TRANSLATION STUDIES

From Theory to Practice

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Acknowledgment

This book is compiled for students of English Education Department to help them understand about the basic of translation theory and practice. This book is a compilation of different popular translation books and some sources from the Internet. The theory is presented and followed by real-life practices and examples including with pictures and organized instructions (step-by-step). Therefore, students will not only understand the theory of translation, but also the practices of translation itself.

The students will learn the translation theory step by step, and it will be useful for them for analyzing translation techniques, translation quality, and translation ideology, conducting translation research for publication, and participating in national and international conferences of translation field as presenters. In this book, the students learn how to translate different kinds of text, looking for clients for their translation agency, design translation agency brochures, advertisements, and videos that they upload to YouTube and other social media. The theory lets the students have an opportunity to learn about entrepreneurship by guiding the students to run a translation agency service which can give them basic experience as translators. This opportunity will guide them to be professional translators in the future. From this book, the students also learn about translation tools and video subtitling.

Many of the ideas for writing this book have grown out of conversations and interactions with my colleagues and fellow

English lectures at Tarbiyah Faculty, State Islamic University of North Sumatra and Faculty of Cultural Studies in University of Sumatra Utara. Moreover, my gratitude and thanks are due to my beloved family, fellow lecturers, friends, and students for their support, prayers, and care given to us. Finally, I hope that this book will be useful for the students to enhance their understanding of translation theories and practices. I hope after learning translation theories and practices from this book, students will be able to be professional translators in the future who master the theory of translation, and conduct a lot of translation researches.

Dr. Farida Repelita Waty Kembaren, M. Hum.

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Chapter I

Translator and Interpreter

A. Definitions of translation

Translation theory provides rules in translation field, and if translation process is not based on translation theory, the translation products will be bad and cannot be understood by the target readers. Thus, studying about translation theory is as important as the practice of translating texts.

According to Catford (1965), translation is the replacement of textual materials in one language by the equivalent textual materials in another language. The textual materials are words, phrases, sentences, language style and grammatical structures. Translators should be able to find the most relevant words, phrases, sentences or grammatical structures that can replace the source text so that the target readers can understand the target text. For example:

Source Text	Target Text
Hi Ron! Are you OK? **You are in blue.**	• Hai Ron! Apakah kamu baik-baik saja? **Anda berwarna biru.** Apa yang terjadi? Saya telinga semua.
	• Hai Ron! Apakah kamu baik-baik saja? **Kamu kelihatan sedih.**

In the example above, the first translation sounds unnatural and will not be able to replace the textual materials in the source text. As a result, the target readers cannot understand the target text.

According to Newmark (1988), translation is rendering the meaning of a text into another language in the way that the author intended the text. Newmark also adds that translation attempts to replace a written message and statement in one language by the same message and statement in another language. It means the message in the source text should be similar with the message in the target text.

According Nida and Taber (1974), translation is a process of reproducing the closest natural equivalence of the source language messages, first in terms of meaning and secondly in terms of style. It means translation can be seen as rewriting of the message contained in the source language into the target language to find similarities. For example; the word "it can't be helped" should not be translated literally as "dia tidak bisa ditolong". Instead, it should be translated as "mau bagaimana lagi" which is the closest equivalence phrase for "it can't be helped" in Indonesian.

According to Mildred L. Larson (1984), translation is basically a change of form. Translation is transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of the second language by way of semantic structure. It is the meaning which is being transferred and must be held constant. It means the form of the source language is replaced by the form of the target language. When translating a text, the meaning of the source language is transferred to the target language. The meaning should be constant, only the form changes. Even though the form of the source text changes, the meaning of the text is still the same.

Thus, according to Larson, translation can be described as replacing the form of the source text in the target text without changing the meaning of the source text. For example; "He is cold hearted" does not mean that "his heart is cold", but it means someone who is unfeeling or has no emotional sympathy. Larson also adds that someone who knows both the source and the target language very well can translate a text rapidly without thinking about the semantic structure, but for translating a more complicated text, the translator will need to learn more. It means, even though a translator is fluent in both languages, he still needs to do an analysis for both languages and learns about the semantic structures of both languages. For example;

Source text	Target text
Siapa nama Anda?	What is your name?

In the example above, it can be seen that translator uses different words and different grammatical structure, but the meaning of the language is still to ask someone's name. Larson also states that to do effective translation, one must discover the meaning of the source language, and uses the target language forms which express the meaning in a natural way. Therefore, according to Larson, a good translator tries to find the meaning of the source language, transfer it to the natural form of the target language, communicates the meaning of the source language that can be understood well by the target readers so that the target readers will give the same response as the source language readers do.

According to Brislin (1976), translation is the general term referring to the transfer of thoughts and ideas from one language to another language, whether the languages are in written or oral form; whether the languages have established orthographies or do

not have standardization or whether one or both languages is based on signs, as with sign languages of the deaf.

According to Wolfram Wills (1982), translation is a transfer process which aims at the transformation of a written source text into an optimally equivalent target text and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the source text.

B. Kinds of translation

Roman Jakobson (1959) has divided translation into three kinds; intra-lingual translation, inter-lingual translation, and inter-semiotic translation. Intra-lingual translation is the process of transforming a text into another text according to translator's interpretation in the same language. Inter-lingual translation is transforming the source text message into the target language. Inter-semiotic translation interprets a text into another sign or system.

Savory (1969) has divided translation into four kinds, namely; perfect translation, adequate translation, composite translation, and research and technical translation. Perfect translation is often to be seen in public area, for example; No smoking (Dilarang merokok). Adequate translation aims to get the general information of the text for fun readings, for example; the translation of Harry Potter written by J.K. Rowling into Indonesian. Adequate translation is flexible so that the target readers are easy to understand the text. Composite translation is the serious translation of literatures which is well enough to make the message, meaning, and style of the source text can be transformed well in the target language, for example; the story of "The Old Man and the Sea" which is translated as "Laki-laki Tua dan Laut" by Sapardi Djoko Damono. Research and technical translation

is made for translating texts related to science or techniques, for example; the translation of books related to computer science from English to Indonesia.

C. Translator and Interpreter

Interpreting and translation are two closely related, performed by the same people, but they are different in skills, training, aptitude and language knowledge that few people can do both successfully on a professional level. Basically, the difference between interpreting and translation is only in the medium. An interpreter translates orally while a translator translates written text. Translators are able to understand the source language and its culture, use dictionaries and reference materials, render the source text clearly and accurately into the target language.

On the other hand, an interpreter should be able to translate in both directions on the spot without using dictionaries or other reference materials. Interpreters have extraordinary listening ability especially in simultaneous interpreting. Simultaneous interpreters need to process and memorize the words that the source language speaker is saying while simultaneously outputting in the target language the translation of words the speaker said 5-10 seconds ago. Interpreters should also possess excellent public speaking skills and intellectual capacity to instantly transform idioms, colloquialisms, and other culturally-specific references into analogous statements the target audience will understand.

Interpreters and translators perform similar task, but in different settings. Interpreters convert any spoken material from one language to another language, and translator converts written material in the same manner. Interpreting can occur in a variety of settings, such as;

conferences, meetings, telephones, and it can take the form of either simultaneously or consecutively. Meanwhile, translation occurs on any form of written work, including literature, newspapers, contracts, software interfaces, and websites.

Moreover, translators generally work from their home computers, and tend to specialize in a particular field. Good translators have excellent writing skills and are usually perfectionist by nature, paying particular attention to the style of the source documents, as well as the accuracy and significance of the terms used within their translations. Unlike translators, interpreters do not provide a word-for-word translation; instead, they response spoken messages from one language into another, instantly and accurately. Interpreters work in real-time situations, in direct contact with both the speaker and the audience. Good interpreters are endowed with very quick reflexes, as well as a good memory and speaking voice. An interpreter is often more than an on-demand translator, however – they also act as facilitators between speaker and listener, both linguistically and diplomatically.

To sum up, translators and interpreters work with languages, but in very different ways, the key difference is that translators work with written words while interpreters work with spoken words.

D. Working as Freelance Translator

The following strategies are recommended to anyone starting out as a freelance translator:

1. Submit your application letter, CV, and an example of your translation (the source text and the target text) to translation agency or book publishers on the Internet. In your application letter, you should tell your wish to be a freelance translator

and collaborate with the publishers including your experience in translation. You may include the certificate of your English language proficiency, your education certificates, the language courses you have taken, your experience in living abroad, and anything that will support your applications. In addition, you should tell the publishers that you have the ability in translation field, and you may also tell the genre of text you prefer to translate, such as; comics, novels, newspapers, research papers, etc. Some publishers that you can check online are: Gramedia, Qanita, Serambi and Bentang. Once your application has been submitted, pay attention to the information available on the publisher's websites and social medias, such as; Twitter, Facebook, Instagram, Telegram, or Blog. Follow their accounts and join the discussion with other members online. Following is an example when Gramedia Pustaka Utama announced on Twitter that they were looking for translators:

GramediaPustakaUtama
@bukugpu   ⌄

Jika berminat jd editor/penerjemah lepas di @Gramedia kirim CV, lamaran & hasil editan/terjemahan ke andiana@gramediapublishers.com

10.57 AM · 18 Jul 2012

2. Pay attention to Job Vacancies in translation community groups, such as; Bahtera (Yahoo Group Bahtera), Proz (www.proz.com), Translatorscafe (www.translatorscafe.com) and Translator Spot (www.translatorspot.com) and HPI (Himpunan Penerjemah

Indonesia). In Bahtera, before participating in their discussion, you should join the group. You can do this by clicking the option "join this group" on Yahoo Group Bahtera, completing the required information, and sending request. Following is the Yahoo Group Bahtera:
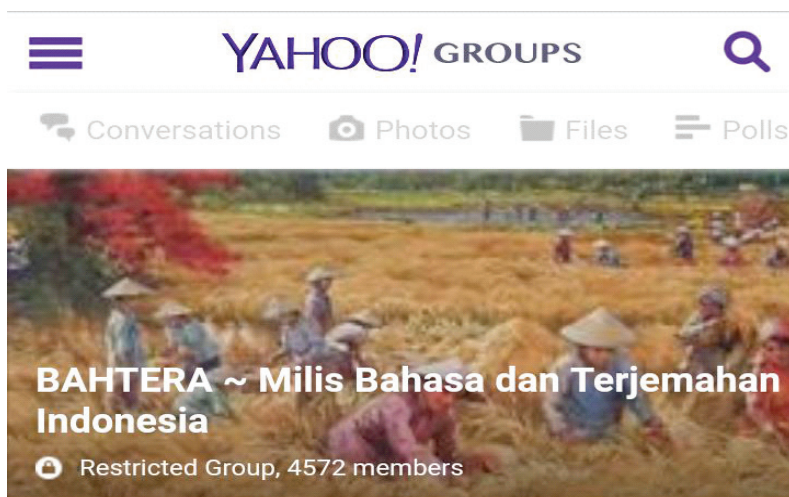
Following is the Proz online community:
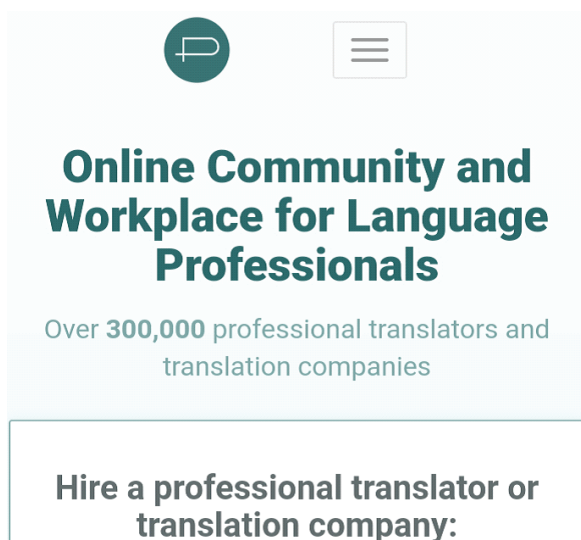
Following is the Translator Spot online community:

Following is the Translator Café online community:
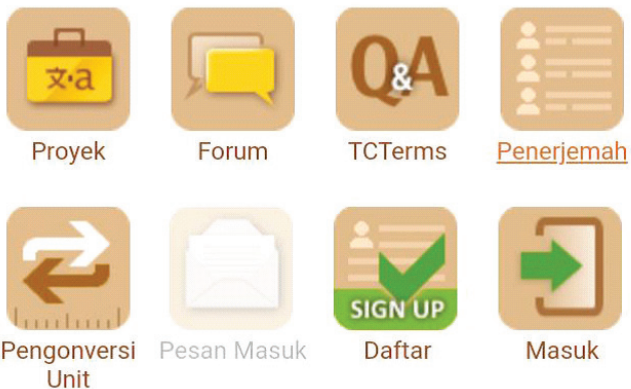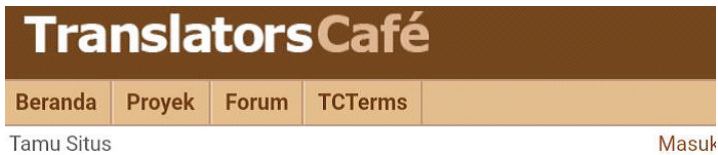
Following is the HPI community:

3. Create a video promotion and leaflet that will promote your translation agency. You may want to start your own translation agency by collaborating with other freelance translators. You can upload the video promotion on YouTube, Instagram, Facebook or Twitter so that people on social media will see that you offer the translation service. Following is the sample of translation leaflet:

E. Translator Networks

There are many translation communities, and some of them are as follows:

1. Global Translation Community Coursera

Visit: https://www.coursera.org

It is a community of volunteers and partner organizations working to make great educational content accessible across geographic and linguistic boundaries. The participants of this community work together to translate top courses on Coursera into their native languages. Coursera itself provides universal access to the world's best education, partnering with top universities and organizations to offer courses online. First and foremost, by translating top courses you are helping millions of learners who may otherwise struggle to understand courses taught outside their native language. By joining this community, you will become a member of a tight-knit community of committed individuals and organizations. You will also be given

access to a private translator's portal, invited to occasional special events and will have the opportunity to be recognized for your contributions – both on the Coursera website and through special translator certificates.

To become a Coursera Translator, you should fill the form and answer basic questions about your background and reasons for translating. Upon the submission of your form, you will hear back the results within 5-7 days with detailed instructions about how to get started. The community will also welcome you into a private translator's portal where you can interact with fellow participants and with the Coursera Team.

2. Google Translation Community

Visit: http:www.google.com

This community is the online translation community that helps Google Translate to improve its translation quality. Once you join the community, you will be able to see some choices, such as; validating or translating. When you click "translating" you will translate some words given by Google Translate, and then click "send". It is also one kind of translation training which will improve your translation skills. When you click "validating" you will be given several sentences, and then you will decide which one the correct translation of the source texts given.

3. Proz.com

Proz.com is home to the world's largest translator network. Professional translators use this website to collaborate on terms translation, translation dictionaries, translation training and more. The mission of this community is to provide tools and opportunities that translators, translation companies, and others in the language

industry can use to extent their network, expand their business, and improve their work.

4. WP-Translation

WP-Translation is a community that aims to be a bridge between developers and translators. They are dedicated to translate WordPress and partner with a great tool called Transifex which allows the members to have several open-source projects to be translated by a huge community of enthusiasts simultaneously around the globe.

Task 1:

1) Be a member of these translation communities: Bahtera, HPI, Proz, Translator Spot, Translator Café, Global Translation Community Coursera, WP-Translation, Google Translation Community.

2) Follow the Twitter or Facebook of these publishers: Gramedia, Qanita, Serambi and Bentang.

3) Create a leaflet and video promotion of your translation agency, and upload them to Youtube and SNS (Twitter, Facebook, Instagram).

Chapter II
The Challenges of Translating Text

Hoed argued that translation errors concern about the language errors (Hoed, 2006). It means "good" or "bad" translation depends on the language errors in the target text. It also means that there is no perfect translation since the aesthetic factors and the style of every translator are different to one another. Hoed states that there are two main problems in translating texts from Indonesian into English or vice versa, namely:

a. The differences between Indonesian language and foreign language.
b. The translators do not master English as part of culture.

Then, Hoed also adds that there are two practical problems in translating text:

a. Translators do not understand the meaning of words, sentences or paragraphs, and cannot understand the message of the source text.
b. Translators are difficult to translate words, sentences or paragraphs despite of their understanding of the source context.

According to Hoed, these problems can be solved by applying the translation procedures to improve the accuracy, acceptability, readability of the target text. In this chapter, you will explore some challenges in translating text.

A. Be careful in translating poorly written text

When translating a text, sometimes, you may get poorly written source texts. It is considered difficult because the translators cannot understand the source text properly. The poorly written source text may consist of typos or specific terminologies. Following is an example of poorly written source text which is translated from Indonesian into English by translator A and translator B.

Source Text	Target Text
Komunikasi merupakan sebuah proses **dalam mana** seseorang atau beberapa orang, kelompok, organisasi, dan masyarakat menciptakan, dan menggunakan informasi agar terhubung dengan lingkungan dan orang lain.	• Communication is a process **in which** someone or some people, groups, organizations and communities create, and use information to connect with the environment and others.
	• Communication is a process **when** someone, some people, groups, organizations and communities create and use information to connect with the environment and others.

If compared, the translation products of translator A and translator B, it can be seen that translator B translates the abstract better than translator A. The phrase "dalam mana" basically means "ketika". Translator A translates "dalam mana" as "in which" which is incorrectly translated to convey the message of the source text in the target text. Translator A should not follow the grammatical structure of the source text (someone **or** some people, groups, organizations and communities), but he should follow the grammatical structure of the target text as what translator B did (someone, some people,

groups, organizations **and** communities) by omitting "or" and adding "and" to produce a more natural translation.

B. Be careful in translating specific terms and idioms

Translators should be able to convey the intended message in the source text clearly and understandable in the target text. Especially when translating specific terms or idioms, translators should pay attention to convey the ideas correctly in the target text. For example:

Source text	Target text
Payung hukum	Legal umbrella

In the example above, it can be seen that the translator translates "payung hukum" as "legal umbrella" in the target language. This translation will make the target readers confused because the expression "legal umbrella" is not existed in English. Does it mean an umbrella which can be used legally by certain people? Of course not! This is an incorrect example of translating specific terms. Translators should see and check the correct terms of "payung hukum" which is the equivalence in English.

Source text	Target text
Payung hukum	Legal protection
	Law protection
	Legal standard

In the example above, it can be seen that a better translation for "payung hukum" is "legal protection". This expression is better understood by the target readers because the terms "legal protection",

"law protection" and "legal standard" are more common than "legal umbrella".

Following are some examples of specific terms in Indonesian and their translations in English:

Source text	Incorrect translation	Correct translation
Kedudukan hukum	The position of law	Legal standing
Atas nama	On name	On behalf of
Interest (economics)	Tertarik	Bunga
Piece of cake	Sepotong kue	Sangat mudah
You are in blue	Kamu berwarna biru	Kamu sedang sedih

C. Be careful in word choice

Translators should be able to choose the most equivalent words to convey the message in the source text effectively in the target text. Indonesian and English have great differences in cultures, words, and customs. When translating a text from Indonesian into English, consider the context and the equivalent words. For example:

Source text	Target text
Perekonomian suatu daerah yang tumbuh dengan tinggi akan memperbesar daya serap tenaga kerja serta mampu digunakan untuk mengurangi jumlah pengangguran yang ada.	a. The economy of a region that grows high will increase the absorption of labor and be able to be used to reduce the number of unemployed.
	b. The high economy rate of a region will increase the employment rate and reduce the number of unemployment.

