CHAPTER II
PROCESS OF TRANSLATION

A. Concept of Communicative Competence

Communicative competence is a term in linguistics, not only refers to a language user's grammatical knowledge but also social knowledge about how and when to use utterances appropriately. The emergence of the Communicative Language Teaching (CLT) Approach can be considered as a response against formal structural approaches such as audiolingual which focuses almost exclusively on rules. The important thing in English language teaching is communicative competence because achieving communicative competence in a second language is both learning the grammatical rules of a language and learning when, where, and with whom to use the language in a contextually appropriate way (Aslam Sipra, 2013). We define communicative competence as the capacity of an organization and its personnel to communicate effectively in foreign languages and to convey information in a manner that is easily understood by foreign customers (Bloemer et al., 2013). The term communicative competence is the knowledge of both rules of grammar and rules of language use (Cetinavci, 2012). Communicative competence is a level of language learning that language users can deliver their messages to others and understand others' messages within specific contexts.

Based on the above discussion, this study defines the term "communicative competence" as knowledge of the rules of verbal and non-verbal communication and the skills to use them effectively and appropriately understand knowledge in real life to achieve communication goals.

Communicative competence includes the following aspects of language knowledge:

1. Knowing how to use language for a range of different purposes and functions

2. Knowing how to vary our use of language according to the setting and the participants (e.g., knowing when to use formal and informal speech or when

to use language appropriately for written as opposed to spoken communication)

3. Knowing how to produce and understand different types of texts (e.g., narratives, reports, interviews, conversations)

4. Knowing how to maintain communication despite having limitations in one's language knowledge (e.g., through using different kinds of communication strategies (Richards, 2006,p.3)

Based on the discussion above, the researchers concluded that communicative competence is the ability to express that a person has so that it can be used as an important basis for various kinds of social life. It consists of all the competencies mentioned in the previous model. In addition to language macro capabilities, these skills and competencies are interrelated and interact with each other to form communicative competence.

B. Genre Based Approach

Genre based approach is an approach also known as text-based instruction. There are several characteristics possessed by a genre-based approach. Firstly, the genre-based approach emphasizes the importance of exploring the social and cultural context of the language used in writing. Secondly, this approach monitors the size of the readership and the linguistic conventions that a piece of writing must follow in order to be successfully accepted by its readers. Thirdly, this genre-based approach underscores that writing is a social activity. Fourthly, the genre-based approach for writing instruction looks beyond the subject of content, the process of composing, and linguistic forms to see the text as a form of communication. Lastly, the genre-based approach emphasizes explicit teaching of the linguistic conventions of genres for novice second language student writers.

To achieve the Communicative competence above, one approach will be used in this research, namely text-based instruction or what is known as a genre-based approach which has been developed under systemic functional linguistics. Text here is used in a special sense to refer to a sequence of structured language used in a specific context in a specific way. To be specific,

the genre-based approach (GBA) used is under systemic functional linguistics (SFL) movement. Hereafter will be known as SFL GBA.

The following is a description of the three basic principles possessed by SFL GP related to SLF GBA as follows:

a. SFL GBA lies on three basic principles. The first principle is learning a language is a form of social activity (Emilia & Hamied, 2015; Martin, 2014). This means that the SFL GBA requires a social context. In this study, the social activity or the social context is daily life texts such as giving instruction, invitation, and asking permission as demanded by the national curriculum.

b. The second principle is explicit teaching. Here, teaching a language must be explicit where a teacher provides explanations and resources for the students to learn the social functions, schematic structures, and linguistic features of the genres (Aunurrahman et al., 2017b; Emilia & Hamied, 2015).

c. The third principle is guidance. Teaching is more than just transferring the knowledge above to the students. It is also about providing proper guidance also known as scaffolding that would help the students to be independent in learning especially in constructing their texts individually (Kuiper et al., 2017; Kusumaningrum, 2015; Martin & Rose, 2005, p. 27)

The Genre-based approach in Indonesia has 4 stages that are often used in Indonesia, namely Building Knowledge of the Field, Modeling, Joint Construction, and Independent Construction (Aunurrahman et al., 2017a)

a. Building Knowledge of Field

This stage the tutor who acts as a teacher provides material in a form that will be studied by students. Before that, the tutor also asks questions about the extent to which students know the material to be taught. The tutor will distribute the text to each student. Several aspects are included in this stage such as reading, listening, and speaking. It helps students to improve vocabulary learning.

