

Teaching Translation of Madurese Traditional Song Lyrics

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Abstract. A translation is a compulsory subject taught in several study programs at universities in Indonesia. However, the implementation of translation learning is not running optimally, this is presumably because the teaching and learning environment is monotonous and does not provide opportunities for students to translate actively, and the implementation of teaching that is too oriented towards excessive explaining. Therefore, it is necessary to carry out active translation teaching efforts that allow the formation of translation skills. This research used descriptive qualitative research that revealed the teaching-learning activities in translating Madurese traditional song lyrics to improve translation learning skills. Data were collected by using a test to explain the extent to which students' ability to understand written discourse through traditional song lyrics. The results of this research showed that (1) the pattern in teaching Madurese traditional song lyrics translation was formulated into a cycle of translation learning, discussion, exercises, assessment, and competence, and (2) the mean score of the test fell into readable translation.

Keywords: Teaching, Translation, Madurese, Song Lyrics

1 Introduction

The Covid-19 outbreak that hit various parts of the world has a considerable negative impact on society in terms of economic, psychological, and other aspects, including education. One of the impacts in the aspect of education is the change in the pattern or way of learning. How to learn is a major factor in the aspect of education that causes students to be able to capture all the sciences taught. Getting wrong in choosing a learning model will certainly result in the successful absorption of the subjects. On the contrary, the accuracy in choosing a learning model is also to have a good impact for students. The development of learning methods during the Covid pandemic is increasingly important to be improved, especially in improving the competence of students in the field of cultural translation.

Various cultures that appear in a society have different understanding from each other, the interaction between members of the community and the culture gives rise to the emergence of dialects and variations of language both in terms of benefits and aspects of the users (Ali, 2021). Language has a basic division within the language itself, among which it is studied in vocabulary, morphology, syntax, and others. Language also has a role outside the language system itself in relation to society which is commonly referred to as external relations. This external relationship emerges a vocabulary that may not be found in other community groups. Similarly, it can be understood that translating is not easy especially when it comes to culture (Tiwiyanti & Retnomurti, 2017).

Translation is a very significant part of communicating languages and cultures into several different languages and cultures (Hardiyanti et al., 2021; Kuncara, 2017; Ma'ruf et al., 2021). Meanwhile, in universities, translation courses are held compulsorily in several study

programs in Indonesia. Translation is a course that must be mastered by students in an effort to understand and communicate the source language into the target language. To achieve this mastery, students are given translation materials for one (1) semester using syllabus and textbooks specifically designed based on the discipline of translation. Furthermore, translation teaching is carried out over a period of one semester using direct methods that teach intensive translation materials as the main subject.

However, in the implementation of translation it is known that the ability of most students to translate is still low. It is suspected that one of the causes of low translation ability is a monotonous teaching-learning environment and lacks opportunities for students to actively translate. In regular translation courses (in the classroom), learning translating skills is unlikely to be implemented due to time constraints and the burden of credit courses. The small time allocation of translation course which is 100 minutes that must be taken by students is not very sufficient to improve the ability to translate. Another practice is the implementation of translation teaching that is too oriented to excessive explaining.

To be able to produce graduates who are able to act as a good translator, it needs to be pursued in teaching implementation that allows the formation of translating skills in accordance with the demands of the job market. This effort needs to be pursued continuously and sustainably throughout the student study period, with the creation of an atmosphere that supports and encourages the active use of translating skills.

Based on the above statement, some aspects need to be rethought, especially efforts to improve the achievement of students' translation skills. One interesting way to be further reviewed is to provide translation learning services conducted outside the classroom or online activity that can be accessed by students having English competencies and skills. The presence of this activity is as a way to maximize the active and innovative translation learning activities where students can practice their skills both in the field of translating, reading, writing, and grammar based on their own level of ability. Therefore, this article is intended to provide an overview of how the process of activity in improving the ability of learning to translate and the extent of students' ability to understand the discourse through translation learning.

2 Methodology

This research is a descriptive research (Kothari, 2004; Miles & Huberman, 1984; Sugiyono, 2011; Sutopo, 2006) that seeks to describe the facts that occur when this research is carried out related to translation. The population of this research is students who already have the basics of language competencies and language skills. They were selected as accessible population and samples from this study were randomly taken by 15 respondents. Researchers sampled 15 respondents with two considerations, namely the issue of time efficiency and accuracy in data processing and analysis. Samples are done using random sampling.

