**REGISTER, GENRE, IDEOLOGY**

**IN TRANSLATION**

*Dyah Nugrahani and Arso Setyaji*

*Abstrak*

*Teks adalah satuan unit bahasa yang mengungkapkan makna secara kontektual. Konteks dapat diinterpretasikan sebagai diversitas metafungsinal, yang meliputi makna eksperiensial, makna interpersonal, dan makna tekstual. Di dalam register, makna eksperiensial direalisasikan melalui field (Medan), makna interpersonal melalui tenor (pelibat), dan makna tekstual melalui mode (sarana).*

*Register, genre dan ideologi direalisasikan di dalam teks. Teks akan mengungkapkan makna sosial di dalam konteks situasi dan konteks budaya. Register merujuk pada konteks situasi sedangkan genre merujuk pada konteks budaya. Register meliputi field, tenor, dan mode.*

**INTRODUCTION**

Text is a language which is doing the duty to express the function or social meaning in the contexts of situation and culture (Riyadi, p. 16). Martin defines texts as social process and need to be analyzed as manifestation of the culture they in large measure construct (Martin, 1992, p. 493). That is to say that a theory of language, functional linguistics has to take some responsibility for a theory of the contexts. Here, in theory of the context, language plays an important role. Context can be interpreted as reflecting metafunctional diversity. They are experiential meaning, interpersonal meaning, and textual meaning. Within register, the experiential meaning onto context will be realized through *field*; the interpersonal meaning will be realized through *tenor*. And the textual meaning will be realized through *mode*. Within functional linguistics, meaning is the product of interrelations among the parts. Context can also be interpreted as a system of social processes.

Malinowski argues that texts have to be understood in relation to their context of situation and context of culture (Martin, 1992, p. 497). The context of situation is the context which directly covers the social process happening, while text is a language used to express social process with the function appeared onto the context. The context of culture will be realized into *register*, and the context of culture will be realized into *genre*.

**REGISTER**

Martin defines register as “the configuration of semantic resources that the member of culture associates with a situation type. It is the meaning potential that is accessible in a given social context” (Martin, 1992, p. 495). Malinowsky states register is as context of situation. Firth develops the context of situation to refer to grammatical analysis: morphology, lexis, phonology, and phonetic to see the meaning of a text. Halliday classifies the context of situation into three variables: field, tenor, and mode. In other words, register refers to context of situation. Context of situation is then organized metafunctionally into *field*, *tenor*, and *mode*.

**FIELD**

Field—the social action: ‘what is actually taking place’—refers to what is happening, to the nature of the social action that is taking place: what is it that the participants are engaged in, in which the language figures as some essential components (Martin, 1992, p 499). In other words, field is one aspect of context of situation discussing what is happening, what is done by participant. It covers the nature of social action.

Field is contextual projection of experiential meaning and so alongside ideation put at risk the clause rank systems transitivity, circumstantiation and agency, as well as system generating numerative, epithet, classifier, thing and qualifier in nominal group structure and various other group/phrase system, all of which need to be interpreted as embracing lexis as delicate grammar. That is to say that field is realized in transitivity system, circumtantion system, agency system, and nominal and other groups structure.

**TENOR**

Tenor—the role structure: ‘who is taking part’—refers to ‘who is taking part, to the nature of the participants, their statuses and roles: what kinds of role relationship obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved (Martin, 1992, p. 499-500). In short, tenor is one aspect of context of situation discussing who is taking part. It covers the nature of the participants, their statuses and roles.

Tenor refers to the negotiation of social relationships among participants. It is the projection of interpersonal meaning. It is, therefore, realized through the interpersonal metafunction in language. Tenor is concerned with the semiotics of relationships. It will be referred to status, contact, and affect.

