



POLITEKNIK NEGERI MALANG

JURNAL LINGUISTIK TERAPAN

**Volume 3
Nomor 2
November 2013**

**ISSN:
2088-2025**

Penerjemahan dan Dunia Global: Pengalaman Australia dalam Penjurubahasaan, Rochayah machali; UNSW, Australia, 1

The Use of Translation for English Teaching in Indonesia: an Attempt to Reclaim Its Legitimacy, Futuh Handoyo; Politeknik Negeri Malang, 13

Strategi Belajar Teknik *Mnemo* dalam Pembelajaran Bahasa Jerman, Sri Prameswari Indriwardhani; Jurusan Sastra Jerman Universitas Negeri Malang, 19

An Analysis of Equivalence at Word Level in "The Lost Symbol" Translation of English Into Indonesian, Laila Sarah Puspita Sari; Graduate Program in Linguistics, Universitas Brawijaya, 25

Quality Analysis of Translation of the First Chapter of Vladimir Nabokov's Lolita, Irena Nany K.; Graduate Program in Linguistics, Universitas Brawijaya, 39

Language Use and Choice in Jember- Javanese Speakers: a Study on Intercultural Communication, Alies Poetri Lintangari, Universitas Brawijaya, 45

Alamat Redaksi:

**UPT Bahasa
Politeknik Negeri Malang**
Jl. Soekarno Hatta No. 9
PO Box 04
Malang 65145
Telp. (0341) 404424, 404425
Ext. 1412
Fax. (0341) 404420





JURNAL LINGUISTIK TERAPAN

Jurnal Linguistik Terapan (JLT) terbit dua kali dalam setahun pada bulan Mei dan November yang berisi artikel ilmiah hasil penelitian atau kajian dalam bidang pengajaran bahasa, pembelajaran bahasa, pemerolehan bahasa, sosiolinguistik, psikolinguistik, penerjemahan, analisis wacana, pragmatik, bilingualisme, linguistik kontrastif, multilingualisme, komunikasi multilingual, leksikografi, linguistik komputasional, komunikasi berbantuan komputer, linguistik forensik, dan lain-lain, serta dan tinjauan buku dalam bidang-bidang tersebut.

Penanggung Jawab

Direktur Politeknik Negeri Malang

Pembina

Pembantu Direktur I

Ketua Penyunting

Dr. Sugeng Hariyanto, M.Pd.

Mitra Bestari

Prof. Dr. Abbas Achmad Badib, M.A., M.A. (UNESA)

Prof. Dr. Muh. Ainin, M.Pd. (UM)

Dr. Yazid Bastomi, M.A. (UM)

Dr. Hanafi, M.Pd (Univ.Muhammadiyah Jember)

Dr. Ade Sukma Mulya, M.Pd. (Politeknik UI)

Dra. Ani Purjayanti, M.A. (IPB)

Dra. Yani Adyawardhani, M.Ed. Admin., M.Pd. (Polban)

Penyunting Pelaksana

Drs. Kun Mustain M.Pd.

Dr. Esther Hesline Palandi, M.Pd.

Drs. Nur Salam, M.Pd.

Kesekretariatan

Hilda Cahyani, S.S., M.Pd.

Cetak dan Distribusi

Bambang Suryanto, S.Pd., M.Pd.

Perancang Sampul

Drs. Zubaidi, Dip.TESL.

Penerbit

Politeknik Negeri Malang

Alamat Redaksi

UPT Bahasa

Jl.Sukarno Hatta PO. Box 04 Malang (65101)

Telp. (0341) 404424-404425 Pes. 1412

Fax. (0341) 404425

Email: kunmustain@ymail.com

ISSN: 2088-2025

JLT menerima tulisan yang belum pernah diterbitkan dalam media cetak lain. Syarat-syarat, format, dan aturan tata tulis artikel sebagaimana pada sampul belakang dalam. Penyunting dapat melakukan perubahan pada tulisan yang dimuat untuk keseragaman format tanpa mengubah maksud dan isinya.



JURNAL LINGUISTIK TERAPAN

Volume 3, Nomor 2, November 2013

DAFTAR ISI

Penerjemahan dan Dunia Global: Pengalaman Australia dalam Penjurubahasaan, <i>Rochayah machali</i>; UNSW, Australia	1-12
The Use of Translation for English Teaching in Indonesia: an Attempt to Reclaim Its Legitimacy, <i>Futuh Handoyo</i>; Politeknik Negeri Malang	13-18
Strategi Belajar Teknik <i>Mnemo</i> dalam Pembelajaran Bahasa Jerman, <i>Sri Prameswari Indriwardhani</i>; Jurusan Sastra Jerman Universitas Negeri Malang	19-24
An Analysis of Equivalence at Word Level in “The Lost Symbol” Translation of English Into Indonesian, <i>Laila Sarah Puspita Sari</i>; Graduate Program in Linguistics, Universitas Brawijaya	25-38
Quality Analysis of Translation of the First Chapter of Vladimir Nabokov’s <i>Lolita</i>, <i>Irena Nany K.</i>; Graduate Program in Linguistics, Universitas Brawijaya	39-44
Language Use and Choice in Jember- Javanese Speakers: a Study on Intercultural Communication, <i>Alies Poetri Lintang Sari</i>, Universitas Brawijaya	45-56

ISSN: 2088-2025

PENERJEMAHAN DAN DUNIA GLOBAL: PENGALAMAN AUSTRALIA DALAM PENJURUBAHASAAN

Rochayah Machali
UNSW, Australia

Globalisasi telah menjadi istilah yang sangat umum kita dengar, yang prosesnya sangat terkait secara langsung dengan bidang ekonomi dan pemasaran. Namun demikian, efek globalisasi itu sendiri juga merasuk ke dalam berbagai aspek kehidupan, sistem sosial dan politik, lembaga dan nilai serta ke dalam kegiatan keseharian kita. Artikel ini menguraikan pengalaman Australia di dalam mengelola penjurubahasaan. Diharapkan uraian ini bisa menjadi masukan bagi negara atau pihak lain yang ingin mengembangkan upaya sejenis.

Kata kunci: penjurubahasaan, jurubahasa, globalisasi

PENGANTAR

Globalisasi telah menjadi istilah yang sangat umum kita dengar, yang prosesnya sangat terkait secara langsung dengan bidang ekonomi dan pemasaran. Namun demikian, efek globalisasi itu sendiri juga merasuk ke dalam berbagai aspek kehidupan, sistem sosial dan politik, lembaga dan nilai serta ke dalam kegiatan keseharian kita. Banyak perusahaan menjual produknya ke seluruh dunia dan menjadi perusahaan supranasional, sehingga identifikasi kenegaraan tak lagi terlalu penting. Banyak perubahan yang terjadi terhadap bentuk-bentuk bisnis, perdagangan, dan pendidikan, misalnya banyak perusahaan melakukan jual-beli produk melalui Internet.

Kehidupan keseharian kita pun terpengaruhi oleh perkembangan dan perubahan ini. Berbagai hal sudah bisa dilakukan dengan sangat lebih cepat dibandingkan dengan beberapa tahun yang lalu. Perbelanjaan dan perbankan sekarang bisa dilakukan dengan mudah melalui Internet. Semakin banyak iklan yang mengajak kita untuk bekerja dari rumah dengan memanfaatkan teknologi,

misalnya banyak penerjemah lepas yang bekerja dari rumah dengan memanfaatkan ratron dan komputer. Maka, sudah semakin banyak orang menjadi bagian dari benua ke tujuh yang bersifat maya ini, 'virtual seventh continent'.

Semua perubahan ini telah mempengaruhi cara kita belajar, mencari informasi, dan cara kita berkomunikasi. Pencarian informasi, misalnya, sudah jauh lebih mudah karena kita tinggal menekan tombol di komputer dan memasuki 'benua ke tujuh' tersebut di atas. Misalnya, melalui *search engines* kita bisa mencari makna suatu kata dengan mudah. Selain itu, kegiatan penjurubahasaan juga telah mengalami perubahan penting, misalnya melalui *tele-conference* pada tataran global, yang tidak memerlukan kehadiran fisik bagi para peserta.

Selain itu, bagi kita yang bekerja di bidang yang terkait bahasa, perubahan yang paling penting adalah yang menyangkut bahasa dan penggunaan bahasa itu sendiri. Misalnya, kita dihadapkan pada pertanyaan-pertanyaan seperti 'bahasa atau bahasa-bahasa apa yang digunakan di Internet?', 'bahasa apa

yang digunakan pada tingkat global?', 'apakah salah satu dari bahasa-bahasa ini menjadi bahasa global?, apa pengaruh 'bahasa global' ini terhadap kegiatan penerjemahan dan penjurubahasaan?

Menurut Snell-Hornby (1999), bahasa Inggrislah yang menjadi bahasa yang dominan dan menjadi *lingua franca* internasional. Namun, menurutnya bahasa tersebut tidak lagi membawa identitas ragam nasional tertentu. Dengan kata lain, bahasa tersebut menjadi 'globish' atau menjadi 'McLanguage' yang sifatnya lebih sederhana dibandingkan dengan 'bahasa Inggris'. Di Australia, misalnya, akhir-akhir ini juga ada keprihatinan bahwa bahasa Inggris sudah tidak ada lagi; yang muncul adalah varian-varian seperti 'Spanglish', 'Chinglish', dll (yang secara akademis sering dirujuk sebagai 'hibrida', yang akan dibahas lagi nanti).

Memang, menurut statistik hasil kajian *the Economist* (15 Mei 1999) dan *Der Spiegel* (4 Oktober 1999), jumlah situs web yang menggunakan bahasa Inggris sudah menurun menjadi 57.4% (dari 75%), namun bahasa Inggris masih menjadi bahasa yang banyak digunakan karena melalui bahasa inilah pasar global bisa diraih.

Seperti dikatakan di atas, 'bahasa global' tersebut mempunyai ciri baru, baik dari segi bentuk maupun 'aturan' penggunaannya. Bahasa tersebut menjadi lebih sederhana, meskipun ini tidak berarti terjadi pemiskinan komunikasi. Banyak kajian yang menunjukkan bahwa beberapa aspek kebahasaan dari 'New English' ini sudah mengalami perubahan. Misalnya, aspek kala yang digunakan dalam 'New English' tidak secanggih bahasa Inggris, khususnya kala 'progresif' (Collins, 2007). Selain itu, dalam kajian lain, dikenali adanya kecenderungan 'hybrid texts'. Adejunmobi (dalam Schäffner, 1999) menyebut teks jenis ini 'compositional translations', yakni teks yang dihasilkan oleh penulis pasca-kolonial Afrika yang

ditulis dalam bahasa Eropa namun dengan menggunakan pola pikir Afrika. Dengan kata lain, teks dalam bahasa Eropa tersebut 'berbau' Afrika.

Dalam kegiatan penjurubahasaan, teks jenis ini paling banyak dijumpai, yang tidak selalu dikarenakan oleh pengaruh globalisasi. Hibriditas teks dalam kegiatan ini lebih dikarenakan oleh sifat kegiatan tersebut, yang menuntut seorang juru-bahasa beralih dari satu bahasa ke bahasa lain dalam waktu yang relatif cepat. Seringkali, dalam prosesnya terjadi 'interlingual transfer' yang tak terhindarkan. Pembicaraan mengenai teks hibrida itu sendiri dapat dilihat dari berbagai kerangka teori, misalnya melalui kerangka *post colonial study*, *inter-textuality*, *cultural studies*, *text identity*, *dsb*.

Pembahasan mengenai peran juru bahasa di Australia tidak terlepas dari kebijakan negara itu untuk menerapkan multikulturalisme. Penetapan juru bahasa dan penerjemah sebagai profesi yang diakui di Australia telah melewati sejarah yang panjang, serta melewati beberapa tahap. Oleh karena itu, makalah ini disajikan dalam tiga bagian:

Latar belakang profesi penerjemah dan juru bahasa di Australia, yang mencakup (a) akreditasi bagi penerjemah dan juru bahasa; (b) Organisasi profesi dan kode etik;

Juru bahasa & penjurubahasaan, yang mencakup (a) 'jenis', (b) 'cara penjurubahasaan', (c) contoh kasus; Pelatihan dan pendidikan juru bahasa dan penerjemah di Australia (gambaran selang pandang).

PENGALAMAN AUSTRALIA: LATAR BELAKANG PROFESI JURU BAHASA & PENERJEMAH

Meskipun secara geografis Australia terletak di kawasan Asia, adat istiadat, agama, struktur sosial dan struktur pemerintahannya lebih dekat ke negara

Inggris yang menjajahnya pada tahun 1788 dan mengesahkan Konstitusi Federalnya di tahun 1901.

Dengan demikian, bahasa utamanya tentu saja bahasa Inggris. Namun, berkaitan dengan meningkatnya jumlah imigran, populasi yang non-Inggris meningkat, sehingga jumlah penggunaan bahasa non-Inggris pun meningkat pula. Pada tahun 1945, dengan jumlah keseluruhan populasi yang hanya mencapai tujuh setengah juta, jumlah pengguna bahasa non-Inggris hanya kecil saja. Namun, sekarang terdapat kira-kira 90 bahasa non-Inggris yang digunakan di Australia, dan yang terbanyak jumlahnya adalah bahasa Italia dan Yunani. Akhir-akhir ini pengguna bahasa Indo-Cina juga semakin banyak.

Walaupun jumlah imigrasi menjadi ciri sejarah Australia, kebutuhan akan penerjemahan dan kejurubahasaan baru dirasakan sejak terjadinya imigrasi secara besar-besaran sesudah PDII. Kebijakan waktu itu mengharuskan para migran bisa berbahasa Inggris serta ada keharusan untuk berasimilasi. Kebijakan ini kemudian dianggap tidak manusiawi dan dianggap gagal karena untuk belajar bahasa Inggris diperlukan tenaga, waktu dan biaya yang tidak sedikit. Akibatnya, mereka yang tak mampu berbahasa Inggris mendapat kesulitan memperoleh akses serta berpartisipasi dalam kehidupan sosial dan politik di Australia. Hal ini menjadi dasar mulai dirasakannya perlunya juru bahasa dan penerjemah, yang dimulai dengan usaha sistematis oleh kelompok masyarakat Italia dan Yunani. Jumlah kedua kelompok ini waktu itu sudah semakin banyak.

Pada tahun 1960 Departemen Imigrasi Australia mulai menetapkan Unit Layanan Penerjemahan secara resmi, namun unit tersebut masih hanya dijumpai di Departemen Imigrasi saja. Unit inipun baru ditetapkan 14 tahun sesudah pemerintah

Australia mulai menerima imigran secara resmi.

Kemudian, pada tahun 1973 mulailah ada perkembangan yang sangat berarti dalam hal-hal yang berkaitan dengan profesi penerjemahan dan kejurubahasaan. Sejak tahun ini, mulai dirintis berdirinya tiga lembaga dan kebijakan: (1) Committee on Overseas Professional Qualifications (disingkat COPQ). (2) National Accreditation Authority for Translators and Interpreters (disingkat NAATI). (3) Kebijakan Nasional dalam bidang Bahasa (National Language Policy). Ketiga hal ini bersangkut-paut dengan profesi penerjemah dan jurubahasaan, sebagaimana dijelaskan di bawah ini. Namun, hanya COPQ dan NAATI saja yang disinggung.

(a) Lembaga Kualifikasi Profesi (COPQ)

Lembaga ini bertugas melakukan evaluasi serta, bila perlu, memberikan sertifikasi bagi kualifikasi profesional yang diperoleh dari luar Australia. Pada tahun 1974 dibentuk Panitia Kerja yang tugasnya tiga:

- a. membentuk Lembaga Nasional untuk mengontrol sertifikasi juru bahasa dan penerjemah, terlibat dalam pengujian dan penciptaan lembaga pelatihan.
- b. menetapkan klasifikasi standar bagi juru bahasa dan penerjemah, berdasarkan 5 tingkat struktur berdasarkan ketrampilan dan tugas yang dilakukan.
- c. menetapkan struktur gaji bagi juru bahasa dan penerjemah untuk menarik minat kalangan terdidik.

Dalam tahun-tahun ini, ada perubahan moto dan sikap dalam kebijakan pemerintah Australia: dari *asimilasi* ke *integrasi*, dan kemudian menjadi kebijakan *multi-kulturalisme* sampai sekarang. Dalam konteks kebijakan ini, kegiatan penjurubahasaan dan penerjemahan menjadi

profesi yang dilindungi, sebagaimana halnya dengan profesi lain.

(b) *Akreditasi bagi Penerjemah dan Juru bahasa*

Sejalan dengan hasil kerja Panja COPQ di atas, pada tahun 1977 dibentuklah suatu Badan Otonom oleh Departemen Imigrasi dan Urusan Etnis. Badan Otonom ini menetapkan bahwa: ‘...eventually, in Australia no one will be able to practice as an interpreter or translator who has not NAATI accreditation at the appropriate level” (garis bawah ditambahkan).

