

ETHNOGRAPHY DISCOURSE ANALYSIS ON ETHNOPOETIC SPECTRUM OF SEKAR JAWA INSPIRED BY DELL HYMES

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Abstrak: Pemaknaan teks sudah tergeser oleh pemaknaan konteks. Hal ini dikarenakan adanya pergeseran paradigma dalam memahami wacana. Perkembangan analisis wacana sudah mengikuti perkembangan studi linguistik, yang pada awalnya hanya melihat teks sebagai unit mikro otonom yang hanya bisa dicerna hanya dengan komponen wacana internal (*surface structure*). Kini, pemaknaan teks sudah berubah haluan yang secara makro melibatkan telaah integral, baik kebahasaan, kesastraan maupun telaah interdisiplin ilmu di luar kebahasaan. Dari perspektif tersebut, maka penulis melakukan elaborasi analisis wacana secara makro dengan pendekatan etnografi ala *hymes*. Pendekatan ini bertujuan melakukan pemaknaan wacana secara kontekstual dengan basis elemen etnografi yang meliputi beberapa unsur: *setting, participant, end, act of sequence, key, instrument, norm*, dan *genre* yang cukup populer dengan istilah 'SPEAKING'.

Kata kunci: teks, konteks, etnografi, wacana makro

Introduction

a. Background of the Study

A communication involves multiple variables such as gender, culture, intelligence, belief, and so forth. Perrine (1974:560) also says that poetry (also Javanese Song), the language of which is used to communicate an experience, has at least four dimensions; it must be directed at the whole man, not just at his comprehending. It has to cover not only the listener's mind or his intelligence but also his senses, emotions, and imaginations, so that it bears an ambiguity and multiple interpretations. People who are arranging or singing the *tembang* or verse can be regarded as encoding psychological experiences and multidimensional language, because they formulate their sense, emotion, ideas and ideological frame into a code or a language. They send their *tembang* message in either a verbal and nonverbal manner, which is rich in metaphor and stylistic devices. They should also properly consider what the *tembang* and the character of *tembang or verse* and what should generate the specific sounds, by using multi bio-psychological state. A singer alters his manner of singing on co-communicator, the situation, or the subject of his singing in which he sings persuasively. Thus, he transfers that message by means of an auditory channel. That is to say that the *tembang* generates the specific sound of the

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message by means of vocalization and articulation. In other words, singing songs or reading poetical texts are stylistic strategies to reach the '*mandat*' and '*amanat*' or the ideological message implicitly arranged in their vocal, mode and sound discourse (reciting or sounding).

Tembang's listener will hear and receive the song's message and decode it. The decoding process itself is complex, so the listener needs to be able to understand the message. He or she must have a good knowledge of frames and schemata in his or her thought and the code which is being used. Consequently, the *tembang*'s listener is able to reconstruct the message. Without such ability, it may cause a communication failure. Feedback takes places once a listener thinks he or she understands the message. This can be in the form of verbal and nonverbal response or reaction.

In short, it can be said that the act of communicating especially singing or reading the *tembang* or the poetry needs a skill to understand the message perfectly for both speaker and listener. It means that the addresser should become a good transmitter. He should also develop his discourse using persuasive and logical ways by manipulating rhetorical devices, and even verbal and nonverbal metaphors. For example, the songs themselves, are accompanied by some traditional Javanese music instrument or '*gamelan*'. This term is related to Moon and Knowles' opinion. They say that "both the verbal title and lyric and nonverbal musical accompaniment can be said to complement each other as metaphorical elements in realizing the fragility of life", (Moon and Knowles, 2006:141). Other composers also say 'music as symbolizing personal characteristics and even the linkage between language of song and music or non verbal device are effectively a triangular metaphor', (John in Moon and Knowles, 2006:140). Based on the two quotations, it can be said that the nonverbal elements including a significant device for developing rhetorical ability and communicative competences. It means both verbal and nonverbal devices are reciprocally related and closely associated with one another. Eventually it is expected that the song to be persuasive, imaginative, contemplative, impressive, and sensuous for the listeners' mind. This seemingly engineers the act of speech to obtain the rhetorical competence for the speaker to influence the listeners. To reach them, he also should involve stylistic, pragmatic and discourse variables. Meanwhile, the addressee should become a smart receiver.

This article tries to study the kinds of discourse devices that are implemented in the ethno poetic of Javanese songs. Besides, it studies discourse devices potentially manifested in the investigated ethnopoetical texts, particularly in revealing Javanese cultural values and local knowledge viewpoints.

The act of communication represents a transmitting station and a receiving set, which must be in a ready state to maintain good communication. It is needed because the poetry or Javanese song in this study is the most condensed and concentrated form of literature using the fewest number of words. Therefore, both the listener and the speaker should work harder in encoding and decoding their poetry's discourse. Eventually, they will obtain meaningful communication with one another.

b. Theoretical Overview

b.1. Discourse as Social Context of a Language

Hymes (1962) states that ethnopoetics was subsumed under the ethnography of speaking, taking into consideration that the former deals specifically with poetic performance and the latter with speech performance in general. While Hymes in Brown and Yule (1996: 39) points out that some variables of the characteristics of context are called 'big scale characteristics': channel (how is the relationship between participants in the speech event), code (language or dialect, or style used), message form, and events. Further more, ethnopoetic scholars have pursued related but varied interests in their works and, as a result, have discovered and emphasized different "principles" in verbal art performances, especially performances in oral cultures. In other words, context enables participants to process their communication, choose their words – to make the linguistics expression intelligible; as Mey (1993:38) states that context is 'dynamic'. Context covers identities of participants, speech events, spatial and temporal parameter, beliefs, knowledge and interaction of the participants.

Meanwhile, Kaseng proposes three different types of context: social, cultural, and cognitive context (1989:161). Social context deals with the identification of speakers and the relation of speakers to others in creating rules and how to understand situations and attitudes. Cultural context deals with the similarity of purpose and the way to understanding the world; and cognitive context is used to connect experience and knowledge. Among three of them, social context has a greater influence on the language choice.

Social context according to Halliday (1985: 10) is understood as the context of a situation. Acts of communication occur within a particular situational context. In the act of communication, the consideration of who the hearer is, young or old; how the situation is, formal or informal, etc becomes crucial in determining human language choice. The context of the situation consists of three elements: field, tenor, and mode.

Field refers to what is happening; including what is being talked about – the subject matter. Field answers the questions who, what, where, how, etc; *tenor* refers to participants who take part in the conversation; who they are and what kind of relationship they have. Mode refers to the channel of communication one uses: oral or written. Oral language tends to be longer and more clauses than written language. Since the listener bases on his ears, the speaker should make sure that what he is talking about is understood. In written language, on the other hand, the sentences in written possibly make the reader can still read the sentence again if he does not understand well.

b.2. Discourse Concept

Traditionally, the term “*discourse*” refers to two definitions, either one of which cannot be taken alone as the definition, but there must be a combination of the two to satisfy the appropriate definition. The two definitions are either formal or functional definitions. The formal definition characterizes discourse as a unit of coherent language consisting of more than one sentence; while the functional one characterizes discourse as language in use (Schiffrrin, 1994). Combining these two definitions, Celce-Murcia and Olshtain argue:

A piece of discourse is an instance of spoken and written language that has a describable internal relationships of form and meaning (e.g., words, structures, cohesion) that relate coherently to an external communicative function or purpose and a given audience/interlocutor (Celce-Murcia and Olshtain, 2000: 4).

Additionally, discourse, according to Cook (1994:1), refers to all forms of oral or written communication. Discourse is structured by speaker-hearer conceptions of social activities or social events taking place. Context in this case plays an important role. Related to context, Hymes (1974) states that there should be the ability to recognize or interpret what social activity or event is taking place. To speak or act in ways sensitive to the context is the competence that should be acquired by people (Hymes, 1974). In addition, discourse largely involves the expression of conceptual materials such as one’s knowledge, beliefs, on-going perceptions, and memories of past experiences.

According to Cook (1994:1) ‘Discourse analysis or discourse criticism has focused very much upon the social nature of communication, stressing contextual aspect of meaning which are interactive and negotiated’. He states that the process is determined by social relations and identities participant in communication. From the foregoing opinion, it can be assumed that discourse is a means of representation of the needs of human for communicating realities in some functional genres.

It is apparent that emphasis on the decoder and encoder gives what the so-called *person discourse* deriving expressive and persuasive discourse forms, meanwhile emphasizing reference (i.e. signal and reality) deserves what is so called *reference discourse*, encompassing literary and informative discourse forms. In short, it can be said that discourse is actually a means of rhetoric channel, which is manifested and produced in the form of utterance and written forms.

b.3. Speech Event

Events of speech happen in linguistics exchanges of meaning in the form of utterances that involves participants with a topic, in a time, a place, and a given situation. In line with this statement, Stern (1984) says:

The act communication is seen not as basically an exchange of linguistic message, but rather a socially meaningful episode in which the use of language plays a part only inasmuch as the social rules and functions are already previously agreed upon or are known by the participants in verbal exchange. Thus, in a given situation, it is the sequence of interpersonal events that provides the context for given message. (Stern, 1984: 220).

The smallest unit of speaking is usually referred to as the act of speech. The larger next is a socially recognized unit of speech activity-conversation, discussion, lectures, act, etc, which is organized to reach a purpose (Chaer, and Agustina, 1991:65). An exchange of meaning can be said to be a speech event if it contains a clear setting, participants, topics, and purpose of interaction.

Different analysis of speech events spectrums in their social settings have been developed by some experts, such as Jakobson (1960), Robinson (1972), Hymes (1972): but they have much in common.

In details Hymes (1976: 5-54) elaborates the components of speech event which the classification grid proposed by Hymes is known as the SPEAKING grid: each letter is an abbreviation for a different possible component of communication (Schiffrin, 1998:142).

Ethnography as Discourse Devices in Javanese Songs

Javanese songs or *tembang* is manifested in the form of spoken discourse or verbal art by way of performance, that require broadly understanding, and needs an ethnographical approach. In this case Deborah suggests to use one of six approaches to discourse as related to the speech events which is commonly approached by the ethnography of speaking. It means that the discourse should be explicated in real context whether implicitly or explicitly based on pragmatic bounds in multiple perspectives.

As long as the discourse is regarded as the art of sounding the text as oral tradition (Tedlock,1983) which involves the combinations between verbal discourse or oral performance and accompaniment by '*gamelan*' Javanese traditional music, the reach is hoped to obtain total meaning and presentation of the whole discourse, either textually and contextually. The term of speaking in ethnography of speaking does not only appear to contrast with written language use, but also uncovers the 'singing process'. Even it also bears and reveals deeply understanding of its cultural values, local knowledge and local wisdom which are rooted in rhetorical culture of the investigated Javanese songs.

To apply this approach, of Jakobson (1960), Robinson (1972), and Hymes (1976), the components of speech events are elaborated as follows:

a. Setting / Scene

Another way to reveal the discourse device is to notice the place where the participant sends the message or performs the investigated Javanese songs. During the gathering of the grounded research, the researcher visited many places at many times to get the sources of data, the major data presented in *Sanggar Gebyar Seni Jombang*, and supplemental sources of data were from STSI or ISI in Solo. These places are the settings of the Javanese songs sounded and investigated. This term is appropriate with Haymes's suggestion. Here, he says that setting or locale is local and concrete place and time, while scene or situation is abstract. Setting inline with where and when the interaction and transaction is continuing. Normally, it is recognized as physical circumstance. Whereas scene refers to as the situation of a place and the time or psychological situation when interaction is going on. In an exchange of meaning, it is possible that the same persons in the same setting may redefine their interaction as the type of scene changes. Related to the object of the research, the setting is *Sanggar Gebyar seni Jombang* and the *karawitan* department at STSI is where the songs are presented or sung.

b. Participants

In broader and contextual perception, participants are a speaker or sender who transmits a message and a listener who receives it. Addition, they are the people or the doers in interaction or transaction, these are the speaker-the hearer. More specifically to Hymes (*ibid.*), participants in speech event can be distinguished as follows: the first is the speaker or sender, who is the one who speaks or writes and who produces the utterance. The second is the addressor who addresses the other people in a speech event. The third is the hearer or receiver or audience, who hears or reads and who is the recipient of the utterance. The last, is the addressee, who is the person who is addressed by the addresser. From the terms above, it can be said that the participants are actually the poets or *pujangga* and that their role as the composer of the *tembang* texts. Among the famous composers, are R. Ronggo Warsito with his poppuler composition '*Serat Wirid Jati* and *Jangka Jaya baya*, Mangku Negara IV with *Serat Wedatama*, *Serat Wulangreh* and R. Ng. Yasadipura II with his composition *Serat Sanasunu*. They are the well known writers of classical Javanese song texts which are now normally used as master texts for the art of sounding Javanese songs. The other participants are '*Sinden*' (women singer), '*juru gerong*' (for men), and '*niyaga*' (Javanese musical player) collaborate to perform Javanese song's performance that they produce eloquent Javanese songs. In Paku Buana X era, for blind men *niyaga* is called *Meda Irama*, while for women *niyaga* is called *Kenya Mardangga*.

To determine the quality of the song, music and the preceding participants, the Javanese have an esthetical sense, which is situated and inspired by term of '*rasa*'. Therefore several terms of Javanese food may be used to justify and analogize the Javanese song sound singer's quality, such as '*empuk*', *enak*, *atos*, *renyah*, and *cemplang*.

The qualified performance of Javanese song; whether women/men vocalist or instrumentalists are necessary to recognize the concept of *rasa* in Javanese song and musical aesthetics. *Rasa* or feeling is related to the ability of listening, feeling and highly perceiving power through understanding intuition (March Benamno, 1998: 62-89).

In vocal and musical terminology, *rasa* is related to musical impression, after someone sounds a musical and vocal presentation, in this case, *rasa* perception is an aesthetical effect of Javanese song and may be analogized with our tongue in consuming a certain foods. To specify this concept, the researcher elaborates the quality of their vocal and musical performance which can be determined as the following construction or requirements:

1. The first requirement is *empuk* or soft and pleasant of sound, the sound can be said as *empuk* sound if it can touch the listener sense. He or she gets soft and pleasant of the sound in his/her ear. In vice verse, '*atos*' or a hard sound should be avoided by a good vocalist.
2. The second is *gandhang* or 'echo', this sound characteristic should be heard clearly and broadly by the listeners. It should also create a pleasant sense for them.
3. The third qualification sound is '*landhung*'; this term is related to the ability of a vocalist in managing his/her breath. It means he/she should be able to utilize his/her breath in singing a song. On the contrary she/he should be able to avoid a short/*cekak* sound.
4. The fourth qualification is *anteb* or heavy. It means that the singer voice in Javanese song should be deeper than ordinary voices for Javanese sound; it may be characterized as baritone like or a bass-like voice. This sound commonly occurs in the pharynx as place of articulation, and vice verse he/she should not utilize '*kemeng*' or small and bad sounds in producing Javanese songs.
5. The fifth, a good vocalist sound should be "*kempel*" soft and not breakable. This sound breathes a joyful and pleasant feeling, to obtain a good ability in presenting a good song, a vocalist should be able to determine the tone's accuracy and its varieties, or in local culture, it is normally called *wiletan*.

From the previous qualification, it can be used as a construct to justify whether it is good, soft, and pleasant or it is a bad sound of Javanese song. In producing the tone, vocalist and *rebab* players also should pay attention to *pleng*, *blero*, and *sadap/sliring* concepts each of them, as the form of local knowledge perspective and prior knowledge during doing grounded research. They may be clarified as follows:

- a. *Pleng* (accuracy tone), it deals with vocalist and *rebab* player, they should accurately produce or present their tones equal with tonal system in *gamelan*.

- b. *Blero* (violated sound), the concept is related the derivate stones during presenting and producing them. The tones are not appropriate with *laras gamelan*.
- c. *Sasap/sliring*. It refers to vocal and percussions which bear a melody or tone more or less one digit from their *laras gamelan* tones, which produce perfect sounds.

In summary, in order to obtain a soft, pleasant, and joyful vocal and musical sound, *Niyogo* or the *gamelan* player, and vocalist should comprehend the qualification concept of producing the quality sounds. By doing so, the vocalist and *niyogo* will reach a "significant esthetical effect in playing or presenting Javanese song and its music, which is eloquent and impressive for the listeners.

Based on the above objectives, it seems that one can reveal the contextual objectives of reciting and sounding *tembang*. Historically the sound of *tembang* is part of oral tradition and the art of performance has actually existed since pre history era. In animism and dynamism era, people used to present ceremonial and ritual activities by utilizing *tembang* as mantra songs that were modified with traditional music and shadow puppetry. Historically, the shadow was normally projected on a cave's wall, conducted by a *syaman* or *dukun* (Supanggih, 2002: 3). This ceremonial and ritual activity is like the embryo cell of the shadow puppeteer performance as we recognized right now. From the foregoing evidence, it can be concluded that Javanese songs and shadow puppetry are firstly a means of ritual practice. Along with the advance of performance art engineering, they finally move to the profit oriented entertainment.

In another resource, it can be noted that the history of *tetembangan* and *karawitan* are precisely intertwined with the functions of supporting and maintaining monarchical tradition and concepts of Javanese cosmology (cf Waridi, 2006: 48).

The foregoing concept interpretes that socio culture of Javanese society believes that humans should be able to obey their Lord, their natural surroundings and with other creatures, particularly, in worshipping to their God. They should dedicate their lives for their Lord. The relationship between humans and their Lord is manifested by the concept of "*manunggaling kawulo lan gusti*", the unity between people and their Lord". This concept is practiced to honour their king. This theology concept is conducted by the Javanese people because the king is regarded as the manifestation of the Lord who has the right to control human life.

Therefore, the *abdidalem niyoga* in *gamelan* performance is the manifestation of a creature who obeys the king's authority. He dedicates his life, (in local knowledge is called *suwito*), toward his king.

Austen's perspective mentions Javanese song performance as a means of empowering Javanese culture and language "*Memetri Basa lan Kebudayaan Jawa*" to foster Javanese songs and Javanese

language. In a broader sense, it may be used to maintain or preserve our natural culture and one of international heritage.

In action events, the Javanese songs or *tetembangan* are also often conducted, such as particularly associated with local cultures of child birth, which takes place on the first *selapan dina* (thirty-five days) of new born baby's life. This celebration of a baby thirty-fifth day is called "*selapanan bayi*." Another occasion, *tetembangan*, is for *tirakatan* and *lek-lekan* to be a wake, having one's eyes open. It is usually held in the context of ritual celebrations, such as after a birth, before a wedding ceremony (*ruwah ngaturi*), after obtaining certain promising (*ujar*), or even for replacing a new house, or other kinds of *slametan* or thanksgiving. In short, it can be said that *tetembangan* has many functions, such as for ritual, for media of teaching and guidance, and for art performance.

c. Ends or Outcomes

End is one of the discourse elements; it refers to a purpose or goal of communication. It is acknowledged that all speech events and speech acts have purpose, even if occasionally it is only phatic. Sometimes several events share the same style and are distinguished only by purpose and participants or setting. Hymes (ibid.) divides purpose into what he calls 'purpose-outcome' and 'purpose-goal'. Both outcome and goals are distinguished whether the interaction is purely situation or personal latent or unintended, for example a sale or verdict. These, as well as individual goals, are significant (Downes, 1998: 303), meanwhile, the end of the 15 *tembangs* are presented in speech event analysis (see appendix 3 point e).

d. Act or Message

Every discourse has an indispensable primarily point which is called the "Message" or "*Mandat*". It involves form and content. Form of how something is said is fundamental, while content covers what is spoken about. Both are essential to speech acts and speech event and focus on syntactic structure. Both are also tightly interdependent. Message is what is conveyed in speech or writing from one person to another or to a number of people. The message may express verbal form, and vice versa, it may be conveyed by means of a wink, gestures and attitude during conducting communication. A distinction can be made between message form and message content.

In a spoken request, for example, the message form is how the request is made (e.g. types of sentence structure, use or non-use of courtesy words, types of intonation as non linguistic element) and the message content is what actually requested (e.g. loan of some money), it depends on the functional context.

Among the investigated Javanese songs, the intended messages are more evidently related with philosophical issues, insight into the meaning of life, religious teaching, social '*pitutur* and *wewelar*' or social teaching and even teaching about inner life and mystical value as in the '*Serat Dewa Ruci*'. The foregoing teaching messages are delivered in symbolic representation as metaphor, allegories and

indirectness of philosophical values. This is as the manifestation of Javanese rhetoric as being circular or the manifestation of the concept 'samudana'. The locus of semblances and the indirect way in producing a discourse, Javanese philosophy obligates that someone should bring about and maintain the surround people and their environment should be in well order and peaceful. Therefore a Javanese person should be able to control their utterances and behaviors. This way can be regarded as politeness competence in arranging a good Javanese song's discourse. In order to make the listeners more joyful in catching the teaching and the intended message, the sender recites the texts singing using many styles or 'cengkok' each of which bears a distinctive character and mode, and accompanied by *gamelan* background or in local knowledge is called 'grimmingan' (Supanggih, 2002:83). By using this technique, the poet will be able to insert beautifully and pleasingly his or her message toward the addressee. This is a local wisdom for the Javanese, and the risk of this sending message is that the listener feels as if the poet were not being pedantic (*menggurui*) (Arps, 1992:354). This strategy can be noted that Javanese song has a highly contextual maxim in sending a message, since the discourse structure is designed in polite, eloquent, smooth manners. In a broader perspective, Javanese song is included in highly and sophisticated literature, known by the term 'basa renengga'. Therefore the Javanese song discourse always presents 'adiluhung,' or noble values, philosophical

In this case is necessary to state that the form of the message is fundamental as has been indicated. The most common and most serious defect in most reports of speaking is probably the message form, and, hence, the rules governing it cannot be captured. From the foregoing opinion, it seems that message is equivalent with topic. Members of the addressee should know what is being talked about, when and what are talked about has changed.

e. Key

Key is included in the tone, manner or spirit of the act' in which an act or event is managed or done. Hymes further says that acts are otherwise identical in setting, participants, message, form, etc., may differ in keys as between mock and serious, perfunctory and painstaking (Coulthard, 1985: 48). If a certain expression is unique, it can mean exactly opposite if uttered differently, even if it has numerous meanings. Keys selected according to Richard (1987: 152) will depend on the situation, the participant, the social context, and the relationship of the speakers to each other. The signaling of keys may be verbal, i.e. by intonation; or non-verbal such as a gesture or certain posture smile, wink, or another element included in non linguistic features or suprasegmental elements. (Robins, 1989: 101-108, Kuiper and Allen, 1996: 101-110). In Javanese song context, related to the tones are the characters, the *tembang's* genre, and when the songs are conducted. Therefore, are using the suggested theory above.

f. Instrumentalities (Channel)

Talking about instruments is urgent, since the discussion in lines with the ethnography research. Since the speech acts or the spoken discourse are carried out through a medium or channel, instrumentalities in this case, refer to the channel used in interaction. Under channel the description concerns itself with the choice of oral, written, telegraphic, semaphore or other mediums of transmission of speech in regards to channel e.g. *may be used to sing, hum, whistle, or chant features of speech*. Related to this researcher, the discourse's instrument is singing or sounding. The Javanese song characters are determined by their '*cengkok*' or style of soundings; they are normally accompanied by *gamelan* or '*grimmingan*.' The arrangement among the '*cengkok*' and the Javanese '*gamelan*' produce some varieties of the Javanese song's characters, since the manner how to sing the Javanese song genre is quiet different. In other words, the manner refers to how to perform them in distinctive genre of the Javanese songs. Therefore it needs to talk about Javanese song music or *gamelan* in an ethnographical discourse, as suggested by Tedlock and Hymes in the previous chapter.

