

The Ethnography of Communication with Special Reference To Indonesian-English Translation of *Lontar Tantri Carita*

Ni Made Arnita Yanti

Email: arnitayanti90@gmail.com

Monarch Cruise Line and Hospitality Training Center
Jln. Pandu No 27, Dukuh, Dalung, Kuta Utara, Badung.

Abstract—This study sets out to determine figurative language translated from the source language (Indonesian Language) and its translation on the target language (English Language) in terms of utterance and sentences. The data on this paper were obtained from reading a book entitled *Lontar Tantri Carita* (Kawi-Indonesia-Inggris) written by I Gusti Ayu Srinatih, et al. The method of collecting data used in this study was observation. Observation method included some techniques such as note taking and continued by arranging data into figurative language classifications. Data that was collected was classified based on the Figurative Language classifications by Larson (1998) and it were analyzed by Ethnography of Communication Theory (Hymes, 1975). The data was presented in qualitative descriptive. There were more than one figurative language found in the utterance of this book such as Simile, Idiom and Hyperbole. Each of those classifications was also supported by the description of Ethnography of Communication theory.

Keywords: utterance, ethnography, figurative language and translation

Abstrak--Penelitian ini bertujuan untuk mengetahui jenis kiasan yang diterjemahkan dari bahasa sumber (Bahasa Indonesia) ke bahasa target (Bahasa Inggris) terutama berupa ungkapan dan kalimat. Data dalam penelitian ini diperoleh dari buku bacaan berjudul *Lontar Tantri Carita* (Kawi-Indonesia-Inggris) yang ditulis oleh I Gusti ayu Srinatih, dkk. Metode pengumpulan data yang digunakan dalam penelitian ini adalah metode observasi. Metode observasi mencakup beberapa teknik diantaranya pencatatan yang dilanjutkan dengan penyusunan data sesuai dengan klasifikasi bahasa kiasan. Data yang telah dikumpulkan kemudian dianalisis berdasarkan klasifikasi bahasa kiasan yang rumuskan oleh Larson (1998) yang kemudian dianalisis berdasarkan Teori Ethnografi Komunikasi (Hymes, 1975). Data yang diperoleh disampaikan dengan metode kualitatif. Makna kiasan yang diperoleh dari penelitian ini terdiri dari Simile, Idiom dan Hiperbola. Masing-masing klasifikasi tersebut sudah didukung dengan deskripsi dari Teori Ethnografi Komunikasi.

Kata Kunci: ungkapan, etnografi, bahasa kiasan dan terjemahan.

1. Introduction

Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language. Each exercise involves some kind of loss of meaning, due a number of factors (Newmark, 1981). Larson (1998) also added that there are two main kinds of translation. One is form-based and the other is meaning-based. Form-based translations attempt to follow the form of the source language and are known as literal translations. Meaning-based translations make every effort to communicate the meaning of the source language text in the natural forms of the receptor language. Such translations are called idiomatic translations. The aim of the idiomatic translation is the equivalent meaning. Equivalence is no more than a scientific surrogate for the millennial trope of the translator's fidelity, or servitude. It is nevertheless intriguing to pursue the opposition between natural equivalence and what we might now term 'directional' equivalence, which would be the kind assumed by all the great polarities (Pym, 2010).

Panou (2013) also proposed that equivalence is still one of the pivotal definitory axes of translation since it functions as a reminder of the central problems a translator encounters during the translation process.

As an act of communication, a speech act succeeds if the audience identifies, in accordance with the speaker's intention, the attitude being expressed. The idea of language as a set of ways of speaking is an alternative to the idea of language as grammar, an abstracted set of rules or norms (Johnstone and Marcelino, 2010). The meaning of the utterance depending on the way the speaker uttered it and on the situation where and when the speaker produce it, what is the goal of this utterance, who are the participants, the norms of the participations that then it becomes the part of context of situation by Hymes (1975). The utterance of the speaker even harder to understand by the hearer when the speaker applying figurative language to express their feeling. Figurative language also appeared in translation text. The figurative language can be translated literary or using idiomatic translation.

Language as the culture's representation gives information to the hearer. Ethnography of speaking by Hymes (1975) will give the intended meaning of the utterance if some of the utterance were uttered indirectly and also have the ambiguous meaning. The utterances on this study were taken from Lontar Tantri Carita and its translation.