In the example above, it can be seen that translator A translates the text literally, and follows the grammatical structure of the source text. Translator A translates "tumbuh" as "grows", "menyerap" as "absorption". Unlike translator B, he translates the text by following the grammatical structure of the target text. Translator B translates "tumbuh" as "improve", "menyerap tenaga kerja" as "increase the employment rate" in order to convey the message of the source text properly in the target text. Translator B translates the text better than translator A because he tries to find the best equivalent word in the target text.

Let us see the next example:

Source text	Target text
Sebuah media dapat mewakili kekurangan guru dalam proses pembelajaran	a. A media can represent a lack of teachers in the learning process.
	b. Media can support the teaching and learning activities in the classroom.

In the example above, it can be seen that translator A translates the source text literally. Translator A translates "kekurangan guru" as "a lack of teachers" which cannot convey the message properly. The phrase "kekurangan guru" in the source text does not mean that some teachers are needed to add the numbers of teachers in one school, but it refers to "ability of teaching". Translator B translates the text differently. Even though the words are not translated literally, translator B can convey the message in the source text correctly in the target text. Translator B translates the message of the text, not the words. Thus, translators should consider more about the message

rather than the words, and translators should be able to choose the correct words that can express the message of the source text in the target text correctly.

Task 2:

Please translate the following texts into English. Every group should translate one of the texts below. After that, every group will present the translation product and get some suggestions from other groups in the class. Please pay attention to the use of specific terms and word choice. After discussing the translation product, please summarize the result of your discussion and post it on online social media, such as; Facebook and Instagram.

1. **Fristy Havira, 2017 (Pengaruh Faktor Pertumbuhan Ekonomi, Tenaga Kerja, dan Upah Minimum Regional terhadap Kesenjangan Ekonomi di Provinsi Lampung)**

   Latar Belakang Masalah

   Pembangunan ekonomi pada umumnya didefinisikan sebagai suatu proses yang menyebabkan pendapatan per kapita penduduk suatu wilayah meningkat dalam jangka panjang. Pembangunan ekonomi juga didefinisikan sebagai proses yang dapat menciptakan pendapatan riil perkapita sebuah negara meningkat untuk periode jangka panjang dengan syarat, jumlah orang hidup di bawah garis kemiskinan mutlak tidak naik, dan didistribusikan pendapatan tidak semakin timpang. Ketimpangan, pemerataan, dan infrastruktur sebenarnya telah dikenal cukup lama di Indonesia, misalnya hal tersebut melatar belakangi program padat karya, sebagai pembangunan infrastruktur, seperti dalam program perbaikan kampong, perbaikan jalan, pos kampling, sungai, irigasi, listrik, telepon, pelayanan kesehatan, pendidikan

dan lain-lain. Bank Indonesia mengemukakan bahwa kesenjangan pendapatan penduduk miskin semakin berkurang dengan menurunnya Indeks kedalaman dan keparahan kemiskinan.

Pada tahun 2010, indeks ini menunjukkan angka 2,21 dan pada tahun 2011 sebesar 2,05. Aspek kesenjangan ekonomi dan indikator ekonomi untuk mengukur tingkat kesenjangan ekonomi antara lain dengan melihat Indeks Gini (Gini Ratio). Indeks Gini Indonesia tercatat mengalami peningkatan. Berdasarkan data, indeks Gini Indonesia terus meningkat dari tahun ke tahun. Jika pada tahun 2005 besarnya indeks Gini adalah 0,32 maka pada tahun 2008 meningkat menjadi 0,35, dan kembali meningkat menjadi 0,41 pada tahun 2011. Ketimpangan pembangunan antar daerah dengan pusat antar daerah satu dengan daerah lain merupakan suatu hal yang wajar, karena adanya perbedaan dalam sumber daya dan awal pelaksanaan pembangunan antar daerah. Ketimpangan yang paling lazim dibicarakan adalah ketimpangan ekonomi.

Ketimpangan ekonomi sering digunakan sebagai indikator perbedaan pendapatan per kapita rata-rata, antar kelompok tingkat pendapatan, antar kelompok lapangan kerja, dan antar wilayah. Pembangunan ekonomi daerah adalah suatu proses dimana pemerintah daerah dan seluruh komponen masyarakat mengelola berbagai sumber daya yang ada dan membentuk suatu pola kemitraaan untuk menciptakan suatu lapangan pekerjaan baru dan merangsang perkembangan kegiatan ekonomi dalam daerah tersebut, menetapkan upah yang dapat memenuhi kebutuhan masyarakat dan meningkatkan pertumbuhan ekonomi untuk mengurangi ketimpangan/kesenjangan yang ada. Indikator pertumbuhan ekonomi adalah Produk Domestik Regional Bruto (PDRB).

PDRB menunjukkan tingkat pertumbuhan ekonomi yang meningkat atau menurun. Keberhasilan pertumbuhan ekonomi menunjukkan adanya kenaikan dalam stándar pendapatan dan tingkat output produksi yang dihasilkan. Perekonomian suatu daerah yang tumbuh dengan tinggi akan memperbesar daya serap tenaga kerja serta mampu digunakan untuk mengurangi jumlah penganguran yang ada. Banyak atau sedikit jumlah tenaga kerja yang ada akan berpengaruh terhadap besar kecilnya angka ketimpangan perekonomian di suatu daerah. Semakin banyak jumlah orang yang bekerja di suatu wilayah, maka akan menyebabkan pemanfaatan sumber daya manusia yang tinggi dan semakin optimal.

Berdasarkan hal yang telah dipaparkan tersebut, peneliti bermaksud untuk melakukan penelitian untuk mengetahui pengaruh PDRB, Tenaga Kerja dan Upah minimum Provinsi terhadap kesenjangan ekonomi, maka peneliti mengambil judul "Pengaruh Faktor Pertumbuhan Ekonomi, Tenaga Kerja dan Upah Minimum Regional (UMR) Terhadap Kesenjangan Ekonomi di Provinsi Lampung.

2. **Sanur Mutsanna Al Haris, 2017 (Manajemen Keuangan Pondok Pesantren [Studi Mengenai Sistem Pengelolaan Keuangan di Pondok Pesantren Entrepreneur Ad Dhuha Bantul DIY])**

Latar Belakang Masalah

Pondok Pesantren pada hakikatnya adalah sebuah lembaga pendidikan keagamaan yang memerankan fungsi sebagai institusi sosial. Sebagai institusi sosial, maka pesantren memiliki dan menjadi pedoman etika dan moralitas masyarakat, karena pesantren adalah institusi yang melegitimasi berbagai moralitas

yang seharusnya ada di dalam masyarakat. Institusi sosial sesungguhnya ada karena kebutuhan masyarakat. Fungsi pesantren sebagai institusi sosial antara lain menjadi sumber nilai dan moralitas, menjadi sumber pendalaman nilai dan ajaran keagamaan, menjadi pengendali filter bagi perkembangan moralitas dan kehidupan spiritual, menjadi perantara berbagai kepentingan yang timbul dan berkembang di masyarakat dan menjadi sumber praksis dalam kehidupan. Figur Kyai dan Ulama tidak bisa lepas dalam pondok pesantren. Sebab kepemimpinan Kyai-Ulama –Santri dibangun atas landasan kepercayaan, bukan karena patron klien sebagaimana masyarakat umumnya.

Karena itulah salah daya tarik sebuah Pondok Pesantren antara lain ditentukan oleh figur dan kharisma sang Kiai atau pengasuh sehingga untuk menambah pendapatan dan pembiayaan operasional atas keberlangsungan Pondok Pesantren. Pembiayaan operasional dalam pondok pesantren perlu dikelola dengan sebaik-baiknya. Pengelolaan pembiayaan dikenal dengan manajemen keuangan. Technical terms 38

Tidak saja terkait sumber dana yang mampu mencukupi kebutuhan operasional pondok, baik dari donatur maupun sumber yang lain. Keuangan pondok perlu dikelola sebaik-baiknya, agar dana-dana yang ada dapat dimanfaatkan secara optimal untuk menunjang tercapainya visi dan tujuan pondok.

Manajemen pembiayaan operasional merupakan salah satu sumber daya yang secara langsung menunjang efektifitas dan efisiensi pengelolaan Pondok Pesantren Enterpreneur Ad-Dhuha Bantul DIY dalam hal merencanakan, mengorganisasikan, mengarahkan dan mengevaluasi serta mempertanggungjawabkan pengelolaan dana secara transparan kepada masyarakat dan pemerintah. Pondok Pesantren Enterpreneur Ad Dhuha Bantul

DIY merupakan salah satu pondok pesantren yang memiliki keunggulan dalam pengelolaan keuangannya, yaitu Bapak Kiai Muhtarom mampu membuat suatu sistem pengelolaan keuangan pondok pesantren yang sistematis yang berbeda dengan sistem keuangan pondok pesantren pada umumnya.

Dari paparan di atas, peneliti merasa tertarik untuk mengangkat judul "Manajemen Keuangan Pesantren (Studi Mengenai Sistem Pengelolaan Keuangan di Pondok Pesantren Enterpreneur Ad-Dhuha Bantul DIY" untuk mengetahui dan mempelajari bagaimana sistem pengelolaan keuangan Pondok Pesantren Enterpreneur Ad-Dhuha Bantul DIY. Penelitian ini diharapkan dapat menambah khasanah keilmuan tentang manajemen keuangan pondok pesantren sebagai sumbangan pemikiran bagi pengembangan akademik Jurusan Manajemen Dakwah UIN Sunan Kalijaga Yogyakarta. Penelitian ini dapat menjadi bahan masukan bagi organisasi atau lembaga sosial kemasyarakatan baik formal maupun non formal khususnya dalam bidang keuangan Pondok Pesantren Enterpreneur Ad-Dhuha Bantul DIY.

3. **Deri Dian Permaisari, 2017 (Eksperimentasi Media Flash Card dalam Pembelajaran Mufradat Bahasa Arab Siswa Kelas IV SDIT Jabal Nur Gamping Sleman)**

Latar Belakang Masalah

Bahasa mempunyai berbagai aspek kajian yang akan selalu menarik dibahas. Berkaitan dengan sejarah, penggunaan dan pembelajarannya serta lainnya. Kajian bahasa telah melahirkan berbagai disiplin ilmu yang membahasnya. Salah satu bahasa yang menjadi bahasa internasional dan bahkan menjadi bahasa agama dan ajaran yaitu bahasa Arab. Bahasa Arab dikatakan bahasa agama karena bahasa Arab merupakan bahasa Al-Qur'an,

dan mempunyai fungsi sebagai pedoman utama umat muslim. Bahasa Arab juga merupakan salah satu bahasa resmi pergaulan internasional. Maka berdasarkan hal tersebut mempelajari bahasa Arab merupakan salah satu syarat bergaul di dunia Internasional.

Mempelajari bahasa Arab yang merupakan bukan bahasa Ibu menjadi dinamika dalam pembelajaran dan pembahasan tersendiri. Seperti diketahui bahasa Arab mempunyai banyak sekali cabang keilmuan yang menyertainya. Ragam keilmuan bahasa Arab yaitu nahwu, sarf, Balagah, mantiq, adab dan lain sebagainya. Cabang-cabang keilmuan tersbut merupakan komponen utama dalam mempelajari bahasa Arab secara komperhensif. Sebagaimana sifat bahasa secara pokok, bahasa Arab mempunyai kompetensi atau keterampilan-keterampilan berbahasa yang sama dengan bahasa lainnya. Keterampilan ber-bahasa menjadi patokan seseorang dalam penguasaan berbahasa. Pembelajaran kemahiran berbahasa sangat tergantung dengan metode, strategi, materi dan metode yang digunakan oleh seorang pengajar atau guru. Aspek-aspek pembelajaran tersebut satu sama lain terkait dan tidak boleh ada yang termajinalkan. Akan tetapi melihat realita yang ada, serinkali guru tidak melakukan elaborasi dalam metode dan media yang digunakan dalam mengajar. Hal ini berakibat terhadap peningkatan kemampuan siswa yang terhambat.

Seorang guru seringkali hanya menggunakan metode yang monoton, sehinga terjadi kejenuhan dalam proses pembelajaran. Penggunaan media pembelajaran-pun cenderung masih sangat minim. Padahal penggunaan media sangat membantu dalam prestassi siswa. Maka seharusnya ada terobosan dalam penggunaan media supanya terjadi peningkatan prestasi pembelajaran bahasa

Arab. Penggunaan media pembelajaran mempunyai arti penting dalam proses pembelajaran. Sebuah media dapat mewakili kekurangan guru dalam proses pembelajaran. Sebuah media dapat mewakili kekurangan guru dalam proses pembelajaran. Media menjadikan konkret sebuah mata pelajaran yang cenderung abstrak, dengan demikian peserta didik akan lebih mudah memahami materi dengan bantuan media.

Kedudukan media dalam proses pembelajaran merupakan sebagai upaya mempertinggi proses interaksi siswa dengan lingkungan belajarnya. Melalui penggunaan media diharapkan mempertinggi kualitas hasil belajar maupun prestasi siswa. Berkaitan dengan media Flash Card, ada sebuah penelitian bahwa penggunaan media visual (gambar) akan meningkatkan pengalaman belajar siswa. Siswa bukan hanya memperoleh keterangan kata-kata maupun mufradat siswa. Siswa bukan hanya memperoleh keterangan kata-kata maupun mufradat secara mentah, akan tetapi juga memperoleh pengelaman gambar secara konkret.

Berdasarkan uraian di atas, penulis tertarik untuk mengadakan penelitian berupa penelitian lapangan yaitu implementasi media flash card dalam pembelajaran bahasa Arab untuk peningkatan prestasi belajar bahasa Arab siswa kelas IB SD IT Jabal Nur. Ketertarikan penulis berdasar pada keadaan lapangan di SD IT Jabal Nur, yang pembelajaran bahasa Arab di SD tersebut belum mengunakan media flash card. Fokus penelitian tertuju pada kelas IV SD IT Jabal Nur dengan alasan bahwa pembelajaran pada tingkatan dini akan lebih maksimal jika disertasi dengan media yang inovatif dan menyenangkan. Oleh karena hal tersebut maka dirasa tepat peneliti menerapkan media flash card di kelas IV SD IT Jabal Nur.

Good Luck!

Chapter III

Translation Methods Proposed by Newmark

Translation method is used by translators in revealing the overall meaning of the source language in the target language (Syihabuddin, 2005: 68). Translation method refers to a particular translation process that is carried out in terms of the translator's objective, i.e. a global option that affects the whole text (Molina and Albir, 2002). Translation method affects the way micro-units of the text are translation: translation techniques. Newmark (1988) proposed eight translation methods. Some methods focus on the source text, and the others focus on the target text. Translation methods which focus on source language are word for word translation, literal translation, faithful translation, and semantic translation. Meanwhile, the translation methods which focus on the target language are adaptation, free translation, idiomatic translation, and communicative translation.

A. Word for word translation

Word-for-word translation is the preservation of word order, or individual word translation including cultural words. The source language word order is preserved and the words translated singly by

their most common meanings, out of context.

This is often demonstrated as interlinear translation, with the target language immediately below the source language words, and it is non-grammatical. The words are translated by their most common meanings, out of context. It is used to get general information about source language, and it is also used as the pre-translation process of difficult text in order to gain sense of meaning. In the following examples, it can be seen that translator tries to be oriented to the source language (following the source language grammatical structure):

Source text	Target text
This is my friend Emma. She is thinking about applying to this college. She has a few questions. Would you mind telling us about the process, please?	Ini saya teman Emma. Dia berfikir tentang mendaftar ke ini kampus. Dia punya pertanyaan. Maukah Anda berfikir memberitahu kami tentang proses, tolong?
Look, little guy, you-all should not be doing that	Lihat, kecil anak, kamu semua harus tidak melakukan ini
I like that clever student	Saya menyukai itu pintar anak
I will go to New York tomorrow	Saya akan pergi ke New York besok
Joanne gave me two tickets yesterday	Joanne memberi saya dua tiket kemarin

B. Literal translation

Literal translation is the translation which the grammatical structures are converted into the nearest equivalent of the target language. The source language grammatical structures are converted to their nearest equivalent in the target language, but words are still translated singly, out of context. It is used for pre-translation process to identify problems. For examples:

Source text	Target text
He is blue	Dia biru
Look, little guy, you-all should not be doing that.	Lihat, anak kecil, kamu semua seharusnya tidak berbuat seperti itu.
It is raining cats and dogs	Hujan kucing dan anjing
His heart is in the right place	Hatinya berada di tempat yang benar
The sooner or the later the weather will change	Lebih cepat atau lebih lambat cuaca akan berubah

C. Faithful translation

Faithful translation constraints the grammatical structures of the target text, but draws on certain contextual factors. It attempts to produce the precise contextual meaning of the original within the constraints of the target language grammatical structures. It "transfers" cultural words, the words are translated in context, it is not natural, and it preserves the degree of grammatical and lexical "abnormality" (deviation from SL norms) in the translation. Faithful

translation is used for literary translation, authoritative texts and drafts. For examples:

Source text	Target text
Ben is too well aware that he is naughty	Ben menyadari terlalu baik bahwa ia nakal
I have quite a few friends	Saya mempunyai sama-sekali tidak banyak teman

D. Semantic translation

Semantic translation emphasizes more on naturalness than in faithful translation, and it translates certain cultural words into neutral equivalents in the target language. It differs from faithful translation only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the source language text, compromising on "meaning" where appropriate so that assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents. The distinction between "faithful" and "semantic" translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original.

Semantic translation is more flexible than faithful translation. It naturalizes the text in order to achieve the aesthetic effect (may translate cultural words with neutral or functional terms), and it has great focus on aesthetic features of the source text (the close rendering of metaphors, collocations, technical terms, slang, colloquialisms, unusual syntactic structures and collocations, peculiarly used words,

neologism). Semantic translation is used for expressive texts, e.g. literature. For example:

Source text	Target text
He is a book-worm	Dia (laki-laki) adalah seorang yang suka sekali membaca.

In the example above, the phrase "book-worm" is flexibly translated in accordance with the acceptable cultural context. Even though, this semantic translation sounds correct, it will sound better if it is translated as "dia adalah seorang kutu buku".

E. Communicative translation

Communicative translation produces the exact message of the source text content and context, but it emphasizes on naturalness and acceptability/comprehensiveness of target readers. It attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. Communicative translation is freer than semantic translation, it gives priority to the effectiveness of the message to be communicated. It also focuses on factors such as readability and naturalness. Communicative translation is used for informative texts. For example:

Source text	Target text
Spines	If it is translated for general target readers: Duri If it is translated for biologists target readers: Spina (the Latin word for Spine)
Awas Anjing Galak!	Beware of the dog! ("beware of the dog" is clearly defined that the dog is vicious. There is no need to write "beware of the vicious dog")

F. Idiomatic translation

Idiomatic translation uses idioms and colloquialisms that are not present in the source text. It produces the message of the original, but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. Idiomatic translation reproduces the "message" of the original, prefers colloquialisms and idioms which do not exist in the original, and it aims to produce a lively, "natural" translation.