This study is a part of an ethnographical perspective. In this section the writer tries to provide an elaborative question, to what the Javanese music rules are in creating and accompanying Javanese song rhetorical discourse that also determine the intended meaning of the nonverbal discourse. The process of collaboration between ethnopoetic and ethnomusic or '*gamelan*' will bear complex, impressive senses or '*rasa*' in *gamelan* or in the ethnomusic.

In a broader sense, a *gamelan* can range from a handful of portable instruments played by three or four musicians to a large array with as many as twenty-five instrumentalists and ten to fifteen singers. The main instruments are categorized to time-marking instruments, basic melody instruments, elaborating instruments, and drums. These instruments include *gong* (hanging *gong*, i.e. *gong ageng*, *gong suwukan*, and *kempul*; and horizontally suspended *gong*, i.e. *kenong*, *kempyang*, *engkuk* and *kemong*), which function is to mark musical cycles. Some other suspended *gongs* function as melodic instruments, and they are *bonang*, *bonang panerus*, and *bonang panembung*. Some metallophones (*saron demung*, *saron barung* and *slenthem*) are basic melody instruments, while others (such as *saron peking*, *gender*, *gender panerus* and *gambang*) are elaborating instruments. Zithers (*siter* and *celempung*) and the flute (*suling*) are also elaborating instruments. The leading melodic part is played by *rebab* (a bowed spike fiddle) and is closely related to the parts of the main female vocalist (*pesinden*) and the male chorus. The drum (*kendhang*) functions as a controller of temporal aspects of the performance.

The tuning systems are *slendro* (five pitches to an octave) and *pelog* (seven pitches). A full *gamelan* is actually two separate sets of instruments with only *rebab*, *kendhang*, and the biggest gongs in common. These two sets are played in alternation, and have one or two pitches in common. Besides these two pitch systems (*laras*), there are

also several modes (*pathet*), which the researcher can not discuss them in this paper due to their complexity.

There are different types of *gamelan* music functions. *Klenengan* and *uyon-uyon* are performed alone, without dances or theaters that are usually held at family celebrations such as weddings, circumcisions, and birthdays. *Gamelan* is also used to accompany theatrical performances, *wayang kulit* (the shadow puppet shows) and *wayang wong* (shows performed by actors who dance, sing, and act). Besides, those two functions, *gamelan* accompanies dances, which some overlaps with the theatrical *wayang wong*. (<http://cfaonline.asu.edu>)

In a Javanese ethnomusic perspective, the sounding melody and rhythm or the compiling between the two terms, pragmatically and semiotically, bears some sensual semantical discourses, for examples: sad, impressive '*sedih*', '*trenyuh*' or move to pity, '*nglangut*' naughty and funny, '*siren*' angry, '*gobyok*' lively, '*gagah*', powerful, '*agung*' greatly. The sensual semantic makes the Javanese songs, which are enlivened by the Javanese music instrumental performance, '*dekung*' weighty, steady, and melodious. In local perspective, the senses bear several feelings, namely:

'*Enak*' meaning, lovely, '*ngombak*' meaning 'wavelly', '*rempek*' meaning in union, '*rapet*' meaning 'solid', and '*mili*' meaning 'flowing'. All the multi psychological effects of the Javanese songs, of course will determine different meanings, since, there is actually a good relationship among songs sense and meaning. Therefore, it can be asserted that collaboration among the ethno-poetics or Javanese songs and ethnomusic or '*gamelan*' which had found in the field research settings are really significant artifact data should be revealed during conducting broadly interpretation for the Javanese song ethnography under the study. Both of them will develop impressive and persuasive discourse.

In this term, Noth also in his book by the titled "*Handbook of Semiotics*" recommends that '*musical reference is expanded from the perception of extra musical sound events to other forms of experience which music may evoke*' (Noth, 1995: 432). As musical sound events, he also mentions the major categories of such *exosemantic* musical content. The first is sound events, referring to acoustic events which are possible bearing connotative sense. The second is emotions. The term is involved with the most important semantic field studied in traditional musicology of emotional meaning such as *gamelan* and other traditional musics. It may be compared to the Javanese song characteristics in the '*cengkok*' genre, such sad, happy, pity, funny, great, and many other senses. Langer in Noth also asserts that music is the 'logical expression' of feelings and a symbolic form'. Therefore, the investigated Javanese music or '*gamelan*' is percussed according to the song characters presented. Another word, it may be proposed that Javanese songs as textual competence and Javanese music as paralingual competence are indispensable to each other for developing and representing many sensual discourses.

From the local taxonomy, '*karawitan*' or Javanese music involves many parts of '*ricikan*' or '*gamelan*' music. The devices should be

arranged properly according to the ethno-musicological and cosmological system, so that they perform the Javanese songs art more beautifully. These foregoing musical instruments must be designed in harmony. In this case, Lian Gie in Waridi (2006), comments that Javanese songs are of great beauty. She states that “*Beauty consist in proportion of the parts, more precisely in the proportion and arrangement of the parts, or still more precisely, in the size, equality and member of the part and they relation*”.

In ethnography of perspective, the previous quotation is inline with social and cultural Javanese background which always considers concepts of ‘*loro-loroning atunggal*’ both are unity in harmony without any conflict. Based on the foregoing quotation, it also refers to Javanese songs and music that are designed as integrated esthetics where each of the part supports each other. Therefore, the Javanese songs under study are dominated by *gamelan* accompanying or in local traditional art, normally called ‘*grimmingan*’.

In ‘*karawitan*’ art perspective, ‘*ricikan*’ or Javanese music devices, are classified into three categories namely: first, is front ‘*ricikan*’ that consists of ‘*rebab*’ or ‘*biola*’, ‘*kendang*’ drums and ‘*gender*’. The second is regarded as the middle group of ‘*ricikan*’, it involves ‘*bonang*’, ‘*slentem*’, ‘*demung*’, ‘*gambang*’. The third is categorized into ‘*garap wingking*’ in back position such as ‘*kenong*’, ‘*kempol*’, ‘*gong*’, ‘*kethuk*’, ‘*kempyeng*’, ‘*cengkok kenong*’ and ‘*kemanak*’ (see appendix 6 on the photograph).

Structurally, the foregoing classification may be divided into two mayor groups which all of them have distinctive roles in manifesting their contextual discourse and their speech events. The first group which controls and utilizes the Javanese song is melody or ‘*lagu*’. And the second is as ‘*pamorba wirama*’ (controlling rhythm) the ‘*pamorba wirama*’ or controlling the wirama is *kendang*, while the *pamangku* the *wirama* (fastening the rhythm) is ‘*ketuk*’, ‘*kempyeng*’, and also ‘*kemong*’, ‘*gong*’ and ‘*kecer*’; while, the *pamurba lagu* is ‘*gendeng*’ and the *pamangku lagu* is ‘*gendeng*’, ‘*gambang*’, ‘*siter*’, ‘*bonang*’, ‘*saron*’, ‘*demung*’ and ‘*sarong panerus*’. The last of the foregoing ‘*gamelan*’ may also be called ‘*balungan*’.

Another codification also divides these into three classifications. They are the elaboration of group *rebab*, *kendeng banung*, *gerong*, *gambang suling*, *gender penerus* and *clemplung*. The mediation group therefore is *bonang banung*, *bonang penerus*, and *saron penerus*. The last is abstraction group that are ‘*slenthem*’, *demung*, and *saron barung*’.

From the abovementioned explanation, it can be predicted that ‘*ricikan gamelan*’ or Javanese musical instruments and Javanese song performance have a complementary function for creating rhetorical discourses which manifest the Javanese social life based on their social roles. They are as a partner of words, both textual discourses, which in local term is called ‘*cakepan*’, whereas the non verbal discourse that accompanies and controls melody and sounding is *ricikan* or *gamelan*. They are apparently as rhetorical structure which supports each other.

The foregoing collaboration will finally bear a sensual and persuasive Javanese song performance.

Ricikan, structurally, may be classified into 2 major groups, firstly, a group which controls and utilizes melody or in local terminology called '*pamurba lagu*', in which enrolled by 'gender' or melody. The second is controlling rhythm or '*pamurba wirama*', which is conducted by '*kendang*'. To obtain a perfect performance of sounding or '*rempek*', the foregoing instrument needs another supporting *gamelan*, namely: '*pamangku wirama*', that function is to fasten the rhythm. This function is enrolled by several '*ricikan*' or '*gamelan*', foreexample: *kethug*, *kempyeng*, *kenong*, *gong*, and *kecer*. On the other hand, '*pemangku lagu*', or supporting melody, may be enrolled by some parts of *gamelan* or *ricikan*, such as: '*gamabang*, *siter*, *bonang*, *saron*, *demung* and *saron penerus*. The last of the foregoing devices are, commonly, in *gamelan* terminology called '*balungan*'. If the way of presenting Javanese song and their *gamelan* devices are arranged in a well order, it may be predicted that the logical structure is also based on logical thinking. Hence, it may be correlated to the concept of rhetoric that involves three domains, whether logos, ethos, and logos since, the songs and the *gamelan* are systematically managed by using a well designed manner, applying highly eloquent styles, and persuasively bearing many sensual impacts. By considering the three requirements, the investigated Javanese songs seemingly fulfill the foregoing features. Therefore, Knowles and Moon regard song and music as a non-verbal metaphorical discourse or triangular metaphor (2006: 141). It means that the nonverbal metaphorical discourse functions as non-verbal rhetoric because the equipments are able to produce listener's persuasive and intuitive sense. In this case, Knowles and Moon say:

'Songs blowing in the wind probably encapsulates the symbolism of those changes more than most, sound itself, of course, has a role as non verbal metaphor. In the field of electro-acoustic music, sounds are the material composers use to create images, to realize concepts' (Knowles and Moon, 2006: 142).

The prior quotation can be defined as a complement and metaphorical element in realizing the fragility of life, since the songs and music obtain highly sensual images, such as the titles of songs in the film 'the 'mighty Wind', in the United States in the 1960's. Even the song was regarded as bringing '*wind of change*, socially, politically, sexually in this country.

In other words, it is right that the song, music and the sound of Javanese song are visual elements that are communicated to the listeners. They are very effective as a verbal and nonverbal discourse, which are means of rhetorical vehicle, since music in a broader sense is for inexpressible meaning of the language itself.

In line with the foregoing discussion, it may be recited that historically, a vocalist, whether '*sinden* and *juru demung*' (male and female Javanese singers) are originally called '*Abdi Dalem* or *niyogo*', meaning people who always dedicate themselves to their Lord. The concept is adopted in certain kingdom as a cultural symbol of the

kingdom, as if the king were the representation of God. While 'abdi dalem' or *niyogo* means a *gamelan* player that puts him or herself in subordinate position towards his or her Lord. Therefore, he or she should apply 'sami'na wa atho'na' term (I listen and I will conduct the command). The players of *gamelan* conduct a Javanese song concert in a sitting position; *sila* and *simpuh*, meaning sitting with the knees bent and folded back, sitting with the legs crossed and the knees pulled up. This style of sitting does not only follow a habitual manner of the previous old Javanese singers, but it also cosmologically symbolizes a dedication between the Lord and the creature (human) as the Lord's subordination. Finally, the concept is adopted by Javanese. Here, the kings are considered as the manifestation of the God. In this case, it may philosophically be sure, that what the 'Niyogo' and the vocalist do for presenting their art performance is cosmologically only for dedicating and scarfying to the Great thing (theologies nuance).

g. Norms

All communities have an underlying set of non-linguistic rules which regulate norm, when, how, and how often speeches occur. The terms of norm refers to the rules of interaction. What is intended here is the specific behavior that is attached to the way of interrupting conversation. The norms implicate the believed system of a community, such as in *tembang*. The character of *tembang* is regarded as standards rules when someone sings the *tembang*, All of them are ruled by some linguistic devices. The author himself is also governed by some social norms when he makes and creates the Javanese song's texts, such as indirectness, politeness, and culture.

Explicitly, Javanese song is governed by five structural patterns, such as; (1) a metrical pattern, *guru lagu*, tunes 'cengkok', where the term *lagu* stands for tune, (2) *cengkok* stands for personal or situational melodic variants as a part of a tune, and the style of how the Javanese songs are manifested, (3) *wile* denotes melodic variants, (4) verse lined; *guru lagu* or *dhong dhing* meaning the settling of the voice at the end of each verse line, or 'wulon sukun' or line-final vowels, and *guru wilangan*, meaning the *guru* (the rule syllable) of number as fixed principles, and (5) middle rhyming, which is well known as 'purwakanti lumaksita'.

The above structural patterns which control how the Javanese fixedly performed Javanese song are to be well designed and produce as poetical songs. They are eloquent and persuasive. When all the structural patterns are collaboratively involved in balance, harmony, and accuracy manners, the poetic songs are able to be more fully enjoyed or in local term are more 'nges and nyes' when they are accompanied with the non verbal language; e. i., *ricikan gamelan* and *senggakan*.

h. Genre

Genre refers to the type of speech event conveying the message. According to Richard et.al. (1985: 122) genre is a particular class of speech which is considered by the speech community as being the same type. They have particular and distinctive characteristics. Downes (1998: 303) gives some examples, such as poem, myth, tale, riddle,

commercial, editorial. Richard, in addition, mentions eight more examples such as: prayers, sermons, conversations, songs, speeches, poems, letters, and novels.

The notion of genre implies the possibility of identifying formal characteristics traditionally recognized. It is heuristically important to proceed as though all has formal characteristics of some sort of manifestation of genres: and it may be true. (Hymes, 1976: 122).

The genre of the investigated data is poetry that is sung. Historically, *Tembang* or Javanese song (traditional poetry) can be conceptually included in folklore. Hutomo (1975: 25) mentions that it is normally used to tell traditional and spoken stories, namely: *Panji*, *Menak*, *Ramayana*, *Bharatayudha*, *Babad tanah Jawi*, *Babad Giyanti* and many others. For religious teachings, (mainly stories taken from Islamic history, doctrine and philosophy at previous era) it was also modified by Islamic leaders or *Kyai / ustadz*. It is called *sya'ir or singir* (Javanese) (Darnawi, 1982 : 54). In addition to the Javanese poetry, there is much other daily Javanese poetry: *parikan*, *wangsalan*, *prenesan*, *pepali*, *candra sengkala*, and *guritan* as mentioned in the previous discussion.

Conclusion

Since the investigation is related to the ethnopoetic spectrum of Javanese songs, the analysis device for the foregoing songs is intertwined with contextual discourse, so speech events are urgently demanded in the ethnography of speaking. Finally, by using this approach, the researcher obtains deep contextual understanding. Based on the previous mentioned analysis, it can be concluded that the ethnography of speaking, contextually, can be used for revealing the existence of ethnopoetics under this study, and is suitable with speech event theory purposed by Dell Hyme, which is manifested in the ethnography of speaking: Message, setting, participants, end, key, instrument (channel), norms, and genre. All of them are the classifications of discourse analysis and have imerged some local knowledge and local wisdom which have been discussed deeply in preceding chapter

In summary, the discussion of the discourse devices in speech events of context analysis is very important to understand. By doing so, the study will help the researcher and the readers to obtain a vivid discussion.

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THE DRAMATIC IRONY IN THE TWO COMEDIES, GEORGE BERNARD SHAW'S *PYGMALION* AND OLIVER GOLDSMITH'S *SHE STOOPS TO CONQUER*

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Abstrak: Penelitian ini adalah kajian pustaka yang bertujuan menemukan pola ironi yang dipakai penulis drama dalam mempertahankan alur cerita dan menarik minat pembaca untuk menuntaskan pembacaan karya sastra. Ditemukan bahwa alur komedi dalam *Pygmalion* karya George Bernard Shaw dan *She Stoops to Conquer* karya Oliver Goldsmith didominasi oleh ironi dramatik berupa kesalahan beberapa tokoh dalam mengidentifikasi dan kesalahan dalam menginterpretasi tindakan atau sikap tokoh lainnya..

Kata kunci: dramatic irony, mistaken identity, misinterpretation

Introduction

The essential function of comedy is to amuse readers or audience. It is not to draw their tears. The comedy treats life in humor and amusement. It may be from a quiet smile to noisy laugh. The characters of the comedy attract the readers or audience's greatly pleased attention. The comical situation of George Bernard Shaw's *Pygmalion* and Oliver Goldsmith's *She Stoops to Conquer* is crude involving ludicrous action and dialogue. The two plays have laughable scenes and laughable characters. The playwrights of the two comedies use dramatic irony to present and to unify a series of amusing incidents. It means that the comedies give pleasure to the readers or audience so that they are sure of being no disaster will happen. According to Christopher Reaske (1966) in his book, *How to Analyze Drama*, dramatic irony is a situation in which the character of the play does not fully understand the significance of his action or statement. The readers or the audience of the play, meanwhile, more recognize the humor of something which the characters of the play do not know.

The characters of a comedy, at the beginning, have some difficulties and are often in amusingly difficult situation. It can be found in Goldsmith's *She Stoops to Conquer*. Tony Lumpkin and Miss. Neville are in an amusing situation as well as in the difficult one when Mrs. Hardcastle knows that they have a secret plan against her. At last, Tony could solve this difficulty in an amusing way. This such funny situation also happens in Shaw's *Pygmalion*. Eliza Doolittle worries what she has to do to make Freddy Eynsford Hill not know her real dwelling place. After earning much money from selling her flowers, Eliza proudly called a taxi exactly in front of Freddy. She asked the taxi driver to drive her to the Buckingham Palace. This event makes the taxi-driver surprised.

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The comical plot of *Pygmalion* and *She Stoops to Conquer* depends on the dramatic irony which consists of the mistakes of identity and the misinterpretations of actions. This scope of this study is limited to the analysis of the main characters' utterances or action describing the mistakes of identity and the misinterpretation of action.

Research Methodology

a. Research Design

This is a library study. The characteristics of the study are in line with the characteristics of qualitative research stated by Bogdan and Biklen (1982: 27-30). First, the research is done in natural setting and the researcher of the present study interacts with sources of data in its natural context. It means that the data being analyzed and interpreted are not manipulated. Second, the study is descriptive as the data are collected, analyzed and described in the form of words, e.g. the utterances of major characters. Third, the key instrument is the researcher because much of her time is spent to collect, analyze and interpret the data. The perspectives that may be misconceptualized at the beginning of the study may be modified and remodified as the collection and analysis of data proceeds. Fourth, the data are analyzed inductively. The data found are neither used as the basis of cross-checking the theories discussed in the previous chapter nor of testing hypothesis. The theories are only used to enrich the researcher's insights in analyzing and interpreting the findings. Finally, the study is concerned with meaning and a social process. It concerns with conversational maxims in a social process. The analysis is focused on the major characters' utterances representing the mistakes of identity and the misinterpretation of action.

b. Research Data

The data of this study are the utterances of the major characters describing the mistaken identity and the misinterpretation of action found in George Bernard Shaw's *Pygmalion* and Oliver Goldsmith's *She Stoops to Conquer*. The comedies are chosen as the source of the data on the basis of its language, reputation of the playwright and of the work itself as evidenced from literary criticism, history of literature, encyclopedia and other related sources. The comedies show fun that comes from a good comic plot covering mistaken identity, disguises, and slapstick.

c. Research Instrument

The key instrument of the study is the researcher herself. Much of her time is used to read and understand the drama; collect, identify, analyze and interpret the major characters' utterances (the data). The activities were done repeatedly on the basis of the researcher's insights, knowledge and experience. The activities were terminated when the data were sufficient to answer the research questions.

d. Data Collection

The data of the present study were collected by reading and comprehending the drama. Then, the major characters' utterances that

describe the mistakes of identity and the misinterpretation of action were written down on individual pieces of card. Each piece of the cards was coded based on the number of the utterance, and the act. For example, the data was coded as follows: I: 09 meaning that it is the ninth utterance found in act one. Besides, to get more accurate information of the mistaken identity and the misinterpretation of action and to ensure a certain perception on the events, a consultation with an expert was done.

In line with the features of qualitative research, the data collection was done simultaneously with the data analysis. The data collection was terminated when the available data were considered to be substantial enough to answer the research questions.

e. Data Analysis

The data were analyzed on the basis of the dramatic irony. The analysis was directed to identify and classify the mistake of identity and the misinterpretation of action in order to reach a substantial description.

The data analysis of this study followed Miles and Huberman's steps (1984:23). First, the data in the form of words were collected by extracting them from the drama script. Second, the collected data were selected to find their utterances produced in the communication among the major characters not between the major characters and minor ones. The selected data, then, were classified and coded to find the mistake of identity and the misinterpretation of action. The coding was done on basis of the chapter and the page in which the utterance exists. The researcher started doing the triangulation in this step. Third, the classified data were displayed. This activity led the researcher to draw a conclusion and took a certain action on the data. It means that the displayed data helped the researcher to understand what was happening and to do something based on that understanding. Fourth, in the data analysis, the criteria or parameters of the mistake of identity and the misinterpretation of action were investigated. After the criteria were found, the tentative conclusion of the findings was made. Then, the trustworthiness of the results of the analysis were checked by cross-checking them with another investigator (the researcher's colleague). Before making a final conclusion, the results of the research were cross-checked with an expert

The analysis of an utterance was related to the preceding utterance and the following one by using local interpretation. It means that the data were interpreted on the basis of the context in which the speech event occurs.

Result and Discussion

The Dramatic Irony in *She Stoops to Conquer* involves Young Marlow's mistake of Mr. Hardcastle and Kate Hardcastle's identity for an inn keeper and for a barmaid respectively a well as his misinterpretation of Mr. Hardcastle action. This situation also involves Mrs. Hardcastle's mistake of her husband's identity for a robber and her misinterpretation of Tony and

Miss. Neville's action. The dramatic irony in this comedy is started with Tony's tricks played on Young Marlow. Kate Hardcastle's disguise as a common barmaid emphasizes this situation.