Data collection was done using direct observation and instruments in the form of tests. Direct observation was done in a formal way to dig up information about translation activities in the teaching and learning process. Observation was made in the translation learning process. This observation was done from start to finish. Furthermore, the instrument in the form of a test was used to measure translation readability with indicators that the translation was easy to understand, many times to understand, and difficult to understand. Data obtained through tests was analyzed using percentage analysis. From the results of the analysis, the value of translating from the respondents answer sheets could be known. In this analysis technique, the three components of the analysis consisting of data reduction, data serving, and conclusion withdrawal were applied. Due to the flexible and open nature of research, with activities

centered on objectives and questions that have been clearly formulated, this research was flexible and speculative because everything would definitely be determined later.

3 Discussions

The data found in this study showed that the skills of translating manifested in the form of Madurese cultural expressions include serving about phrases related to the lyrics of songs presented in Madurese songs. The Madurese songs are the original songs of Madura, which are traditional songs that are composed in Madurese language and still do not get a touch with modern arrangement.

Based on the results of data analysis, it was found that the process of translation learning activities carried out with a series of presentation activities, practice of translating, and evaluation using Madurese cultural translation patterns: 1) the use of appropriate translation strategies on the terms of Madurese song lyrics, 2) the use of descriptions in Indonesian that are appropriate on the meaning for Madurese song phrases, 3) and the use of the equivalent of description in English for the appropriate translation of Madurese song expression to the target language. The pattern in translating Madurese culture based on Madurese song lyrics in general is descriptive equivalent, namely translation strategy conducted by providing description, application and function.

Activities in Translation Learning Process

The method of implementation of the translation activities of Madurese song lyrics is a series of activities as follows: presentation, practice of translating, and evaluation. The presentation is conducted to explain the theoretical materials related to the technique of translating, role of translator, and Madurese songs. In addition, it is also used to convey various Madurese tourist attractions. This method is also a process of work to provide convenience for students in closely observing the process of translating Madurese songs from preparation to translation products.

In the practice method, the students practice translating Madurese song lyrics into Indonesian and English so as to make a good translation product. Furthermore, the translation results are evaluated. In this method, evaluation is used to assess the readability of the translations that have been done. Assessments are conducted and results are shared with students.

Presentation

The presentation activity began by providing materials about the technique of translating, Madurese songs, and the role of a translator. The points of the presented materials are described further. Some techniques of translating are taken from Newmark (1988) in which the techniques applied in cultural translation are to use absorption or naturalization techniques, generalizations, descriptive translations, additional explanations through footnotes, and cultural alignment. Absorption techniques are performed by absorbing cultural terms from the source text into the target text terms. Generalization techniques are performed by replacing the cultural terms in the source text which means narrow with the cultural terms in target text which has a broader meaning. Descriptive translation techniques are used to describe cultural terms in the source text by explaining or describing the form or function of the cultural terms. Additional

explanatory techniques through footnotes or also called annotations are techniques that are performed by giving additional explanations of cultural terms in the source text that will be translated through footnotes. Cultural matching techniques are performed by translating the cultural terms in the source text with the equivalent words in the target text. In this activity, the technique of translating is emphasized more on descriptive translation techniques, namely this translation technique is used to explain aspects, benefits, or functions of culture.

Further, the materials of Madurese songs are related to various traditional Madurese songs that have their own peculiarities compared to other regions. The Madurese songs as are: Tondu' Majang, Ole Olang, Pa'-Opa' Iling, Soto Madhura, Kerrabhan Sape, Lir saalir, Es Lilin Cabbhi, Ronjhangan, Kembhangnga Naghara, Pahlawan Trunojoyo, Entar Akarang, Ghu-Toghu Saba, Caca Aghuna, Les-Balesan, E Tera' Bulan, Taresna, Coma Dhika, Malem Kerrabhan, Palabbhuwan Kamal, Pacakang Alako, Pajjhar, Ngennes, Mosem Anye, Pajjhar Lagghu, Ngambhat Lajangan.

