**Ana Zahida**

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**CURRICULUM VITAE**

**Language Pair**

English > Indonesian (professional)

Indonesian > English (professional)

**Specialties**

Literature, Linguitics, Journalism, Mass media, Business, Economics, History

Sociology, Psychology, Education, General.

**Profile**

A persevering reliable freelance translator with a deep interest in social issues and literature. A swift learner who is always open to many new ideas and is communicative to meet the demand of any clients of any social and professional backgrounds. Well-mannered and fully aware of diversity in multicultural background. Flexible to face challenges at work and is always punctual to meet deadline.

Would like to work as a freelance translator in a company that offers great opportunity and experiences for career development in translation.

**Education Background**

2010- 2012 **Master of Art (MA)** Media and Cultural Studies

 The Graduate School of Gadjah Mada University

 GPA: 3, 82

2005-2009 **Sarjana Sastra (SS)** English Department

Universitas Negeri Malang

 GPA: 3, 6

**Work Experience**

Sept 2014-now Freelance Writer for Gendies.com

Aug 2013-(on leave) Lecturer of General English in PPB (Language Center) UIN Sunan Kalijaga

Oct 2011-(on leave) CILACS (Center of International Language and Culture Studies) Working as a freelance English Teacher and also a freelance translator mainly for academic journals.

2012-(on leave) IELTS Instructor of EDLINK CONNEX.

2009-2010 Lecturer of ESP (English for Specific Purposes) in Muhammadiyah University of Malang Language Center

**Key Skills and Competencies**

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* Familiar with translation software tools such Trados and Cat Tools
* Professional and able to meet tight deadline
* Familiar with many forms of academic writings especially of social backgrounds
* An avid readaer of literature both Indonesian and English
* A prudent translator and aware of social and cultural difference

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Thank you for reading my resume.

 Cordially yours,

 Ana Zahida

**TRANSLATION PORTFOLIO**

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1. Opera Jawa: Sebuah Perspektif Naratologi Semiotis oleh Christian Budiman dkk.

 Source Language Target Language

**Abstract**

Directed by Garin Nugroho in 2006, *Opera Jawa* is a film with a remarkable status in Indonesian film history, either perceived as a newly established genre or seen from many of its other aspects. Analyzed by semiotic narratology perspective, this musical film can put forth deeper meanings than that of a mere triangle love story between the characters. The narrativity unveiling of every layer of *Opera Jawa* enables us to identify both its narrative syntagma patterns and its actantial relations with its underlying system of values.

**Abstrak**

*Opera Jawa*, yang disutradarai oleh Garin Nugroho (2006), merupakan sebuah film yang istimewa kedudukannya di dalam sejarah perfilman Indonesia, entah diteropong sebagai sebuah *genre* maupun dalam banyak aspeknya yang lain. Dipandang dari perspektif naratologi semiotis, film opera ini ternyata dapat menyodorkan makna-makna yang lebih dalam, bukan lagi semata-mata cerita cinta segitiga di antara para tokohnya. Melalui penyingkapan narativitas *Opera Jawa* selapis demi selapis, dapat diidentifikasi pola-pola sintagma naratifnya, di samping relasi-relasi aktansial serta sistem nilai-nilai yang melandasinya.

1. Documentary Movie Subtitle of some Indonesian artists for Artline Bloomberg tv project: AGUNG LEAK

Jadi seniman itu seperti impian saya dari kecil, saya punya cita-cita dua, jadi seniman dan jadi sejarawan. Itulah kenapa saya masuk UGM, kalau jadi sejarawan saya harus jadi pegawai negeri, itu saya nggak cocok, kemudian saya jadi seniman yang jadi option kedua yg memang cita2 saya sejak kecil.

Sebagai seniman kontemporer dgn tantangan yg baru berbeda dgn seniman-seniman sebelumnya, saya menghadapi persoalan dgn cara yg berbeda. Saya tidak percaya dgn identitas yang masif, tunggal dan selesai. identitas itu sesuatu yg harus terus menerus diperjuangkan. Identitas itu bukan sesuatu yg mati tapi berubah. itu yang saya coba tekankan sebagai seniman.

Being an artist has been my ultimate childhood dream; I used to have two ideas of becoming an artist and a historian. Therefore, I enrolled in Gadjah Mada University. Becoming a historian means I have to be a civil servant which is not really me. No wonder, I chose to be an artist, my second childhood dream.

As a contemporary artist with new challenges different from the previous artists, I face the problem with a different method. I refuse to accept massive or single identity. Identity is an ongoing struggle. Identity is not a constant thing; it is continuously changing, something I always try to enforce as an artist.

1. Catatan Kuratorial Travelogue Tan & Mui oleh Kris Budiman.

 Source Language Target Language

**Turn Tan and Mui’s Travelogue**

Kris Budiman

Dunia telah betul-betul berubah sebagai bentang yang disebut oleh Arjun Appadurai (1996) sebagai *the global ethnoscape*. Ketika keterikatan kepada satu negara-bangsa dan tanah-air yang tunggal tampak semakin mengabur, manusia pun menempati posisi barunya sebagai para trans-migran, makhluk-makhluk pelancong non-temporer, baik dalam pengertian fisik, intelektual, maupun imajiner. Tan Haur dan Kit Mui adalah pasangan manusia dari jenis ini, yang nyaris secara terus-menerus melancong di antara banyak titik keberangkatan (dan tanpa titik kepulangan). Dalam pelancongan-pelancongan itu mereka terus-menerus merekam ke dalam memori beragam etnoskap melalui bantuan media tertentu, terutama fotografi, sketsa-sketsa, dan mungkin media visual lain yang tak kalah praktis. Di sinilah kemudian pelancongan-pelancongan yang seakan tak berkesudahan itu sekaligus menjadi serangkaian kerja mengkonstruk ruang, baik demi tujuan produksi ataupun apropriasi estetis. Singkatnya, meminjam terminologi John Urry (1995), mereka berdua secara berkesinambungan telah dan masih terlibat di dalam aktivitas konsumsi visual.