Tony Lumpkin plays trick upon Young Marlow. He gives Young Marlow and his friend, Hasting, false information about the Hardcastle's house. Tony describes the house as the best inn in the country. Young Marlow's ignorance of the country and of Mr. Hardcastle makes them sure of Tony's information. They, therefore, mistakes Mr. Hardcastle's house for an inn and Mr. Hardcastle for a keeper of the inn. Meanwhile, the readers know the real situation, but Young Marlow and Hasting do not. This such situation is called the dramatic irony. Their mistakes lead to their misinterpretation of Mr. Hardcastle's action. They think that Mr. Hardcastle gives them an exaggerated welcome. These events happen because Hastings and Young Marlow do not present at the scene which introduces the Hardcastle family. This misinterpretation is presented in the dialogue below.

Hard : (taking a cup)___ I hope you'll find it to your mind. I have prepared it with my own hands, and I believe you'll own the ingredients are tolerable. Will you be so good as to pledge me sir? Here, Mr. Marlow, here is to our acquaintance. (drinks)

Mar : (Aside) ____ A very impudent fellow this! But he is a character, and I'll humor him a little, Sir, my service to you (drinks)

Hast : (Aside) ___ I see this fellow wants to give us his company, and forget that he's an innkeeper, before he has learned to be a gentleman.

Mar : (Aside) ----- Well this is the first time I ever heard of an innkeeper's philosophy.

(Act II)

The misinterpretation of Mr. Hardcastle's action leads to the misunderstanding between young Marlow and Mr. Hardcastle and then followed by their quarrel. This situation is ridiculous.

Hard : I tell you sir, I am serious! And now that my passion are roused, I say this house is mine, sir: this house is mine, and I command you to leave it directly

Marl : Ha! Ha! A puddle in a storm. I can stir a step, I assure you. (In a serious tone)----- this is your house fellow! It's my house. Mine while I choose to stay. What right have you to bid me leave this house, sir? I never met with such impudence, curse me; never in my whole life before.

Hard : Nor I, confound me if I ever did To come to my house, to call for what he likes, to turn me of my own chair, to insult the family, to order hi servant to get drunk. By all that's impudent, it makes me laugh.

Mar : Bring me your bill, sir! Bring me your bill, and let's make no more words about it.

These quotations describe the cruel quarrel between Mr. Hardcastle and his guests about the house. Mr. Hardcastle says frankly that the house is his and orders them to leave the house as soon as possible. Young Marlow, meanwhile replies Mr. Hardcastle's remark impudently. Young Marlow says that he has right to stay at the house as long as he can pay for taking a night. Young Marlow treats Mr. Hardcastle in such impudence

because he knows that Mr. Hardcastle as the innkeeper not as his future father-in-law. The audience or the readers, on the other hand, know Mr Hardcastle as the owner of the house and as Young Marlow's future father in law and so do the other characters of the play.

The dramatic Irony in this play is also shown by Young Marlow's mistake of Kate Hardcastle for a common barmaid. This comical situation is resulted from Kate's disguise as the barmaid by wearing a plain country dress to win his love. It is known that he is very easy with women of a lower class but not with those of middle or upper class.

Maid : But is more, madam, the young gentleman as you passed by in your present dress, asked me if you were the barmaid. He mistook you for the barmaid, madam.

Miss. Hard : Did he? Then as I live, I'm resolved to keep up the delusion. Tell me, Pimple, how do you like my present dress? Don't you think I look something like Cherry in the Seaux' Stratagem?

(Act III)

Finding Kate Hardcastle as a girl of lower class, Young Marlow can talk to her fluently and express his love for her affectionately.

Mar : To guess at this distance, you can't be much above forty (Approaching). Yet, nearer, I don't think so much (Approaching). By coming close to some women, they look younger still; but when we come very close indeed ----- (Attempting to kiss her)

The title of this play, *She Stoops to Conquer* clearly shows this funny plot. The word 'she' refers to Miss. Kate Hardcastle. The wor 'stoops' refers to Kate's action of taking a lower class position and the phrase 'to conquer' refers to Kate's effort to win Young Marlow's love.

Young Marlow's mistakes of Hardcastle for the innkeeper and of Kate Hardcastle for the common barmaid lead to the misunderstanding between Kate and her father. This misunderstanding is primarily caused by Young Marlow's different treatment toward them. He treats Mr. Hardcastle impudently, but he treats Kate Hardcastle tenderly. Kate's opinion about Young Marlow is different from her Father's. Kate says convincingly to her father that young Marlow is a modest gentleman, but her father sustains that young Marlow is an impudent one. This situation is called generation gap. Parents usually sustain their opinion firmly and so do the children.

Miss. Hard : Never trust me, dear papa, but he's still he modest man I first took him for; you'll be convinced of it as well as I Hard. By the end of my body, I believe his impudence is infectious! Didn't I see him seize your hand? Didn't I see him haul about like a mild maid? And now you talk of his respect and his modestly, forsooth!

Miss. Hard : But if I shortly convince you of his modestly, that he has only the faults that will pass off the time and the virtues that will improve with age, I hope you'll forgive him.

Hard : The girl would actually make him. Run mad! I tell you, I'll not be convinced.

(Act III)

These quotations give the description of the frank quarrel about Yong Marlow between Kate and her father. Kate has known that this situation is caused by her brother's trick upon the guests. For the audience or the readers Kate's remark is true but for Mr. Hardcastle it is not. Near the end of the play, Kate succeeds to convince her father of young Marlow's modestly. The only man that has not known the trick is young Marlow. Until near the end of the play he has not been aware of his mistake. This situation is strengthened by his protest against Mr. Hardcastle's remark about his attachment for Kate Hardcastle.

- Hard : Your father approves the match, I admire it; every moment's delay will be doing mischief. So -----
 Mar : But why won't you hear me? By all that's just and true. I never gave Miss. Hardcastle the slightest mark of my attachment, or oven the most distant hint to suspect me of affection. We had but one interview, and that was se formal, modest, and uninteresting.

(Act V)

Young Marlow has not known that the girl whom he loves is not a barmaid but Mr. Hardcastle's daughter.

Misinterpretation of action, in the play, is also experienced by Mrs. Hardcastle. She misinterprets Tony's pretending attachment for Miss. Constance Neville. She supposes that they have loved each other. Their pretence is really to make Miss. Neville and Hastings's secret plan for eloping comes to be successful.

- Tony : ..., and I'm sure you can't say but I have courted you nicely before her face. Here she comes, we must court a bit or two more, for fear she should suspect us. (They retire and seem to fondle)
 Mrs. Hard : Well, I was greatly fluttered, to be sure, ... But what do I see? Fondling together, as I'm alive. I never saw Tony so sprightly before. Ah! Have I caught you, my pretty doves? What, billing, exchanging stolen glances and broken murmurs? Ah!

(Act IV)

Mrs. Hardcastle is sure of and satisfied with Tony's warm attachment for Miss. Neville so that she cannot know this is only their pretence. This situation is the dramatic irony. Oliver Goldsmith presents the dramatic irony in this play by means of Mrs. Hardcastle's unawareness of the loss of the jewels. When Miss. Neville wants to wear her jewels, Mrs. Hardcastle states this information as Tony orders. Mrs. Hardcastle thinks that this information is only to deceive Miss. Neville. Mrs. Hardcastle does not know that Tony has already stolen the jewels and has handed them in to Hasting. Mrs. Hardcastle is unaware of this situation because she is absent at the scene which present the theft of the jewels done by Tony.

- Tony : (Apart to Mrs. Hardcastle) ---- Then why don't you tell her so at once, as she's so longing for them? Tell her they're lost. It's only way to quiet her. Say they're lost, and call me to bear witness.

Mrs. Hard : To be plain wit you, my dear Constance, if I could find them you should have hem. They're missing, I but we must have patience wherever they are.

(Act III)

Mrs. Hardcastle asks Miss. Neville to be patient and to wear Mrs. Hardcastle's garnets till they are found. Miss. Neville is very angry about the jewels loss. After getting Tony's information about the jewels which are really not lost, Miss. Neville becomes calm.

Tony : Don't be a fell. If she gives you the garnets, take what you want to get. The Jewels are your own already. I have stolen them out of her bureu, and she does not know it. Fly you spark, he'll tell you more of the matter. Leave me to manage her.

(Act III)

At the end of the play, Tony tricks his mother again by driving her and Miss. Neville very fast around their neighbourhood in the dark night. He brings them back to their own garden. Tony wrongly tells his mother that they are in Crackskull Common about forty miles from their home. She is sure of Tony's wrong information about a robber. The robber is really Mr. Hardcastle, her husband.

Hard : My wife, as I'm Christian. From whence can he come? Or what does she mean?

Mrs. Hard : (Knooling) ----- Take compassion on us, good, Mr. Highwayman. Take our money, our watches, all we have, but spare our lives. We will never bring you to justice; indeed we won't, good, Mr. Highwayman.

(Act V)

In this situation, Mrs. Hardcastle is unaware of the true information about the place and about Mr. Hardcastle, while the audience or the readers and the other characters of the play are aware of.

Meanwhile, the Dramatic Irony in *Pygmalion* involves the flower girl (Eliza Doolittle) and bystander's mistake of the note taker (Henry Higgins) for a police officer as well as her misinterpretation of his action. This situation also involves Mrs. Eynsford Hills and Nepommuck's mistake of Eliza Doolittle for a girl of upper class.

The humorous situation of Act one is resulted from the flower girl and bystander's mistake of the note taker (Henry Higgins) for a policeman. This mistake of Higgin's identity leads to their misinterpretation of his action. They think that the note taker is a policeman who is observing their activities and their talks. On the other hand, the audience or the reader knows exactly that the note taker is not a policeman but he is a phonetics professor. He is conducting a research on the lower class' English pronunciation.

The Flower Girl: breaking through them to the Gentleman, crying wildly)
Oh, sir, dont let him charge me. You dunno what it means to me. They'll take away my character and drive me on the street for speaking to gentlemen.

The Note Taker : (Coming forward on her right, the rest crowding after him) There! there! there! Who's hurting you, you silly girl? What do you take me for?

The Bystander : It's aw rawt: e's a gentleman: Look at his b-oots (Exploiting to the note taker) She thought you was a copper's nark, sir.

The Note Taker : (With quick interest.) Whats a copper's nark?

The Bystander : It's a --- well, it's a copper's nark, as you might say. What else would you call it ? A sort of informer. The Flower Girl. I take my Bible oath I never said a word -----

The Note Taker : (Overbearing but good-humored) Oh, shut up, shut up. Do I look like a policeman?

(Act 1)

Another mistaken identity leading to humorous situation is also found in Act III. Professor Henry Higgins and Colonel Pickering have succeeded in improving Eliza's (the flower girl) English. Because of this, Mrs. Eynsford Hill who has ever met Eliza as the flower girl of lower class mistakes Eliza for a lady of upper class. Mrs. Eynsford Hill treats Eliza gently and politely. However, the audience or the reader knows well the lady is Eliza, a girl of lower class who was selling flower to Mrs. Eynsford Hill when they had a shelter from the rain in Inigo Jone's church in Covent Garden vegetable market. In this part, the plot of the comedy reaches its plot.

Liza : (Speaking with pedantic correctness of pronunciation and great beauty of tone.) How do you do, Mrs. Higgins? (She gaps slightly in making sure of the H in Higgins, but is quite successful.) Mr. Higgins told me I might come.

Mrs. Higgins : (Cordially.) Quite right: I'm very glad indeed to see you.

Pickering : How do you do, Miss Doolittle?

Liza : (Shaking hands with him) Colonel Pickering, is it not?

Mrs. Eynsford Hill : I feel sure we have met before, Miss Doolittle. I remember your eyes.

Liza : How do you do? (She sits down on the ottoman gracefully in the place just left vacant by Higgins)

(Act III)

The other humorous situation resulted from the mistake of identity is found in act IV. A gentleman named Nepommuck who meets Eliza in a party mistakes her for a lady of a royal blood.

Hostess : Ah, here you are at last, Nepommuck. Have you found out all about the Doolittle lady?

Nepommuck : I have found out all about her. She is a fraud. Hostess. A fraud! Oh no.

Nepommuck : Yes, yes. She cannot deceive me. Her name cannot be Doolittle.

Higgins : Why?

Nepommuck : Because Doolittle is an English name. And she is not English.

Hostess : Oh, nonsense! She speaks English perfectly.

Nepommuck: Too perfectly. Can you shew me any English woman who speaks English as it should be spoken? Only foreigners whom have been taught to speak it well.

Hostess : ...But if she is not English what is she?

Nepommuck: Hungarian. And of royal blood. ...

(Act IV)

Above all, Oliver Goldsmith's *She Stoops to Conquer* and George Bernard Shaw's *Pygmalion* are full of the dramatic irony. The dramatic irony in *She Stoops to Conquer* involves the mistake of identity and the misinterpretation. Young Marlow's mistake of Mr. Hardcastle for an innkeeper and his misinterpretation of Mr. Hardcastle's action are caused by Tony's trick. Young Marlow's mistake of Kate Hardcastle for a common barmaid is caused by Kate's disguise. Mrs. Hardcastle's misinterpretation of Tony's pretending attachment for Miss. Constance Neville and her mistake of Mr. Hardcastle for a robber are caused by Tony's trick. Until near the end of the play, either Young Marlow or Mrs. Hardcastle is unaware of Tony's trick played on them. The readers or the audience and the other characters of the play, meanwhile, are aware of. Meanwhile, the Dramatic Irony in *Pygmalion* involves the flower girl (Eliza Doolittle) and a bystander's mistake of the note taker (Henry Higgins) for a policeman as well as her misinterpretation of his action. This situation also involves Mrs. Eynsford Hill and Nepommuck's mistake of Eliza Doolittle for a girl of upper class.

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LINGUISTIC CRITICISM AS A FIRST PHASE TO LITERARY CRITICISM

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Abstract: The aim of this paper is basically methodological: that viewing literature in unusual light—as discourse and thus as communication rather than as object—produces some unusual insights. Thus it is an argument about 'procedure in literate criticism. Because the idea of 'discourse' is to be defined in linguistics, it is an argument about the scope and aims of linguistics too. But beyond these method—ological considerations, it would sense an implicit political, or at least: educational, goal also: the approach recommended is designed to make the institution of literature more accessible, to attack an artificial and polemic barrier that has been built between literature and other modes of discourse.

Key words: text, discourse, linguistic criticism, literary criticism.

Introduction

It is tempting to think of and describe the literary text as a formal structure, an object whose main quality is its distinctive syntactic and phonological shape. This is a common approach, adopted by, for instance, the most famous of the linguistic stylisticians, Roman Jakobson (Jakobson, 1960; Jakobson and Levi-Strauss, 1962; Jakobson and Jones, 1970). It also happens to agree with the dominant formalist tendency of the more conservative schools of modern criticism. Linguistic formalism is of limited significance in literary studies, and educationally restrictive. As an alternative, there are some linguistic techniques which emphasize the interactional dimensions of texts.

To treat literature as discourse is to see the text as mediating relationships between language-users: not only relationships of speech, but also of consciousness, ideology, role and class. The text ceases to be an object and becomes an action or process. This anti-formalist approach is pretty much at odds with received opinion in conventional literary aesthetics. There are willingness for literary works to be kinetic; denial of their alleged formal autonomy; acceptance of the relevance of truth-values to literature. Furthermore, without offering any formal justification, one other assumption implicit—that is, that no plausible essentialist or intrinsic definition of literature has been or is likely to be devised.

For this purpose, no such theory is necessary. What literature is, can be stated empirically, within the realm of sociolinguistic fact. It is an open set of texts, of great formal diversity, recognized by a culture as possessing certain institutional values and performing certain functions. The values are neither universal, though they are subject to a small range of types of historical explanation, nor stable, although they change slowly. They derive from the economic and social structures of particular societies, and a

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linguist can think of any number of Marxist and historicist interpretations which illustrate the causal process. Once a person starts looking at literature as a part of social process then texts are opened to the same kinds of causal and functional interpretations as are found in the sociology of language generally.

It is obvious that this approach requires what might be called a 'functional' theory of language. Not all schools of linguistics pay any attention to linguistic functions, to the various kinds of work language performs in actual communicative situations. Notably, transformational grammar has no interest in the functions of language, and the way it looks at language implies that only one function is to be attributed to language, the so-called 'referential' function, that is, the channeling of propositional meanings through the medium of sound.

Discussion

For Chomsky, linguistics is the study of sentences, or the theory of sentences, and a sentence is, in his terms, essentially a syntactic construct responsible for pairing what he calls a 'semantic interpretation' with a 'phonetic representation' (Chomsky, 1968). Transformations are neutral operations for mapping meanings on to phonetic signals. For instance, active sentences and their passive counterparts are said to have the same meaning, despite the fact that their surface structures are very different and that they tend to be used in different situations.

A functional grammar would be concerned to pose and answer the question why languages like English provide a choice between 'John threw the ball' and 'The ball was thrown by John' as different ways of talking about the same event. One explanation seems to be that active and passive equivalents tend to be used in texts and situations with different information structures. 'John threw the ball' seems an appropriate answer to the question 'What did John do?' whereas 'The ball was thrown by John' responds to 'What happened to the ball?'

Also, the passive provides for deletion of agency in descriptions of transitive events — 'The ball was thrown', 'The window was broken'. Such deletion could occur for any of a number of reasons: anonymity, impersonality, mystification, ignorance. It is clear that a rich set of motivations could be supplied for the active/ passive choice, that it is not a case of arbitrary syntactic variation.

Similarly, the functionalist would claim, all other aspects of linguistic structure are to be explained by reference to their communicative purposes. This is the position of the Prague linguistic school and of the English linguist M.A.K. Halliday (1970: 142): The particular form taken by the grammatical system of language is closely related to the social and personal needs that language is required to serve.

Now the functionalist is after something more powerful than a mere list of ad hoc connections between details of linguistic structure and points of social usage. He proposes that, although the particular sociolinguistic institutions of cultures differ considerably, they may be referred to a small number of global functional categories. Halliday posits three functions, which he calls ideational, interpersonal and textual.

The ideational function has to do with the transmission of a world-view, a structuring of experience; the interpersonal, with communicative intercourse, the establishment and maintenance of personal and group relationships; the textual, with the completeness and shape of a communicative unit, a text or utterance, within its context of situation. Textually, a piece of language is a well-formed communication rather than inconsequential gibberish; interpersonally, etc., that it signals the interlocutor's status relative and so on; ideationally, that this discourse is a series of propositions conveying structured judgments on some topic or topics.

Each of these functions relates to some definite aspects of language structure. The ideational function explains such structural features as the distinction between nouns and predicates, the semantics of quantification, logical connectives between propositions, etc. Interpersonal structures include questions, imperatives, person distinctions among pronouns, and many other aspects of language; the textual function is reflected in all those structures which preserve continuity of discourse, for instance anaphoric cross-reference by pronouns across sentence boundaries: John threw the ball. It bounced against the fence.

Through the three functional categories, Halliday seems to show that his grammar evidently has considerable potential scope and power. It is broader, more inclusive, in its conception of what counts as linguistic fact than are traditional syntax-centred linguistic theories such as TG; and it calls for bolder and more socially relevant explanations of linguistic structure.

Halliday's three functions of language are conceived of as simultaneous, not alternative: any complete piece of language working in a communicative context is structured to serve all three needs. There is a trivial sense in which one can talk about alternative linguistic functions: one can use language to write to the bank manager, to pray, to urge on manual work, to write an advertisement, to abuse the wife, to write *Paradise Lost*, etc. Surely, the style will vary enormously from one use to another, so there is a form-function correlation of a sort. But this is just a list. The list becomes a bit more interesting if the categories are made more general, as in the sociolinguistic theory of 'register'.

But when one reaches an extremely high level of generality, alternativity of function becomes implausible. I.A. Richards's 'two uses of language', 'scientific' versus 'poetic', otherwise 'referential' versus 'emotive', provide an excellent example of the absurdity of exclusively alternative general functions (Richards, 1924: 34). A purely scientific, inexpressive language is as absurd as a contentless poem of total expression. It won't help to make it a relative, more-or-less, choice, as Roman Jakobson tries to do.

Jakobson derives his six functions of language from a scheme of six 'constitutive factors' of any speech event through his famous paper 'Linguistics and Poetics' (1960). The six factors are: addresser, addressee, message, code, contact, and context.

The addresser and the addressee are source and target of the message, respectively: considered intentionally, the voluntary emitter and

the desired receiver of the communication. The code is the language in which the message is constructed. Contact is physical channel, sound waves or light waves. Message seems to mean, in Jakobson's system, the palpable surface structure of the communication (e.g. phonetic substance). Context is not simply the immediate or wider situation of the actual communicative act (not 'context of situation' as in Firth, 1957) but the non-linguistic world as it is treated by language, ie. the subject of discourse.

Jakobson comments on the functional relevance of these communicative factors that each of these six factors determines a different function of language. Although there are six basic aspects of language, the diversity lies not in a monopoly of some one of these several functions but in a different hierarchical order of functions. The verbal structure of a message depends primarily on the predominant function. (1960: 353)

The six functions, and six types of verbal organization, are derived from the constituent factors: referential, emotive, poetic, conative, phatic, and metalingual. The terms are not entirely conventional, but the purport is clear. The emotive function, perhaps better called 'expressive', is found in language devoted to highlighting the character and state of the speaker. Conversely, conative language is directed at the addressee; it has 'perlocutionary' designs upon him, e.g. advertising language. The metalingual function involves language about language, commentary on the code, from the language of scientific linguistics to regulatory utterances like 'i before e except after c'.

Phatic utterance is communication designed to establish interaction within the selected channel: routine vacuities like 'Hello', 'It's a beautiful day', 'I love you'. The referential function is the outward-directed function of language, minimizing speaker, hearer, channel, etc., focusing impersonally on subject-matter: what Richards and others have called the 'scientific' use of language. Finally, the poetic function demands heightening of the physical texture of the message, patterned objectivation of the phonic surface; the influence of Mukarovsky's 'foregrounding' is clear (Mukarovsky, 1964).

The next stage of Jakobson's argument is a proposal and demonstration of a structural mechanism by means of which is achieved the foregrounding of linguistic surface structure which he claims typifies the poetic use of language. It is irrelevant to investigate this in detail, except to report that its effect is, in Jakobson's words, to 'promote the palpability of signs', to make form more important and salient than content. Needless to say, Jakobson is strongly oriented towards a quite limited, although historically important, tradition of highly patterned, phonetic, lyric verse.