Lexically, cultural translation of Madurese traditional songs is impossible or difficult to implement because there are many differences between languages that include systems and structures, semantic aspects, and cultures that are based on those languages, in the sense that each language is *sui generis*, namely that its rules are established on the basis of the language itself (Catford, 1974). However, due to the universal nature of some elements of the language supported by the convergence of world cultures, the translation can be done by searching for and finding equivalents in the language. Furthermore, a text is basically a communication act (Machali, 2009). Thus it can be said that a text does not appear in an empty space, without the intention of the author, the culture, and conventions that the author follows.

To overcome the difficulty of translating, especially translating culturally contextated vocabulary, some experts reveal some of its translation strategies (Newmark, 1988). Newmark offers that cultural translation can be done with several translation techniques, especially cultural translation is to use absorption or naturalization techniques, generalizations, descriptive translations, additional explanations through footnotes, or cultural alignment. By applying translation strategies, it is expected to reduce the burden of translator difficulties, although in reality loss and gain in translation remains inevitable because there are many vocabularies that cannot actually be translated on a lexical level.

The material of the role of the translator is that a translator generally translates a text with beautiful writing by paying attention to the language, form, and content of the text (Newmark, 1988). Translators play an active role in the author's creative activities and then create sentence and sign structures by adjusting the text in the target language to the text in the source language as closely as possible. Translators need to think deeply about the quality of the translated text and its acceptance with the target reader. In the efforts of local cultural globalization, a translator in translating is faced with two different cultures, namely the culture that exists in the source text and the culture in the target text. The two cultures are different from each other. One culture sees a form of culture as having a deep meaning, but the other culture does not and vice versa. There are differences in meaning that are quite contradictory if this culture is translated. A translator is required to master the source language and the target language as well as required to know the Madurese culture existed in the source language text and the potential for tourism destination.

Madura Island has adequate tourism potential and deserves to be used as a tourist destination both nationally and internationally, but information in multilingual that can be accessed easily by tourists is not yet adequately available. In the dissemination of tourist information of Madura island, it is necessary to translate services both for translation in written text and spoken text. The existence of translators can encourage and assist the government in

marketing attractive tour packages on the island of Madura both at home and abroad through information media and travel agents. The fact that booking tourist attractions through the website increases rapidly when tourists understand the language they speak. Therefore, it is very necessary to translate the various brochures and travel information. With the availability of translation services for tourists, it allows them to not hesitate in traveling tourism. Strengthening the role of translators in a region will make an important contribution to help and solve the problem of information exchange in multilingual that can lead to the development of Madura region as a national and international tourist destination.

Further, translating Madurese culture into a global level no longer just compare words or sentences in the source language and target language, but it is focused on translation strategy, which is the concept of what is used to do translation. Every translation effort always involves two different languages. This difference implies that the source text and the target text can be viewed as having a dynamic function in the recipient's environment in the target language. This view generates a strategy in translation because translation is not just a language transfer, but a re-disclosure of messages based on a particular strategy based on the role of the translation text in the target language community.

This strategy views translation as a communication among cultures and proposes that language and culture are as a unity. An activity will be communicative if the activity is carried out through a sign produced with intent by an author and forwarded to the reader. As stated that: "Action becomes communicative when it is carried out through signs produced intentionally by one agent, usually referred to as the 'sender', and directed toward another agent referred to as the 'addressee' or the 'receiver'" (Nord, 1997). This means that the author and the reader form a communication situation at a specific time and place that adds a historical and cultural dimension to the process of communication. That historical and cultural dimension influences the knowledge and expectations of author and reader, their language, and the way they get to certain situations.

Translation is not only intercultural but also interindividual and consists of a number of role players (Nord, 1992). The role players are source text producers, source text senders, source text, source text recipients, initiators, translators, target text and target text recipients. In that context, Nord makes the difference between the source text producer and the source text sender. The source text generator generates the source text and may also be the sender of the source text at the same time. This may result in a discrepancy between the sender's intent and the text written by the producer. The resulting source text is generally intended for the source text reader. Although the recipient of the source text does not play an active role in intercultural communication, the recipient of the text still affects the source text in terms of language characteristics. On the contrary, the situation generated by the target text is different from the situation that the source text generates with the sender of the source text and the recipient of the target text being different because of the time and distance differences. All these factors must be thought of by the translator. The importance of seeing translation as an intercultural and interindividual transfer due to the fact that the translator is the first person to be considered as an actor in the translation process. Translators no longer limit the application of translation procedures to transfer source text to the target text according to the principle of equivalence but also the principle of cultural transfer. Translation as a cultural transfer means that the translation is no longer solely as a transfer of communication but as an offer of information on the communicative activities that have taken place.

