named Green Goblin. This article focuses on analyzing Green Goblin's characterizations from the perspective of Deconstruction. The character of Green Goblin will be observed by using Propp's Morphology of Folk Tale and later dismantled by deconstructive reading strategy. Green Goblin, in this particular movie, is always considered as a bad guy. Ignoring the motives or causes of being Green Goblin leads viewers to judge that he is a villain in New York City and must be eliminated. Nevertheless, by using deconstructive reading strategy, the idea of Green Goblin will be dismantled and built again to find some undecidable meanings.

Key-words: *deconstruction, undecidable meaning, Spiderman, Green Goblin*

Deconstruction has been a debatable criticism since late 1960s when it was first proposed in 1967 by Jacques Derrida in his influential book, *Of Grammatology.* The notion of deconstruction proposed by Derrida (1974) is that Deconstruction is a perpetually self-deconstructing movement that is inhabited by *différance*. No text is ever *fully* deconstructing or deconstructed. Yet the critic provisionally musters the metaphysical resources of criticism and performs what declares itself to be *one* (unitary) act of deconstruction.

This idea can also be called revolutionist because it does not have a fixed pattern to apply into texts or objects. Free playing and deferring the meaning from texts or objects are the most obvious characteristics of deconstruction because "deconstruction eschews the concept of one possible meaning for a text, and instead suggested that meanings of a text are multiple and contradictory" (Ellis-

Christensen, 2003). Cuddon (1991) states that Deconstruction, however, is not synonymous with destruction. It is in fact much closer to the original meaning of the word analysis itself, which etymologically means 'to undo', a virtual synonym for 'to de-construct'. If anything is destroyed in a deconstructive reading, it is not the text, but the claim to unequivocal domination of one mode of signifying over another. A deconstructive reading is a reading which analyses the specificity of a text's critical difference from itself.

This reading strategy has a very broad range of areas. The areas of deconstructionists are not only applicable in philosophy and literature but also in most social aspects of our life. Spivak (in Newton, 1992) also believes that deconstruction is a tool that can be used to effect political change. Deconstruction has since carried its influence far beyond literary studies, not only to philosophy but also to branches of

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humanitarian studies and often to the social sciences, and debates still rage over its relevance for the so-called hard sciences (Parker, 2008). Parker (2008), moreover, says deconstruction has been absorbed by later thoughts and often remains crucial to contemporary cultural and literary criticism. To understand more about deconstruction, Bressler (1999) gives his brief idea that Deconstructors do not wish, then, to set up a new philosophy, a new literary theory of analysis, or a new school of literary criticism. Instead, they present a new reading strategy that allows us to make choice concerning the various levels of interpretation we see operating in a text.

From the above point of view, it is possible to conclude that deconstruction is a reading strategy which can be applied to either contemporary cultural or literary criticism. It is applicable to dismantle the rhetorical structures within a text to demonstrate how key concepts within a text depend on each other binary opposition.

Spiderman Movie I

The main generic division of literature today is into poetry, drama, and the novel but in earlier times the major genres were recognized as epic, tragedy, lyric, comedy, and satire (Peck and Coyle, 1986). Movie, therefore, can fall into the category of a dramatic work, especially modern dramatic. The uniqueness of movie is similar to drama - one of the oldest and most popular literature genres -which is performance art. One dissimilarity is that drama is performed live not recorded like a movie.

A literary study on particular popular culture example such as movie might be a challenging choice. Some would say that the study on novels or any artworks like those of Dickens, Austen, or Shakespeare would be more worthwhile to analyze. Currently, however, literary criticism does not limit its study on those classics. In *Key Concepts in Literary Theory* (2002), a criticism is the act of analyzing and evaluating literary texts, films and images, cultural forms and phenomena. By mentioning films and images, cultural forms and phenomena lead to the result that criticism is not only for literary text or even canonical

works.

Spiderman Movie I is "superhero and American icon, Spider-man is born finally in the new box-office smash movie directed by acclaimed and cult director Sam Raimi." (Vasquez Jr, 2002). The success of Spiderman was because of the visual effect used by Columbia Pictures in making the realistic movement of Spiderman, Green Goblin and other actions. *Spiderman Movie I* was the first and most successful film based on comic books, written by Stan Lee and Steve Ditko. The characteristics of hero and villain are obviously seen in *Spiderman Movie I* using Propp's Morphology of Folk Tale (in Chandler, 2002). However, it is not advisable to have early conclusion about the ideas of hero and villain from one point of view. Viewers must look deep inside the motives of hero or villain why they choose their ways. Furthermore, a clear border of hero and villain in *Spiderman Movie I* makes it easier for viewers to analyze this movie.

Structuralism: Only the Beginning

Strinati (1995) says that Structuralism is defined as a theoretical and philosophical framework which is relevant to the social sciences as a whole. Derrida (2002) also emphasizes that everything begins with structure, configuration, or relationship. Therefore, it is very necessary to study more about structuralism because this theoretical framework has correlation on how to do deconstruction.

Structuralism has thoroughly touched the notion of semiology or semiotics. By having those particular theories, this study is expected to analyze not only the surface of the movie, but also character of a hero represented by Spiderman and a villain by Green Goblin. The study of sign, in drawing the characteristics, plays an important role in this study. The use of structuralism in term of semiology and semiotics is also proposed by Parker (2008) that Whatever genre they study, they will try to reveal its grammar, or, as structuralists often say, its code and conventions. And as structuralism increasingly takes on the broader task of interpreting culture at large, they may often think of those codes and conventions as cultural codes and conventions.

Moreover, Strinati (1995) in an

Introduction to Theories of Popular Culture, says The Swiss linguist Saussure (1857 - 1913) attempted to establish and develop the discipline of structural linguistics and on this basis suggested it was possible to find a science of signs. In these respects, his ideas played a crucial role in the emergence of structuralism and semiology, and make their intentions and methods a lot clearer, while demonstrating their continuing relevance for the semiological study of contemporary forms of popular culture.

The Morphology of Folk Tale

In his highly influential book, *The Morphology of the Folk Tale* (1928), the Russian narrative theorist, Vladimir Propp (1895 - 1970), reports that a hundred fairy tales that he had analyzed are all on the same basic formula. He reduces them to around thirty one functions (in Chandler, 2006). Based on the deeds done by doer in fairy tales, Propp has come into a conclusion which he names 'function'.

To analyze movie or film especially regarding one character, more or less depends on Vladimir Propp's theory. He concludes Morphology of the Folk Tale that was published in Russian in 1928 that his character types are used in media and education and can be applied to almost any story be it in literature, theatre, film, and television series. After the initial situation is depicted, the tale starts. See the series of the functions in Table 1.

Table 1. Series of Function in the *Spiderman Movie I*

	Function	**Role**
0	Initial Situation	Members of the family of the hero are introduced.
1	Absentation	A family member absents himself from home.
2	Interdiction	An interdiction is addressed to the hero.
3	Violation	The interdiction is violated.
4	Reconnaiss-ance	The villain makes an attempt at reconnaissance.
5	Delivery	The villain receives information about his victim.

6	Trickery	The villain attempts to deceive the victim.
7	Complicity	The victim is deceived.
8	Villainy	The villain causes harm or injury to family.
8a	Lack	A family member lacks or wants something.
9	Mediation	Misfortune or lack is made known. The hero is dispatched.
10	Counteraction	The seeker decides upon counter-action.
11	Departure	The hero leaves home.
12	First function of donor	The hero is tested.
13	Hero's reaction	The hero reacts to the actions of the future donor.
14	Receipt of the magic agent	The hero acquires the use of magical agent.
15	Spatial transference	The hero is led to the object of search.
16	Struggle	The hero and villain join in direct combat.
17	Branding	The hero is branded.
18	Victory	The villain is defeated.
19	Liquidation	The initial misfortune or lack is liquidated.
20	Return	The hero returns.
21	Pursuit	The hero is pursued.
22	Rescue	Rescue of the hero from pursuit.
23	Unrecognized	The hero, unrecognized, arrives home or in another country.
24	Unfounded claims	A false hero presents unfounded claims.
25	Difficult task	A difficult task is proposed to the hero.
26	Solution	The task is resolved.
27	Recognition	The hero is recognized.
28	Exposure	The false hero or villain is exposed.
29	Transfigu-ration	The hero is given a new appearance.
30	Punishment	The villain is punished.
31	Wedding	The hero is married and ascends the throne.

However, because this study will focus on a hero and villain, the following typical morphology will only be directly connected

with the characteristics of a hero or villain in *Spiderman Movie I* and there are 10 functions as follows:

1. Absentation.
2. Delivery.
3. Trickery.
4. Complicity
5. Villainy.
6. Struggle.
7. Difficult task.
8. Solution.
9. Punishment.
10 Victory.

Spiderman and Green Goblin as Hero and Villain

The 10 functions proposed by Propp above are applicable to *Spiderman Movie I* to define which one is hero and which one is antihero. However, at least it still can function as parameter of how it can define Spiderman as a hero and Green Goblin as a villain. The title of movie is often called the main point of the movie. Therefore, with the title Spiderman, viewers are already forced to believe that the movie will only talk about Spiderman with his victory in defeating all his villains.

Rzadkiewicz (2009) defines that Hero is someone "who does not act on his own behalf but on the behalf of others. He acts for the good of friends, family community, and/or country, with no thoughts of glory or fame or, especially, financial gain." Having analyzed the definition, it can be concluded that a hero is the one on the story who has the good looking traits in moral value.

However, Green Goblin is placed in an unfair position, and according to analysis based on Morphology of Folk Tale he is indeed the guilty man and the only villain of Spiderman in *Spiderman Movie I.* Harris (1994) gives the definition of a villain as a person who, for a selfish end, willfully and deliberately violates the standards of morality sanctioned by the audience or reader.

It is obvious that after a hero is defined, the one who is struggling against hero can be simply judged as an enemy or villain. Having such a bad deed leads Green Goblin to a very bad position as a man who had to be expelled

from a society.

Deconstruction as a Reading Strategy

The rough idea of deconstruction first appeared and was brought by Friederich Wilhelm Nietzsche (1844 - 1900). He also was the scapegoat of Nazi ideology's enemy. He was blamed as the founder of Nazi's fundamentals. The notion brought by Nietzsche successfully affected Hitler and brought the world toward the World War II. Nietzsche stated that human is an eternal recurrence. This philosophy is beyond other thoughts because he had an irrational view of life by having 'no truth' in every aspect of life. Deconstruction does not merely follow the idea proposed by Nietzche. He just wanted to give the notion of skeptical method toward the claim of truth and tried to open widely our mind from the boundary of conceptual theories.

The first idea of deconstruction proposed by Derrida (1974) is that the movements of deconstruction do not destroy structures from the outside. They are not possible and effective, nor can they take accurate aim, except by inhabiting those structures. Inhabiting them *in a certain way,* because one always inhabits, and all the more when one does not suspect it. Operating necessarily from the inside, borrowing all the strategic and economic resources of subversion from the old structure, borrowing them structurally, that is to say without being able to isolate their elements and atoms, the enterprise of deconstruction always in a certain way falls prey to its own work.

Thus, deconstruction is a reading strategy which proposed that nothing is a certain truth in a text (Al-Fayyadl, 2006). Therefore, one must look very carefully at what the text wants to say but, this truth might not appear in text. This strategy leads us to always defer our conclusion about meaning of a text as it is written in *Key Concepts of Literary Theory* (2005) that in Derrida's words, deconstruction, if it is anything, is an "economic concept designating the production of differing/ deferring".

Some would say that deconstruction is very hard to be applied to a text or an object because of having no absolute result after analyzing. The certain conclusions, meanings,

values, or truths never come up as they are always deferred. Structuralism always offers a centre of meaning of some short. Unlike the structuralism, this branch of poststructuralism, however, offers no centre of meaning (Selden and Widdowson, 1993).

Derrida in Newton (1993) proposes the idea of deconstruction as a mode of interpretation works by a careful and circumspect entering of each textual labyrinth. The deconstructive critic seeks to find the element in the system studied which is logical, the thread in the text in question which will unravel it all, or loose stone which will pull down the whole building.

When readers want to apply deconstruction as their reading strategy, they must be able to leave the conservative way of thinking. This way of thinking is mainly to put the binary opposition and centering ideas as very important roles to find the meaning of a text or an object. Nevertheless, free playing and deferring the meaning from texts or objects are the most obvious characteristics of deconstruction. Parker (2008), moreover, strengthens the idea of deconstruction by saying that deconstructionist believe in multiple meaning.

In order to ease the deconstructive readers to analyze the text or object, Parker (2008) presents the table of deconstructive terms (See Table 2.). This table clearly delivers the brief and effective conclusion of what being inside either the non deconstructive ideas or the deconstructive ideas.

Table 2. Deconstructive Terms

For Non Deconstructive Ideas	For Deconstructive Ideas
truth, substance, essence center nature stability	play, free play, undecidability, aporia decentering culture instability differance, surplus of meaning, supplement
speech, voice, phonocentrism literalness, logocentrism	writing, textually rhetoric
origin, authority, authenticity metaphysics of presence	suspicion of stabilizing ideas such as origin, authority, authenticity absence

The table is very easy to read because it has a systematic way of proposing the ideas and it shows a great deal of the ideas of deconstruction with other perspectives. Other easy idea to analyze deconstructively is given by Bressler
(1999).

To apply this deconstructive strategy, readers must do the following:

- discover the binary operations that govern a text.
- comment on the values, concepts, and ideas beyond these operations.
- reverse these present binary operations.
- dismantle previously held worldviews.
- accept the possibility of various perspective or levels of meaning in a text based on the new binary inversions.
- allow meaning of the text to be undecidable.

The idea given by Bressler is similar to Parker's in some cases. At the end, deconstructive readers must not have an absolute conclusion as deconstruction will not allow someone to be selfish in having a single meaning, value, or truth.

There will be many meanings and interpretations. Readers, however, come to an initial conclusion and always do because in the highest level of deconstruction, readers have to allow meaning of the text to be undecidable. No absolute meaning exists in the text.

Parker (2008), furthermore, gives a simpler way of deconstructive analysis that deconstructionist interpretation frequently follows what has come to be called a double reading, a two-stage reading. In the first stage, the readers identify confidently singular interpretation, free of multiplicity and deconstruction. .Then in the second stage, readers find things that undermine the structure, things that (in deconstructionist lingo) 'break down the binary' or 'explode the binary,' or a moment of undecidability (sometimes pretentiously called an aporia), showing how the

free play of the text's signifiers - its language - goes beyond the capacity of the system to confine it to one meaning or set of meanings. To do a double reading, readers must have the capacity in determining the general ideas of a text first and later they have to be able to find something that troubles or breaks up the system.

Initial Conclusion of Result of Structuralism

The initial conclusion of result of structuralism is the conclusion taken from the analysis above to determine what roles Spiderman and Green Goblin in the movie are. After having a short observation on 10 functions based on *Morphology of the Folk Tale,* it comes to certain conclusion. This conclusion is not a final result of this study because it does not reflect the idea of deconstruction which is to always defer the original meaning (Maksum, 2009). Maksum (2009) continues to say that this process of deconstruction is unlimited or endless. Deconstruction brings the idea that value of a sign is determined by the difference of other signs in terms of *differance.* The value never comes up suddenly but it is always deferred and determined, even modified, by next signs (Derrida in

Maksum, 2009).

Before giving a result of deconstruction, it is a must for readers to be analytical to find the initial structures or foundations. These structures or foundations are used to be the cores of what readers are going to analyze later. After having proper structures or foundations, readers are freely allowed to play their role in deciding the final result of a certain text. The upcoming subchapters help readers to scrutinize a text from the perspective of deconstruction.

Rzadkiewicz (2009) defines that Hero is someone "who does not act on his own behalf but on the behalf of others. He acts for the good of friends, family community, and/or country, with no thoughts of glory or fame or, especially, financial gain." This movie has a clear boundary to differentiate who are the called hero and villain. Supported by the 10 functions from Propp's *the Morphology of Folk Tale,* which are absentation, delivery, trickery, complicity, villainy, struggle, difficult task, solution, punishment, and victory, the initial

conclusion of a hero is Peter Parker, Spiderman.

Harris (1994) gives the definition of a villain as a person who, for a selfish end, willfully and deliberately violates the standards of morality sanctioned by the audience or reader. Being a very helpful person in New York City, Spiderman is respected by the society and it puts him in a very high position as a hero. Green Goblin, however, is placed in an unfair position, and according to analysis based on *the Morphology of Folk Tale* he is indeed the guilty man and the only villain of Spiderman in *Spiderman Movie I.*

It is obvious that after a hero is defined, the one who is struggling against hero can be simply judged as an enemy or villain. Having such a bad deed leads Green Goblin to a very bad position as a man who had to be expelled from a society. *The Morphology of Falk Tale* puts Green Goblin as a villain based on 8 functions which are delivery, trickery, complicity, villainy, struggle, difficult task, solution, and punishment. The initial conclusion in this movie puts Green Goblin as the main and only villain.

Binary Operation

Before discussing more about binary operation, we must have basic knowledge about what binary opposition is. In *Key Concepts in Post-Colonial Studies* (1998), binary means a combination of two things, a pair, 'two', duality and this is a widely used term with distinctive meanings in several fields and one that has had particular sets of meanings in post-colonial theory. Binary opposition as it is explained in *Key Concepts in Literary Theory* (2005) is any pair of terms which appear diametrically opposed; therefore: good/evil, day/night, male/female, etc.

The idea of binary opposition is first proposed by structuralism and for structuralists, we understand everything by seeing its difference from something else. We interpret the world by juxtaposing different concepts against each other in what structuralists call binary oppositions (Paker, 2008). To apply the deconstructive method of reading, readers must be able to determine the first binary or common binary. Then later, they can apply to reverse the binary opposition. This method is used to find the multiple, unstable, and without

unity of a meaning.

The binary operation used in this study is good/evil to show the functions of Spiderman as a hero and Green Goblin as a villain. This binary cannot stand by itself actually but they are always together as it is a pair and they support each other. Good cannot be a good if it has no anonymous pair which is evil. This idea appears and readers understand this pair because their difference from each other, in binary opposition to each other. Readers are not able to see meaning in either good or evil except through comparisons. Good/evil is only example of infinite binary opposition in our perception and thought, including hero/villain, inside/outside, on/off, and so on endlessly.

The conclusion of binary operation used in this movie is Spiderman is reflected as a good and Green Goblin is represented as an evil. This sort of conclusion does not come automatically but it comes from the deep analysis from the meaning of hero and villain and fully supported by Propp's ideas. Hero with his valuable action is definitely placed in the 'good'. Villain with his destructive action is stigmatically placed in the 'evil'.

Values, Concepts, and Ideas

Values, concepts, and ideas deliver the deep thought of this movie and to find another basis of why readers are allowed to reverse the binary opposition. Value, as it is stated in *Key Concepts in Literary Theory* (2005), is the estimation, appraisal or interpretation of a given commodity's worth, significance or utility. Value also refers to a moral principle established by a given individual or community.