For examples:

Source text	Target text
I can relate to that.	Aku mengerti maksudnya.
You are cheery mood.	Kamu kelihatan ceria.
Tell me, I am not in a cage now.	Ayo, berilah aku semangat bahwa aku orang bebas.
Excuse me?	Maaf, apa maksud Anda?

G. Free translation

Free translation focuses on the content of the target text rather than the form, which means that the same content is expressed in the target text but with very different grammatical structures. It produces the target language text without the style, form, or content of the original. Usually it is a paraphrase much longer than the original, a so-called "intralingual translation". Free translation reproduces the matter without the manner; the content without the form of the original, and it paraphrases much larger than the original. Free translation is used for informative translation and in-house publication. For examples:

Source text	Target text
The flowers in the garden	Bunga-bunga yang tumbuh di kebun
How they live on what he makes?	Bagaimana mereka dapat hidup dengan penghasilannya?
Siti is growing with happiness	Siti, hatinya berbunga-bunga
Look, little guy, you-all should not be doing this.	Dengar nak, mengapa kamu semua melakukan hal-hal seperti ini. Ini tidak baik.

H. Adaptation

Adaptation is the freest form of translation, and it is more of a target language/culture based interpretation of the source text. This is sometimes called document design. It is used mainly for

plays (comedies) and poetry; the themes, characters, plots are usually preserved, the source language culture is converted to the target language culture and the text is rewritten by an established dramatist or poet. Adaptation is the freest form of translation, preserves the theme, plots, characters only, the source language culture is converted to the target language culture, and it is a kind of rewriting the text in translation. Free translation is used for plays, poems, songs, advertising and tourism. For examples:

Source text	Target text
Hey Jude, don't make it bad	Kasih, dimanakah
Take a sad song and make it better	Mengapa kau tinggalkan aku
Remember to let her into your heart	Ingat-ingatlah kau padaku
Then you can start to make it better	Janji setiamu tak kan kulupa

Task 3:

Please translate following text into English. Every group translates the same text and later will compare the translation product of each group. Please present the results of your translation in the class and get some suggestions from your friends. Don't forget to share the copies of your translation products with your friends, so they can compare and give you some suggestions. Please pay attention to the correct use of specific terminologies, the word choice and the English grammar. You may use the Features of Ms. Word that

you've learned in the previous chapter to produce more accurate translation product.

1) **Rohimatun Na'ima, 2015 (Implementasi Pendidikan Agama Islam dalam Meningkatkan Budaya Religius Santri di Pesantren Rakyat Al-Amin Sumber Pucung Malang)**

Pembahasan

Setelah peneliti mengumpulkan data dari hasil penelitian yang diperoleh dari hasil wawancara/interview, observasi dan dokumentasi maka selanjutnya peneliti akan melakukan analisis data untuk menjelaskan lebih lanjut dari penelitian. Sesuai dengan analisis data yang dipilih oleh peneliti yaitu peneliti menggunakan analisis deskriptif kualitatif (pemaparan) dengan menganalisis data yang telah peneliti kumpulkan dari wawancara, observasi dan dokumentasi selama peneliti mengadakan penelitian dengan lembaga tersebut. Data yang diperoleh dan dipaparkan oleh peneliti akan dianalisis oleh peneliti sesuai dengan hasil penelitian yang mengacu pada rumusan masalah. Dibawah ini adalah hasil dari analisis peneliti, yaitu:

A. Implementasi Pendidikan Agama Islam di Pesantren Rakyat Al-Amin Sumberpucung Malang

Pendidikan merupakan suatu proses pembelajaran yang dilaksanakan secara sistematis oleh pendidik kepada peserta didik dalam hal membimbing, mengarahkan dan memajukan pertumbuhan jasmani dan rohani peserta didik untuk menjadi pribadi yang lebih baik (Insanul Karim). Sebagaimana yang telah tercantum yang telah dirumuskan dalam Undang-Undang Sistem Pendidikan Nasional pada pasal 1 UU RI Nomor 20

tahun 2003 yakni:

"Pendidikan adalah usaha sadar dan terencana untuk mewujudkan suasana belajar dan proses pembelajaran agar peserta didik secara aktif mengembangkan potensi dirinya untuk memiliki kekuatan spiritual keagamaan, pengendalian diri, kepribadian, kecerdasan, akhlak mulia, serta kete-rampilan yang diperlukan dirinya, masyarakat bangsa dan negara."

Ki Hajar Dewantara sang tokoh pelopor pendidikan Indonesia menyatakan bahwa pendidikan berarti daya upaya untuk memajukan pertumbuhan nilai moral (kekuatan batin atau karakter), fikiran (intellect) dan tumbuh anak yang satu dan lainnya saling berhubungan agar dapat memajukan kesempurnaan hidup, yakni kehidupan dan penghidupan anak-anak yang kita didik selaras.

Dalam pembahasan penelitian implementasi pendidikan agama Islam dalam meningkatkan budaya religius santri di Pesantren Rakyat Al-Amin ini bahwa terdapat pelaksanaan kegiatan belajar mengajar Pendidikan Agama Islam yang baik, sistematis dan kondisional. Pasalnya di Pesantren Rakyat Al-Amin ini penerapan pendidikan agama Islam dalam membentuk budaya religius santri dan meningkatkan budaya religius santri ini tidak hanya terlaksana dan terpaku dalam kelas saja akan tetapi proses pembelajarannya sinergi dengan lingkungan alam dan sosial.

B. Faktor Pendukung dan Faktor Penghambat Penerapan Pen-didikan Agama Islam dalam Membentuk Budaya Religius Santri

Dalam pengembangan implementasi pendidikan agama Islam dalam meningkatkan budaya religius santri di Pesantren

Rakyat Al-Amin tentunya terdapat faktor pendukung dan penghambat terlaksananya proses budaya religius santri di antaranya:

Faktor pendukung adalah semangat, dorongan motivasi diri dalam diri itu yang berperan penting dalam perjuangan Pesantren Rakyat Al-Amin nantinya. Sedangkan untuk faktor penghambatnya adalah lingkungan yang mana lingkungan Pesantren Rakyat Al-Amin merupakan lingkungan abangan, dekat pasar, stasiun serta tempat prostitusi sehingga memunculkan orientasi masyarakat yang kontra terhadap Pesantren Rakyat Al-Amin, sehingga pengaruh negatifnya masih ada yang tertular terhadap santri pendukung yaitu masyarakat lingkungan pesantren rakyat al-amin yang masih belum paham tentang agama Islam.

C. Upaya Pesantren Rakyat Al-Amin dalam Meningkatkan Budaya Religius Santri

Upaya Pesantren Rakyat Al-Amin dalam meningkatkan Budaya Religius Santri sebagai berikut:

1) Diskusi yang didalamnya terdapat siraman rohani dan intrenalisasi nilai-nilai Islam. 2) Istiqomah dalam berbuat hal kebaikan dan kebiasaan yang telah menjadi budaya dan diterapkan dalam kehidupan sehari-hari.

3) Mengembangkan sifat sabar dan ikhlas

4) Berjalan melalui aturannya ala Rasulullah berdasarkan Al-Quran dan Al hadits. Menjadikan Al-Qur'an dan Al-Hadits sebagai pedoman hidup dan menerapkannya dalam kehidupan sehari-hari tentunya sesuai dengan norma dan nilai-nilai yang ada di masyarakat.

5) Membuktikan bahwa datangnya pesantren rakyat al-amin

ini akan membawa kebaikan untuk semuanya

6) Kiat membentuk tema-tema khusus melalui majelis ta'lim dan istighasah Merekam dan menangkis informasi-informasi yang akan merugikan masyarakat. Jadi, Pesantren Rakyat Al-Amin ini intinya mengajak untuk ibadah, jika sudah berhasil mengajak ibadah (yang dimaksud ini adalah shalat 5 waktu) maka otomatis santri-santri di pesantren rakyat ini akan tetap menerapkan pendidikan agama Islam dalam meningkatkan budaya religius, karena apa dalam Pendidikan Agama Islam di dalamnya sudah termasuk ajaran yang dari al-Qur'an dan hadits."

Dari pembahasan di atas dapat ditarik kesimpulan bahwa proses implementasi pendidikan agama Islam dalam meningkatkan budaya Religius tidaklah luput dari peran guru Pendidikan Agama Islam yaitu yang meliputi ustadzah-ustadzah yang begitu dominan, dimana Pendidikan Agama Islam tidak hanya dalam rangka mempersiapkan peserta didik untuk meyakini, memahami, dan mengamalkan ajaran agama Islam melalui kegiatan bimbingan, pengajaran atau pelatihan yang telah ditentukan untuk mencapai tujuan yang telah ditetapkan, tetapi Pendidikan Agama Islam juga menuntut guru dalam memberi suri tauladan dan semangat.

Hal ini berarti bahwa guru akan merubah perilaku santri yang tadinya baik menjadi pribadi yang lebih baik lagi untuk kedepannya, karena peran guru tidak hanya memberikan pengetahuan akan tetapi juga menanamkan budi pekerti pada peserta didik, sehingga beberapa faktor pendukung dan penghambat di atas nantinya dapat dievaluasi.

Good luck!

Chapter IV

Translation Techniques Proposed by Molina and Albir

Molina and Albir define translation techniques as procedures to analyze and classify how translation equivalence works. Translation techniques have five basic characteristics:

- They affect the result of the translation
- They are classified by comparison with the original
- They affect micro-units of text
- They are by nature discursive and contextual
- They are functional

Following are the translation techniques proposed by Molina and Albir (2002):

A. Adaptation

It aims to replace a ST cultural element with one from the target culture. For examples:

Source text	Target text
Dear Sir	Yang terhormat
Sincerely yours	Hormat saya
Her skin is as white as snow	Kulitnya seputih kapas

B. Amplification

It aims to introduce details that are not formulated in the ST. For example; to add "the Muslim month of fasting" to the noun "Ramadhan". For examples:

Source text	Target text
Employees of all industries took part in the conference	Karyawan-karyawan dari semua cabang industri mengambil bagian dalam konferensi tersebut.

In the example above, it can be seen that the word "cabang" is added in the target text.

C. Borrowing

It aims to take a word or expression straight from another language. It can be pure (without any change) or it can be naturalized (to fit the spelling rules in the TL). For examples:

Source text	Target text
Mall	Mall
Sandal	Sandal
Goal	gol
Lobby	Lobby
Football	Futbal
Computer	komputer
Flashdisk	Flashdisk
Television	Televise

D. Calque

It is the literal translation of a foreign word or phrase; it can be lexical or structural. For examples:

Source text	Target text
Weekend	Akhir pecan
Secretariat general	Sekretaris jendral
Directorate general	Direktorat jendral
Formal education	Pendidikan formal

E. Compensation

It aims to introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST. For examples:

Source text	Target text
Never did she visit her aunt	Wanita itu benar-benar tega tidak menemui bibinya
Enter, stranger, but take heed. Of what awaits the sin of the greed.	Masuklah orang asing tetapi berhati-hatilah. Terhadap dosa yang ditanggung orang serakah.
I was looking for you your highness	Saya mencari Anda yang mulia

F. Description

It aims to replace a term or expression with a description of its form or/and function. For examples:

Source text	Target text
Panettone	Kue tradisional Italia yang dimakan pada saat tahun baru

G. Discursive creation

It aims to establish a temporary equivalence that is totally unpredictable out of context. For examples:

Source text	Target text
Si Malinkundang	A betrayed son si Malinkundang

H. Established equivalence

It aims to use a term or expression recognized (by dictionaries or language in use) as an equivalent and literal translation. For examples:

Source text	Target text
Cara ini sangkil dan mangkus	Cara ini efisien dan efektif
They are as like as two peas	Mereka seperti pinang di-belah dua

I. Generalization

It aims to use a more general or neutral term. For examples:

Source text	Target text
Penthouse	Tempat tingal
Becak	Vehicle

J. Linguistic amplification

It aims to add linguistic elements. This is often used in consecutive interpreting and dubbing. For examples:

Source text	Target text
A: Max, your phone is ringing. Max: I get it!	Max: Biar saya saja yang mengangkat telepon!

K. Linguistic compression

It aims to synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling. For examples:

Source text	Target text
You must find out!	Carilah!

L. Literal translation

It aims to translate a word or an expression word for word. For examples:

Source text	Target text
I will ring you	Saya akan menelpon Anda

M. Modulation

It aims to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural. For examples:

Source text	Target text
You are going to have a child	Anda akan menjadi seorang Bapak.
I cut my finger	Jariku tersayat

N. Particularization

It aims to use a more precise or concrete term. For examples:

Source text	Target text
Air transportation	Helicopter

O. Reduction

It aims to suppress a ST information item in the TT. For examples:

Source text	Target text
The month of fasting	Ramadhan

P. Substitution

It aims to change the linguistic elements for paralinguistic

elements (intonation, gestures) or vice versa, e.g. to translate the Arab gesture of putting your hand on your heart as "Thank you". It is used above all in interpreting. For examples:

Source text	Target text
He shakes his head	Dia tidak setuju

Q. Transposition

It aims to change the grammatical category. For examples:

Source text	Target text
You must get the money	Uang itu harus kamu dapatkan
Musical instrument	Alat musik
A pair of trousers	Sebuah celana
A pair of glasses	Sebuah kaca mata
Beautiful woman	Wanita cantic
Medical student	Mahasiswa kedokteran

R. Variation

It aims to change the linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc.

Task 4:

Please translate the following abstracts into English. Every group should translate one of the following abstracts. After that, every group will present the translation product and get some suggestions from other groups. Please pay attention to the use of specific terminologies and word choice. After discussing the translation product of each group, please summarize the result of your discussion and post it on online social media, such as; Facebook and Instagram.

1. **Agustina Putri, 2017 (Peran Ulama Dayah Aceh Jabal Rahmah dalam Mengantisipasi Perubahan Sosial Keagamaan di Kecamatan Tapak Tuan Kabupaten Aceh Selatan)**

Penelitian ini bertujuan untuk mengetahui aktivitas Ulama Dayah Aceh Jabal Rahmah menganmtisipasi perubahan sosial keagamaan di masyarakat Tapak Tuan Kabupaten Aceh Selatan, mengetahui faktor yang mempengaruhi perubahan sosial keagamaan pada masyarakat Tapak Tuan Kabupaten Aceh Selatan dan untuk mengetahuihambatan bagi Ulama Dayah Aceh Jabal Rahmah dalam mengantisipasi perubahan sosial keagamaan di Tapak Tuan kabupaten Aceh Selatan. Penelitian ini merupakan penelitin lapangan (Field Reseach) dengan menggunakan pendekatan sosial (Social Approuch) sedangkan datanya diuraikan dengan metode kualilatif deskriptif. Pengumpulan data dalam penelitian ini dilakukan dengan wawancara dan studi pustaka. Informan dalam penelitian ini adalah ulama Dayah Aceh Jabal Rahmah Tapak Tuan. Hasil penelitian ini menunjukkan bahwa peran ulama Dayah Aceh Jabal Rahmah dalam mengawal perubahan sosial keagamaan di masayarakat Tapak Kabupaten Aceh Selatan sangat besar. peran tersebut diaplikasikan dalam berbagai aktifitasdalam

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bidang keagmaan dengan melaksanakan ceramah dan bimbingan agama melalui pengajian-pengajian yang telah terjadwal, bidang pendidikan, bidang sosial dan bidang ekonomi. Faktor yang memepngaruhi perubahan sosial keagamaan di masayarakat Tapak Tuan kabupaten Aceh Selatan antara lain. Pertama kemajuan tekonolgi dan ilmu pengetahuan. Kedua masuknya budaya Barat ke wilayah Tapak tuan. Ketiga pemberontakan Gerakan Aceh Merdeka (GAM). Kempat perubahan kondisi sosial dan politik bangsa. Beberapa faktor yang menjadi hambatan bagi ulama Dayah Jabal Rahmah dalam mengantisipasi perubahan sosial keagamaan Perubahan kondisi. Pertama, perubahan kondisi sosial masyarakat. Kedua lemahnya SDM yang dimiliki oleh sebagian masayarakat dan dayah. Ketiga kemajuan teknologi dan masuknya budaya Asing ke wilayah Tapak Tuan. Keempat sifat ego, enggan dan ketidak pedulian masayarakat dalam meneladani ulama dayah. Kurangnya dukungan pemerintah dan LSMdalam pengembalian peran ulama sebagai pewaris nabi ditengah-tengah masyarakat.

2. **Wirda Yanti, 2017 (Keberadaan Tempat Pembuangan Akhir terhadap Pengembangan Ekonomi Komunitas Pemulung)**

Skripsi ini berjudul "Keberadaan Tempat Pembuangan Akhir Gampong Jawa Terhadap Pengembangan Ekonomi Komunitas Pemulung (Studi di Gampong Jawa Kecamatan Kuta Raja Kota Banda Aceh)". Adapun pembahasan skripsi ini ditujukan untuk mengupas beberapa permasalahan pokok yaitu: Pertama, bagaimana kondisi perekonomian komunitas pemulung di Gampong Jawa. Kedua, bagaimana pemulung memanfaatkan TPA Gampong Jawa dalam pengembangan ekonomi mereka. Dan yang menjadi tujuan dari

penelitian ini adalah untuk mencari jawaban dari persoalan pokok yaitu untuk mengetahui bagaimana kondisi perekonomian komunitas pemulung di Gampong Jawa, dan untuk mengetahui bagaimana pemulung memanfaatkan TPA Gampong Jawa dalam pengembangan ekonomi mereka. Untuk menjawab pertanyaan tersebut, maka penulis menggunakan metode penelitian lapangan (Field Research) yang bersifat kualitatif deskriptif. Penelitian ini menggunakan sampel yang bertujuan(purposive sampling) yang informannya ditetapkan berdasarkan kriteria tertentu. Teknik pengumpulan data dilakukan dengan cara wawancara, observasi, dan dokumentasi. Hasil penelitian ini menunjukan bahwa kondisi perekonomian masyarakat pemulung sudah membaik tetapi kebanyakan diantara mereka tidak tahu cara memanfaatkan penghasilannya secara baik agar mereka bisa memperbaiki kehidupan dan penghasilannya. Mereka tidak mengerti bagaimana cara memanfaatkan uang tersebut sebagai modal usaha lain karena mereka tidak tahu usaha apa yang bisa mereka lakukan. Pemulung memanfaatkan TempatPembungan Akhir sebagai lahan tempat mata pencaharian mereka dalam mempertahankan ekonomi keluarga, dengan cara mereka memilih atau mengutip sampah-sampah yang bisa di daur ulang untuk mereka jual dan sampah yang tidak bisa di daur ulang mereka peram untuk di jadikan pupuk lalu mereka jual kepada petani.