Terdapat lima tingkat akreditasi NAATI pada saat ditetapkannya:

Pada tahun 1978, perbedaan tingkat ada lima: tingkat pertama dan kedua adalah tingkatan sub-profesional sedangkan tingkat III s/d V adalah tingkat profesional. Perbedaan antara kedua jenis tingkatan ini didasarkan pada dua hal: tingkat pra-profesional adalah dwibahasawan yang menggunakan kompetensinya untuk membantunya dalam tugas utama di tempat kerjanya. Tingkat profesional adalah mereka yang hidupnya tergantung atas penerjemahan/penjuru bahasaan.

Namun, belakangan ini tingkat-tingkat tersebut diubah kategorisasinya menjadi: tingkat paraprofesional (penerjemah dan juru bahasa) dan tingkat profesional (penerjemah dan juru bahasa). Masing-masing tingkat mempunyai makna dan batasan tugas sendiri-sendiri (lihat <http://www.naati.com.au/accreditation.html>).

Sebagai lembaga akreditasi, NAATI menjadi sangat berkuasa dalam menetapkan terakreditasi-tidaknya seorang penerjemah/juru bahasa. Mungkin perlu digarisbawahi di sini bahwa ‘akreditasi’ terkadang tidak menunjukkan kemampuan sebenarnya dari seorang penerjemah.

(c) *Organisasi profesi & Kode Etik*

Sejalan dengan semakin dikukuhkannya kedudukan NAATI, lahirlah organisasi profesi bagi penerjemah dan juru bahasa yang disebut AUSIT (Australian Institute for Interpreters and Translators) pada tahun 1987. Dalam jangka waktu kurang-lebih tiga tahun sejak berdirinya, AUSIT telah berhasil meyakinkan organisasi-organisasi serupa lainnya di berbagai negara bagian agar menyatu dalam satu wadah: AUSIT. Pada tahun 1987 itu, ditetapkan dua kategori keanggotaan dalam AUSIT: anggota biasa dan anggota luar biasa. Anggota biasa haruslah mereka yang mempunyai akreditasi pada tingkat III atau sepadan.

Sebagai organisasi profesi, AUSIT menetapkan “Code of ethics” (lihat <http://www.ausit.org>). Kode etik bagi juru bahasa dan penerjemah tersebut ditetapkan bersama dengan NAATI. Terdapat dua hal utama: (1) *general principles* yang mencakup delapan kode etik, dan (2) “Code of practice” yang merupakan penjabaran kode etik. Kedelapan prinsip umum tersebut adalah:

- a. *Professional conduct*, yakni bahwa juru bahasa dan penerjemah hendaknya selalu bertindak sesuai dengan standar dan tujuan AUSIT sebagai organisasi profesi bagi penerjemah dan juru bahasa.
- b. *Confidentiality*, yakni juru bahasa hendaknya merahasiakan informasi yang diperoleh dari pekerjaannya.
- c. *Competence*, yakni bahwa juru bahasa dan penerjemah hendaknya hanya akan mengerjakan tugas yang sesuai dengan ‘akreditasi dari NAATI.
- d. *Impartiality*, yakni bahwa juru bahasa dan penerjemah hendaknya tidak berpihak dalam semua kontrak profesionalnya.
- e. *Accuracy*, yakni bahwa juru bahasa dan penerjemah sejauh mungkin hendaknya berusaha akurat.

- f. *Employment*, yakni bahwa juru bahasa dan penerjemah bertanggung jawab atas kualitas kerjanya, baik sebagai praktisi bebas maupun praktisi yang dipekerjakan oleh perusahaan.
- g. *Professional development*, yakni bahwa juru bahasa dan penerjemah akan terus mengembangkan ketrampilan dan pengetahuan profesionalnya.
- h. *Professional solidarity*, yakni bahwa juru bahasa dan penerjemah hendaknya menghormati dan mendukung rekan sekerja.

Organisasi profesi pada zaman maraknya penggunaan ratron ini sudah masuk ke dunia maya (*virtual*), karena tersedianya Internet (lihat pembahasan lebih lanjut di bawah, Bagian 4).

JURU BAHASA & PENJURUBAHASAAN

(a) Jenis

Pertama-tama sebaiknya dibedakan dulu antara penerjemahan (*translating*) dan penjurubahasaan (*interpreting*) secara jelas. Keduanya merupakan ketrampilan yang sangat khusus, dan umumnya dilakukan oleh dwibahasawan yang terlatih.

Penerjemahan berkenaan dengan teks tertulis, mulai dari karya sastra, dokumen hukum, petunjuk praktis, sampai dengan resep masakan. Banyak penerjemah yang menggarap pekerjaannya di rumah dan mengembangkan jaringan kerja dengan klien, ahli, maupun para rekan sekerja melalui komputer pribadinya (di rumah). Keberadaan e-mail, Internet dan mailing lists telah sangat memungkinkan adanya berbagai kemudahan bagi penerjemah.

Ada penerjemah yang dipekerjakan oleh perusahaan, lembaga pemerintah maupun organisasi internasional. Banyak juga penerjemah yang bekerja sebagai anggota tim besar yang menggarap tugas-tugas kebahasaan seperti sulih suara,

pemasaran, penyiapan perangkat lunak, dsb.

Sebaliknya, juru bahasa adalah penerjemah lisan yang bekerja 'on-site', meskipun dimungkinkan dilakukan melalui telepon (*telephone interpreting*). Terdapat tiga jenis penjurubahasaan pada umumnya:

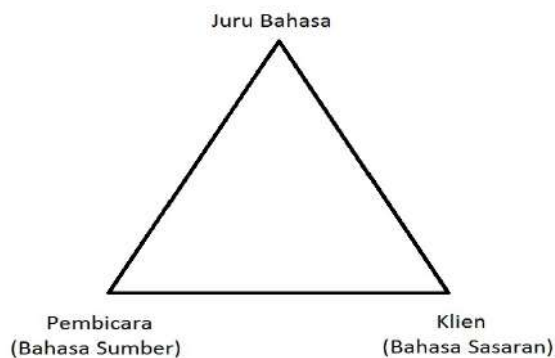
- (a) kegiatan juru bahasa dalam konperensi (*conference interpreting*);
- (b) juru bahasa untuk kepentingan masyarakat (*community interpreting*);
- (c) juru bahasa untuk urusan bisnis (*business interpreting*).

Dalam penjurubahasaan jenis (a), biasanya juru bahasa berada dalam 'booth' (untuk bahasa tertentu), dan masing-masing 'booth' dihubungkan langsung ke 'floor' tempat para delegasi berkonperensi dan juga dengan 'booth' untuk bahasa lain. Misalnya, dalam KTT Non-Blok 1992, 'booth' untuk tim Indonesia dihubungkan dengan 'floor' dan dengan tim juru bahasa dari PBB. Masing-masing 'booth' biasanya diisi oleh dua juru bahasa atau lebih. Dengan demikian, kalau ada juru bahasa yang tiba-tiba terbatuk-batuk ketika menerjemahkan, maka juru bahasa ke dua akan langsung mengambil-alih.

Kalau seorang juru bahasa bisa mahir dalam dua bahasa asing (yang digunakan dalam suatu konperensi), maka hal itu akan sangat bagus sekali. Dengan demikian, ketika misalnya ia mendengarkan pengguna bahasa Inggris 'beraksen' yang sulit dipahaminya, maka ia bisa mengalihkan 'switchboard'-nya ke 'booth' di sebelahnya (misalnya 'booth' bahasa Prancis) dan melakukan penerjemahan secara 'secondhand'—yakni dari Prancis ke Indonesia, meskipun pidatonya dalam bahasa Inggris (yang 'beraksen' tersebut). Cara ini pernah dilakukan dalam KTT Non-Blok di Jakarta yang lalu. Dengan demikian, juru bahasanya tak perlu diganti. [Catatan: untunglah dalam KTT Non-blok itu, Indonesia mempunyai juru bahasa yang

mahir dalam 4 bahasa asing (Inggris, Prancis, Spanyol, Portugis—meskipun bahasa Portugis tidak diperlukan waktu itu)]. Dalam ‘conference interpreting’, *Mode* atau cara penjurubahasaan biasanya dilakukan secara simultan (lihat penjelasan di bawah).

Dalam penjurubahasaan jenis (b), yakni ‘community interpreting’, juru bahasa biasanya berhadapan secara bersegi-tiga dengan klien (bahasa sasaran) dan dengan pembicara.



Gambar 1. Pengaturan duduk (*seating arrangement*)

Sekarang ini, di Australia (maupun di belahan lain dunia ini) telah dimungkinkan juga penjurubahasaan lewat telepon (TIS= *Telephone Interpreting Service*). Sebagaimana disebutkan sebelumnya, dengan pemanfaatan teknologi (baik dengan telepon bergambar atau tidak), penjurubahasaan seringkali dilaksanakan melalui *tele-conference*. Dengan demikian, penjurubahasaan dalam tataran global pun bisa dengan mudah dilaksanakan, tak terbatas oleh kehadiran fisik, oleh karena tatap muka pun bisa terlaksana berkat kemajuan teknologi.

Di Australia sendiri, penjurubahasaan jenis (b), tetaplah yang paling umum dilakukan, yakni yang disebut ‘liaison interpreting’. Pada prinsipnya, seorang juru bahasa harus memahami hal-hal teknis yang penting, misalnya dia seyogyanya terlatih dalam ‘note taking’,

mengetahui *seating arrangement* (gambar di atas), menerjemahkan dengan ber‘aku’ (karena juru bahasa adalah the ‘*mouth piece*’) dan bukannya dengan ‘s/he said’ (seperti dalam laporan), dll. Selain itu, juru bahasa harus memahami budaya dari bahasa yang diterjemahkannya, memahami peristilahan yang digunakan (misalnya istilah hukum kalau ia sering menjadi juru bahasa di pengadilan atau di ‘immigration tribunals’), terlatih menggunakan ingatan dan konsentrasi, menguasai ungkapan khusus (idiom, termasuk dialek, *slang*, dsb.). Di Australia, *community interpreting* dapat dilakukan dengan menggunakan salah satu dari ketiga cara: ‘simultan’, ‘konsektif’, ‘berbisik’, tergantung kepentingan dan konsensus/konvensi.

Dalam penjurubahasaan jenis (c), suasana umum pada dasarnya tidak terlalu berbeda dengan ‘conference interpreting’, hanya saja biasanya juru bahasa tidak perlu berada dalam ‘booth’ dan suasananya tidak terlalu formal. Biasanya tidak ada pidato resmi, melainkan perundingan yang melibatkan beberapa orang saja. Misalnya, pertemuan yang melakukan evaluasi pegawai hotel dan restoran (2-3 orang), pelatihan agen asuransi yang akan memasuki pasar asing (8-10 orang), dsb.

(b) Cara penjurubahasaan

Pada umumnya terdapat tiga cara penjurubahasaan (*modes of interpreting*): cara konsektif (*consecutive interpreting*), simultan (*imultaneous interpreting*), dan berbisik (*whisper interpreting*, juga disebut *chuchotage*).

Cara konsektif

Cara ini kebanyakan digunakan dalam pertemuan bisnis, pertemuan biasa, pertemuan kecil yang informal, pengaduan hukum, pemeriksaan kesehatan, dsb. Pada dasarnya:

- a. juru bahasa mendengarkan pembicara sambil mencatat;
- b. pembicara berhenti pada interval tertentu (sesudah beberapa kalimat) agar juru bahasa dapat menerjemahkannya ke dalam bahasa sasaran;
- c. biasanya jangka waktu penjurubahasaan lebih lama daripada cara simultan, karena ada interval waktu.

Cara simultan

Cara ini kebanyakan digunakan dalam peristiwa-peristiwa berskala besar, misalnya konperensi, KTT, rapat dewan, pelatihan-pelatihan, yakni yang memerlukan penataan ruang seperti kelas atau auditorium. Namun, tidak tertutup kemungkinan untuk menggunakan cara ini dalam 'liaison interpreting' untuk kepentingan masyarakat, misalnya dalam pemeriksaan kesehatan.

Pada dasarnya:

- a. juru bahasa mendengarkan pembicara dan langsung menerjemahkannya ke dalam bahasa sasaran, hampir tanpa jarak waktu;
- b. cara simultan yang berskala besar seringkali memerlukan peralatan khusus (seperti 'booth');
- c. penggunaan waktunya efektif, karena bersifat 'real time' (bila dibandingkan dengan cara konsekutif)
- d. Mungkin perlu dicatat di sini bahwa dalam penjurubahasaan konperensi, apalagi yang sangat resmi seperti KTT internasional, seringkali juru bahasa harus rajin 'berburu' teks, setidaknya sehari sebelum pelaksanaan tugasnya, misalnya dengan menghubungi panitia pihak negara lain. Seringkali delegasinya sudah mempunyai teks yang tertulis. Hal ini akan sangat memudahkan tugas juru bahasa pada hari pelaksanaan.

Cara berbisik

Pada dasarnya:

Juru bahasa duduk di belakang partisipan dan menerjemahkan secara langsung melalui bisikan ke telinga pendengar (contohnya: pada zaman Orba, kita seringkali melihat di TV Pak Harto ditemani oleh 'pak Gundul' yang menjadi juru bahasanya dan duduk di belakangnya).

(c) Contoh kasus

Ada dua contoh yang ditayangkan: 1. Community interpreting; 2. TIS (Telephone Interpreting Service). Dalam contoh kasus 1 (lihat lampiran), dapat dilihat contoh 'community interpreting'. Dalam contoh ini, seorang ibu yang hanya bisa berbahasa Mandarin ingin menanyakan kemajuan belajar anaknya bernama 'Kar' kepada Kepala Sekolah. Dalam peristiwa penjurubahasaan ini dapat kita perhatikan hal-hal berikut (*melalui video*):

- a. diperlukannya 'note taking';
- b. diperlukannya pemahaman peristilahan;
- c. diperlukannya pemahaman sistem pendidikan (dalam hal ini sistem Australia);
- d. adanya pelanggaran kode etik (lihat kode etik nomor 5 pada 1(c) di atas). Perhatikanlah bagaimana juru bahasa 'menafsirkan' ucapan Kepala Sekolah, pada bagian akhir teks (lihat lampiran)

Ada beberapa kemungkinan 'penyebab' mengapa juru bahasa 'melanggar kode etik':

dia tidak mengalami persekolahan di Australia dan tidak memahami sistem penilaian yang berlaku, tetapi tidak mau bertanya; juru bahasa memperoleh akreditasi dari 'tes' dan tidak terlatih menangani peristiwa yang menimbulkan keraguan baginya.

Berdasarkan alasan (2) ini, banyak juga juru bahasa yang memilih menjalani pelatihan formal daripada mengambil tes akreditasi.

Demikian juga pada contoh yang kedua, yang menuntut pemahaman non-bahasa. Contoh TIS yang ditayangkan di sini kebetulan masih menggunakan 'telepon kuno' karena contoh tersebut direkam di tahun 95-an. Namun demikian, prinsip 'telephone link-up' yang digunakan dalam TIS tetap sama (seperti yang sudah disebutkan sebelumnya dalam prinsip tele-conference). Pihak-pihak yang terlibat dalam kegiatan tersebut tak terbatas oleh batas fisik.

Contoh yang paling mudah untuk disebutkan di sini adalah ketika ada proses adopsi oleh orang tua angkat Australia yang calon anaknya ada di negara lain. Hukum Australia mengharuskan DoCS (*Department of Community Services*) untuk mewawancarai orang tua kandung. Peristiwa ini tentu melibatkan juru bahasa melalui TIS, dan ketiga pihak (pewawancara, orang tua kandung, calon orang tua angkat) semuanya ada di rumah masing-masing, di negara masing-masing.

3. PENGALAMAN AUSTRALIA: PELATIHAN JURU BAHASA DAN PENERJEMAH

Terdapat dua jenis pelatihan yang harus dibedakan: 'trade courses' yang diselenggarakan oleh TAFE (sejenis akademi) dan pelatihan yang lebih merupakan pencapaian prestasi akademik atau sebagai kajian akademik di perguruan tinggi.

Penerjemahan dan Penjurubahasaan sebagai 'Trade courses'

Dengan memperhatikan sejarah lahirnya COPQ dan NAATI tersebut di atas, maka jelaslah bahwa tujuan dasar bagi penyelenggaraan kegiatan penjurubahasaan dan penerjemahan (*Interpreting and Translating disingkat I/T*) adalah untuk kepentingan masyarakat. Itulah sebabnya,

kedua kegiatan tersebut disebut "Community Interpreting and Translating". Sebagaimana disebutkan di atas, bahkan tersedia 'Telephone Interpreting Service' (TIS).

Oleh karena ciri dan hakikat I/T di Australia yang demikian itu, maka pelatihan dan pengajaran di bidang I/T pun banyak yang mengarah ke sana, khususnya yang diselenggarakan oleh TAFE. Pelatihan yang diselenggarakan tersebut mengarah ke kualifikasi yang disebut 'trade' atau ketrampilan siap pakai, yang oleh Departemen Imigrasi 'dihargai' dengan jumlah 'poin' tertentu apabila seseorang 'melamar' untuk hidup sebagai penduduk tetap di Australia.