Status, contact, and affect are the three dimensions of tenor. Status refers to the relative position of interlocutors in a culture’s social hierarchy while contact refers to their degree of institutional involvement with each other. Affect refers to as the “degree of emotional charge” in the relationship between participants (Martin, 1992, p. 525). In this case, *status* is concerned with the equality and inequality. It depends on the social ranking of participants—vertical or horizontal. *Contact* can be seen from the involvement of participants—involved or not; it is obviously clear in the spoken style, but not in the written one. *Affect* can be manifested by contrasting between positive and negative involving judgement, assessment, evaluation of participants.

It is necessary to discuss lexis (descriptive and attitudinal), theme (interpersonal, marked and unmarked), transitivity (mental and behaviour processes), and mood (proposition and proposal) to see affect and status, and lexis (abstraction, technicality and metaphor), theme, clause and group (simplex and complex), congruency and incongruency (mood/proposal/proposition), graphology, cohesion, and text structure to see contact.

**MODE**

Mode—the symbolic organization: ‘what role language is playing’—refers to what part language is playing, what is it that the participants are expecting the language to do for them in the situation: the symbolic organization of the text, the status that it has, and its function in the context, including the channel (is it spoken or written or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like (Martin, 1992, p. 500). In other words, mode is one aspect of context of situation discussing what part language is playing, what is expected by the participants through the language. It covers channel (spoken or written or combination of the two) and also the rhetorical mode.

Mode refers to the role language which is playing in realizing social action. Within register, it is the projection of textual meaning. It is, therefore, realized through the textual metafunction in language.

Mode puts major systems such as tonality and tonicity in phonology, and theme and information (clause), diexis (nominal group), tense (verbal group) and substitution and ellipsis (clause and group) in the grammar at risk, and because of their textual orientation impacts on all systems at the level of discourse semantics (negotiation, identification, conjunction and ideation) (Martin, 1992, p. 508). That is to say that studying mode covers the systems: tonality and tonicity, theme and information, diexis, tenses, and substitution and ellipsis. The textual orientation will influence the system of discourse semantic.

It is important to discuss lexis (congruency or incongruency), clause (complex or simplex), nominal group (simplex or complex), lexical density (scare or densed) to know whether the texts are spoken or written.

**GENRE**

Genre is the realization of social process. It becomes a certain characteristic of text which differs one from another. Martin defines genres as social processes; their purpose is being interpreted in social, not psychological terms. Genre network consists of different kinds of opposition to the field, mode and tenor ones (Martin, 1992, p. 507). In other words, genre is the realization of the context of culture; it is contextual semiosis with responsibility for integrating the diversity. The diversity is projected from the functional organization of language onto register.

Riyadi writes semiotically genres constitute realization of social-verbal process. They are the contexts of culture which contain cultural norms or values owned by society. However, in general genres are social processes of which certain social purpose can be recognized through the sequence of the social activities.

**IDEOLOGY**

Ideology is a system of coding orientation which makes meaning selectively available depending on subjects’ class, gender, ethnicity and generation (Martin, 1992, 581). That is to say that ideology is the system of coding orientations; the system constitutes a culture. It is realized through specific semantic styles which is related with groups of speakers of differing generation, gender, ethnicity and classes. Viewed dynamically, ideology is concerned with the distribution of power—with semiotic evolution.

Wiratno (1997) argues since power appears in discourse, the ideology of any type of discourse can be identified. The discourse of different genre has a typical different text structure, and the way a type discourse is structured shows the way the ideology of it is poured through the distribution of power. Riyadi (p. 14) convinces that from the traditional point of view, the values of ideology covers socio-cultural meaning within. It is due to the fact that the view of ideology is constructed through the way in which feed-back relational process happens between cultural values and then makes one’s world view. In this case, the view of ideology is the same as the world view which is more dynamic not static, such as the first meaning of ideology Marx expresses.

**THE IMPLICATION IN TRANSLATION**

Translation leads from a source-language text to a target-language text which is as close an equivalent as possible and presupposes an understanding of the content and style of the original (Wills, in Pym, 1992). In other words, translation constitutes the result of seeking as close an equivalent as possible from source language text to a target language text, and taking consideration on understanding the style and content of the source.