The value of this movie is to give the notion that superhero will get a victory at the end by defeating his foe. But this does not appear instantly as there are 10 Propp's functions applied in this movie. Hero always struggles against criminals and of course his main villain. He does not only face those two bad guys but also the accusation from Daily Buggle. The accusation says that Spiderman stands behind Green Goblin. Spiderman tries to prove that Daily Buggle is incorrect by helping people trapped in burning house. In the final battle Spiderman also helps the kids in the cable car and Mary Jane. This evidence has brought

Spiderman in a position of a hero. The main value of this movie is to illustrate that we have to do good things as what Spiderman has done and afterward we will get what we have done. Unlike Spiderman, after doing the bad things, Green Goblin is sternly dead by his own spear.

The value of the movie has been explored in the preceding paragraph. A concept is a general idea or notion that corresponds to some class of entities and that consists of the characteristic or essential features of the class. The concept of this movie is to show up the superhero movie in the class of action movie and Spiderman movie is considered as the first best superhero movie. The success of Spiderman was because of the visual effect used by Columbia Pictures in making the realistic movement of Spiderman, Green Goblin and other actions.

An idea is something, such as a thought or conception that potentially or actually exists in the mind as a product of mental activity. The idea of this movie is to demonstrate the Spiderman as a hero and his ordinary life as Peter. The ideas of this movie can be generated as the evil will ruin and never win at the end. Hero, a good gay, however, will reach the superiority. This idea has been proposed by Propp that the punishment function will come to the villain and hero will deserve to get a victory.

What viewers can take from this movie is only, regardless the great visualization and special effect of the movie, the traditional plot of superhero story. This is called traditional because *Spiderman Movie I* tends to follow Propp's idea. Thus, even though it still uses traditional plot of superhero story, it is very appropriate to deconstruct the values, concepts, and ideas in *Spiderman Movie I*. The idea comes up from this movie in regards to binary opposition is Spiderman as a hero and Green Goblin as a villain.

Reversal of the Binary Opposition

The reversal of the binary opposition leads us to apply the conventional of binary opposition in this movie and to change it. Diagram that shows the binary opposition is clearly stated below:

Good >< Evil
Hero >< Villain
Spiderman >< Green Goblin

At this stage, readers have already had a first-stage of reading. After all, readers are expected to reverse the binary opposition such as:

Evil >< Good
Hero >< Villain
Green Goblin >< Spiderman

Some readers might be difficult to see this binary reversal as it is uncommon to see that hero is an evil and villain is a good. As the notion of deconstruction is to have multiple meanings, readers must be flexible to reverse the binary opposition. But to reverse the binary opposition, readers must have a better understanding about the binary. This understanding does not come without any reasons or explanation.

Dismantle Previously Held Worldviews

To dismantle means to tear down piece by piece. In term of deconstruction, to dismantle is to find any supports which build such an interpretation from a text or object. In this movie, the process of dismantling the previous held worldviews is by analyzing Green Goblin who is placed as a villain due to the common ideas of people. This common idea in our society called stigma. Stigma is an attribute, behavior, or reputation which causes an individual to be mentally classified by others in an undesirable, rejected stereotype. Stigma and discrimination are inter-related. Stigma is the root of discrimination.

Undecidable Conclusion

Spiderman Movie I is the most famous movie based on comic book and the plot is very simple as it tends to follow Propp's idea about folk tale. Even though the movie still uses traditional plot of superhero story, it is very appropriate to deconstruct the values, concepts, and ideas. This movie tells about the struggle of superhero, Spiderman, against his victim who is probably a greater hero, Green Goblin.

Deconstruction plays an important role in making this binary opposition in *Spiderman Movie I* fair enough for both Spiderman and Green Goblin. Deconstruction has the main characteristic which is no certain result after analyzing e text or object. Deconstructive readers are expected to avoid the centralized meaning or single meaning (Maksum, 2008). This strategy declares that a text has an almost infinite number of possible interpretations which are just as creative and important as the text being interpreted (Bressler, 1999).

The discussion of this study will end up with the result derived from Green Goblin's characterization. By using deconstruction, the possibilities of Green Goblin's possible characters in this movie are as follows:

1. The Patriotic Man
2. The Hidden Hero
3. The Victim

Those are only small number of interpretations but different readers or viewers are allowed to have their own different interpretations. This sort of conclusion is acceptable for those who use deconstructive reading strategy in observing a text or object.

Absolute Meaning: Unreachable

An absolute meaning is always avoided by deconstructive readers as this is not the notion of deconstruction. To deconstruct means to dismantle and build the meaning from pieces of unit that makes a text or object. Therefore, an absolute meaning is always deferred and never appears in the text or object forever. Free playing of interpretation is encouraged to deconstructive readers.

As the meaning has to be undecidable, there will be no chance to find the absolute meaning. This reading strategy brings the new idea of how people can measure and analyze their life. As it is also mentioned by Spivak (in Newton, 1992) that deconstruction is a tool that can be used to effect political change. Deconstruction, moreover, has since carried its influence far beyond literary studies, not only to philosophy but also to branches of humanitarian studies and often to the social sciences, and debates still rage over its relevance for the so-called hard sciences

(Parker, 2008).

Finally, the most important thing is that deconstruction is a way of thinking which always challenges us to answer questions, and how we differentiate something without judging and deciding (Maksum, 2008). By using deconstructive reading strategy, readers are free to explore their ideas about a text or an object and no mistake occurs in having an initial conclusion. By applying deconstructive reading strategy, readers let the absolute meaning rest forever to be impossibly found.

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MODIFYING EFL COMMUNICATIVE LANGUAGE TEACHING FOR INDONESIAN CONTEXT

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ABSTRACT

This article is talking about the problems of implementing Communicative language teaching (CLT) in Indonesia. The main problem of applying the teaching approach is the gap between the theory and its classroom practices. Other problems such as classroom size in term of student number and student learning styles are also highlighted in this article. Accordingly, this article suggests an audio lingual communicative language teaching strategies that might be applicable for the majority of Indonesian junior and senior high schools. These strategies were derived form an empirical research that the writer conducted in Islamic Junior High Schools in Indonesia.

Keywords: *communicative language teaching, learning styles, audio lingual, teaching strategies*

When the trend of English language teaching in Indonesia is more focusing on the praxis of Communicative language teaching (CLT), some problems are still found in the implementation at the classroom level. Communicative language teaching that theoretically requires the language use as communication tools, in Indonesia sometimes it could not be implemented successfully. Several constraints are becoming obstacles of the CLT implementation such as the number of students in one classroom, the students learning styles, and non-native speaker teachers.

It is quite often stated that the weaknesses of CLT implementation in some East Asian countries, including Indonesia is that the approach in some cases is not appropriate with cultural local context. Baker (2008:1) states that an essential element in fostering successful intercultural communication is developing cultural awareness as part of ELT pedagogy. To illustrate this, a case study of Thailand is presented examining English use, English teaching policy and practice, and local cultural attitudes towards ELT. This then leads to suggestions on how locally relevant intercultural communicative practices can form part of ELT classroom pedagogy in Thailand with the aim of developing learners' cultural awareness. It is argued that similar analyses may be applied to other Asian contexts, which may share features with the Thai context. This can lead to the development of teaching practices, which through engaging learners in

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intercultural reflection will result in English language users who are better able to manage intercultural communication through English.

Three interesting issues are highlighted in this article dealing with the CLT implementation in Indonesian context, particularly how the approach could fit to the Indonesian context which culturally is a part of East Asian context. There issues include the essence of CLT, Indonesian context as an East Asian one, and audio lingual communicative: an empirical base.

Communicative Language Teaching: The Essence

The essence of Communicative language teaching (CLT) is teaching language for communication. Richards (2006: 5-23) says that Communicative language teaching is generally regarded as an approach to language teaching which reflects a certain model or research paradigm, or a theory. This language teaching approach is based on the theory that the primary function of language use is communication. Its primary goal is for learners to develop communicative competence ability. Furthermore, he adds that as far as theories of learning and effective strategies in teaching are concerned, CLT does not adhere to one particular theory or method. It draws its theories about learning and teaching from a wide range of areas such as cognitive science, educational psychology, and second language acquisition (SLA). CLT methodologies embrace an eclectic approach to teaching, which means they borrow teaching practices from a wide array of methods that have been found effective and that are in accordance with principles of learning as suggested by research findings in research in SLA and cognitive psychology. Its open-ended or principle-based approach allows for a great deal of flexibility, which makes it adaptable to many individual programmatic and learner needs and goals.

Savignon (2012: 212) says that communicative language teaching requires several principles in its classroom practices, they are: (1). Language teaching is based on a view of language as communication. That is, language is seen as a social tool which speakers and writers use to make meaning; we communicate about something to someone for some purpose, either orally or in writing. (2). Diversity is recognized and accepted as part of language development and use in second language learners and users as it is with first language users. (3). A learner's competence is considered in relative, not absolute, terms of correctness. (4). More than one variety of a language is recognized as a model for learning and teaching. (5). Culture is seen to play an instrumental role in shaping speakers' communicative competence, both in their first and subsequent languages. (6). No single methodology or fixed set of techniques is prescribed. (7). Language use is recognized as serving the ideational, the interpersonal, and the textual functions, as defined by Halliday, and is related to the development of learners' competence in each. (8). It is essential that learners be engaged in doing things with language, that is, that they use language for a variety of purposes, in all phases of learning. Learner expectations and attitudes have increasingly come to be recognized for their role in advancing or impeding curricular change. Numerous sociolinguistic issues await attention.

In addition, Asassfeh, (2012) explain that one important distinctive feature of CLT is its emphasis on meaning-oriented instruction (MOI), a term that emerged in response to language teaching methods that emphasized the mastery of language forms. Educators' increasing awareness that learners acquire a foreign language best when their attention is focused on the meaning communicated rather than on the linguistic form led to a lack of interest in such methods as grammar translation and audiolingualism. Today, meaning-oriented communicative language teaching methodology has the overarching principles of focus on real communication, providing learners with opportunities to try out what they know, tolerance of learners' errors as a healthy sign of progress in developing the communicative competence, integrating the different skills. In other words, its goal is to make use of real-life situations that necessitate communication (Asassfeh: 525-535).

Indonesian context as an East Asian one

The problems of ELT practice in Indonesia, English continues to be the most popular

foreign language in Indonesia schools. Since 1994, ELT has been introduced from grade four of elementary level in public schools. With a reorientation objective in 1994 (which is regarded to be important in ELT in Indonesia in the last few years), the focus has been on listening and speaking skills in elementary schools and on speaking and reading skills in secondary schools. Also the language policy for education in Indonesia has made English language learning compulsory. Although the policy has attributed teaching English from early grades in elementary schools, it has not been fully implemented largely because of lack of primary teachers both in numbers and skills level. Nevertheless, there has been an attempt in the last ten years to strengthen and improve the ELT through curriculum revision and development as well as decentralization reform (Imperiani, online, p.6). English Language Teaching (ELT) in Indonesian context is obviously explained in Impreriani's abovementioned that the curriculum have been experienced may experimaentation. Besides that, some characteristics can be highlighted to illuminate the ELT in the Indonesian context such as the big class size with arround 40 students and South East Asian students' language learning styles.

Especially interesting is about the big size classroom as a problem, Bruhwiler and Blatchford (2011) say that in many studies of class size effects, teacher characteristics are missing, even though many argue it is not class size that is important but teacher quality. In the present study teachers' effectiveness on the learning progress was assessed while teaching a unit with predefined learning objectives. To measure adaptive teaching competency a multi-method approach was employed. Smaller classes led to higher academic learning progresses, better knowledge of students, and better classroom processes. Adaptive teacher competency remained relevant in smaller classes, that is, class size and teacher quality were independently important. There are several limitations of research on class size effects which have informed this paper. One limitation of most class size research is that effects are examined in relation to academic outcomes and, more recently, in relation to classroom processes, but rarely are the effects of class size and classroom processes systematically examined in the same study. Studies also tend to examine effects at a ''macro'' level, for example, in terms of progress over a whole school year, rather than examine effects of class size in terms of specific curriculum units (Bruhwiler and Blatchford, 2011: 95-108).

About the Indonesian learning style, it might be concluded that Indonesian students learning styles are similar with other East Asian learning styles. Zhenhui (2001) in Matching Teaching Styles with Learning Styles in East Asian Contexts states that in East Asia, most students see knowledge as something to be transmitted by the teacher rather than discovered by the learners. At the second place, the teacher-centered classroom teaching in East Asia also leads to a closure-oriented style for most East Asian students. These closure-oriented students dislike ambiguity, uncertainty or fuzziness. Another most popular East Asian learning styles originated from the traditional book-centered and grammar-translation method are analytic and field-independent. The final East Asian preferred learning style is concrete-sequential. Students with such a learning style are likely to follow the teacher's guidelines to the letter, to be focused on the present, and demand full information. They prefer language learning materials and techniques that involve combinations of sound, movement, sight, and touch and that can be applied in a concrete, sequential, linear manner. Oxford & Burry-Stock (1995) discovered that Chinese and Japanese are concrete-sequential learners, who use a variety of strategies such as memorization, planning, analysis, sequenced repetition, detailed outlines and lists, structured review and a search for perfection.

The implementation of CLT in Indonesia is well representing other East Asian countries in terms of its gap between theory and practices. Liao & Zhao (2001) states that Communicative Language Teaching (CLT) approach has become the prevailing language teaching methodology across the world. Language teachers' application of CLT in foreign language teaching has yet to be explored in past research. The CLT practice is still constrained by the lack of strategies that can be used to make CLT happen in class. For example, some beginning teachers

believe that CLT not only can be used to teach the spoken but also the written language. They have created some ideas about using CLT to teach reading and writing activities. Yet, in reality the CLT practice only happens when they speak Chinese for creating the target language environment.

To bridge the theory-practice gap on CLT, Liao (2001) proposed some interesting principle strategies that are relevant to apply in the Indonesian context. The strategies constitute: Teaching should start with listening and speaking, drills on language form should not be excessive, English should be used in class, use of translation should be limited, audio-visual aids like realia, pictures, over-head transparencies, audio-tapes, videos, and computers should be fully utilized, the teacher's role should be a facilitator and helper to guide students to develop effective learning habits, teachers should be aware of the individual differences among students in the learning process, and appropriate encouragement should be given to students to reinforce their initiatives.

Audio Lingual Communicative: an Empirical Base

One of the alternatives the writer suggests ia a modified communicative language teaching which is called Audio Lingual Communicative (ALC). This approach is derived from the empirical research and development (R&De writer) conducted by the writer in 2010. In this developmental project, the writer creates a product consisting of textual learning materials assisted by audio recordings. This development also results in a learning design contained in a teaching manual, which is an integral part of this developmental product. In the learning design contained in the manual, the developer applies a learning strategy which the developer calls the Audio Lingual Communicative (ALC) learning strategy, reflected by the available learning activities.

The ALC learning strategy is an eclectic learning strategy which combines different language learning methods, in particular the Audio Lingual Method with Communicative Language Teaching (CLT) in order to adapt to real situations in the classroom. The real situation in the classroom found by target

student observation has shown that classes are composed of at least 40 pupils, the school does not have a language laboratory, teaching materials used were still written exercise-based, and the teacher is still the central figure in learning. One of the reasons that the ALC learning strategy was chosen is because that strategy had been proven successful in China and Vietnam. Both countries have English language learning contexts which are similar to the context of the target students in this development. In 1990, CLT which had been modified with local contexts had been applied in Vietnam and China. In Vietnam, students enjoyed speaking in a large classroom setting, so real communication was directed to answer questions from the teacher in the form of an oral symphony (Rao, 2006; Pham, 2005).

As a learning strategy that combines the Audio Lingual Method with the Communicative Language Teaching (CLT) method, ALC adopts several principles from both teaching methods in the classroom learning praxis. In the Audio Lingual Method, usually a simple laboratory tool which tends to be "audio passive" is used, which stresses listening practice and speaking by way of hearing foreign language expressions using said tool. Using this method stresses the oral skills of speaking and listening.

In the learning practices toward the experimental class used in this development, the ALC strategy applied relies on several principles, among them: 1) giving students the chance to participate in communication by using the language in various activities; 2) keeping the given communicative activities comprehensible and relevant to the students' interests, 3) putting the communicative activities on a gradation, starting from the simplest and moving to the more complex; and 4) integrating the four language abilities of listening, reading, speaking, and writing into the audio-assisted learning. The consequences of those principles are manifested in the learning activities as the following, among others: 1) listening to the audio, imitating it, and demonstrating the conversation together, creating a spoken orchestra in the classroom; 2) demonstrating the conversation in pairs and groups, seated and in front of the class; 3) reading texts, metered verse, poetry, dialogue, and words aloud, together and individually; 4)

working in groups, in pairs, and individually on written text practice; and 5) other challenging student-oriented activities.

Field observations have shown that the ALC strategy adopted in the learning design of this developmental product was able to facilitate target students, which are the middle school students in the Ma'arif NU Sidoarjo educational environment, to be actively involved in English language learning. Several of the learning activities above were done well by the students.

The teaching materials were organized by the elaboration model (Reigeluth, 1983) which covers selection, sequencing, synthesizing, and summarizing. Content selection was done by collecting relevant materials for English language learning, taken from various sources, including the Internet, domestic- and internationally-published English language books, dictionaries, children's encyclopedia, and other relevant sources. Sequencing was established by ordering units and sub-units according to the degree of difficulty of the language functions, creating a functional syllabus. Synthesizing was done by keeping the units and sub-units connected with each other. Finally, summarizing was done by showing a vocabulary list at the end of each unit, where students are not only able to find out the meanings of words but are also able to construct sentences with them and read them aloud.

Field observations done on the experimental class used in this development show that students can be actively involved in learning through meaningful language activities such as demonstrating dialogue, finding the meanings of words in a dictionary, reading aloud, singing, and reading poetry or metered verse. Meaningful activities can facilitate the achievement of the general goal of learning which is for students to be able to understand the meaning in very simple transactional and interpersonal conversations, to interact with their surrounding environment.

Based on reviews by experts, teachers, and field tests on the developmental product consisting of audio-assisted teaching materials, the result obtained is that the developmental product is proven feasible and can facilitate the achievement of learning goals. Field test results with the experimental class in this development

have shown that students' judgment regarding the textual teaching materials shows a percentage of 86.75%, while the audio recordings show 87.19%. Results of the post-test of the experimental class using this developmental product shows a significant difference compared to the control class which used a different learning package. This developmental product, which has been developed and revised based on experiments, has its own unique characteristics compared to other learning devices. Audio Lingual Communicative (ALC) learning strategy which combines the Audio Lingual method with Communicative Language Teaching (CLT), which is applied in the learning design from this development, can be concluded as the proper strategy for the English language learning context in the middle schools of the LP Ma'arif NU Sidoarjo environment. The selection of the ALC learning strategy was based on the eclecticism philosophy which combines several foreign language principles and learning methods, adjusted to student context.