Pelatihan yang diberi akreditasi oleh NAATI semakin banyak dikejar orang, karena 'harga' tersebut. Itulah pula sebabnya NAATI menjadi lembaga yang semakin 'powerful'. Artinya, meskipun seseorang sudah menyelesaikan program tertentu di sebuah universitas, kalau lulus dia tidak serta merta bisa (baca boleh) praktek sebagai juru bahasa/penerjemah tanpa akreditasi NAATI. Kenyataannya, memang akreditasi NAATI juga diakui oleh PBB. Memang ada pengecualian dalam praktek, misalnya penerjemahan teks yang tak ada signifikansinya bagi urusan keimigrasian tidak memerlukan akreditasi NAATI. Sebagai contoh, penerjemah yang bekerja di pusat-pusat riset (misalnya di the Australian SMERU research centre di Jakarta) tidak disyaratkan akreditasi ini. Yang diperlukan justru paham Trados.

Maka, seringkali kalau ada jurusan yang menawarkan mata kuliah 'translating' dan/atau 'interpreting' di universitas, mahasiswa seringkali bertanya apakah ada akreditasi NAATI untuk itu. Jelaslah bahwa tanpa akreditasi ini, mata kuliah tersebut 'kurang laku dijual'. Sering kali pula, para dosen pengajar mata kuliah ini harus menulis secara eksplisit dalam 'course outline' bahwa mata kuliah ini melulu kajian akademik dan tidak ada sangkut-pautnya dengan akreditasi NAATI.

Bagi lembaga-lembaga pendidikan seperti TAFE yang diakui oleh NAATI, harus ada standar jumlah jam latihan tertentu yang harus dipenuhi. Itupun oleh NAATI disebut "NAATI approved courses" bukan "NAATI accredited courses".

Penerjemahan dan Penjurubahasaan sebagai Mata Kuliah di Perguruan Tinggi

Seperti disampaikan di atas, mahasiswa sering kali bertanya apakah suatu program atau mata kuliah I/T diberi akreditasi NAATI. Sebagai mata kuliah atau program, ada keseimbangan antara teori dan praktik, atau bahkan kadang-kadang lebih banyak teori daripada praktiknya. Alasannya, diharapkan para mahasiswa akan melanjutkan kajiannya ini dalam bentuk riset di belakang hari. Untuk praktik, mereka bisa mengambil tes NAATI.

Sering kali, di beberapa Perguruan tinggi, mata kuliah I/T ini berdiri sendiri sebagai mata kuliah pilihan (misalnya dalam program Applied Linguistics di UNSW). Namun, ada juga yang menawarkannya sebagai paket yang terpadu, meskipun terkadang masih dalam bentuk tambal-sulam, misalnya paket yang ditawarkan oleh Macquarie University, pada tingkat Magister (lihat http://www.ling.mq.edu.au/dbase/progra_m.phtml?oid=38752); Jurusan Bahasa Cina di UNSW mempunyai struktur yang serupa.

Di universitas Macquarie, misalnya, ada satuan mata kuliah inti dan satuan pilihan. Uniknya, praktek penerjemahan diletakkan sebagai satuan pilihan (bukan wajib). Hal ini tentunya sangat berbeda dengan *trade courses* di TAFE.

Di UNSW, keadaannya lebih-lebih lagi, karena, misalnya, mata kuliah yang saya ajarkan "Translation: Theory and Practice" merupakan bagian dari program "Applied Linguistics" yang ditawarkan di Jurusan Linguistik. Pada tataran *School* (yang menjadi 'payung' bagi jurusan-jurusan bahasa dan linguistik) sekarang ditawarkan program magister yang lebih

terpadu, meskipun tanpa embel-embel 'akreditasi NAATI'. Ada upaya untuk 'berkiblat' ke Montreal (*The Monterey Institute of International studies*) yang mempunyai program dengan penekanan pada *conference interpreting*. Namun, inipun masih belum terlaksana sepenuhnya.

Tidak mudah memilih prinsip atau 'ideologi' yang mendasari model pelatihan yang dipilih: apakah lebih ke teori, lebih ke praktek, ataukah keseimbangan antara keduanya serta bagaimana bentuknya. Mengingat asal-mula terbentuknya NAATI dan sejarah kegiatan I/T di Australia, maka idealnya memang segala pelatihan mengarah ke sana. Namun, bila melulu ideologi ini yang diikuti, maka 'translation as academic studies' bisa terkesampingkan. Padahal, *translation studies* sekarang sudah jauh berkembang menjadi kajian yang semakin menarik, yang bisa diantarkaitkan dengan kajian lain seperti *postcolonial studies*, *discourse studies*, dll. Yang paling umum adalah kaitannya dengan *cultural studies*.

4. PENJURUBAHASAAN (DAN PENERJEMAHAN) PADA DASAWARSA 20-AN

Sebagai praktisi juru bahasa (dan penerjemah), banyak hal yang saya rasakan perubahannya akhir-akhir ini. Misalnya, dengan tersedianya ratron atau *email*, kegiatan penerjemahan menjadi tidak terbatas oleh batas geografis. Kadang-kadang, ada pesanan dari Amerika untuk dikerjakan di Australia, dari Indonesia untuk dikerjakan di Singapura, dsb.

Dengan demikian, untuk teks-teks yang tidak ada kaitannya dengan dokumen keimigrasian, akreditasi NAATI tidak lagi terlalu diperlukan, dan kadang-kadang klien bahkan tidak menanyakannya. Untuk kegiatan penerjemahan dalam volume yang besar, yang seringkali ditanyakan oleh klien atau perusahaan besar adalah:

apakah penerjemah punya *trados*. *Trados* adalah program 'information management' yang dikeluarkan oleh Microsoft (kabarnya baru saja dibeli oleh perusahaan SDL). Melalui program ini, penerjemahan teks dalam jumlah besar yang memerlukan konsistensi frase dan peristilahan akan mudah dikerjakan. Namun, dengan harganya yang tak terjangkau, seringkali penerjemah lepas tidak bisa membelinya.

Melalui *ratron*, segala 'order' penerjemahan sekarang bisa dilakukan, termasuk '*subtitling*' atau '*screen translating*'. Di masa lalu, penerjemah harus menghitung jumlah karakter dalam terjemahannya agar tidak memenuhi layar kaca. Dengan tersedianya *ratron*, penghitungan tersebut tidak lagi diperlukan. Klien akan mengirim teks elektronik (berbentuk teletext) lengkap dengan ruang yang sudah ditetapkan untuk terjemahannya, dan penerjemah tinggal menyesuaikannya dengan konteks (termasuk konteks visual dalam kasus penerjemahan film).

Seperti disebutkan di atas, kegiatan penjurubahasaan pun sudah bisa memanfaatkan kemajuan teknologi melalui teleconference.

Organisasi profesi lewat *ratron*

Dengan timbulnya berbagai *mailing lists* atau kelompok diskusi melalui *ratron* belakangan ini, solidaritas antar para penerjemah (dan juru bahasa) semakin luas dan terbina dengan baik. Salah satu ajang diskusi dan tukar pikiran yang melibatkan bahasa Indonesia adalah "bahtera" (website: <http://www.geocities.com/Athens/Olympus/7484/>, dan *mailing list*-nya adalah bahtera@yahoogroups.com). Tentu banyak sudah menjadi anggotanya (mungkin dari para hadirin juga).

Dengan adanya 'mailing list' tersebut, poin terakhir dalam kode etik NAATI (*professional solidarity*) sangat mudah dilaksanakan (meski pelaksanaannya tidak mengetahui adanya kode etik

tersebut). Lowongan-lowongan penjurubahasaan juga sering kali disampaikan melalui 'Bahtera'.

PENUTUP

Globalisasi telah menyebabkan perubahan besar dalam berbagai bidang, termasuk di bidang penerjemahan dan penjurubahasaan. Berdasarkan pengalaman Australia sebagai Negara multicultural, telah dibahas kegiatan penjurubahasaan dan penerjemahan di Australia, yang muncul dari kebutuhan masyarakat. Berdasarkan kebutuhan ini telah dibentuk Badan Otonom yang mengatur akreditasinya.

Oleh karena sejarahnya yang melibatkan urusan keimigrasian, maka kegiatan penerjemahan dan penjurubahasaan pada awalnya hanya ditangani sebagai bagian dari Departemen Imigrasi. Baru beberapa lama kemudian, penerjemah dan juru bahasa menjadi profesi yang diakui keberadaannya secara hukum sehingga penetapan 'gaji'-nya pun diatur. Seiring dengan itu, dibentuk pula Lembaga Profesi yang menelurkan kode etik profesi. Seiring dengan itu pula, pelatihan penerjemahan dan penjurubahasaan disesuaikan dengan tuntunan NAATI, dan untuk kepentingan akreditasi NAATI. Namun, penerjemahan dan penjurubahasaan juga menjadi ranah 'pendidikan' di perguruan tinggi yang seringkali menekankan sisi teoretik penerjemahan. Di sinilah sisi yang perlu diperhatikan dan masih perlu pemecahan mengenai ideologi yang dianut, dsb.

Seiring dengan kemajuan teknologi, penerjemahan tidak hanya melibatkan 'manusia' sebagai 'pelaksana' penerjemahan. Ada perangkat lunak yang bisa membantu manusia dalam menerjemahkan suatu teks. Bidang teknologi ini merupakan hal yang tidak bisa dilupakan dalam pelatihan dan pendidikan penerjemah.

DAFTAR PUSTAKA

- Collins, P (2007), *The Progress of Progressive Tenses*, ALAA, forthcoming.
- Gentile, Adolfo et al, *Liaison Interpreting*, Melbourne: Melbourne University Press.
- Gile, Daniel, *Basic Concepts and Models for Interpreter and Translator Training*, Amsterdam: John Benjamins, 1995.
- Ginori, Luciano, *Introduction to Interpreting*, Sydney: Lantern, 1995
- Machali, Rochayah, *Pedoman bagi Penerjemah*, Jakarta: Grasindo: 2000.
- Machali, Rochayah, *Redefining Textual equivalence in Translation*, Jakarta: PPU, 1998
- Ozolins, Uldis, *Interpreting, Translating and Language Policy*, Melbourne: NLIA, 1991.
- Snell-Hornby (1999) dalam Schäffner (1999), Editorial: *Globalisation, Communication, Translation*, Current Issues in Language and Society, Vol. 6, No. 2, 1999.
- Thomas. Noel et al, *Interpreting as a Language Teaching Technique*, London: Centre for Information on Language Teaching and research, 1985.
- Seleskovitch, D., *Interpreting for International Conferences*, Washington: Pen and Booth, 1978.
- Websites:
- AUSIT <http://www.ausit.org>
- NAATI <http://www.naati.com.au>
- Bahtera
<http://www.geocities.com/Athens/Olympus/7484/>
- Videos
- A World in Edgeways* (Interpreting in health contexts), Melbourne: Training, Health & Educational Media Pty Ltd, 1989.
- Walking a tightrope: interpreting for professionals*, Canberra: National Accreditation Authority for Translators and Interpreters [distributor], 1984.
- Interpreting ethics: ethical issues for community interpreters*, Sydney: Open Training and Education Network, 1996.
- Moving towards meaning: interpreting techniques*, Adelaide: International Languages and Tourism, Adelaide Institute of TAFE, 1998.

LAMPIRAN

At the headmaster's office: Mrs. Lam - Cantonese

HM= Headmaster; I = Interpreter; M= Mother (Mrs. Lam)

HM: How can I help you?

M:

I: I want to see you today because I want to talk to you about my son's study plan.

HM: Tell Mrs. Lam she's got nothing to worry about. Kar is doing well in all of his subjects.

I:

M:

I: Yes, all except Math.

HM: Math IS one of his weakest subjects, but it's above the average, and is improving all the time.

I: (to M)

M:

I: (to HM) But we want him to do dentistry and we think he should do 4 Unit Math and I have heard that these difficult subjects are scaled up, so Karr would get better marks? Is that true?

HM: No, I think he should concentrate on his stronger subjects. And it's common perception that scaling increases your TER score. Now what actually happens is that all courses in the HSC are given the mean percentage. This applies, whether the courses are Math, Math in Society or 4 Unit Math.

I: (to M)

HM: (cont) Scaling depends upon the mean and ability of the course candidates. And it may be true that students who choose to do Math in practice are of the lesser ability than students who choose to do 4 Unit Math. So if the course has students in it who are above the average they will be scaled down, and if there are students who are below the average, they will be scaled up.

I: (to M- hesitant, in Cantonese)... *(with subtitles on the screen)* scaling depends on the ability of the candidate, but students who choose 4 Unit Math are probably better... Students who are doing worse than others will be scaled up.

M: (in Cantonese -- *with subtitles*) O I see. I'll take him to 4 unit Math tutoring over the summer break. (...terus mengangguk dan pergi).....

HM: What did you tell her?

**THE USE OF TRANSLATION FOR ENGLISH TEACHING IN INDONESIA:
AN ATTEMPT TO RECLAIM ITS LEGITIMACY**

Futuh Handoyo
Politeknik Negeri Malang

Translation and English teaching have had a long relation since the use of grammar translation methods. With the advance of communicative approach, translation seems to occupy a neglected room in language teaching. Drawing on several theories, this article builds arguments that translation should have a good place and an important role to play in language teaching. Further, this article also present teaching scenario using translation in English classes.

Key words: translation English teaching, teaching scenario

INTRODUCTION

While the status of translation as a field of study is improving with increasing institutional standing, translation as learning and teaching device is still viewed with great suspicion. As a field of study, translation is learned by those who have acquired sufficient proficiency in second language with the purpose of becoming professional translators. As a tool of learning and teaching, translation is used as a technique in the process of acquiring the target language learned. Unluckily, the growing status of translation as a field of study does not automatically justify its rehabilitation as a language teaching instrument.

On the heyday of Grammar Translation Method, translation played a central role in language classroom. The method gained wide acceptance before its decline around the end of nineteenth century along with the advent of Direct Method (Omaggio, 1986). Since then translation for classroom use has been faced with objections of various kinds. The proponents of Direct Method argued that the goal of learning a second and or foreign language was the ability to communicate orally using the target language, so the use

of students' native language was strongly prohibited. Audio Lingual Method, a subsequent popular method, also showed strong objection to the use of students' native language in the classroom as they thought that students' native language constituted a major source of interference, which would impede the successful process of acquiring the target language. Though not as strong as the above methods, Communicative Approach, which is still widely accepted nowadays, also have significant objection to the use of translation for classroom use. Most language teachers today have been the advocates of this method and largely avoid using translation in their teaching activities, although few of them begin to view it differently.

For a long time, foreign language teaching, particularly English language teaching, in non-English departments in Indonesia has been swaying, going to where the winds of global mainstream methods blow, but until now there is still no record reporting significant improvement in the result. It has been a history of series of failures and disappointment. This seems to be the calling to approach the problem with more dignity and self-confidence. Instead of

just becoming loyal followers and consumers of global methods, experts and practitioners of language teaching in Indonesia should begin to dive into their own ocean directly, activating their own logic and intuition to probe real and actual problems and create genuine solutions. They should increase their understanding on their own problems and contexts so if strategies, methods, or approaches should be adopted or adapted from out there, consideration should be made on their suitability much more than on their worldwide acceptance.

The main objectives of this paper are, first, to reassess the role of translation in English pedagogy for Indonesian context and, second, to describe the case example of how translation is used to teach grammar for more productive purposes.

ARGUMENTS AGAINST OBJECTIONS TO TRANSLATION

First objection

Translation should be avoided because the goal of foreign language teaching nowadays is to help learners to develop communicative competence, primarily spoken communication, while translation only works to develop the learners' ability to understand written language. This is a typical criticism imposed by the proponents of Direct Method to Grammar Translation Method. This is obviously not fair to blame translation simply because the method that uses translation as its central technique does not serve the goal that is not its own goal. Translation has been abandoned due to the outdatedness of Grammar Translation Method orientation, not due to its own evil. Translation should not have been treated as a victim until hard efforts are made to adjust how it is used with the new language orientation.

Second objection

Translation should be rejected as it is a source of language interference which will

result in language deviation. This is criticism from the proponents of Audio-Lingual Method, who believe that language is habit formation. As they see it, wrong habits and deviation of any kinds should be avoided as early as possible, otherwise they will be very hard to eradicate. This criticism is, in fact, not realistic as a number of studies have convinced that errors are inevitable and even believed as an indicator of progress. Not even single human being can acquire language without making deviation even when he learns his native language.

A process of acquiring new language, then, should be seen as a process of acquiring successive dialects or language systems which have distinct features from the learners' native language or target language, with the early systems being closer to their native language and the later systems to their target language. These successive language systems are referred to, in most literatures, as interlanguages (Selinker, 1974).