3. **Ulfa Nurul Fadhilah, 2013 (Respon Mahasiswa Komunikasi dan Penyiaran Islam UIN Syarif Hidayatullah Jakarta terhadap Program Dakwah Hikayat di Indosiar)**

Skripsi ini berjudul "Keberadaan Tempat Pembuangan Akhir Gampong Jawa Terhadap Pengembangan Ekonomi Komunitas Pemulung (Studi di Gampong Jawa Kecamatan Kuta Raja Kota Banda

Aceh)". Adapun pembahasan skripsi ini ditujukan untuk mengupas beberapa permasalahan pokok yaitu: Pertama, bagaimana kondisi perekonomian komunitas pemulung di Gampong Jawa. Kedua, bagaimana pemulung memanfaatkan TPA Gampong Jawa dalam pengembangan ekonomi mereka. Dan yang menjadi tujuan dari penelitian ini adalah untuk mencari jawaban dari persoalan pokok yaitu untuk mengetahui bagaimana kondisi perekonomian komunitas pemulung di Gampong Jawa, dan untuk mengetahui bagaimana pemulung memanfaatkan TPA Gampong Jawa dalam pengembangan ekonomi mereka. Untuk menjawab pertanyaan tersebut, maka penulis menggunakan metode penelitian lapangan (Field Research) yang bersifat kualitatif deskriptif. Penelitian ini menggunakan sampel yang bertujuan (purposive sampling) yang informannya ditetapkan berdasarkan kriteria tertentu. Teknik pengumpulan data dilakukan dengan cara wawancara, observasi, dan dokumentasi. Hasil penelitian ini menunjukan bahwa kondisi perekonomian masyarakat pemulung sudah membaik tetapi kebanyakan diantara mereka tidak tahu cara memanfaatkan penghasilannya secara baik agar mereka bisa memperbaiki kehidupan dan penghasilannya. Mereka tidak mengerti bagaimana cara memanfaatkan uang tersebut sebagai modal usaha lain karena mereka tidak tahu usaha apa yang bisa mereka lakukan. Pemulung memanfaatkan Tempat Pembungan Akhir sebagai lahan tempat mata pencaharian mereka dalam mempertahankan ekonomi keluarga, dengan cara mereka memilih atau mengutip sampah-sampah yang bisa di daur ulang untuk mereka jual dan sampah yang tidak bisa di daur ulang mereka peram untuk di jadikan pupuk lalu mereka jual kepada petani.

4. Tia Fitriyani, 2015 (Optimalisasi Kinerja Unit Asuransi Syariah Menghadapi Kebijakan Spin Off)

Skripsi ini berjudul "Keberadaan Tempat Pembuangan Akhir Gampong Jawa Terhadap Pengembangan Ekonomi Komunitas Pemulung (Studi di Gampong Jawa Kecamatan Kuta Raja Kota Banda Aceh)". Adapun pembahasan skripsi ini ditujukan untuk mengupas beberapa permasalahan pokok yaitu: Pertama, bagaimana kondisi perekonomian komunitas pemulung di Gampong Jawa. Kedua, bagaimana pemulung memanfaatkan TPA Gampong Jawa dalam pengembangan ekonomi mereka. Dan yang menjadi tujuan dari penelitian ini adalah untuk mencari jawaban dari persoalan pokok yaitu untuk mengetahui bagaimana kondisi perekonomian komunitas pemulung di Gampong Jawa, dan untuk mengetahui bagaimana pemulung memanfaatkan TPA Gampong Jawa dalam pengembangan ekonomi mereka. Untuk menjawab pertanyaan tersebut, maka penulis menggunakan metode penelitian lapangan (Field Research) yang bersifat kualitatif deskriptif. Penelitian ini menggunakan sampel yang bertujuan (purposive sampling) yang informannya ditetapkan berdasarkan kriteria tertentu. Teknik pengumpulan data dilakukan dengan cara wawancara, observasi, dan dokumentasi. Hasil penelitian ini menunjukan bahwa kondisi perekonomian masyarakat pemulung sudah membaik tetapi kebanyakan diantara mereka tidak tahu cara memanfaatkan penghasilannya secara baik agar mereka bisa memperbaiki kehidupan dan penghasilannya. Mereka tidak mengerti bagaimana cara memanfaatkan uang tersebut sebagai modal usaha lain karena mereka tidak tahu usaha apa yang bisa mereka lakukan. Pemulung memanfaatkan Tempat Pembungan Akhir sebagai lahan tempat mata pencaharian mereka dalam mempertahankan ekonomi keluarga, dengan cara mereka memilih atau mengutip sampah-sampah yang bisa di daur ulang untuk

mereka jual dan sampah yang tidak bisa di daur ulang mereka peram untuk di jadikan pupuk lalu mereka jual kepada petani.

5. Hawla Rizkiyah, 2017 (Bimbingan dan Konseling Islam Perspektif Dakwah Menurut Samsul Munir Amin)

Skripsi ini berjudul "Keberadaan Tempat Pembuangan Akhir Gampong Jawa Terhadap Pengembangan Ekonomi Komunitas Pemulung (Studi di Gampong Jawa Kecamatan Kuta Raja Kota Banda Aceh)". Adapun pembahasan skripsi ini ditujukan untuk mengupas beberapa permasalahan pokok yaitu: Pertama, bagaimana kondisi perekonomian komunitas pemulung di Gampong Jawa. Kedua, bagaimana pemulung memanfaatkan TPA Gampong Jawa dalam pengembangan ekonomi mereka. Dan yang menjadi tujuan dari penelitian ini adalah untuk mencari jawaban dari persoalan pokok yaitu untuk mengetahui bagaimana kondisi perekonomian komunitas pemulung di Gampong Jawa, dan untuk mengetahui bagaimana pemulung memanfaatkan TPA Gampong Jawa dalam pengembangan ekonomi mereka. Untuk menjawab pertanyaan tersebut, maka penulis menggunakan metode penelitian lapangan (Field Research) yang bersifat kualitatif deskriptif. Penelitian ini menggunakan sampel yang bertujuan (purposive sampling) yang informannya ditetapkan berdasarkan kriteria tertentu. Teknik pengumpulan data dilakukan dengan cara wawancara, observasi, dan dokumentasi. Hasil penelitian ini menunjukan bahwa kondisi perekonomian masyarakat pemulung sudah membaik tetapi kebanyakan diantara mereka tidak tahu cara memanfaatkan penghasilnya secara baik agar mereka bisa memperbaiki kehidupan dan penghasilannya. Mereka tidak mengerti bagaimana cara memanfaatkan uang tersebut sebagai modal usaha lain karena mereka tidak tahu usaha apa yang bisa

mereka lakukan. Pemulung memanfaatkan Tempat Pembungan Akhir sebagai lahan tempat mata pencaharian mereka dalam mempertahankan ekonomi keluarga, dengan cara mereka memilih atau mengutip sampah-sampah yang bisa di daur ulang untuk mereka jual dan sampah yang tidak bisa di daur ulang mereka peram untuk di jadikan pupuk lalu mereka jual kepada petani.

Good Luck!

Chapter V
Revising translation product

It is necessary to check your translation before it is read by the target readers. The translation product is revised so that the linguistic and textual rules can be achieved. Mossop (2007) mentions several things to revise:

- Typographical errors: sometimes the headings are bolded, and sometimes they are italicized.

- There are unidiomatic word combinations.

- You often have to read a sentence twice to get the point.

- You often come across a word like "it" or "they" and you cannot tell what it refers to.

- The text contains many words which readers cannot understand.

- The text is not written in a way appropriate to the genre. For example; it is a recipe, but it does not begin with a list of ingredients instead it is rather vague about how to make the dish and it is full commentary on the history of the dish and chefs who are famous for making it.

- If the text is narrative, it is hard to follow the sequence of the events. If the text is an argument, it is hard to follow the steps.

- There are passages which contradict each other.

Following are some strategies that will help the translator revise their translator products:
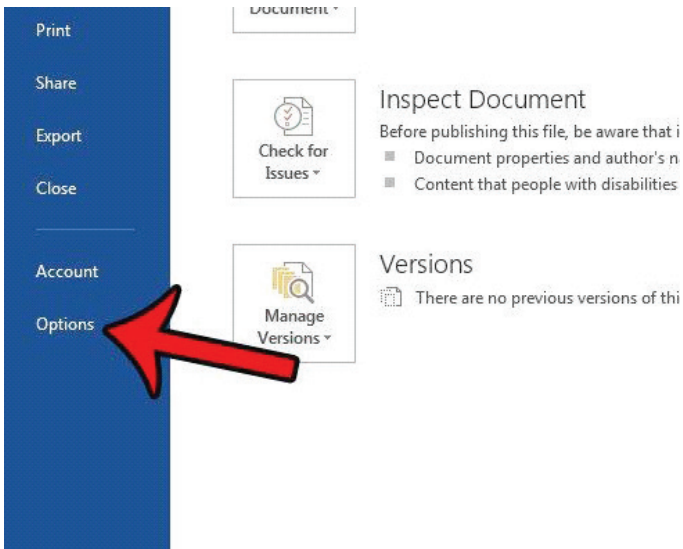
A. Activating the "spelling and grammar checks"

The Spellcheck function is useful because it catches the typographical errors which translators can easily miss. You can use this function in your Microsoft Words. Following are the steps of enabling the spellcheck function in Microsoft Words:
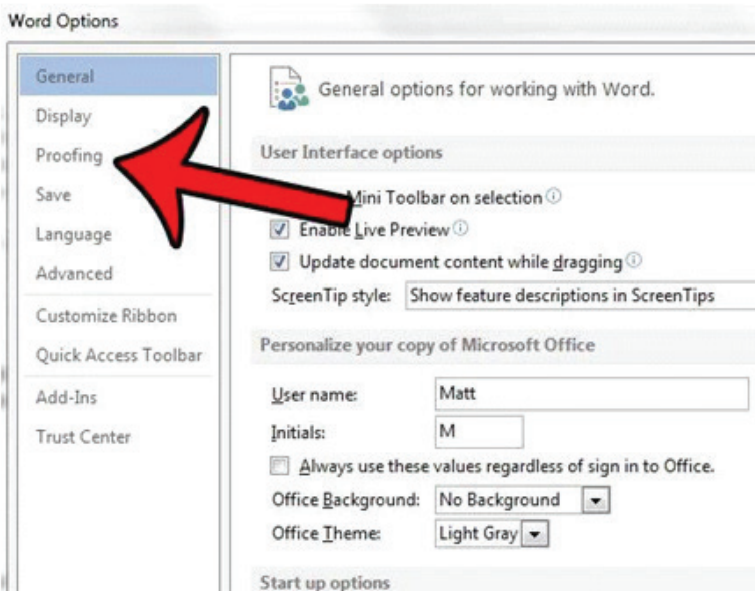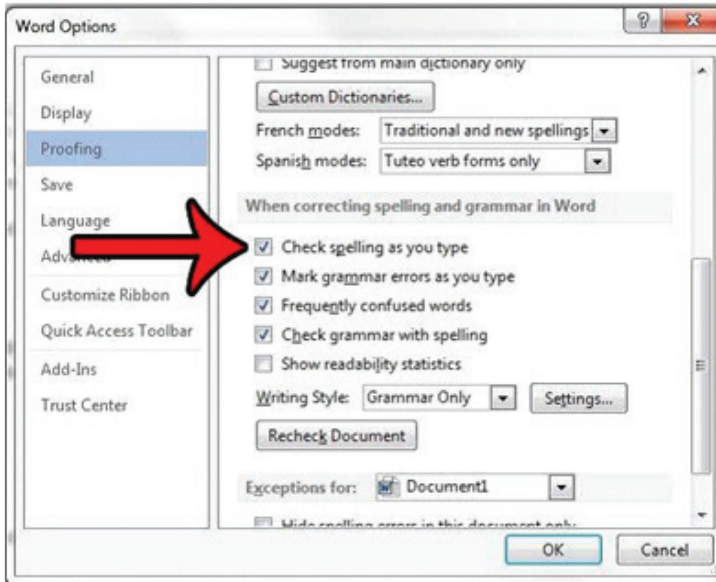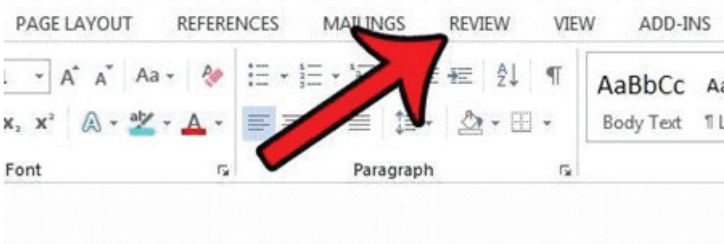
a. Click File
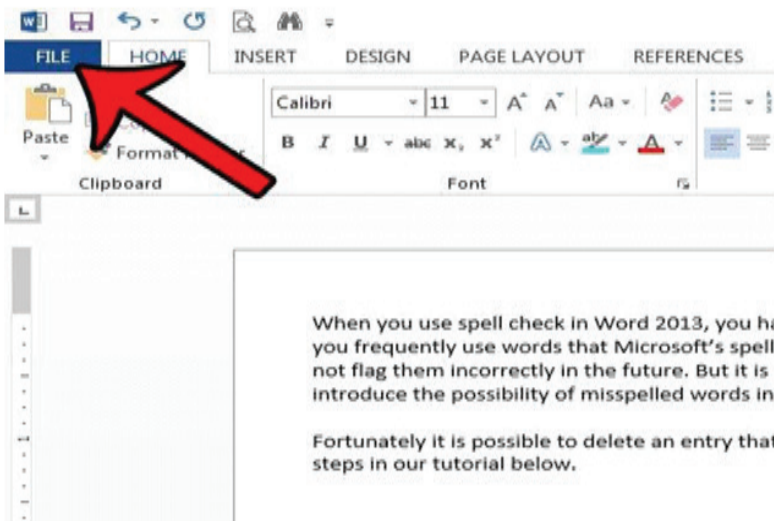
b. Click Option

c. Click the Proofing tab at the left side of the Word Options window.

d. Check the box to the left of **Check spelling as you type** and **Mark grammar errors as you type.**

e. If it does not work, then there is another setting that you should check. Click Review.

e spell check in Word 2013, you have the opportunity to add words to a custom
y use words that Microsoft's spell checker does not recognize, and that you wan
incorrectly in the future. But it is very easy to add a word to the custom diction:

f. Click the **Language** button in the **Language** section of the ribbon, then click the **Set Proofing Language** option.
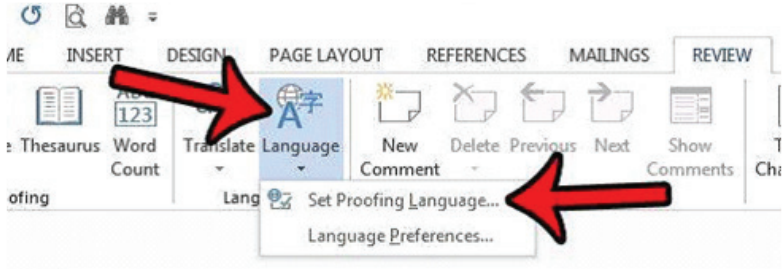
When you use spell check in Word 2013, you have the opportunity to add you frequently use words that Microsoft's spell checker does not recogni not flag them incorrectly in the future. But it is very easy to add a word to

g. Confirm that the box to the left of "Do not check spelling and grammar" is unchecked. It should look like the image below. You can click OK button on this **Language** window.
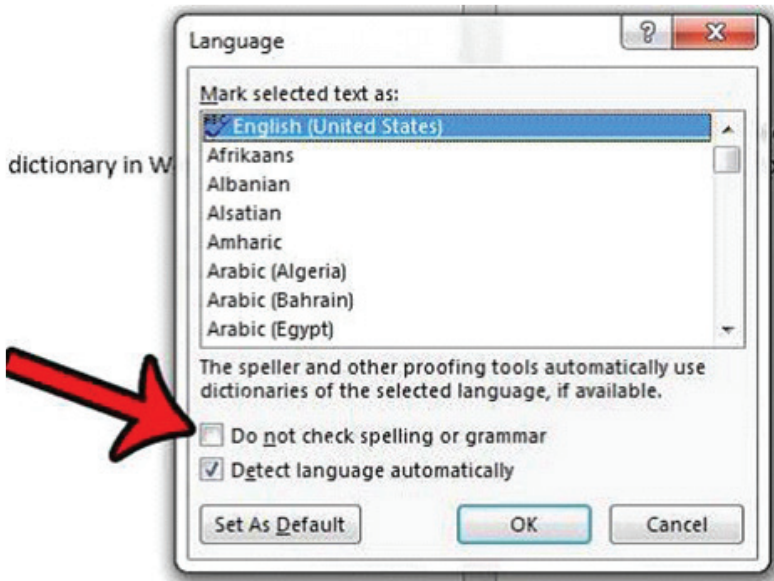
B. Using "Find and Replace" option

You may want to revise a text with too many words that should be changed, for example; to correct the spelling for a name. Rather than changing the word one by one manually, you can change a particular word automatically. The "find and replace" option will give you the possibility to find a particular word in the text, or to replace a particular word with another word in the text. Following are some steps to find a particular word in the text:

a. From the Home tab, click Find command. Alternatively, you can press Ctrl+F.
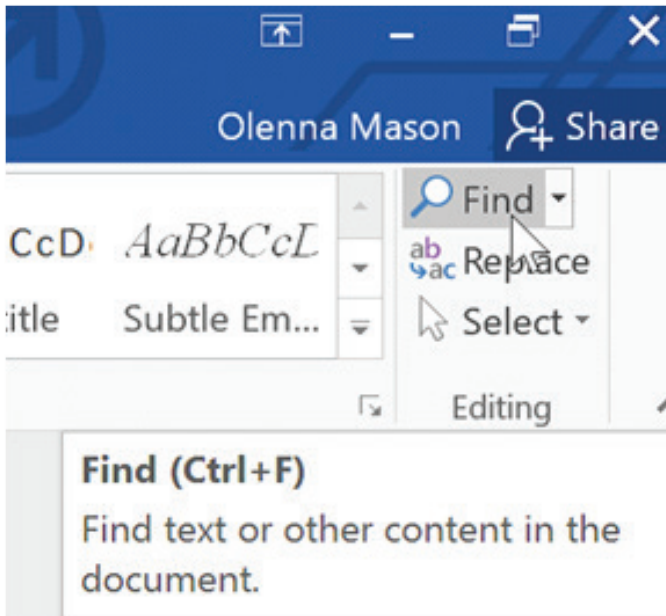
b. Type the word you want to find in the field at the top of the navigation panel.
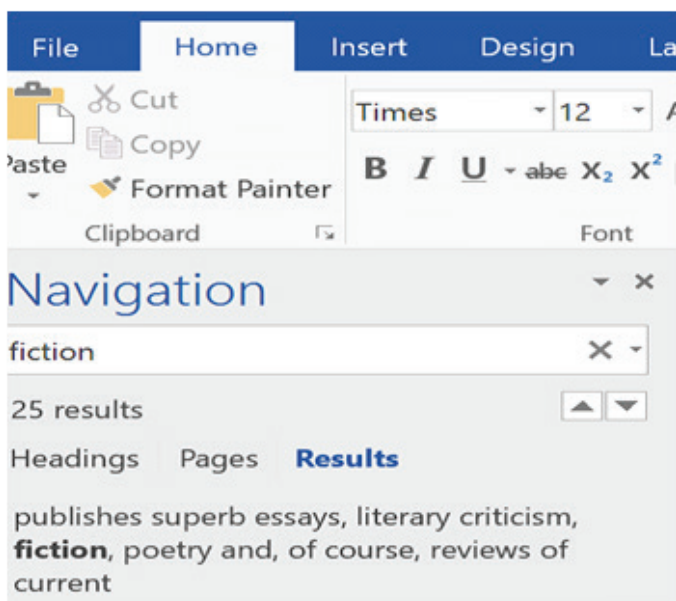
c. If the text is found in the document, it will be highlighted in yellow and a preview of the results will appear in the navigation panel. Alternatively, you can click one of the results below the narrow to jump to it.
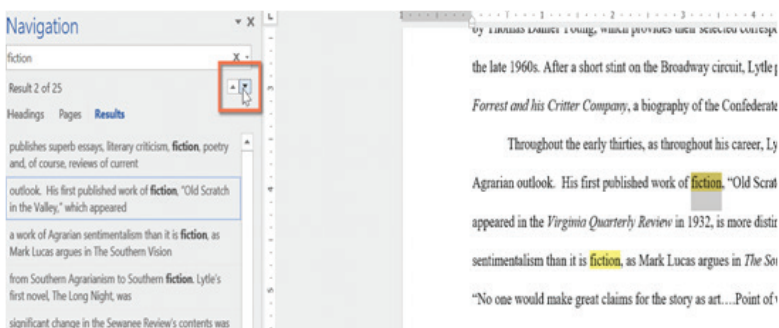
Following are some steps to replace a particular word in the text:

a. From the Home tab, click the Replace command. Alternatively, you can press Ctrl+H on your keyboard.
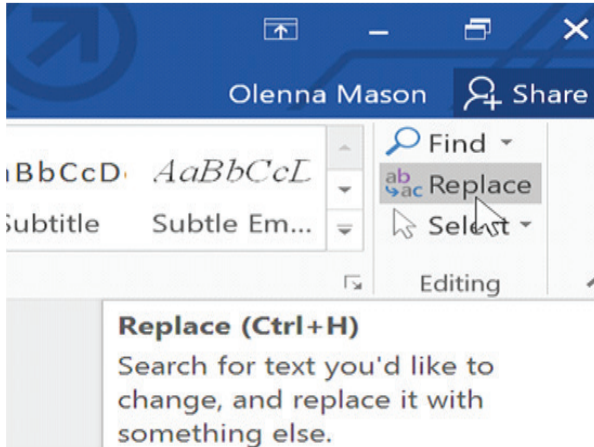
b. Type the word you want to replace in the Replace with: field. Then click, Find next.