Conclusion

There are several constraints which are becoming obstacles of the CLT implementation in Indonesia. The implementation problem of CLT in Indonesia is that the approach in is always not appropriate with Indonesia socio cultural context. An empirical base which is called audio lingual communicative could be an alternative in modifying the CLT to be fitting to the Indonesian context. The strategies suggest an eclectic learning strategy which combines different language learning methods, in particular the Audio Lingual Method with Communicative Language Teaching (CLT) in order to adapt to real situations in the classroom. As a learning strategy that combines the Audio Lingual Method with the Communicative Language Teaching (CLT) method, ALC adopts several principles from both teaching methods in the classroom learning praxis. In the Audio Lingual Method, usually a simple laboratory tool which tends to be "audio passive" is used, which stresses listening practice and speaking by way of hearing foreign language expressions using said tool (Adi, 2010, 2011).

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EMPLOYING ENGLISH IN THE WORKPLACE
FOR COMMUNICATION AND INTERACTION

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I hear and I forget.
I see and I remember.
I do and I understand.
(Chinese proverb)

ABSTRACT

The EFL teaching in Indonesia has been considered as a failure as proven by the fact that senior high school graduates cannot use it in the society. Studies conducted to improve students speaking skill seem to miss the importance of language inputs. Therefore, in this article the writer tries to give ideas on how to design and English teaching materials for workplace/workshop English class for Civil Engineering students following Hutchinson and Waters (1987:108). With such a model, a lesson (material) consists of four elements: *input, content focus, language focus, task.* Inside this model, there is a vocabulary building part. And to be comprehensive, the tasks consist of language task, writing task, and speaking task.

Key words: *failure, input, learning principles, workplace*

The teaching of English in Indonesia has been considered as a failure (Lestari, 1999). This is due to the fact that senior high school graduates are unable to use the language in daily communication. Sadtono (1997) says that one cause of the failure is the social situation which is not particularly conducive to learning English as it is not spoken in the society.

Many more have written about the difficulties associated with student silence in EFL classes in Indonesia. Surely almost all teachers have dealt with this problem, and many have conducted researches of creating approaches, teaching and learning activities, and professional development in response to the problem. All are intended to foster communicative and interaction from their students. There have been some successes; however, many students still do not speak in language classrooms.

Since the primary purpose of language learning is communication, using language to communicate should be the central in all classroom instruction. Often the case, speaking lessons in EFL teaching are offered to provide communicative opportunities in the students' environment. Unfortunately, the large class size in high schools and the emphasis on examinations force the students to learn English in order to be able to pass the examinations, not to be able to use English in daily communication.

As long as EFL teaching aims at passing national examination, it is then treated as a knowledge subject which is explained, analyzed, and practiced in the same way as other subjects. Therefore, students' communicative abilities—speaking and writing—are ignored. As a result, when high school graduates continue their studies to colleges, they are not so competent in speaking that they are unwilling to communicate in the target language.

Meanwhile Nashruddin (2011) says to be able to communicate orally is not an easy task mainly for EFL learners. Further he notices that a great number of successful studies conducted to improve students skill in speaking seem to miss the importance of language input that the students need. In his article he addresses inputs received from the teacher, texts, and classmates as basis of speaking activity.

In this present article the writer tries to highlight environmental/natural input to break up the stuck with English in the workplace/workshop for communication and interaction. The discussion includes the principles of language learning in determining strategies of how to signify English in the workplace/workshop.

In her article Widowati (2011) proposes a communicative language teaching (CLT) approach to succeed her teaching on condition that it is given to an ESP class of approximately tolerable 24 students with prior knowledge in three classroom lessons (3 x 45') per week. It is proved that the approach has brought about betterment in communicative performance. Besides, she has already completed her proposal with some materials intended to encourage the 'sleeping' communicative performance by exposing English in the workplace such as drawings of building, plugging a wall, foundations, etc.

In the material implementation the communicative performance has been exploited from the very beginning when responding the section 'Before You Read'; discussing the content of input reading comprehension 'Development', in which the students are required to focus on the content and 'Language Practice', in which the students are required to focus on the language use. In the next section of productive skill 'Writing Practice' students are required to combine both the content and language focus to do the task of writing. In this phase they are freed to give additional input of the language focus and his own knowledge and abilities in expressing his understanding of the content they want to write. Having completed their writing task, the students have to go to the project of the most 'difficult' productive skill of 'Speaking Practice'.

Communicative Language Teaching (CLT)

Communicative approach has developed since the early 1980s. It highlighted the fundamentally communicative properties of language, and classrooms were increasingly characterized by authenticity, real-world simulation, and meaningful tasks. Today Brown (2001:43) offers six characteristics of CLT which are outlined below:

1. Classroom goals are focused on all of the components of communicative compet-ence (grammatical, discourse, functional, sociolinguistic, and strategic).
2. Language techniques are designed to engage learners in the pragmatic, authentic, functional use of language for meaningful purposes.
3. At times fluency may have to take on more importance than accuracy in order to keep learners meaningfully engaged in language use.
4. Students in a communicative class ultimately have to use the language, productively and receptively, in unrehearsed contexts outside the classroom.
5. Students are given opportunities to focus on their own learning process through an understanding of their own styles of learning and through the development of appropriate strategies for autonomous learning.
6. The role of the teacher is that of facilitator and guide, not an all-knowing bestower of knowledge.

Further, Brown (2001:45) presents 22 CLT features listed by Finocchiaro and Brumfit (1983). To compare, it can be seen that the six characteristics he offered are in line with the following features:

1. Meaning is paramount.
2. Contextualization is a basic premise.
3. Language learning is learning to communicate.
4. Reading and writing can start from the first day, if desired.
5. Translation may be used where students need or benefit from it.
6. Teachers help learners in any way that motivates them to work with the language.

Let us sum up some other "profiles" of CLT proposed by Hariyanto (1997) below:

1. The objective is to enable the learners to use the language to communicate in social context; that is appropriate to setting, topic, and participant.
2. Learners will only master the structure points which appear in the communicative contexts presented.
3. The exercises should give learners the opportunity to solve problems or accomplish tasks either in group or individually (Huda in Hariyanto: 114).
4. The learner's role is to response to stimuli based on his understanding and personal information.
5. The teacher's role is providing stimuli or simply involving the learners in solving communication problems in the target language, but not very dominant.

To illustrate the practical classroom implementation of those ideas, the following principles of language learning outlined by Hutchinson and Waters (1987:128-130) should be considered.

1. Second language learning is a developmental process. Learners use their existing knowledge to make the new information comprehensible.
2. Language learning is an active process. It is not enough for learners just to *have* the necessary knowledge to make things meaningful; they must also *use* that knowledge. Language processing activity is the organization of information into a meaningful network of knowledge.
3. Language learning is a decision-making process. The process of developing and using a network of knowledge relies upon a train of learner decisions: What knowledge is new? How does it relate to the existing knowledge? What is the underlying pattern? Is there a rule of appropriacy here? Which bits of information are relevant? Which are unimportant?
4. Language learning is not just a matter of linguistic knowledge. The second language learner is someone who is conceptually and cognitively mature, but is linguistically an infant.
5. Language learning is not the learner's first experience with language. Every second language learner is already communicatively competent in one language. They do not know the specific forms, words or possibly some of the concepts of the target language, but they know what communication is and how it is used.
6. Learning is an emotional experience. Our concern should be to develop the positive emotions by, for example:
   - putting less emphasis on the *product* and more on the *process* of getting an answer;
   - making 'interest', 'fun', 'variety' primary considerations in materials and methodology, rather than added extras.
7. Language learning is to a large extent incidental. You can learn a language incidentally, while you are actually thinking about something else. The important point is that the problems should oblige the learners to *use* language and thereby to fix the language into the matrix of knowledge in their minds.
8. Language learning is not systematic. Laying out information in a systematic way will not guarantee learning.

In addition, some principles of EFL learning (Brown, 2001) that must be emphasized on communicative performance are:

1. Automaticity: to gain automaticity, do not overanalyze, do not think too much about forms and rules. Help learners achieve fluency.
2. Meaningful learning: meaningful learning leads toward better long-term retention. Avoid too much grammar, too much drilling, too much testing.
3. Intrinsic motivation: classroom techniques must be self-rewarding; they must be fun, interesting, useful, or challenging.
4. Language ego: learners may feel helpless, defensive, and shy. Treat them with tender loving care. Show supportive attitudes, do not criticize.
5. Self-confidence: learners are likely to be really successful. Help them gain self-confidence by believing that they are capable. Sequence techniques and concepts from easier to more difficult.
6. Risk-taking: successful learners must be willing to be "gamblers". Let them try out language. Do not penalize guessing.

Communicative competence: it is the goal of a language classroom. "Correct answer" is not everything. Give room for fluency and help

learners be independent.

English in the Workplace

To encourage the students to speak, they are asked to express their ideas in writing which acts as a stimulus for oral work. Brown (2001) breaks down real writing into three categories. One suitable category for ESP is vocational/ technical writing in which genuine directions for some operation or assembly might be given. This is called 'English in the workplace'.

Writing exercise will generally be used simply to reinforce the learning of specific grammatical points or lexical items as stated by Harris (1969:68). An objective of teaching students writing is to enable them to consolidate their knowledge of the language, so the most effective writing exercise in practice will be realistic or authentic (Grant, 1991).

However, it must be considered that one of the most notable features of current approaches to teaching writing is the emphasis on fluency rather than accuracy. One approach is to use prompts, such as visuals and real objects to stimulate ideas (White, 1995:3). Workplace/workshop practice offers authentic model for the students. Besides, it makes writing activities more meaningful and therefore increases students' motivation to write.

Material Design Model

Knowing the outlined principles, a material model is designed to provide the integration of learning aspects. According to Hutchinson and Waters (1987:108) the model consists of four elements: *input, content focus, language focus, task.*

a) *Input*: This may be a text, dialogue, video-recording, diagram or any piece of communication data which provides a number of things:
- stimulus material for activities;
- new language items;
- correct models of language use;
- a topic for communication;
- opportunities for learners to use their information processing skills;

- opportunities for learners to use their existing knowledge both of the language and the subject matter.

b) *Content focus*: Language is a means of conveying information and feelings about something. Non-linguistic content should be exploited to generate meaningful communication in the classroom.

c) *Language focus*: Aimed at enabling learners to *use* language, learners have the chance to take the language to pieces, study how it works and practice putting it back together again.

d) *Task*: The ultimate purpose of language learning is language use. Material should be designed to lead towards a communicative *task* in which learners use the content and language knowledge they have built up through the unit.

To expand a material model the four elements are extended by Hutchinson and Waters (1987:118) like the following figure.

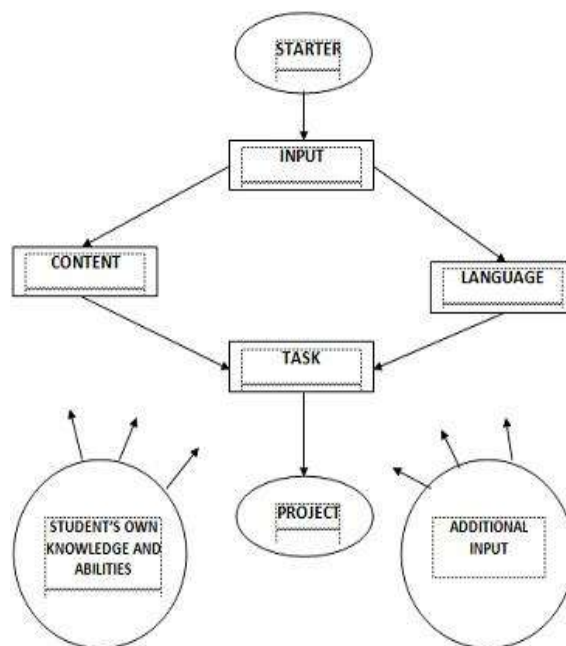

Figure 1.Four Elements of Learning Material (Hutchinson and Waters (1987:118)

Procedure

The four elements can be practiced in the following sample material (see Appendix) with reference to some of reviews by Hutchinson and Waters (1987):

Unit 3
   I.   RAEDING DEVELOPMENT

A. Before You Read:
   - What must you construct before erecting a building?
   - What is foundation?
   - What is the function of foundation?
   - What types of foundation do you know? What are they?
   - What is each type for?

B. Text

FOUNDATIONS
When a structure is to be erected ...

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1. The *starter* of 'Before You Read' plays some important roles:
    - creating a context of knowledge for the comprehension of the *input*.
    - activating the learners' minds and getting them thinking.
    - arousing the learners' interest in the topic.
    - revealing what learners already know in terms of language and content.
    - providing a meaningful context in which to introduce new vocabulary or grammatical items.

    Interaction which has occurred in the opening session can be employed to direct learners to the input through some questions in this part to create a context of knowledge. Littlewood in Gebhard (2000:50) calls it 'precommunicative activities' aimed at isolating specific elements of knowledge or skill that comprise communicative ability, giving learners opportunities to practice them.

    Some things about the subject that learners got in the preceding semesters or on-going semester are asked to draw their attention on a certain topic. To answer the questions they have to recall their knowledge or workplace/ workshop experience about the matter and they can use the answers to comprehend the content of the input text. The communicative learning activity starts when they connect the English subject with the context of workplace/workshop experience called English in the workplace/workshop.

    In other words, starter brings about a learning factor of orientation to topic within which learners' existing knowledge is employed.

2. Language is approached through an area of content, here the topic of *input* English in the workplace 'Foundations' represents a common form of technical discourse. The informative/expository input 'Comprehension Development' contains a reading text (or dialogue) which exposes an ESP of civil engineering matter as well as some lexical items in the form of technical terms/words.

    Accordingly, a good input should be of the learners' level and interest as a learning factor.

C. Vocabulary Building

  C.1. Open your dictionary and look up the meaning of each word on the left (1–6) by matching it with word/phrase on the right.

  C.2.a. Draw a raft foundation; a continuous footing; and a separate footing; then give an example when to use it.
     b. Draw some pictures describing how to construct cast in-situ; a pile; and a pier; then give an example when to use it.

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3. Part C is a comprehension check. This *content focus* 'Vocabulary Building' practices taking out information from the *input* 'Foundations' and begins the process of relating this content and language to a wider context.

    The lexical items are expected to be able to build vocabulary acquisition through the exercises of 'Vocabulary Building' taken from the input and designed to raise learners' awareness of the use of lexis. In this section learners are expected to direct thinking toward their workplace/workshop experiences. When they experience the

idea of a new vocabulary, they will correctly use it in context to be meaningful.

D. Comprehension

D.1. Answer the following questions briefly.

D.2. State whether the statement is TRUE or FALSE according to the text.

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4. Learners should always be encouraged to find answers for themselves wherever possible. As soon as the basic information contained in the *input* has been identified, it is possible to incorporate opportunities for them to use their own knowledge and abilities at any stage. They are required to go beyond the information in the *input* 'Foundations' to relate the subject matter to their own knowledge and reasoning powers using the language they have been learning.

'Comprehension' is an exercise to improve the learners' ability to understand the language. From the presentation of the text 'Foundations', the learners are expected to be interested in it and able to derive understanding of the content. When it occurs, it means that the learners are able to connect English with their contextual circumstances.

Part C and D represent the learning factors of skills development and retrieving information.

II. LANGUAGE PRACTICE
    Study these sentences:
      - A structure is to be erected.
      - A foundation is needed.
    1. State the pattern of the sentences above.
    2. What do you call such sentences?

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5. 'Language Practice' is *language focus* which gives practice in some of the language elements needed for the *task*. These may be concerned with aspects of sentence structure, function or text construction. The points are drawn from the *input*, but they are selected according to their usefulness for the *task*.

'Language Practice' is to exemplify the language use. First, learners are asked to study some sentences from the text, then to mention the pattern of the sentences. This section deals with linking the instructional material with learners' prior knowledge and experience in English subject. Hence sentence pattern is not given directly instead of brain storming.

In doing this part learners build the learning factors of consolidation and analysis.

III. WRITING PRACTICE

In pairs, write about an experience in which you practiced making something in the workshop. What was the practice? What did you do?

Don't forget to use Passive Voices wherever possible.

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6. Further input related to the rest of the unit in terms of subject matter or language can be introduced at any point in order to provide a wider range of contexts for exercises and *tasks*. This 'Writing Practice' helps learners to see how their limited resources can be used for dealing with a wide range of matters.

'Writing Practice' is designed to help learners develop informative/expository writing to share knowledge and give information, directions, or ideas (O'Malley, 1996:137) after going through an exposure to the technical matter, lexical items, and language use. It encourages learning community in the process of drafting and revising. Learners can work with their peers to generate ideas and revise the draft. The advantage of the writing practice is the material elicitation in which learners are encouraged to use the language.

One has to master the written form of the language and to learn certain structures which are important for effective

communication in writing (Byrne, 1991). Accordingly, the students' tasks are meant constructing sentences in the subject matter, grammaticalising and extending the lexical items which require learning through use and learners involvement as the learning factors.

IV. SPEAKING PRACTICE

In pairs, change your workshop report into a dialogue and present it.

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7. A gradual movement from guided to more open-ended work is developed for the learners. This 'Speaking Practice' gives them self-confidence for completing the *task*, as they have to create their own solution to a communication problem. In doing so they use both the language and the content knowledge developed through the unit. In other words, they are being asked to solve a problem *using* English, rather than to do exercises *about* English. This *task* also provides a clear objective for them by establishing benchmark of achievement—communication *project.*

'Speaking Practice' is an oral language assessment aims to capture a learner's ability to communicate for both basic communicative and academic purposes (O'Malley, 1991). Sometimes it can be the representation of the informative/ expository writing practice in describing, explaining, giving information, or giving instruction which are based on workplace/workshop experience.

Dialogue, pair work, and group work are established to vary the speaking practice. They include the social functions of report, procedure, explanation, exposition, and discussion (Tomasowa, 2009:21) in which learners are able to report a condition referring to natural or social phenomenon; describe the order or instruction; explain a process or how something operates; deliver an opinion or an argument; draw a conclusion by recommending an evidence.

The learning factors involved in this last part are relevance to own interest and face

validity.

In addition to the communicative input it is worth considering a teaching technique implied by Baradja as quoted in Hariyanto (1997:117) to end this discussion: *"Communicative activities are a must. …Of course, to plunge directly into communication is not realistic, but we should always remember that communication is our destination. We can start with manipulation, but we have to move quickly to the area where language is practiced relatively…"*

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Appendix: Example of the Material

I. READING DEVELOPMENT

A. Before You Read :
- What must you construct before erecting a building?
- What is a foundation?
- What is the function of foundation?
- What types of foundation do you know? What are they?
- What is each type for?

B. Text

FOUNDATIONS

When a structure is to be erected, a foundation is needed to carry the weight of the structure to the stratum of soil on which it rests, called the foundation bed. Depending on the locality, one of several types of foundation beds may be used. Although any kind of foundation will settle, rock is usually preferred because it will support bearing pressures up to 15 tons per square foot. Gravel will support loads of 4 tons per square foot. Sand will support an equal weight if the lateral pressure can be held back. Clay, if it can be kept dry, will support 2 tons per square foot.