2. Research Method

Data in this study was obtained from two materials. The first material is the Indonesian translation of Lontar Tantri Carita which the original language of this data source was in Kawi language. The Indonesian language source then translated into English. This book was written by Srinatih, et al and was published by Institut Seni Indonesia Denpasar on 2009. This book was chosen as data source because in main story of Tantri, there were also many other story which told the reader the different story. The various stories also provide various idiomatic utterances on the data source. Some steps in collecting data according to the documentation method were applied in this paper. Documentation was decided that the best method to adopt for this paper in order to make it easier to find idiomatic utterances in the source and target language. The next step was note taking, in order to find the idiomatic utterances both on the source and target text. Furthermore the data were arranged as document and the last step of collecting data was observed the data.

The first step of the analyzing data was identifying the data whether it belonged to idiomatic utterances in the source and target text. The second step was classifying the types of figurative language whether it belonged to metonymy, idiom, simile or hyperbole. The third step was sorting the data and than continued by eliminating the duplicates data and the last step before analyzing was choosing the data to get which one should be stayed to be analyzed because all of the data that were found cannot by analyzed if there were a lot of example for each figurative language.

3. Discussion

Ethnography of communication gives a deeper understanding of the speaker cultural background and also for the hearer. Hymes (1975:4) has pointed out 'analyze linguistic materials and indispensable, and the logic of linguistic methodology is an influence in the ethnographic perspective. It is rather than that is not linguistics, but ethnography, not language, but communication which must provide the frame of reference within which the place of language in culture and society is to be assessed'. Hymes (1975: 62) use the word SPEAKING as an acronym for the relevant factors in communicative event that will be used to analyse the figurative language appeared in Lontar Tantri Carita.

Simile

	SOURCE LANGUAGE	TARGET LANGUAGE
1-1	Maharaja Eswaryadala: “ <u>Ulahku ibarat ulah kumbang yang suka kembang</u> ” (p.83)	Maharaja Eswaryadala: “my actions is like <u>a goat that likes flowers</u> ” (p.150)
1-2	Lembu nandaka: “orang mencari kekayaan, ilmu pengetahuan dan kekuasaan <u>ibarat mendaki gunung</u> ” (p.96)	Nandaka: “And power is <u>like climbing a mountain</u> ” (161)

Metaphor and simile are figure of speech in which an implicit comparison is made between two things usually unlike and it does not use connective words such as *like* or *as* (Larson, 1998: 271). It also means the imaginative use of a word or phrase to describe something as another object in order to show that they have the same qualities. Simile is a comparison of one thing with another. It is marked by the words *like* or *as*. In English simile always has the word *like* or *as* and this figure of speech is comparison.

There were two similes found in the Lontar Tantri Carita, this figurative language was uttered by the participant in the story in Lontar Tantri Carita. Simile in the 1-1 and 1-2 occurred on the source language and also in target language; however the form of the simile could be different in source and target language therefore Ethnography of Communication by Hymes (1975) is applied in this study to find out the intended meaning of those figurative languages. The ethnography of Communication on the data 1-1 could be seen below:

a. Setting and Scene

The utterance on the data 1-1 took place in the palace when Maharaja Eswaryadala as the king of Patali talked to Patih Badeswarya. Patih Badeswarya came before Maharaja Eswaryadala in order to tell The King that the girl who became the next wife for him. Actually the next girl is Patih Badeswarya's daughter. Patih Badeswarya gave some advices for the king to stop his bad habit marrying young girl because that country and the neighbouring country run out of young women. When Maharaja Eswaryadala knew his next wife is Diah Tantri, he felt sorry of his order to marry young women everyday.

b. Participants

Participants on the Ethnography of communications mean the various combination of speaker-listener, addressor-addressee or sender-receiver. On the data 1-1, Maharaja Eswaryadala and Patih Badeswarya were the participants on this conversation.

c. Ends

Simile was applied on the utterances in data 1-1. This figurative language was translated in different form in the target language. On the source language the speaker uttered “ibarat ulah kumbang yang suka kembang” while it was translated into “like a goat that likes flowers” in this simile, the words *kumbang* in source language change into “goat” in target language. *Kumbang* in the source language is any insect having four wings of which the outer pair are modified into stiff elytra that protect the inner pair when rest (Hornby, 1995). This insect are looking for nectar on the flower, however they are different from the butterfly which is find for nectar without damaging the flower itself. Therefore, the simile ulah kumbang yang suka kembang can be examined as the behaviour of people who always find for a beautiful object. Flower as the translation of *kembang* are compared with women who are always represent the beauty an also the happiness. The word

kumbang here has similar syllable on the end of the word, *kumbang* and *kembang*. The figurative meaning became more interesting of this ending syllable.