Translating Madurese cultural documents is basically combining the principles of translation as intercultural communication and cultural transfer and purpose (skopos) occupying the top position (Masduki, 2011). Nevertheless, Nord (1997) believes that a translator should

also consider the source text writer, initiator, and reader of the target text. This means that a translator is unlikely to produce target text that is contrary to the intent of the author of the source text or the reader's idea of the target text. The responsibility of the translator in considering the above statement is called loyalty, which refers to the interpersonal relationship between participants in the translation communication process and limits the range of target text functions that can be reached for a given source text, while the function refers to the factors that make the target text work as intended in the target situation (Nord, 1997). Functionality and fidelity mean that the translator will strive to produce a functional target text that matches the translation brief intended by the initiator and will be accepted by the target text reader for incorporating certain cultural considerations.

The activity of translators in translating Madurese culture is by embodying in several types of meanings (Masduki, 2011) and some parameter styles. According to Masduki, the translation of Madurese culture is realized in several types of meanings. These types of meanings are lexical meanings, sociocultural meanings, contextual meanings, situational meanings, and implicit meanings. Meanwhile, style parameters in the translation of Madurese culture are the use of various word options in the target text, the use of idiomatic expressions in the same target language as idiomatic expressions used in the source language, the use of the same style of language in the target language to replace the language style in the source language, the use of appropriate words, the structure of words and various expressions within the target language according to the type of text, and the use of punctuation in the target language that can be changed after comparing them with punctuation in the source language.

The role of translators in translating Madurese culture is closely related to the social and cultural significance of local documents (Masduki, 2016). This means that a language is closely related to sociocultural where it is used as a means of communication by the community. Community groups that are one with another as language users have unique cultural terms that sometimes cannot be found equally in other languages. Sociocultural meaning is often influenced by people's lifestyles as users of the language.

Translating Practice

After the students understand in general about translation techniques, various Madura songs, and the role of a translator, then the students practice the translation of Madurese song lyrics and use the term Madurese culture into English. But before translating into English, students give an overview of the meaning of Madurese songs as they know. After the students have given the description, then the students translate the description into English. The translation of the description is the answer to the translation of Madurese song lyrics.

The examples of practice in translating Madurese song lyrics are as follows:

Kembangnga Naghara

- (a) (description in Bahasa Indonesia) : ***Bunganya negara***
 (b) (descriptive equivalence in English) : ***Flower of the Nation***

Onenga panjhenengan sadhaja para potre e Madhura,

- (a) (description in Bahasa Indonesia) : *Taunya orang semua putri Madura*
 (b) (descriptive equivalence in English) : *everyone knows all Madurese princess*

Jha' dhimen ghi' baktu jhaman rajha,

- (a) (description in Bahasa Indonesia) : *Waktu itu masih zaman raja*

(b) (descriptive equivalence in English) : The time was still in the era of kings

Bada kembangna naghara

(a) (description in Bahasa Indonesia) : *Ada bunga nya negara*

(b) (descriptive equivalence in English) : There is a flower of this country

Pangeran Cakraningrat 'peng empa',

(a) (description in Bahasa Indonesia) : *Pangeran Cakraningrat yang ke empat*

(b) (descriptive equivalence in English) : The fourth Prince of Cakraningrat

kasebbhut Sidingkap jhugha..

(a) (description in Bahasa Indonesia) : *Disebut Sidingkap juga*

(b) (descriptive equivalence in English) : Was called Sidingkap too

K'sastreya paneka ampon nyata socce abhilla naghara

(a) (description in Bahasa Indonesia) : *Kesatria sekarang nyata suci membela negara*

(b) (descriptive equivalence in English) : Knight is now manifestly holy

K'sastreya se gaga' bangal bhuru,

(a) (description in Bahasa Indonesia) : *Kesatria yang gagah berani*

(b) (descriptive equivalence in English) : The brave knight

E jhi pojhi ta' bu ambu.