b. Modeling

Then, tutors also use media that can attract students' attention to learning. After that, the tutor practices some of the expressions contained in the material. Students are also invited to follow what the tutor has done. This learning stage aims to see the extent to which student learning is simple in the use of language structures and vocabulary that is the focus of learning.

c. Joint Construction

This stage is an advanced stage in previous learning where students independently remember some simple vocabulary in the text. Students one by one mention the previously memorized vocabulary to the tutor. The tutor also ensures that every vocabulary spoken by the students is correct. At this stage, students' ability is highly trained to continue learning further.

d. Independent Construction

This stage is the final stage of the activity using a genre-based approach where students are independently given to work on worksheets related to the material that has been delivered the previous week. The student worksheets given are adjusted to the student's ability level. Thus, that it makes it easier for each student to identify each existing vocabulary. Each student at this stage is required to understand the meaning and some simple vocabulary related to everyday life.

In a type-based approach, the most important primary element is the use of text. The text here is not limited to written text, but also includes symbols and images with meaning and context (Emilia, 2005; Halliday et al., 2007). In this study, the context is English village students who come from primary and secondary education levels. Assuming students have limited experience with English, this study will help increase students' experience by using relevant texts.

Based on the description above, it can be seen that this genre-based approach focuses more on text, including the meaning contained in the text, and aspects that need to be considered such as schema structure and grammatical linguistic characteristics to produce important texts. Therefore,

teachers are also needed to guide students explicitly. The role of the four stages will also be applied to see how the application of a genre-based application using local songs in learning English for students in Tauk Village, Kabupaten Landak, West Kalimantan, Indonesia.

C. Concept of English Village

Since the implementation of the 2013 Curriculum, Elementary Schools no longer offer English because it is not a compulsory subject but only local content. This rule causes English to become increasingly foreign to children, especially at the basic education level, while learning English as a Foreign Language at the primary education level can be a solid foundation for children. The need for English has turned out to be higher, especially since the implementation of the ASEAN free market in 2015 through the ASEAN Economic Community (MEA) (Merdeka.com., 2020).

Therefore, the English Village program in West Kalimantan Province is needed as part of non-formal education to build children's English communication skills. A high-quality education that includes English Language Education, will enable children to get better job opportunities at home and abroad when they grow up because they have Foreign Language skills.

The implementation of the Kampung English program as a non-formal education program allows an introduction to English to be carried out from an early age using materials that are built according to the needs of the village community rather than depending on the National Curriculum which may not be adaptive for the village community.

There are 3 models of English Village options that can be developed based on the agencies that will be involved. The 3 selected models are:

1. Village Model.

   The English model of the Village means that the Village is willing to participate in the Kampung English Program in terms of human resources, facilities, management, and financing. This model is most expected to be

implemented because the village has a major influence on the development of people's lives.

2. School Model.

The English Village Model of the School means the School is willing to participate in the Kampung English Program in terms of human resources, facilities, management, and financing. The target schools are elementary schools where English is not a compulsory subject. Implementation in schools can be done in the form of local content or extracurricular activities. However, this implementation is not easy because schools need to conduct a needs analysis to indicate the urgency of the need for English subjects. In addition, this implementation may only be limited to students in the school environment.

3. Islamic Boarding School Model.

The Kampung English model of the Pesantren means the Pesantren is willing to participate in the Kampung English Program in terms of human resources, facilities, management, and financing. The pesantren model has similarities in the weaknesses that exist in the school model, which is limited to the pesantren environment.

(cited in Aunurrahman, 2020)

Based on the type of English village described above, the researcher will apply the village model in this study. Furthermore, the researcher will communicate the English village program to the village government both in terms of human resources, facilities, management, and financing to support the running of the program to be implemented in Tauk Village, Kabupaten Landak, West Kalimantan, Indonesia.