However the terms *kumbang* which is should be translated into beetle, was translated into goat. This translation has different sense in target language. Goat that eats grass and also its flower can be associated to *kumbang* or beetle that damaging flower because it is their favourite food.

Therefore, those similes on the source language and target language have the same meaning although they have different form. Maharaja Esuaryadala who uttered this utterance made comparison of his behaviour that always wanted a new beautiful thing and also made him happy.

d. Acts Sequence

Maharaja Esuaryadala used the precise word to compare himself to the situation at that time. Patih Badeswarya gave him some advice and he responded it appropriately. The relations between The King and Patih Badeswarya were shown by the way Maharaja Esuaryadala express his expression through simile.

e. Key

A well-knowledge person was reflected from the utterance of Maharaja Esuaryadala. Maharaja Esuaryadala was a wise person because he acknowledged himself as a person with some bad side although he is the king of Patali. The message was delivered to the hearer through that simile ulah kumbang yang suka kembang translated into “like a goat that likes flowers”

f. Instrumentalities

The participant in the data 1-1, Maharaja Esuaryadala uttered the simile in the utterance verbally. The palace setting of this utterance made this utterance was uttered in a higher politeness especially when this utterance was uttered by a king.

g. Norms

The conversation between the king and his patih has a lot of honorific utterances; however when it came from the one who has higher position the honorific statement will be not as clear as the lower caste who talked to the one in higher caste or position. Interaction between the speaker and the hearer happened in specific behaviour because of its setting.

h. Genre

The utterance of the speaker is on the form of simile, which means one of the figurative languages which compare one thing to another thing.

The utterance on data 1-2, was also uttered in the form of simile figurative language. The intended meaning of this utterance will be understood by analysing it through ethnography of communication theory:

a. Setting and scene

The utterances on the data 1-2 appeared in the story that told by Diah Tantri to her husband Maharaja Esuaryadala. This story told us about the cow name Nandaka who was ran away from Dharmaswami his master. Nandaka went to a forest named Malawa. He met a grouped of wolves as the guards of Pinggala, the lion who is the king of the forest. The wolves want to defeat Nandaka at first, however they were not strong enough to do that. The wolves then went back to Pinggala and reported this. Pinggala was curious of Nandaka the he came over Nandaka by himself and finally he foun out that Nandaka is not a common cow. He is the transport of Bhatara Iswara. King Pinggala

was amazed and wanted to be Nandaka's friends, however Nandaka did not agree with this friendship which was told by Pinggala. Nandaka then gave Pinggala some advice, one of those suggestions is on the data 1-2.

b. Participants

The main participant in this conversation was Lembu Nandaka and Pinggala as the lion king; however the guards of Pinggala also stayed with Pinggala. The guards of Pinggala was the grouped of wolves which were not in the conversation directly.

c. Ends

The utterances on the data 1-2 also in the form of simile, the utterances used the word 'like' or 'as' which is the significance of this figurative language. The form of figurative language in the source and target language was not change in terms of its form. The figurative language on the source text is *ibarat mendaki gunung* and was translated into like climbing a mountain. The component of simile in the source and target language does not change and it has not the distortion of its meaning. The intended meaning of the terms *mendaki gunung* and was translated into climbing a mountain is the effort made by people to reach something. Climbing mountain was associated to the activity which had to be started from the lowest position to reach the highest point. This activity certainly needs a serious effort and willingness because when climbing a mountain there will be a lot of obstacle. Larson (1998) stated that simile will be hard understood if the image of the comparison is unknown in the target language, however for this simile, the image mountain is a familiar things in the source and target language therefore if the form was kept will not gave misunderstanding in the target text reader. The meaning of this utterance also could be classified as connotative meaning which means the terms that are communicated depend on the virtue of the language (Leech, 1974).

d. Act Sequence

The register used on the conversation is on the formal style although the conversation between two animals, however in the Lontar of Tantri the animal could talk each other and even has certain position as Nandaka and Pinggala. Therefore, their conversation was just like human and also used formal and honorific utterance with a lot of message in their conversation.

e. Key

Nanadaka is wise character; it is shown from his word to Singa Pinggala. Nandaka is a cow while Pinggala is a lion both of them could talk wisely as the King and the one who is the transport of Bhatara Iswara. Message of their utterance delivered well from the speaker and the hearer.

f. Instrumentalities

The utterances in the data 1-2 were uttered verbally by Lembu Nandaka. It is normal thing in the Tantri story that animal could talked and became a friend or even human's partner.

g. Norms

Pinggala as the King of the Malawa forest gave a polite behaviour by asking Nandaka's origin and his aim to come to that forest. On the other hand Nandaka also behaved politely by answering Pinggala question and in polite manner explain to Pinggala that he cannot made friend with him.

h. Genre

Data 1-2 has similar genre to the data 1-1, it is on the form figurative language and classified as simile.