(a) (description in Bahasa Indonesia) : *Di puji-puji tidak berhenti*

(b) (descriptive equivalence in English) : praised and praised does not stop

Bhadi kaca kebbhang para ngoda

(a) (description in Bahasa Indonesia) : *Jadi panutan anak muda*

(b) (descriptive equivalence in English) : Be a role model for young people

Pamondhi Madhura....

(a) (description in Bahasa Indonesia) : *Pemuda Madura*

(b) (descriptive equivalence in English) : The Youth of Madura

Evaluation

After the students give answers by giving descriptions and translations of each Madurese song lyrics, then the student's translation results are seen as an overall picture of how students translate Madurese song lyrics. The following answers keys of Madurese song lyrics translation are given as follows:

Ole Olang

(a) (description in Bahasa Indonesia) : *Ole Olang*

(b) (descriptive equivalence in English) : *Ole Olang*

Ole olang olang, paraona alajara, alajar ka Temor Daja,

- (a) (description in Bahasa Indonesia) : *Ole olang olang, perahunya berlayar, berlayar ke Timur Utara*
 (b) (descriptive equivalence in English) : *Ole olang olang, his boat sailed to the North East*

Ole olang praona alajara,

- (a) (description in Bahasa Indonesia) : *Ole olang perahunya berlayar*
 (b) (descriptive equivalence in English) : *Ole olang his boat sailed*

Ole olang, A lajara ka Madhura,

- (a) (description in Bahasa Indonesia) : *Ole olang, berlayar di Madura*
 (b) (descriptive equivalence in English) : *Ole olang, sailed to Madura*

Ole olang, Tojjhuwanna ka Mor Daja,

- (a) (description in Bahasa Indonesia) : *Ole olang, tujuannya ke Timur Selatan.*
 (b) (descriptive equivalence in English) : *Ole olang, his destination to South East.*

Ole Olang, alajar dari Sorbhaja

- (a) (description in Bahasa Indonesia) : *Ole olang, berlayar dari Surabaya*
 (b) (descriptive equivalence in English) : *Ole olang, sailed from Surabaya*

Pa'-Opa' Iling

- (a) (description in Bahasa Indonesia) : ***Tepuk tangan keliling***
 (b) (descriptive equivalence in English) : ***Applause around***

Pa' o pa' iling, Dang dang asoko randhi,

- (a) (description in Bahasa Indonesia) : *Tepuk tangan keliling megang gendang berkaki cantik*
 (b) (descriptive equivalence in English) : *applause around holding a beautiful legged drum*

Reng towana tar ngaleleng,

- (a) (description in Bahasa Indonesia) : *Orang tuanya pergi keliling*
 (b) (descriptive equivalence in English) : *His parents go around*

Ajhara ngajhi babana cabbhi,

- (a) (description in Bahasa Indonesia) : *Belajar ngaji di bawah cabai*
 (b) (descriptive equivalence in English) : *learn Al Quran under the chilli trees*

Le olena gheddhang bighi.

- (a) (description in Bahasa Indonesia) : *dapat pisang biji*
 (b) (descriptive equivalence in English) : *get a banana that has seeds*

Soto Madhura

- (a) (description in Bahasa Indonesia) : ***Soto Madura***
 (b) (descriptive equivalence in English) : ***Soto Madura***

Kaula paneka, oreng Madhura

- (a) (description in Bahasa Indonesia) : *Kamu ini orang Madura*

(b) (descriptive equivalence in English) : You are a Madurese

Katana Jhaba, toron Sorbhaja,

(a) (description in Bahasa Indonesia) : *Ke tanah Jawa, turun Surabaya*

(b) (descriptive equivalence in English) : To the land of Java, get off Surabaya

Ajhuwalan soto Madhura, ajhuwalan soto Madhura,

(a) (description in Bahasa Indonesia) : *Jualan soto Madura, jualan soto Madura*

(b) (descriptive equivalence in English) : Selling Soto Madura, selling soto Madura

Soto Madhura, soto Madhura...