From the above definitions, some aspects—should be equal in translation—are textual material, content, and the style of both languages. That is to say, all aspects should be equivalent as Nida and Taber define—the result of translation should be equivalent to the source language text. Within systemic functional linguistic, the result of translation should be equal in register, genre, and ideology to the source language text.

Register in which field, tenor, and mode include should be transferred when a translator does the job. In this case, a translator should transfer (1) the field, including what is happening, why and how can it happen, (2) the tenor—the affect (positive or negative), status (equal or unequal), and contact (involved or distance), (3) the mode—whether the channel is spoken or written, whether the medium is a book, a magazine, a newspaper, a radio, or television. The field, tenor, and mode of resource language text should be realized into translation—within target language text.

The field of the text is advertisement from Sony in term of promoting its products by introducing the fuctions. The funtion of handycam is to shoot. PC is to edit. And Wega theatre System is to share.

Tenor—the role structure: ‘who is taking part’—refers to ‘who is taking part, to the nature of the participants, their statuses and roles. Tenors in the text are advertisement messager, advertiser, readers. The readers of the text are educated people, not only computer community. In realtion to tenor, particularly not only computer community, it is quite important to consider the equivalent of the words burn—*bakar* or the closest natural equivantent *kopi*.

Mode of the text is persuasive language. It is extremely significant to consider how to select equivalent of the words: you/your (*kamu, kau, engkau, Anda*), bring together (*membawa, manyuguhkan, menghadirkan, mempersembahkan*), capture (*tangkap, ambil, abadikan*) , moment (*momen, peristiwa, kejadian, saat-saat*), play back (*mainkan kembali, putar kembali, putar ulang*), make copies (*buatlah salinan, salinlah, kopilah, gandakan*), friend (*kawan, teman, sahabat, rekan-rekan*), and family (*famili, keluarga*).

The genre of the text is advertisement of which social function is to persuade readers to think, to do, to act, to behave as what the writer wants. Target language text should be equal to the source language text in genre. It is not allocated to change the advertisement text into another genre such as descriptive, or explanation.

Regarding ideology, target language should be equal to source language in realizing the context of situation and the context of culture. The tenor in which affect, status, and contact include will show the ideology of the text; the tenor of source language text should be realized into that of the target language text. If it is not, the ideology of target language text will be different from that of the source language one.

Register, genre and ideology are realized into a text. A text expresses the function or social meaning in the context of situation and in the context of culture. Register refers to the context of situation while genre refers to the context of culture. Register consists of field, tenor, and mode.

# REFERENCES

Catford, J. C. 1965. *A Linguistic Theory of Translation*. Great Britain: Oxford University Press.

Halliday, M.A.K. 1994. *Functional Grammar*. London: Edward Arnold, A member of the Hodder Headline Group.

Halliday, M.A.K & Martin J.R. 1993. *Writing Science Literacy and Discursive Power*. London: The Falmer Press.

Martin, J.R. 1992. *English Text System and Structure*. Philadelphia: John Benjamins Publishing Company.

Martin, J.R. Matthiessen, M.I.M & Painter, Clare. 1997. *Working with Functional Grammar.* London: Arnold, A member of the Hodder Headline Group.

Nida, Eugene A. 1975. *Language Structure and Translation*. Stanford University Press. California.

Pym, Anthony. 1992. *Translation and Text Transfer An Essay on the principles of Intercultural Communication*. PeterLang. New York.

Riyadi Santoso. *Bahasa dalam Konsep Semiotika Sosial.*

Wiratno, Tri. 1997. *Structuring The Diversity: The Ideology of Advertisements in Indonesian Printed Media.* Jurnal Bahasa, Sastra dan Studi Amerika. Volume I. Nomor 1.

Wiratno, Tri. 2000. *Analisis Bahasa dari Sudut Pandang Linguistik Sistemik Functional* (Makalah). Surakarta.

*A Brief Introduction to Genre*. 1989. Metropolitan East Disadvantage School Program.

**ENCLOSURE**

**SL Text**