The foundation itself, which is usually made of reinforced concrete, may be a single unit or a separate unit. A mat, or raft, which is a single slab over the entire foundation bed, is often used. A bearing wall around the outer limits of the structure is supported by a continuous footing. Separate footings may be used to support columns.

When the surface soil stratum is too weak to support the structure, piles and piers may be used to transfer the weight to stronger substrata. Concrete piles are either pre-cast or cast-in-situ. The pre-cast type is formed of steel bars set in concrete, which is then driven into the soil. To construct the cast-in-situ type, a hole is first drilled into the soil at the desired location and then filled with concrete. It may or may not be reinforced. This type is often preferred because it takes less time and requires no molding.

C. Vocabulary Building

C.1. Open your dictionary. Look up the meaning of each word on the left (1-6) by matching it in word/phrase on the right:
1. bearing - supporting
2. m a t - a box into which water cannot flow, used during under water construction
3. footing - form by pouring into a molding
4. molding - a widening of a foundation or base to spread the weight over a large area
5. cast - caisson
6. cast in situ - a structure to hold concrete to hold until it has hardened
   - a slab or a beam which resists upward soil pressure.

C.2.1. Draw a raft foundation; a continuous footing; and a separate footing; then give an example when to use it.

C.2.2. Draw some pictures describing how to construct cast in-situ; a pile; and a pier; then give an example when to use it.

D. Comprehension

D.1. Check

1. What is the function of foundation?
2. What is the best of foundation bed? Why?
3. What weight will sand support?
4. What is a reinforced concrete?
5. What if the foundation bed is not strong enough to support a structure?

D.2. Check whether the statement is TRUE or FALSE according to the text.

1. Foundation supports the load of a construction.
2. Foundation bed is the soil stratum where a construction rests.
3. Several types of foundation beds may be used for a construction.
4. Locality is important to choose the type of foundation bed.
5. Sand and gravel do not support loads of the same weight.
6. Dry clay supports the least load.
7. Footings lie after the bed.
8. Piles and piers are solutions to weak soil.
9. Stronger substrata are usually deeper than the weak strata.
10. Pre-cast type needs a mechanical hammer to drive it.

II. LANGUAGE PRACTICE

Study these sentences:

- A structure is to be erected.
- A foundation is needed.
- Several types of foundation beds may be used.
- The lateral pressure can be held back.

1. State the pattern of the sentences above.
2. What do you call such sentences?
3. Find out some passive voices from the text then change them into interrogative and negative statements.

Example:

- The lateral pressure can be held back.
- Can the lateral pressure be held back?
- The lateral pressure cannot be held back.

III. WRITING PRACTICE

In pairs, write about an experience in which you practiced making/doing something in the workshop. What was the practice? What did you do? Don't forget to use Passive Voice wherever possible.

IV. SPEAKING PRACTICE

In pairs, change your workshop report into a dialogue and present it.

FUNGSI PERTANYAAN DALAM INTERAKSI KELAS BENGKEL
POLITEKNIK NEGERI MALANG

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ABSTRAK

Pertanyaan dalam interaksi kelas memegang peranan penting. Dengan pertanyaan interaksi kelas dapat berjalan dengan baik karena pertanyaan dapat mengeksplorasi cara berpikir logis. Penelitian ini dilakukan dengan tujuan mendeskripsikan (1) fungsi pertanyaan dosen-mahasiswa dalam interaksi kelas bengkel Politeknik Negeri Malang dan (2) fungsi pertanyaan mahasiswa-dosen dalam interaksi kelas bengkel Politeknik Negeri Malang.

Penelitian ini menggunakan ancangan pragmatik. Data tuturan yang berbentuk pertanyaan dianalisis dengan menggunakan model analisis interaksi Miles dan Hubermen (1984) dengan langkah (1) reduksi data, (2) penyajian data, dan (3) verifikasi data.

Bentuk pertanyaan yang dipakai dalam interaksi dosen-mahasiswa di kelas bengkel Politeknik Negeri Malang adalah pertanyaan yang berfungsi menyuruh, meminta, dan melarang. Bentuk pertanyaan yang dipakai dalam interaksi mahasiswa-dosen di kelas bengkel Politeknik Negeri Malang adalah pertanyaan yang berfungsi meminta. Bentuk pertanyaan yang digunakan dalam interaksi kelas bengkel antara dosen-mahasiswa memiliki variasi lebih banyak daripada interaksi mahasiswa-dosen. Hal ini disebabkan oleh perbedaan hubungan interaksional antara dosen-mahasiswa.

Kata kunci: *Pertanyaan, fungsi pertanyaan, interaksi kelas*.

Interaksi kelas merupakan aktivitas berbahasa. Aktivitas berbahasa pada hakikatnya melaksanakan berbagai tindak bahasa sesuai dengan aturan penggunaan unsur-unsur bahasa. Tindak bahasa sebagai unit terkecil dalam peristiwa berbahasa dapat menunjukkan makna sosial. Seorang penutur bahasa Indonesia (BI) misalnya bermaksud menyuruh petutur untuk memutar pengatur gas mesin pengelas, dapat menggunakan bentuk verbal berupa kalimat (1)*"Putarlah pengatur gas ini!"*, atau (2) *"Pengatur gas ini perlu disetel lagi."* atau (3) *"Bagaimana kalau pengatur gas ini diputar?"* Pemilihan terhadap satu formulasi kalimat tersebut mengandung efek yang berbeda baik bagi penutur maupun bagi petutur. Efek itu antara lain menyangkut kadar maksud dan jenis hubungan yang mewarnai antara penutur dan petutur, cara berpikir, serta tindak laku

keduanya. Hal ini menandakan bahwa suatu bahasa tidak hanya berfungsi untuk mengungkapkan unsur kognitif saja, tetapi juga untuk mengungkapkan unsur sikap yang ada dalam setiap bahasa. Unsur sikap yang dimaksud yaitu unsur yang memperlihatkan maksud, pikiran, kegiatan, dan sebab tuturan itu dilakukan penutur. Dalam kondisi tertentu, unsur sikap tidak dinyatakan secara eksplisit oleh penutur, namun dapat dimengerti oleh petutur.

Tindak bahasa yang banyak mendapatkan perhatian para ahli filsafat dan ahli bahasa adalah tindak ilokusi. Salah satu jenis tindak ilokusi yang berperan penting dalam interaksi kelas adalah tindak direktif, yakni tindak bahasa yang dilakukan penutur dengan tujuan menghasilkan suatu efek berupa tindakan yang dilakukan oleh petutur. Salah satu bentuk yang

dipakai adalah bentuk pertanyaan. Dalam interaksi kelas, pertanyaan digunakan dosen pada tahap pembukaan, tahap inti, dan tahap akhir pembelajaran dengan berbagai fungsi.

Penggunaan pertanyaan dalam interaksi kelas bengkel bertujuan (1) menciptakan suasana kelas agar mahasiswa memiliki kondisi siap untuk memulai praktik, (2) mengembangkan interaksi kelas secara optimal, (3) menciptakan suasana lebih hidup dan dinamis, (4) menciptakan 'kontekstual' yang tinggi karena mahasiswa dapat terlibat secara aktif dalam kegiatan pembelajaran, dan (5) memperoleh balikan, seberapa banyak mahasiswa memperoleh keterampilan dalam proses pembelajaran. Bagi mahasiswa, pertanyaan berfungsi sebagai pelatihan mengadakan negosiasi makna, menggunakan bahasa dengan konteks yang beragam, teknik mengatasi kesulitan, dan teknik pengembangan intelektual, emosional, serta moral.

Mengingat pentingnya peranan pertanyaan dalam interaksi kelas bengkel tersebut, pembinaan bagi dosen dan mahasiswa sebagai pengguna bahasa Indonesia perlu ditingkatkan. Pembinaan itu dapat dilakukan secara efektif apabila didukung oleh data empiris yang sahih. Untuk mendapatkan data tersebut perlu dilakukan penelitian fungsi pertanyaan dalam interaksi kelas bengkel Politeknik Negeri Malang.

Bentuk dan Fungsi Pertanyaan

Di dalam berbahasa, kebutuhan penutur bukanlah semata-mata untuk menyampaikan proposisi dan informasi saja. Dengan bahasa, penutur dapat melakukan tindakan. Salah satu tindakan yang penting adalah tindak ilokusi. Tindak ilokusi memiliki beberapa fungsi, salah satunya adalah fungsi direktif, yakni ilokusi yang bertujuan menghasilkan suatu efek yang dilakukan oleh petutur (Searle, 1985). Dalam menyatakan tindak direktif, penutur dapat menggunakan strategi yang berbentuk pertanyaan.

Sebagai salah satu unsur pembentuk kegiatan interaksi, pertanyaan memiliki bentuk dan fungsi yang sangat beragam. Bahasan berikut akan difokuskan pada bentuk dan fungsi pertanyaan dalam bahasa Indonesia. Alisyahbana (1969:51) membedakan kalimat tanya menjadi 3 macam, yaitu kalimat tanya yang dibentuk dengan menggunakan (1) intonasi tanya, (2) kata tanya, dan (3) akhiran tanya –kah. Satu bentuk pertanyaan yang lain, yakni kalimat tanya yang sama dengan perintah, sebagai alat interaksi, dan pertanyaan yang menyerupai seruan. Slamet Muljana (1969) membedakan kalimat tanya menjadi 2, yaitu kalimat tanya sebagian dan kalimat tanya keseluruhan. Pembagian ini didasarkan pada pusat perhatiannya. Pertanyaan keseluruhan menghendaki jawaban ya atau tidak, sedangkan pertanyaan sebagian menghendaki jawaban yang ada tambahan penjelasan.

Dengan menggunakan sudut pandang sintaksis, semantis, dan model yang mengikutinya, pertanyaan dalam bahasa Indonesia dapat dibedakan menjadi 2 macam, yakni pertanyaan *ya-tidak* dan pertanyaan selain *ya-tidak*. Pertanyaan ya-tidak merupakan pertanyaan yang jawabnya *ya, tidak*, atau *bukan*. Sedang pertanyaan selain *ya-tidak* yaitu pertanyaan yang membutuhkan jawaban yang berupa penjelasan (Bloom, 1956).

DeGarmo (1972) mengemukakan bahwa pertanyaan berfungsi sebagai perangsang berpikir dan pendorong lahirnya suatu tindakan. Dalam kegiatan interaksi , pertanyaan berfungsi sebagai alat untuk menciptakan dan mengembangkan interaksi. Allen (1978) mengemukakan adanya empat fungsi pertanyaan, yakni meminta informasi, meminta izin, meminta keberterimaan, atau meminta konfirmasi.

Dengan menggunakan dasar situasi dan teknik, Coulthhard (1981) membedakan fungsi pertanyaan menjadi 3 macam, yaitu (1) pertanyaan sebagai permintaan penjelasan, (2) pertanyaan sebagai permintaan agar lawan bicara melakukan sesuatu, dan (3) pertanyaan yang difungsikan agar lawan bicara tidak melakukan sesuatu.

Interaksi Kelas

Sebagai suatu istilah, interaksi dapat diartikan sebagai kontak antar dua individu atau lebih dengan menggunakan media yang bersifat verbal dan nonverbal (Samson, 1976: 228). Dalam kegiatan interaksi, pelaku interaksi saling memberikan alternatif untuk berperan serta. Peserta interaksi mendengarkan apa yang

disampaikan oleh peserta interaksi yang lain dan menunggu sampai selesai, barulah ia mulai berbicara. Kegiatan interaksi secara sistematis berhubungan dengan situasi fisik tempat terjadinya interaksi dan perhatian peserta interaksi difokuskan pada situasi fisik tersebut. Dengan kata lain, interaksi merupakan pertukaran unit-unit dasar wacana dengan melibatkan kegiatan pengiriman pesan, penerimaan pesan, dan konteks. Dalam kegiatan interaksi ini proses terjadinya negosiasi makna tidak dapat dihindarkan.

Allen (1987:25) mengartikan interaksi sebagai konsep umum yang mengacu pada pertukaran yang kompleks dari tingkah laku yang terarah yang didistribusikan ke dalam suatu rentangan waktu oleh dua orang atau lebih. Interaksi juga merupakan proses verbal dan nonverbal yang bersifat timbal balik yang diorganisir dalam suatu pola tindakan yang bermakna antara satu individu dengan individu yang lain.

Dalam interaksi yang terdiri atas dua partisipan, dapat dijumpai adanya empat macam balikan, yakni (1) balikan yang berisi *monitoring* diri; pembicara bermaksud mengemukakan dan menilai apa dan bagaimana ia mengemukakan maksud; (2) balikan yang berisi macam-macam respon yang digunakan untuk menopang arus interaksi; (3) balikan yang berisi balikan-balikan dari pembicara terhadap respon yang mendahuluinya; (4) balikan yang berisi hasil yang bersifat umum sebagai kesimpulan interaksi yang dapat berupa: rangkuman, persetujuan, sikap, kontrak, dan modifikasi tingkah laku antarpeserta interaksi.

River (1987) menjelaskan bahwa interaksi sebagai kegiatan melibatkan pengiriman pesan, penerimaan pesan, dan konteks. Interaksi tidak hanya melibatkan aspek pengekspresian ide semata, tetapi juga melibatkan aspek pemahaman ide. Dalam menafsirkan makna, pelaku interaksi mendasarkan diri pada konteks, baik yang bersifat fisik mau pun nonfisik, serta semua unsur non-verbal yang terkait dengan kegiatan interaksi.

Dari uraian yang dipaparkan di atas dapat ditarik pengertian sebagai berikut. Interaksi berarti kontak dua individu atau lebih menggunakan media verbal, non-verbal, atau gabungan keduanya. Dalam berinteraksi, pelaku melakukan kegiatan pengiriman dan pemahaman pesan secara timbal balik yang terwujud dalam bentuk giliran bicara. Dalam mengirimkan dan menafsirkan pesan, pelaku interaksi mendasarkan diri pada konteks atau situasi interaksi.

Kegiatan interaksi dapat dipandang sebagai salah satu bentuk kegiatan komunikasi. Seperti halnya komunikasi, Hymes (1974) membagi interaksi terdiri atas komponen-komponen, yaitu (1) *genre* (macam interaksi), misalnya: lawak, percakapan informal, dan diskusi; (2) topik atau fokus interaksi; (3) tujuan atau fungsi interaksi; (4) latar interaksi, meliputi lokasi, musim, dan aspek fisik lainnya; (5) partisipan, yang melibatkan unsur usia, jenis kelamin, etnis, status sosial, serta hubungan antar partisipan; (6) bentuk pesan; (7) isi pesan; (8) urutan tindak dalam berinteraksi; (9) pola atau struktur interaksi; dan (10) norma interpretasi yang meliputi pengetahuan umum, preposisi budaya yang relevan, dan acuan khusus.

Saville-Troike (1986:22) mengemukakan bahwa kemampuan berkomunikasi melibatkan aspek pengetahuan kebahasaan, kepada siapa berbicara, dan bagaimana mengatakan sesuatu dengan tepat. Selain itu kemampuan berkomunikasi berkaitan dengan pengetahuan tentang mengapa seseorang berbicara atau tidak berbicara dalam latar tertentu, bagaimana sifat pembicaraan dua individu yang memiliki status sosial berbeda, kapan mulai berbicara dan kapan harus berhenti berbicara, bagaimana cara menyatakan sesuatu, meminta sesuatu, dan menanyakan sesuatu.

River (1987:57) mengemukakan adanya 3 aspek dalam kegiatan berinteraksi. *Pertama*, kemampuan kosa kata yang mencakup pengertian seseorang menguasai kosa kata yang dibutuhkan dalam suatu kegiatan interaksi dan menggunakannya secara tepat. *Kedua*, kemampuan tatabahasa yang merupakan rumusan struktur dari suatu bahasa yang benar. *Ketiga*, kemampuan komunikatif, baik yang bersifat reseptis (menyimak) maupun yang bersifat produktif (berbicara).

Allen (1978:42) mengemukakan tujuh macam interaksi verbal yang lebih mengarah pada aspek media verbal yang digunakan, yaitu pernyataan, pertanyaan, persetujuan, seruan, tertawa, fragmentasi, dan tuturan secara simultan. Komponen-komponen tersebut

memiliki fungsi yang berbeda-beda. Pernyataan dan pertanyaan bersifat saling melengkapi dalam proses pemindahan informasi. Persetujuan merupakan komponen yang harus dimasukkan dalam proses interaksi verbal untuk menopang jalannya interaksi. Rangkaian tawa, seruan, interupsi, dan fragmentasi seringkali dipandang negatif dalam proses pemindahan atau pengiriman informasi, dan seringkali dipakai sebagai dasar untuk menilai tingkat gangguan dalam interaksi.

Edmonson (1981:32) mengemukakan adanya tiga komponen dalam interaksi verbal, yaitu media yang digunakan, giliran bicara, dan urutan yang relevan. Interaksi sering menggunakan media baik verbal dan non-verbal secara simultan. Unsur non-verbal seperti gerak mata, ekspresi wajah, serta gerak fisik lain sering menyertai kegiatan berbicara. Peran sebagai pembicara dan pendengar terjadi secara bergantian.

Dari paparan di atas dapat ditarik kesimpulan sebagai berikut. Kegiatan interaksi merupakan bagian dari komunikasi, oleh karenanya komponen interaksi sama dengan komponen komunikasi. Komponen komunikasi yang dimaksud adalah *genre*, topik, tujuan, latar, partisipan, media yang digunakan, isi pesan, urutan tindak, pola, dan norma interpretasi. Dalam interaksi verbal pelaku menggunakan bahasa, aturan interaksi, dan pengetahuan budaya yang relevan. Komponen bahasa yang dimaksud meliputi pertanyaan, pernyataan, seruan, persetujuan, dan fragmentasi. Dengan demikian, interaksi dapat ditinjau dari segi tujuan, fungsi, partisipan, situasi, media, mau pun topik interaksi. Selain itu juga bisa dilihat dari segi hubungan antarunsur pembentuk kegiatan interaksi, misalnya dari segi fungsi-partisipan-bentuk. Dari segi situasinya, interaksi dapat dibedakan menjadi interaksi intim, interaksi formal, interaksi keluarga, interaksi masyarakat, interaksi kelas, interaksi sekolah, dan interaksi sekolah dengan masyarakat.

Metode Penelitian

Penelitian ini termasuk penelitian kualitatif yang menggunakan ancangan analisis wacana pragmatik, yaitu dalam analisis data penelitian, peneliti mendasarkan pada konteks atau faktor penentu dalam interaksi, yaitu pemeran serta (dosen-mahasiswa, dan mahasiswa-dosen), tujuan, dan situasi yang melingkupinya

Yang menjadi sumber data dalam penelitian ini adalah tuturan dalam interaksi antara dosen-mahasiswa dan mahasiswa-dosen dalam kelas bengkel yang mengandung tindak direktif berupa bentuk dan fungsi pertanyaan. Proses pengumpulan data ini dilakukan melalui pengamatan disertai dengan perekaman dan pencatatan data lapangan. Proses pengamatan yang disertai dengan perekaman dan pencatatan data interaksi kelas bengkel dilakukan dalam kegiatan belajar-mengajar. Untuk memperoleh data utama telah ditempuh cara atau teknik pengumpulan data sebagai berikut. Ketika proses perekaman berlangsung, peneliti melakukan observasi mengenai konteks tuturan dan selanjutnya dicatat di format konteks. Hal ini perlu dilakukan agar memper-oleh data yang sesuai, terutama berkaitan dengan kapan dan bagaimana tuturan itu digunakan.