(a) (description in Bahasa Indonesia) : *Soto Madura, soto Madura*

(b) (descriptive equivalence in English) : *Soto Madura, soto Madura*

Kerrabhan Sape

(a) (description in Bahasa Indonesia) : *Kerapan Sapi*

(b) (descriptive equivalence in English) : *Kerapan Sapi*

Sabbhan taon e Madhura la tanto ramme.

(a) (description in Bahasa Indonesia) : *Setiap tahun di Madura sudah pasti ramai*

(b) (descriptive equivalence in English) : Every year in Madura is definitely crowded

Bannya' reng manca pada dateng dari jhau

(a) (description in Bahasa Indonesia) : *Banyak orang merantau pada datang dari jauh*

(b) (descriptive equivalence in English) : Many people wander on coming from afar

Parlo nengghuwa kerrabhan sape Madhura

(a) (description in Bahasa Indonesia) : *Ingin melihat kerapan sapi Madura*

(b) (descriptive equivalence in English) : Want to see kerapan sapi Madura

E Sape buru dhuli buru

(a) (description in Bahasa Indonesia) : *E....sapi lari cepat lari*

(b) (descriptive equivalence in English) : *E....cow run fast run*

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Ghu-Toghu Saba

- (a) (description in Bahasa Indonesia) : *Menjaga Sawah*
(b) (descriptive equivalence in English) : Guarding the rice fields

Salagghu neng esaba, ghu-toghu so ca-kanca, ajaga

- (a) (description in Bahasa Indonesia) : *Dari pagi di sawah, menjaga bersama teman, menjaga*
(b) (descriptive equivalence in English) : From the morning in the rice fields, keeping with friends, keep

asel tane, padina la ngakoneng, horra! Horra mano'

- (a) (description in Bahasa Indonesia) : *hasil tani, padinya kuning, hura hura burung*
(b) (descriptive equivalence in English) : the crops, the rice is yellow, rah rah bird

horre! Ghu-toghu esaba, maperak ate, amargha

(a) (description in Bahasa Indonesia) : *Hore! Menjaga sawah, senang hati, karena*
(b) (descriptive equivalence in English) : Hore! Guarding the rice fields, happy heart, because

molongnga asella tane.....

(a) (description in Bahasa Indonesia) : *mengumpulkan hasil tani*
(b) (descriptive equivalence in English) : collecting agricultural products

Caca Aghuna

(a) (description in Bahasa Indonesia) : *Bicara yang Berguna*
(b) (descriptive equivalence in English) : Useful Talk

Ya' tampar ya' tampar, mulet nyono' ka cengkol, mon

(a) (description in Bahasa Indonesia) : *ini 'tali nya' kelilit masuk ke siku-siku, kalau*
(b) (descriptive equivalence in English) : This is the string wrapped around the elbow, if

lapar yu' nono tela sapekol, ka' koorang,

(a) (description in Bahasa Indonesia) : *lapar ayo bakar singkong sepikul, mas kurang*
(b) (descriptive equivalence in English) : we are hungry, let us burn a bag of cassava, bro not enough

ka' koorang, ka' koorang, mon coma neng sapekol, arapa ma' pada

(a) (description in Bahasa Indonesia) : *mas kurang, mas kurang kalau cuma satu pikul, kenapa kok sama*
(b) (descriptive equivalence in English) : bro not enough, bro not enough if it is a bag, why we are

bongsombongan, acaca ta' mambhu onгнаongan, lebbi

(a) (description in Bahasa Indonesia) : *bersombong, bicara gak bisa teduh, lebih*
(b) (descriptive equivalence in English) : so arrogant, talking can not be shady, better

becce' caca seaghuna, nyauwaghi ka jhuba' panyana,

(a) (description in Bahasa Indonesia) : *bagus bicara yang berguna, menjauhkan kejelekan, yang tidak di duga*
(b) (descriptive equivalence in English) : useful talk, keep away ugliness, which is not expected

arapa arapa, bhujung bada eroma, acaca acaca

(a) (description in Bahasa Indonesia) : *kenapa kenapa, langsung ada di rumah, bicara bicara*
(b) (descriptive equivalence in English) : why, immediately at home, talk

ngangghuya tatakrama, yu' kanca kakabbhi, yu' kanca

(a) (description in Bahasa Indonesia) : *memakai tatakrama, ayo berteman semua, ayo berteman*
(b) (descriptive equivalence in English) : with manners, let us be friends, let us be friends

pada a alako se aghuna.