Despite his concession that no linguistic event obeys only one function of language, Jakobson's theory implies a potent suppression of functions other than the one chosen for designating a particular text or corpus. The practical analyses of poetry which he has published bear out this impression. Jakobson has decided that poetry is dominated by phonetic and syntactic features of repetition, parallelism and antithesis. And his analyses concentrate on the way these features contribute to the concreteness, perceptibility, of the texts discussed.

Other aspects of language are neglected. In his analysis of Shakespeare's sonnet 'Th' expense of spirit . . .', for instance, semantic interpretation consists only of one page of free paraphrase, and nothing is said about the kind of speech act performed by the poem, the relationship between its implied interlocutors (Jakobson and Jones, 1970). The vast body of critical literature on the Sonnets shows that a much wider range of response to their language has seemed appropriate to other commentators: there is plenty to say about referential, interpersonal and metalinguistic aspects of this corpus of poetry (Fowler, 1975).

It is clear that Jakobson's concentration on formal structure is determined not by the nature of the material but by his decision to treat it in such a way. This decision has its causes and its consequences. Jakobson's definition of literature is in fact a way of looking at literature which reflects the classicist and formalist goals of the precisely historical culture within which he was educated. The consequences of his definition are to perpetuate the values of that culture, to insist that literature is a contained, quiet, socially unresponsive object outside of history.

Literature is not exempt from language's general responsibility to work in the real world of conflicts and sympathies. Being language, literature can't shed its interpersonal function. The theorist and critic, obeying his ideology, may choose to downgrade the interpersonal in favour of the less committing formal-textual-poetic function. Perhaps for equally ideological reasons, one may redress the balance by drawing attention to the inevitable and important interpersonal-interactive-discursive dimensions of literary texts.

John Searle's revision of Austin's speech acts is relevant to this thesis (Austin, 1962, Searle, 1969). Austin divided speech acts into performative and constative utterances, and concentrated on the latter. Searle, though still much interested in performative speech acts like promising, maintains what seems to be the correct general position, namely, that every utterance is simultaneously three language acts. It is a locutionary act, that is, an utterance in the words and sounds of English. It is a propositional act, i.e. it attributes a property to a referent outside of language; and it is an illocutionary act, e.g. an act of stating, promising, questioning, marrying, or whatever.

The theory of illocutionary act and illocutionary force is quite easily incorporated into a transformational grammar with a semantic base, and there have been a number of proposals to that effect. In technical terms, the highest predicate in a sentence will be an illocutionary verb with a first-person subject. These transformations yielding marked modal constructions are well understood in linguistics. As far as literary criticism is concerned, the priority is to investigate the implications of both marked and, particularly, unmarked illocutionary determinants of the discourse structure of texts.

The stylistician Richard Ohmann has already begun this study, concentrating on illocutionary situations which are either marked or deviant or both (Ohmann, 1973). To give a quick example, consider William Blake's poem *Tiger*. The text is dense with morphological and punctuational indicators of illocutionary actions—exclamations and questions—so a speech

act approach is *prima facie* appropriate. Application of the Austin-Searle theory is immediately rewarded. Felicity conditions are obviously and functionally broken. In general, the requirement of a normal communicative channel is not fulfilled.

No creature, cat or man, can be expected to give a reliable first-hand report on the circumstances of its creation. These unanswerable questions bounce off the tiger towards the implied reader of the poem, and so a discourse is established. The reader recognises rhetorical questions which are really directed to persuading him of the terror and the inscrutability of power and beauty. Speech act theory in this case initiates a formal explanation of the force of the questions, creative disorientation in the face' of a battery of infelicitous illocutions. These facts about illocution (which could be elaborated) do not take the critic very far towards an interpretation, but an understanding of them is prerequisite to interpretation.

Slowly the poison the whole blood stream fills.
It is not the effort nor the failure tires.
The waste remains, the waste remains and kills.

It is not your system or clear sight that mills
Down small to the consequence a life requires;
Slowly the poison the whole blood stream fills.

They bled an old dog dry yet the exchange rills
Of young dog blood gave but a month's desires
The waste remains, the waste remains and kills.

It is the Chinese tombs and the slag hills
Usurp the soil, and not the soil retires.
Slowly the poison the whole blood stream fills.

Not to have fire is to be a skin that shrills.
The complete fire is death. From partial fires
The waste remains, the waste remains and kills.

It is the poems you have lost, the ills
From missing dates, at which the heart expires.
Slowly the poison the whole blood stream fills.
The waste remains, the waste remains and kills.

Above is William Empson's poem *Missing Dates*. The illocutionary problem is more delicate. One cannot readily see what illocutionary act is being performed, and so, just as the syntax of the title is ambiguous

between a transitive and an intransitive meaning of the verb 'missing' (like Chomsky's 'the shooting of the hunters'), there is a radical ambivalence or uncertainty of tone which may produce misreadings. This ambivalence begins with the tense of the very first verb, 'fills', and continues with other present-tense verbs in the poem.

In English the present tense serves a number of functions, so there is always a potential for ambiguity. The first line of the poem, for instance, is in principle ambiguous between two different speech acts, present tense narration or simultaneous commentary on the one hand, and timeless generalization on the other. The noun phrases in the poem are so diverse in reference that they obviously can't be acting as definite descriptions within any continuous narrative: the poison, and old dog, Chinese tombs, slag hills and so on. Deciding to read these nouns metaphorically, one decides to read the illocutions as timeless generalizations. However, the general truth asserted by the first sentence is not transparent.

The inversion of the verb and the object noun phrase shows that this is a line in a poem and thus likely to require a metaphorical interpretation: also the dislocation of word order interferes with the perception of the intonation contour of the sentence, making it difficult to decide where the information focus is. If one read on to lines 2 and 3, though, he realises that line 3 is a paraphrase of line 1: poison may be waste matter in the blood (e.g. alcohol), waste kills, waste means also lost opportunity or unproductive activity or unfilled time, thus connecting with the title.

In short, line 1 means something like 'the cause of the spiritual death I'm talking about is a process which may be likened to the action of poison slowly polluting the blood stream'. The first line doesn't mean, for instance, 'It is in the nature of this specific poison to slowly fill the whole blood stream'. Now the exact correctness of the paraphrase is not reliable, but rather with the route by which the context arrive at it, and, further, with the consequences of this route for the perception of illocutionary structure.

Using line 2 in order to interpret line 1, one realises that 'poison' is affirmed as the cause of death in a context which denies the validity of other, specified, causal explanations. 'If x is a class of events, the cause of every token of x is a and not b or c'. The illocutionary act L, therefore, not simply affirmative generalization, but affirmative generalization incorporating denial of competing generalizations. Of course, the structure 'not b, nor c, but a, is the cause of x' becomes explicit and repeated in the syntactic surface structure:

It is the Chinese tombs and the slag hills
Usurp the soil, and not the soil retires.

The strategy of the speech act is to create a specific type of reader, a second voice, and include him within the communicative format of the poem. This particular reader is in a conflict relationship with the author, and he is a predefined loser in this dialogic battle. He holds false beliefs, that is, the author presents the implicit addressee's beliefs as false, and the implicit reader can't refute this since his beliefs can only be presented through the author's voice (Bakhtin, 1973; Uspensky, 1973; Volosinov, 1973).

Now pay attention to 'your' and 'you' in stanzas 2 and 6. This is a personalized 'you', not the impersonal and general 'you' of 'You pays your money and you takes your choice'. The cap is meant to fit. There was an ambivalence of tone in this poem, but the tone is resolved on an accurate reading of the author's speech act. The reader constructed by this poem, if he is not irrelevantly lulled into a mood of complacent melancholy by the reassuringly repetitive metre, has a distinct feeling of being got at.

He is the source of the rejected false explanations. Although he is only mentioned in the two 'yous', he can don the cap at many other places in the poem. One striking characteristic of the syntax is the deletion of noun phrases in agent and patient cases: whose blood stream? who makes the effort? who fails? who gets tired? who wastes what? who is killed, and who kills whom? These slots are open to be filled by the 'you' of the poem: he suffers, and it's his fault and responsibility. The title is transitive, after all: dates don't go missing by themselves any more than the soil retires.

Conclusion

The value of analyzing texts differs from the emphasis on objective, formal structure found in received literary education, and which yet stays close to actual regularities of language. A text is treated as a process, the communicative interaction of implied speakers and thus of consciousnesses and of communities. Focus on those features of language, usually suppressed in criticism, signals the interaction of consciousnesses, the awareness by a speaker of the voice of another.

The consequences of this approach, for literary criticism, are very considerable. Literature seen as discourse is inevitably answerable, responsible; it cannot be cocooned from an integral and mobile relationship with society by evasive critics' strategies such as 'implied author', 'persona', 'fiction'; or 'stasis', 'objectivity', 'depersonalization', 'tradition'. This is not to deny the applicability of such concepts in the analysis of literature, of course; only, to demand that they should not be invoked as compositional principles setting literature aloof from other communicative transactions. They are generally relevant to linguistics and semiotics and social psychology at large.

As for 'objectivity': of course poems have a tangible physical dimension, but so too do all texts. The surface structure of language is designed to stand in the way of semantic apperception. Jakobson and the Russian formalists most likely want to preserve literature as an empty routine outside the normal political and sexual commitments. To preserve a mode of discourse resistant to institutional change: counter-revolutionary. 'Practical criticism' actually devoted to those ends perverts both of the words 'practical' and 'criticism'.

The originality of an approach resides in the use of a certain kind of linguistics to explicate the actional dimensions of literature, treating it as accessible and committed just like other forms of discourse: the linguistic of modality, illocution, the interpersonal function. It happens that, linguistics until recently being a rather conservative and socially negligent institution,

these concepts are still in need of technical development. It is pleasant to predict that, later, there will be a mutual enrichment between linguistic criticism and literary criticism.

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AN ANALYSIS OF INTERPERSONAL MEANING OF POLITICAL PROPAGANDA OF THE INDONESIAN MILITARY (TNI) IN *THE JAKARTA POST* EDITORIALS (Based On Systemic Functional Linguistics)

Sriyono *

Abstrak: Penelitian ini adalah penelitian deskriptif kualitatif. Data dalam penelitian ini berupa editorial dalam harian *The Jakarta Post* tentang politik propaganda TNI. Tujuan penelitian ini adalah untuk mengetahui bagaimana system leksikogramar direalisasikan dalam editorial. Selain itu, penelitian ini juga untuk mengetahui sistem leksikogramar yang merepresentasikan makna interpersonal yang mencakup status, affect dan contact antar penulis dan pembaca serta politik propaganda TNI terhadap pembaca. Hasil penelitian menunjukkan bahwa hubungan antara editor (penulis) dan pembaca cenderung seimbang, serta penilaian terhadap pembaca juga positif. Dengan demikian, sistem bahasa dalam suatu teks dapat mencerminkan makna interpersonal dari penulis atau pembicara. Penelitian ini juga menunjukkan bahwa tingkat keterbacaan dari teks tersebut cenderung mudah dipahami.

Key words : Editorial, Indonesian Military (TNI), political propaganda, tenor, lexicogrammatical.

Introduction

a. Background

Editorials in a newspaper automatically contain the writer assumption, thoughts, reasons, and evidences reflecting social condition in society. It gives great contribution to the social condition in the society, such as politics, economics, and also social culture. Concerning with the matter, it is well known that Indonesia faces many problems, especially political affair covered in the editorial of newspapers. On that account, the public opinion in the newspaper is considered as a process to unite the thought, feeling, and idea of citizens. It is the medium where the society expresses those matters to the government policy. Therefore, the society knows the responsibility of the government to the law enforcement in the society of this situation recently. The matter conducts a political propaganda in order to reach a conducive condition through the editorial of the newspaper.

One of elements in the political affair in this country is the Indonesian Military (TNI). This institution is involved much in political affairs in this country. It must be considered that at least more than thirty years in the New Order Era, almost every side of this nation life

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cannot be separated from military force. The domination of the nation does not only create inequality among society in life of nation but also erode military professionalism.

Although the reformation movements in every side have been moving, many aspects have not shown any changes. It is indicated by many ambiguous decisions of the government. So, it influences society attitude in responding the government policy. One of them is about the Indonesian Military which is always considered blemish. The Indonesian Military is considered one of the powers which have great influence to change this nation's condition. In addition, Indonesian Military often becomes an object of people opinion about several cases related to the political affair in this country, such as the issues about taking over government authority and becoming an institution which is identical with violence. On the other hand, The Indonesian Military is an institution having responsible for either the security or sovereignty of this country. It must be able to prove that the Indonesian Military is a clean institution from the suspect above.

To respond to the condition, the Indonesian Military tries to show military professionalism by regaining civil-military relationship. The reform movement wants to change the image that the military which is identical to high temperament becomes an institution which keeps civil and military relationship. So that, the Indonesian Military wants to reconstruct trust of society to its existence and to create peaceful and security in the society. This can be considered as an effort of Indonesian Military in generating conducive environment and positive stability of this country. Thus, the Indonesian Military hopes that there is a better understanding among the civilians and military. As one of components of this nation, they have same duty in gaining equality to each other.

Based on the phenomena mentioned above, it is interesting to conduct a linguistic research on an analysis of interpersonal meaning of political propaganda concerning with the Indonesian Military existence in *The Jakarta Post* editorials. *The Jakarta Post* newspaper is preferred with some considerations. First, it is believed to be the largest English Language newspaper in Indonesia, therefore it has great power in creating public opinion. Second, this newspaper is read not only by foreigners in Indonesia but also by the Indonesian intellectual community, the class which usually master English well. Editorial column is chosen because it provides the writer's opinion, comments and actual topics. The political propaganda concerning with the Indonesian Military then is taken with the reason that there is a significant change of the Indonesian Military in the reformation era.

This research is conducted to analyze the editorial column concerning with the Indonesian Military existence in *The Jakarta Post*, in order to know how the editorial writers express their ideas in responding to the Indonesia Military existence.

In Systemic Functional Linguistics theory, how the writer expresses his idea to responding the Indonesian Military existence can be seen through the use of interpersonal meaning. Halliday (1985a, p. 53), the pioneer of Systemic Functional Linguistics, stated that

interpersonal meaning is one of the fundamental components in the meta function of language, together with the ideational meaning and textual meaning. These three meanings have correlation with the context of situation and context of culture. It refers to the semiotic system constituted by contextual variable, namely field, tenor and mode (Martin: 1992,p. 502). Field is the realization of the ideational meaning, tenor is as realization of the interpersonal meaning and mode is as realization of textual meaning (Halliday and Hassan: 1985.p.29)

Tenor mediates the semiotic relationship among three dimensions, namely status, contact and affect (Martin, 1992.p.532). Martin explained that status refers to the relative position of the interlocutors in a culture's social hierarchy, while contact refers to their degree of institutional involvement with each other. Affect has been included that it refers to the degree of emotional charge in the relationship between participants (Martin, 1992.p.505).

So from those matters mentioned above, this research is conducted in order to determine interpersonal meaning (tenor) of editorial column of *The Jakarta Post* concerning with the Indonesian Military existence, for it can show the interpretation of the writer of editorial delivered to the readers by using interpersonal meaning in terms of its status, contact and affect.

b. Problem Statement

Based on the research background, the general problem observed in this research is how the interpersonal meaning of the editorial concerning with the Indonesian Military of *The Jakarta Post* is realized. This can be determined through the following detail problems:

1. How is the lexicogrammar system of the editorial about the Indonesian Military in *The Jakarta Post* constructed?
2. How does the system contribute to interpersonal meaning (tenor) of editorials about the Indonesian Military in *The Jakarta Post*?

Literary Review

a. Understanding of Politics

Basically, a society and a state cannot be separated from politics. Activities of the society influence people actions automatically. The condition and phenomenon in the society stimulate a social conflict, either in the small scale or in the big scale. In every side of life, one is different from another, physically as well as emotionally. Therefore, the differences, sometimes, stimulate arguments and conflict each other (Nimmo, 1989, p.9). Based on the phenomenon, a citizen should acknowledge the patterns of the society's orientation. There are three components, which are related to the orientation, namely cognition, affection and evaluation. The cognitive elements deal with the degree of the political knowledge background of the society their reliance on the political system, their roles, and their obligation in the system of politics. Moreover, political condition in the society can be identified through the citizen's emotional aspect about the system of politics. This is what is

called the affective component. Probably, and individual has a special feeling about some aspects in a certain political system, which leads him to accept or to refuse the system. Whereas the evaluative component deals with the citizen's judgment of the political system (Priyanto, 1997).

A citizen gets political education from government, schools, political parties or other organizations. Politics is a fact and reality of the society, so that automatically people cannot leave politics. Dahl (1985) states that politics cannot be avoided and neither is the consequence. Therefore, society should know much about politics in order to know the culture and the system of the politics.

There are some explanations about politics. Dahl (1985) states that aspects of politics are authority or government, so there is always a relationship between the government and the authority. An organization can be acknowledged as a political organization if the force to order is done continuously in the certain region. There is always an administrative leader to conduct an organization in politics. Politics conveys formation and distribution of authority matters. Thus, it can be concluded that elements in the politics are authority, government and competence. The embraces control, influences, power and authority, and it needs a system and organization to unify all of those aspects. Nimmo (1989.p.118) states that many political organizations try to spread out material aspects and either are the authority. On the account, the government wants to reach the purpose of politics. It is not only material aspects but also authority. Government must give decisions to determine which one is moral or immoral, real or unreal, etc. So, society will give good assumption to the legitimization of the government.

As stated above, politics is embodied by authority, government, and command to the public. It exists in the every element of the society, either in national or international community. This conception brings to a difference between "government" (one who governs or commands) and "governess" (one who is governed or commanded). This matter is believed by groups in the society from small group to a big group. Although, the character of the matters is temporary, there is always one who command and one who is obliged.

b. Political propaganda

Propaganda is a communication used by certain organization in order to create either active or passive participation. It happens in activities of mass or society. The mass may consist of individuals who are gathered through psychological aspects into an organization. They are selected through psychological manipulations. This is one of the characteristics of propaganda in creating a communication. (Ellul, 1965.p.61). In propaganda, government of a country should wish to make its people and those of other countries think well of it. To achieve that purpose, politicians generally use propaganda by doing everything in order to spread information. Politicians often use printed and electronic medias as means of communication.

A propagandist is someone or small group who is trying to dominate public or a bigger group. A propaganda gives much

contribution in creating meaning in the communication. It is used by an organization or a group to reach individuals in order to unite into an organization. Therefore, there is always a solid communication between an organization and an action. The improvement of the group in the society is followed by the improvement of the organization. The significance of relationship between the organization and the propaganda can be reached by a symbol. For example, Hitler was speaking in front of public. He was surrounded by national flags. He agitated emotionally in creating a feeling of identification, commitment and faithful from his followers by stating "*ein volk, ein reich, ein fuher*" (one nation, one emporium, and one leader). This is one of the way of propagandist using propaganda for his members and followers, it is purposed to unite among members, so that they only have one interpretation of their organization.

On the other hand, propaganda can be used as a control for social reality, especially in the term of political propaganda. In that condition, propagandists try to speak as if they speak between two people who are facing to each other. They will give an impression that a leader and participants are united into one element. That is why propaganda can be used as a social control. In the propaganda activities, the arrangement of the society, sometimes, is created by certain people. They could be people who learn and strengthen political power. Besides, they also study about religion, norm, and some of the way of life in the society (Nimmo: p. 140).

c. Systemic Functional Linguistics

Systemic Functional Linguistics focuses on the study on the field of discourse analysis. The theory of language emphasizes of meaning as the fundamental element in analyzing language. Halliday (1985) defines that systemic theory is the one of meaning choice, by which of language or any semiotic system is interpreted as network of interlocking option. It means that the choice of one system in description of language will be the way into a set of choice in another. Therefore, in practice, examining the meaning potential, the description of language in Systemic Functional Linguistics is started from the most general features up to the specific one. Furthermore, when we examine the meaning of language itself, we find that the numbers of option embodied in it which combine into a very relatively independent "network" and this network of option corresponds to the certain basic function of language. In other characteristic, Halliday (1985) stated that it is functional in the sense that language is designed to account for how the language is used rather than how language is formed.

This means that Systemic Functional Linguistics is oriented to the description of language as a resource whereby it can be used to determine the speaker's potential meaning. Martin (1992) also states that since about Functional Linguistics the basic concept of Systemic Functional Linguistics is conceptualization of language as a resource of meaning which cover three elements. The first is language as a network of relationship, the second is description which shows how the relationship are interrelated, and the third is the explanation that reveals

the connection between the relationship and the use to which language is put.

Language is kind of semiotic system that constitutes human culture (Halliday and Hassan 1985.p.4). The term social in the sense of social semiotic system, refers to the definition of culture or a social system as system of meaning, and the interrelatedness between language and social culture. In the social semiotic system, language is oriented as a source of meaning. This concern text as linguistic realization of the culture value, ideological value, and the social process taking place in the society (Halliday in Wiratno 1994).

Because of its nature as a semantic unit, a text must be considered as a product and a process. It is a product because it is an output that can be represented in systemic terms. As a process a text is an interactive event, a social exchange of meaning as a product of social interaction among the participants involved in the text.

In understanding a text, it is necessary to take consideration the environment surrounding it. It is also another concept of Systemic Functional linguistics as Halliday and Hasan call it as "context" (1985.p.5). The context here refers to the context of culture and context of situation in which the text is uttered. Meanwhile, context of culture as stated by Malinowsky in Halliday and Hasan (ibid) as a broader background of a text interpretation. It is more than immediate environment, that is a natural background in which the text occur. That's why in understanding a text, these two contexts have to be taken into consideration, since they constitute the realization of institutional function of the text in the society.

d. Tenor as Realization of Interpersonal Meaning

Interpersonal meaning observes a text from the point of view of its function in the process of social interaction. It is being interpersonal not as mode of thinking but as a mode of doing. The text is not only the reflection of reality, but also a piece of interaction between the speaker or writer and listener or reader. (Halliday and Hasan 1985. p.20). Furthermore, Halliday explains that interpersonal meaning is the one as a form of action, the speaker or the writer doing something to the listener or reader by means of language. The interpersonal function of the clause is that exchanging roles in the rhetorical interaction (ibid p. 53). In another word, the interpersonal meaning represents the action of a participant to the other in their process of social interaction using language. The expression of interhpersonal meaning can be established by a relationship between the semantic organization of interaction and grammatical differences in the MOOD system and Mood structure in the clause (Eggin.p.146)

Martin defines that tenor refers to the negotiation of social relationship among participants (1992.p.532). The participants here include the writer, the people or the things involved in the text. Within register, tenor is the projection of interpersonal meaning. Tenor also expresses who participants, the character of participant, the familiarity

language used in the text and the significant social relationship in the form of status, contact and affect.