D. Songs

1. Characteristics of songs

The song is an appropriate resource, the song is a good tool to help the process of learning English, the song is believed to motivate children in learning (University of Tuzla, Bosnia and Herzegovina et al., 2016). Music

and songs can create a good learning atmosphere in the classroom. The song is based on musical composition and has a rhythm at each tempo so that the listener is immersed in the meaning of the song. The rhythm and originality of the song can be used for language learning (Suwartono & Mayaratri, 2019). It can be concluded that a song is a composition of someone in the form of a series of sung poetry and has a certain tone and meaning. A song made by someone is intended to convey a message or advice and tell the events of the experience of the songwriter.

The use of songs in learning techniques has many very strong reasons. Music and songs can create a good learning atmosphere in the classroom (Shtaker, 2012). Not only, it can provide a pleasant atmosphere while learning, but various kinds of language such as vocabulary, sentences, pronunciation, intonation, and grammar can be taught and various language skills of listening, speaking, reading, and writing can also be taught holistically and integrated. Enhancement of students' English achievement and their motivation to learn English can be proven through the use of songs to provide contextual input of language skills, especially in speaking and listening and language components (vocabulary and pronunciation) to students (Kurniati et al., 2021).

Based on the description above related to the definition of the song. The following are some of the characteristics of the song

a. Rhythm

Rhythm is a series of movement sequences that are the basic elements of music.

b. Melody

Melody is a series of notes arranged in such a way that it becomes a series of sounds that are pleasing to the ear.

c. Harmony

Harmony is a chorus of singing or playing music that uses two tones or different highs and lows and is sounded simultaneously.

(cited in Gutama, 2020)

2. Translated traditional songs

    a. Definition

        Traditional songs are music or sound art found in various regions of Indonesia that were born and developed and passed down from generation to generation from one generation to the next. Traditional music usually uses the language, style, and traditions of the region of origin. Regional songs are songs that come from an area that become popular and are widely sung by the people of the area and other people (Malatu, 2014) . While translating traditional songs is the activity of translating a song to facilitate the teaching and learning process, where students will better understand the values contained in the song.

    b. Characteristics of Traditional song

        Traditional songs are songs that are usually listened to by the surrounding community. The following are the characteristics of traditional music:

    1. Learned Orally

        Traditional music is music that is passed down from generation to generation. Therefore, the learning process is limited orally. when generation previously wanted to pass down a traditional musical art to generations successor, then what is done is to educate the younger generation directly by word of mouth, as well as when the younger generation has to pass it back to future generations, what it does is oral learning. And so on until finally wealth/inheritance from generation to generation in the form of music which is known as the hallmark of the community. Of course, the process is not easy and will not appear again, each region has its own culture and the learning process is done automatically or continuously.

    2. No Notation

This point is very relevant to point number one, where learning makes the perpetrators not have an oral record so that there is no notation written on the paper, score, or the like. From the second point above we must acknowledge the greatness of ancient people who can still maintain traditional arts without notes that should be better support learning from one generation to another. But of course, there is still a bad side, that is, if one-day generations are not able to teach or maintain traditional arts them, then it is certainly what has been maintained from time to time it could be extinct in an instant. The solution is to start fixing the information about the history of the art of traditional music so that later anyone (regardless of from which area he came from) people will be able to help preserve it.

3. Informal

Most of the traditional musical arts that exist today have functions that are not so serious or formal, although there is indeed some music traditionally used for religious activities of a tribe. However mostly informal because it is usually in an area that creates custom music initialized for entertainment or artwork that can entertain the people.

4. The game is not Specialized

In general, Players or people who play traditional music usually are people who come from the area of origin of traditional music. Although it does not rule out the possibility that other people can play it. And usually, these people don't just learn one type of tool music or one type of music. Many of them can play various musical instruments.

5. Regional Language Song Lyrics

Traditional music generally uses the local language. But not limited to, Traditional Musical Arts usually participate in presenting a melody or strains of music by the character of the region.

6. More Involving Regional Musical Instruments

In general, folk songs are traditional musical arts performed or played with traditional regional musical instruments.