Idioms

The translation of the idioms is translation that conceiving it aesthetic truth. Newmark (2007) proposed that aesthetic truth included two aspect, the first one is focused on the clarity, brevity simplicity and fresh language; the second aspect is about the imaginative text, how the translator render the manner in the source and target language accurately however it also familiar to the reader. The following data is the example of idioms and its translation.

	SOURCE LANGUAGE	TARGET LANGUAGE
1-3	Patih Badeswarya: “Tenangkanlah hatimu tatkala besok pagi melihat <u>nyawaku dicabut</u> oleh baginda raja”. (p.80)	Patih Badeswarya: “Please calm you heart when tomorrow morning you will see the king <u>take my soul.</u> ” (p.147)
1-4	Patih Badeswarya: “tutur kata tuanku raja telah merasuk kedalam <u>lubuk hati hamba</u> ” (p.83)	Patih Badeswarya: “Your words have dissolved into <u>my soul</u> ” (p. 150)

The ethnography of speaking analysis for the data 1-4 and 1-5 will be explained as follow.

a. Setting and Scene

Patih Badeswarya was on his way home, however he did not go straight home and went to the resting hall, a four pillar structure that was designe to face east where the sun rise. The hall was circled with ponds complete with water fountains. Patih Badeswarya laid own in that place to calm himself because he had problem. He did not find the girl for the king yet. Her wife realized that Patih Badeswarya had problem however she afraid her husband will mad at her because of his feeling. Diah Rupini told her daughter Diah Tantri to come over his father and then his father explained his problem to Diah Tantri.

b. Participants

Diah Tantri and her father Patih Badeswarya were the participant on his conversation. She was told by her mother to come over his father in the resting hall.

c. Ends

Data 1-3 can be classified as idioms because this phrase in the source language has a deep structure meaning. Some idioms in the source language are translate in non figurative language however if the target language has idioms to show a certain situation it also could be translate in idioms in the target language can be in the same or different form. Killing someone is the real meaning of *mencabut nyawa*; *cabut* means to pull over something an in this case in the soul of someone (Echols, John M and Shadily, Hasan, 1996). Certainly, the soul of a human can not be taken as easy as to pull over a plant from the soil. The utterance on 3-3 then classified as idioms based on the reason that it is not the same way and purpose of someone to pull over *cabut* someone soul as to pull over a plant. However this idiom is not translated in the form of idiom. *Cabut* was translated into ‘take’ which has different sense of meaning; *cabut* (pull out) means to pluck from a plant or by the roots while ‘take means to catch or come upon in a particular situation. The using of

the force between the word 'take' and 'pull out' are different. Distinguishing the difference of the form, those idioms in the source and target language means the action to kill someone.

d. Act Sequence

The conversation between Diah Tantri and Patih Badeswarya was between father and his daughter. The register used in this conversation was in informal situation between family members. However, because of the setting of this conversation happened where it still in the area of a palace, the honorific terms applied in this dialog.

e. Key

Patih Badeswarya actually a wise and brave person. He always gives advice to the king. However in that time when the utterance is uttered, he was desperate, he could not find a young woman for the king. Therefore Patih Badeswarya said those utterances.

f. Instrumentalities

Verbal communication was applied on the utterance in the data 1-3. This utterance was uttered by father to his daughter.

g. Norms

Polite behaviour was used by Diah Tantri to his father and so was Patih Badeswarya. The using of the terms *nyawaku dicabut* is the polite form of 'killing me'

h. Genre

The figurative language on the data 1-3 was idiom which is the figurative language that consist of two or more word that its meaning can not be understood literary.

Data 1-4 also examine as idioms as data 1-3, the real meaning of this idioms could be figured out by Ethnography of communication by Hymes (1975) as follows:

a. Setting and scene

The setting of this conversation was in the Patali palace, when Patih Badeswarya wanted to tell Maharaja Eswaryadala the girl that the king married with the next day. Maharaja Eswaryaala was amazed and happy because he just knew the girl is Diah Tantri, Patih Badeswarya's daughter. Maharaja Eswaryadala then asked forgiveness to Patih Badeswarya and also his minister because he realized his act to marry with young and beautiful woman everyday. This statement made Patih Badeswarya felt glad therefore he said the utterance on the data 1-4.