Learners of early interlanguage stages or beginners still have very limited skill and knowledge about the target language so they tend to use their previous mother tongue as a means to organize the target language data (Brown, 1978).. Therefore, in these stages, interference from native language is unavoidable and the learners will transfer their L1 features to their L2, in spite of prohibition whatsoever. The interlingual deviations will diminish gradually as their competence in L2 is increasing. Thus, it is a waste of time telling the early learners not to translate as it is unrealistic and against their instinct. To reduce the problems of interference, learners are not to block them but to go through them.

ARGUMENTS SUPPORTING TRANSLATION FOR EFL IN INDONESIAN SCHOOLS

First argument

Most students, if not all, still have early interlanguage level and, thus, the pull of

interference is still very strong. They still largely rely on Indonesian when producing English, so they need to be guided how to do it properly.

Second argument

Comprehensible language input is very limited so the chance for incidental learning to take place is low and, in turns, the chance for progress to naturally proceed beyond early interlanguage stage is also low. Deliberate efforts on both sides, the students and the teachers, are necessary to avoid premature fossilization. Lack of grammatical competence has high risk of early fossilization and translation is potential to improve grammatical competence.

Third argument

All students and teachers come from the same native language background, so translation strategy has high aspect of practicality. Potential difficulties that are rooted in L1 interference is possible to predict using contrastive linguistic and, thus, material selection and grading can be made for class.

HOW TRANSLATION IS USED TO IMPROVE THE STUDENTS SUBCONSCIOUS GRAMMATICAL COMPETENCE (CASE EXAMPLE).

Conscious vs. subconscious grammar

The terms conscious and subconscious grammar was coined by Stephen Krashen. Conscious grammar refers to grammar competence that is accomplished through conscious process of learning and usually in formal setting with language form as its focus, while subconscious grammar is grammar competence that is acquired subconsciously in natural setting with language meaning as its focus. He claimed that only acquired subconscious grammar competence can give contribution to productive ability, while learned conscious grammar competence only operates as

monitoring agent. In addition, He also views that conscious and subconscious knowledge are entirely distinct with the result that conscious competence is not convertible into subconscious competence (Dulay and Krashen, 1982)

The above distinction has also been made by some other authors and variously referred to as *declarative-procedural* by Anderson, *static-dynamic* by Diana Larsen Freeman, *controlled-automatic processing* by Mclaughin and *explicit-implicit* by Rod Ellis. However, they are different from Krashen in that they believe that conscious grammar competence can be converted into subconscious grammatical competence. Therefore, unlike Krashen, who holds that explicit grammar teaching is not required and, thus, proposes zero-grammar instruction, they indicate its necessity.

Subconscious or implicit grammar competence can be acquired inductively through subconsciously generalizing substantial language input the learners are exposed to, or deductively through internalizing what they have learned consciously. The first, then, is called generalized subconscious or implicit grammar competence and the latter is called internalized subconscious or implicit grammar competence.

Theoretical framework: Anderson's Cognitive Automaticity Theory

Anderson describes the route through which explicit or conscious knowledge is transformed into implicit or subconscious knowledge. Instead of using the terms explicit and implicit knowledge, he introduced the concept of declarative knowledge and procedural knowledge. In order to bring declarative knowledge into use, or to convert explicit knowledge into implicit knowledge, there are three stages to go through, cognitive stage, associative stage, and autonomous stage (O'Malley, retrieved 2008).

During the *cognitive* stage, the learner is instructed or self learn the rules to do a certain task consciously and result in a sort of declarative knowledge, which he or she can describe verbally. In this stage, the learner gets intellectual understanding on how to do the task but it is still inadequate for skilled performance. The knowledge is stored in short-term memory, which is capacity-limited. During the second or *associative* stage, two main changes occur along the process of converting the declarative into procedural knowledge. The learner begins to attempt to put his or her learned declarative knowledge in use. However, he or she still makes a lot of errors, which are gradually detected and eliminated along the course of practice. Besides, the connections among the various components required for successful performance are strengthened. This is a slow process and the ultimate result is that declarative knowledge is now turned into its procedural form or proceduralized. During the third or *autonomous* stage, the learner's performance becomes increasingly fine-tuned. Performance of the skill becomes virtually spontaneous and automatic and errors inhibiting successful performance disappear. The force on the part of the learner becomes more effortless and less conscious. The knowledge now is stored in long-term memory, which is capacity-unlimited. In short, declarative knowledge can be learned in one trial but a skill can only be mastered after relatively long period of practice.

Anderson's three stage processing matches PPP teaching procedure, in which Cognitive stage relates to Presentation, Associative stage to Practice, and Autonomous stage to Produce. Out of the three stages, it is obvious that the second stage constitutes the most complex and crucial stage because it is exactly there the process of converting knowledge to skill is in progress; consequently, in PPP procedure the Practice step constitutes the most

challenging step. Mechanical drill in Audio-Lingual Approach and communicative drill in Communicative Language Teaching with their repetition seem to be designed to serve this purpose. Therefore, it makes sense to say that the success of converting knowledge into skill depends largely on whether the learners make a lot of practice or not.

General Principles:

- 1). Deductive grammar teaching is seen as complementary to inductive grammar teaching and consciousness raising.
- 2). Grammar items to be taught deductively should be selected only those that are basic and global and have strong role in comprehensibility. Other complicated details are left to subconscious acquisition process and consciousness raising through communicative activities in Speaking and Reading classes.
- 3). Though distinguishable, conscious learning is not separable from subconscious acquisition. Grammar items learned consciously can subsequently be put into the subconscious or made automatic through three stages described by Anderson.
- 4). Form-meaning connection should be made to enhance acquisition.
- 5). Grammar teaching should focus on facilitating students' interlanguage development.
- 6). Translation practice should not be done on surface structure or syntactic level only but on semantic level.
- 7). The Indonesian expressions to be translated should be those that the students are likely to use, instead of standard Indonesian only.
- 8). Written drill should complement oral drill to reduce the students' being too exhausted.
- 7). Students' positive attitude and their active participation in teaching and

learning activities play a very important role in learning success.

General procedure

The procedure of the teaching is basically deductive, proceeding from rule conscious understanding, which constitutes short term memory, to rule subconscious internalization, which is long term memory. In spite of hard criticism, the technique adapts the variant of Audio Lingual procedure which is often referred to as PPP. PPP stands for Presentation, Practice, and Produce.

Since grammar has delayed effect and, hence, takes long time to be reflected in language natural production, the target in this teaching is only to improve the students' speed in translating Indonesian sentences orally. In Practice stage, a grammar rule consisting of mainly form and meaning is presented deductively using Indonesian language. In Practice stage, unlike in its original practice which focuses on mechanical drill such as substitution drill, etc., more cognitive practice in the form of translating Indonesian expressions into English is given. The early part of practice is focused to reinforce the students understanding. The effect of the practice is observed thoroughly to monitor the students' conscious understanding and error correction, therefore, is often made. The later part is focused on internalizing the conscious understanding to more subconscious competence. In this stage, the speed of the practice is increased gradually and correction is focused more on students' mistakes. Finally, Produce stage is used to test the result.

Since learning-acquisition category is seen as a continuum, there is no clear-cut demarcation border between conscious learning and internalization stage. The movement from reinforcing conscious understanding to internalizing the conscious understanding constitutes a fading emphasis from the heavy weight of

conscious learning proceeding gradually to that of subconscious internalization.

Sample learning scenario

Topic : Full verbs vs. verbs be

Objectives :

1. Students are able to identify propositions that require verbs be and those that do not.
2. Students are able to translate propositions that require verbs be and those that do not into grammatical English sentences.

Procedure :

1. The teacher explains about the rules of basic English sentences (sentences with be and without be) by comparing with the corresponding Indonesian sentences.
2. The teacher trains the students to be able to judge very quickly whether a sentence requires be or not. First, the class is divided into groups of five or so, then they are given ten Indonesian sentences, some of which require be and some others do not when translated into English. What is required from them is only write be (is, am or are) or verb (go or goes etc.) For example, for the sentence *Ayahku di rumah*, they should write *is*, and for the sentence *Ibu kerja di bank*, they should write only *works*
3. The students submit their work (one work for one group). The teacher corrects their work and gives it back to discuss in the groups.
4. The teacher asks the groups to translate the complete sentences and submit to him to correct and give back to them.
5. The teacher dictates another ten Indonesian sentences and tells the students to work individually translating the sentences into English. In order that the students focus their attention on grammatical problem, they may ask the teacher about difficult vocabulary, if any. They, then, submit their work and the teacher correct the work at home.

REFERENCES

- Brown, H. Douglas 1987. *Principles of Language Learning and Teaching*. New Jersey: Prentice Hall, Inc
- Ellis, Rod. 2001. *The Study of Second Language Acquisition*. Oxford: Oxford University Press
- Dulay, Heidi., & Krashen .Stephen. 1982. *Language Two*. New York: Oxford University Press
- Llantada, M Carmen Perez. 2007. *New Trends in Grammar Teaching: Issues and Application: An Interview with Prof . Diana Larsen-Freeman*. ATLANTIS 29.1. Retrieved August, 2008 from http://www.atlantisjournal.org/Papers/29_1/MCPérez-Llantada.pdf
- Omaggio, Alice C. 1986. *Teaching Language in Context*. Heinle & Heinle Publishers Inc.
- O'Malley, J. Michael, et al. *Some Application of Cognitive Theory to Second Language Acquisition*. Retrieved August, 2008 from http://coursestar.org/ku/markham/TL817/docs/O_Malley.htm
- Selinker.1974. *Interlanguage*, in Jack Richard (ed), *Error Analysis Perspectives on Second Language Acquisition*,). London: Longman Group Limited,

STRATEGI BELAJAR TEKNIK *MNEMO* DALAM PEMBELAJARAN BAHASA JERMAN

Sri Prameswari Indriwardhani, M.Pd.

Jurusan Sastra Jerman Universitas Negeri Malang

Salah satu kompetensi bahasa komunikatif adalah kompetensi strategis. Strategi pembelajaran bahasa menjelaskan bagaimana suatu bahasa dapat dipelajari dan bagaimana konsep mental dapat diciptakan untuk mencapai kompetensi bahasa tertentu. Teknik *mnemo* adalah bagian dari strategi pembelajaran kognitif. Mereka memungkinkan siswa untuk secara sistematis menyimpan kosakata baru di otaknya yang kemudian dapat diakses dengan mudah kapan saja. Teknik *mnemo* terdiri atas, a) *mnemonic rhymes*, akronim, b) teknik *storytelling*, c) visualisasi. Strategi belajar teknik *Mnemo* bukan merupakan strategi belajar yang baru, terlebih strategi akronim kita telah mengenalnya sejak di sekolah dasar ketika kita menghafal warna pelangi. Tidak ada salahnya dan bahkan dianjurkan dalam belajar bahasa asing, pembelajar menggunakan strategi belajar yang telah dikenalnya sehingga belajar itu menjadi lebih baik dan bermakna, seperti yang dikatakan oleh Neuner yaitu *man lernt besser wenn man weisst*.

Key Words: learning strategies, mnemotechniques

Menurut Brown (2000:7), belajar dan mengajar saling berhubungan karena belajar adalah mendapatkan atau memperoleh suatu pengetahuan dari suatu bahan atau keterampilan melalui pengalaman dan instruksi. Belajar merupakan perubahan tingkah laku yang relatif permanen sebagai hasil dari latihan yang matang. „ *Learning is relatively permanent change in a behavioral tendency and is the result of reinforced practice*“.

Mengajar adalah menunjukkan atau membantu seseorang untuk belajar bagaimana mengerjakan sesuatu, memberikan instruksi-instruksi dan membimbing dalam belajar sesuatu. Mengajar merupakan pembimbingan dan memfasilitasi belajar, dan menyediakan kondisi yang kondusif untuk belajar.

Pembelajaran bahasa khususnya bahasa asing sekarang ini berdasarkan pada metode komunikatif. Metode ini mengem-

bangkan beberapa kompetensi. Menurut Bachman dalam Brown (2000:248-249), dalam *Communicative Language Competence* dan Bimmel (2000:39), kompetensi komunikatif meliputi kompetensi linguistik dan kompetensi strategi. Kompetensi linguistik meliputi kompetensi tatabahasa, yang di dalamnya terdapat kosakata, morfologi, sintak, fonologi, kompetensi memahami teks, kompetensi pragmatik, dan sosiokultural. Kompetensi Strategi meliputi kompetensi menggunakan bahasa (strategi komunikasi) dan kompetensi menggunakan strategi belajar.

Menurut Neuner (1991:76), mengajarkan strategi belajar dalam pembelajaran bahasa sangatlah penting, karena dengan mengajarkan strategi belajar maka pembelajar dalam belajar bahasa akan menjadi lebih mandiri. Salah satu strategi belajar bahasa adalah dengan strategi belajar teknik *Mnemo*.

Mnemoteknik merupakan salah satu strategi belajar kognitif. Strategi belajar kognitif adalah menghubungkan apa yang sudah diketahui dengan konsep atau gagasan-gagasan baru, sehingga konsep atau gagasan itu mempunyai tambahan dalam ingatan sehingga tidak akan mudah untuk dilupakan. Ada dua proses yang sangat menentukan dalam otak yaitu: asosiasi dan penyortiran. Kata-kata dalam ingatan merupakan simbol-simbol yang mempunyai elemen-elemen yang saling berhubungan. Elemen-elemen itu bersifat semantis, morfologis, sintaktis, fonetis dan afektif. Jika semua elemen itu dihubungkan maka kata-kata itu akan tersimpan dengan baik dan dapat dengan mudah diingat. Penyortiran adalah proses pemilahan kata-kata dalam pikiran (Bohn, 2000: 82-84).

Teknik ini sudah ada sejak zaman dulu, akan tetapi bisa dikatakan bahwa penemuannya adalah penyair Yunani Simonides, yang hidup pada tahun 556 – 468 sebelum Kristus lahir. Dalam suatu peristiwa pembantaian pada acara pesta makan malam di Thessalien, dia adalah satu-satunya orang yang selamat dalam pembantaian itu karena dia meninggalkan acara jamuan itu lebih awal dan dia dapat menceritakan secara detail korban pembantaian itu berdasarkan tempat duduknya. Teknik ini dinamakan *Loci* (tempat). Hal ini merupakan dasar dari teknik *Mnemo* (Sperber, 1989: 16-17)

Pada awal abad ke 16 sampai abad ke 17 sejalan dengan adanya zaman Reformasi dalam gereja, teknik ini digunakan untuk menghafalkan isi *bibel* dan pada zaman itu sudah ada *Professor Mnemoteknik* yang berkeliling untuk menyebarkan ilmunya dan karya-karyanya sudah dipublikasikan. Teknik *Mnemo* yang terkenal waktu itu adalah *Kennwörter* yaitu pada setiap huruf mengandung kata tertentu, salah contoh dalam bahasa Indonesia adalah untuk mengingat warna pelangi dengan singkatan mejingkuhibiniu (merah, jingga, kuning, biru, nila, ungu).

Pada awal abad ke 20 dan abad 20 sudah banyak peneliti yang menghubungkan teknik ini dengan psikologi belajar dan efektifitas belajar. Menurut Levin dalam Sperber psikologi dalam belajar ialah *Recoding, relating* dan *retrieving*. Teknik *Mnemo* menghubungkan kata-kata yang akan dipelajari dengan pengetahuan sebelumnya (*relating*) melalui proses *recoding*. *Retrieving* atau pengingatan kembali merupakan hasil dari kedua proses tersebut (Sperber, 1989: 22-29). Pada 20 tahun terakhir ini faktor-faktor dalam belajar seperti kenyataan (*Konkretheit*), kegairahan (*Lebhaftigkeit*), keanehan (*Bizartheit*), emosi (*Emotion*), warna (*Farbe*) yang mempunyai pengaruh dalam belajar. Dalam *Mnemoteknik* faktor-faktor ini mendukung ingatan visual. Dalam mengingat suatu kata ada dua proses yaitu proses mengingat secara visual dan verbal. Proses ini akan saling menguntungkan apabila informasi itu diberikan secara gambar dan akustik motorik secara bersama-sama, sehingga apa yang telah diingat tidak akan mudah dilupakan. (Sperber, 1989: 83-84).

Menurut Brown (2000: 119) dan Pohl dalam www.pohl.de/lernen/index, fungsi otak bagian kanan adalah menyimpan informasi secara visual baik gerak tubuh dan gambar, intuisi, perasaan, kreatif dan spontan, suka akan musik dan seni, tergantung pada ruang/tempat dan menyimpan informasi secara global dan garis besar. Sedangkan fungsi otak kiri adalah menyimpan informasi secara verbal, matematis, rasional/logik, teratur, analisis dan sangat detail, tahap demi tahap dan tergantung pada waktu.