Research Methodology

This research is a qualitative employing a descriptive method. This is because of the fact that the purpose of this research is to describe how the editor presents his opinion in the editorial column about political propaganda concerning with Indonesian Military existence. This research tries to show the best way to present such opinion, considering the fact that there are many judgments to the Indonesian Military (TNI). Source of data of this research refers to the subject from which the data is obtained. In this research the substantial data resource were all editorial column of *The Jakarta Post* in March 2001. This research was conducted by employing a purposive sampling method, so that the source of data was selected based on certain in accordance with the purpose of the research. In this research, the data were collected by using "teknik pustaka". It means that using written source to find out data. This method was followed by "teknik catat" in which the first thing to do is wiretapped the using of language then continued by noting the data. This research employed this method because the form of language observed is written language. Here the text is observed from the transitivity, MOOD system, modality, clause system and theme system.

Research Result

This part is about general interpretation of the texts which have been discussed. It is intended to answer of the two questions of the problem statement of this research that is to describe the lexicogrammar and to interpret the interpersonal meaning in this research which cover status, affect and contact thorough the system. So the general interpretation of the text is as follows:

a. Lexicogrammar

Lexicogrammar is the choice of words and formation of structure of the system. The way of expressing those words in the text constitute semantic resource used to express meaning. Lexicogrammar system involves Mood system, Mood structure, transitivity system, modality, polarity, nominal groups, verbal groups, clause system, thematical pattern, abstraction and technicality.

Seeing from the transitivity system, text 1 uses relational process (26,7%) in several clauses. It shows that the writer realizes the relational process in describing the phenomenon by linking verbs. This is the way of the writer to define the phenomenon and condition by using a creative type of relational process in order to convince the readers about the existence of the Indonesian Military. The use of material processes (26,7%) show the happening that convey the Indonesian Military. It is supported with the verbal process (7,2%) which indicates that some of the clauses are derived from quotation. There are (6,7%) mental process, meanwhile behavior verbal process (13,3%) and behavior mental process are (3,3%). That indicates that the writer provokes the feeling of the readers. Text 2 is dominated by material process (35,4%)

which are followed by relational process (29,1%). It defines that the writer wants to tell the events and to describe the phenomenon about the Indonesian Military, especially Military professionalism. It is assured by mental process (4,1%) and behavior mental process (2,0%) in each. This exemplifies of the writer to tell the attitude of Military in order to create professionalism. In addition, the text also has verbal and behavior verbal process. Text 3, is dictated with material process (30,8%) which indicates that the writer describes the physical event of the Indonesian Military. Whereas mental process (20,5%) and attributive relational processes (20,5%) of each indicates about the explanation of the writer by considering the reader's feeling. Identifying relational processes signs that the writer identifies something from the Indonesian Military. Behavior verbal process has number (5,2%) which notices that the writer wants to show his/her statement. In addition, there are mental process (2,5%). This accumulates about the view of the readers to the Indonesian Military.

The use of clause system un those three texts are dominated b the simplex clauses in (69,5%) in the text 1, (59,3%) in the text 2, (71,5%) in the text 3. The (4,5%) minor clause and (3,2%) can be found in the text 1 and 2. In the other hand, the number of simplex clauses in the text 3 is (71,5%) higher than the complex clauses (28,5%) and there is no minor clause in the text. The fact shows that the writer of the text appreciates the reader in understanding the text. Meanwhile, the use of many simplex clauses in the text 3 is intended to formulate the readers easily in responding to the phenomenon of the Indonesian Military.

The employment of interdependency and logicosemantic relation in the text 1 and 2 is dominated by the expansion relation in hypotaxis relation. The expansion is derived from enhancement (x) and the extension (+) in the text 1, while enhancement (x) and extension (+) can be found in the text 2. In text 3, the expansion relation in parataxis relation dominates the clauses. The expansion is derived from enhancement (x). This signals that the writer give the detail information and description about the Indonesian Military existence by giving all the kinds of relation clauses in form of complex clauses.

The use of Mood system in those three texts is dominated by indicative, declarative functioning as proposition. It shows that the writer constructs the text by giving information in a statement style. The writer wants to share his information about the phenomenon of the Indonesian Military. The use of indicative interrogative clauses can be found in the text 2, however, the number of the clause is small. The evidence signals about sharing opinion and information which is needed by the readers. The absence of imperative clause in the text shows that giving information is maintained rather than asking something to do for the readers. The proposal clauses are also found in each of the text, (6,9%) in text 1, (10,3%) in text 2, and (5,2%) in text 3. Those clauses are not addressed to the readers but to the Indonesian Military. It means that the writer strengthens his statement in order to give information to the readers. The absence of interrogative clause in text 1 and 3 signals the writer's concentration in giving information.

The employment of most positive polarities does not mean that the writer shows positive assessment. Not all positive polarity do not mean to give positive assessment but it is meant to give negative assessment to the Indonesian Military. The fact is indicated by negative attitudinal lexis which follows the positive polarity. Even, the writer emphasizes the negative sense by giving negative polarity which is addressed to the Indonesian Military. For the readers, the assessment is really positive as long as the content of the statement is in informative style. In the fact of the modality system, in the three of the text exploit modalization. Those signal the desire of the writer to give information to the writers.

The use of (53,3%) topical unmarked theme in text 1, (67,3%) in the text 2 and (69,6) in text 3 performs the focusing of the information of the information of the writer which is donated to the readers. The domination of unmarked topical theme also contributes the focus of the topic which is stated. The use of marked topical theme supports the position of unmarked topical theme. The employment of textual theme in text 1 (13,3%), in text 2 (25,8%), and in text (26%) detects that the writer builds the of cohesive relation among the clauses. The use of interpersonal, theme (6,7%) in text 1 indicates that there is an objective of the writer who want to support his/her opinion about the Indonesian Military.

The employment of the nominal groups and verbal groups can be detected in each of those texts. However, some long complicated nominal group are shown in text 2. So, the use of language of those three texts is still easy to understand by the readers, whereas, the three texts commonly apply simplex verbal groups which do not make trouble for the readers.

The use of abstraction and technicality of text 1 can be seen through the use of some nominalization, such as, separatist, legality, the collapse of the regime, and so on. The abstraction indicates that the writer wants to pack the information in such a way in order to invite the reader's attention. Meanwhile, the technicality of the three texts show the terms related to the topic discussed y the writer.

b. Interpretation of Status, Affect and Contact

Based on the lexicogrammar's description above and viewed, the status of the writer to the readers in the three texts tends to be equal. The equality can be indicated by the use of low and median obligation in which the writer does not give a command directly to the readers. In addition, the writer prefers to express the command in proposition clauses rather than in proposal ones. The equality of the writer to the readers and the status can also be shown through the addressing such as, we, the nation...etc. The use of wh. question in the text 2 indicates that the writer puts himself equal with the readers. This also signs that the two participants shown in the text miss information about the topic issued in each of the text. However, the obligation used by the writer makes the reader equal to him in the status. In the text, the writer the

writer also gives statements to the readers. "what chance of success is there" (text 2, clause 23b), who shot the student and why....(text 3, clause 3). Those clauses are constructed to create dialogue situation between the writer and the readers. The matters above are supported by the fact that most dominant clause of the three texts are indicative, declarative proposition.

In the three texts, the obligation is addressed to the Indonesian Military. The proposal clause can be detected in the three texts. For example, in text 1, there is only one proposal clause using *should* instead of *must*. *The TNI should be allocated the necessary means* (clause 23). In the text 2, *Indonesian security (police and military) must take responsibility for the death* (clause 12), *if TNI is allowed to launch another military operation* (clause 23b). Those clauses are purposed to the Indonesian Military, even the passive clause in delivering information to the readers. Those facts show the carefulness of the writer in giving information to the readers.

Meanwhile, the unequal status is addressed to the Indonesian Military. However, the dominant clauses in the three texts are proposition, the writer tends to construct an unequal status between the writer and the Indonesian Military, the unequal status can be seen through the clauses below:

No Military operation could be effective without the goodwill and support among the populace (26) text 2

Once legality which the Military dual function of the past decade has left is the proletarian Military business (14) text 1

Someone in the military must know the answer to the question (26) text 3

These statements clearly say that the writer gives lower status to The Indonesian Military. Those clauses show the evidence where the writer puts the Indonesian Military as the institution which is less trust from the public in handling the problems. The use of "someone" indicates the suspicion of the writer which is addressed to both The Indonesian Military and the people at the institution. The facts show unequal status among them.

Some of median probabilities given in the proposition clauses signal that the writer does not have enough bravery to deliver his opinion directly. It is indicated by the use of modal will and would which is dominant in the three texts.

It would pave for the military (text) 1

That TNI would no longer involve itself (text 2)

That it would be in their long term.

It means that those clauses are only a prediction of the writer to put the Indonesian Military lower than the writer. Implicitly, the position of the writer is stronger than the other participant that is the Military.

Meanwhile, the effects of three texts are undoubtedly negative to The Indonesian Military and positive to the readers. These can be seen through the three texts as the semantic source of language. This is also

strengthened by many negative statements in the text. It can be indicated through some clauses in the text.

Given TNI's recent failure in containing rebellion in East Timor and in Aceh is not in its side (24) text 2

Effect of Military dual function is the limitation of public liberties.

The Military attitude has further reaffirmed suspicion (12) text 3

Looking at the fact of the clause, it can be signaled that the writer tends to give negative assessment to the Indonesian Military. Failures, limitation of public liberties, suspicion in the attitudinal lexis in the negative sense for the Indonesian Military. At glance, the Indonesian Military is supposed as the institution which frightens by the society.

In the other lines, there are some clauses indicating positive to the Indonesian Military, but the assessment is only an expectation of the writer which is realized in modalization probability.

Obviously, a strong Military is needed.

The Indonesian Military as the institution may not have been involved.

Those clauses do not mean that the writer gives positive judgement to the Indonesian Military. They show a phenomenon for the Indonesian Military in order to accumulate the public. The adjunct, *obviously* is contradicted by the word *a strong Military*, it means that there is a qualification for the Indonesian Military. Whereas, the low possibility in the negative indicates the insecure of the writer.

The negative assessment is also supported by the nominalization in the text. Some nominalizations in the text, clearly judge the institution such as, military operation, the only organization, with the capability to mouth such an operation, proliferian business, etc. The nominalizations prove that there is a negative judgement to the organization.

The positive assessment is delivered to the readers by the three texts. It can be seen through the clauses of the three texts which are dominated by the proposition clauses rather than proposal.

However, there is an obligation addressed to the readers " *The TNI should be allocated mean* (23a, text 1). Through the clause actually the writer gives a command to the readers to do something. The clause is stated in the median obligation in passive voice "should be allocated". It is showed by the use of obligation '*should be*' instead of "*must be*". It means that the writer signals positive assessment to the readers, because the readers are considered to take care the position of the Indonesian Military. Whereas, text 1 and 3 show clearly the positive assessment to the readers by using pronoun "we" that can be found in each of the text.

The contact relation in the three texts show that the language used is easily understood, since it is based on the target of the readers of The Jakarta Post, at least the readers are in middle to high class society. The complex clauses appear in the each of the text and simple

clauses, sometimes, are followed by embedded clause. This does not mean that the text is difficult to understand.

In the three texts, the writer serves technicalities which can be recognized by the reader s generally. Whereas, the nominal and verbal groups construct the three texts both simplex and complex ones, so that it can be accepted by the readers. The writer also involves the readers in forming the three of the text. The clause what chance of success is there, (text 2), *who shot the student and why...* (text3) show the involvement of the readers who are considered important for the writer. In this case, the writer considers the readers as the target of sharing opinion.

The presence of modality in the three texts indicate that the writer subjectively views the participants, whereas the presence of mood adjunct, such as certainly, likely, etc, represent the use of metaphor of the writer in giving information.

Seeing the process of the language, there is a political propaganda for the readers about the Indonesian Military. It can be seen in each of the texts. It will be seen through each of the text to determine the kind of propaganda used by the writer. In text 1, the writer tends to accumulate the public or the readers by giving description of the Indonesian Military. It seems that political propaganda is delivered to the readers. The writer uses visible and invisible propaganda in reaching the purpose. The semantic resource describe that professionalism of military should be achieved. It is signified by describing the situation of the Indonesian Military. The proposal clauses appear in small number, whereas some embedded clauses are functioned as the circumstances to reinforce the writer opinion. The writer arguing editorial, since the editorial gives such an argumentation to achieve the Indonesian Military professionalism. It is indicated by the transitivity of the text which is dominated by the material process and some mood adjunct to strengthen the writer's opinion. Most circumstance are location time and place. The circumstance in cause purpose also appears in the text which indicates that there is a purpose from the writer.

In the text 2, the writer uses vertical propaganda to reach the purpose. The purpose is to give warning to the Indonesian Military. The semantic source of the language which has been described in the previous supports political propaganda to the readers. This is added by many circumstances of time and place. This fact shows that the writer follow the day's affair about the Indonesian Military. The use of metaphors in text 2 tells the objective phenomenon of the writer explicitly. It is an appeal of the writer to the readers in order to accumulate public opinion about his disagreement to the Indonesian Military in handling the problem.

On the other hand, in text 3, it can be seen that the writer accumulates the public about his doubt. Definitely, there is a political propaganda, seeing the text, it can be seen that the writer wants to give his suspicion to the Indonesian Military even the writer addressers to the personal of the Indonesian Military. The content of the text, the use of pronoun he, his, their...etc strengthen a tendency which is addressed to

the Indonesian Military. This fact accumulates a political propaganda to the readers. This shows that the writer creates a strategic and tactic purpose. The purpose is to create a clear phenomenon for the investigation. Whereas the editorial used is arguing editorial. It can be seen from the use of most simplex clauses rather than complex ones. This indicates that the target of the readers will easily understand.

Conclusion

Based on the results of the data analysis which cover the data interpretation and discussion, the conclusion can be drawn as follows:

Polarity of the clauses in the text states or talks about the weakness of the Indonesian Military which are formed in positive polarity. Some of them are formed in negative polarity to reinforce the weakness of the Indonesian Military. Meanwhile, the modality of the clauses in the text is equipped with modalization and modulation. Most of modalizations used are median probability. And most of the clauses with them are used to state the malaise of the Indonesian Military. Some of the modulation types are applied in median obligation and most of them are employed to give recommendation to the Indonesian Military.

Most of mood systems of the clauses in the texts are propositions (statements). Most of the propositional clauses with various modalizations are used to state the feebleness the Indonesian Military. Several clauses are arranged as proposal (command). Although the numbers of proposal clauses in all the texts are not big, they already indicate the inequality status in their relationship between the writer to the Indonesian Military. Whereas, the attitudinal lexis in all of the texts are used to show the negative assessment of the writer to the Indonesian Military. Transitivity of the texts are dominated by material process. The mental process of the texts are deployed in the text which are followed by verbal, mental behaviour and verbal behaviour processes. These processes give a contribution in describing the phenomenon of the Indonesian Military. The use of simplex of verbal groups and unmarked topical themes in the text are aimed to construct readable text for the readers.

The status shown in the three texts is equal since there is no superiority among the participants who are involved in the text. It can be detected through the employment of dominant indicative, declarative functioning a proposition in giving the information and statement of the writer. The positive polarity is in defining the subject matter. The material processes and attributive relational processes express the happening and the existence of the Indonesian Military.

The degree of affect of the three texts is definitely positive for the readers. It can be determined the employment of most positive polarities. Whereas, negative assessment is addressed to the Indonesian Military, since there are also so many negative attitudinal delivered to the Indonesian Military.

The contact which refers to readability and familiarity of language used in the three texts tend to be easy to understand for the target readers.

It can be indicated by the choice of word in the nominal groups, the complex and simplex with the embedded to reinforce the meaning. The involvement of the readers is always shown in three texts.

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KONSTRUKSI GENDER DALAM BUKU AJAR MUATAN LOKAL BAHASA MADURA

Studi Isu Gender Dalam Bahasa Madura

Iqbal Nurul Azhar*

Abstract: Madurese culture that puts the position of man higher than woman sometimes results stereotype. This stereotype states that many gender imbalances exist in Madurese communities not only in family or in social relationships, but also in education. To prove this stereotype, a research focussing on Madurese Language handbooks used in elementary school was conducted. Three books were analyzed using linguistics approach. The result of the study gives an evidence that the gender imbalance do exist in this field.

Key words: gender imbalance, madurese language, handbook

Pendahuluan

a. Latar Belakang Masalah

Isu gender dalam masyarakat Madura adalah isu yang menarik untuk dikaji. Secara kodrati, laki-laki dan perempuan Madura berbeda, baik itu ditinjau dari aspek fisik maupun fungsi sosial mereka di masyarakat. Dalam hal fisik, laki-laki Madura lebih kuat dari perempuannya. Stamina merekapun lebih tangguh. Tidak berlebihan apabila laki-laki Madura kemudian selalu dijadikan pemimpin bagi perempuan dalam hal melaksanakan kegiatan yang berhubungan dengan fisik. Dalam kehidupan sosialpun laki-laki Madura lebih dominan. Hampir seluruh pranata sosial yang ada di masyarakat mulai dari keluarga hingga kepala daerah, dipimpin oleh laki-laki Madura. Masyarakatpun memperlakukan laki-laki dan perempuan dengan perlakuan yang berbeda. Perbedaan perlakuan inilah yang kemudian memberikan *image* bahwa isu ketidaksetaraan Gender banyak terdapat di Madura.

Isu perbedaan genderpun muncul dalam bahasa Madura. Perbedaan ini bukan dimaksudkan bahwa mereka memiliki bahasa yang berbeda, namun perbedaan ini lebih dimaksudkan pada variasi-variasi yang muncul dalam penggunaan bahasa ini. Perbedaan ini muncul karena kedudukan laki-laki dan perempuan Madura berbeda dalam masyarakat. Peranan laki-laki yang berfungsi sebagai pemimpin keluarga, pencari nafkah, pelindung perempuan, otak keluarga, dan tempat diambilnya keputusan menyebabkan laki laki Madura memiliki prilaku yang berbeda dari perempuan. Prilaku yang dibentuk dari fungsi laki-laki ini adalah prilaku tegas, keras kepala, cekatan, dan cerdas. Demikian juga fungsi perempuan Madura yang lebih berperan sebagai ibu rumah tangga, pengasuh anak, pengatur keuangan, dan

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penjaga harta suami ketika suami pergi, akan melahirkan perilaku yang lembut, penyabar, bertanggungjawab dan penuh kasih. Perilaku yang berbeda antara laki-laki dan perempuan Madura inilah yang kemudian berimbas terhadap penggunaan bahasa mereka. Bahasa komunikasi laki-laki Madura identik dengan bahasa yang singkat, tegas, *to the point*, instruktif, lebih menitik beratkan pada isi informasi daripada cara penyampaian informasi itu sendiri. Di lain pihak, bahasa wanita Madura cenderung lebih lembut, lebih kompleks strukturnya, berbelit-belit, ekspresif dan lebih mengutamakan cara penyampaian informasi dari pada isi informasi itu sendiri. Bahasa mereka sama, namun yang membedakan adalah variasi yang muncul dalam penggunaan bahasa tersebut.

Bahasa Madura, sebagai bahasa yang akan kita kaji dalam artikel ini memiliki banyak sekali keunikan. Selain karena banyak memiliki kosakata yang berbunyi letup, bahasa ini juga memiliki tiga strata yaitu *Enja'-Iyah* (bahasa kasar), *Enggi-Enten* (bahasa menengah) dan *Enggi-Bunten* (bahasa halus). Keunikan ini kemudian diajarkan dari generasi kegenerasi dalam bentuk informal yaitu lewat keluarga maupun formal yaitu lewat sekolah. Di sekolah, bahasa Madura diajarkan dalam bentuk muatan lokal sejak tahun 1994. Pada saat itu posisi muatan lokal bahasa Madura masih belum jelas apakah menjadi sebuah mata pelajaran yang diwajibkan ataukah tidak. Baru ketika Undang-Undang Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional yang disahkan pada tanggal 8 Juli 2003, posisi bahasa ini resmi menjadi salah satu mata pelajaran yang wajib diajarkan di sekolah (dasar dan menengah). Resminya bahasa Madura menjadi bahasa yang wajib dipelajari di Sekolah Dasar dan Menengah di seluruh pulau Madura menyebabkan Pemerintah Kabupaten memiliki kewajiban yang penuh untuk mendukung program ini. Kewajiban itu kemudian dilaksanakan oleh Dinas Pendidikan Pemerintah Kabupaten setempat dengan membentuk tim perancang dan pengembang kurikulum bahasa daerah. Tim perancang dan pengembang kurikulum bahasa daerah lokal ini pada akhirnya menerbitkan buku ajar yang dipakai oleh seluruh siswa SD maupun SMP setempat.

b. Rumusan Masalah

Berdasarkan latar belakang yang telah dijelaskan, maka rumusan masalah yang diangkat adalah:

1. Apakah isu ketidaksetaraan Gender muncul dalam buku ajar muatan lokal bahasa Madura?
2. Apabila ada, di manakah letak ketidaksetaraan Gender tersebut?

c. Batasan Masalah

Agar pembahasan terhadap permasalahan di atas tidak melebar, maka buku ajar muatan lokal bahasa Madura yang didiskusikan dalam makalah ini adalah: *Kembang Babur Kaangguay Kellas 1 SLTP*, *Malathe Pote Kangguay SMP Kellas VIII*, dan *Malathe Pothe Kangguay SMP Kellas IX*.

d. Tujuan

Adapun tujuan penulisan makalah ini adalah:

1. Untuk mendapatkan gambaran apakah isu ketidaksetaraan Gender ada dalam buku ajar muatan lokal bahasa Madura.
2. Untuk mendapatkan gambaran letak isu ketidaksetaraan Gender yang ada dalam buku ajar muatan lokal bahasa Madura tersebut.

Pembahasan

a. Kemunculan Isu Ketidaksetaraan Gender dalam Buku Teks

Gaff (1989) dan Helinger (1982) mempublikasikan temuannya tentang kemungkinan adanya ketidaksetaraan Gender dalam banyak buku teks dan buku ajar di negara Inggris dan Jerman. (Gaff, 1982 dan Hellinger 1989). Mereka menyatakan bahwa banyak diantara buku tersebut mengandung pola-pola bahasa yang membedakan laki-laki dan perempuan, serta ketidak simetrisan representasi Gender di banyak buku tersebut.