c. Word will find the first instance of the text and highlight it in gray.

d. Review the text to make sure you want to replace it. In the example, the text is part of the title of the paper and does not need to be replaced. Click Find Next again to jump to the next instance.
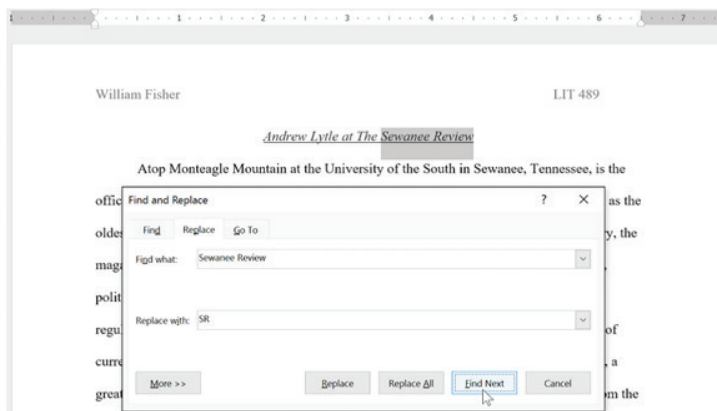
e. If you want to replace it, you can click Replace to change individual instances of the text. Alternatively, you can click Replace All to replace every instances of the text throughout the document.

C. Inserting Comments

You can write a comment to the translators by using the Comment feature in the Insert Menu. The comment will be displayed in a bubble when the cursor moves over the word where the comment was inserted. Following are some steps to insert comments in Ms. Word:

a. Double-click a Word document you wish to change. Doing so will open the document in Ms. Word.

b. Click and drag your cursor across some text. This will highlight the text. You will want to highlight everything on which you wish to leave a comment (e.g. an entire sentence or paragraph).

c. Click New Comment. It is at the bottom of the right-click menu.
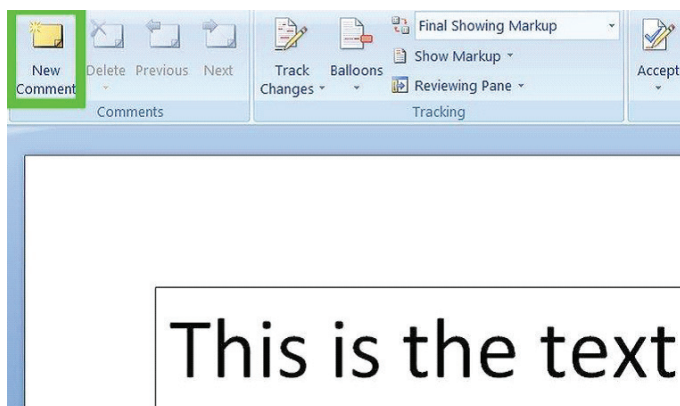
d. Click New Comment. Type your comment. It will appear on the right side of the Ms. Word window.
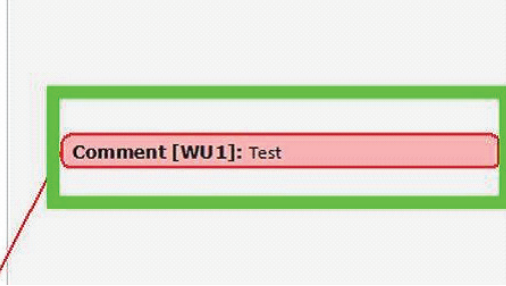
D. Comparing Two Versions of a Document

You can use Compare Documents to see the differences between an unrevised and revised text, or the differences between a text that has been partially self-revised and a text that has been fully self-revised. Note that you must save each version of the text under a different filename. Following are the steps to compare two versions of document in Ms. Word.

a. Open Word and any document file (It can be one of the ones you are comparing, another document entirely, or simply a blank project). Click the "Review" tab at the top of the screen to open the ribbon menu, then click the "Compare" button – it will be near the right side of the menu.
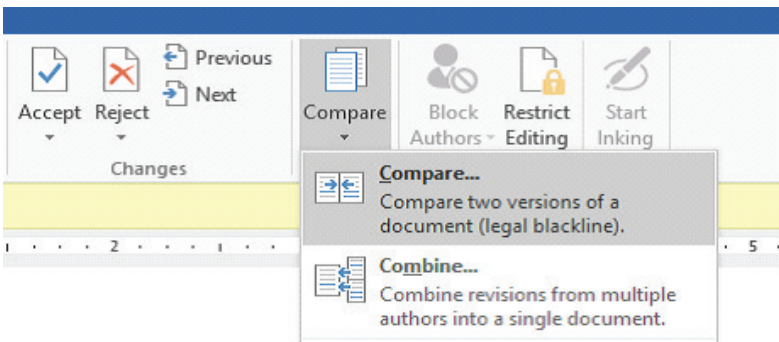
b. Click "compare" again if another menu opens. Then, in the new window, select your two documents; the "original" (or earlier) document, and the "revised" (or later) document. If you do not see either in the dropdown menu, click the folder icon on the right to browse the document using your file browser.

c. Under "label changes with" you can set a note to help you keep track of which difference belongs to which document. Here the example is "later" since it is the latest revision of the manuscript. You can only add a tag to the revised document, but you can switch between them with the double-arrow icon.

d. Click the "More" button to see advanced option. Note the "show changes at" option, which shows individual changes either one character at a time or one word at a time. Click "ok". Word will open up a complicated-looking selection of panes in a single document. From left to right, you have an itemized list of changes, a full view of the "revised" document with red marks on the left margin indicating changes, and a double pane showing the scroll all three of the primary panes at once, but you can use the scroll bars on the right of each to scroll the individual panes to each.

e. The revisions pane is the most useful here. It shows each change, what was removed, and what was added, in order from the top of the document to the bottom. It is a fantastic way to see the differences in the text and formatting at a glance. Clicking on any of the entries in the revisions pane will instantly scroll the other panes to the relevant position.

f. Once you have used the Revision tab to find the specific revision, you can right-click on the relevant text in the center pane. Click "accept" or "reject" (followed by the corresponding

action) to keep or revert the change, respectively.

You can save this compared document as a separate file that will not affect either of the documents you are currently viewing, just click File-save as, and save it like any other word document. Note that the compare feature is not available if either the document has password protection or its changes are protected in word. You can change this setting in the individual documents by clicking Review-Track Changes.

Task 5:

In your group, please translate one of the following texts. After that, present your translation product in front of the class. Remember to share the copies of your translation products to the other groups before you start your presentation. After that, the other groups will give their suggestions for your group's translation product.

1. Elly Fatmawati, 2016 (Peningkatan Hasil Belajar Matematika Materi Perkalian dengan Metode Pembelajaran Teams Game Tournament (TGT) pada Kelas IV Madrasah Ibtidaiyah Kawengen 01 Kec. Ungaran Timur Kab. Semarang Tahun Ajaran 2016/2017)

Latar Belakang Masalah

Pendidikan dalam sejarah peradaban manusia merupakan salah satu komponen kehidupan yang paling urgen. Aktivitas ini telah dimulai sejak manusia pertama ada di dunia sampai berakhirnya kehidupan di muka bumi ini (Hamdani). Pendidikan pada hakikatnya merupakan usaha sadar untuk pengembangan kepribadian yang berlangsung seumur hidup baik di sekolah

maupun madarasah (Tohirin,). Sehingga pendidikan sangat diperlukan oleh setiap individu sebagai bekal untuk menghadapi tantangan masa depan yang semakin kompleks dan penuh dengan persaingan. Maka disinilah pendidikan berperan sebagai penentu kualitas, daya saing dan nilai dari setiap individu. Siswa memerlukan matematika untuk berhitung, menghitung isi dan berat suatu benda, mengumpulkan, mengelola, menyajikan dan menafsirkan data bahkan diperlukan siswa agar mampu mengikutipelajaran matematika lebih lanjut. Mata pelajaran matematika mencakup beberapa kompetensi yang menjadikan siswa dapat memahami dan mengerti tentang konsep dasar, karena matematika memiliki struktur dan keterkaitan yang kuat dan jelas antar konsepnya.

Masih rendahnya kualitas hasil pembelajaran siswa dalam matematika merupakan indikasi bahwa tujuan yang ditentukan dalam kurikulum belum tercapai secara optimal. Bahasan yang sering dianggap sulit oleh siswa Madrasah Ibtidaiyah adalah perkalian. Perkalian merupakan materi yang saling berpasangan. Materi tersebut materi esensial yang cukup lama dalam proses penanamannya. Bahkan kalau sudah disajikan dalam bentuk soal cerita seringkali siswa mengalami kesulitan. Oleh karena itu, berbagai upaya untuk meningkatkan hasil belajar siswa harus terus dilakukan.

Upaya tersebut diperlukan motivasi belajar yang tinggi, semangat belajar yang besar dan rasa percaya diri yang tinggi. Upaya dalam menumbuhkan semangat pada siswa khususnya pelajaran matematika dengan memilih model pembelajaran yang tepat sesuai materi yang akan disampaikan. Penerapan model yang bervariasi dapat mengurangi kejenuhan pada diri siswa dalam menerima pelajaran. Dalam proses pembelajaran

matematika, baik guru maupun siswa bersama-sama menjadi pelaku terlaksananya tujuan pembelajaran. Tujuan pembelajaran ini akan mencapai hasil yang maksimal apabila pembelajaran berjalan secara efektif. Pembelajaran yang efektif adalah pembelajaran yang mampu melibatkan seluruh siswa secara aktif.

Berdasarkan hasil diskusi antara peneliti dengan guru pengampu pelajaran matematika bahwa penyebab rendahnya hasil belajar siswa MI Kawengen diantaranya, sebagian siswa kurang bersungguh-sungguh dalam menerima materi pelajaran matematika khususnya perkalian. Hal ini terlihat dari sikap siswa ketika mengikuti kegiatan pembelajaran. Saat guru menyampaikan materi, aktivitas siswa banyak terlihat mengobrol dan bercanda dengan temannya. Ada juga yang terlihat bosan dan melamun, bahkan ada yang asyik yang bermain sendiri. Ketika siswa diberi soal latihan, kebanyakan siswa masih bingung dalam memecahkan masalah yang diberikan kalau soal tersebut tidak sama persis dengan contoh yang diberikan gurunya.

Diduga karena mereka belum memahami konsep yang di ajarkan. Beberapa siswa hanya menengok kanan kiri dari pekerjaan temannya sehingga suasana kelaspun menjadi ramai. Hanya beberapa siswa yang mampu menyelesaikan soal dengan cepat dan benar. Dari situasi yang demikian, peneliti merasakan bahwa strategi pembelajaran yang digunakan kurang efektif. Kegiatan pembelajaran matematika kelas IV MI Kawengen masih berpusat pada guru. Siswa masih bersikap pasif, karena guru lebih mendominasi dalam kegiatan pembelajaran dibanding memberikan kesempatan kepada siswa untuk berperan aktif. Dari beberapa uraian penyebab rendahnya hasil belajar siswa di atas, peneliti berkeyakinan bahwa penyebabnya adalah kurang

efektifnya strategi pembelajaran yang digunakan oleh guru.

Akibatnya siswa merasa kesulitan dalam mengikuti pelajaran matematika sehingga timbullah rasa jenuh ketika proses pembelajaran berlangsung. Oleh karena itu peneliti akan menawarkan sebuah solusi dengan strategi pembelajaran kooperatif. Bentuk pembelajaran kooperatif adalah bentuk pembelajaran dimana siswa saling membantu, saling mendiskusikan dan berargumentasi untuk mengasah pengetahuan yang mereka kuasai dengan anggota kelompoknya setelah guru menyampaikan materi pelajaran. Penggunaan pembelajaran kooperatif meningkatkan pencapaian preestasi siswa dan juga dapat mengembangkan hubungan antar kelompok, menerima teman sekelas yang lemah dalam bidang akademik dan meningkatkan rasa harga diri.

Pembelajaran kooperatif dapat diaplikasikan untuk semua jenis kelas termasuk kelas-kelas khusus untuk anak-anak berbakat dan bahkan untuk kelas dengan tingkat kecerdasan rata-rata (Robert E. Slavin terjemahan Nurulita). Bentuk pembelajaran ini memungkinkan siswa untuk berperan aktif dalam proses pembelajaran. Siswa tidak hanya mendengarkan penjelasan dari guru melainkan turut serta dalam semua proses pembelajaran sehingga informasi atau pengetahuan yang diperoleh tidak cepat dilupakan. Keuntungan lainnya dalam model ini adalah siswa akan mempunyai kemampuan untuk berfikir, mencari informasi dari sumber lain dan belajar dari siswa lain serta mendorong siswa untuk mengungkapkan idenya dan membandingkan kepada temannya. Dengan model seperti ini akan dapat meningkatkan motivasi siswa sehingga hasil belajarnya dalam pembelajaran matematika meningkat juga. Salah satu bentuk pembelajaran kooperatif adalah Teams Games Tournament (TGT).

2. Qomariah, 2013 (Upaya Jurusan Bimbingan dan Konseling Islam Fakultas Dakwah dan Komunikasi Universitas Islam Negeri Sunan Kalijaga Yogyakarta dalam Menyiapkan Konselor yang Kompeten [Melalui Kurikulum Hasil Review 2010])

Latar Belakang Masalah

Masyarakat Indonesia dengan laju pembangunannya masih menghadapi masalah pendidikan yang berat, terutama berkaitan dengan kualitas, relevansi, dan efisiensi pendidikan. Hal ini merupakan tugas dari pendidikan untuk membentuk manusia yang berkualitas. Dalam kehidupan suatu negara pendidikan memegang peranan yang amat pendting untuk menjamin kelangsungan hidup negara dan bangsa, karena pendidikan merupakan wahana untuk meningkatkan dan mengembangkan kualitas sumber daya manusia. Undang-undang No. 20/2003 pasal 1 ayat 1 mendefinisikan pendidikan sebagai "usaha sadar untuk mewujudkan suasana belajar dan proses pembelajaran agar peserta didik secara aktif mengembangkan potensi dirinya untuk memiliki kekuatan spiritual keagamaan, pengendalian diri, kepribadian, kecerdasan, akhlak mulia, serta keterampilan yang diperlukan dirinya, masyarakat, bangsa, dan negara. Definisi ini membangun paradigma baru praktik pendidikan yang lebih menekankan kepada pembelajaran alih-alih kepada proses belajar mengajar. Mewujudkan suasana belajar dan proses pembelajaran menjadi fokus utama proses pendidikan. Tantangan masa depan dalam milenium ketiga antara lain akselerasi teknologi dan sains, tren politik, kekuatan ekonomi, tren social budaya modern, perubahan peta pengetahuan, dan era post modern, yang menuntut berbagai perubahan pendidikan. Dalam pendidikan terdapat dua jenis estándar, yaitu estándar akademis (academic

content standards) dan estándar kompetensi (performance standards).

Standar akademis merefleksikan pengetahuan dan keterampilan essensial setiap disiplin ilmu yang harus dipelajari oleh peserta didik. Sedangkan standar kompetensi ditunjukkan dalam bentuk proses atau hasil kegiatan yang didemonstrasikan oleh peserta didik sebagai penerapan dari pengetahuan dan keterampilan yang telah diketaui. Seseorang untuk dapat diangkat sebagai konselor wajib memenuhi standar kualifikasi akademik dan kompetensi konselor yang berlaku secara nasional. Pembentukan kompetensi akademik konselor ini merupakan proses pendidikan formal jenjang strata satu (S-1) bidang Bimbingan dan Konseling, yang bermuara pada penganugerahan ijazah akademik Sarjana Pendidikan (S.Pd) bidang Bimbingan dan Konseling.

Sedangkan kompetensi professional merupakan penguasaan kiat penyelenggaraan bimbingan dan konseling yang memandirikan, yang ditumbukan serta diasah melalui latihan menerapkan kompetensi akademik yang telah diperoleh dalam konteks otentik Pendidikan Profesi Konselor yang berorientasi pada pengalaman dan kemampuan praktik lapangan, dan tamatannya memperoleh sertifikat profesi bimbingan dan konseling dengan gelar profesi konselor, disingkat Kons. Kurikulum PT disusun oleh masing-masing perguruan tinggi sesuai dengan sasaran program studi. Kedalaman muatan kurikulum pada setiap satuan pendidikan dituangkan dalam kompetensi pada setiap tingkat dan/atau semester sesuai dengan Standar Nasional Pendidikan. Surat Keputusan Menteri Pendidikan Nasional Nomor 232/U/2000 menetapkan pedoman penyusunan Kurikulum Pendidikan Tinggi dan penilaian Hasil Belajar Mahasiswa.

Dalam Surat Keputusan tersebut dikemukakan struktur kurikulum

berdasarkan tujuan belajar (1) learning to know, (2) learning to do, 3) learning to be, dan 4) learning to live together. Kurikulum pendidikan Tinggi yang menjadi dasar penyelenggaraan program studi terdiri atas; a. Kurikulum Inti; b. kurikulum institutional. Kurikulum inti merupakan kelompok bahan kajian dan pelajarn yang harus dicakup dalam suatu program studi yang dirumuskan dalam kurikulum yang berlaku secara nasional. Kurikulum inti program sarjana dan program diploma terdiri atas; kelompok MPK (mata kuliah pengembangan kepribadian), MKK (mata kuliah keilmuan dan keterampilan), MKB (mata kuliah keahlian berkarya), MPB (mata kuliah perilaku berkarya), MBB (mata kuliah berkehidupan bermasyarakat). Menilik dari teori dan legalitas tersebut, maka kurikulum PT sekarang merupakan kurikulum berbasis Kompetensi. Sebagaimana pernyataan di atas memperoleh kompetensi akademik diakhiri dengan penganugerahan ijazah S.Pd. akan tetapi di Jurusan BKI gelar akademis yang diperoleh adalah Sarjana Sosial Islam (S.Sos.I). Hal ini berbeda jauh dengan konsep ideal yang tertuang dalam Peraturan Menteri Pendidikan Nasional No. 27 tahun 2008. Selanjutnya dalam menyusun kurikulum PT diberi kewenangan untuk menyusunnya sendiri sehingga sesuai kebutuhan akan kompetensi lulusan yang akan disiapkan.