Pembahasan

Teknik *Mnemo* dalam Pembelajaran Bahasa Jerman

Syarat dari penerapan teknik *Mnemo* agar efektif menurut Mjima dalam www.mjima.de/mnemotechnik adalah dengan terlebih dahulu mengaktifkan minat

pembelajar, menggunakan semua panca indera dan perasan pembelajar dan informasi yang akan diberikan sedapat mungkin secara visual. Menurut Sperber (1989: 10-16) dan Bohn (2000:95-100) yang termasuk strategi belajar teknik Mnemo adalah:

1. *Eselsbrücken/Merkverse und Akronym* (titian ingatan dan akronim). Yang terpenting dalam titian ingatan ini adalah adanya kombinasi keseragaman rima dengan visual, motorik dan ritmik, sehingga informasi yang dipelajari akan tersimpan dengan baik. Contoh: untuk mengingat preposisi dalam bahasa Jerman bisa dengan menyanyikannya, *aus, bei, mit, nach, seit, von, zu, seit, von zu alle haben Dativ* (melodi lagu ini seperti lagu *Brother John* dalam bahasa Inggris).

Huruf awal sebuah kata dapat dijadikan sebagai titian ingatan. Akronim ini sangat individualis tergantung pembelajar itu sendiri. Misalnya seorang pembelajar mengemudi akan selalu ingat kata *Wolke* karena kata ini merupakan akronim dari:
Wasser (air)
Oel (minyak)
Licht (lampu)
Kraftstoff (Benzin)
Elektrik (elektrik/bertenaga listrik)

2. *Schlüsselwortmethode*(*keyword method*/Kata Kunci)

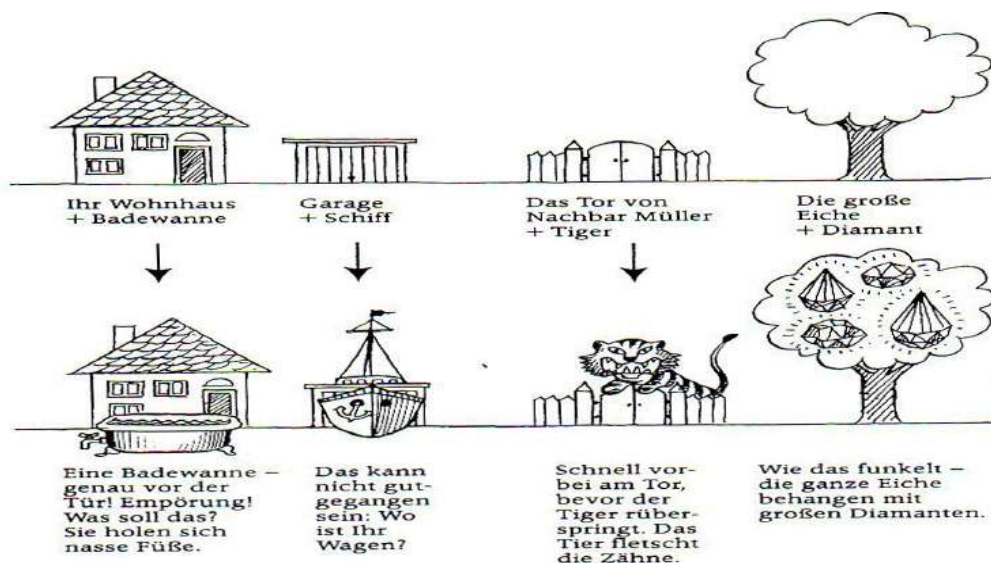
Proses metode ini adalah menghubungkan kesamaan bunyi antara bahasa Ibu dengan bahasa yang dipelajari/bahasa sasaran. Sperber (1989:11) mengatakan bahwa metode ini mendukung interaksi visual dalam ingatan. Contoh: pembelajar bahasa Jerman dari Ceko menghubungkan kata *spáti* – dengan bahasa Jerman *spät* (*terlambat*). Padanan dalam bahasa Indonesia masih belum diketemukan.

3. Metode *Loci*

Loci berasal dari bahasa Yunani berarti tempat. Metode ini menggunakan ingatan ruang/tempat yang telah dikenal dengan baik sebagai tempat untuk menyimpan dan mengingat kosakata yang akan dipelajari.

Proses metode ini adalah:

- a. pembelajar membayangkan suatu jalan, misalnya jalan menuju rumah atau jalan menuju tempat kerja.
- b. kemudian pembelajar berjalan melalui jalan itu dengan menghubungkan kata-kata yang ingin dipelajari. Dengan kata lain, pembelajar meletakkan kata-kata yang ia pelajari di tempat-tempat yang dia kenal dengan baik, sehingga menjadi suatu situasi yang tidak lazim. Situasi



Gambar 1. Metode Loci (Bohn, 2000:97)

yang tidak lazim ini sangat mendukung ingatan.

- c. pembelajar melalui jalan itu dalam pikiran dan menemukan benda-benda yang tidak lazim di tempat yang dia sudah kenal dengan baik.

Pengaruh dari teknik ini adalah menghubungkan apa yang pembelajar sudah ketahui dengan baik dengan suatu yang baru/ kata baru. Sehingga kata baru itu tidak akan mudah dilupakan. Akan tetapi untuk konsep-konsep yang abstrak teknik ini sulit untuk dilakukan.

Contoh: pada gambar berikut ini digambarkan penerapan metodi *Loci*. Kata bak mandi (*Badewanne*) ditempatkan di depan rumah, kata kapal (*Schiff*) diletakkan di depan garasi (*Garage*), kata Harimau (*Tiger*)diletakkan di atas Pagar (*Zaun*), dan kata berlian (*Diamant*) ditempatkan dia atas pohon Ek besar (*Eiche*), kemudian kata-kata itu dirangkai menjadi sebuah kalimat.

4. Teknik bercerita (*die Geschichten-technik*)

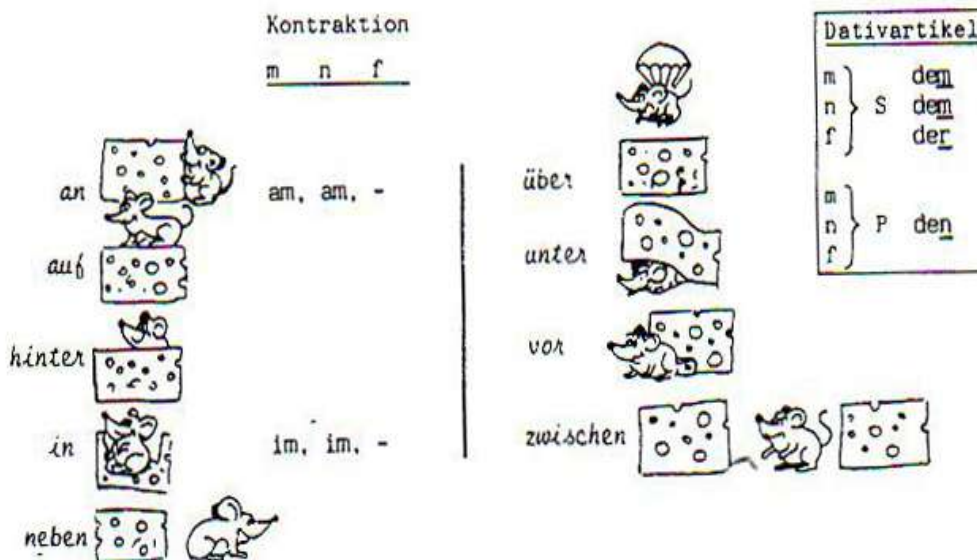
Proses teknik ini adalah pembelajar diminta untuk mengingat 10 kata dan membuat cerita dari 10 kata tersebut. Sebagai contoh: dalam suatu eksperimen, salah seorang pembelajar membuat cerita dari 10 kata berikut ini *Ente* (angsa), *Hausfrau* (nyonya

rumah), *Hecke* (pagar), *Holzfaller*(penebang kayu), *Kissen* (bantal), *Kolonie* (sekumpulan), *Möbelstück* (mebel), *schlitten*(terpeleset), *Strümpfe*(kaos kaki/stocking), *stürzen*(berlari kencang).

Menjadi “ *Der Holzfaller stürzte aus dem Wald, schlitterte um eine Hecke hinter einer Kolonie von Enten. Er stolperte über ein Möbelstück, zerriss sich seine Strümpfe, während er zu dem Kissen hastete, auf dem die Hausfrau lag.*”(seorang penebang kayu berlari kencang dari hutan kemudian dia tersangkut di pagar tanama yang di belakangnya ada sekumpulan angsa. Dia tersandung sebuah mebel, hingga kaus kakinya robek, dan terjatuh di atas bantal yang di atasnya berbaring sang nyonya rumah).

5. Visualisasi

Contoh dari visualisasi adalah permainan ingatan atau “ *Memoryspiel*”. Dalam permainan ini pembelajar mencocokkan kata dengan gambar atau menghubungkan kata dengan warna. Contoh: *rot wie Blut* (semerah darah), *weiß wie Schnee*(seputih salju), *blau wie Meer*(sebiru laut). Visualisasi dapat berbentuk diagram tata bahasa untuk memudahkan dalam mengingat kaidah bahasa. Visualisasi dapat memperjelas fenomena kaidah bahasa Jerman, sebagai contoh kata kerja disimbolkan dengan



Gambar 2. Teknik Visualisasi untuk Preposisi (Wolf,1988:11)

bentuk ellips dan subjek dengan bentuk segi empat.

6. *Gute Freunde* (teman baik)

Teknik ini menghubungkan suatu kata dari bahasa ibu yang mempunyai hampir kesamaan tulisan dan pengucapan akan tetapi mempunyai arti/makna yang berbeda dengan bahasa sasaran. Teknik ini sangat cocok untuk bahasa yang serumpun. Contoh: kata *come* (dalam bahasa Inggris) dengan *kommen*, kedua kata ini mempunyai arti yang sama (Bohn, 2000:98-102 & Sperber, 1989: 113-140).

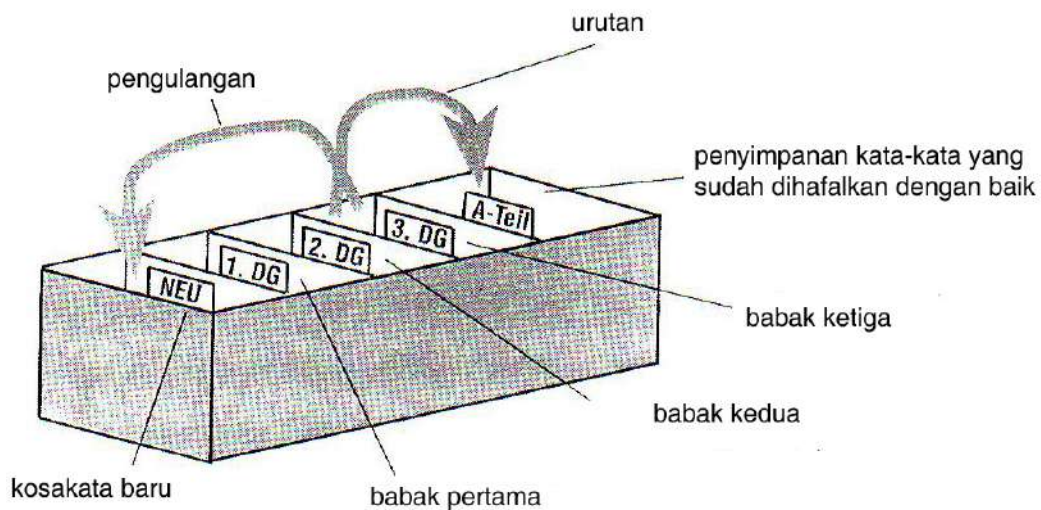
7. Menggunakan *Flash cards*

Menggunakan *Flash cards* yaitu menulis kata kata di kartu dan menggaris bawah kata kata yang dianggap penting, membuat catatan sendiri tentang kaidah tata bahasa. Di balik kartu, siswa dapat menuliskan terjemahannya. Akan lebih bagus jika kartu disusun dalam 3 bagian, dengan susunan bagian pertama untuk kartu yang baru dipelajari, bagian kedua adalah

kartu yang sudah dipelajari satu kali, dan bagian ketiga untuk kartu yang sudah kita pelajari secara mantap. Kartu dapat disusun secara abjad.

Simpulan

Strategi belajar teknik *Mnemo* bukan merupakan strategi belajar yang baru, terlebih strategi akronim kita telah mengenalnya sejak di sekolah dasar ketika kita menghafal warna pelangi. Tidak ada salahnya dan bahkan dianjurkan dalam belajar bahasa asing, pembelajar menggunakan strategi belajar yang telah dikenalnya sehingga belajar itu menjadi lebih baik dan bermakna, seperti yang dikatakan oleh Neuner yaitu *man lernt besser wenn man weisst*.



Gambar 3. Kartu Kosakata (Bohn.2000)

DAFTAR PUSTAKA

- Bimmel, Peter., Kast, Bernd., Neuner, Gerd. 2003. *Deutschunterricht planen Arbeit mit Lehrwerkslektionen Fernstudieneinheit 18*. München: Uni Kassel, Goethe Institut & Langenscheidt
- Bimmel, Peter & Rampilon, Utte.2002. *Lernstrategien und Lernautonomi Fernstudieneinheit 23*. Muenchen: Uni Kassel, Goethe Institut & Langenscheidt
- Funk, Hermann. 2000. *The Learner's Handbook, Learning Strategies, German Phrases, German Grammar*. Berlin: Cornelsen
- Bohn, Rainer, 2000. *Probleme der Wortschatzarbeit Fernstudiemeinheit 22*. München: Uni Kassel, Goethe Institut & Langenscheidt
- Brown, H.Douglas. 2000. *Principles of Language Learning and Teaching, second edition*. New Jersey:Prentice Hall inc
- Heyd, Gertraude. 1990. *Deutsch Lehren Grundwissen für den Unterricht in Deutsch als Fremdsprache*. Frankfurt am Main: Diesterweg
- Neuner, Gerhard. 1991. *Lernerorientierte Wortschatzauswahl und –vermittlung*. Majalah *Deutsch als Fremdsprache*. Edisi 2/1991 hal: 76-83. München: Goethe Institut
- Sperber, G Horst. 1989. *Mnemoteknik im Fremdsprachenerwerb*. München:ludicium Verlag
- www.mjima.de/mnemoteknik, diakses pada 27.04.2011

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

Laila Sarah Puspita Sari

Linguistics Graduate Program, Universitas Brawijaya

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

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

INTRODUCTION

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

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

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

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

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

A. Theoretical Framework

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

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

word (superordinate) to head the semantic field.

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

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

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

B. Data

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

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

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

C. Discussion

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

1. Culture-specific concepts

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

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

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

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

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

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

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

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

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

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

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

2. The source-language word is semantically complex

a. unloading platform → platform untuk menurunkan penumpang

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

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

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

b. collegiate cordovan loafers →

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

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

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

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

a. voice → aksen

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

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

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

b. read → membahas

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

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

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

4. The target language lacks of superordinate

a. climbing → naik merayapi

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

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

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

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

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

5. The target language lacks of specific term

a. craning → menjulurkan

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

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

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

b. spire → menara

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

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

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

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

6. Differences in physical or interpersonal perspective

a. you → kau

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

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

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

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

b. your car → mobil Anda

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

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

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

7. Difference in form

a. unexpected → tak terduga

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

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

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

8. The use of loan words in the source text

a. corporate jet → jet korporasi

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

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

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

b. symbology → simnologi

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

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

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

c. philanthropist → filantrop

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

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

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

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

d. dynasty → dinasti

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

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

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

e. clipboard → clipboard

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

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

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

D. Conclusion

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

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

REFERENCES

- Baker, M. 2001. *In Other Words: a Course Book on Translation*. London and New York: Routledge
- Bell, Roger.T. 1991. *Translation and Translating: Theory and Practice*. London and New York: Longman.
- Catford, J. C. 1978. *A Linguistic Theory of Translation*. London: Oxford University Press
- Newmark, P. 1988. *A Textbook in Translation*. London: Prentice Hall
- Nida, Eugene and Charles R. Taber. 1982. *The Theory and Practice of Translation*. Leiden: E. J. Brill

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

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

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

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

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

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

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

'Dad, I don't think-'

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

'Dad!'

Their eyes locked for one terrifying second.

Then the bottom dropped out.

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

Appendix 1

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

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

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

The other man I never want to disappoint.

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

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

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

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

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

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

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

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

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

'Welcome to Washington, sir!'

Langdon smiled. 'Thank you.'

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

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

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

Langdon hesitated and then nodded.

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

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

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

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

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

No chance, Langdon thought. *Little nooses.*

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

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

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

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

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

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

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

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

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

Appendix 2

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

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

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

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

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

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

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

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

“Dad, kurasa”

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

“Dad!”

Mereka bertatapan selama satu detik yang mengerikan.

Lalu lift terhunjam ke bawah.

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

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

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

Aku juga tak pernah ingin mengecewakan lelaki ini.

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

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

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

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

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

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

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

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

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

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

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

"Selamat datang di Washington, Pak!"

Langdon tersenyum. "Terima kasih,"

"Nama saya Pam, dari bagian layanan penumpang."

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

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

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

Langdon bimbang, lalu mengangguk.

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

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

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

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

Seragamku? Langdon menunduk memandangi pakaiannya.

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

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

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

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

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

“Selanjutnya dasi akan saya pertimbangkan.”