Data penelitian ini berupa tuturan yang mengekspresikan (1) bentuk pertanyaan dan (2) fungsi pertanyaan. Analisis data penelitian ini dilakukan pada saat berlangsungnya pengumpulan dan selesai pengumpulan data. Analisis data penelitian ini menggunakan model analisis interaksi (Miles dan Huberman, 1984) dengan langkah-langkah (1) reduksi data, (2) penyajian data, dan (3) simpulan atau verifikasi.

Verifikasi hasil akan memberikan deskripsi mengenai hasil penelitian berupa fungsi pertanyaan dalam interaksi kelas bengkel yang meliputi fungsi pertanyaan yang digunakan oleh dosen-mahasiswa dalam interaksi kelas bengkel dan fungsi pertanyaan yang digunakan oleh mahasiswa-dosen dalam interaksi kelas bengkel.

Hasil dan Pembahasan

Fungsi pertanyaan dalam interaksi kelas di bengkel Politeknik Negeri Malang   antara dosen-mahasiswa

Fungsi pertanyaan yang digunakan dalam inetraksi kelas bengkel antara dosen-mahasiswa terdapat 3 jenis fungsi, yaitu (1) menyuruh, (2) meminta, (3) dan (3) melarang. Penjelasan lebih

lanjut mengenai kelima fungsi tersebut dapat dilihat di bawah.

Menyuruh

Secara struktural dan konteks, kalimat dianggap sebagai *menyuruh* jika penutur menyuruh lawan bicaranya berbuat sesuatu (Alwi, dkk. 2003: 353). Kalimat dalam tuturan yang digunakan mudah dimengerti karena langsung pada tujuan tuturan itu digunakan. Tuturan yang dipakai juga menyiratkan tentang langkah-langkah yang harus dilakukan oleh mahasiswa dalam praktik di bengkel. Memahami fungsi tuturannya harus melibatkan pula konteks ketika tuturan itu disampaikan.

Sama dengan fungsi menyuruh atau memerintah yang diwujudkan dalam bentuk deklaratif, fungsi menyuruh atau memerintah dalam pertanyaan ini hanya dapat dipahami oleh petutur apabila memerhatikan konteks ketika tuturan itu diucapkan. Bentuk pertanyaan yang berfungsi menyuruh dapat dilihat pada tuturan berikut.

(1) *Diameternya berapa?*

Konteks:
Tuturan dosen kepada mahasiswa ketika dosen menyuruh mahasiswa membuat lubang pada benda kerja dari bahan baja perkakas (*tool steel*) dengan diameter mata bor 15 mm berdasarkan gambar kerja yang telah ditunjukkan dosen kepada mahasiswa.

(2) *Hasti, mana kacamatamu?*

Konteks:
Dituturkan oleh seorang dosen yang sedang jengkel dengan mahasiswa yang bernama Hasti yang tidak segera mengenakan kacamata praktiknya padahal mahasiswa yang lain sudah siap. Hasti dengan sadar segera mengenakan kacamata praktiknya.

(3) *Kamu belum dapat bagian kok diam saja?*

Konteks:
Tuturan dosen kepada salah seorang mahasiswa yang bernama Imam karena belum mendapat- kan benda kerja dan menyuruh Imam

mengambil benda kerja yang telah disiapkan oleh teknisi.

Tuturan-tuturan dalam bentuk pertanyaan di atas dapat diketahui memiliki fungsi menyuruh oleh petutur setelah memperhatikan konteksnya. Ini semua berarti berkaitan dengan maksud atau daya ujaran. Tuturan *Diameternya berapa? Hasti, mana kacamatamu? Kamu belum dapat bagian kok diam saja?* dipahami sebagai menyuruh oleh mahasiswa karena mahasiswa mengetahui (1) konteks yang mengacu kepada siapa bertutur, di mana, bilamana, untuk apa, dan bagaimana; serta (2) koteks, yang mengacu ke ujaran-ujaran sebelumnya yang mendahului dan atau yang mengikutinya (Blum-Kulka, dalam Gunarwan, 2007: 186).

Tuturan-tuturan lain yang yang berfungsi menyuruh atau memerintah yang diwujudkan dalam pertanyaan di antaranya dapat dilihat pada contoh tuturan berikut.

(4) *Sudah dihitung untuk pengasarannya?*

Konteks:
Tuturan dosen kepada mahasiswa ketika proses pembubutan. Ia menyuruh mahasiswa menen- tukan pemakanan untuk pengasaran dengan ukuran antara $0,25 - 0,4$ mm.

(5) *Sudah dikunci?*

Konteks:
Tuturan seorang dosen kepada mahasiswa agar segera mengunci dengan skrup pengunci skala *nonius* dalam praktik mesin skrap.

(6) *Sarung tangannya mana?*

Konteks:
Tuturan dosen kepada salah seorang mahasiswa ketika ia menyuruh mahasiswa untuk mengena- kan sarung tangan.

(7) *Berapa derajat?*

Konteks:
Tuturan dosen kepada mahasiswa ketika menyuruh mahasiswa *menyetting* eretan melintang putar pada posisi 5 derajat.

Berdasarkan analisis di atas bahwa fungsi *menyuruh* atau *memerintah* dapat diwujudkan dalam bentuk pertanyaan. Tuturan *dalam bentuk pertanyaan dapat* dipahami sebagai menyuruh atau memerintah bergantung: (1) konteks yang mengacu kepada siapa bertutur, di mana, bilamana, untuk apa, dan bagaimana; serta (2) koteks, yang mengacu ke ujaran-ujaran sebelumnya yang mendahului dan atau yang mengikutinya.

Searle (1975) menegaskan bahwa satu fungsi dapat diungkapkan dalam berbagai bentuk ujaran. Fungsi menyuruh dalam bentuk pertanyaan merupakan tindak bahasa tak langsung dan jarak tempuh (derajat ilokusi) ujaran itu untuk dipahami lebih panjang dibandingkan dengan fungsi menyuruh yang diungkapkan dalam bentuk ujaran dalam bentuk kalimat perintah.

Fungsi menyuruh dalam interaksi dosen-mahasiswa merupakan fungsi yang paling dominan. Hal tersebut dapat dijelaskan bahwa kegiatan belajar-mengajar lebih banyak dilakukan dengan teknik penugasan atau instruksi. Dengan teknik seperti itu mahasiswa dapat terlibat secara aktif, dapat memperoleh pengalaman belajar yang bermakna.

Meminta

Secara struktural dan konteks, kalimat dianggap sebagai *meminta* jika penutur tampaknya tidak memerintah, tetapi menyuruh mencoba atau mempersilakan lawan bicara sudi berbuat sesuatu (Alwi, dkk. 2003: 353). Kalimat dalam tuturan yang digunakan mudah dimengerti karena langsung pada tujuan tuturan itu digunakan. Tuturan yang dipakai juga menyiratkan tentang langkah-langkah yang harus dilakukan oleh mahasiswa dalam praktik di bengkel. Memahami fungsi tuturannya harus melibatkan pula konteks ketika tuturan itu disampaikan.

Di dalam interaksi kelas bengkel, fungsi meminta dalam bentuk pertanyaan ini hanya dapat diketahui fungsi menyuruhnya apabila memperhatikan konteks ketika tuturan itu diucapkan. Pertanyaan yang berfungsi meminta dapat dilihat pada tuturan berikut.

(8) *Ada kesulitan?*

Konteks:
Tuturan dosen kepada mahasiswa pada saat akan mengakhiri kegiatan praktik. Mahasiswa diminta untuk mengutarakan hal-hal yang menjadi kendala waktu praktik.

(9) *Ada pertanyaan?*

Konteks:
Tuturan dosen kepada mahasiswa ketika akan mengakhiri kegiatan praktik agar mahasiswa menanyakan hal-hal yang belum dipahaminya.

(10) *Sudah dicek?*

Konteks:
Tuturan dosen kepada mahasiswa ketika akan meninggalkan ruang praktik agar mahasiswa mememeriksa ulang tentang kebersihan dan mematikan peralatannya.

(11) *Itu, tolong ada pisau pengukurnya?*

Konteks:
Tuturan dosen kepada mahasiswa ketika ia meminta mahasiswa mengambil pisau pengukur untuk melihat kerataannya.

(12) *Kenapa kok ngoyo?*

Konteks:
Tuturan dosen yang meminta salah seorang mahasiswa agar menggerakan kikir dengan santai.

(13) *Bisa bagikan benda kerjanya?*

Konteks:
Tuturan dosen kepada mahasiswa ketika ia meminta tolong kepada ketua kelas untuk membagikan benda kerja kepada mahasiswa yang lain.

Tuturan-tuturan dalam bentuk pertanyaan di atas dapat diketahui memiliki fungsi meminta setelah memerhatikan konteks situasinya ketika tuturan itu diucapkan. Ini semua berarti berkaitan dengan maksud atau daya ujaran. Tuturan *Ada kesulitan? Ada pertanyaan? Sudah dicek?Itu, tolong ada pisau pengukurnya?*

Kenapa kok ngoyo?Bisa bagikan benda kerjanya? dipahami sebagai meminta oleh mahasiswa karena mahasiswa mengetahui (1) konteks yang mengacu kepada siapa bertutur, di mana, bilamana, untuk apa, dan bagaimana; serta (2) koteks, yang mengacu ke ujaran-ujaran sebelumnya yang mendahului dan atau yang mengikutinya (Blum-Kulka, dalam Gunarwan, 2007: 186).

Fungsi meminta dalam bentuk pertanyaan merupakan tindak bahasa tak langsung dan jarak tempuh (derajat ilokusi) ujaran itu untuk dipahami oleh mahasiswa (petutur) lebih panjang dibandingkan dengan fungsi menyuruh yang diungkapkan dalam bentuk ujaran imperatif.

Berdasarkan analisis di atas tuturan yang digunakan dalam interaksi dosen-mahasiswa di Bengkel Politeknik Negeri Malang yang berfungsi untuk *meminta* dapat diwujudkan dalam bentuk pertanyaan. Tuturan *dalam bentuk pertanyaan dapat* dipahami sebagai *meminta* bergantung: (1) konteks yang mengacu kepada siapa bertutur, di mana, bilamana, untuk apa, dan bagaimana; serta (2) koteks, yang mengacu ke ujaran-ujaran sebelumnya yang mendahului dan atau yang mengikutinya (Blum-Kulka, dalam Gunarwan, 2007: 186).

Searle (1975) menegaskan bahwa satu fungsi dapat diungkapkan dalam berbagai bentuk ujaran. Fungsi meminta dalam bentuk pertanyaan merupakan tindak bahasa tak langsung dan jarak tempuh (derajat ilokusi) ujaran itu untuk dipahami lebih panjang dibandingkan dengan fungsi meminta yang diungkapkan dalam bentuk ujaran imperatif.

Fungsi meminta dalam interaksi dosen-mahasiswa merupakan fungsi yang menduduki urutan kedua. Hal tersebut dapat dijelaskan bahwa kegiatan belajar-mengajar lebih banyak dilakukan dengan teknik penugasan atau instruksi. Dengan menggunakan fungsi meminta, suasana kelas menjadi kondusif. Mahasiswa merasa lebih nyaman karena dihargai.

Melarang

Secara struktural dan konteks, kalimat dianggap sebagai *melarang* jika penutur menyuruh lawan bicaranya jangan melakukan sesuatu (Alwi, dkk.

2003: 352). Kalimat dalam tuturan yang digunakan mudah dimengerti karena langsung pada tujuan tuturan itu digunakan. Memahami fungsi tuturannya harus melibatkan pula konteks ketika tuturan itu disampaikan.

(14) *Mengapa diakal-akali?*

Konteks:
Tuturan dosen kepada mahasiswa agar bekerja sesuai dengan prosedur agar hasilnya sesuai dengan target.

(15) *Mengapa tidak menggunakan sepatu kulit?!*

Konteks:
Tuturan dosen kepada mahasiswa ketika ia melarang mahasiswa memakai sepatu olah raga.

Tuturan dalam bentuk pertanyaan dapat dipahami sebagai melarang karena (1) konteks yang mengacu kepada siapa bertutur, di mana, bilamana, untuk apa, dan bagaimana; serta (2) koteks, yang mengacu ke ujaran-ujaran sebelumnya yang mendahului dan atau yang mengikutinya (Blum-Kulka, dalam Gunarwan, 2007: 186).

Fungsi melarang dalam interaksi dosen-mahasiswa merupakan fungsi yang menduduki urutan ketiga. Hal tersebut dapat dijelaskan bahwa kegiatan belajar-mengajar lebih banyak dilakukan dengan teknik penugasan atau instruksi. Kegiatan belajar-mengajar memerlu-kan disiplin yang sangat tinggi. Kedisiplinan itu berkaitan dengan langkah kerja yang harus dilakukan mahasiswa, kedisiplinan memperla-kukan mesin praktik, dan disiplin menaati tata tertib. Untuk mempertahankan konsentrasi mahasiswa ketika melakukan kerja praktik dan mempertahankan keselamatan kerja, salah satu strategi yang ditempuh dosen adalah meng-gunakan bentuk direktif yang berfungsi melarang.

Fungsi pertanyaan dalam interaksi kelas bengkel Politeknik Negeri Malang antara mahasiswa-dosen

Pertanyaan yang digunakan dalam interaksi kelas bengkel Politeknik Negeri Malang antara

mahasiswa-dosen terdapat satu jenis fungsi yaitu meminta.

Meminta

Secara struktural dan konteks, kalimat dianggap sebagai *meminta* jika penutur tampaknya tidak memerintah, tetapi menyuruh mencoba atau mempersilakan lawan bicara sudi berbuat sesuatu (Alwi, dkk. 2003: 353). Memahami fungsi tuturannya akan lebih mudah jika melibatkan pula konteks ketika tuturan itu disampaikan.

Di dalam interaksi kelas bengkel, pertanyaan berfungsi meminta dapat dilihat dalam tuturan di bawah.

(16) *Berapa derajat Pak?*

Konteks:
Tuturan seorang mahasiswa kepada dosennya ketika mahasiswa *menyetting* eretan melintang pada posisi 0 derajat. Mahasiswa tidak tahu ukurannya.

(17) *Pisau fraisnya yang mana , Pak?*

Konteks:
Tuturan seorang mahasiswa kepada dosennya ketika mahasiswa meminta informasi karena kesulitan menentukan diameter ukuran pisau frais yang tepat.

(18) *Pakai apa, Pak?*

Konteks:
Tuturan seorang mahasiswa kepada dosen yang tidak mengetahui alat yang dapat dipakai untuk menghilangkan bagian-bagian yang masih tajam.

Tuturan-tuturan dalam bentuk pertanyaan di atas dapat diketahui memiliki fungsi meminta setelah memperhatikan konteks situasinya ketika tuturan itu diucapkan. Ini semua berarti berkaitan dengan maksud atau daya ujaran. Tuturan *Berapa derajat Pak? Pisau fraisnya mana Pak? Pakai apa Pak?* dipahami sebagai meminta oleh dosen karena mengetahui (1) konteks yang mengacu kepada siapa bertutur, di mana, bilamana, untuk apa, dan bagaimana; serta (2) koteks, yang mengacu ke ujaran-ujaran

sebelumnya yang mendahului dan atau yang mengikutinya (Blum-Kulka, dalam Gunarwan, 2007: 186).

Searle (1975) menegaskan bahwa satu fungsi dapat diungkapkan dalam berbagai bentuk ujaran. Meminta, misalnya dapat diungkapkan dalam bentuk ujaran yang salah satunya berupa interogatif. Fungsi meminta dalam bentuk interogatif merupakan tindak bahasa tak langsung dan jarak tempuh (derajat ilokusi) ujaran itu untuk dipahami oleh dosen (petutur) lebih panjang dibandingkan dengan fungsi menyuruh yang diungkapkan dalam bentuk ujaran imperatif.

Berdasarkan analis di atas dapat disimpulkan bahwa tindak direktif yang digunakan dalam interaksi mahasiswa-dosen menggunakan satu fungsi, yaitu meminta. Terbatasnya fungsi tersebut dipengaruhi oleh pemeran serta, tujuan, dan situasi dalam interaksi.

Sesuai dengan perannya dosen memiliki kesempatan lebih banyak untuk menggunakan fungsi pertanyaan dibandingkan dengan mahasiswa. Dosen sebagai pengelola kelas memungkinkan untuk menggunakan berbagai fungsi pertanyaan. Bentuk kegiatan belajar-mengajar praktik bengkel yang banyak melibatkan langkah kerja dan memperhatikan keselamatan dan kesehatan kerja, dosen memberikan instruksi-instruksi agar mahasiswa melakukan sesuatu.

Peran mahasiswa yang sangat berbeda dengan dosen memberi kemungkinan tidak banyak untuk menggunakan fungsi pertanyaan dalam berinteraksi dengan dosen. Dari segi situasi, tidak banyak motivasi yang mengguna-kan berbagai fungsi dalam berinteraksi dengan dosen. Motivasi untuk menggunakan fungsi pertanyaan dalam interaksi dengan dosen lebih banyak sebagai strategi meminta bantuan untuk mengatasi hal-hal di luar kemampuannya atau meminta penguatan terhadap materi yang dipelajarinya.

Kesimpulan

1. Secara struktural dan konteks, kalimat dianggap sebagai *menyuruh* jika penutur menyuruh lawan bicaranya berbuat sesuatu. Pertanyaan dalam interaksi dosen-mahasiswa yang berfungsi untuk *menyuruh*

atau *memerintah* dipahami sebagai menyuruh atau memerintah bergantung: (1) konteks yang mengacu kepada siapa bertutur, di mana, bilamana, untuk apa, dan bagaimana; serta (2) koteks, yang mengacu ke ujaran-ujaran sebelumnya yang mendahului dan atau yang mengikutinya.

2. Fungsi menyuruh dalam interaksi dosen-mahasiswa merupakan fungsi yang paling dominan. Hal tersebut dapat dijelaskan bahwa kegiatan belajar-mengajar lebih banyak dilakukan dengan teknik penugasan atau instruksi. Dengan teknik seperti itu mahasiswa dapat terlibat secara aktif, dapat memperoleh pengalaman belajar yang bermakna.

3. Secara struktural dan konteks, kalimat dianggap sebagai *meminta* jika penutur tampaknya tidak memerintah, tetapi menyuruh mencoba atau mempersilakan lawan bicara sudi berbuat sesuatu. Fungsi meminta dalam interaksi dosen-mahasiswa merupakan fungsi yang menduduki urutan kedua. Hal tersebut dapat dijelaskan bahwa kegiatan belajar-mengajar lebih banyak dilakukan dengan teknik penugasan atau instruksi. Dengan menggunakan fungsi meminta, suasana kelas menjadi kondusif. Mahasiswa merasa lebih nyaman karena dihargai.