(CITED IN Rulita, 2017)

7. Teaching Procedure

Table 2. 1 lyrics Aku Sayang Samuanya of Traditional Song

In Traditional version	In Indonesia version	In English version
Aku sayang ka'pa'ku Aku sayang ka'we'ku Aku sayang samuanyaa Page waris samadi'atn ku Aku sayang ka'pa'ku Aku sayang ka'we'ku Aku sayang samuanyaa Page waris samadi'atn ku Amelah ngalawatn ka' kata urakng tuha Supaya diri jadi urakng nang baguna Oo jubata bare ringaknh payakng umur ka'pa'we'ku Oo jubata Barakati`pagewaris kami semua	Aku sayang kepada ayah ku Aku sayang kepada ibu ku Aku sayang semuanya Seluruh sanak saudara / keluarga besarku Aku sayang kepada ayah ku Aku sayang kepada ayah ku Aku sayang semuanya Seluruh sanak saudara / keluarga besarku Jangan lah melawan kata-kata / nasehat orang tua Agar kita menjadi orang yang berguna Oh tuhan Berikan sehat, panjang	I love my father I love my mother I love everyone All my relatives / big family I love my father I love my father I love everyone All my relatives / big family Don't go against the words / advice of parents So that we become useful people Oh, God Give healthy, long life to my father and mother Oh, God Bless our entire extended family

| | Umur kepada ayah dan ibuku
Oh tuhan
Berkatilah seluruh keluarga Besar kami | |

Table 2. 2 Lagu Binua Garantukng

In Traditional version	In Indonesia version	In English version
BINUA GARANTUNG KAMPOKNG KAMPOKNG TUMPUK, TAMPAT TALINO HIDUP KA' BINUA OOO...RUMAH RADAK'NG TAMPAT TALINO HIDUP JAMAN URAK'NG TUHA DOLOK KOA INJE' DIRI' BASATU SAMA-SAMA MAMBANGUN KALIMANTAN TANAH PARENE'AN INA' AGIK BAPARANG INA' AGIK BAKAYO DIRI' NIAN SETE' KATURUNAN PANTAK PADAGI PASUGU DANGO PADI KOA BUDAYA ADAT DIRI' URAK'NG DAYAK INJE' DIRI' BASAMA MIHARA NYA MELESTARIKAN ADAT BUDAYA	Binua Garatukng Kampung kampung Tumpuk, tempat manusia hidup ke Binua OOO..Rumah Radakng tempat manusia hidup zaman orang tua waktu dulu. Mari kita bersatu sama-sama membangun kalimantan tanah bersama Tidak lagi berperang, tidak lagi membunuh, kita ini satu keturunan, pantak pedagi pasugu dango padi. Itulah adat budaya kita orang Dayak. Mari kita bersama meliharanya, melestarikan adat budaya kita Dayak.	Binua Garantukng Village Village Tumpuk Where humans live to Binua OOO...Radakng`s house where humans lived in the old days. Lets unite together to build kalimantan land together No more fighting, no more killing, we are one descendant, pantak pedagi pasugu dango padi. That is the cultural custom of our Dayak people. Lets take care of it together, preserve our Dayak cultural customs.

DIRI' DAYAK		

(cited in Firmus, 2016)

Table 2. 3 Teaching Procedure

Stages	Features Of Unit Design	Principled Eclecticism Enactment
Building Knowledge of the Field	1. Students listen and read the text of the traditional Aku Sayang Samuanya and lagu binua Garantukng song to identify the contents of the song text 2. After the students listen and read the story, the students identify the vocabulary in the text of the song. 3. Students discuss the meaning of the song text	At this stage, the teacher builds students' knowledge by listening to/reading the translated song text, identifying vocabulary in the song text. and can find the meaning of the text of the song.
Modeling	4. The teacher gives an example in identifying the meaning of the song text.	At this stage, the teacher becomes a model in identifying the meaning, the vocabulary used, and practicing directly so

	5. The teacher gives an example in identifying vocabulary from the song text	that students can easily understand the text of the song.
Joint Construction	6. Students can identify the meaning and vocabulary of the lyrics of the song. 7. Students and teachers together identify and solve existing problems.	At this stage, the teacher and students practice together how to sing the song which is guided by the teacher
Independent Construction	8. Students work individually / in pairs / in groups to find meaning, vocabulary, translate as a whole and then practice the story.	At this stage students independently work on and identify the tasks given by the teacher, and can interpret the stories given.