Fenomena inipun terjadi juga di wilayah Asia. Meskipun tidak banyak studi dilakukan, namun beberapa studi menyebutkan bahwa semangat dan kesadaran terhadap kesetaraan Gender masih belum menunjukkan perkembangan yang berarti. Kondisi ini dapat dirubah dengan cara meningkatkan kajian terhadap Gender di wilayah asia dan mempublikasikannya pada khalayak ramai, sehingga persamaan Gender dapat diwujudkan (Damayanti, 2008). Tulisan ini adalah salah satu kajian untuk menempatkan Gender dalam sebuah posisi yang setara utamanya dalam konteks Indonesia-Madura.

b. Isu Ketidaksetaraan Gender dalam Buku Teks Bahasa Madura

Untuk membuktikan temuan Gaff dan Helinger yang menyatakan bahwa banyak diantara buku teks dan buku ajar mengandung pola-pola bahasa yang membedakan laki-laki dan perempuan, serta ketidak simetrisan representasi Gender di banyak buku, maka penelitian ini dilakukan.

Adapun aspek yang dijadikan kriteria untuk menilai adakah kesetaraan Gender dalam buku teks ajar muatan lokal bahasa Madura antara lain:

1. tingkat persentase kemunculan nama laki-laki dan perempuan dalam buku teks,
2. tingkat partisipasi laki-laki dan perempuan dalam dialog berdasarkan nama yang muncul
3. jenis tindak tutur yang dipakai tokoh dalam dialog
4. jumlah kemunculan ilustrasi yang menggambarkan laki-laki dan perempuan, dan yang terakhir
5. jumlah topik teks bacaan yang mendiskusikan laki-laki dan perempuan.

Hasil Study

a. Persentasi Kemunculan Nama Laki-laki dan Perempuan dalam Buku Teks

Data ini didapat dari buku teks pelajaran bahasa Madura dengan melihat nama-nama orang yang muncul, baik di dalam teks membaca, dialog, atau yang muncul sebagai contoh. Dilihat dari jumlah nama-nama orang yang muncul dalam tiga buku tersebut, baik nama laki-laki dan perempuan, keduanya muncul dalam ke tiga buku teks. Namun, meskipun keduanya muncul, terlihat adanya ketidak seimbangan jumlah antara nama-nama untuk laki-laki dan nama-nama untuk kaum perempuan. Nama-nama laki-laki muncul lebih banyak dari nama-nama perempuan dengan meraih porsi 74%. Nama-nama untuk kaum perempuan mendapatkan porsi sebanyak 26%. Hal ini dapat dilihat pada tabel 1.

Tabel 1. Persentasi Kemunculan Nama Laki-laki dan Perempuan

	Laki-laki	Perempuan
Kembang Babur	30	12
Malathe Pote VIII	49	18
Malathe Pote IX	17	4
TOTAL	96	34

b. Tingkat Partisipasi Laki-laki dan Perempuan Berdasarkan Jumlah Tokoh yang Muncul dalam Dialog

Pada tingkat partisipasi ini, data yang diambil adalah didasarkan pada jumlah pelaku dalam dialog. Tokoh laki-laki lebih mendominasi dialog. Ini terlihat dari jumlah kemunculan tokoh laki-laki dalam dialog yang mencapai 63%. Untuk tokoh perempuan, kemunculan tokoh ini hanya 37%. Bahkan pada buku Malathe Pote IX, tidak satupun tokoh perempuan yang muncul dalam dialog. Tabel 2 di bawah ini menjelaskan dengan rinci.

Tabel 2. Partisipasi Laki-laki dan Perempuan Dalam Dialog

	Laki-laki	Perempuan
Kembang Babur	23	14
Malathe Pote VIII	5	6
Malathe Pote IX	5	-
TOTAL	33	20

c. Jenis Tindak Tutur yang Dipakai Tokoh dalam Dialog

Untuk menganalisa jenis tindak tutur yang muncul dalam dialog, maka alat ukur yang digunakan adalah konsep jenis tindak tutur dalam dialog yang dimunculkan oleh Seale (1976) yang kemudian diperkuat oleh Reis (1985). Seale menyebutkan bahwa tipologi dari tindak tutur

yang ada dalam dialog terbagi dalam empat tipe yaitu *representatives*, *direktives*, *commissives*, *exspressives* dan *deklaratives*. (Searle dan Reis dalam Damayanti, 2008:110). Ke lima tipe dapat dijelaskan dalam bentuk tabel seperti di bawah ini:

Table 3. Jenis Tindak Tutur Yang Dipakai Tokoh Dalam Dialog

TIPE TINDAK TUTUR	CONTOH DALAM DIALOG
Representatives tindak tutur yang dikeluarkan pembicara sesuai dengan apa yang ada dalam benak pembicara tersebut	menyatakan sesuatu, bersikeras, menyumpah, memprotes, menyimpulkan, membanggakan diri
Directives tindak tutur yang dipakai untuk membuat lawan bicara melakukan sesuatu	memerintahkannya sesuatu, meminta, menyarankan, memperingati, menantang, mengundang, memohon, menanyakan sesuatu
Commissive tindak tutur yang menyatakan bahwa pembicara akan melakukan sesuatu di masa yang akan datang	menjanjikan, mengancam, menawarkan, mengizinkan, menolak, menerima tawaran, menyetujui
Expressive menyatakan sesuatu yang berhubungan dengan aspek psikologis dan perasaan	berterimakasih, mengucapkan selamat, meminta maaf, menyapa, memuji
Declarations Menyatakan pengumuman yang dampaknya adalah perubahan yang terjadi dengan segera	menamai, mengundurkan diri, menyatakan perang, mengutuk, memberikan doa, memutuskan benar dan salah, memberikan definisi

Diantara ke tiga buku yang dikaji, terlihat jelas bahwa buku Malathe Pote IX, bila dibandingkan dengan dua buku yang lain, memberikan porsi tindak tutur lebih banyak kepada tokoh laki-laki dari tokoh perempuan. Dalam buku ini persentasi tindak tutur yang dilakukan tokoh laki-laki adalah 100%, karena dalam buku ini tidak terlihat adanya tokoh perempuan yang muncul dalam dialog. Demikian juga dalam buku Kembang Babur. Buku ini juga memberikan lebih banyak porsi kepada laki-laki (yaitu 71%) dari pada kepada perempuan (39%). Disusul kemudian oleh buku terakhir yaitu buku Malathe Pote VIII. Berbeda dengan dua buku sebelumnya, di buku ini porsi tokoh perempuan melakukan tindak tutur ternyata lebih banyak dari laki laki yaitu sekitar (55%). Sedang bagi laki-laki (45%). Meskipun pada buku terakhir porsi tindak tutur yang dilakukan perempuan lebih banyak dari pada yang dilakukan laki-laki, namun secara keseluruhan dari tiga buku yang dikaji, porsi laki-laki dalam melakukan tindak tutur lebih banyak dari pada perempuan (62%). Ini memberikan gambaran bahwa dalam pemilihan peran yang muncul dalam dialog, dan juga terjadinya tindak tutur, kaum perempuan agak sedikit termarginalkan. Dari ke lima aspek yang

dikajipun juga terlihat bahwa tindak tutur laki-laki lebih dominan dari perempuan. Kesimpulan dari fakta tindak tutur yang ada dalam dialog di buku ini sejalan dengan pernyataan Halliger (1980) tentang kemungkinan adanya inferioritar perempuan dalam percakapan. Halliger menyatakan bahwa kebanyakan perempuan ketika terlibat percakapan dengan laki-laki lebih cenderung pasif dan terabaikan

Tabel 4 Jenis Ungkapan Yang Dipakai Tokoh Dalam Dialog di buku teks

	Representatives		Directives		Commissives		Expresives		Declarations	
	L	P	L	P	L	P	L	P	L	P
KB	37	19	38	12	7	3	5	2	4	1
MP VIII	9	9	3	6	2	1	-	1	-	-
MP IX	13	-	9	-	4	-	-	-	1	-
Total	59	28	50	18	13	4	5	3	5	1

d. Jumlah Kemunculan Ilustrasi Gambar Laki-laki dan Perempuan

Dari hasil temuan, kita bisa melihat bahwa gambar laki-laki, lebih banyak dimunculkan dari pada gambar perempuan. Gambar laki-laki mendominasi jumlah kemunculan gambar dari total seluruh kemunculan gambar yang berjumlah 32 kali kemunculan. Jumlah kemunculan laki-laki adalah sebanyak 68% dan jumlah kemunculan perempuan sebanyak 32%. Data ini bisa dilihat pada tabel 3.

Tabel 5. Kemunculan Ilustrasi Gambar Laki-laki dan Perempuan

	Laki-laki	Perempuan
Kembang Babur	19	9
Malathe Pote VIII	2	1
Malathe Pote IX	1	-
TOTAL	22	10

e. Jumlah Topik Teks Bacaan yang Mendiskusikan Laki-Laki dan Perempuan.

Pada aspek ini, topik yang dinilai adalah topik yang bersinggungan dengan laki-laki dan perempuan. Dari 19 topik yang muncul dalam 3 buku teks, 4 topik atau 21% membahas hal yang berhubungan dengan laki-laki. Sedang 2 topik, atau sebanyak 11% membahas topik yang berhubungan dengan perempuan.

Table 6. Jumlah Topik Teks Bacaan Yang Mendiskusikan Laki-Laki dan Perempuan.

	Laki-laki	Perempuan
Kembang Babur	4	1
Malathe Pote VIII	-	1
Malathe Pote IX	-	-
TOTAL	4	2

Penutup

a. Kesimpulan

Dari hasil kajian terhadap tiga buku teks yang dipakai dalam pengajaran muatan lokal bahasa daerah yaitu Kembang Babur, Malathe Pote VIII, dan Malathe Pote IX, dapat disimpulkan bahwa isu yang berhubungan dengan ketidaksetaraan Gender ternyata terdapat dalam tiga buku tersebut. Semua aspek yang dijadikan kriteria untuk menilai apakah isu ketidaksetaraan Gender ada dalam satu buku, ternyata membenarkan fakta ini. Dari lima poin yang dijadikan tolak ukur untuk menilai buku yaitu 1) tingkat persentase kemunculan nama laki-laki dan perempuan dalam buku teks, 2) tingkat partisipasi laki-laki dan perempuan dalam dialog berdasarkan nama yang muncul 3) jenis tindak tutur yang dipakai tokoh dalam dialog 4) jumlah kemunculan ilustrasi yang menggambarkan laki-laki dan perempuan, dan yang terakhir 5) jumlah topik teks bacaan yang mendiskusikan laki-laki dan perempuan, semua poin menunjukkan bahwa laki-laki dalam tiga buku tersebut posisinya lebih superior karena aspek kelaki-lakian lebih banyak muncul dari pada aspek yang berhubungan dengan perempuan. Potret ini dapat memberikan efek negatif terhadap perkembangan kompetensi siswa perempuan di dalam kelas. Kita ambil contoh, apabila siswa diminta untuk berlatih berbicara dan dialog yang digunakan adalah dialog yang ada di dalam buku tersebut, padahal kita tahu, tokoh yang ada dalam dialog adalah kebanyakan tokoh laki-laki, maka hal ini dapat mengakibatkan berkurangnya kesempatan siswa perempuan untuk berlatih berbicara karena tokoh perempuan yang seharusnya mereka mainkan terbatas. Andaikata mereka diminta untuk berperan menjadi tokoh laki-laki pun mereka secara psikologis akan tidak nyaman, karena apa yang diucapkan laki-laki dalam dialog terkadang tidak sama dengan apa yang biasa diucapkan perempuan dalam percakapan sehari-hari.

b. Saran

Membuat atau menulis buku adalah pekerjaan yang tidak mudah, apalagi jika tujuan dari pembuatan buku tersebut adalah untuk dapat memuaskan seluruh pihak. Jelas hal tersebut dirasakan sangat sulit untuk dilakukan, karena tiap manusia memiliki persepsi yang berbeda-beda terhadap kualitas satu buku. Perbedaan persepsi inilah yang

kemudian memunculkan penilaian-penilaian kekurangan dan kelebihan sebuah buku, termasuk yang penulis lakukan saat ini. Berdasarkan kajian tiga buku bacaan untuk muatan lokal bahasa Madura, yang dihubungkan dengan konstruksi Gender, maka dapat ditemukan sebuah kelemahan yang didapat pada tiga buku tersebut yaitu ketiganya kurang memberikan porsi kepada perempuan dan segala aspek yang terkait dengannya untuk muncul lebih banyak lagi dalam tiga buku tersebut. Harapannya, apabila ketiga buku tersebut direvisi sebelum diterbitkan lagi, maka keseimbangan porsi maskulin dan feminin harus dapat dijadikan sebagai sebuah pertimbangan agar kualitas ketiga buku tersebut semakin meningkat.

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SELAYANG PANDANG PENERJEMAHAN

Endro Sutrisno dan Susi Harliani *

Abstract: Basically, transferring message from the source to target language, is not just changing the language as there is multidiscipline process in the translation. The complexity performed since the language is multi-system and its variety in communication is never apart from context. Therefore the translation needs not only linguistics theory but also some other theories like socio-linguistics, psycholinguistics, pragmatics, contrastive analysis and cross culture understanding.

Key words: source language, target language, transferring message.

Pendahuluan

Menurut Catford, "*Translation is an operation performed on languages : a process of substituting a text in one language for a text in another*" (1974: 1), sementara menurut Nida dan Taber, menerjemahkan adalah kegiatan menghasilkan kembali di dalam B_{Sa} pesan sedekat-dekatnya dan sewajarnya, sepadan dengan pesan dalam B_{Su}, pertama menyangkut maknanya dan kedua menyangkut gayanya (Widyamartaya, 1989: 11). Dua pendapat di atas menyatakan bahwa penerjemahan mengoperasikan struktur, makna dan gaya. Jadi, bekerjasamalah linguistik, semantik, stilistik.

Ditegaskan oleh Wills, menerjemahkan bukan tugas sederhana; di sana diperlukan kemampuan menguasai beberapa bahasa tidak hanya dalam aspek linguistiknya, tetapi juga aspek gaya penulisan ditambah kemampuan memadukan berbagai penguasaan tadi agar dapat dihasilkan terjemahan yang komunikatif sesuai dengan tingkat pemahaman pembacanya (Simatupang, 1993: 77). Bisa saja terjadi, semakin baik pengetahuan atau penguasaan seseorang terhadap bentuk-bentuk kebahasaan dan pesan-pesan berstruktur linguistik, ia makin menyadari keterbatasannya untuk menerjemahkan suatu pesan dari satu bahasa ke dalam bahasa lain (Sadtono, 1985: 26).

Sementara itu, bahasa adalah alat komunikasi dan di situ sepenggal struktur linguistik bisa merepresentasikan banyak makna, tergantung pada konteks, situasi, pelibat, tujuan dan berbagai faktor budaya. Bahasa tidak bisa dipisahkan dari isi dan unsur-unsur paralinguistiknya karena bahasa senantiasa bermultifungsi. Bahasa merupakan substansi pokok kegiatan simbolis yang dilakukan manusia dan merupakan substansi yang rumit (Pateda, 1991: 20), bahkan merupakan "... *interrelated system of systems*" (Mackey, 1965: 78). Berdasarkan itu, analisis teks tidak cukup mengandalkan gramatika saja, tetapi perlu juga melibatkan berbagai tinjauan seperti sosiolinguistik, pragmatik dan analisis wacana, psikolinguistik, analisis kontrasif, serta pemahaman lintas budaya.

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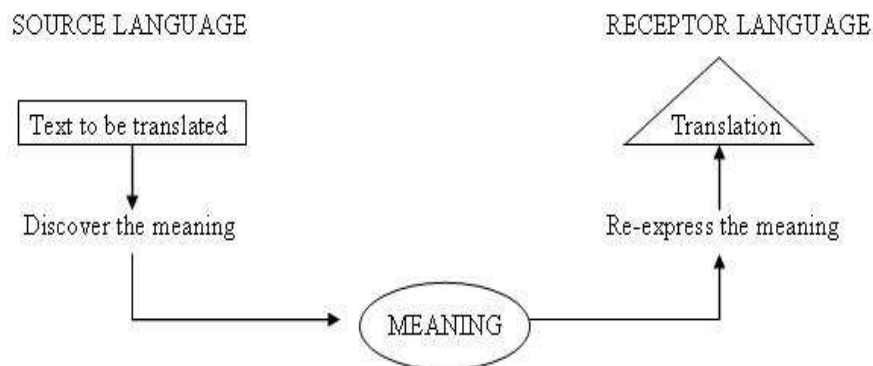
Hakikat Penerjemahan

Definisi paling umum penerjemahan, yang sudah dikenal luas ialah proses pengalihbahasaan atau proses menyalin dari satu bahasa ke dalam bahasa lain. Pada umumnya kamus juga menyatakan seperti itu. Definisi ini tentu saja lemah, karena substansinya hanya disentuh sebatas kulit. Jika sebatas penerjemahan kata per kata, definisi itu mungkin bisa diterima.

Menyalin tidak sama dengan menerjemahkan. Menyalin bermakna, "... menukar, mengganti, menurun" (Poerwadarminta, 1976: 856). Kalimat, "Ani *menyalin* buku itu ke dalam bahasa Inggris" tidak bisa dimaknakan begitu saja sebagai, "Ani *menerjemahkan* buku itu". Mungkin Ani sudah mengganti bahasa dalam teks aslinya, yang semula bukan bahasa Inggris menjadi bahasa Inggris, tetapi hal itu belum berarti bahwa Ani sudah menerjemahkan teks itu. Menerjemahkan tidak sesederhana itu.

Menurut Catford, penerjemahan ialah, "*The replacement of textual material in one language (SL) by equivalent textual material in another language (TL)*" (1974: 20). Kualifikasi *total translation* didefinisikannya sebagai, "... *replecement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replecement of TL phonology/graphology by (nonequivalent) TL phonology/graphology*" (1974: 20). Tampaklah, selain struktur, proses pengalihan pesan juga perlu diperhatikan, sebagaimana penegasan Newmark, "*Translation is a craft consisting in the attemp to replace a written message and/or statement, in other language **by the same** message and/or statement in another language*" (1981: 7). Lebih lanjut, penerjemahan perlu peduli dengan kualifikasi pesan; semakin penting bagian pesan dalam BSu, hendaklah semakin besar pula perhatian untuk menerjemahkan, demikian pula sebaliknya; perlu ada kesetiaan terhadap pesan.

Ada kalanya kesetiaan itu condong pada struktur BSu. Jika ini terjadi, penyampaian pesan tidak optimal karena penerjemah terlalu terikat pada bentuk kata, bentuk frase, tatakalimat dalam BSu. Akibatnya, terjemahannya tidak menarik dan kurang komunikatif karena dengan demikian penerjemah bersikap *underestimate* terhadap teks BSa. Nida juga menganjurkan penerjemah agar setia kepada keasliannya, tetapi ini bukan berarti bahwa penerjemah harus setia kepada BSu. Yang dimaksud setia di sini tentulah setia kepada pesan pengarang. Makna pesan juga ditekankan oleh Larson, yang menggambarkan proses penerjemahan sebagai berikut:



Bagan Proses Penerjemahan (Larson, 1984: 4)

Dinyatakannya, "... translation consist of transferring the meaning of source language into the receptor language. This is done by going from the form of the first language to the form of second language by way of semantic structure" (1984: 3). Terlihat pada pernyataan itu bahwa perihal makna atau susunan semantik diutamakan. Jadi, hakikat penerjemahan adalah pengalihan makna. Di samping aspek semantik, aspek stilistika tak kalah pentingnya dalam penerjemahan, seperti yang dinyatakan Bell, "*Translation is the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences*" (1997: 5). Jelaslah, agar dapat dihasilkan terjemahan yang komunikatif sesuai dengan tingkat kemampuan pembacanya, aspek stilistika tidak bisa diabaikan oleh seorang penerjemah.

Definisi Nida rupanya lebih lengkap. Dinyatakannya sebagai berikut (1975: 79-80):

"That is to say, the translator first analyzes the message of the source language into its simplest and structurally clearest form, transfers it at this level, and then restructures it to the level in the receptor language which is most appropriate for the audience which he intends to reach".

Menurut Nida, pertama-tama seorang penerjemah harus mampu menganalisis pesan yang ditulis dalam B_{Su} sejas-jelasnya, setelah itu ia harus memindahkannya ke dalam B_{Sa} seutuhnya dengan menjaga kesetaraannya, kemudian menyusun kembali pesan itu dalam B_{Sa} sedemikian rupa sehingga mampu dipahami dengan baik dalam tingkat pemahaman pembacanya. Nida rupanya tidak hanya menekankan bahwa penerjemah harus tahu amanat pengarang, tetapi juga menekankan bahwa penerjemah harus tahu bagaimana menyampaikan amanat itu dalam terjemahannya. Terlihat, penting juga kesetiaan terhadap B_{Sa}. Menurut Hardjoprawiro, bagaimana pun penerjemah harus, "... lebih setia kepada bahasa sasaran" (1998: 4).

Seorang penerjemah yang telah mampu memahami dengan baik amanat pengarang, belum tentu mampu menghasilkan terjemahan yang berkualitas dan enak dibaca. Untuk menghasilkan terjemahan yang berkualitas, penerjemah harus menguasai B_{Sa}. Kesalahan di dalam mengungkapkan kembali pesan pengarang karena lemahnya penguasaan terhadap B_{Sa} akan memubazirkan segenap susah payah memahami amanat pengarang yang telah dilakukan sebelumnya. Kemudian, untuk menghasilkan terjemahan yang enak dibaca, penerjemah harus mengetahui dengan baik tingkat pemahaman pembacanya. Pengabaian terhadap hal ini akan menghasilkan terjemahan yang membosankan, tidak menarik. Savory menambahkan bahwa terjemahan harus mudah dibaca dan menyenangkan (1969: 52). Ini sesuai dengan pendapat Duff, yang menyatakan bahwa dalam bidang apa pun jika suatu teks harus diterjemahkan, tidak bisa diabaikan adanya berbagai tingkat kemampuan pembaca dalam memahami naskah terjemahan. Jadi, perlu sekali seorang penerjemah memperhatikan, "... untuk siapa terjemahan itu disiapkan dan bagaimana tingkat kemampuan khusus para pembaca" (Nababan, 1999: 20-21).

Dalam kegiatan penerjemahan, sesungguhnya yang terjadi adalah komunikasi antara penulis dan pembaca melalui penerjemah. Penulis bertindak sebagai pengirim pesan, pesan itu ditangkap lebih dulu oleh

penerjemah untuk kemudian dialihkan dari BSu ke dalam BSa, untuk selanjutnya dikirimkan kembali kepada pembaca (Hollander, 1995). Bagaimana agar pesan yang berjalan melalui mata rantai komunikasi itu sampai dengan utuh kepada pembaca, itulah yang harus dijaga, dan dalam hal ini peranan penerjemah amat penting. Dalam melaksanakan tugasnya, tidak cukup penerjemah hanya menggunakan kamus saja mengingat dalam kamus terdapat amat banyak makna kata dituliskan dan tentu hanya ada satu makna yang tepat untuk menyatakan pesan dalam teks BSu. Bahkan, tidak cukuplah jika penerjemah hanya menguasai kedua bahasa yang dilibatkan. Menerjemahkan bukanlah sekedar berurusan dengan kata, frase, kalimat atau bentuk-bentuk wacana, sebagaimana penegasan Frawley, "... *Translating is more than a triple matching of words, grammatical structures, and cultural contexts which in itself would already be a formidably complex process*" (1984: 43).