4. Secara struktural dan konteks, kalimat dianggap sebagai *melarang* jika penutur menyuruh lawan bicaranya jangan melaku-kan sesuatu Fungsi melarang dalam interaksi dosen-mahasiswa merupakan fungsi yang menduduki urutan ketiga. Hal tersebut dapat dijelaskan bahwa kegiatan belajar-mengajar lebih banyak dilakukan dengan teknik penugasan atau instruksi. Kegiatan belajar-mengajar memerlukan disiplin yang sangat tinggi. Kedisiplinan itu berkaitan dengan langkah kerja yang harus dilakukan mahasiswa, kedisiplinan memper-lakukan mesin praktik, dan disiplin menaati tata tertib. Untuk mempertahankan konsentrasi mahasiswa ketika melakukan kerja praktik dan mempertahankan kesela-matan kerja, salah satu strategi yang ditempuh dosen adalah menggunakan ben-tuk pertanyaan yang berfungsi melarang.

5. Sesuai dengan perannya dosen memiliki kesempatan lebih banyak untuk menggguna-kan fungsi pertanyaan dibandingkan dengan mahasiswa. Dosen sebagai pengelola kelas memungkinkan untuk menggunakan berbagai fungsi pertanyaan. Bentuk kegia-tan belajar-mengajar praktik bengkel yang banyak melibatkan langkah kerja dan memperhatikan keselamatan dan kesehatan kerja, dosen memberikan instruksi-instruksi agar mahasiswa melakukan sesuatu.

6. Peran mahasiswa yang sangat berbeda dengan dosen memberi kemungkinan tidak banyak untuk menggunakan fungsi perta-nyaan dalam berinteraksi dengan dosen. Dari segi situasi, tidak banyak motivasi yang menggunakan berbagai fungsi dalam berinteraksi dengan dosen. Motivasi untuk menggunakan fungsi pertanyaan dalam interaksi dengan dosen lebih banyak sebagai strategi meminta bantuan untuk mengatasi hal-hal di luar kemampuannya atau meminta penguatan terhadap materi yang dipelajarinya.

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DIFFICULTIES IN POETRY TRANSLATION

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ABSTRACT

Poetry is a separate world where the feelings of a poet and his or her heartfelt expressions reside. By means of the correspondence of meaning, word choice, rhyme, rhythm, and some other poetic devices in the poem a poet intends to express his or her ideas of a certain thing or a situation, experiences they or other people had, humane feelings such as love, revulsion, admiration, friendship, faith as well as descriptions of certain things or some circumstances they may experience. Poems could be written in different languages throughout the world but they carry certain meanings and purposes which are tended to be universally understood regardless which language they were written in. Following some points proposed by Hariyanto (no date) the writers try to give examples how to translate English poems into Uzbek, especially in how to handle the translation from the point of view of aesthetic values, expressive values, collocation, poetic structure, metaphorical expression, sounds. Indonesian translation is sometimes used to make the points clear.

Key-words: *translation, aesthetic values, expressive values, collocation, poetic structure, metaphorical expression, sounds*

Having been holding an important place in the lives of the people throughout history and across cultural and national boundaries, poetry is a separate world where the feelings of a poet and his or her heartfelt expressions reside. By means of the correspondence of meaning, word choice, rhyme, rhythm, and some other poetic devices in the poem a poet intends to express his or her ideas of a certain thing or a situation, experiences they or other people had, humane feelings such as love, revulsion, admiration, friendship, faith as well as descriptions of certain things or some circumstances they may experience. Poems could be written in different languages throughout the world but they carry certain meanings and purposes which are tended to be universally understood regardless which language they were written in. In this case, we need the help of a translator who can keep the meaning of the poem in its translation in another language as it was in the original one. Nevertheless, many translators face difficulties and have problems when translating a poem.

In the current article, I am also going to shed light on some problematic issues that are common in poetry translation. Specifically, more emphasis will be put on the word choice and rhyming problems.

According to Hariyanto (no date), poetry translation should be semantic translation for a poem is typically rich with aesthetic and expressive values. As the professor claims, a translator of poetry may face the linguistic, literary, aesthetic, as well as socio-cultural problems during his engagement in translation. Linguistic problems may include the collocation and hidden logic which is also called to be non-standard syntactic structure. As for the translation of the collocations, the translated

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version of the poem should not look awkward to the reader: usually in the English language we say "to make a speech" and not "to say a speech" or "to run a meeting" and not "to do a meeting" and so forth. One thing to keep in mind is that collocations do not really tend to be similar in different languages; conversely, they are differently made and may be used in different ways to mean totally different expressions.

However, it also differs in the English language also. For instance, the word "run" can give several different meanings, such as in the collocation *"to run a company/inn/café",* etc. the interpretation is not something like *"to get engaged in a physical activity like running"* but it will be correct to say *"to govern or to own a company/inn/cafe".*

Another point to consider in term of linguistic matter is the obscured or hidden (non-standard) syntactic structures. Such kinds of structures may be written in a poem on purpose as a part of the expressive function of the text. For this reason, these kinds of organizations should be rendered as closely as possible.

As Hariyanto states, the first step to deal with this problem is to find the deep (underlying) structure. According to Newmark (1981: 116), the useful procedure is to find the logical subject first, and then the specific verb. The most important matters are these factors only. Once we discover those two elements, the rest will fall into place. After that the translator can reconstruct the structure in the target language as closely as possible to the original structure.

Mr. Hariyanto also claims that some certain factors that cause hardship in translating poetry are aesthetic and literary problems. They are related to poetic structure, metaphorical expressions as well as sounds. These aesthetic values do not carry an independent meaning, but they are correlative with the various types of meaning in the text. This means that if the translator destroys the word choice, word order, and the sounds, he or she spoils the beauty and the expression of the original poem. Gracefulness, gentleness, for example, will be ruined if the translator provides unsophisticated alliterations for the original carefully-composed alliterations. An

English version of an Uzbek poem can be taken as an instance here:

You are my holy shrine

Poetry - my holy place, my worshipping shrine,
Full of poison and honey – precious soul of mine,
You are my sorrow and hope, agony and delights.
My modest inspiration at my sleepless nights.
Without you I don't need gem or treasure,
No need for a beauty, or a pleasure.
Without you for me life is blank too,
May no moment of my life pass without you!

The Uzbek version of the above provided poem that is a dedication for poetry was written with adequate elegance and delicacy that a reader may effortlessly comprehend how the writer feels about poetry. However, the translator strived to utilize more close words in case he was not able to find the exact translation of a particular word or phrase. The Uzbek version is available here as a proof:

Ka'bamsan

Ka'bamsan she'riyat ezgu ehromim,
Og'u ham bol to'liq bebaho jonim.
Alamim va ishqim, umid-u armon,
Uyqusiz tunlarim jindek ilhomim.
Kerakmas inju ham, sensiz haqiq ham,
Kerakmas shaddod ham, sensiz daqiq ham!
Hayot ham men uchun sensiz bema'ni,
Sensiz o'tmasinda hatto daqiqam.

Here is the direct amateur translation of mine in the Indonesian language just to be more understandable for the reader:

Anda tempat suci saya

Puisi - tempat suci saya, tempat doa menyembah,
Penuh racun dan madu - jiwa yang berharga saya,
Anda kesedihan saya dan harapan, penderitaan dan kesenangan.
Saya sederhana inspirasi di malam hari tidur saya.
Tanpa kalian, aku tidak perlu permata atau harta karun,

Tidak perlu untuk keindahan, atau kesenangan.
Tanpa Anda bagi saya hidup adalah kosong juga,
Mungkin tidak saat hidupku berlalu tanpa Anda!

Now, let's make a comparison of the translated and original versions of the poem. First of all, the title of the poem itself gives the image of something that is valuable and dear to the poet. However, there is no one-word English equivalent of the word "ka'ba" *(ka'bah)* that means a holy place or shrine a person may worship to. Specifically, the word "ka'ba" means the shrine in Mecca which is visited by the Muslim pilgrims once a year. Someone may suggest, in that case, the title should not be translated; however, the translator could find the possible closer equivalent and it could be suggested this way also. Nevertheless, some words like *"jindek ilhomim" (sedikit inspirasi)* were translated more professionally in the target language than the original version. As an equivalent to the word "jindek" which means "a little or small" in the English language, I used the word "modest" instead of translating it directly. *"Jindek ilhom" (sedikit inspirasi)* means *"a small amount of inspiration"* in English; however, the translator translates it as *"modest inspiration"(direct translation: sederhana inspirasi)* which adds more beauty to the translated version of the original work. All that matters is the reasonableness of the translator to deliver the information to the reader in a clear and understandable way keeping the aesthetic values as well as the poetic structure.

According to Hariyanto (no date), poetic structure includes the plan of the original poem as a whole, the shape and the balance of individual sentences in each line. Metaphor is related to visual images created with combinations of words, which may also evoke sound, touch, smell, and taste whereas sound is anything connected with sound cultivation including rhyme, rhythm, assonance, onomatopoeia, and so forth. A translator cannot ignore any of them although he may order them depending on the nature of the poem translated.

According to Said, finally, the socio-cultural problems in translating poetry exist in the phrases, clauses, or sentences containing word(s) related to the four major cultural categories, namely: ideas, behavior, product

and ecology. The "ideas" include belief, values, and institution; "behavior" includes customs or habits; "products" include art, music, and artifacts, and "ecology" includes flora, fauna, plains, winds, as well as the weather. As an example, Said shows the first stanza of Shakespeare's Sonnet XVIII:

Shall I compare thee with a summer's day?
Thou are more lovely and more temperate
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;

Direct Indonesian translation

Haruskah saya membandingkan engkau
dengan hari di musim panas?
Engkau lebih indah dan lebih beriklim
Angin kasar lakukan mengguncang tunas Sayan
dari Mei,
Dan sewa musim
panas telah semua tanggal yang terlalu
pendek;:

Here, the description of summer serves as a symbol of beauty which gives the image of the gracefulness of the girl being described because "summer" implies a distinguished beauty for temperate countries. However, the cultural equivalents or near equivalent of "summer" does not mean so for some countries with hot climate. And to translate any expression containing such words, the translator should consider every single expression carefully in term of the importance and expressiveness. As Peter Newmark (1988) claims in the above mentioned case the translator does not have any choice; he has to supply the cultural equivalent in the target language. He suggests that the translator should let the reader learn and understand what a certain word means for others in the other part of the globe. Actually, "summer's day" is a day when the sun shines brightly and the flowers, especially the sweet-scented roses are blossoming everywhere in England as William Shakespeare expressed in his sonnet. Meanwhile, "summer's day" in other countries with rather burning weather means suffering of life where irrigation channels are dried up and the sand scatters everywhere. Nonetheless, later, the reader who resides in the part of the globe with a hot

climate will learn the beauty described with the description of "summer" when he or she discovers that the poem was written by an Englishman.

However, there are a number of other cases that some professors and specialists consider translating poetry to be difficult and there might be some other cases that make translation really a problematic issue for the translator, in their views. For instance, according to William R. Schmalstieg, a professor of the Pennsylvania State University, the difficulty of translating poetry is twofold: the words and meaning on the one hand, the flow and rhythm (or rhyme) on the other. As he claims in his article, most translations of poetry are really bad. One can find no rhythm or rhyme in such "professional" works of translation. This is mainly because the translator knows the foreign language too well and his or her language too poorly or vice versa. Additionally, their grasp of both languages may be limited to the writing of academic and formal papers whereas the procedure of translating a work of poetry requires rather literal and sometimes colloquial language.

According to Nosirjon Juraev, a promising Uzbek poet, a translator needs to possess an aptitude for poetry and must feel and understand the language of poetry as well. For instance, if a professional specialist of the English language is given a poem to translate, he or she may not be able to find a matching word or a phrase in the language being translated into for his or her language skills were limited to other aspects of the language or they may simply lack talent for poetry. Moreover, after a common reader reads his or her translation and gets nothing out of it, this shows that the translator's efforts were in vain. Therefore, only mastering a foreign language does not suffice to translate a poetry work; instead, the translator must be aware of some certain words or phrases which can give totally different meanings in poetry. Furthermore, the translator sometimes needs to use more precise word or phrase in order to make up the rhyme or to keep the original meaning of the poem. Conversely, the translator may sometimes need more general word or phrase to make his or her translation more beautiful and an effective one. For this reason, the translator may make

omissions as well as additions in his or her work. Specifically, as an amateur translator, I also frequently make use of insertions and omissions in my translations differently from the original work of poetry. Nonetheless, I always strive not to lose the originality of the poem but to keep its original meaning in its translated version as well. Another difficulty which I mostly experience while translating poems from Uzbek into English is choosing an appropriate word which can be the best equivalent in the translated version of the poem. I consider that this question at issue is a common problem for all the translators. To be more specific, readers of poetry often come across such occurrences in translated works. An English translation of an Uzbek poem translated by Qosim Ma'murov, an English language professor and translator in Uzbekistan can be shown as an appropriate example for the statements above:

Spring

Up the <u>tender crops</u> ju
mp from joy,
Throw their hats into the sky high.
The <u>lazy wind</u> lay embracing still,
The fragrance of Mint's beloved girl.

The tulips blaze sparkling
The joys fall tick-ticking.
In the embrace of green feeling
I wish I were a tulip flaming.

www.translate.google.co.id website translation:

Musim Semi

Tanaman lembut melompat dari sukacita,
Lempar topi mereka ke langit tinggi.
Angin malas berbaring memeluk masih,
Keharuman gadis tercinta permen itu.

Tulip kebakaran berkilau
Kegembiraan yang jatuh tik-berdetik.
Dalam pelukan perasaan hijau
Saya berharap saya adalah tulip menyala.

This is a sample translation work of an Uzbek poetess Uktamoy Kholdorova's poems

collected in her book named "My Heart is Weeping" printed in India.

Here is the original version of the above provided poem:

Ko'klam

Sevinchdan irg'ishlar <u>maysalar</u>
Qalpog'in osmonga otadi.
Yalpizning erka qiz hidini
<u>*Tanbal yer*</u> *quchoqlab yotadi.*
Porillab yonadi lolalar
Shodliklar chakillab tomadi
Yam-yashil tuyg'ular bag'rida
Lolaga aylansam qaniydi.

Here, the reader is suggested to pay attention to the word *"tender crops"* in the first line. The reader may get surprised by the translator's word choice here. He translated the word *"maysalar" (rumput muda)* which in reality means "*newly grown grass*" as *"tender crops"* which means *"young, soft or delicate harvest" (muda, panen, lembut atau halus)*. It is alright to use the word *"tender" (lembut)* as an adjective before the word *"grass"(rumput)* to describe how delicate, fragile, and immature it looks but using it with the word *"crop" (tanaman)* is obviously a mistake; moreover, one would probably consider it to be a blunder. The translator could have used another word such as *verdure, greenery, young grass,* or *sprouts (kehijauan, hijau, rumput muda, atau kecambah)* as an English equivalent to the word *"maysalar" (young grass - rumput muda)* rather than using the word *"tender crops" (lelang tanaman)*. Actually, the word *"crop"* has the following meanings in the English language as written in the World Book Dictionary and Encyclopedia compiled by Thorndike Barnhart:

1. a product grown or gathered for use, especially as food:
   *Wheat, corn, and cotton are three main **crops** of the United States.*
2. **a.** the whole amount (of wheat, corn, or the produce of any plant or tree) that is yielded in one season or region:
   *The potato **crop** was very small this year.* **b.** the yield of some other product in a season:
   *The ice **crop**.*
3. anything like a crop: *a **crop** of lies.*
4. **a.** a clipping or cutting short of the hair. **b.** clipped hair; a short haircut.
5. a mark produced by clipping the ears, especially of a domestic animal; earmark.
6. **a.** a baglike swelling of the esophagus of many birds where food is stored and prepared for digestion; craw:
   *Fuel consumption is so great that most birds have a kind of carburetor called a **crop** for straining and preparing their food before it is injected into the combustion cylinders of the stomach and intestines* (Atlantic).
   b. a similar organ in other animals or in insects:
   *The honey sac of a bee is called a **crop**. The earthworm empties the food into the crop, which is a storage chamber from which the food is released in small portions to the gizzard* (A.M.Winchester).
7. **a.** the handle or stock of a whip. **b.** a short whip with a loop instead of a lash: *a riding **crop**.*
8. an entire tanned hide of an animal.
9. *Mining.* an outcrop of a vein or seam.

We have *considered* almost all the meanings of the word *"crop"* above; however, we could not find the very meaning we have been searching for. This means that the translator made a mistake and the editor of the book was not aware of that mistake. Also in the third and fourth lines of the poem there are some mistakes. We can effortlessly notice them at a single look: *"…Yalpizning erka qiz hidini Tanbal yer quchoqlab yotadi…"* Here is its translation: *"…The lazy wind lay embracing still, The fragrance of Mint's beloved girl…"* "... Angin masih malas berbaring memeluk, Keh aruman gadis tercinta Mint ..." The word *"still"* *(masih)* is an insertion here; however, by using this extra word which was not included in the Uzbek version, the translator did a good job in order to make the meaning clearer and more understandable to the reader. Nevertheless, there is a big mistake in that line which totally changed the meaning of the statement written in the Uzbek version. It is the word *"wind"* which did not exist in the Uzbek version. Actually, it should have been *"earth* or *ground"* which means *"yer" (tanah)* in Uzbek, not *"wind"* which means *"shamol" (angin)* in the Uzbek version. This may be a simple typo (a mistake in typing) but there is another blunder in this line too: *"…<u>Yalpizning erka qiz hidini</u> Tanbal yer quchoqlab yotadi…"* Translation: *"…The lazy*

wind lay embracing still, <u>The fragrance of Mint's beloved girl…</u>" This shows that the translator is probably not aware of the language of poetry or he did not understand what the poetess really wanted to mean. Here, the poetess used symbolism and she probably referred to how fragrant the mint was as she described it in an unusual way. This unusual description of the scent of mint made the poem sound more beautiful presenting a "food for thought". She actually did not mean a real girl who is a beloved one of the mint. If the poem is read in its original form in Uzbek, the reader gets totally different meaning of it unlike its translated form. The translator is definitely responsible for this mistake. This awkward, unconvincing, almost robotic English translation did a disservice to the original version.

The above mentioned mistakes and the problems in a single small poem are just a tip from an iceberg. All that matters in translating poetry is understanding what meaning each word conveys or connotes. Here is my own translation of Muhammad Yusuf's poem titled as "Hazil" ("Joke") which is also not free of omissions, insertions, or probably some mistakes:

Joke

<u>*All the gossips are false about me,*</u>
<u>*I have no self-control through and through.*</u>
<u>*Imbibing wine is legacy to me by Khayyam,*</u>
<u>*That man will get surely hurt if I do not do.*</u>

<u>*It's me who started; I will put the end,*</u>
<u>*My friends vainly fret over loss of mine.*</u>
<u>*If I happen to die before I turn forty,*</u>
<u>*It's because of false girls, not because of wine!..*</u>

www.translate.google.co.id website translation:

Lelucon

Semua gosip palsu tentang saya,
Saya tidak memiliki kontrol diri melalui dan melalui.
Imbibing anggur adalah warisan kepada saya oleh Khayyam,
Orang itu akan pasti terluka jika aku tidak melakukannya.