b. Participants

The direct participants of the utterance on the data 1-4 were Maharaja Eswaryadala and Patih Badeswarya. Prime Minister could be classified as indirect participants because they were not involved directly on the conversation.

c. Ends

Idiom, as one of the figurative language is applied on the data 1-4. The phrase *lubuk hati hamba* means the deepest feeling of someone. Instead of translating it into 'the bottom of my heart' or 'my deepest heart', the translators prefer to translate it into 'my soul'. The phrase 'the bottom of my heart' or 'my deepest heart' and 'my soul' were all meant something in sub conscious area. However, 'my soul' in the target language could be interpreted that the words from the king

dissolved even wider into his soul instead of only in the heart. It is believed that soul gives life to the body and also immaterial part of human that has ability to feel kindness and sympathy for others to appreciate beauty and art, etc (Webster, 2008).

d. Act Sequence

A very formal style of language was used in the conversation of data 1-4. It is because of the position between the speaker and the hearer was between the Kings, his patih, and also the minister

e. Key

The utterance on the data 1-4 shown that Maharaja Esuaryadala is a kind hearted King; he also has a well knowledge of religion therefore the bad act of him can be recognized it soon and also could do a better behaviour, therefore Patih Badeswarya felt that those words could relief him from his problem.

f. Instrumentalities

The utterance was uttered verbally by Patih Badeswarya verbally to Maharaja Esuaryadala as response to his statement to change his behaviour and to be a better king.

g. Norms

Polite expression also applied in this utterance. Besides the setting was in the palace, the position of the king also as the reason Patih Badeswarya uttered an utterance in a polite way.

h. Genre

The utterance in the data 1-4 is figurative language and the specific classification of this figurative language is idiom

Hyperbole

	SOURCE LANGUAGE	TARGET LANGUAGE
1-5	Diah Tantri: “Terimalah <u>sembah sujudku</u> . Aku pamt untuk <u>menemuinya</u> ” (p.79)	Diah Tantri: “Please accept <u>my respects</u> . Mother, please excuse me to see father” (p.147)

Hyperbole is a metonymy or synecdoche with more said that writer intended the reader to understand (Larson, 1998: 127). Hyperbole is language that is deliberately and obviously exaggerated for effect.

Data 1-5 was classified as hyperbole figurative meaning and the explanation of this classification are presented through Ethnography of Speaking by Hymes (1975) as follow:

a. Setting and Scene

Diah Tantri was called upon her mother to help her. When Diah Rupini saw her husband laid down in the resting hall, she knew that something bad happen to her husband. However she afraid to come over his husband then she called Diah Tantri and told her to help his father solved his problem. Diah Tantri was a great daughter who realized quickly and also could response the problem in his life well because of his knowledge. Diah Tantri asked permission to her mother and directly came to her father.

b. Participants

Diah Tantri as the speaker and her Mother Diah Rupini as the hearer was the participant of the conversation in data 1-5. There were only two of them in this conversation without indirect participant.

c. Ends

The aims of the utterance 1-5 actually asking for permission from the hearer and giving respect for her. The source language of the text used hyperbole figurative language in the terms of *sembah sujudku*. This term was classified as hyperbole because the speaker was not really did *sembah sujud* to the speaker. *Sembah* means worshiping something and *sujud* means to bow down (Sugiono, 1996). This term became overlapping to the real action of *sembah sujud* which only could be done by put hand together in front of the chest. The translation terms became 'my respect' was a real meaning of *sembah sujud* which has exaggerated meaning. However, Pym (2009) stated that translation could be done in natural and directional way as the translation of *sembah sujud* into respect.

d. Act sequence

The utterance on the data 1-5 is a semi formal style because the conversation happened between mother and her daughter. However the background of the participant was the people who lived in the palace area and have an important position in the palace.

e. Key

Diah Tantri is a well knowledge woman both in religion an also in scientific. Therefore she also could solve her mother's problem and she also a kind hearted woman.

f. Instrumentalities

Diah Tantri uttered her utterance in verbal way to her mother. This utterance was followed by actions like bowing or put hands in front of the chest.

g. Norms

Norms means the specific behaviours and properties that attach to the speaking and also how these may be viewed by someone (Torabi, 2012). Polite expression was shown by Diah Tantri when she asked for permission to her mother by a polite manner.

h. Genre

The type of utterance on the data 1-5 was hyperbole as one of the figurative language classifications.

4. Conclusion

Three types of figurative language are found in the Lontar Tantri Carita and its translation. Those three types were simile, idiom and hyperbole. The classifications of those three types of figurative language were based on the analysis of Ethnography of Communication by Hymes (1975).

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