Table 2. 4 Traditional Songs to be Taugh in English Village

	Traditional Songs	
Social Objective	To introduce one of the traditional songs in West Kalimantan	
Text Structure	1. "Aku Sayang Samuanya" I love my father I love my mother	The media that will be used to teach traditional songs is the audio/video "Aku Sayang Samuanya" and "Lagu Binua Garantukng" Link:

	I love everyone All my relatives / big family I love my father I love my father I love everyone All my relatives / big family Don't go against the words / advice of parents So that we become useful people Oh, God Give healthy, long life to my father and mother Oh, God Bless our entire extended family 2. "Lagu Binua Garantukng" Binua Garantukng Village Village Tumpuk Where humans live to Binua OOO...Radakng`s house where humans lived in the old days.	"Aku Sayang Samuanya" https://youtu.be/v4hxhz1lGME "Lagu Binua Garantukng" https://youtu.be/vCKJThuEYdo

	Lets unite together to build kalimantan land together No more fighting, no more killing, we are one descendant, pantak pedagi pasugu dango padi. That is the cultural custom of our Dayak people. Lets take care of it together, preserve our Dayak cultural customs.	
Linguistic Characteristic	• Pronoun • Conjunction • Simple Present	

The table shows the written text that to taught in Tauk English Village students. As can be seen, the written texts to be taught have different social goals, text structures, and linguistic elements. Just providing text is not enough. This leads to the second and third elements, which are explicit teaching and scaffolding or guidance.

E. Using Translated Traditional Song to Teaching Students of English Village of Dusun Tauk.

The village of Dusun Tauk is included in one of villages in a sub-district in the Landak Regency, namely the Air Besar District, and is located in a Landak Regency, West Kalimantan Province, Indonesia Countries. Why the need for an Tauk English village Because it helps villagers who lack knowledge in foreign languages and helps the villagers to communicate not only in the village's native language and Indonesian as the language of unity but to help them communicate in English as an international language.

The English Village is implemented not only for children from all over the world to learn English for free but also to introduce English to the surrounding community. Students will learn various vocabulary related to the context of daily life through this English village program. Students are expected to be able to communicate the English vocabulary they have learned with friends and other people so that their language skills can develop well. With the English Village program held in Tauk Village, it is hoped that it can help the community, especially children, to develop English language skills so that they are more skilled in foreign languages in the future.

Based on the description above, the researcher will use Traditional song translations to teach English according to the context used in the SLF GBA. Learning and teaching English through local songs certainly has many benefits besides being able to create a good learning atmosphere in the classroom. The spoken texts to be taught have various social purposes, structured structures, and linguistic features. Giving texts in the form of song translations is not enough for teaching. The next component needed is to adjust explicit teaching and scaffolding or guidance. In this study, the use of local song translations can provide a good atmosphere or influence during learning.

Explicit teaching means giving clear, unambiguous instructions and teachings. The role of the teacher or teacher is to clearly show students what has been and needs to be done when writing texts, especially when they are in the zone of proximal development (Kuiper et al., 2017; Vygotskiĭ & Cole, 1978; Wood et al., 1976). Demonstrating what has been and needs to be done is also part of the guidance or scaffolding that students need before moving out of the zone of proximal development towards independence (Aunurrahman et al., 2017c; Emilia,2012).

Then, the genre-based approach has 4 stages that are often used in Indonesia, namely: (1) building basic knowledge; (2) text modeling; (3) text construction together with the teacher; and (4) individual text construction (Aunurrahman et al., 2017b a; Emilia & Hamied, 2015). These stages are

dynamic and can adapt to circumstances because writing is a complex and recursive activity (Emilia, 2005).

It can be seen that the genre-based approach emphasizes text because a text has meaning. To produce a meaningful text, the structure of the text and linguistic elements including grammar are the keys to success. Of course, the role of the teacher or instructor is also important in guiding students explicitly to produce meaningful texts. In addition, 4 stages of a genre-based approach will also be applied to see how the application using translated traditional songs through genre-based approach in teaching English to the students of Tauk English Village.