Begitu juga dengan Jurusan BKI, kurikulum disusun sendiri oleh jurusan dan mengacu pada konsep KBK. Hal senada juga dapat dilihat melalui kurikulum Jurusan BKI yang tersusun atas kurikulum inti dan kurikulum institutional, serta terdiri dari kelompok MPK, MKK, MKB, MPB, MBB. Kesenjangan teori akan gelar lulusan dengan kenyataan yang ada di Jurusan Bimbingan dan Konseling Islam serta sejalannya konsep dasar KBK menjadi sebuah kenyataan yang menarik untuk dikaji lebih lanjut terutama dilihat dari sudut pandang kurikulum. Penelitian ini

berfokus pada upaya Jurusan BKI Fakultas Dakwah UIN Sunan Kalijaga untuk mempersiapkan konselor yang berkompeten dengan mengkaji kurikulumnya. Hal ini didasari pada kebutuhan pasar kerja yang membutuhkan lulusan yang kompeten. Tujuan penelitian ini adalah untuk mengetahui upaya apa saja yang dilakukan oleh Jurusan BKI Fakultas Dakwah UIN Sunan Kalijaga dalam menyiapkan mahasiswanya menjadi konselor yang kompeten melalui kurikulum hasil review 2010 dan untuk mengetahui apa saja yang menjadi penghambat pencapaian kompetensi konselor di Jurusan BKI Fakultas Dakwah UIN Sunan Kalijaga.

Good Luck!

Chapter VI

Translating Movie Subtitles

Subtitles are text derived from either a transcript or screenplay of the dialog or commentary in films, television programs, video games, and the like, usually displayed at the bottom of the screen, but can also be at the top of the screen if there is already text at the bottom of the screen. They can either be a form of written translation of a dialog in a foreign language, or a written rendering of the dialog in the same language, with or without added information to help viewers who are deaf or hard of hearing to follow the dialog, or people who cannot understand the spoken dialogue or who have accent recognition problems.

Subtitle translation can be different from the translation of written text. Usually, during the process of creating subtitles for a film or television program, the picture and each sentence of the audio are analyzed by the subtitle translator; also, the subtitle translator may or may not have access to a written transcript of the dialog. Especially in the field of commercial subtitles, the subtitle translator often interprets what is meant, rather than translating the manner in which the dialog is stated; that is, the meaning is more important than the form – the audience does not always appreciate this, as it can be frustrating for people who are familiar with some of the spoken language; spoken language may contain verbal padding or

culturally implied meanings that cannot be conveyed in the written subtitles. Also, the subtitle translator may also condense the dialog to achieve an acceptable reading speed, whereby purpose is more important than form.

A. Subtitles vs. dubbing

The two alternative methods of "translating" films in a foreign language are dubbing, in which other actors record over the voices of the original actors in a different language, and lecturing, a form of voice-over for fictional material where a narrator tells the audience what the actors are saying while their voices can be heard in the background. Lecturing is common for television in Russia, Poland, and e few other East European countries, while cinemas in these countries commonly show films dubbed or subtitled.

Subtitles exist in two forms; open subtitles are "open to all" and cannot be turned off by the viewer; closed subtitles are designed for a certain group of viewers, and can usually be turned on/off or selected by the viewer. The Hardsubs (open subtitles) text is irreversibly merged in original video frames, and so no special equipment or software is required for playback. These subtitles cannot be turned off unless the original video is also included in the distribution as they are now part of the original frame, and thus it is impossible to have several variants of subtitling, such as in multiple languages. Softsubs (Closed subtitles) are separate instructions, usually a specially marked up text with time stamps to be displayed during playback. It requires player support and, moreover, there are multiple incompatible subtitle file formats.

B. How to create subtitle?

Aegisub is a free, cross-platform open source tool for creating and modifying subtitles. Aegisub makes it quick and easy to time subtitles to audio, and features many powerful tools for styling them including a built-in real-time video preview. Following are some steps taken from wikiHow about ways of using the open source software called Aegisub to create your own subtitles:

a. Prepare the movie file on which you want to create subtitles. If you want to create subtitles for a DVD, you will need to rip the DVD first. Store the movie file in a permanent location, such as in a specially created folder. In this article, we will be using the movie Transformers for our examples in the above screenshots.
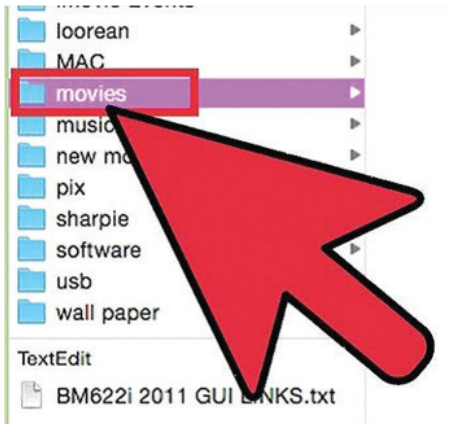
b. Load the movie file into Aegisub. Open up Aegisub, then click on the Video menu and select Open Video…Browse for your vide file and click Open. Depending on the size and length of your video, this process could take quite a while. After the video loading process completes, you should see the video display located at the upper left of Aegisub.
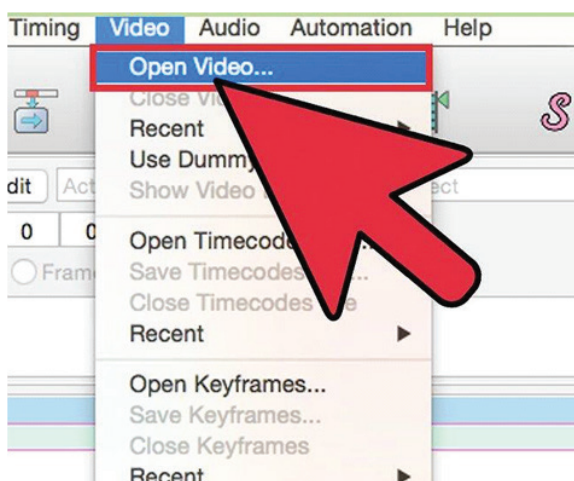
c. Load the soundtrack from the video. Click on the Audio menu and select Open Audio from Video. This will automatically rip the audio from your video soundtrack and import it into Aegisub. Again, depending on the size and length of your video, this process could take quite a while. After the audio loading process completes, you should see audio waveform display to the upper right of Aegisub.
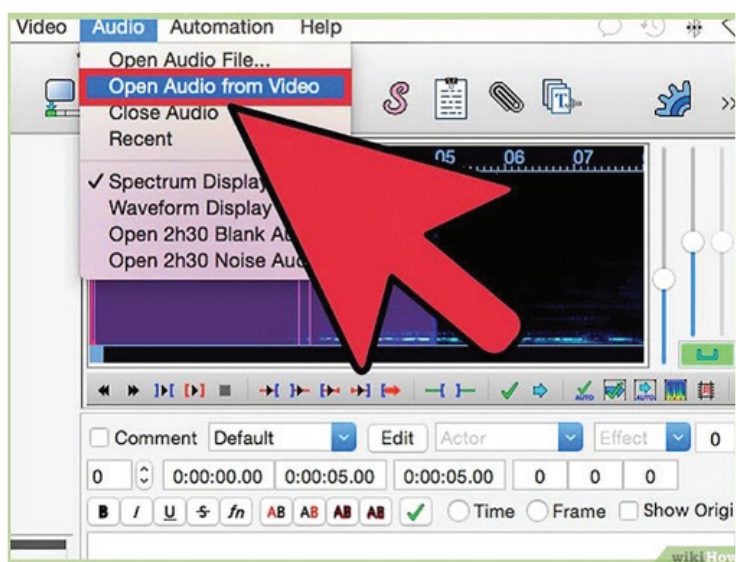
d. Save your changes. Click on the Save icon located in the toolbar, or simple press Ctrl + S to save your work.
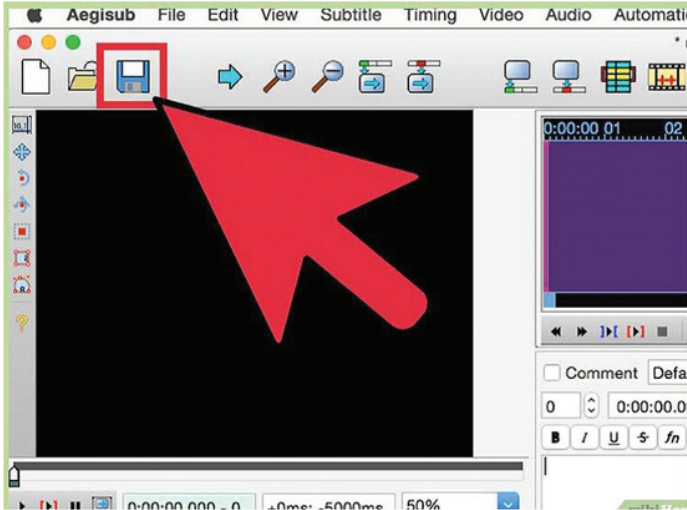
e. To create the subtitles, type in the text. Under the audio waveform, there is a text box. Type the desired text in this box.
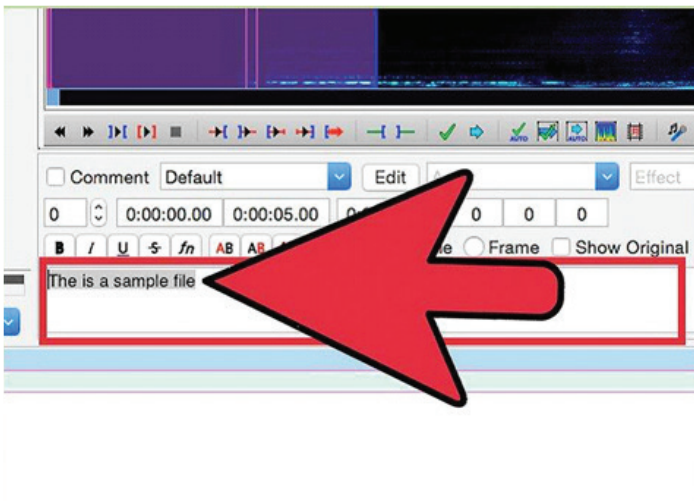
f. Choose where in the video your text will show up. As you might have already seen, there are two frames in the audio window; one is red, and the other blue. The red simply signifies when the text will appear, and the blue signifies where the text will end. Hold the left mouse button down and drag the red frame to the beginning of the waveform; then drag the blue frame to the end of the waveform.
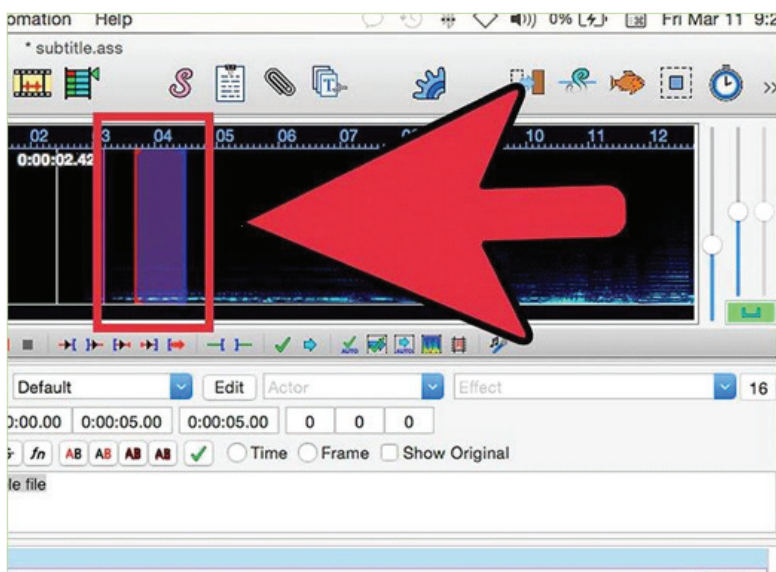
g. Edit the text appearance. If you don't like the way the subtitles appear on the video, you can always edit the size, font, or color using the Styler Manager located under the Video menu.
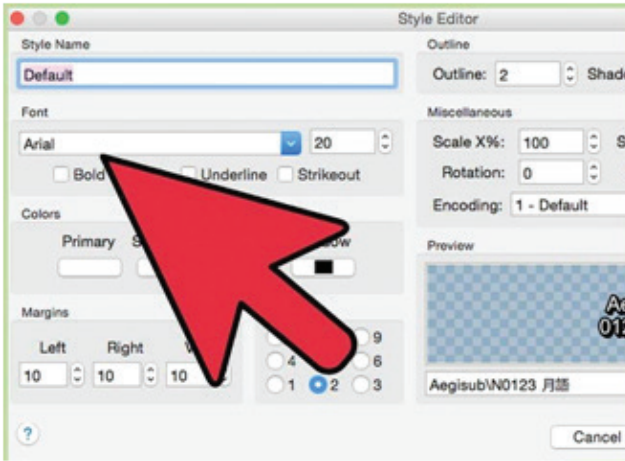
h. Move the text to the desired position. Yes, you can move the subtitles to anywhere you want on the screen. In the vertical toolbar to the left of the video, click the second icon from the top. A square box will appear underneath the videos; just drag and drop the subtitles wherever you like.
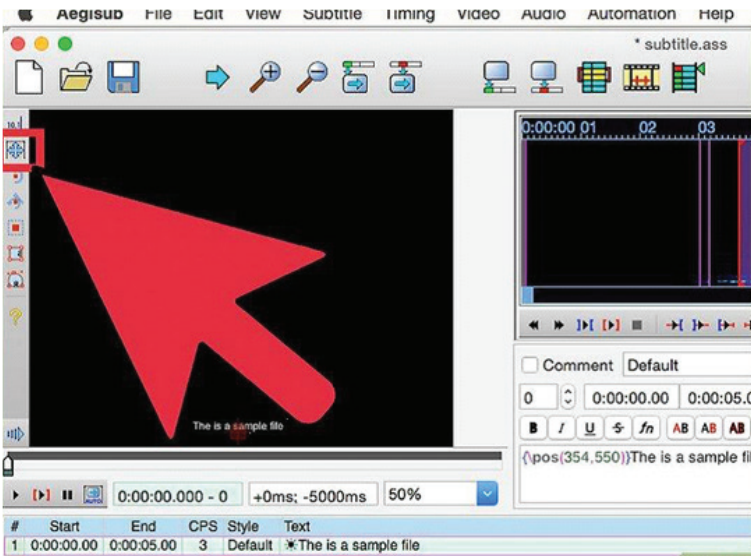
i. To export your subtitles. Under the File menu, click Export Subtitles…Then select the four options in the Filters window. Then click Export…
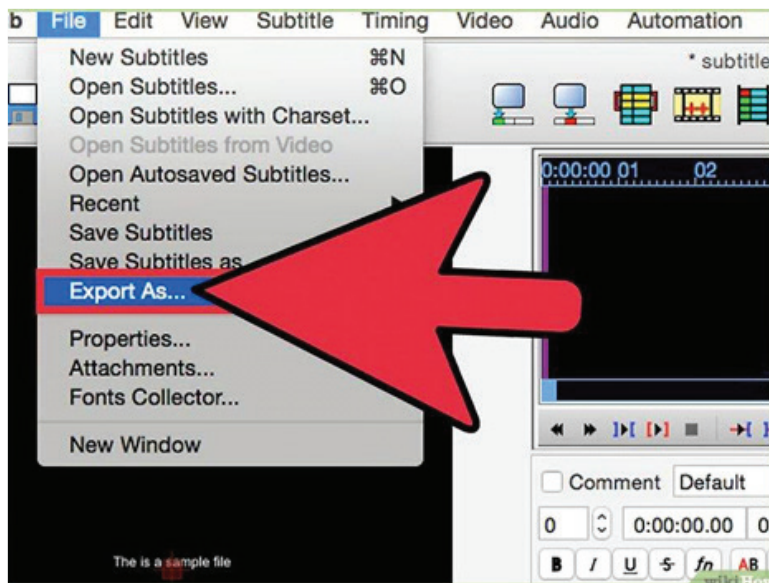
j. Save your subtitles as a .srt file. SubRip is probably the most common subtitle format, so it would be a good idea to save it in that format. Give your subtitle a name, for example; Transformers_2007_720p.srt. Be sure to include the .srt extension in the file name.
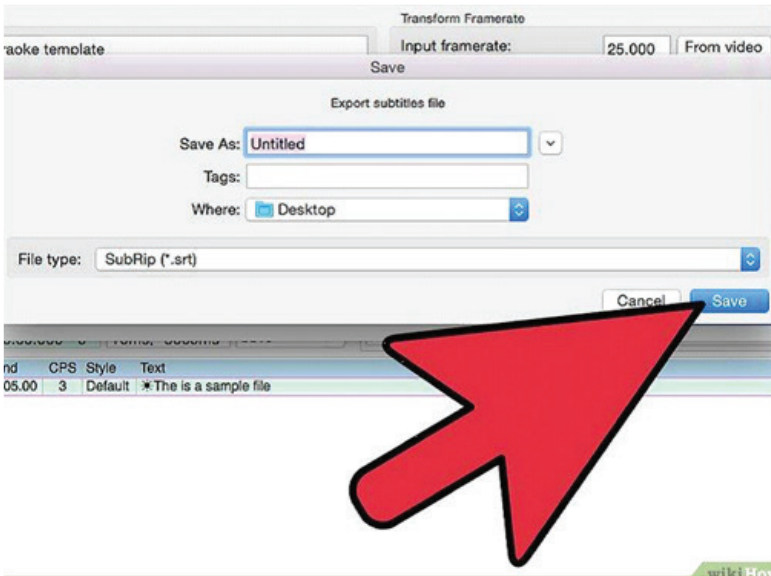
k. Add your subtitles to a video file. In this article, we will be using VLC. Open the movie file, then right-click the screen, and under the Subtitles menu, click Add Subtitle File…Then navigate to your subtitle's location and click OK.
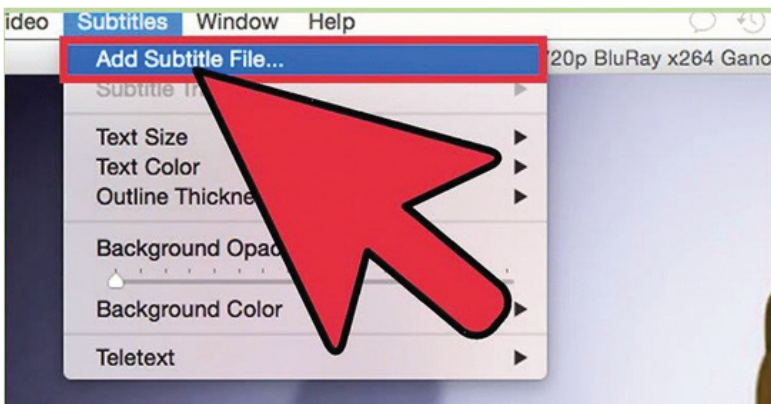
Chapter VII

Translation Quality Assessment

The American Society for Quality defines quality as a "subjective term for which each person has his or her own definition." This is not very helpful, but when we look elsewhere, it indeed seems to be the case. In Zen and the Art of Motorcycle Maintenance, quality is defined as a "cleavage term between hip and square." Other def-initions include "pride of workmanship," "fitness for use," and "conformance to specifications." So how do we assess quality in translation? The end user reads a translation and not the original because he or she does not understand the language in which the original document is written. Obviously, such a person is unable to independently assess the quality of the translation because even if the translated text reads beautifully, it could say something completely different than the original. He or she must rely on assurances that the translation was done by a qualified translator and that proper procedures were followed. Such assurances can be offered within a regulatory framework. Typically, regulation is achieved through a combination of standards and certification processes.