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

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

QUALITY ANALYSIS OF TRANSLATION OF THE FIRST CHAPTER OF VLADIMIR NABOKOV'S LOLITA

Irene Nany K.

Graduate Program in Linguistics, Universitas Brawijaya

This article presents a result of translation quality analysis on the translation of Chapter One of Vladimir Nabokov's "Lolita". The result of the analysis shows that the translated text of *Lolita*, especially the first chapter, from English into Bahasa Indonesia by Anton Kurnia, still has some failures in delivering the message from its SL text (English). In one hand, the translator tries to maintain the delicacy of the wordplay used by the author, Vladimir Nabokov. On the other hand, the translator ignores the prominent function of the translation, which is to deliver the full message and to do so in such natural ways in the context of TL readers.

Key Words: translation quality, translation quality analysis, novel translation

INTRODUCTION

Lolita is a world-famous novel written by Russian author, Vladimir Nabokov in 1955. Originally written in English, this novel is often considered as one of the three most influential novels in history. In penning the story, Vladimir uses numerous wordplay and delicate words that makes this novel not easy to be interpreted, though it has been translated into many languages, including Bahasa Indonesia. There are also dozens of allusions to Poe, Joyce, Flaubert, Shakespeare, Keats, Melville, and so on.

This novel tells about a thirty something widowed man of mixed European origins, initially named "Humbert Humbert". He was born in Paris in 1910 and fell obsessively and desperately in love with a twelve years old American girl, Dolores Haze (Lolita). We

are told, in the first paragraph on the "Foreword," that "Humbert Humbert" died of a coronary thrombosis on November 16, 1952, just before the start of his trial for murder. His memoir, "Lolita or The Confessions of a White Widowed Male" are actually being presented to us by John Ray, Jr. The novel is comprised of sixty-nine chapters. Although, at first glance, *Lolita* may seem to be the account of a pedophile and murderer, it is really a love story and a tragic one at that. This novel, however, is notable for its controversial subjects.

The writer mainly chooses to take the first chapter of this novel for in that part the opening story is lyrical and genius. As like fulfilling its role to captivate the reader on the first page, the first chapter is exquisitely succeeded. The use of words

show the extravagant passion of “Humbert Humbert” towards Lolita, instead of prose, the first chapter sounds more like poem. Therefore, the writer tries to annotate the translated version of Bahasa Indonesia that is converted by Anton Kurnia and published by Serambi Ilmu Semesta in 2008. On the translated version of Bahasa Indonesia, the writer found some rarely used words like *sulbi* or *boyak*. Aside from the word choice by the translator along the novel, the writer tries to annotate the translation product of chapter one using the translation assessment theory mainly from Mashadi Said (Universitas Guna-darma) and Juliane House who deals with Functional-Pragmatic Model of Translation Evaluation (Halidayan Approach).

THEORETICAL FRAMEWORK

Translation is a process of delivering or transferring information and message from one language to another. In the process of doing the translation, however, there are many aspects that influencing the translator to lose the poignant meaning, to cause perplexity, and to cause the same effect upon the Target Language reader compared to the Source Language reader. Along with the numerous translation products from foreign literature, translation theory developed fast during the second half of the 20th century, starting with the theory of Nida, Catford, and other theoretician (Hariyanto, 2013). The equivalency of the language meaning therefore, needs to be maintained (House, 2001).

According to Mashadi Said (2002) in his paper *Menilai Terjemahan* published in *Jurnal Ilmiah Sastra Bahasa* vol. 7 no. 2 (Dec. 2002), the quality parameter of a translation product depends on its accuracy, properness, and clarity:

“Berualitas tidaknya suatu terjemahan dapat ditentukan melalui tiga sudut pandang yaitu keakuratan, kejelasan, dan

kewajaran. Keakuratan berarti sejauhmana pesan dalam teks bahasa sumber (TBSu) disampaikan dengan benar dalam teks bahasa penerima (TBp). Kejelasan berarti sejauhmana pesan yang dikomunikasikan dalam teks bahasa penerima dapat dipahami dengan mudah pembaca sasaran. Makna yang ditangkap pembaca TBSu sama dengan makna yang ditangkap pembaca TBp. Kewajaran berarti sejauhmana pesan dikomunikasikan dalam bentuk yang lazim, sehingga pembaca teks bahasa penerima terkesan bahwa naskah yang dibacanya adalah naskah asli yang ditulis dalam bahasanya sendiri.”

Nida and Taber (1982:13) quoted in Said (2002) argue that in order to maintain the accuracy of the message, a translator can change the grammatical structure of the sentence in the SL text: *“... makna harus diutamakan karena isi pesanlah yang terpenting. ... Ini berarti bahwa penyimpangan tertentu yang agak radikal dari struktur formal tidak saja dibolehkan, tetapi bahkan mungkin sangat diperlukan.”*

Among several ways in examining the product of translation, that are written on Said paper *“Menilai Terjemahan”* the writer mostly uses the feature of ‘back translation’ to examine the accuracy, properness, and clarity aspect of the TL text. For this is a simple method that can directly examine precision of the TL text. Meanwhile according to Juliane House (2001), who use Halidayan approach in her way of assessing translation product, the process of translation must consider language or text through register (Field, Tenor, Mode) and its genre:

“The assessment model (House 1997) is based on Hallidayan systemic-functional theory, but also draws eclectically on Prague school ideas, speech act theory pragmatics, discourse analysis and corpus-based distinctions between

spoken and written language. It provides for the analysis and comparison of an original and its translation on three different levels: the levels of Language/Text, Register (Field, Mode and Tenor) and Genre." (p. 247)

One paramount thing in translating text, according to House is the properness or naturalness of language in the TL text. It is the difficult task that needs to be accomplished by every translator in order to produce an excellent translation that is well received by the TL reader. To do so, one must have the adept skill and vast knowledge of the language and culture of both SL and TL text:

"Over and above its role as a concept constitutive of translation, "equivalence" is the fundamental criterion of translation quality. In an attempt to make "a case for linguistics in translation theory," Ivir expresses the inherent relativity of the equivalence relation very well: "Equivalence is...relative and not absolute,...it emerges from the context of situation as defined by the interplay of (many different factors) and has no existence outside that context, and in particular it is not stipulated in advance by an algorithm for the conversion of linguistic units of L1 into linguistic units of L2" (1996: 155)." (p. 247)

ANALYSIS

In every word choice of Vladimir Nabokov's *Lolita*, it is notable that the author put brilliant effort in describing his main character, "Humbert Humbert," as a luscious and passionate toward Lolita. The main character is not just in love but also deeply in lust. This message that delicately appears on its writing style and language, however, shall be maintained when one tries to translate this novel into the Target

Language due to the equivalence aspect of translation (House, 2011).

To apply the translation assessment theory upon the analysis of *Lolita's* first chapter, the writer initially discusses the ideational, interpersonal and textual aspects of this novel. According to House (2011), a translator must consider the functional approach (field, tenor and mode) of the text s/he dealing with. As it is written on the foreword, this novel is a memoir of "Humbert Humbert", more precisely it is a confession of him as a murderer. The first chapter of this novel is written by "Humbert Humbert" to be read by the juries of the court, while the form of his message is written. Furthermore, the translation analysis regarding to the theory of Said (2002) that deals with accuracy, properness, and clarity, upon some prominent issues on the first chapter will be discussed subsequently.

In the first paragraph of the first chapter, even speaking Lolita's name is a sensual experience for "Humbert Humbert". It is the alliteration of a literal trip of his tongue through his mouth:

Source Language (English):

"Lolita, light of my life, fire of my loins. My sin, my soul. Lo-lee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth. Lo. Lee. Ta."

Target Language (Bahasa):

"Lolita, cahaya hidupku, api sulbiku. Dosaku, sukma. Lolita: ujung lidah mengeja tiga suku kata, menyentuh langit-langit mulut, dan pada kali ketiga menyentuh gigi. Lo. Li. Ta".

From this first paragraph, the writer argues that there are some words that are inaccurate. For example, In the TL the translator uses "api sulbi" for "fire of my loins". *Sulbi* comes from Arabic language which means coccyx. According to

Merriam Webster Dictionary (henceforth MWD) coccyx means “a small bone that articulates with the sacrum and that usually consists of four fused vertebrae which form the terminus of the spinal column in humans and tailless apes.” While loins mean “a: the upper and lower abdominal regions and the region about the hips; b: the pubic region, the reproductive organs” (MWD). In other words, *sulbi* refers to the bone while ‘loin’ literally refer to the sexual organ, therefore, it refers to passion or lust. For this reason, the use of *sulbi* to convert ‘loin’ is inaccurate. Hence, the writer proposes the use of word *hasrat*, meaning ‘passion’ or ‘lust’ to translate the word ‘loin’ (see table: annotated translation).

The next issue from the first paragraph is the depiction of Lolita’s name. The translated version however, loses the intricate aspect that the character wants to express through his description of the process mentioning the name of the one he loves passionately. The translator uses the phrase “...mengeja tiga suku kata..”, if we apply back translation to assess this issue, the meaning will be “...spelling three syllables...” which do not occur in the SL text. The whole process of spelling the name Lolita however, tells the reader something more than just the process of mentioning someone’s name. The author wants to emphasize that even in spelling Lolita’s name, “Humbert Humbert” is aroused.

In the Bahasa Indonesia version the sentences are translated into “...ujung lidah mengeja tiga suku kata, menyentuh langit-langit mulut, dan pada kali ketiga menyentuh gigi.” The phrase ‘taking a trip’ is changed into ‘mengeja tiga suku kata’ or ‘spelling three syllables’ which eliminate the adventurous sense of the action. Hence, the writer suggests the use of word ‘berkelana’ or ‘to wander’ for the phrase ‘taking a trip’.

So, the suggestion can be written as follow.

Suggested revised target text:

Lolita, cahaya hidupku, api yang membakar hasratku. Dosaku, sukma. Lolii-ta: ujung lidahku berkelana menelusuri bagian bawah mulutku dengan tiga sentuhan mengeja namanya, pada sentuhan ketiga, naik menyentuh deretan gigiku. Lo.Lii. ta.

In the second paragraph, there is one prominent issue on the use of words in the translated version that will be annotated.

Source Language (English):

“She was Lo, plain Lo, in the morning, standing four feet ten in one sock. She was Lola in slacks. She was Dolly at school. She was Dolores on the dotted line. But in my arms she was always Lolita.”

Target Language (Bahasa):

“Dia adalah Lo yang biasa-biasa saja di pagi hari, setinggi seratus lima puluh senti, mengenakan sebelah kaus kaki. Dia adalah Lola saat mengenakan celana panjang longgar. Dia adalah Dolly di sekolah. Dia adalah Dolores pada data isian bertitik-titik. Namun dalam pelukanku dia adalah Lolita.”

The sentence ‘She was Dolores on the dotted line’ is literally translated into ‘Dia adalah Dolores pada data isian bertitik-titik’. While the phrase ‘on the dotted line’ in English idiomatic expression that refers to official name on the legal documents, to translate it literally will be perplexing for the reader. Due to properness and clarity aspects of translation for the target reader, the writer proposes the use of ‘dokumen resmi’ to transfer the phrase ‘on the dotted line’. The suggestion can be written as follow.

Suggested revised target text:

Dia adalah Lo. Lo yang tampak sederhana di pagi hari, dengan tingginya seratus lima puluh senti, mengenakan kaus kaki sebelah. Dia adalah Lola, saat mengenakan celana panjang longgar. Saat di sekolah, dia adalah Dolly. Dalam dokumen resmi dia adalah Dolores. Namun dalam pelukanku dia selalu menjadi Lolita.

In the third paragraph, there are two issues to be discussed. The first one relies on the first sentence:

Source Language (English):

"Did she have a precursor? She did, indeed she did. In point of fact, there might have been no Lolita at all had I not loved, one summer, a certain initial girl-child. In a pryncedom by the sea. Oh when? About as many years before Lolita was born as my age was that summer. You can always count on a murderer for a fancy prose style."

Target Language (Bahasa):

"Apakah dia memang seorang titisan? Ya, pasti. Kenyataannya, tak bakal ada Lolita sama sekali jika aku tak pernah jatuh cinta kepada seorang gadis belia pada suatu musim panas di sebuah puri di tepi laut. Oh, kapankah? Bertahun-tahun sebelum Lolita dilahirkan pada musim panas itu. Ah, kalian selalu bisa mengandalkan seorang pembunuh untuk menulis prosa yang indah."

The translated version of the first sentence 'Did she have a precursor?' into 'Apakah dia memang seorang titisan?' is rather inaccurate and unclear. In back translation, the sentence becomes 'Is she a reincarnation?' In fact, the author writing style is trying to hold the truth that the main character is going to reveal. It is not clear at first to what precursor the main character refers to. However, the next

sentence explains that the precursor here refers to someone that he used to love in the past. Hence, the focus of the sentences is that special person in the past, whose identity is still unveiled. To translate it into 'Is she a reincarnation?' will shift the focus to Lolita itself, therefore the writer proposes the use of sentence 'Apakah dia pernah dilahirkan dalam wujud orang lain sebelumnya?' or in English it means 'Had she she ever born before?' to maintain the focus of the sentence in the SL text.

Still from the third paragraph, the next sentence that is going to be annotated is the sentence '...About as many years before Lolita was born as my age was that summer' which is translated into '...Bertahun-tahun sebelum Lolita dilahirkan pada musim panas itu.' The sentence, however, is ambiguous in the TL text. In back translation the sentence will become 'Years before Lolita was born that summer'. By the omission of the words 'my age' in the TL text, the message is not successfully transferred. The writer, therefore, proposes to provide the detail meaning in that sentence: 'Kira-kira bertahun-tahun yang lalu, sebelum Lolita berusia sama denganku pada saat peristiwa musim panas itu terjadi.' The suggestion can be written as follow.

Suggested revised target text:

Apakah dia pernah dilahirkan dalam wujud orang lain sebelumnya? Ya, sudah pasti. Kenyataannya, Lolita tak akan pernah ada jika aku tak pernah jatuh cinta kepada seorang gadis belia pada suatu musim panas di sebuah puri di tepi laut. Oh, kapankah itu? Kira-kira bertahun-tahun yang lalu, sebelum Lolita berusia sama denganku pada saat peristiwa musim panas itu terjadi. Percayalah, seorang pembunuh selalu bisa diandalkan untuk menulis sebuah prosa yang indah.

In the last paragraph of chapter one, the last sentence will be discussed:

Source Language (English):

"Ladies and gentlemen of the jury, exhibit number one is what the seraphs, the misinformed, simple, noble-winged seraphs, envied. Look at this tangle of thorns."

Target Language (Bahasa):

"Para anggota sidang juri yang terhormat, yang mula-mula akan kutunjukkan adalah apa yang dicemburui oleh para malaikat-malaikat bersayap yang telah salah mengerti itu. Sudilah melihat selaksa sulur duri yang rumit membelit ini."

In the last sentence of the TL text, it is obvious that the translator tries to maintain the characteristic of the author in using the wordplay in its SL text. However, the sentence '*Sudilah melihat selaksa sulur duri yang rumit membelit ini*' does not sound quite natural in the TL text. The last sentence is actually the opening of the detail story that the main character is going to reveal, therefore the writer suggests to use clearer message in the TL text: "*Marilah kita lihat jalinan kisah dari duri-duri yang membelit ini.*"

The suggestion can be written as follow.

Suggested revised target text:

Para anggota sidang juri yang terhormat, pertunjukan yang mula-mula akan kuperlihatkan adalah mengenai hal yang telah dicemburui oleh para malaikat-malaikat bersayap yang salah mengerti itu. Marilah kita lihat jalinan kisah dari duri-duri yang membelit ini.

CONCLUSION

The translated text of *Lolita*, especially the first chapter, to Bahasa Indonesia by Anton Kurnia, still have some failures in delivering the message from its SL text (English). In one hand, the translator tries to maintain the delicacy of the wordplay used by the author, Vladimir Nabokov, but in the other hand the translator ignores the prominent function of the translation, which is to deliver the full message and to do so in such natural ways in the context of TL readers.

REFERENCES

- Hariyanto, Sugeng. 2008. *Translation Quality Assessment in Translation Studies*.
- House, Juliane. 2001. *Translation Quality Assessment: Linguistic Description versus Social Evaluation*. Meta, (online journal), XL VI, 2, 2001. Retrieved online June 10th 2013.
- Nabokov, Vladimir. 2006. *Lolita*. London: Penguin Books.
- Nabokov, Vladimir. 2008. *Lolita*. Jakarta: Serambi.
- Said, Mashadi. 2002. *Menilai Terjemahan*. Jurnal Ilmiah Sastra Bahasa vol. 7 no. 2 (Dec. 2002), ISSN: 1410-9077. Retrieved online July 1st 2013.

LANGUAGE USE AND CHOICE IN JEMBER- JAVANESE SPEAKERS A STUDY ON INTERCULTURAL COMMUNICATION

Alies Poetri Lintangari

Graduate Program in Linguistics, Universitas Brawijaya

This study tries to answer questions (a) which languages are used in language contact, Javanese, Indonesia, Madura or English, (b) what is the language choices found in the conversation, (c) what are the motives behind the language use and choice, and (d) what is the influence of social factors on the language use and language choice?