F. Definition and Process Translation

1. Definition of Translation

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 a second language by way of semantic structure. It is meaning which is being transferred and must be held constantly (Larson, 1984). In this definition, there is completeness and harmony between the form of language and the structure of meaning. This is a package that is able to deliver understanding in the form of meaning contained by the original source which must be able to be transferred to the target source with full responsibility.

2. Process of Translation

Translation is a kind of process. It is not regarded as the product. The process of translation is decoding the source language text to find the meaning (Rini, 2022). After that, encoding the meaning in the target language text. The process of decoding and encoding meaning in the translation process is not a simple activity. there are many considerations that have to be taken into account. After getting the meaning of the source language text, maintaining meaning equivalence in target language can be difficult. There are problems that might rise the difficulty in finding the meaning equivalence. The problems are the difference of language system,

the difference of culture, the various meanings embedded by a word, and the lack of generic-spesific word relationship.

The method used in translated of the song is word by word translation. In the word by word translation method, sentences were translated one word another in sequence without regard to the context. Method this translation is very tied to the word level, so the word order very well maintained. In carrying out their duties, the translator only look for equivalent words from the source language (Source Language) into target language. Order of words in a translated sentence exactly the same as the word order in the source language sentence. Every word translated one by one based on common meaning or out of context, while words related to culture are translated literally.

G. Previous Study

The Researcher has presented several theories and frameworks contained in the literature review of previous studies related to the use of songs in learning English. Therefore, previous studies are very important to link several explanations of the use of songs to support this research.

The first study is entitled "Using Song As Media In Teaching English " was written by Syamsiyah Depalina Siregar (2018). The focus of this research is to investigate whether the use of songs has a significant effect as a medium in teaching English. Second, the difficulties faced by students in learning English were also investigated. This study used an experimental method involving two classes of agricultural students at UMTS. Data was collected through pretest, posttest, and questionnaires. In analyzing the collected data, quantitative research methods were used. Furthermore, the data taken from the questionnaire was also investigated to find out the difficulties faced by students in using songs as a medium in learning English. The result of this study is found that the use of songs tends to increase students' motivation and give effect in learning English.

The second journal entitled "Penggunaan Media Lagu Anak-Anak Dalam Mengembangkan Kemampuan Kosakata Bahasa Inggris Siswa di Paud" was

written by Miranti *et al* (2015). The main focus of this research is the Implementation of Community Service which aims to improve English vocabulary skills in early childhood in learning English. The media used in this community service activity is song media related to English vocabulary material. The KKN participants consisted of 2 teachers and 20 PAUD children at Al Amin PAUD, Cibeureum Village, and Cisarua Bogor. The result of this community service is the increasing ability of teachers in teaching English vocabulary and early childhood who are more receptive to the material being taught. At the beginning of the meeting some students were found to be still awkward and Indonesian pronunciation that is still not fluent makes them seem difficult to digest the meaning of English vocabulary into Indonesian. However, these obstacles are gradually reduced because the media of an interesting and cheerful song can attract students' interest in listening to material through songs. vocabulary given by the team and the teacher. The proud thing was found when the children mentioned the meaning of vocabulary from English to Indonesian, and otherwise.

The third Journal entitled "Efektivitas Media Audio Pembelajaran Bahasa Inggris Berbasis Lagu Kreasi Di Kelas Lima Sekolah Dasar" was written by Ratmingsih,N.M (2016). The purpose of this study was to report the effectiveness of audio media based on creative songs developed based on themes for fifth-grade elementary school students. After being validated by two experts in terms of content and quality, the developed media was implemented at SDN 1 Sukasada which involved 16 students. The research design used a before and after treatment design. The results of the study prove that audio media is effective in improving the English competence of fifth-grade students as indicated by the average learning outcomes from 6.69 which is categorized as sufficient before the action to 8.31 which is categorized as good after the action. In addition, the results of the questionnaire proved that all students (100%) showed a positive perception of the use of song-based audio media. They become more motivated to learn because learning songs becomes fun, interesting, and the material is easier to understand.

Based on the description of the previous research above, shows the use of songs as a medium in learning English. The selection of song as a learning media also has many positive impacts that are felt by students. The songs used to improve students' abilities in learning English also vary. However, in this study, the researcher wanted to know the implementation of local song translations through a genre-based approach as one of the media that will be used in learning English.