- (a) (description in Bahasa Indonesia) : *saling melakukan yang berguna*
 (b) (descriptive equivalence in English) : do each other useful

Les-Balesan

- (a) (description in Bahasa Indonesia) : *Berbalasan*
 (b) (descriptive equivalence in English) : Reciprocate

Arapa ma' nojjhune ta' nyapa, la-pola senko' andi'

- (a) (description in Bahasa Indonesia) : *Kenapa tumben gak mau nyapa mungkin saya punya*
 (b) (descriptive equivalence in English) : why don't you want to say hello maybe I got

sala, Enja' sengko' ta' apa-rapa, Coma ta' kenceng

- (a) (description in Bahasa Indonesia) : *salah, tidak saya tidak apa apa cuma malas*
 (b) (descriptive equivalence in English) : it wrong, well I am fine I just got lazy

acaca, Ma' pas akolba'na budi arena, Sapa bara' ro,

- (a) (description in Bahasa Indonesia) : *bicara, kenapa pas gak nyapa kapan harinya, siapa di barat itu,*
 (b) (descriptive equivalence in English) : to talk, why don't you want to say hello when is the day, who is in the west

Namen tales pengghir paghar, Ta' enga' lamba' ro,

- (a) (description in Bahasa Indonesia) : *menanam talas pinggir pagar, gak ingat dulu itu*
 (b) (descriptive equivalence in English) : planting taro on the edge of the fence, don't remember that first

Aba' males sengkajhar, Sapa bara' ro, Mano' keddhi'

- (a) (description in Bahasa Indonesia) : *saya malas mau belajar, siapa di barat itu, burung pipit*
 (b) (descriptive equivalence in English) : I am lazy to learn, who is in the west, sparrows

ca'-lonca'an, Ta' enga' lamba' ro, Mon ta' andi' ta'- penta'an

- (a) (description in Bahasa Indonesia) : *lompat-lompatan, gak ingat dulu itu, kalau gak punya gak meminta*
 (b) (descriptive equivalence in English) : jump leap, don't remember that first, if we don't have, we don't beg

Taresna

- (a) (description in Bahasa Indonesia) : *Cinta*
 (b) (descriptive equivalence in English) : Love

Berra' bula seapesa'a marghana dhika pon abit cekka'

- (a) (description in Bahasa Indonesia) : *Berat aku yang mau berpisah karena kamu sudah lama nyangkut*
 (b) (descriptive equivalence in English) : It is hard for me to be apart because you have been stuck for a long time

e ate saestona coma dhika panglepor ate. Aka ekeba

- (a) (description in Bahasa Indonesia) : *di hati sesungguhnya Cuma kamu penghibur hati, akan dibawa*
(b) (descriptive equivalence in English) : in my heart only you comfort my heart, will be taken

mate. Nape seekakarep ongghu bula ta' ngarte ta'

- (a) (description in Bahasa Indonesia) : *mati. Apa yang dimaksud beneran saya gak ngerti gak*
(b) (descriptive equivalence in English) : to death. I really don't understand what is meant

kobasa pole bule n'resnane dhika parandhineng ta'

- (a) (description in Bahasa Indonesia) : *terkira lagi saya cintai kamu makanya gak*
(b) (descriptive equivalence in English) : I cant believe I love you so that why I am not

kasta. Seddhi bula mekkere dhika robana dhika segghut

- (a) (description in Bahasa Indonesia) : *menyesal. Sedih saya mikirin kamu mukanya kamu selalu*
(b) (descriptive equivalence in English) : sorry. I think of you sadly, your face always

maombar edalem mempe dada bula t'ros taobbhar

- (a) (description in Bahasa Indonesia) : *muncul di dalam mimpi, dada saya terus berdebar*
(b) (descriptive equivalence in English) : come to my dream, my chest keeps pounding

dalem taresna.