In this chapter you will have an experience to analyze the translation quality by using translation quality instrument proposed by Nababan (2012).

A. The original house model of translation quality assessment (1977)

The original House model of translation quality assessment (1977, 2nd ed. 1981) is based on theories of language use. It was designed to provide an analysis of the linguistic-discoursal as well as the situational-cultural particularities of originals and translated texts, a principled comparison of the two texts and an evaluation of their relative match. The model is an eclectic one and is based on pragmatic theory, Hallidayan systemic-functional linguistics, notions developed in the framework of the Prague school of language and linguistics, register theory, stylistics and discourse analysis.

The notion of equivalence is also related to the preservation of 'meaning' across two different lingua-cultures. Three aspects of that meaning are particularly relevant for translation: a semantic aspect, a pragmatic aspect and a textual aspect. In establishing the function of an individual text we need to come up with a kind of 'textual profile'. This profile will be the outcome of a detailed and systematic linguistic-pragmatic analysis of the text in its context of situation. The phrase 'context of situation' is critical here and needs further elaboration. Context originally means literally 'con-text', i.e. that which is 'with the text'. And what is 'with the text' naturally goes beyond what is said and written: it includes the situation as the context in which a text unfolds and which must be taken into account for the text's interpretation. The notion of 'context of situation' was introduced by the anthropologist Bronislav Malinowski (1923), who in trying to solve his difficulties with translating texts from a culture (the culture of the Trobriand Islands) very different from any Western culture, first suggested the necessity of a concept of text 'in its living environment', i.e. the environment enveloping the text, which is essential for any deeper understanding and for interpreting it.

While 'context of situation' refers to the immediate environment of a text, we also need the notion of 'context of culture', which refers to the larger cultural. background to be taken into account in the interpretation of meaning. These ideas were taken up by John Rupert Firth (1959), who integrated them into his own linguistic theory, in particular into his view of meaning as a function of context. Firth set up a framework for describing the context of situation that contained the participants in the situation, the action of the participants, the effects of the action and other relevant features of the situation. Firth's pioneering work inspired different concepts for describing the context of situation. One of the most well known and inf luential ones is Dell Hymes' (1968) conception of the 'ethnography of communication'. Hymes considers the following factors for describing a text's embeddedness in the context of situation: the form and content of the message, the setting, the participants, the intent and effect of the communication, the key, the medium, the genre and the norms of interaction. The most important idea here is that 'context of situation' and text should not be viewed as two separate entities.

- **The implementation of the revised 1997 model**

This part demonstrates the revised 1997 model of translation quality assessment by presenting a model analysis of an original text and its covert translation. For easy reference in the presentation of the analysis, paragraphs are numbered sequentially.

The text is an English children's book translated into German (taken from a corpus of excerpts from 52 children's books and their translations; for details see House 2004). In order to be able to make grounded statements about the quality of the translation of this book, both the original and the translation text are analysed at the same level of delicacy, and the translation text is then compared with the

source text's textual profile. The revised 1997 model of translation quality assessment is here used to demonstrate the operation of the method of analysis and comparison of a children's book, the picture book Peace at Last by Jill Murphy and its German translation Keine Ruh für Vater Bär.

Children's book text (ST English; TT German)

Source text

Peace at Last by Jill Murphy (1980), London: Macmillan.

> The hour was late. Mr Bear was tired, Mrs Bear was tired and Baby Bear was tired, so they all went to bed. Mrs Bear fell asleep. Mr Bear didn't. Mrs Bear began to snore. "SNORE," went Mrs Bear, "SNORE, SNORE, SNORE." "Oh NO!" said Mr Bear, "I can't stand THIS." So he got up and went to Sleep in Baby Bear's room. Baby Bear was not asleep either. He was lying in bed pretending to be an aeroplane. "NYAAOW!" went Baby Bear, "NYAAOW! NYAAOW!" "Oh NO!" said Mr Bear, "I can't stand THIS." So he got up and went to sleep in the living room. TICK-TOCK … went the living room clock … TICK-TOCK, TICKTOCK. CUCKOO! CUCKOO! "Oh NO!" said Mr Bear, "I can't stand THIS." So he went off to sleep in the kitchen. DRIP, DRIP … went the leaky kitchen tap. HMMMMMMMM … went the refrigerator. "Oh NO," said Mr Bear, "I can't stand THIS." So he got up and went to sleep in the garden. Well, you would not believe what noises there are in the garden at night. "TOO-WHIT-TOO-WHOO!" went the owl. "SNUFFLE, SNUFFLE," went the hedgehog. "MIAAOW!" sang the cats on the wall. "Oh, NO!" said Mr Bear, "I can't stand THIS." So he went off to sleep in the car. It was cold

in the car and uncomfortable, but Mr Bear was so tired that he didn't notice. He was just falling asleep when all the birds start to sing and the sun peeped in at the window. "TWEET TWEET!" went the birds SHINE, SHINE … went the sun. "Oh NO!" said Mr Bear, "I can't stand THIS." So he got up and went back into the house. In the house, Baby Bear was fast asleep, and Mrs Bear had turned over and wasn't snoring any more. Mr Bear got into bed and closed his eyes. "Peace at last," he said to himself. BRRRRRRRRRRRRRRR! went the alarm clock, BRRRRRR! Mrs Bear sat up and rubbed her eyes. "Good morning, dear," she said. "Did you sleep well? "Not VERY well, dear," yawned Mr Bear. "Never mind," said Mrs Bear. "I'll bring you a nice cup of tea." And she did.

Target text

Keine Ruh für Vater Bär, translated by Ingrid Weixelbaumer, 1981. Vienna and Munich: Annette Betz Verlag. Originally published in English as Peace at Last by Jill Murphy.

Es war Schlafenszeit. Vater Bär war müde. Mutter Bär war müde und Baby Bär war müde … also gingen sie alle ins Bett. Mutter Bär schlief sofort ein. Vater Bär nicht. Mutter Bär begann zu schnarchen. „SCH-CH-HHH", machte Mutter Bär. „SCH-CHCH-HHH, SCH-CHCHCH-HHH" „Oh, NEIN!" sagte Vater Bär. „DAS halte ich nicht aus." Er stand auf und ging ins Kinderzimmer. Dort wollte er schlafen. Baby Bär schlief auch noch nicht. Er lag im Bett und spielte Flugzeug. WIEEE-AUUU, WIEEE-AUUU-UMM!" „Oh, NEIN!" sagte Vater Bär. DAS halte ich nicht aus." Er stand auf und ging ins Wohnzimmer. Dort wollte er schlafen. TICK-TACK … machte die Kuckucksuhr im Wohnzimmer … TICK-TACK, TICK-TACK, KUCKUCK!

KUCKUCK! „Oh, NEIN!" sagte Vater Bär. DAS halte ich nicht aus." Er stand auf und ging in die Küche. Dort wollte er schlafen. TROPF, TROPF … machte der undichte Wasserhahn. HMMMMMMMM machte der Kühlschrank. „Oh, NEIN!" sagte Vater Bär. „DAS halte ich nicht aus." Er stand auf und ging in den Garten. Dort wollte er schlafen. Tja, nicht zu glauben, was es da an Geräuschen gibt, nachts im Garten. HUH-WITT-HUHUHUHHH!" machte die Eule. „Schnüff, Schnüff " machte der Igel. MIAAU!" sangen die Katzen auf der Mauer. „Oh, NEIN!" sagte Vater Bär. „DAS halte ich nicht aus." Er stand auf und ging zu seinem Auto. Es war kalt und ungemütlich im Auto. Aber Vater Bär war so müde, daß er es gar nicht merkte. Die Augen fielen ihm zu. Er war schon fast eingeschlafen, da fingen die Vögel zu singen an, und die Sonne blinzelte zum Fenster herein. „ZIWITT ZIWITT!" zwitscherten die Vögel, und die Sonne schien immer heller. „Oh, NEIN!" sagte Vater Bär. „DAS halte ich nicht aus." Er stieg aus und ging ins Haus zurück. Alles war still und friedlich. Baby Bär schlief fest, und Mutter Bär hatte sich umgedreht und schnarchte nicht mehr. Vater Bär schlüpfte unter die Decke und seufzte tief. „Endlich Ruh' im Haus!" sagte er zu sich. BRRRRRRRRRRR! machte der Wecker. BRRRRR! Mutter Bär riebsich die Augen und gähnte. „Guten Morgen, mein Lieber" sagte sie. „Hast du gut geschlafen?" Nicht SEHR, meine Liebe", brummte Vater Bär. „Macht nichts", sagte Mutter Bär. „Warte, ich bring dir das Frühstück ans Bett."Und die Post!" rief Baby Bär. Oh, NEIN!" sagte Vater Bär, als er den Polizeistempel sah. PARKSÜNDER!" rief Baby Bär. „Parksünder-Daddy!"

B. Back translation

Keine Ruh für Vater Bär [No peace for Father Bear] (Originally published as Peace at Last by Jill Murphy).

> It was sleeping time. Father Bear was tired. Mother Bear was tired and Baby Bear was tired … so they all went to bed. Mother Bear went to sleep immediately. Father Beardid not. Mother Bear began to snore. "SCH-CH-HHH" went Mother Bear. "SCH-CHCH-HHH, SCH-CHCHCH-HHH" "Oh, NO!" said Father Bear. "THAT I can't stand." He got up and went into the children's room. There he wanted to sleep. Baby Bear was also not asleep yet. He lay in bed and played aeroplanes."WIEEE-AUUU, WIEEE-AUUU-UMM!" "Oh, NO!" said Father Bear. "THAT I can't stand." He got up and went into the living room. There he wanted to sleep. TICK-TACK … went the cuckoo clock in the living room … TICK-TACK, TICK-TACK, KUCKUCK! KUCKUCK! "Oh, NO!" said Father Bear. "THAT I can't stand." He got up and went into the kitchen. There he wanted to sleep. DRIP, DRIP … went the leaking kitchen tap. HMMMMMMMM went the fridge. "Oh, NO!" said Father Bear. "THAT I can't stand." He got up and went into the garden. There he wanted to sleep. Well, it's unbelievable what noises there are, at night in the garden. "HUH-WITT-HUHUHUHHH!" went the owl. "Sniff, Sniff " went the hedgehog. "MIAUU!" sang the cats on the wall. "Oh, NO!" said Father Bear. "THAT I can't stand." He got up and went to his car. It was cold and uncomfortable in the car. But Father Bear was so tired that he did not notice at all. His eyes closed. He had nearly fallen asleep, when the birds started to sing, and the sun blinked into the window. "ZIWITT ZIWITT!" chirped the birds, and the sun shone brighter and

brighter. "Oh, NO!" said Father Bear. "THAT I can't stand." He got out and went back into the house. Everything was quiet and peaceful. Baby Bear was fast asleep and Mother Bear had turned around and snored no longer. Father Bear snuggled under the cover and sighed deeply. "Finally quiet in the house!" he said to himself. BRRRRRRRRRRR! went the alarm clock. BRRRRR! Mother Bear rubbed her eyes and yawned. "Good morning, my dear," she said. "Did you sleep well?" "Not VERY, my dear," grumbled Father Bear. "Doesn't matter," said Mother Bear. "Wait, I'll bring your breakfast to the bed." "And the mail!" shouted Baby Bear. "Oh NO!" said Father Bear, when he saw the police stamp. "Parking ticket sinner!" shouted Baby Bear. "Parking ticket sinner-Daddy!"

C. Analysis of ST and Statement of Function

Field

The original is a picture book for two- to six-year-olds. It presents a harmless, peaceful family idyll in the form of a story about a bear family: Mr Bear, Mrs Bear and Baby Bear. The plot is simple; an everyday experience is described: Mr Bear can't sleep, wanders about the house, and finally drops off to sleep back in his own bed only to be woken up by the alarm clock. He is comforted, however, by Mrs Bear and a nice cup of tea – a simple story full of warmth and gentle humour, just right for a bedtime story for young children. The title of the book, Peace at Last, is well in line with this characterization.

Lexical means

A preponderance of lexical items that are likely to be part of the nascent verbal com petence of young children developed in interactions in the immediate hic-etnunc environment, i.e. their home and neighbourhood surroundings: 'tired', 'go to bed', 'fall asleep', 'sleep', 'snore', 'Baby Bear's room', 'living room', etc.

Syntactic means

Short clauses with simple structures throughout the text. No embedding, no syntactic complexity.

Textual means

Strong textual cohesion which makes the text easily comprehensible and digestible for young children. Textual cohesion is achieved through a number of different procedures, most prominently through iconic linkage and theme dynamics.

Iconic linkage

There is iconic linkage between many clauses in the text, highlighting (for the children's benefit) a reassuring similarity and thus recognizability of states and actions, and also heightening the dramatic effects, as for instance in:

2, 3: 'Mr Bear was tired. Mrs Bear was tired; Baby Bear was tired.' 6, 10, 13, 16, 21, 27: '"Oh NO!" … "I can't stand THIS."' 6, 11, 14, 17, 22, 28: 'So he got up and went to sleep in Baby Bear's room (the living room, the kitchen, the garden, the car).' 'So he got up and went back into the house.'

Theme dynamics

Thematic movement frequently arranged in sequences of theme–rheme movements to ensure given–new ordering, e.g. 28–29; fore-grounded rhematic fronting in all clauses with onomatopoetic items: 9, 12, 15, etc. for dramatic effect.

Tenor

Author's temporal, geographical and social provenance Unmarked, contemporary, standard middle-class British English. Author's personal (emotional and intellectual) stance The author views the characters she creates with a warm sense of humour, empathy and involvement, without becoming sentimental. The characters keep their dignity and are not infantilized.

Lexical means

Characters keep their names including titles: 'Mr' and 'Mrs' Bear, which results in a neutral, detached manner of description which also adds a humorous note, considering that the characters are teddy bears.

Syntactic means

Monotonous repetition of phrases for humorous effect, e.g. 34, 35: "'Did you sleep well?" … "Not VERY well'".

Social role relationship

a. Author–reader: symmetric, intimate relationship between both types of addressees: adults (parents and other carers) and children; no 'talking down', no evidence of educational, pedagogic motivation, no hidden, ideologically induced lecturing.

b. Author–characters in the story: respect for individuality of characters through leaving titles and generic terms ('Mrs Bear'), sympathy, empathy.

c. Characters amongst themselves: tolerance, sympathy, irony and good humour.

Lexical means

Title and names ('Mr', 'Mrs' Bear) throughout the text for humorous effect. 34, 35: Use of address form 'dear' to create intimacy.

Syntactic means

Direct address of readers creates involvement and intimacy.

Textual means

- 34–35: Presence of ritualized move 'How-are-you?' and ritualized secondpair part ('Not very well') as well as ensuing uptake ('Never mind') to provide stark contrast to the preceding story of Mr Bear's misery and thus humorous effect.

- Short-clipped final phrase to seal the preceding promising move: also closing and 'sealing' the relationships in comfort, intimacy and reassurance.

Social attitude

Informal style level: conversational, intimate style characterizing the type of talk occurring in a family.

Syntactic means

Simplicity of clauses, coordination rather than subordination, simplicity of noun phrases, lack of pre- and post-modification.

Lexical means

Use of lexical items marked as informal through their use in familiarity-inducing settings; onomatopoetic elements, e.g. DRIP, MIAAOW, followed by informal 'go' in the past tense ('went'); informal conjunction 'So'.

Mode

Medium: complex

Written to be read aloud as if not written, creating for the young listener the illusion that the person doing the reading aloud is inventing it simultaneously with the reading, i.e. real-life spontaneous oral language is being simulated. Along Biber's three (oral–written) dimensions: involved vs. informational, explicit vs. situation dependent, abstract vs. non-abstract, this picture book can be located at the involved, situation-dependent and non-abstract end of the cline. Syntactic means Frequency of short coordinated clauses linked with 'and'; use of conjunction 'so' characterizing spoken language.

Phonological means

Presence of emphatic stress frequent in oral encounters, and marked in writing through capitalization (e.g. 'BRRRRR went the alarm clock').

Textual means

Ample use of repetition for redundancy throughout the text in order to make com prehension easier for young readers/listeners.

Participation

Complex: monologue with built-in (fictional) dialogic parts.

Lexical means

Use of 'well', a token typically used at the beginning of a response in a dialogue (18).

Syntactic means

Presence of rhetorical, addressee-directed utterance (18).

Textual means

Heavy use of direct speech designed to increase listeners'/readers' involvement in the story. This direct speech includes a deliberate 'animation' of the animals and the objects such as the tap and the living room clock, who are depicted as emitting (intentionally?) noises in a way suggesting interaction with Mr Bear.

Genre

Picture book for young children designed to be read aloud by adults, often as a bedtime story. The 'communicative purpose' of such a book is to entertain children, comfort and reassure them, and (maybe) also 'elevate', i.e. educate them. In the English tradition, children's books often use humour to gently socialize the young into family life and the world beyond. The text is supported by pictures. I have omitted them here as they do not add anything that the words

themselves do not make explicit. In fact the pictures are the same in the original and the German translation.

Statement of Function

The function of the original text consisting of an ideational and an interpersonal functional component may be summed up as follows: although the ideational functional component is not marked on any of the dimensions, it is nevertheless implicitly present, in that the text informs the readers about certain social activities and events involving the protagonists depicted in the text, in other words, it tells a story! However, the ideational component is clearly less important than the interpersonal one, which is marked on all the dimensions used for the analysis of the text. The particular Genre, picture books written for young children, determines that the interpersonal function is primary, its purpose being to provide reassurance and comfort, a sense of belonging, and increased understanding of how the world around the child functions.

On Field, too, the interpersonal component is strongly marked: the description of a typical epsiode in family life, where a member of the family experiences a sleepless night, is presented in a light-hearted, good-natured, long-suffering and humorous way, making the story amusing, entertaining and easily comprehensible. On Tenor, the author's personal stance as well as the particular social role relationship and social attitude evident in the text strongly mark the interpersonal functional component: the relationships between author and reader and between the (fictional) characters are characterized by good humour. The informal style level also clearly feeds into the interpersonal functional component by enhancing the text's intimate humorously human quality. On Mode, the medium characterized as written to be read as if not written marked as

involved, situation-dependent and non-abstract, as well as the many stretches of simulated speech (monologue and dialogue) clearly also strengthen the interpersonal function because of the emotive effect of spontaneous immediacy and directness.