Using, among others, Scollon and Scollon's (2000,2001) theory, the writer answers the questions. The people in Jember use Bahasa Jemberan to communicate among sub-ethnis groups. Most of language used in dialogue is Jemberan such as the usage of *koen* and *awakdewe* refers to pronoun *you* and *us*. This dialect mixes Javanese, Indonesian, Madurese, and even English. Some motives found of the usage the language choice by code switching and code mixing, the topic shifting signalize the shifting of language. For instance, if the speakers recounted their story, they tended to use Bahasa Indonesia, while they tried to quote and imitate their lecturers they would choose Bahasa Indonesia or English. And when the topic shift into commenting or gossiping, they tended to use Jember Javanese, in some cases, Jember Javanese also used to show solidarity. Some influencing factors on the language use and choice are participants' background and topics of conversation.

Key Words: intercultural communication, dialect, Bahasa Jemberan

INTRODUCTION

Nowadays, we cannot put stereotype on people based on culture since we are tangled into various discourse systems. Culture is no longer considered as a product of people's life, it goes further to the latest notion that culture is a *heuristic*, "a tool for thinking", by this; our culture cannot be formulated based on our ethnicity. Culture on this definition is not only reflecting the communal identity but also individual identity.

Language as one of cultural tools also play role in shaping people identity. People, since they share many discourse systems, also acquire many languages that can be picked up to communicate and they may pick the tools as their necessity to use it. Language works two functions in communication, to convey information or to express relationship. Language choice is critical to fulfil both of function. *Jemberan* speakers in this discussion are the ones who consider themselves as Jember people intertwined by various cultural

identities such as Madura, Chinese, Javanese and Arabic. This paper aims to study language choice used in *Jemberan* speakers' communication to know the motives behind.

LITERATURE REVIEW

Language Use and Choice in Intercultural Communication

The term 'Intercultural Communication' as explained by Scollon and Scollon (2000,2001) is how persons manage to come the complexity of various different systems faced during communication. Those complexities come from various backgrounds such as gender, social political background, geographical background, educational background, and religious background, people live in it, and they develop and learn the acceptable pattern to be involved in society. They learn languages and varieties in their development, and then lead them to the cyclical question, how they navigate their identity through membership? Language use and choice might be raised as an answer.

Language use and choice is unavoidably in intercultural communication since it entails the use of various languages or language varieties and there are many differential accesses for speakers to enjoy them. Language use is critical in achieving effective understanding on linguistic situation in a multilingual discourse system like *Jemberan* speakers. When those speakers have access of two or more languages, they make choices as to when, where, how and to whom they use a certain language. The choices speakers make will determine their capability in using language to fulfill its two functions, first is showing their identity in membership, and second is to shape their membership identity.

Bahasa Jemberan: Linguistic Varieties of Pandalungan

In doing communication people are using a code; they share their codes into their addressee as the communicative tools. Therefore, code can be meant as the system of communication that has a function as communicative tools. As communicative tools, *code* cannot solely be meant as a 'Language', as explained by Duranti, in his book entitled *Linguistic Anthropology* (1997) that today we have to be careful in defining between *Language* and *a language*:

"It is important to distinguish between "language" and "a language." The former refers to the human faculty to communicate using particular types of signs (e.g. sounds, gestures) organized in particular types of units (e.g. sequences) and the latter refers to a particular sociohistorical product, identifiable with a label such as "English," "Tok Pisin," "Polish," "Swahili," "Chinese," "American Sign Language," "Sign English." (Duranti, 1997)

The first definition lead us to understand *Language* as the ability of doing communication while *a language* refers to specific communicative tools on the basis of social and cultural context. *A language* is not only considered as the cultural product but also the cultural agent that builds the identity of a certain community, the college students for instance, though they are involved to the same community, there will be a different code between male and female students. Those differences are not merely due to the language, but also due to dialect, register, and even style as sociolinguist call it as *linguistic varieties* (Andersen 1990; Biber and Finegan 1994 in Duranti 1997).

The term *variety* will lead us to the study of *linguistic repertoire* and *speech community*. As originally introduced by Gumperz (1964: 137), *linguistic repertoire* refer to “the totality of linguistic forms regularly employed in the course of socially significant interaction. “ (Duranti, 1994). Repertoire is considered as the speaking properties owned by all speakers by regarding one life’s experience.

Jember is known as *melting pot* regency where many ethnic groups are mingled. Most of Jember population are Javanese and Madura people and small percentage of Tionghoa, Osing, Arabic and Indian. It includes to *Pandalungan* culture since its most population are Javanese and Madura people. Etymologically, referring to Bausastra Jawa Indonesia II (Prowiroatmojo, 1985), *Pandalungan* is a Javanese word for *dalung* which means *periuk besar* (*big pot*). Symbolically, ‘*periuk besar*’ can be defined as a place where all kinds of society groups are mingled and living together. According to the illustration above, it can be imagined how many *linguistic varieties* may develop in Jember.

Pandalungan refers to the mixing of two big cultures, Javanese and Madura, remembering that both cultures are majority in the referred areas. There is no certain time when Pandalungan is used to represent the hybrid cultures of Javanese and Madura, but the society commonly call people as ‘*orang pandalungan*’ when s/he is grown up in that hybrid circumstance. Hary Yuswadi (2005:101) defined Pandalungan as : (1). Sebuah percampuran antara budaya jawa dan Madura, (2). Masyarakat Madura yang lahir di Jawa dan beradaptasi dengan budaya Jawa.

Javanese and Madura as the majority ethnic in Pandalungan society in Jember contribute more to the language in daily use. Bahasa Jemberan is socially known as the daily language of Jember

people, it is created by the combination of Javanese and Madura language. Bahasa Jemberan may be classified into *dialect* rather than *language* since the words come as the combination of Javanese and Madura, such as Koen (you) which is the combination of Kowe (Javanese) and Be’en (Madura). The characteristic of Bahasa Jemberan dialect (usually pronounced in Madura accent) deals with the ethnic identity, such as Javanese with Jemberan dialect, Chinese with Jemberan dialect, Arabic with Bahasa Jemberan and so on. As the majority, Javanese and Madura language are most used in daily life. The words are hybrid of Javanese at most than Madura while the variety of the language usage is close to the Madura (i.e. by repeating the last syllable in the preceding words such as *nak kanak*) . In the table below some examples of Bahasa Jemberan dialect can be seen.

Table 1. Sampel word from Bahasa Jemberan Dialect

Expressions	Meaning
Bender	Works as verb means "It is true"
Buejik	Disgusting, as a verb it means "hate"
Carpak ler keleran	Totally Bullshit
Ceketer	Piece of cake
Cerekeng	So Stingy
Cereme	So Fussy
Cem ceman	Crush
Cia	Tasteless
Colbut	Acronym of Colok Butchok means talk rubbish
Dim Mekodim	Assume that her/himself is bold
Gaya bui bul	Messy Style
Haho	Stupid
Kardiman	Acronym of Kareppa dibik ngalak nyaman means being selfish for her/his own sake
Kasta	Useless
La Polah	Acting
Mur Nylemur	Speak out of context
Pa Capa	Talk a lot

METHODOLOGY

It is a case study on *Jemberan* speakers which is analyzed qualitatively. Since it is qualitative research, researcher is the main instrument; other instruments are recording tool and transcribing software.

The basic questions raised in this study are:

1. Which languages are used in language contact, Jemberan, Javanese, Indonesia, Madura or English?
2. What are the language choices found in the conversation?
3. What are the motives behind the language use and choice?
4. What is the influence of social factors on the language use and language choice?

This study will be discussed through following steps:

1. Transcribing the audio data from conversation record.
2. Analyzing the differences of participants' background.
3. Breaking down the grammar of context
4. Analyzing aspects of discourse system occurred in conversation.
5. Analyzing the speech events occurred in conversation.
6. Analyzing the face system existed in the conversation.
7. Analyzing language use and choice.

DISCUSSION

PARTICIPANTS' BACKGROUND

The participants of this discussion have different background, but they share the same discourse system namely they were English department of Faculty of Letters in Jember University and they grown up in Jember. Here below the details information:

1. Arif : 27, Male, University Student, active speaker of Madura, Javanese, and Bahasa Indonesia, Use English as Educational purposes.
2. Yofan : 26, Male, University Student, active speaker of Javanese, and Bahasa Indonesia, passive speaker of Madura, Use English as Educational purposes.
3. Lintang : 26, Female, University Student, active speaker of Javanese,

and Bahasa Indonesia, passive speaker of Madura, Use English as Educational purposes

GRAMMAR OF CONTEXT

Scene

Scene is considered as the most obvious aspect of context. Scene is consisted into some aspects, the first is setting that can be meant as physical location, time, place, and use of space. The second is the purpose or the function. The third is topic, and the last is genre.

The setting of this conversation is in *kedai kopi cak wang*, at night (from 21.00 to 24.00 WIB). *Kedai Kopi Cak Wang* is a café coffee designed traditionally as the common *kedai kopi* in Indonesia, such as there is no aesthetic touch in this *kedai kopi*, the interior is so simple with long bench and big table that allow the customer sit in group. The interior design is different to modern café coffee that most adapted from European design. Although *Kedai Kopi Cak Wang* is traditionally designed, but they use the modern concept of transaction, they adopted fast food way in doing the transaction. The customer should come to the cashier to order the beverage and also pay their bill, after that they can find a set, do some chat while waiting their coffee come.

As one aspect of communication, spaces used in this conversation is more to have the characteristic of egalitarian, everyone has their own spaces and freedom to occupy the spaces. Everyone in this conversation has had the same understanding of what topic will be discussed since they have communicated before the meeting happens. The form of speech events in this conversation is informal meeting, in Javanese this activity usually called as *ngopi (having coffee time)*. Though *ngopi* refers to the activity of drinking coffee, this kind of activity is not merely signified by that. The activity is

more to the discussion or having a light chat. Since it is informal meeting, there is no conventional rules to start the meeting, but youths usually starts the meeting by ordering the coffee and waste their waiting time by chatting.

Key

It refers to the tone or mode of communication. Since it is informal meeting, the *key* of this conversation is relaxed. There are no certain rules to involve to the conversation; everyone/ every group usually have their own unwritten rules just for improving intimacy. This kind of mode usually involves the real face of the participant since every members of speech events are close each other.

Participants

There are three speakers in this conversation; Arif, Yofan and I. Participants are not merely the matters of whom are they but also how they play or take roles in conversation. According to this conversation, I am the one who lead the topic while my two other friends responding my initial speech. But when the conversation went on, Arif dominated the conversation more than me and Yofan, he wanted to be heard more than to hear.

Message Form

This conversation took form in oral conversation.

Sequence

It is an open agenda since it is an informal meeting, there are no specific sequences that tied the activity. Though there are no specific sequences tied the activity, the understanding of conventional sequence to this activity is needed to help us to be well involved to the activity. For new comer like me, be there is a kind of confusion, at first I thought that it will be like *ngopi* in other places, but since the

place is designed traditionally, I thought there will be the same sequence as I did *ngopi* in other traditional *kedai kopi*. When we *ngopi* in traditional *kedai kopi*, the seller will offer us the menu while she/he revealing some jokes or just asking how's life, there is communicative communication between the seller and the customer. As I had that thought, so the first thing I did was finding my seat until my friend Yofan, asked me to go to the cashier first, he asked me to choose my beverage and pay it, after that we find our seat and have some chat while waiting our coffee. As a new comer, I was confused because my shared knowledge of *ngopi* in *kedai kopi*.

Co-occurrence pattern

I can consider that this speech event is unmarked since everything run as predicted. When people go to have *ngopi* time, they will have some prediction that *ngopi* in this kind of *kedai kopi* will end up with chatting, laughing, and smoking and of course, drinking coffee.

Manifestation

Those communication components above are manifested *tacitly*. Every members of the group who was familiarized with *ngopi* activity will understood the components since they belong to. New comer will also recognize the sequence of *ngopi* easily though it is unwritten.

ASPECTS OF DISCOURSE SYSTEM

Discourse System has 4 aspects as outlined by Scollon, Scollon and Jones (2012). To make the dialogues go together, a Discourse System should be tied in *coherence*. There are 4 components that tie the cohesiveness in Discourse System. First is a *cohesive device* that has function to cover any aspect of language or context that a speaker can use to indicate connection among elements (Scollon, Scollon and Jones, 2012). Second is called as *adjacency*

sequences, it is regular sequencing pattern that is learnt, predicted, and expected from a Discourse System. Third is *prosodic patterning*, which makes oral Discourse, become so oral by considering intonation and timing. The fourth component is *conversational inference* (Gumperz in Scollon, Scollon and Jones, 2012) that shape Discourse into logical or cognitive Structure. The analysis on coherence will be drawn below:

Cohesive Devices: Lexical and Grammatical

Cohesive devices which will be discussed cover some components, namely Reference, Verb Form, Conjunction, and Causal Conjunction. Some references found in the dialogues emerge in Bahasa Indonesia. The reference *ini* found in speech act 1 until 4 refer to the same subject, *kopi banjir*. In the second speech act, the word *ada* is elliptically replacing the reference *ini* since the speaker using his finger pointing to the coffee.

Table 2. Cohesive Devices – lexical and grammatical

Giving information about <i>Kopi Banjir</i>		Speech Event 1
Lintang	Oh ini kopi banjir (Oh.. so it is called kopi banjir (flood Coffee))	Speech Act 1
Yofan	Ada dimalang? (Can you find it in Malang?)	Speech Act 2
Lintang	Ada, ini kan gaya French Press. (Yup, it is called French Press style).	Speech Act 3
Arif	La ini nanti kalo mau minum taruh bawah aja dibalik (If you want to drink, put it under)	Speech Act 4

Reference used also found in Javanese, the word *ngunu* which means *that* in English refers to the word *ceritamu (story)*.

Table 3. Cohesive devices - reference

Lintang	Yak <i>ceritamu, citamu</i> (How is your story?)	Speech Act 1
Yofan	Hehe.. yo <i>ngunu, di bully</i> (hehe.. my story was about bullying)	Speech Act 2

Since in Bahasa Indonesian and Javanese we do not have tense, there is no critical impact of the usage of verb form in the dialogue, we just add the tense by adding time signal such as *kemarin (yesterday)*, *besok (tomorrow)*, and others without any verb formation. Such as the word *kemaren* in speech act below refers to the examination which has been done previous weeks ago.

Table 4. Cohesive devices – time signal

Arif	Gak opo yo, lek yang, yang, opo, bu supik itu kan ngomong, jadi kan mas Arif, ini kan kemaren(pause) (No, emm.. Bu Supik has said, “So, Mas Arif has got ..(pause)
------	---

Conjunction found in the dialogue emerges in various languages such as English, Bahasa Indonesia, and Javanese. Such as the word *mbek* Arif uttered mean *and*. But the word *mbek* has multiple meaning, in some context it can be meant *with*.

Table 5. Cohesive devices - conjunctions

Arif	sing jenenge pak eko mbek pak imam ngguya ngguyu ae ndelok i aku (Pak Eko and Pak Imam just	The word <i>mbek</i> in this speech act means <i>and</i> and play as additive conjunction.
------	---	--

	laughed aloud looked at me)	
Arif	yo nyanyi lagu metal iku, nyanyi mbek berok berok ngunu, guyon wong wong iku (I sung metal song, sung loudly, he joked me)	The word <i>mbek</i> in this speech act means <i>with</i> and play as adverb.

Cognitive Schemata and Scripts: As a new comer, I failed in understanding the script of *ngopi* activity in *kedai kopi cak wang*. My world knowledge according to *ngopi* activity in *kedai kopi (traditional coffee café)* is different to the real script I had. Though the processes are the same, but they had some difference in sequential order as described here below.

Table 6. Cognitive schemata and scripts

Steps	My Expectation based on my world knowledge	The real Script I faced
1.	I Find a seat	I went to the cashier
2.	I determine my order	I determined my order
3.	I let waiter to note my order	I told the waiter about my order
4.	I wait my order	I paid my order
5.	I receive my order	I find a seat
6.	I enjoy my order	I wait my order
7.	I pay my order	I receive my order

Adjacency Sequences: Since the dialogues happen sporadic, it is hard to find the adjacency sequences in dialogue. The one can be figured out is in question mark expression. It is expected that answer comes up as question be raised, but sometimes the answer was postponed

since there were speaker who jumped into another topic. The adjacency sequences in this dialogue are unpredictable since we do not have any fixed sequences. Although the sequences in this dialogue are unpredictable, but it is not influencing the degree of coherence massively though sometimes among speakers should confirming their understanding on each other utterances.

Prosodic Patterning : Most of the mood of intonation and timing in the dialogue are in relaxed. Sometimes the intonation that stressing to some expression happen when the speakers quoting or recount their experience in facing their final examination. The intonation more tends to imitate rather that to express their personal feeling.