Ini aku yang memulai, saya akan menempatkan akhir,
Teman-teman saya sia-sia resah atas hilangnya tambang.
Jika saya kebetulan meninggal sebelum aku berbalik empat puluh,
Itu karena perempuan palsu, bukan karena anggur! ..

To be candid, it took me quite a long time to find appropriate words as well as proper rhymes for the above-written translation of the poem. I actually did my utmost to keep the originality of the poem: I also strived to keep the original meaning and utilize more literary words in this translation. The following poem is the original version in the Uzbek language:

Hazil

Mening haqimdagi g'iybatlar yolg'on,
Ixtiyor o'zimda bo'lsa qaniydi.
<u>*Sharob ichish menga Xayyomdan qolgan,*</u>
<u>*Ichmasam ul zotning ko'ngli ranjiydi.*</u>

O'zim boshladimmi, o'zim qilgum bas,
Do'slarim behuda zavolim izlar,
<u>*Agar qirqqa kirmay o'lsam, may emas,*</u>
<u>*Meni xarob etgan bevafo qizlar!..*</u>

The word *"imbibing"* in the third line which is underlined may not be familiar to some people as it is not frequently used in our everyday speech. Actually, *"to imbibe"* is another word for *"to drink" (minum)*. Here appears a good question: What is the use of using the word *"to imbibe"* rather than using its basic translation *"to drink"* which means *"minum" in the Indonesian language*? *"To imbibe"* is a literary word which can beautify the poem. If the translator wrote simply *"to drink"* the poem might look to be weaker in literary features. Moreover, in the forth line the translator inserted the word *"surely"(pasti)* in order to make the statement look more determined. One can easily notice that he also made an omission (particularly a substitution) in the fourth line: *"…<u>Ichmasam</u> ul zotning ko'ngli ranjiydi."* – *"…That man will get surely hurt <u>if I do not do.</u>"* *"... Orang itu pasti akan menyakiti jika saya tidak melakukan."*

The translator did not translate the word *"kalau aku tidak minum"* as *"if I do not drink/imbibe"*; he just substituted that word to *"if I do not do"* because the "what-to-do" part was clear from the previous line. The same thing occurred in the following lines:
"…If I happen to <u>die before I turn forty, It's because of false girls,</u> not because of wine!.." –
"…Agar qirqqa kirmay o'lsam may emas, Meni xarob etgan bevafo qizlar!.." "... Jika
aku kebetulan meninggal sebelum aku
berbalik empat puluh, Itu
karena perempuanpalsu, bukan
karena anggur! .."

In the above mentioned translated version of Muhammad Yusuf's poem, a reader may notice some changes in the meaning of the original version of the poem. This is because of the rhyming problems. As it is obvious, without rhyming words or rhythmic structures a work of poetry may look really boring or even meaningless. Such types of works may lack enthusiasm and an encouragement toward the reader to continue reading the work till the end with excitement. Since not all the words have exact equivalents in the target language, there will definitely be some alterations and substitutions in the translated form of a certain work of poetry. Moreover, more scrutiny should be paid on word choice in the poem. It is a crucially important factor in translating poetry. I would like the readers to pay attention and analyze the poem in term of word choice:

Childhood

Once giggling on the hills
Playful girls had a fun.
They used to ask from me
If their scarves were gone.

Although I knew everything –
Their shawls were not gone,
I did not mind as it was
Nubile girls' act of fun.

www.translate.google.co.id website translation is as follows:

Masa Kanak-Kanak

Setelah cekikikan di perbukitan

Gadis Playful telah menyenangkan.
Mereka menggunakan untuk meminta dari saya
Jika selendang mereka pergi.

Meskipun saya tahu segalanya -
Selendang mereka tidak pergi,
Aku tidak keberatan seperti yang
Gadis boleh kawin 'tindakan menyenangkan.

According to an Italian adage a translator is told to be a cheater. I also considered the meaning of that proverb and came to an agreement with that saying through my translations. Actually, a translator never tends to cheat the readers; however, some changes i.e., substitutions, insertions, omissions, as well as some other alterations in the translated versions which may possibly affect the original meaning of a certain literary work can prove this point of view. As it is obvious to everyone, especially to those who possess the knowledge of understanding and analyzing poetry translations it is considerably difficult to translate a poem into a foreign language. Moreover, it requires a plenty of time to carefully choose the right word which can clearly provide the idea of the original form in the translated version too. This means that a translator needs to be patient and possess the knowledge of literature as well as critical thinking on his own translations. Just in order to test your aptitude in poetry, specifically, in poetry translation, I would like to provide one of my translations here for you to have an attempt at translating:

Once among poppies
One beauty was asleep.
I wish I did not see her,
My heart started to weep.

She was asleep like a rose,
There was nobody to care.
I would pass not touching her,
But my horse stopped there…

Famous Son

The son did not obey good words,
Mother – shocked. Father is nervous.
Neighs the horse at the stable
Ready for a long journey service.

Hands are shaking holding the rein,
Father's words are now in his eye:
    If you don't leave this year to school,
You will go then, don't you deny…

Disloyal son happy on the horse:
Studying makes wise always.
I don't care about cattle,
May they become prey to wolves…

He left leaving fields behind,
As well as his home on the hill.
Becoming a famed bard in town
Was the boy's inordinate will.

Some years passed. Still stooping
Old father feeds sheep and cow.
By the way, he had a naughty son –
He is famous in the town now.

Anak Yang Terkenal
(Translated by Widyawati Prayitno)

Seorang anak tak patuhi perintah,
Lara ibu. Serta ayah.
Sayup-sayup ringkikan
Tandakan siap perjalanan panjang.

Tangan gemetar memegang kekang
Terbayang ucapan ayahnya.
Jika tak pergi mencari ilmu sekarang,
Pergilah kau di tahun depan.

Tak setia namun bahagia di atas kereta
Selalu bijak dalam membaca
Tak peduli pada semua
Walaupun jadi mangsa.

Ia pergi meninggalkan semua
Rumah serta bukit-bukitnya.
Keinginan yang tak biasa
Menjadi penyair terkenal di kota.

Tahun-tahun berlalu, ayah yang renta
Membungkuk menafkahi anaknya.
Sekarang anak yang tak setia
Terkenal di kota tak bernama.

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PENGKHIANATAN DEMI KESETIAAN:
UPAYA MASUK AKAL UNTUK MENCAPAI TERJEMAHAN PUISI IDEAL

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ABSTRAK

Di dalam penerjemahan puisi sering dikatakan bahwa hasil terjemahan tidak sebaik puisi aslinya. Lebih jauh, ada tiga mitos tentang hasil penerjemahan puisi, yaitu: a) Puisi terjemahan lebih buruk daripada puisi aslinya, (b) penerjemahan puisi adalah pengkhianatan, dan (c) terjemahan yang cantik biasanya tidak setia, dan yang setia biasanya tidak cantik. Di dalam artikel singkat ini penulis berusaha menelusuri asal-muasal mitos di atas dan mencoba menyajikan pandangannya tentang kebenaran mitos tersebut.

Penulis juga menyinggung bagaimana penerjemahan puisi sumber yang sama bisa menghasilkan puisi-puisi yang berbeda jika penerjemahannya dilakukan oleh penerjemah yang berbeda. Keruwetan ini menjadi bertambah, menurut penulis, jika kritikus ikut mengomentari hasil terjemahan karena penerjemah dan kritikus mungkin sekali memiliki pengalaman dan latar budaya yang berbeda.

Akhirnya, penulis mengemukakan pendapatnya bahwa dalam penerjemahan puisi "kesetiaan" hendaknya dimaknai sebagai kesetiaan pada keindahan dan makna. Jadi, dari sudut pandang mitos lama dapat dikatakan bahwa penerjemahan puisi cenderung sebuah 'pengkhianatan' dari ekuivalensi bentuk linguistik, tetapi tetap bisa diupayakan untuk 'setia' pada keindahan dan makna dalam bahasa sasaran. Menurut penulis, inilah yang seharusnya diupayakan oleh penerjemah kalau ingin membuat karya terjemahan yang memenuhi kriteria terjemahan yang baik di dalam ilmu terjemahan.

Kata kunci: *puisi, terjemahan, kesetiaan bentuk dan isi, keindahan, kritik terjemahan*

Penerjemahan sastra, khususnya penerjemahan puisi, sering dianggap sebagai penerjemahan yang paling sulit. Ini dapat dimengerti karena karya sastra memiliki nilai estetis dan sekaligus ekspresif. Nilai estetik ini maujud di dalam keindahan kata (pilihan kata), gaya bahasa, metafora, dan bahkan dalam ketaksaan maknanya.

Nilai ekspresifnya harus dijaga juga dengan cara menyampaikan pikiran penulis, emosi penulis, dll., yang terkandung dalam kata-kata yang indah tersebut. Terlebih-lebih dalam penerjemahan puisi, keruwetan ini masih ditambah dengan upaya untuk menjaga rima, ritme, dll., yang terkait dengan rasa bunyi bahasanya. Karena sulitnya penerjemahan puisi ini, sampai-sampai berkembang beberapa mitos tentang penerjemahan puisi.

Mitos dalam Penerjemahan Puisi

Ada beberapa 'mitos' yang berkembang tentang menerjemahkan puisi. Yang saya maksud 'mitos' adalah kata-kata yang telah dipercayai kebenarannya tanpa harus dibuktikan secara empiris. Kadang hal ini juga kita sebut asumsi. Mitos-mitos atau asumsi-asumsi tersebut adalah: (a) Puisi terjemahan lebih buruk daripada puisi aslinya, (b) penerjemahan puisi adalah pengkhianatan, dan (c) terjemahan yang cantik biasanya tidak setia, dan yang setia biasanya tidak cantik.

Pencetus mitos pertama ini adalah Henri Gifford. Dia berpendapat bahwa sastra terjemahan diumpamakan sebagai reproduksi hitam putih dari lukisan cat minyak yang berwarna. Lebih jauh, karya terjemahan menurutnya tidak akan bisa menandingi kehalusan dan kelengkapan imajinasi penulis asli. Setiap upaya penerjemahan adalah sebuah upaya pemiskinan, dan taraf pemiskinan ini pada taraf yang tertinggi pada penerjemahan puisi (Gifford dalam Damono, 2003). Mungkin karena hal inilah, akhirnya Gifford berpendapat bahwa "Translation is resurrection, but not of the body..." (Gifford dikutip Tomlinson dalam Carter, 2005). Hal ini harus kita sikapi dengan pemahaman bahwa Gifford sendiri adalah seorang penerjemah. Jadi, pendapatnya ini bagi saya lebih merupakan ideologi penerjemahan-nya.

Karena itu penerjemahan puisi adalah pembangkitan nyawa di tubuh yang berbeda, maka wajar kalau kita tidak bisa mengharapkan kemolekan tubuh yang sama, bentuk linguistik yang sama. Ketidakpadanan bentuk linguistik atau makna itulah yang disebut pengkhianatan.

Mitos kedua, penerjemahan puisi adalah pengkhianatan yang kreatif. Pikiran ini berasal dari Prancis, yang di sana terjemahan karya sastra dianggap *trahison creatice*, pengkhia-natan yang kreatif. Mitos ini juga tumbuh subur di Indonesian karena ada bukti-bukti yang dilakukan penyair hebat kita Chairil Anwar adalah *trahison creatice.* Masih terkait dengan mitos kedua, mitos ketiga adalah penerjemahan yang cantik pasti tidak setia, dan yang setia pasti tidak cantik. Sampai sekarang pun, banyak orang percaya bahwa yang cantik mesti tidak setia, dan yang setia selalu tidak cantik. Pernah dalam suatu seminar, Sapardi Joko Damono menunjukkan "kebenaran dua mitos terakhir ini" dengan puisi Huesca-nya Chairil yang dianggap pengkhianatan kreatif dari puisi asli "To Monnet Heinemman".

Puisi sumber:

Heart of the heartless world,
Dear heart, the thought of you
Is the pain in my side,
The shadow that chills my view
The wind rises in the evening
Reminds that autumn is near.

I am afraid to lose you
I am afraid of my fear.

On the last mile to Huesca,
The last fence for our pride,
Think so kindly, dear, that I
Sense you at my side.

And if bad luck should lay my strength
Into the shallow grave,
Remember all the good you can;
Don't forget my love.

Puisi 'terjemahan':

Jiwa di dunia yang hilang jiwa
Jiwa sayang, kenangan padamu
Adalah derita di sisiku,
Bayangan yang bikin tinjauan beku.

Angin bangkit ketika senja,
Ngingatkan musim gugur akan tiba.
Aku cemas bisa kehilangan kau,
Aku cemas pada kecemasanku.

Di batu penghabisan ke Huesca,
Pagar penghabisan dari kebangaan kita,
Kenanglah sayang, dengan mesra
Kau kubayangkan di sisiku ada.

Dan jika untung malang menghamparkan
Aku pada kuburan dangkal,
Ingatlah sebisamu segala yang baik
Dan cintaku yang kekal

Menurut Sapardi Djoko Damono, terjema-han ini adalah terjemahan yang cantik. Dan di antara terjemahan Chairil Anwar, ini termasuk yang paling setia. Mari kita cermati kesetiaannya.

Pada larik pertama "heartless world" diterjemahkan menjadi "dunia yang hilang jiwa". Padahal "heartless" aslinya bermakna "kejam". Apakah "hilang jiwa" berarti "kejam"? Menurut Sapardi Djoko Damono, Chairil menciptakan ungkapan baru yang tidak ada hubungannya dengan kekejaman. Pada larik kedua, "dear heart" diterjemahkan menjadi "Jiwa sayang", demi memburu pengulangan kata "jiwa" (tidak diterjemahkan menjadi "kekasih", "jantung hati", dsb.) Perhatikan juga "aku cemas" untuk ungkapan asli "I am afraid".

Aku cemas rasanya lebih kuat kandungan emosinya daripada "aku khawatir", "aku takut".

Perhatikan pula dua larik terakhir yang disatukan dalam TBSa-nya.

member all the good you can;
Don't forget my love

Ingatlah sebisamu segala yang baik
Dan cintaku yang kekal

"Remember" dan "don't forget" dirangkum menjadi "ingatlah". Sementara itu "yang kekal" ditambahkan untuk memburu rimanya. Dengan contoh ini Sapardi seolah ingin menasbihkan bahwa yang cantik itu tidak setia, alias yang berkhianat. Kalau mau yang setia, carilah yang tidak cantik.

Dari paparan singkat di atas, kiranya dapat dimengerti kenapa asumsi-asumsi itu bisa terjadi. Sekarang, bagaimana pengkhianatan itu bisa terjadi? Dan benarkah mitos-mitos itu di dalam kenyataannya?

Untuk memahami masalah ini, ingin saya tawarkan kacamata teoritis. Kacamata pertama adalah teori polisistem. Di dalam teori polisistem, sebuah budaya merupakan serangkaian sistem dari banyak sistem yang bersifat hierarkis. Misalnya, kalau sastra di dalam sebuah budaya menempatkan sastra yang konvensional dalam posisi primer, maka sastra inovatif berada dalam posisi yang sekunder. Demikian juga sebaliknya. Lantas apa hubungannya dengan terjemahan sastra? Hubungannya terletak pada sikap masyarakat budaya terhadap sastra terjemahan. Kalau masyarakat budaya tersebut menempatkan sastra terjemahan dalam posisi primer, maka penerjemahnya akan berusaha sedekat mungkin untuk "setia". Namun, kalau masyarakat mendudukkan sastra terjemahan dalam posisi sekunder, maka penerjemahnya harus tunduk pada aturan-aturan keindahan yang ada di dalam sastra sasaran. Menurut perkiraan saya, apabila BSa mempunyai genre/jenis sastra yang mantap untuk karya yang diterjemahkan, maka ada kecenderungan bahwa hasil terjemahannya akan tunduk pada poetika BSa. Namun, apabila jenis yang seperti itu belum ada di dalam BSa maka ada kecenderungan penerjemah untuk lebih setia pada TBSu.

Hal ini menjadi agak rumit jika karya tersebut akan diterbitkan. Karena ada pihak lain (yang disebut patron) yang mempengaruhi cara menerjemahkan. Lefevere (dalam Hoed) berpendapat bahwa ciri khas sastra di dalam sebuah budaya ditentukan oleh dua hal: Patron dan perilaku susastra masyarakat (*code of behavior*). Patron meliputi ideologi, ekonomi dan status seniman. Di dalam perilaku susastra ada kaidah-kaidah terkait genre, keindahan, dan fungsi sastra.

Lantas, saya menghipotesiskan adanya "pertarungan" pengaruh antara poetika, patron dan penerjemah. Bagi saya, ketiga pihak itu berbagi ruang pengaruh atas karya terjemahan. Apabila pengaruh salah satu pihak meningkat, pengaruh pihak lain akan menurun. Apabila patron sangat berkuasa (penerjemah di pihak yang lemah), maka hasil terjemahannya lebih diwarnai oleh ideologi penerjemahan dari patron.

Gambar 1: Ruang pengaruh atas karya terjemahan
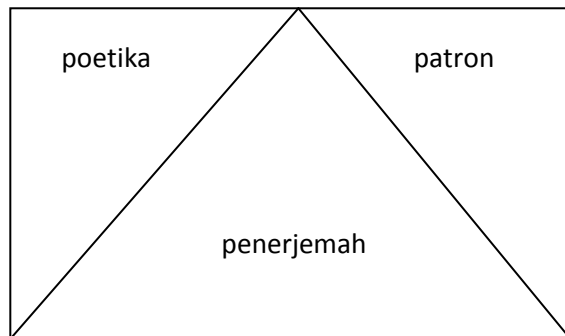
Dari gambar di atas bisa dibayangkan bahwa jika pertimbangan poetika yang dipentingkan, maka pengaruh patron dan pertimbangan ideologi penerjemahan si penerjemah akan semakin kecil pengaruhnya. Demikian juga jika pengaruh patron yang mendominasi, maka kepentingan poetika dan ideologi penerjemah yang dikalahkan.

Saya menduga bahwa bagi para penerjemah "besar", yang sangat mempenga-ruhi terjemahannya adalah ideologi pener-jemahannya dan pihak patron mungkin dengan sukarela menyerahkan segalanya kepada penerjemah tersebut.

Initiator

Translator/
Interpreter

Translation Norms
Time/Place

Power Instance. Manipulation Poten-
tial. Communicative Purpose (Pi)

SL Receiver

Comprehension
Global Ps ➔ Communicative
Purpose Pt (Ps)

SLT

SL Historico-Cultural Context
Norms, Ideology & Power

SL Sender

Cultural and Linguistic Norms
Communicative Purpose (Ps)

TL Sender

Translation Competence
<Transfer> SLT-TLT

TL Historico-Cultural
Context
Norms, Ideology & Power

Textualization
Text Norms: Types & Genres

Textualization
Text Norms: Types &Genres

Semantic Dimension
What is said? (Real/Possible World)
Coherence Mechanisms: Logical &
Topic Sequences, Isotopies, etc.