Dalam peranannya sebagai pembawa pesan atau penghubung antara penulis dan pembaca, penerjemah berperan ganda: sebagai penerima dan pemberi pesan. Sebagai penerima pesan, ia perlu melibatkan diri dalam komunikasi alamiah BSu; pada saat yang sama ia juga berperan sebagai pemberi/penyampai pesan BSa dan untuk itu ia dituntut bertindak adil. Kocondongan yang berlebihan pada salah satu pihak --BSu atau BSa-- akan mendorongnya untuk bertindak *underestimate* terhadap pihak yang lain. Ini jelas akan mendistorsi pesan yang hendak disampaikan. Jadi, penerjemah harus mampu bertindak sebagai, "...*objective mediator*" (Brislin, 1976: 289) bagi kedua pihak. Bahkan, pada dasarnya seorang penerjemah harus pula punya tanggung jawab moral untuk menyampaikan kebenaran, seperti yang dinyatakan Newmark, "*Translation is concerned with moral and with factual truth. This truth can be effectively rendered only if it is grasped by the reader, and that is the purpose and the end of translation*" (1991: 1).

Berbagai Disiplin Yang Terlibat dalam Penerjemahan

a. Teori Penerjemahan

Walaupun penerjemahan sudah lama dikerjakan orang, yaitu sejak zaman Hammurabi di Babilonia (Nida, 1964: 11), tidaklah berarti bahwa teori penerjemahan tidak diperlukan. Teori penerjemahan itu ada dan diperlukan untuk memedomani langkah seorang penerjemah. Dengan teori penerjemahan, seorang penerjemah akan memiliki pengetahuan dasar dan pengetahuan tentang proses penerjemahan, yang memungkinkan dia bekerja lebih sistematis, metodologis, efektif (Bell, 1997: 22). Mustahil seorang penerjemah menghasilkan terjemahan yang baik jika dia misalnya, tidak memahami definisi dan hakikat penerjemahan sebagai salah satu konsep unsur teori penerjemahan. Dengan teori penerjemahan, seseorang akan mendapat gambaran jelas tentang menerjemahkan, lebih-lebih dewasa ini teori penerjemahan sudah mulai dikembangkan. Tugas utama teori penerjemahan ialah membahas dan menganalisis apa yang disebut, "... padanan fungsional" (Simatupang, 1993: 26) serta berbagai syarat yang harus dipenuhi untuk mewujudkan kesepadanan pesan di antara kedua bahasa. Tidak jarang penerjemah sulit mencari dan menemukan padanan yang cocok. Untuk itu teori penerjemahan bisa menyarankan satu cara yang bisa dipilih.

Kenyataan membuktikan, teknik penerjemahan harfiah yang diterapkan untuk memenuhi kebutuhan akan karya-karya terjemahan menghasilkan terjemahan yang tidak optimal, karena cukup banyak unsur pesan dalam BSu yang tidak terungkap dalam BSa. Teori terjemahan yang dikuasai seorang penerjemah akan mampu meminimalkan unsur pesan dalam BSu yang tidak terungkap tadi. Sebagai contoh, kalimat, "Matikan lampu itu!" akan janggal jika diterjemahkan menjadi, "*Kill the lamp!*". Pada contoh itu terlihat, bahwa penerjemah begitu saja memadankan *matikan* dengan *kill*. Ini menunjukkan, penerjemah tidak memahami proses idiomatik yang terjadi pada konstruksi itu. Ia tidak menyadari bahwa dalam BSu bentuk *matikan lampu* berterima dan punya latar belakang semantis, sedangkan *kill the lamp* dalam BSa tak berterima. Ia gagal dalam tahapan, yang disebut Bell sebagai tahap representasi semantis (1997: 21). Boleh jadi ia memang tidak mengerti bahwa dalam penerjemahan ada proses semacam itu. Ditegaskan oleh Catford, "*The central problem of translation practice is that the finding TL translation equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence*" (1974: 21). Jadi, masalah utama dalam penerjemahan adalah bagaimana menemukan kesepadanan dalam BSa, dan untuk menjawab itu teori mampu berperan, menjaga kealamiah dan kewajaran terjemahan, sehingga terjemahan akan tampak dan terasa seperti karya asli.

Dalam teori terjemahan disebutkan adanya bermacam pendekatan, tergantung fungsi dan jenis teks BSu yang dihadapi penerjemah. Pendekatan yang diterapkan untuk menerjemahkan karya sastra (yang cenderung ekspresif) misalnya, tentu berbeda dengan yang dipakai untuk menerjemahkan karya ilmiah (yang cenderung informatif dan argumentatif), sebagaimana dinyatakan Duff, "*In scientific and academic translation, extreme precision is often required. By retaining the source language expression, the translator can indicate to the reader where the 'danger spot' lie*" (1981: 11). Presisi yang tinggi seperti yang dimaksud oleh Duff tentu karena yang dihadapi penerjemah adalah karya ilmiah, bukan karya sastra. Tidak mustahil, ini lepas dari pengamatan penerjemah biasa, yang tidak memahami teori penerjemahan.

Pada hakikatnya teori merupakan penjelasan atau rangkaian eksplanasi yang menyangkut suatu sistem, yang dapat diwujudkan menjadi model tertentu. Dengan menguasai teori penerjemahan, seorang penerjemah akan memahami dengan baik pengertian penerjemahan, macam penerjemahan, fungsi penerjemahan, bagaimana sebaiknya menerjemahkan, apa beda antara menerjemahkan karya ilmiah dengan karya sastra, keunikan bahasa, sampai proses penerjemahan. Tanpa penguasaan terhadap teori terjemahan, seorang penerjemah hanya akan menyadari bahwa menerjemahkan tidak lebih dari mengalihbahasakan.

b. Teori Linguistik

Teori linguistik umum, yang mampu mendefinisikan bahasa secara benar, berisi uraian tentang hakikat bahasa, penting bagi penerjemahan.

Seorang penerjemah yang belum memahami hakikat bahasa, sudah tentu akan menghadapi banyak kendala dalam pelaksanaan tugasnya. Dengan memahami hakikat bahasa, semakin berhati-hatilah seorang penerjemah dalam bekerja. Dalam proses penerjemahan, gramatika sangat berperan dalam merekonstruksi dan mengungkapkan kembali teks BSu ke dalam teks BSa. Dengan menguasai gramatika, penerjemah akan mampu melakukan analisis gramatika teks BSu. Ia akan mampu membedakan kata dengan frase, frase dengan klausa, klausa dengan kalimat. "Nida dan Taber menunjukkan sangat pentingnya analisis gramatika, karena gramatika mempunyai makna dan menentukan makna", demikian dinyatakan Suryawinata (1982: 51) dan dalam hubungannya dengan itu Halliday menegaskan, "*Language ... gives structure to experience, and helps to determine our way of looking at things, so that it requires some intellectual effort to see them in any other way than that which our language suggest to us*" (Baker, 1992: 82). Sebagai contoh, dapat dikemukakan penerjemahan berikut:

- ING : The First Third Country Training purposes to give a foothold in life for the participant.
- IND : Tujuan Penataran Pertama untuk Negara Dunia Ketiga ialah memberi kedudukan untuk kehidupan peserta.

Pada contoh di atas terlihat, bahwa penerjemah gagal menerjemahkan kalimat berbahasa Inggris dengan benar karena gagal mengidentifikasi kelompok kata *The First Third Country Training purposes*. Akibatnya, ia gagal dalam menggali dan merumuskan makna gramatikal teks BSu. Dalam kasus ini, rupanya penerjemah terkecoh oleh kata *purposes*, sehingga ia lalu menganggapnya sebagai *head phrase*, dan lahirlah kata *ialah*. Jika kalimat berbahasa Inggris itu dicermati, khususnya kelompok kata *The First Third Country Training purposes*, dapatlah diketahui bahwa *Head Phrase*-nya ialah kata *Training*. Kelompok kata *The First Third Country* bertindak sebagai *modifier*. Jadi, terjemahan yang tentunya lebih dapat diterima ialah: Penataran Pertama untuk Negara Dunia Ketiga bertujuan memberikan bekal hidup kepada peserta. Jika terjemahan ini diperhatikan, terlihat bahwa *foothold in life* diterjemahkan sebagai *bekal hidup*. Pemadanan ini dilakukan dengan dasar makna idiomatis yang timbul. Selanjutnya, jika terjemahan itu diamati juga akan dilihat adanya perbedaan sistem gramatika antara BSu dan BSa. Contohnya, *Third Country* yang berpola MD diterjemahkan sebagai *Negara Ketiga* yang berpola DM.

Dengan menguasai ketatabahasa, seorang penerjemah juga akan mampu mengatasi masalah ketaksaan; seperti misalnya kalimat berbahasa Inggris, "*There will be a match between you and me*", tidak akan diterjemahkan sebagai, "*Akan ada pertandingan antara kau dan aku*", melainkan, "*Akan ada keserasian antara kau dan aku*". Itu terjadi karena kata *match* bisa bermakna *pertandingan*, bisa pula *kesesuaian* (Nababan, 1999: 67). Dalam penerjemahan, kadang muncul kesulitan yang terkait dengan penggalan makna gramatikal ini karena perbedaan yang besar antara sistem linguistik BSu dengan sistem linguistik BSa. Dalam teks BSu kadang terdapat frasa, klausa atau kalimat yang panjang atau sangat panjang, yang unsur-unsurnya boleh jadi sulit

diidentifikasi. Mengingat makna adalah aspek penting dalam penerjemahan, masalah ketaksaan perlu mendapat perhatian serius.

Yang pertama dilakukan jika seseorang menerjemahkan ialah membaca teks BSu. Di sini sebuah tantangan sudah harus dihadapi yaitu gramatika BSu. Alat bantu yang dapat diandalkan di sini ialah penguasaannya atas gramatika BSu. Hollander dengan tegas menyatakan sebagai berikut:

"Yang penting bagi penerjemah pada saat membaca teks ialah mengetahui maksud dan fungsi bahasa yang dipakai si penulis. Selanjutnya penerjemah pada prinsipnya akan mengutamakan terjemahan dalam fungsi bahasa yang sama dengan teks asli. Hanya dengan cara demikian penerjemah mampu menerjemahkan sesuai dengan maksud penulis" (1995: 27).

Pandangan-pandangan di atas memperlihatkan betapa penting peranan teori linguistik untuk mendukung penerjemahan. Sebuah hasil penelitian menyatakan, bahwa dalam penerjemahan dari bahasa Inggris ke dalam bahasa Indonesia, penerjemah bisa berhadapan dengan masalah serius berupa munculnya frase-frase nomina yang panjang yang berfungsi sebagai subjek. Frase-frase demikian dapat membingungkan dan bahkan disalahtafsirkan oleh penerjemah sehingga kalimatnya tidak dikenali lagi (Soemarno, 1983: 71). Menurut Soemarno, "Kesalahan penerjemahan NP B Ing. menunjukkan frekuensi yang tinggi bila dibandingkan yang lain" (1983: 82). Kekurangpahaman atas struktur BSu mengakibatkan penerjemah menjurus kepada terjemahan kata demi kata, yang tentu saja menjadikan terjemahan tidak menarik. "Jika analisis struktur dilakukan dengan baik, penerjemah tahu bagian mana yang harus diterjemahkan lebih dulu", demikian tegas Nababan (1999: 27).

Dalam menerjemahkan, tidak jarang pula ditemukan teks BSu yang menggunakan kalimat-kalimat panjang, yang jika penerjemah kurang kritis, akan sulit menemukan unsur pokoknya. Banyaknya unsur pembantu berupa keterangan tambahan dan keterangan aposisi bisa menjadi penyebab terjadinya hal itu. Belum lagi jika teks BSu yang bersangkutan tidak menggunakan tanda baca dengan benar dan jelas (misalnya tidak memakai tanda petik untuk menyatakan petikan langsung) sehingga pembaca harus berupaya keras mencermati dan menentukan yang dibacanya itu kalimat langsung atau tidak langsung (Hardjoprawiro, 1978: 7-9).

Selanjutnya, dalam bidang semantik, penerjemah akan berhadapan dengan masalah makna idiomatik, makna sosiokultural, makna implisit, makna tekstual, makna penutur. Jika penerjemah mengabaikan ini --karena memang ia tidak atau kurang memahaminya-- ia tentu tidak dapat menghasilkan terjemahan yang baik. Bentuk-bentuk yang bisa menimbulkan masalah di sini misalnya: ia *gugur* sebagai *bunga bangsa*; ia *membanting tulang*, *memeras keringat*; ia tak mau menjadi *katak dalam tempurung*; *di atas langit masih ada langit*. Untuk menerjemahkan kalimat-kalimat itu ke dalam bahasa Inggris, boleh jadi diperlukan analisis komponen semantis yang cukup rumit. Contoh lain, kata *house* dalam bahasa Inggris tidak bisa begitu saja diterjemahkan sebagai *omah*, *griya*, atau *dalem* dalam bahasa Jawa, karena bahasa

Jawa mengenal tingkat tutur. Kesulitan yang bersifat linguistik akan muncul sebagai masalah pertama yang harus dihadapi oleh seorang penerjemah, baru kemudian akan muncul masalah "... lexis dan bahasa" (Soemarno, 1991: 5).

c. Sociolinguistik

Sebagai salah satu unsur budaya, bahasa menyatu dengan masyarakat pemakainya, dan setiap anggota masyarakat pemakai bahasa itu akan memberikan asosiasi tertentu kepada segala sesuatu yang ada tergantung kepada keadaan atau latar belakang sosial budaya masyarakat yang bersangkutan. Hal ini terlihat dari bagaimana masyarakat itu memaknakan segala sesuatu yang ada dan terjadi. Berdasarkan itu, yang perlu diperhatikan dalam penerjemahan ialah kenyataan bahwa penulis teks B_{Su} adalah juga seorang anggota masyarakat pemakai bahasa, yang tidak lepas dari segenap bentuk subyektivitas pemaknaan terhadap segala sesuatu. Jika misalnya seorang penulis menggunakan banyak unsur dialek, pijin atau kreol dalam tulisannya, itu kenyataan yang hendaknya bisa dihadapi obyektif. Dalam hal seperti itulah antara lain, penerjemahan memerlukan sumbangan sociolinguistik.

Lapisan masyarakat yang berbeda-beda menimbulkan pula perbedaan penggunaan bahasa, sehingga terciptalah berbagai ragam penggunaan bahasa. Berbagai ragam penggunaan bahasa itu bisa timbul karena latar belakang geografis, status sosial masyarakat pemakainya, bidang bahasanya, profesi masyarakat pemakainya, dan sifat situasinya. Ragam ilmiah tentu berbeda dengan ragam sastra, ragam sosial berbeda dengan ragam teknik, ragam dokter berbeda dengan pedagang, ragam resmi berbeda dengan ragam santai. Dalam kaitannya dengan masyarakat pemakai bahasa yang berlapis-lapis, beragam kondisi sosiokulturalnya dan tingkat pendidikannya, boleh jadi beragam pula pemahaman makna kontekstual dalam berbahasa. Dengan demikian, makna konotasi sebuah kata atau ungkapan misalnya, boleh jadi berbeda antara lapisan masyarakat yang satu dengan yang lain. Untuk menjawab ini diperlukan kajian sociolinguistik. Ungkapan-ungkapan seperti *dilemariaskan*, *anak bangsa*, *rakyat*, *jihad*, *membebek*, *kambing hitam*, *dagang sapi*, *gunung es*, *kawah candradimuka*, jelas tidak bisa diterjemahkan harfiah, harus dikaji latar sociolinguistiknya. Makna *lemari es* terkait dengan konteksnya hanya dapat dipahami oleh masyarakat terpelajar. Masyarakat kurang terpelajar bisa bingung memahami makna *dilemariaskan*. Demikian juga *anak bangsa*, *rakyat* dan lainnya. Seseorang yang akan menerjemahkan ungkapan itu ke dalam bahasa Inggris misalnya, perlulah menelusuri motivasi kelahiran istilah-istilah itu, yang boleh jadi di Inggris tidak pernah dikenal. Dengan memahami hal ini, juga mengingat kemampuan masyarakat pembacanya, penerjemah akan menyikapi munculnya masalah ini dengan bijak. Kajian sociolinguistik akan dapat mencegah penerjemahan sebuah teks B_{Su} dalam satu ragam ke dalam teks B_{Sa} dengan ragam berbeda.

Contoh lain, kata Jawa *panjenengan* tidaklah bisa begitu saja diterjemahkan dengan *anda* dalam bahasa Indonesia, atau *you* dalam

bahasa Inggris. Sebaliknya, kata Inggris *yes* belum tentu sepadan diterjemahkan menjadi *ya* dalam bahasa Indonesia, atau *inggih* dalam bahasa Jawa. Bagaimana pula dengan kecenderungan bahasa tertentu untuk lebih banyak menggunakan bentuk kalimat pasif? Bahasa Indonesia dialek Sunda misalnya, dapat menjadi contoh di sini. Dalam dialek itu, kalimat, "Buku itu ada di mana?" lebih sering diucapkan "Buku itu ditaruhnya di mana?" Untuk menyikapi soal-soal seperti inilah, penerjemahan memerlukan dukungan sosiolinguistik.

d. Psikolinguistik

Dalam penerjemahan tulisan, psikolinguistik tampaknya kurang memperlihatkan kontribusinya. Namun, dalam penerjemahan lisan, peranan psikolinguistik sungguh besar. Seperti yang sudah dibahas di depan, satu proses penting dalam penerjemahan ialah mereproduksi pesan. Di sinilah tampak jelas peranan psikolinguistik dalam penerjemahan. Dalam proses mereproduksi pesan, ada dua hal yang dominan berperan, yaitu penguasaan atas BSa dan pemahaman atas keberadaan penerima pesan. Dua hal itu terkait erat. Betapa pun baik kemampuan linguistik penerjemah akan BSa, tetaplah perlu diikuti oleh kemampuan komunikatif dengan mempertimbangkan faktor-faktor sosiolinguistik yang tak bisa diabaikannya. Maksudnya, dalam proses mereproduksi pesan ia perlu memperhatikan siapa si penerima pesan, ia berada di mana, kapan, dalam situasi apa, dan sebagainya. Oleh sebab itu, mengetahui siapakah sumber dan penerima pesan, apa kebangsaannya, apa latar belakang budayanya, dan apa yang ingin mereka dapat dari interaksi itu, amatlah penting (Thomas & Towell, 1985: 15).

Menurut Altman, seorang penerjemah perlu memiliki empat ketrampilan: (1) menguasai BSu; (2) menguasai BSa; (3) sensitif terhadap isi ujaran; (4) cakap menghadapi publik (Thomas & Towell, 1985: 13-16). Jika dicermati, rumusan Altman mengimplikasikan adanya proses mentalistik yang rumit dalam diri seorang penerjemah ketika ia mereproduksi pesan. Ketika ia mereproduksi pesan, sangat mungkin pada saat yang sama berlangsung pula proses kognitif dalam dirinya seperti misalnya pada *simultaneous interpretation*: ketika sumber pesan berbicara, penerjemah juga sedang berbicara. Itu tuntutan untuk penerjemah di satu sisi. Pada sisi yang lain, penerjemah juga perlu senantiasa menjaga agar kalimat-kalimatnya mengikuti pola yang diucapkan sumber pesan; kalimat yang panjang lebar perlu dicegah karena memang tidak mungkin; ia tidak bisa mendengar dulu; terjemahannya akan cenderung menjadi kata per kata, tetapi tentu saja setiap yang ia katakan haruslah bermakna, dan terjemahan *word for word* tidak mungkin ia lakukan.

Begitu sumber berita mulai berbicara, penerjemah juga harus siap mulai berbicara; begitu penerjemah memulai kalimatnya, ia bagaikan melompat di kegelapan; bentuk gramatis kalimatnya tidak bisa segera ditentukan dan mengakhiri kalimat tidaklah semudah memulainya. Pada keadaan seperti itu, kegesitan diperlukan untuk memandu pikirannya menembus jaringan sintaktik yang rumit. "*Listening intently to translating half-unconsciously, consciously interviewing redness the former*

and balanced of syntax, touching up, putting the fillers”, demikian simpul Gerver (Brislin, 1976: 168).

Dalam menggambarkan adanya proses mentalistik ini, bahkan Hromosova melaporkan adanya interaksi antara ingatan jangka pendek dan ingatan jangka panjang sebagai yang disebut dengan istilah *three-track memory*, berbentuk situasi-situasi berikut ini (Brislin, 1976: 191): (1) begitu pembicaraan dalam BSu dimulai, mulailah penerjemah menyimpan; (2) begitu penerjemah menyimpan, ia juga membawa ke dalam ingatan jangka pendeknya segenap pengetahuannya tentang kosa kata dan ketatabahasa BSu dan BSa; (3) selama hasil terjemahan diujarkan, siklus di atas berlanjut/berulang.

Terlihatlah, betapa rumit proses mentalistik yang terjadi dalam diri penerjemah ketika ia menerjemahkan lisan. Sedemikian padat arus aktivitas dalam proses itu sehingga selalu dibutuhkan konsentrasi tinggi untuk melangsungkan proses itu. Amat penting penerjemah memiliki konsentrasi tinggi. Interupsi dan gangguan sedikit saja akan dapat merusak konsentrasi itu dan akhirnya merusak proses yang sudah berlangsung, seperti yang sudah dibuktikan oleh Kade dan Cartillieri dalam penelitiannya (Brislin, 1976: 194). Mereka dapatkan data di sana, bahwa gangguan-gangguan di tengah proses persepsi ujaran akan memaksa penerjemah mengulang kembali proses itu dari awal. Dengan dasar hasil penelitian itu mereka merumuskan, "*The interpreter as listener makes probabilities inferences about the future development of a sentence on the basis of what he has just heard; his own utterances are then based on these predictions, becoming more determined as the source language sentence proceeds*" (Brislin, 1976: 194). Dalam kajian psikolinguistik dibuktikan bahwa unsur 'kebisingan' yang bisa terjadi pada penggantian bunyi bisa mengurangi atau mengganggu keterpahaman ujaran. Dengan adanya 'kebisingan', dari segi linguistik, ciri fonemik yang mampu membedakan unsur ujaran yang satu dengan unsur ujaran yang lain menjadi hilang. Akhirnya timbullah kekaburan. Sebuah fonem bisa saja lalu bertukar dengan unsur ujaran yang lain sehingga dipahami secara salah. Unsur-unsur ujaran yang tidak seharusnya ada bisa saja muncul, dan akibat dari itu ialah gagalnya komunikasi (Lado, 1964: 72).