Speech Event in Jemberan speakers' language contact

Some speech event has been discussed in the previous discussion; some other will be discussed in the following discussion. Since speech events and speech act is the source of data, it will be attached to other discussion. Speech events in this conversation generally can be called as *ngopi*. It consists of several speech events such as the speech events of opening the meeting, recount the story and gossiping. The rest of speech events will be discussed in the discussion of *Language use and choice*.

Table 7. Speech Acts

Opening Ngopi		Speech Event 1
Lintang	Ayo!!, lapo awakmu beban kok entok A?. (C'mon,,!! How could getting A be a burden for you?)	Speech Act 1
Arif	Gak opo yo, lek yang, yang, opo, bu supik itu	Speech Act 2

	kan ngomong, jadi kan mas Arif, ini kan kemaren....(pause) (No, emm.. Bu Supik has said, "So, Mas Arif has got..(pause)	
Lintang	Oh ini kopi banjir (Oh.. so it is called kopi banjir (flood Coffee)	Speech Act 3
Yofan	Ada dimalang? (Can you find it in Malang?)	Speech Act 4

The recording was recorded for about two months ago when I went home. I initiated the meeting to have some stories from my friends since they just finished their undergraduate students for 7 years. Since it is informal meeting, everything flows without any definite sequence. Lintang was the first person who initiated to open *ngopi* activity by saying *Ayo!! Lapo awakmu beban kok entok A*. The exclamation *Ayo* means let's talk your story about the final examination. For us, the graduation story is worthwhile to be heard. The second speech act was the response of Arif to the first questions, he started to tell his graduation story when my order came and I changed the topic from graduation to coffee. My comment to my coffee was responded by Yofan by asking *Ada di Malang?* (Can you find it in Malang?). The shifting topic happened when my order came and it became new topic to discuss since I found that *kopi banjir* was out of my expectation. I expected that *kopi banjir* should be more phenomenal than only the other name of coffee served with *French press style*.

FACE SYSTEM AND STRATEGIES

Face is considered as paradoxical concepts; it cannot solely meant by keeping the 'honor' or the effort of making assumption of speakers' meaning by

predicting their face made, another concept refers to face as the self manifestation of the speakers to be judged as their expectation through the face made. Face is intertwined on those concepts. Face in communication show two sides, involvement and independence. Since the participants are close friends, there is no independence strategies found in the dialogue. The involvement aspect of face is concerned with the persons' right and need to be considered a normal, contributing, or supporting member society. Some strategies used in showing involvement by paying attention to others, show strong interest in the affairs, and using nick name or just name without any title such as *mbak* or *mas*. (in English they usually using first name to show intimacy). In my cases, people who just meet me usually call me by my first name Alies, when they feel comfort and pretty close with me, they will call me by my nick name, Lintang. In this dialogue all participants used given names/nick name to address each other.

Some strategies found in the dialogue according to involvement such as noticing and attending to the speakers shown by the rapid dialogue and some changing in small topic. It also found claim in group membership by the Javanese word *awakdewe* which means all of us (Table 8). Another strategy found is claim common opinion and attitude. When I told my story, both of my addresses claim my opinion and attitude toward my stories (Table 9).

Table 8. Group membership claim

Arif	<i>Asline, opo sing awakdewe entok dino iki iku, yo kelakuane awakdewe wingi.</i>	Arif consider that what happens to him is a communal problem that also happens to us (I and Yofan).
------	---	---

Table 9. Claims

Lintang	intine semua pertanyaan bisa kujawab dengan baik, baringono wes maringono, pak karno takon, apa bedanya a, an, the dan tidak pake artikel (The point is I passed all the questions well until Pak Karno asked what are the differences among <i>a, an, the</i> and <i>no article</i> ?)	I told my story to my addresses that I thought I failed my exam because of the <i>article question</i> .
Yofan	Hahahahahaha (Laughing loudly)	Claim in my stupidity by laughing loud and consider that as a silly one rather than stupid.
Lintang	lo gak ngerti ta lah aku lo, wes lali (I don't know, I forgot)	Confirming my stupidity
Arif	Wes lali ta la, iku wes skip telong (3) semester koyok e yo, (Sure you forgot, it has been taught in 3 rd semester I think)	Claiming my stupidity as a common thing remembering that the lesson has been taught in the early semester and it is ok if I forgot it.

LANGUAGE USE AND CHOICE

This discussion will be started by classifying the topics occurred in the dialogue, there are 6 topics occurred in the dialogues;

1. Arif's story
2. Yofan's Story
3. Lintang's Story
4. Gossiping

The shifting topic will influence the language use and choice. Some choices are using code switching and code mixing. The language use and choice determines the purpose of the speakers to stress their feeling of the story. They usually use English when they recount their story about their final examination, then shifted into Javanese or Indonesia when they started to gossiping. Some word and phrases used Madura or the equivalence reasons.

Data as the basis of discussion is served in tables below. The blue color indicates the usage of Javanese and the red one indicates the usage of English, while the black is the usage of Bahasa Indonesia. In the Topic 1 dialogue, Arif used some code switching to address some academic terms such as *thesis* and *report*. While in topic 2, we can see that Javanese used to commenting or responding the story while the speaker (Yofan) narrated his own story, while he used English when he recounted his story to simulate his real condition when face the examination. In topic 3, such previous pattern of the code switching used also found with the same purpose, to recount. The Javanese word used by Yofan showed solidarity to what I have experienced.

For gossiping, the speakers tend to use Javanese and Bahasa Indonesia. In term of gossiping, speakers used Jemberan word such as *Koen* (acronym of *Kowe/Javanese and Be'en/Madura*). The rest speech events are uttered in code

switching and mixing among Javanese, Jemberan, Madura and Bahasa Indonesia. Such as the word *gengguk* said by Arif that means *trivial or unimportant*, he thought that the word *gengguk* cannot be represented with any language. He also used English word *Catchy* to explain his reason of using the word *gengguk* instead of *iseng*. See Table 10.

Table 10. Shifting Topics in Dialogue

Topic 1 : Arif's Story	
Arif	: yo tang, jadi bu supik ngomong, ini kan kemarin sidang mas Arif dapet A, jadi mau gak mau segala bentuk report yang ada di thesis ini harus semuanya perfect , jarene
Lintang	: Segala bentuk opo
Arif	: Segala bentuk report
Lintang	: Report?
Arif	: thesis ini kan report kan, hasil kan?. Jadi koyo penggunaan kata will itu di coret semua, di coret, trus opoan ada beberapa tadi sing tak benerin
Topic 2 : Yofan's Story	
Yofan	:yo, sing pertama langsung penguji 2 kan, penguji pertama aku pak sam, pas sam nguji dulu. hari jumat nya
Lintang	:oh sendiri
Yofan	:ditanya, iso gak eroh opo sing tak omong no koen. Nggak tau apa yang akan aku katakan pas di tanyain pertanyaan pertama, why do you choose this topic, wes onok mbak, cuman akhire mbulet, ngomong ndek tengah, mandek, i.. i.. need more time to answer , aku di bantu sama bu riskia, di pancing pancing ngunu lo mbak, cek eleng aku, trus eleng aku wes. maringono gilirane bu indah penguji 3..di takoni, what is conjuction , trus mintak contoh

mbak, **can you show me the example of the using of conjunction in target language, yes i can, i will give you the example mam, i have the sentence in appendix, nah appendix** ku itu g ada halamannya mbak, **may i say it** mam, di buka halamannya, nah kalimatku itu di halaman belakang sendiri, nah yang dibuka bu indah itu halaman pertama, yang mana? katanya, **you need to open the page mam, nda gelem mbak, ndak gelem** .

Topic 3 : Lintang's Story

- Yofan** :Takon opo ae tapi?
- Lintang** : Takon konsep, takon teori, takon sembarang kalir, sesuatu yang ketika bimbingan beliau tidak pernah ungit, begitu di ruang sidang, ditakoni kuabeh dari awal sampe akhir. wes mari, jare pak karno, kan onok aqua nang ngarepku yo, sampek, misale, bener bener gak ono rehat iku, rehat iku gak ono, jadi misale bu mei nanya aku jawab, aku jawab bu mei nanya lagi, **ngunu terus uncal uncalan**, dan beliau sama sekali ga ngasih waktu sama yang lain, trus pas wes kate mari, kate takon meneh, mbek pak karno di potong, aku di kongkon ngombe disek, **please drink your water, tak ombe**,
- Yofan** : **hahha, sakno (pity you) → Javanese to Show solidarity**
- Lintang** : wes mari kan, di takoni mene mbek bu mei, srettt, aku cuman mikir ngene, waduh rek, kok iso e, beliau kan pembimbingku ya, dari sekian banyak orang, kok malah beliau yang menghabisi, trus mari bu mei, bu supik takon, ngomong opo yo? bu supik

ngomong i think bu mei has asked all the questions, i have nothing to ask.	
Topic 4 : Gossiping 1	
The dialogue was interrupted while Yofan recognized a sexy girl passed in front of us,	
Arif	: Koen lak nggudo iku, perkorone, ndek ranah pengadilan agama
Yofan	: wah..
Lintang	: kok isok?
Yofan	: Wes nikah..
Lintang	: Hah?
Yofan	: Wes nikah berarti.
Lintang	: Oh..
Topic 4 : Gossiping 2	
Arif	: lak pas enak enak ngomong jowo nang jembar, trus aku ngomong iseng, aneh tang dadine,
Lintang	: iseng iku gengguk iku?
Lintang	: Jadi tujuane karena kebiasaan atau?
Arif	: koyok kegiatane ibu ibu rasan rasan iku jenenge kegiatan gengguk .
Lintang	: Seandainya kamu ke malang atau ke surabaya masih menggunakan kata gengguk atau tidak?
Arif	: koyok e se sek tak gawe dan bakal ditanyain artinya apa
Lintang	: trus kenapa? karna tidak sadar atau sengaja?
Arif	: tidak sadar koyok e, soale lak aku ngomong nang omah iku gae bahasa indonesia mbek wong tuwoku mbek adekku iku gawe bahasa indonesia , cuman di beberapa diksi, tetep meduro, kata kata meduro, mungkin karna catchy yo bagi keluargaku, kata kata

CONCLUSION

This study comes up with some questions; Which languages are used in language contact, Javanese, Indonesia, Madura or English?; What is the language choices found in the conversation?; What are the motives behind the language use and choice?; What is the influence of social factors on the language use and language choice?

From the discussion above, I can draw a conclusion for answering every questions. Most of language used in dialogue is Jemberan such as the usage of *koen* and *awakdewe* refers to pronoun *you* and *us*. Javanese also used in the dialogue, but it is hard to recognize it as high or low Javanese, so I prefer to call it as Jember Javanese. Bahasa Indonesia also mostly used in dialogue and also English. Some motives found of the usage the language choice by code switching and code mixing, the topic shifting signalize the shifting of language. For instance, if the speakers recounted their story, they tended to use Bahasa Indonesia, while they tried to quote and imitate their lecturers, they would choose Bahasa Indonesia or English. And when the topic shift into commenting or gossiping, they tended to use Jember Javanese, in some cases, Jember Javanese also used to show solidarity. Some influence factors influencing language use and choice relied on the participants' background, since three of them are powering English for educational purposes, they used it to recounted and simulated their story which was uttered in English, in this term language has fulfilled its function to convey information. Jember Javanese and Bahasa Indonesia is their social and cultural background, they use both languages on the daily basis. It is the reason why they feel more comfortable to use Jember Javanese and Indonesia Javanese to express relationship.

REFERENCES

- Duranti, Alessandro. (2004). *A Companion to Linguistic Anthropology*. Oxford: Blackwell Publishing, Ltd.
- Lintangsari, Alies. (2012). *How Jember-Javanese speakers represent their world*. On college assignment.
- Lintangsari, Alies. (2014). *Code-Switching as a Conversational Strategy in Jemberan Multilingual Conversation*. On college assignment
- Meyerhoff, Miri. (2006). *Introducing Sociolinguistics*. London and New York: Routledge.
- Prawiroatmodjo, S.1985. *Basastra Jawa—Indonesia I*. Jakarta: Gunung Agung.
- Scollon, Scollon, & Jones. (2012). *Intercultural Communication: A Discourse Approach 3rd Edition*. Wiley Blackwell
- Wardhaugh, Ronald. (2003). *An Introduction to Sociolinguistics*. 5th Ed. Oxford: Blackwell Publishing.
- Yuswadi, Harry. 2005. *Melawan Demi Kesejahteraan, Perlawanan Petani Jeruk terhadap Kebijakan Pembangunan Pertanian*. Jember: Kompyawisda.

ATURAN TATA TULIS ARTIKEL

Jurnal Linguistik Terapan

Syarat dan Ruang Lingkup

Artikel yang diusulkan untuk diterbitkan di Jurnal Linguistik Terapan (JLT) belum pernah dipublikasikan secara tertulis pada jurnal atau majalah ilmiah mana pun. JLT menerima artikel tentang pengajaran bahasa, pembelajaran bahasa, pemerolehan bahasa, sosiolinguistik, psikolinguistik, penerjemahan, analisis wacana, pragmatik, bilingualisme, linguistik kontrastif, multilingualisme, komunikasi multilingual, leksikografi, linguistik komputasional, komunikasi berbantuan komputer, linguistik forensik, dan lain-lain, serta dan tinjauan buku dalam bidang-bidang tersebut.

Bahasa

Naskah yang dimuat dalam jurnal ilmiah ini menggunakan bahasa Indonesia atau bahasa Inggris yang baik dan benar. Penggunaan istilah-istilah mengacu pada kaidah yang benar.

Pengetikan Naskah

Naskah diketik menggunakan perangkat lunak pengolah kata Microsoft Word dengan ukuran kertas A4 dengan jarak 1,5 spasi dengan huruf Times New Roman ukuran 12. Tata letak halaman tegak (portrait) dengan jarak sembir (margin) kiri 3,5 cm; kanan, atas dan bawah 2,5 cm. Panjang naskah antara 15-20 halaman termasuk gambar dan tabel. Naskah dan CV penulis dikirim ke Redaksi dalam bentuk softcopy pada sebuah CD (compact disk) atau dikirim via email.

Isi Naskah dan Sistematika Penyajian

- (1) Artikel ditulis dengan gaya esai, menggunakan sub-judul untuk masing-masing bagian, kecuali bagian latar belakang atau pendahuluan.
- (2) Artikel hasil penelitian meliputi: (a) Judul; (b) Nama lengkap penulis (tanpa gelar) dan lembaga atau afiliasinya; (c) Abstrak; (d) Kata kunci; (e) Pendahuluan (tanpa judul, termasuk tujuan penelitian) (f) kajian kepustakaan; (f) metode penelitian, (g) Temuan; (h) pembahasan, (i) Kesimpulan dan Saran; (j) Referensi; dan (k) Lampiran, jika ada.
- (3) Artikel bukan hasil penelitian meliputi: (a) Judul; (b) Nama lengkap penulis (tanpa gelar) dan lembaga atau afiliasinya; (c) Abstrak; (d) Kata kunci; (e) Pendahuluan (tanpa judul); (f) Isi Bahasan; (g) Referensi.
- (4) Referensi disajikan secara alfabetis dan kronologis, dengan urutan Nama, tahun, judul buku, kota penerbit, nama penerbit (Judul dicetak miring).

Judul dan Nama Pengarang

Judul harus berupa ungkapan dalam bentuk kalimat pendek yang mencerminkan isi penelitian atau artikel konseptual/kajian. Jika penulis lebih dari seorang, hendaknya diurutkan dimulai dengan penulis utama/sesuai dengan kode etik penulisan.

Tabel dan Gambar

Tabel dan gambar diberi judul singkat dan jelas. Setiap tabel dan gambar diberi nomor urut (1,2,3,...dst). Nomor dan judul tabel berada di atas, sedangkan untuk gambar berada di bawah. Bila gambar berupa foto, maka kualitas foto harus baik. Agar memudahkan proses editing, dianjurkan gambar di"group".

Daftar Rujukan

Daftar Rujukan yang ditampilkan hanya yang dikutip saja. Penulisan daftar rujukan disusun menurut abjad nama penulis. Urutan penulisan sebagai berikut; Nama belakang, nama depan, Tahun, Judul (dicetak miring), Edisi, Kota: Penerbit.

Alamat Redaksi

Alamat Penyunting dan Tata Usaha: UPT BAHASA, Politeknik Negeri Malang, Gedung AF Lantai 3, Jl. Soekarno-Hatta 09 PO Box 04 Malang 65141 Telp. (0341) 404424-25 ext. 1412; Fax (0341) 404420; dan e-mail: kunmustain@ymail.com.

Volume 3, Nomor 2, November 2013



Alamat Redaksi:
UPT Bahasa,
Politeknik Negeri Malang
Jl. Soekarno Hatta No. 9 PO Box 04
Malang 65145
Telp. (0341) 404424, 404425 Ext. 1412
Fax. (0341) 404420
e-mail: kunmustain@ymail.com.
ISSN: 2088-2025