Source Language Tex (SLT)

Target Language Text (TLM)

Macro-Speech Act
SLT Global Ps

Stylistic Dimension
How is it said verbally?
Cohesion Mechanisms: Utterance
Selection, Connectors, Vocabulary.

Pragmatic Dimension
Communicative Purpose
Pt (Ps) TLT

Pragmatic Dimension

Micro-Speech Acts
Sentence Sequences
Utterances
Implicit   Implicit
Author---- Reader
Discourse Mechanisms
-Modality -Polyphony
- Deixis

Dimensions
(Semantic, Stylistic, Semiotic)

Semiotic Dimension
¿How is it said non- verbally?
Audio-Visual, Kinetic, and other
Signs

TL Receiver

TLT Comprehension

Equivalence

(Bolaños 2007)

Gambar 2. Model Penerjemahan Dinamis oleh Bolaños.

Kiranya pandangan saya tentang 'perebutan' ruang pengaruh ini bisa diperjelas dengan model penerjemahan usulan Bolaños (2002, 2008). Meskipun model ini disebutnya Model Penerjemahan Dinamis, tetapi sama sekali tidak ada kaitannya dengan konsep terjemahan dinamik gagasan Nida. Perhatikan Gambar 2., Model Penerjemahan Dinamis ala Bolanos pada halaman sebelumnya.

Pada Gambar 2 ada beberapa bingkai imajiner. Pada bingkai terluar sebelah atas ada pemrakarsa penerjemahan (*initiator*), yang saya sebit sebagai "patron" dan penerjemah (*translator*). Pemrakarsalah yang memerintahkan penerjemah untuk bekerja. Di dalam bekerja, penerjemah berusaha menangkap maksud sebuah teks dan itu dia lakukan dengan menganalisis dimensi pragmatik, semantik, sintaktik, atau kadang ditambah semiotik, dari teks bahasa sumber (TBSu) serta mempertimbangkan perintah dari pemrakarsa. Setelah makna dan pesan ditangkap, penerjemah melakukan tekstualisasi. Sebelum melakukan tekstualisasi, dia akan mempertimbangkan norma bahasa sasaran (BSa). Di sinilah, pertimbangan poetika masuk. Pada saat ini, dia juga memperhatikan kehendak pemrakarsa atau patron penerjemahan. Di sini jugalah pengaruh patron mempengaruhi.

Kembali ke perbincangan tentang ketiga asumsi di atas? Betulkah karya terjemahan selalu lebih buruk daripada karya aslinya? Secara teori hal ini bisa disanggah. Setiap budaya mempunyai norma-normanya sendiri, mempunyai kriteria sendiri sebagai ukuran keindahan sastra. Jadi, keindahan puisi terjemahan bisa menyamai keindahan puisi asli apabila ditakar dengan kriteria keindahan sastra BSa. Hal ini bisa dicapai apabila puisi terjemahan tersebut tidak memaksakan diri membawa masuk "tubuh" asing ke dalam BSa. Dengan kata lain, saya setuju dengan Ignas Kleden, saat dia menulis, "sebuah terjemahan biasanya lebih jelek atau lebih baik dari yang asli, dan tak mungkin sama dalam segala sesuatunya dengan sajak yang asli". Secara empiris, perhatikan terjemahan puisi "How Happy Is the Little Stone" ke dalam bahasa Jawa oleh Effendi Kadarisman ini (yang begitu cantik dan masih setia):

Puisi terjemahan:

WATU KLUNGSU

Saiba senenge watu klungsu
Dolan dhewekan satengahing dalan
Ora maelu sakehing gegayuhan
Ora kesamaran nandhang cingkrang
Nganggo jas warna soklat
Paringane jagat kang mbeneri liwat
Uripe merdhika kaya surya
Bisa bebrayan, bisa sumunar tanpa kanca
Anyanggemi patembayan sawiji
Kanthi prasaja, kanthi permati

Puisi sumber:

How happy is the little Stone

How happy is the little Stone
That rambles in the Road alone,
And doesn't care about Careers
And Exigencies never fears --
Whose Coat of elemental Brown
A passing Universe put on,
And independent as the Sun
Associates or glows alone,
Fulfilling absolute Decree
In casual simplicity

Jika kita tidak diberitahu bahwa puisi itu adalah terjemahan dari "How Happy Is the Little Stone" atau tidak kebetulan menghadapi kedua puisi itu dalam waktu yang sama, mungkin kita tidak menyangka bahwa puisi tersebut adalah puisi terjemahan. Kata-kata yang digunakan khas bahasa Jawa, misalnya "watu klungsu" (batu sebesar biji asam) untuk menerjemahkan "little stone", "gegayuhan" (keinginan) untuk "career", "nandhang cingkrang" (mengalami kekurangan) untuk "exigencies", "patembayan" untuk "decree", dan begitu khasnya "kanthi prasaja, kanthi permati" untuk mengungkapkan "in casual simplicity". Puisi terjemahan di atas begitu dekatnya dengan puisi asli, tetapi begitu "Jawa-nya" saat kita baca. Inilah yang menurut saya puisi terjemahan yang ideal, yang cantik dan setia. Ini artinya karya terjemahan tidak harus lebih buruk daripada karya aslinya.

Benarkah semua puisi terjemahan adalah pengkhianatan dan yang cantik mesti tidak setia? Ini tergantung pada definisi kata 'setia'

dan 'khianat'. Jika 'setia' dipahami sebagai kesepadanan (ekuivalensi) sepenuhnya (formal dan maknawi) dari TBSu dan TBSa, maka akan benar adanya bahwa terjemahan puisi yang baik adalah sebuah pengkhianatan. Namun apabila yang disebut kesetiaan mengacu pada keindahan, dan diakui bahwa tolok ukur keindahan dalam bahasa yang berbeda juga berbeda, maka yang 'cantik dan setia' akan dapat terwujud. Sekali lagi, sedikit ulasan puisi di atas adalah buktinya. Meskipun ini hanya satu puisi, paling tidak ini memberi bukti bahwa yang 'cantik dan setia' masih mungkin diwujudkan.

Ada kalanya, memang, penerjemah harus melepas sedikit makna untuk memburu keindahan (*linguistic/literary form*), di lain waktu dia mungkin mengorbankan keindahan untuk memburu makna. Selama ini, situasi dilematis ini yang dikedepankan sehingga seolah-olah mitos "cantik tidak setia' itu menjadi semacam kutukan bagi penerjemahan puisi.

Yang perlu diingat lagi adalah kenyataan bahwa pemahaman penerjemah akan makna, pesan dan keindahan dari puisi aslinya juga sangat menentukan. Dua orang penerjemah mungkin menangkap makna/pesan yang berbeda dari puisi yang sama. Coba perhatikan terjemahan dari puisi "Hope" di bawah ini:

Asa

Asa itu bagaikan burung dan sayapnya
yang bersemayam di jiwa,
dendangkan irama
tiada putusnya.

Dalam terpaan angin kencang kukecap merdunya
Dalam amukan badai serasa perihnya
namun si burung mungil tetap setia
tiada henti sebar hangatnya.

Kudengar suaranya di negeri paling gigil
dan di samudera paling musykil
namun tak sedikit pun dariku
ia pinta walau hanya secuil,
walau hanya secuil.
                    (terjemahan oleh Abdul Mukhid)

Harap

Harap ialah sesuatu bersayap

yang bertengger di jiwa,
dan berdendang tanpa kata,
dan tanpa putus-putusnya,
dan terdengar merdu di deru topan;
dan badai sungguhlah ganas
jika sampai mengusir burung kecil itu,
burung yang sebarkan hangat.

Pernah kulihat ia di sedingin-dinginnya daratan,
juga di seasing-asingnya lautan;
tapi, biar cuaca seganas apa, tak pernah
mulut menadah padaku, meski demi seremah.
                    (terjemahan oleh Wawan Eko Yulianto)

Dan berikut ini adalah puisi aslinya:

Hope

Hope is the thing with feathers
That perches in the soul,
And sings the tune--without the words,
And never stops at all,

And sweetest in the gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.

I've heard it in the chillest land,
And on the strangest sea;
Yet, never, in extremity,
It asked a crumb of me.

Jika kita simak hasil kerja dua penerjemah di atas, kita tahu bahwa mereka menunjukkan beberapa perbedaan. Pertama, Abdul Mukhid (AM) memandang bahwa "without words" ("tanpa kata") tidak perlu dihadirkan, karena itu redundansi. Wawan Eko Yulianto (WEY) berpendapat bahwa itu perlu dihadirkan karena dengan demikian lebih dekat ke aslinya. Kedua, pemahaman kata "sore" juga berbeda. AB menekankan "perihnya", sementara WEY menekankan akibat dari kata ini kepada si burung. Jadi, dia pilih ungkapan "ganas". Sehingga bila AM menuliskan burung yang tiada henti berdendang, WEY mengungkapkan betapa ganas badai yang sampai mengusir burung itu.

Dalam contoh-contoh di atas kita simak karya tiga orang. Dua yang terakhir adalah karya dua penyair yang menerjemahkan puisi. Karena keduanya menerjemahkan puisi, keduanya saya

sebut "penerjemah" (tidak harus dalam arti profesi penerjemah). Sementara itu Effendi Kadarisman adalah ahli linguistik dan penyair yang kesehariannya mengajarkan dan berdiskusi tentang ilmu linguistik dan etnopoetika kepada para mahasiswa.

Abdul Mukhid (sahabat saya) adalah penyair yang penerjemah. Selain menulis puisi dan menerjemahkan puisi, dia juga menerjemahkan manual-manual teknik yang nirgaya bahasa dan nir-alegori. Di dalam hal penerjemahan puisi ini, yang dikutip dalam artikel ini, semua penerjemah menerjemahkan puisi tanpa adanya pesanan penerbit. Jadi, dalam hipotesis saya patron "penerbit" yang biasanya sangat berpengaruh, sekarang menjadi nihil.

Posisi penerjemah/penyair menjadi dominan. Yang akan membedakan adalah pandangan penerjemah/penyair terhadap bagaimana terjemahan puisi yang baik (ideologi penerjemahan), karena sebagai penyair keduanya mempunyai pemahaman yang dalam tentang poetika sastra Indonesia. Apakah penerjemah memandang dirinya mempunyai tugas untuk menyampaikan makna asli dengan bentuk yang sedekat mungkin dengan bentuk aslinya, ataukah penerjemah barangkali mempunyai "pesan" yang sama dengan penulis

puisi asli dan meminjam puisi asli tersebut untuk menyampaikan pesannya di dalam BSa. Golongan kedua ini akan menjadi sealiran dengan Gifford yang mengatakan bahwa penerjemahan puisi adalah pembangkitan nyawa ke dalam badan baru. Di dalam studi penerjemahan, aliran ini akan menyatu dengan "*function-oriented approach*" yang di masa pasca kolonialisme (PDII) dikembangkan oleh Reiss, Nord, dll., yang di Indonesia adalah segolongan dengan Chairil Anwar.

Sedangkan golongan pertama tadi akan sealiran dengan para teoretikus studi penerjemahan yang berpendapat bahwa penerjemahan adalah upaya mengalihkan pesan dari BSu ke dalam BSa dengan mempertahankan bentuk linguistiknya sebisa mungkin (Nida) atau penerjemahan adalah proses yang dipengaruhi oleh pemahaman budaya, bahasa dan norma-norma budaya (termasuk di dalamnya norma sastra) dari TBSu dan TBSa oleh penerjemahnya (Newmark, Bolaños).

Ruwetnya Jika Kritikus Ikut Nimbrung

Mari kita kembali ke perbedaan pilihan kata antara AM dan WEY di atas. Abdul Mukhid (AM) berpendapat bahwa "without words" ("tanpa kata") tidak perlu dihadirkan dalam bahasa
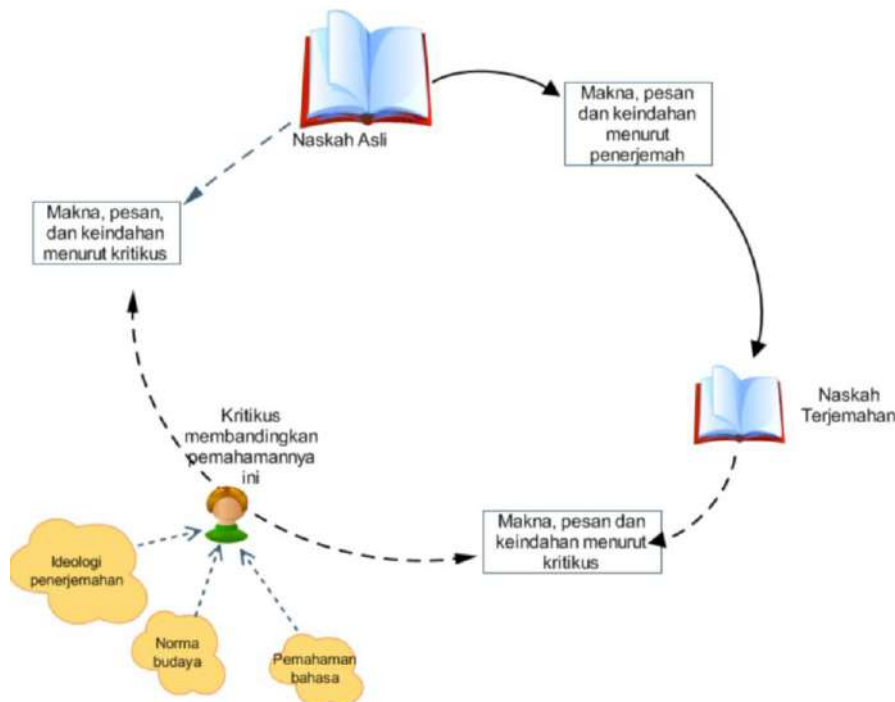
Gambar 3. Turunan makna/pesan dalam proses penerjemahan dan pengkritikan karya terjemahan

sasaran. Wawan Eko Yulianto (WEY) memandang bahwa 'informasi' itu perlu dihadirkan. Kedua, dari kata asli "sore" AB menekankan rasa "perihnya", sementara WEY mengemukakan akibat dari kata ini kepada si burung, maka dia pilih kata "ganas". Sehingga bila AM menuliskan burung yang tiada henti berdendang, WEY mengungkapkan betapa ganas badai yang bisa mengusir burung itu.

Saya adalah pembaca yang kebetulan sedikit mengerti BSu. Misalnya saja saya menjadi kritikus terjemahan. Saya berpendapat bahwa kata "mengusir" di dalam terjemahan WEY kurang tepat. Yang lebih tepat, menurut saya, adalah "membuat diam". Dari contoh di atas, dapat dipahami bahwa masalah perbedaan tafsir makna/pesan asli ini semakin rumit apabila kritikus terjemahan ikut nimbrung. Perhatikan ilustrasi di Gambar 3 berikut ini.

Dalam Gambar 3 diilustrasikan bahwa pada saat penerjemah membaca puisi aslinya (TBSu), maka dia berusaha menangkap makna dan pesannya. Seperti kita ketahui, makna dan pesan puisi sering kali samar. Hasil penangkapan makna yang samar ini akan dipengaruhi oleh beberapa aspek pribadi penerjemahnya, termasuk pengetahuan budaya dan penguasaan bahasa. Makna dan pesan itu dicermati dan kemudian ditulis ulang (tekstualisasi) ke dalam bahasa sasaran (BSa). Tekstualisasi ini sangat dipengaruhi oleh ideologi penerjemahannya dan penguasaan norma BSa, termasuk norma-norma keindahan sastra BSa. Dan apabila ada orang lain (mis, kritikus atau orang awam) membandingkan puisi terjemahan ini dengan puisi aslinya, maka sebenarnya dia membandingkan pemahaman-nya akan puisi asli dengan pemahamannya atas puisi terjemahan (BSa) yang merupakan tekstualisasi dari pemahaman penerjemahnya atas puisi asli (BSu). Jadi, puisi terjemahan merupakan 'turunan' kedua dari puisi asli. Pemahaman kritikus dari puisi asli adalah 'turunan' pertama melalui jalur dirinya. Dan pemahamannya atas puisi terjemahan adalah turunan 'ketiga' melalui jalur penerjemah. Sehingga perbandingan yang dilakukan oleh kritikus sastra terjemahan adalah perbandingan dari 'turunan pertama' dengan 'turunan ketiga'. Setiap tahap turunan (derivasi) ada kemung-kinan distorsi makna. Dapat dibayangkan betapa hal ini mendatangkan kemungkinan yang

besar bagi ketidakpadanan (ketidaksetiaan menurut kaca mata kritikus). Oleh Ignas Kleden (2004), fenomena makna puisi yang sulit ditangkap ini digambarkan dalam ungkapan "a poem means all that it can mean" atau "puisi bisa bermakna apa saja". Oleh karena itu kebanyakan orang ("kritikus") akan berpendapat bahwa penerjemahan puisi adalah sebuah pengkhianatan. Sekali lagi, saya berpendapat bahwa hal ini tidak mutlak benar.

Ya, tentu saja, yang cantik tidak akan pernah setia jika definisi kesetiaan mengacu pada bentuk linguistik saja karena kriteria keindahan TBSu dan TBSa menuntut bentuk linguistik yang berbeda. Alhasil, benarlah apa yang dikatakan Benny H. Hoed (segera terbit) bahwa terjemahan suatu karya sastra tidak dapat sepenuhnya memenuhi persyaratan pengalihan pesan yang "sempurna". Dan ini tampak nyata bila kita bandingkan dengan penerjemahan teks jenis informatif.[1] Maka, apabila persyaratan pengalihan yang "sempurna" untuk jenis teks informatif ini kita terapkan ke penerjemahan sastra, terutama puisi, hasilnya adalah adanya "pengkhianatan kreatif".

Lantas, kenapa judul tulisan ini "pengkhianatan dalam kesetiaan"? Sebenarnya ini bertolak dari mitos itu, yang membatasi "kesetiaan" pada kesepadanan bentuk linguistik atau fisik. Kesetiaan saya maknai sebagai kesetiaan pada keindahan dan makna. Jadi, dari sudut pandang mitos lama dapat dikatakan bahwa penerjemahan puisi cenderung sebuah 'pengkhianatan' dari ekuivalensi bentuk linguistik, tetapi ini dilakukan dalam upaya menuju 'kesetiaan' pada keindahan dan makna dalam bahasa sasaran. Menurut hemat saya, inilah yang seharusnya diupayakan oleh penerjemah kalau ingin membuat karya terjemahan yang memenuhi kriteria terjemahan yang baik di dalam ilmu terjemahan.

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[1] Katahrina Reiss berpendapat bahwa teks dapat dibedakan menjadi teks informatif, apelatif dan ekspresif. Jenis teks ekspresif (misalnya puisi) harus diterjemahkan dengan mementingkan bentuk dan pesannya, sementara teks informatif mementingkan pesannya saja.

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