ST and TT comparison and Statement of Quality

General

As opposed to the original, the translation is far from presenting a peaceful family idyll; the translation's title Keine Ruh für Vater Bär [No peace for Father Bear] already points to a rather different story, i.e. the translation transforms the original's positive soothing atmosphere into a 'negative' one, falsely ironic and 'funny' in the sense of the German 'Schadenfreude', i.e. enjoying another person's misery. In the translation one recognizes a motive found in many post-1968 German children's books (see also House 2004): a deliberate attempt to reach what is (presumably) perceived as a pedagogically desirable goal, namely to encourage children to 'emancipate themselves', i.e. to stand up to their parents. This ideological stance is expressed in a forcedly ironic and 'funny' storyline which (barely) cloaks a clear didactic mandate. The original's harmless, peaceful story is changed into a series of minor disasters. This impression is substantiated by the following individual mismatches along Field, Tenor, Mode and Genre.

Field

Textual mismatches

Loss of cohesion: the onomatopoetic lexical items are not consistently rendered: (28/29) und die Sonne schien immer heller [and the sun shone brighter and brighter] vs. (26) 'SHINE, SHINE … went the sun', presumably in an attempt to 'correct' the original in that the sun does not make noises and should therefore (presumably) not be presented in the same vein as the other noise-making objects in the story. This mismatch results in a loss of humour, precisely because the imaginative agency of the sun is omitted. The consistent use of an equivalent of the conjunction 'so' throughout the text is not kept up in the translation: apart from some repetitions of the phrase Dort wollte er schlafen [There he wanted to sleep] at the beginning of the text (7, 11, 15, 18), different structures are used. Thus, for example, (22) 'So he went off to sleep' is rendered as (23) Er stand auf und ging [He got up and went] or (28) 'So he got up and went back into the house' is turned into (30) Er stieg aus und ging ins Haus zurück. [He got out and went back into the house.]

Syntactic mismatches

The use of onomatopoeia in English is based on 'normal', i.e. lexicalized verbs (e.g. 'snore', 'drip', 'snuff le'); the German 'equivalents' often resemble infantilized comic-strip-like interjections (sch-sch-sch, schnüff-schnüff).

Tenor

Author's personal (emotional and intellectual) stance Loss of humour, sentimentalization and infantilization of characters in the story.

Lexical mismatches

The characters Mr Bear, Mrs Bear and Baby Bear are changed into the sentimentalized and infantilized German collocations Vater Bär [Father Bear], Mutter Bär [Mother Bear], Baby Bär [Baby Bear]. This change also means a loss of humour, created in English precisely through the clash between the titles 'Mr', 'Mrs' and the fact that we are here dealing with teddy bears, which are in fact children's toys.

Syntactic mismatches

Clause structures are even simpler than in the English original, i.e. two simple short clauses are made out of one longer coordinated one, e.g. (6/7) 'So he got up and went to sleep in Baby Bear's room' vs. Er stand auf und ging ins Kinderzimmer. Dort wollte er schlafen. [He got up and went into the children's room. There he wanted to sleep.]

Social role relationship

Between author and readers, between author and protagonists, and between protagonists. These three role-relationships are clearly interdependent such that the relationship between the protagonists is a ref lection of the author's assessment of her readers and her view of her characters. The relationships are changed quite radically in the German translation, witness the following mismatches.

Textual mismatches

The German translation transforms the book's positive atmosphere into a negative one. To start with, the original's title Peace at Last is turned into KeineRuh für Vater Bär [No peace for Father Bear], a total contradiction of the original's title. And in keeping with the German title's ominous prediction (which f lies in

the face of the original's hopeful promise), a consistently negative storyline is continued until the end of the story, which is also the very opposite of 'peaceful'. Compare here lines 34–37 in the original with the German text's lines 28–34. The entire sequence starting with Und die Post! [And the mail!] is invented, and added by the translator (presumably on the basis of the final picture in the book, in which an official-looking envelope can be detected). At the end of the original story, the mother is nice, warm, friendly ('"Never mind … a nice cup of tea"'), and the final words 'And she did' indicate that she brings the tea as a 'sealing' comfort. In the German translation, however, the clause Warte, ich bring dir das Frühstück ans Bett [Wait, I'll bring your breakfast to the bed] merely hints that this act is part of her sober daily routine.

Lexical mismatches

Framed by the major manipulations of title and ending, the body of the German text contains a pattern of negativization and problematization, and it is not only the relationship between father and son that is presented in a negative and problematic way but also the relationship between mother and father. Implicitly authoritarian role-relationships are therefore built into the translator's version of the story. The very first sentence: 'The hour was late' is translated in such a way as to evoke a different role-relationship between parents and child: Es war Schlafenszeit [It was sleeping time]. This clause implies a parental regime (when it's late and dark, children must be in bed asleep), where the English original remains a neutral statement. As noted above, the 'neutral' Mrs and Mr Bear become Mutter and Vater Bär [Mother and Father Bear], which typecasts them exclusively as parents. Similarly, Baby Bear's room becomes das Kinderzimmer [the children's room], a generic term, i.e. the room is then not an individual's room but belongs to someone in

the role of a child, the role relationship between child and parent then being marked as fixed and normative. Further, the use of the German expressions mein Lieber [my dear] and meine Liebe [my dear] (35/36) helps to disrupt the harmony of the happy family idyll portrayed in the English original.

Despite the deceptive formal equivalence between 'my dear' and mein(e) Liebe(r), these phrases are certainly not pragmatically equivalent. Mein Lieber has a distinctively ironic (not humorous!) overtone. 30: The uncaring and dismissive phrase Macht nichts [Doesn't matter] is also clearly not equivalent to 'never mind'. In fact, macht nichts is much more direct, and less concerned and polite. The use of macht nichts and Warte [Wait] by the German Mutter Bär in particular give her a superficial and indifferent air: whereas in English 'never mind' relates to alter ('never you mind') and is thus comforting, the German macht nichts refers to self (das macht mir nichts aus), a crucial difference not only in terms of perspective but also in terms of illocutionary force. 8: (Baby Bär) lag im Bett und spielte Flugzeug [(Baby Bear) lay in bed and played aeroplanes] is different from '(Baby Bear) was lying in bed pretending to be an aeroplane' in that the German expression implies a division between the world of adults and the world of children, the latter 'playing at things'. In the English original, Baby Bear is taken more seriously, treated more as an equal. The German translation infantilizes and sentimentalizes the character. Similarly, (24) 'He was just falling asleep' is rendered with a metaphorical expres sion typicallyused in German child-talk (25) Die Augen fielen ihm zu. The 'bourgeois' family is presented in the German translation as a unit which allows for no peace, and Mr Bear, who in English (30/31) 'got into bed and closed his eyes', schlüpfte unter die Decke und seufzte tief [snuggled under the cover and sighed deeply] in German (32/33), and he is not content to 'yawn' as he is allowed to do in the English original

(35), rather he must grumble: (36) brummte Vater Bär [grumbled Father Bear]. At the very end of the story (40) the compound noun Parksünder [Parking ticket sinner] (followed and intensified by the collocation Parksünder Daddy [Parking ticket sinner-Daddy] (40) epitomizes the 'Schadenfreude' and the forcedly funny one-upmanship of the child over his father.

Mode

Participation

In one instance ((18) in the original; (19) in the translation), the attempt, via a rhetorical question, to directly involve participants is not kept up in the translation. Instead, the German translation presents an impersonal, rather laid back statement with the initial informal, regional starter tja [well].

Genre

Inasmuch as the translation is still a children's picture book to be read to young children, there has been no change in the Genre of this text. However, the 'framing' is very different in the text: both title and ending set a very different tone: a humorous, innocent book to be read with pleasure, amusement and joy is turned into an ideologically laden, pedagogically motivated book imbued with a certain forced wit, and a tendency to infantilize the protagonists in the story through lexical and textual means. As the analysis of a larger corpus (n=52) of German–English and English– German children's books has revealed (House 2004), there seem to be patterned differences between texts in this genre in the two linguistic and cultural communities. In German children's books there seems to be a tendency to depict a type of role relationship between children

and adults in much the same way as was outlined above, i.e. there is more sentimentalization, more infantilization, less (and different) humour, greater explicitness and a greater need to impose edify ing pedagogic ideas and ideologies on the stories told in German children's books.

Statement of quality

The analysis of original and translation has revealed mismatches along the dimensions of Field, Mode and in particular Tenor, with a consequent substantial change of the interpersonal functional component of the text's function. On Field, loss of cohesion was established in several cases, detracting from the aesthetic and emotive pleasure a well-knit text will elicit. On Tenor, the author's stance is changed such that the translation loses the original's subtle and warm humour, superimposing instead a new note of infantilization and sentimentalization onto the text through syntactic simplification and changes of protagonists' names and titles. Most incisive, however, are the changes in the social role relationship portrayed in the original and the translation: the original's positive reassuring atmosphere is transformed into a negative one. 'Schadenfreude' is substituted for comfort and friendliness. Children are depicted as generically different from adults, and an implicitly more authoritarian relation ship and, consequently, a general 'negativization' and 'problematization' of the role relationship between all the story's characters is implied, such that 'no peace' can be found – a situation which may have been designed as 'funny', but is, if pitted against the original, clearly the very opposite. If we interpret the above results in the light of the analyses of a larger corpus of German and English children's books (House 2004), they ref lect a culturally conditioned, ideologically tinted difference in the realization of Genre between English and

German children's books.

This difference is most clearly visible in the different framing in the German translation: the title and the end of the German story guide the reader/listeners along a different path than is suggested in the original. These differences may be interpreted as ref lecting differences in German and English communicative preferences and norms established in cross-cultural research (see House 2006b and Chapter 8 below). For a full understanding of these culture-conditioned differences, however, one would need much more data, and a comprehensive comparative analysis of the various strands of intellectual, artistic, economic, legal and socio-political forces in the two cultures I question and their inf luence on text production and reception. Such a broad ethnographic approach coupled with a de tailed linguistic analysis may be less utopian than it would seem. It certainly is the most promising and fruitful way of relating context to text, and text to context. The German translation analysed above can be described as a covert translation, in which a cultural filter has been applied. One wonders, however, why the transla tor or the publisher had not opted for an overt translation.

It is a sad truth that translators of children's books seem to feel particularly licensed to produce covert translations, making changes whenever they think these are appropriate, thus barring children from access to the original's voice. Children are often totally underrated in their imaginative and learning capacities. Their natural curiosity and their desire to be exposed to strange, foreign and different worlds and norms is simply overridden. One reason for this tendency to adapt original texts to the receiving cultures' dominant genre may be the current one-sided, often dogmatic reception-oriented climate, which needs, in the opinion of this author, to be counteracted by solid text- cum context-based linguistic analysis.

D. Translation Quality Instrument

Based on the research done by Mangatur Nababan, Ardiana Nuraeni, and Sumardiono in 2012, they proposed a model of translation quality instrument (TQA) for English into Indonesia translation. He found that the model of TQA produced assesses the quality of translation holistically, the model is applicable for assessing the quality of translation within the contexts of translation research and teaching and of professional settings, the model opens opportunities for raters to assess various units of translation, ranging from micro to macro levels, and the effectiveness of the Model in assessing quality of translation depends solely on the ability of the assessors or raters in applying it in various settings. Prior to its application, those engaged in every translation quality assessment should read and understand all relevant information and procedures of how it should be employed.

Larson (1984: 3) stated that translation is change of form. The form of source language changes to be another form in the target language. A text translated can not be taken as a good translation before going to translation quality assessment. The translation quality can be assessed by using certain scales (Sofyan, 2013). There are some differences in analyzing translation quality due to the understanding and expectation of translation theory (Drugan, 2013). According to Nababan, a high quality translation should have three aspects; accuracy, acceptability, and readability.

a. Accuracy

The accuracy of a text refers to whether the source text and the target text is in corresponding or not. Corresponding here means the same message is contained in both text (source and target text). A text is called as a translation product when it has the same message with the translation product.

b. Acceptability

The acceptability of a text refers to whether the translation product has been conveyed with good grammatical structures of the target language or not. Even though the message of a text is accurate, the target readers will have difficulty to read the translation product if the grammatical structures used are not suitable to the target language. For example; "how are you John?" talked by a grandchild to his grandfather will not appropriate to be translate into Indonesia as "Apa kabar John?" because it's not polite to call your grandfather without honorifics, so "Apa kabar Kakek?" will be better. Then, according to Nababan (2012) one parameter of acceptability is whether a translation has been conveyed by using appropriate grammatical structures of the target language. The other example is a translation of research abstract will be banned by target readers if it is translated by using slang, and another example is the translation of literary works (novel, subtitle, and poem) will not be acceptable if translated by using formal language.

c. Readability

A translator needs to understand the concept of readability of the source text and the target text. Larson (1984) stated that readability text is aimed to know the scale of readability of a text due to whether the text is easy to be understood by the target reader or not. A high readability text is easier to be understood because a low readability text is difficult to read. The readability consists of diction, sentence construction, paragraph organization, and grammatical elements, size of type, punctuation, spelling, spaces between lines, and size of margin. The readability test is done by asking a reader to read the text loudly. In the same time, the rater assesses where the reader feels confused. If he stops

reading and reread the sentence, then the rater should note that there is a problem in readability. Sometimes the reader stops and wonders what happen to the sentences.

To assess the translation quality of a text, Nababan and friends proposed a model of translation quality instrument: Each instrument has three scales from 1 to 3. The better the quality, the higher the score will be given.

Instrumen Penilai Keakuratan Terjemahan

Kategori Terjemahan	Skor	Parameter Kualitatif
Akurat	3	Makna kata, istilah teknis, frasa, klausa, kalimat atau teks bahasa sumber dialihkan secara akurat ke dalam bahasa sasaran; sama sekali tidak terjadi distorsi makna
Kurang Akurat	2	Sebagian besar makna kata, istilah teknis, frasa, klausa, kalimat atau teks bahasa sumber sudah dialihkan secara akurat ke dalam bahasa sasaran. Namun, masih terdapat distorsi makna atau terjemahan makna ganda (taksa) atau ada makna yang dihilangkan, yang mengganggu keutuhan pesan.
Tidak Akurat	1	Makna kata, istilah teknis, frasa, klausa, kalimat atau teks bahasa sumber dialihkan secara tidak akurat ke dalam bahasa sasaran atau dihilangkan (deleted).

Instrumen Penilai Tingkat Keberterimaan Terjemahan

Kategori Terjemahan	Skor	Parameter Kualitatif
Berterima	3	Terjemahan terasa alamiah; istilah teknis yang digunakan lazim digunakan dan akrab bagi pembaca; frasa, klausa dan kalimat yang digunakan sudah sesuai dengan kaidah-kaidah bahasa Indonesia
Kurang Berterima	2	Pada umumnya terjemahan sudah terasa alamiah; namun ada sedikit masalah pada penggunaan istilah teknis atau terjadi sedikit kesalahan gramatikal.
Tidak Berterima	1	Terjemahan tidak alamiah atau terasa seperti karya terjemahan; istilah teknis yang digunakan tidak lazim digunakan dan tidak akrab bagi pembaca; frasa, klausa dan kalimat yang digunakan tidak sesuai dengan kaidah-kaidah bahasa Indonesia

Instrumen Penilai Tingkat Keterbacaan Terjemahan

Kategori Terjemahan	Skor	Parameter Kualitatif
Tingkat Keterbacaan Tinggi	3	Kata, istilah teknis, frasa, klausa, kalimat atau teks terjemahan dapat dipahami dengan mudah oleh pembaca.
Tingkat Keterbacaan Sedang	2	Pada umumnya terjemahan dapat dipahami oleh pembaca; namun ada bagian tertentu yang harus dibaca lebih dari satu kali untuk memahami terjemahan.
Tingkat Keterbacaan Rendah	1	Terjemahan sulit dipahami oleh pembaca

The example of assessing translation quality using Nababan's model

Based on the accuracy, acceptability, and readability instruments above, the accuracy, acceptability, and readability of the text below are assessed. In the example below, the text is separated based on sentences. Every sentence is scored based on the accuracy, acceptability, and readability instrument before. In number one, "Almost 100% of middle-aged people need eyeglasses" is translated to be "hampir 100% manusia setengah baya memerlukan kaca mata." Someone who assesses the accuracy gives 3 for the accuracy, another one gives 3 for acceptability, and another one give 3 for readability. Then, it continuously happens till the last sentences of the text. In the example there are only 3 sentences. After giving scores to every sentence, the average score can be counted.

No	Bahasa Sumber	Bahasa Sasaran	Skor		
			Keaku-ratan	Keber-terimaan	Keter-bacaan
1	Almost 100% of middle-aged people need eyeglasses.	Hampir 100% manusia setengah baya memerlukan kaca mata.	3	3	3
2	The eye has been referred to as "the most important square inch of the body surface" (Havener 1979, 1979, p.1)	Mata dikatakan sebagai "bagian ukuran permukaan tubuh yang paling penting" (Hanever, 1979, h.1).	2	2	2
3	Therefore, changes must be made to improve lighting in homes, offices, restaurants, and geriatric centres.	Dengan demikian, perubahan harus dilakukan dengan menambah pencahayaan di rumah, perkantoran, restoran dan pusat geriatri (panti wreda).	1	3	3
		Jumlah	6	8	8
		Skor Rata-rata	2,0	2,67	2,67

In the example above, it can be seen that the text number 1 got 3 score in accuracy, 3 score in acceptability, and 3 score in readability. Text number 2 got 2 score in accuracy, 2 score in acceptability, and 2 score in readability. Text number 3 got 1 score in accuracy, 3 score in acceptability, and 3 score in readability. The total score for overall text is 6 points for accuracy, 8 points for acceptability, and 3 points for readability. The average score is measured by dividing each total score with the number of text. In the example, there are only 3 text, the total score for accuracy is 6 points, so 6 divides 3 is 2.0, the total score for acceptability and readability is 8 points, so 8 divides 3 is 2.67.

Task 6: Assessing translation quality of a text!

In your group, choose a text written in Indonesia language from a local newspaper in Medan. Then, translate the text into English. After translating the text, exchange the translation product with the other group. Your job is to analyze the translation quality of the translation products made by the other group, and your translation product will be analyzed the translation quality by the other group. Report to your lecturer! All the best!

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Glossary of Terms

Though not exhaustive, this list explains some of the terms and abbreviations you are likely to encounter in this book.

Backup   additional copy of a computer file, usually on a floppy disk, as a safety measure should the original file become unusable. Most programs offer an automatic file backup option.

Billingualism   Using two languages in daily life, but not necessarily in the same context. A person can be bilingual without having a command of both languages in the same area.

Copy   Term used to denote a quantity of text used for a specific purpose, e.g. advertising copy

Electronic Publishing   Electronic, or computerized, document production as opposed to physical document production.

Hard copy   A printed copy of translation or document.

Microsoft Windows   A windowing environment and user interface used to operate PCs in a similar manner to Macintosh.

Scanner   A device that scans and digitizes an image (graphics or text) so that it can be merged with a word processing or DTP package.

Soft copy   A document provided on a computer disk.

Source language   The language from which you translate.

Spell checker   A module within most standard word pro-
                      cessing packages to check the spelling of
                      words or detection of unrecognized groups
                      of characters. This is not a substitute for
                      proof checking.

Target language   The language into which you translate.