- (a) (description in Bahasa Indonesia) : *dalam cinta*
(b) (descriptive equivalence in English) : in love

Coma Dhika

- (a) (description in Bahasa Indonesia) : *Cuma Kamu*
(b) (descriptive equivalence in English) : only you

Coma dhika sebada e ate. Bula taresna esto ka dhika

- (a) (description in Bahasa Indonesia) : *Cuma kamu yang ada di hati, aku cinta mati ke kamu*
(b) (descriptive equivalence in English) : only you in my heart, I really love you

tada' selaen bulacoma ngarep dhika tada' selaen coma

- (a) (description in Bahasa Indonesia) : *tidak ada yang lain aku cuma mengharap tidak ada selain kamu*
(b) (descriptive equivalence in English) : no other I just hope no other women except you

dhika sengapencote. Du, bula ta' kera loppa margha

- (a) (description in Bahasa Indonesia) : *kamu yang membuatku kepincut. Duh, aku tak mungkin lupa seperti*
(b) (descriptive equivalence in English) : you who made me smitten. Oh, I cant forget like

pesemma. Du, dhika b'wana ate sakabbhina coma

(a) (description in Bahasa Indonesia) : *dekatlah. Duh, kamu buahnya hati semuanya cuma*

(b) (descriptive equivalence in English) : very close. Oh, you are my heart everything is only

dhika! Coma dhika! Dhika ban bula mogha ta' tapesa'a

(a) (description in Bahasa Indonesia) : *kamu! Cuma kamu! Kamu dan aku semoga tidak terpisahkan*

(b) (descriptive equivalence in English) : you! Only you! You and I hopefully not separated

bula ajhanjhi coma dhika se ekangenna.

(a) (description in Bahasa Indonesia) : *aku berjanji cuma kamu yang kurindu*

(b) (descriptive equivalence in English) : I promise only you I miss

Based on the findings and discussion of the results of the study, in general the pattern of translation teaching of Madurese song lyrics can be described as follows:

<i>Kerrabhan Sape</i>	3	2	2	3	2	2	3	2	2	3	2	2	3	3	3	2
<i>Kembangnga Naghara</i>	2	2	2	3	2	2	3	2	2	2	2	2	2	3	2	2
<i>Ghu-Toghu Saba</i>	3	3	3	3	3	2	3	2	3	2	3	3	3	3	3	3
<i>Caca Aghuna</i>	2	2	3	2	2	2	2	2	2	2	2	2	2	3	2	2
<i>Les Balesan</i>	3	2	3	3	3	2	3	2	3	2	3	3	2	3	3	3
<i>Taresna</i>	3	2	3	3	3	3	2	2	2	3	3	3	2	3	3	3
<i>Coma Dhika</i>	3	3	3	3	3	3	2	3	2	3	3	3	2	3	3	3

(Note: The data follows the scale of understanding, in which: 3 indicates easy to understand, 2 indicates many times to understand, 1 indicates difficult to understand).

The table shows that 80% of the students answer sheets of *Ole Olang* song are easy to understand; 87% of the students answer sheets of *Pa'-Opa' Iling* song are easy to understand; all students answer sheets of *Soto Madhura* song are easy to understand; 53% of the students answer sheets of *Kerrabhan Sape* song are many times to understand; 80% of the students answer sheets of *Kembangnga Naghara* song are many times to understand; 80% of the students answer sheets of *Ghu-Toghu Saba* song are easy to understand; 87% of the students answer sheets of *Caca Aghuna* song are many times to understand; 67% of the students answer sheets of *Les Balesan* song are easy to understand; 67% of the students answer sheets of *Taresna* song are easy to understand; and 80% of the students answer sheets of *Coma Dhika* song are easy to understand. From the above table, if it is quantified and taken average, the translation of Madurese traditional song lyrics produces a final value of translation readability indicating an easy understanding.

4 Conclusion

Based on the research discussion, it is concluded that teaching English translation of Madurese traditional song lyrics is significantly important to improve translation learning skills. It shows that the teaching English translation of Madurese traditional song lyrics can be conducted into a cycle of translation learning, discussion, practice, evaluation, and competence. It is shown that the result of the translation score is categorized into readable translation. The findings suggest that the teaching English translation of Madurese traditional song lyrics has a positive impact on teaching-learning activity in translation.

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