**Tan and Mui’s Travelogue**

Kris Budiman

Today’s world has transformed into a terrain termed by Arjun Appadurai (1996) as *the global ethnoscape*. When someone’s attachment to a certain nation, state, and motherland seems to fade away, human being then bears a brand new status as trans-migrant, non-temporary traveler creatures either in physical, intellectual, or imaginary conception. Tan Haur and Kit Mui are such kind of couple who barely ceases to travel from many departure points (with almost no return points). During their many travels, incessantly they bear in mind various ethnoscapes they ever witness through the aid of certain media, mostly photography, sketches, and other no less practical visual media. From this point onward, the seemingly incessant travels then turn into a working series of space construction, either for production or aesthetical appropriation purpose. In brief, citing John Urry’s terminology (1995), both of them has and been continuously involved in the activity of visual consumption.

1. Profil Rudy Hartono oleh Leo Suryadinata dalam proyek buku oleh Yayasan Nabil Jakarta.

Source Language Target Language

Rudy Hartono adalah seorang pemain bulu tangkis legendaris asal Indonesia yang telah memenangkan gelar juara All England delapan kali, mengungguli salah satu legenda bulu tangkis lain asal Denmark, Erland Kops yang mengoleksi tujuh gelar. Rekor Rudy belum terpatahkan hingga kini.

 Rudy Nio, yang nantinya lebih dikenal sebagai Rudy Hartono Kurniawan, lahir pada tanggal 19 Agustus 1949 di Surabaya dari sebuah keluarga pengusaha pakaian dan produsen susu. Ayahnya dan tujuh saudara dan saudarinya adalah pemain bulu tangkis yang hanya mampu mencapai skala nasional, kecuali adiknya, Utami Dewi (nama Tionghoa: Nio Pik Wan) yang juga mampu masuk Tim Piala Uber Indonesia di tahun 1968/69, 1971/72, dan 1974/75. Sejak masih kecil, Rudy Hartono sangat menggemari berbagai olahraga seperti berenang, bola voli, dan bulu tangkis. Tetapi, bulu tangkislah olahraga yang paling digemarinya dan akhirnya berhasil melambungkan namanya hingga dikenal secara luas di kancah olah raga nasional dan dunia.

Rudy Hartono is a legendary badminton

player from Indonesia who has won the

All England Championship title eight

times, one time more than another legendary

badminton player, Erland Kops of Denmark.

Rudy's record has not been broken up to today.

Rudy Nio, who was later known as

Rudy Hartono Kurniawan, was born on

19 August 1949 in Surabaya into a businessman's

family dealing in clothing and dairy

products. His father and his seven brothers

and sisters were also badminton players but

they only reached the national level, except

for his younger sister, Utami Dewi (Chinese

name: Nio Pik Wan), who also made it to

the Indonesian Uber Cup team in *1968/69,*

*1971172* and *1974175.* Since his childhood

days Rudy Hartono has enjoyed various kinds

of sports including swimming, volley ball and

badminton, but he loves badminton most

and it was this sport which took him to the

national and world sports arena.

1. Naskah Dede Oetomo dalam projek buku oleh Yayasan Nabil Jakarta.

Source Language Target Language

**Peran Orang Tionghoa Dalam Perkembangan Bahasa Indonesia**

**Dede Oetomo**

Golongan Tionghoa peranakan atau baba dari Kepulauan Nusantara telah saling berkomunikasi dalam bahasa-bahasa lokal dan berbagai dialek bahasa Melayu sejak masa-masa awal ketika komunitas-komunitas mereka baru terbentuk. Tidak hanya itu, mereka juga telah menghasilkan sastra dalam bahasa lokal. Bahkan, sejak paruh terakhir abad ke sembilan belas mereka semakin produktif menerbitkan kesusasteraan dalam bahasa Melayu.

Bahasa Melayu, yang dinamakan kembali menjadi Bahasa Indonesia, dideklarasikan sebagai bahasa nasional Indonesia pada tahun 1928. Sejak masa kebangkitan gerakan nasionalis, pendudukan Jepang, dan kemerdekaan Indonesia pengguna bahasa tersebut bertambah dengan sangat pesat di kalangan pribumi di daerah-daerah yang semula tidak mengenal bahasa Melayu.

**The Chinese of Indonesia And The Development of The Indonesian Language**

**Dede Oetomo**

Since early in the formation of their communities, the peranakan or baba Chinese of the Malay Archipelago have communicated among themselves in local languages and in various dialects of the Malay language. They have also produced literature in local languages and starting in the second half of the nineteenth century, have published even more literature in Malay.

Malay, renamed Indonesian, was declared the national language of Indonesia in 1928 and has, since the rise of the nationalist movement, the Japanese occupation, and Indonesian independence, acquired an increasingly larger number of speakers among indigenous Indonesians in non-Malay-speaking areas.