Terlihatlah dari rumusan itu bahwa dalam proses mentalistik itu penerjemah memiliki dugaan-dugaan atau harapan (*expectation*) yang memberinya peluang untuk membuat kemungkinan-kemungkinan inferensi tentang kalimat yang nanti dibayangkannya dengan dasar apa-apa yang ia dengar. Selanjutnya, kalimat yang dihasilkannya akan berdasar pada prediksi itu. Ini sesuai dengan hasil-hasil kajian psikolinguistik (Aitchison, 1993: 203-240). Oleh sebab itu, jika penerjemah memahami psikolinguistik, ia akan bisa menyikapi proses reproduksi ujarannya dengan bijak. Seperti yang sudah diketahui, psikolinguistik memandang bahasa bukan hanya sekedar tanda, melainkan sebagai fenomena psikologis; dan psikolinguistik mendekati bahasa dengan apresiasi konkret dalam sistem-sistem psikologis, memahami bagaimana menghasilkan dan memahami tanda-tanda bahasa sampai pada sistem-sistem abstraksi kognitif, termasuk ingatan akan konstruksi dan interpretasi pesan-pesan (Garman, 1994: xv).

Pengkajian proses-proses psikologis tentang kemampuan berbahasa dan implementasinya itulah psikolinguistik (Caron, 1992: 1).

Temuan psikolinguistik yang menarik untuk disimak sehubungan dengan proses mentalistik dalam penerjemahan lisan ialah adanya kesimpulan yang menyatakan bahwa dalam proses memahami ujaran, seseorang terlibat dengan asumsi-asumsi yang terlahir dari adanya dugaan-dugaan dalam pikirannya (Aitchison, 1993: 204-215). Chernov melaporkan bahwa 75% dari subjek risetnya merespon masukan-masukan sesuai dengan harapan atau dugaan mereka, dibanding dengan hanya mengandalkan apa yang mereka dengar (Brislin, 1976: 195).

Selanjutnya dalam memproduksi pesan, penerjemah perlu mencermati struktur dalam (*deep structure*) ujaran-ujaran B_{Su}. "*It is only a knowledge of deep structure that would enable an interpreter to translate this sentence*", demikian ditegaskan Gerver (Brislin, 1976: 197). Berdasarkan konsep itu, jika misalnya penerjemah menghadapi sumber pesan yang suka bicara bertele-tele, "... seperti yang sering dilakukan orang Jepang" (Nababan, 1999: 118), persoalan tentu saja muncul. Di sini penerjemah harus pandai-pandai menangkap struktur dalam dari kalimat yang panjang lebar itu. Nida juga menyatakan bahwa penerjemah pertama-tama hendaklah 'mendekoding' pesan-pesan dalam B_{Su} ke dalam bentuk-bentuk abstrak sebelum merestrukturasinya ke dalam B_{Sa} (Brislin, 1976: 198).

Tidak mustahil akan terjadi konflik antara penerjemah dengan penerima pesan karena apa yang didapat si penerima pesan darinya tidak sesuai dengan harapan-harapan dan dugaan-dugaan si penerima pesan itu. Menurut Anderson, sebagai *the man in the middle*, penerjemah selayaknya siap dengan situasi ini, karena dialah subyek harapan penerima pesan. Bahkan tidak berlebihan jika dikatakan bahwa sebenarnya penerjemah memiliki peran sebagai sosok yang punya *power*, karena ia memonopoli makna komunikasi antara kedua *client*-nya.

Karena penerjemah bekerja dengan kecepatan kognitif yang tinggi, tidak mustahil pula ia secara tidak sadar melakukan kesalahan produksi ujaran, seperti misalnya terjadinya transposisi kata, sukukata atau bunyi, atau juga mengalami salah ucap (Aitchison, 1993: 243-257).

e. Pragmatik Analisis Wacana

Langkah pertama menerjemahkan ialah menganalisis teks B_{Su}. Jadi, peranan pragmatik analisis wacana penting dalam mendukung penerjemahan. Chomsky pernah menyatakan bahwa, "... *aturan-aturan linguistik ada dalam pikiran yang sebenarnya sukar diinterpretasi*" (Nababan, 1992: 166). Walaupun bahasa merupakan alat untuk berkomunikasi dan alat untuk mengungkapkan gagasan, isi hati dan perasaan, bahasa bukanlah sesuatu yang dikuasai pikiran (Lubis, 1994). Dengan demikian, bahasa tidak bisa diperlakukan sesuka hati, dia punya aturan sendiri. Pikiran si pemakai bahasalah yang harus menyesuaikan diri dengan aturan-aturan bahasa itu.

Pada kenyataannya, seseorang tidak hanya berkomunikasi dengan media struktur linguistik saja. Ia juga berkomunikasi dengan hati, pikiran dan perasaannya, yang dinyatakan dengan berbagai sikap, mimik, gerak, sehingga teracu sebuah presuposisi dan implikatur. Grice (1975) memberi contoh: A : *I am out of petrol*; B : *There is a garage round the corner*. Dalam dialog itu Si B menjawab begitu karena ia dapat menangkap implikatur bahwa Si A membutuhkan bahan bakar untuk mobilnya. Karena penerjemahan pada hakikatnya adalah proses komunikasi, tentu bisa saja unsur-unsur dalam komunikasi itu melakukan kesalahan seperti salah ungkap atau salah mengerti. Sebagaimana orang dalam komunikasi lisan yang tidak hanya menggunakan bahasa saja tetapi juga gerak, mimik, sikap, nada, tekanan; dalam komunikasi tertulis diharapkan hal yang sama bisa terjadi, dalam bentuk gambaran atau rekaan psikologis. Jelaslah terlihat peranan analisis wacana bagi penerjemahan.

Ada banyak faktor nonlinguistik ikut berperan membentuk sebuah wacana dan analisis sebuah wacana hendaklah mempertimbangkannya. Faktor kondisi, situasi, pembicaraan, pandangan, topik pembicaraan, dan lain-lain perlu dianalisis lebih dahulu sehingga kesimpulan yang ditarik dari pembicaraan itu bukan berupa kesimpulan lahiriah, melainkan kesimpulan batiniah. Dalam kegiatan penerjemahan, yang dihadapi penerjemah dan yang akan disajikan penerjemah adalah sebuah wacana. Jadi sebenarnya wacana itulah 'ruang kerja' penerjemah. Sebagaimana halnya sebuah ruang kerja, penerjemah hendaknya amat mengenal karakter, atau bahkan menguasai isinya, seluk beluknya. Teks, sebagai suatu realisasi genre (proses sosial verbal), merupakan "... bahasa yang sedang melaksanakan tugas" (Halliday & Hasan, 1994: 13).

f. Analisis Kontrastif

Bell menyatakan, "*Translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language*", (1997: 6). Berdasarkan itu, penerjemahan memerlukan analisis kontrastif, agar dapat dihasilkan terjemahan yang sepadan. Walaupun pada mulanya disiplin ini lahir untuk mengatasi persoalan pengajaran bahasa, peranannya dalam penerjemahan cukup besar karena dalam penerjemahan terjadi proses perbandingan kedua teks, yang tidak saja meliputi makna pesan, tetapi juga struktur dan bahkan gaya. Dalam bidang linguistik terapan, analisis kontrastif sudah diakui sebagai pendukung kegiatan penerjemahan, sebagaimana yang dinyatakan Crystal, "*The phrase contrastive analysis also identifies a general approach to the investigation of language, particularly as carried on in certain areas of applied linguistics, such as foreign language teaching and translation*"(1985: 74).

Penerjemahan senantiasa melibatkan dua bahasa, dan tiap bahasa memiliki strukturnya sendiri, bahkan keunikannya sendiri (Nida, 1964: 3). Sistem yang berlaku, dan segenap nuansa sosiokultural yang ada pada bahasa A (BSu) tidak selalu sama atau serupa dengan yang ada pada bahasa B (BSa); sedangkan bahasa itu sendiri merupakan bentuk

ekspresi isi hati yang kedalamannya sulit diukur, sebagaimana dijelaskan Twadell berikut ini:

"Some linguists say that languages differ unpredictably and without limit. Other linguists say that all languages are very much alike in their 'deep structure' and differ only in their 'surface structures', so far as FL learning is concerned, when deep structure is so deep that all languages are essentially alike, depth equals trivialty, for practical pedagogical purposes" (Baradja, 1971: 11).

Dalam pengumpulannya dengan dua bahasa yang dilibatkan, tidak mustahil penerjemah bertemu dengan bagian-bagian teks BSu yang tidak mungkin diterjemahkan. Ini tentu merupakan masalah tersendiri bagi penerjemah. Ketakterjemahan linguistik dan boleh jadi ketakterjemahan budaya akan sulit dihindari. Untuk menyikapi masalah itu, penerjemahan akan membutuhkan sumbangan analisis kontrastif. Dalam upaya mencari padanan yang sesuai untuk sebuah konstruksi dalam BSu, penerjemah tentu bisa melakukan analisis komponen makna sehingga akan terlihat unsur-unsur yang sama dan unsur-unsur yang berbeda di antara dua konstruksi.

Seorang penerjemah juga akan menghadapi masalah perbandingan struktur. Walaupun ia tidak akan melakukan penerjemahan kata demi kata, perhatian terhadap kesepadanan struktur tetap harus dijaga. Walaupun membandingkan struktur batin cukup sulit dilakukan, membandingkan struktur lahir kedua teks perlu dilakukan, seperti yang disinggung Pietro, "*Contrasting such surface phenomenon as pronouns, gender systems and prepositional phrases is meaningless unless their relationship to underlying grammatical primes are made explicit*" (Baradja, 1971: 11). Oleh sebab itu, sebenarnya tidak berlebihan jika dipersyaratkan bagi seorang penerjemah untuk menguasai dengan baik pengetahuan kebahasaan kedua bahasa agar ia dapat membedakan hubungan gramatikal yang implisit dengan hubungan gramatikal yang eksplisit.

Selanjutnya, dalam masyarakat bilingual atau lebih-lebih multilingual, sulit dihindari terjadinya interferensi. Dalam penerjemahan, analisis kontrastif dapat menyikapi keberadaan interferensi dalam BSu, karena dengan analisis kontrastif, interferensi akan tampak sebagai perbedaan yang dapat diidentifikasi oleh penerjemah. Kalimat-kalimat, "Semprotan air itu membuat para pengunjung rasa *kocar-kacir*", "Masuknya *keluar* mana?" "Itu *hargae* berapa?" jika hendak diterjemahkan ke dalam bahasa Inggris misalnya, penerjemah harus menyikapi bentuk-bentuk interferensi di dalamnya. Contoh lain: Baju anak itu *kebesaran* ketika dikenakannya; Baju *kebesaran* raja tersimpan di sana. Dalam menyikapi kedua kalimat itu misalnya, penerjemah perlu membedakan *kebesaran* yang pertama, yang mengandung unsur interferensi, menyatakan sifat (kata sifat), dengan *kebesaran* yang kedua, yang bebas interferensi, menyatakan keterangan (kata keterangan).

g. Pemahaman Lintas Budaya (PLB)

Jika seseorang berhadapan dengan budaya yang belum pernah dikenal atau diketahuinya, ia akan cenderung mengadakan penilaian

atau menyikapi kebudayaan itu dengan dasar-dasar atau ukuran-ukuran yang ada pada budayanya sendiri (Koentjaraningrat, 1984: 57). Itu bisa dipahami karena dalam kehidupan masyarakat terdapat sistem nilai budaya, dalam sistem nilai budaya itu terdapat norma-norma dan norma-norma itu mempengaruhi pola pikir dan pola pikir itulah yang melandasi pola tindakan. Bagaimana seseorang menginterpretasikan sebuah ungkapan metaforis, misalnya, akan amat dipengaruhi oleh nilai-nilai yang sudah dijiwainya sebagai bagian dari kebudayaannya.

Pada hakikatnya, penerjemahan adalah aktivitas lintas budaya karena melibatkan sedikitnya dua bahasa beserta segenap nilai budaya yang dikandungnya. Penerjemah yang baik tidak hanya dwibahasawan, tetapi seyogianya juga dwibudayawan. Dengan pertimbangan itu, PLB merupakan disiplin yang juga diperlukan untuk mendukung penerjemahan. Tomasouw menjelaskan pengertian PLB sebagai berikut:

"We may say that by cross cultural understanding we mean understanding the culture of the target people so we can reconstruct our attitudes and world view: consequently we become more tolerable and more generous toward strange ways that may be shown by the target language people" (1986: 1.17).

Menurut Mohanty, penerjemahan bukan hanya kegiatan bilingual, melainkan juga bikultural (Dollerup, 1994: 25). Itu bisa dipahami sebab terdapat hubungan yang erat antara bahasa dan kebudayaan. Bahasa adalah unsur sekaligus media pengungkap budaya. Menurut Sapir dan Whorf, cara suatu bangsa memandang dunia mereka dapat dipengaruhi bahasa yang mereka gunakan. Sementara itu Newmark menyatakan, "*Generally, if there is a high degree of cultural equivalence, there is a case for a literal translation*" (1981: 79).

Shaw menyatakan bahwa bahasa, dengan menggunakan berbagai lambang atau simbol, berguna sebagai alat pengungkap makna yang berasal dari "... suatu budaya yang berlaku pada waktu seseorang menulis" (Soemarno, 1988: 30). "*Language is a guide to 'social reality', 'pattern behavior'*", kata Sapir (Tomasouw, 1986: 1.3). Dengan menyadari hubungan erat antara bahasa dan budaya, PLB sungguh signifikan dalam penerjemahan, dapat dipastikan bahwa penerjemahan yang baik perlu didukung PLB. Penerjemah yang baik perlu mampu berperan sebagai bagian dari budaya yang dilibatkan dalam penerjemahan, yang meliputi budaya BSu, budaya BSA, dan boleh jadi budaya lain.

Jika dikaji, signifikansi PLB dalam penerjemahan terlihat jelas dalam upaya penerjemah menyikapi setidaknya dua hal yaitu: (1) perwujudan kesepadanan makna dan isi pesan, (2) munculnya berbagai aspek budaya. Dengan dukungan PLB, penerjemah tidak terlalu sulit menemukan kata, istilah atau ungkapan yang tepat bagi pesan yang hendak ditransfernya. Sebagai contoh, kata 'malu' dalam kalimat berbahasa Indonesia, "Pak Lurah malu mengatakannya kepada Pak Bupati", belum tentu dapat dinyatakan sebagai *isin* dalam bahasa Jawa. Bisa saja, ungkapan yang lebih tepat untuk itu ialah *sungkan* sehingga jika diterjemahkan ke dalam bahasa Jawa, kalimat itu menjadi, "*Pak Lurah sungkan matur marang Pak Bupati*", bukannya "*Pak Lurah isin matur marang Pak Bupati*". Dalam memilih satu di antara dua istilah itu,

penerjemah dibimbing pemahamannya atas budaya Indonesia yang universal, dan pemahamannya atas budaya Jawa yang khas dengan nuansa hubungan lurah-bupati yang feodalistis. Bagaimana menerjemahkan warna dari bahasa Hanunoo di Filipina ke dalam bahasa Indonesia? Dalam bahasa Hanunoo hanya dikenal empat macam warna yaitu *mabiru* (warna gelap), *malagti?* (warna terang), *marara?* (kelompok merah) dan *malatuy* (kelompok hijau, kuning, coklat) (Leech, 1976: 29). Dapatkah *mabiru* diterjemahkan sebagai hitam, biru atau abu-abu? Bahkan ada bahasa di Irian yang hanya mengenal dua warna, bahasa Tim di Nigeria hanya mengenal tiga warna, bahasa Teeltal di Mexico mengenal lima warna, bahasa Tamil enam warna, bahasa Inggris sebelas warna (Lubis, 1994: 118). Sebagai contoh lagi, penerjemahan berikut kiranya bisa disimak.

JAWA :Iwak pitik olah-olahe bojone isih panggah mbegegeg ana meja makan ing ngarepe. Pak lurah sangga uwang, mripate tan kendhat nglangut nyawangi Si Bagong, perkutute sing awit mau manggung, kaya-kaya ora gelem ngerteni judhege atine Pak Lurah. Isih keprungu cetho ana ing kupinge, Pak Bupati esuk mau ngalem kutut kuwi, "Wah, apik tenan kututmu, Pak Lurah!"

IND :Lauk ayam hasil olahan isterinya masih tetap berada di atas meja makan di depannya, tidak disentuhnya. Pak Lurah bertopang dagu, sambil matanya menerawang, terus memandangi burung perkututnya yang sejak tadi berkicau, seolah tak merasakan kesedihannya. Masih jelas terdengar ucapan Pak Bupati memuji burung itu, "Wah, bagus benar perkututmu, Pak Lurah!"

Terjemahan itu dapat disebut gagal karena penerjemah tidak menggunakan PLB, dalam hal ini tidak memahami kondisi sosiokultural masyarakat Jawa. Pembaca terjemahan itu tentu akan bertanya dengan logikanya, mengapa setelah Pak Bupati memuji perkututnya, Pak Lurah justru bersedih, sampai tak berselera makan? Logika di luar budaya Jawa akan mempertanyakan itu. Penerjemah seyogianya menyadari, bahwa bagi sementara masyarakat Jawa, terdapat hubungan 'magis' antara perkutut dengan pemiliknya, dan dalam budaya Jawa "... tidak dikenal kata *tidak*" (Hardjowirogo, 1983: 12). Orang Jawa mengenal ungkapan, "*Sing sopo ngerti ing panuju, prasasat pagere wesi*" (Barang siapa mengerti cara menyenangkan hati seseorang, ia dapat dilukiskan sebagai berpagar atau berperisai besi; maksudnya, kedudukannya akan kuat) (Hardjowirogo, 1983: 13). Jadi dalam contoh di atas, pujian Pak Bupati itu merupakan isyarat bahwa Pak Bupati senang dengan perkutut itu dan menginginkannya. Isyarat semacam itu, dalam konteks hubungan lurah-bupati bahkan diterjemahkan sebagai *perintah*. Itulah yang membuat Pak Lurah bersedih. Seorang penerjemah berkebangsaan Amerika misalnya, yang terbiasa bersikap lugas, bisa bingung membaca cuplikan itu, karena di sana berlaku pujian adalah pujian, perintah adalah perintah. "*Oleh sebab itu, menjadi kewajiban penerjemah untuk mendalami juga latar belakang sosial, khususnya untuk terjemahan karya-karya fiksi tempat terjadinya peristiwa dalam cerita yang diterjemahkannya*", jelas Hardjoprawiro (1998: 5).

Dalam kaitannya dengan PLB, teori sastra pun berkontribusi terhadap penerjemahan. Dalam bidang sastra, penerjemah akan

berhadapan dengan banyak masalah yang lebih rumit karena menyangkut nilai estetika yang subyektif. Mampukah seorang penerjemah membebaskan dirinya dari ukuran-ukuran keindahan BSa untuk memasuki wilayah ukuran keindahan BSu, jika ia tidak memahami teori sastra yang bersumber pada kedua bahasa itu? Misalnya, bagaimana ia mengekspresikan kembali keindahan serat Wedhatama karya KGPAA Mangkunegara IV ke dalam bahasa Inggris? Atau, bagaimana ia menerjemahkan puisi-puisi Prancis ke dalam bahasa Inggris? Bukankah konotasi suatu kata bisa bersifat individual? (Hollander, 1995: 43). Bukankah kata-kata dalam bahasa Prancis memiliki nuansa makna dan konotasi yang lebih banyak dibanding bahasa Inggris? (Newmark, 1991: 165). Tanpa dukungan teori sastra, penerjemahan karya sastra mustahil bisa dilakukan.

SIMPULAN

Dalam linguistik terapan, penerjemahan merupakan sosok kompleks, bukan hanya sekedar penggantian bahasa dalam suatu teks, melainkan berupa proses pengalihan pesan seutuhnya dari BSu kepada BSa, dengan tetap menjaga gaya dan memperhitungkan tingkat keterbacaan hasilnya. Langkah penerjemahan tidak dapat dilaksanakan secara optimal dengan hanya mengandalkan teori linguistik saja. Di samping teori linguistik dan teori terjemahan itu sendiri, terdapat beberapa disiplin ilmu yang perlu dilibatkan untuk mendukung langkah penerjemahan, seperti sosiolinguistik, psikolinguistik, pragmatik analisis wacana, analisis kontrastif dan pemahaman lintas budaya.

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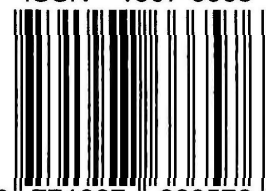
Petunjuk bagi Penulis

1. Tulisan yang dimuat meliputi tulisan-tulisan ilmiah tentang bahasa dan sastra, baik yang ditulis dengan Bahasa Indonesia maupun Bahasa Inggris. Tulisan dapat berupa analisis, kajian pustaka, hasil penelitian dan resensi buku.
2. Tulisan belum pernah dimuat dalam media cetak lain.
3. Setiap tulisan harus disertai:
 - a. Judul.
 - b. Identitas penulis.
 - c. Abstrak (50-75 kata) dengan ketentuan: Tulisan yang ditulis dalam Bahasa Indonesia menggunakan abstrak Bahasa Inggris, sedangkan yang ditulis dalam Bahasa Inggris menggunakan abstrak dalam Bahasa Indonesia.
 - d. Kata-Kata-kata kunci (3-5 kata).
 - e. Pendahuluan yang berisi latar belakang dan tujuan atau ruang lingkup tulisan.
 - f. Isi atau pembahasan.
 - g. Simpulan atau penutup.
 - h. Daftar pustaka.
4. Tabel dan gambar diberi keterangan yang jelas di bagian atas.
5. Catatan Pustaka harus berkesesuaian dengan Daftar Pustaka.
6. Daftar Pustaka ditulis dengan urutan dan tanda pewatas sebagai berikut:

Nama pengarang. Tahun terbit. *Judul*. Kota terbit: Penerbit.

Misalnya:
Utami, Ayu. 1999. *Saman*. Jakarta: Kelompok Populer Gramedia.
7. Naskah diketik dengan program Microsoft Word, huruf Times New Roman dengan font ukuran 12, spasi 2.
8. Ukuran kertas A4.
9. Panjang naskah 8-15 halaman (sudah termasuk Daftar Pustaka).
10. Penulis harus menyertakan disket naskah disamping *print out* naskah atau dikirimkan lewat email: *prosodi@telkom.net*

ISSN 1907-6665



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