COMPARISON OF THREE ANONYMOUS MALAY PANTUN BY A.W. HAMILTON, R. O. WINSTEDT, AND KATHERINE SIM IN TRANSLATION STRATEGY AND EQUIVALENCE PERSPECTIVES.

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ABSTRACT


This research is aimed to find the translation strategies and equivalence that were used by *pantun* translators toward an anonymous malay *pantun* by A. W. Hamilton, R. O. Winstedt and Katherine Sim.

The researcher uses qualitative research on this writing. He analyses the collected data through descriptive analysis to fulfill the objective of this research. The data are taken from a journal that shows three translations of one anonymous *pantun*. Researcher analyses the translation strategy and equivalence per translator then elaborates the findings to generate a relevant result.

On the conclusion, researcher finds that each translator has different approach toward the source text. A. W. Hamilton uses two kinds of structural strategy for three verses and one kind of semantic strategy for one verse which could be counted as Communicative Equivalence. R. O. Winstedt uses one kind of semantic strategy for one translation therefore researcher concludes it as Semantic Equivalence. Meanwhile Katherine Sim also applies two kinds of structural strategy for three verses and one kind of semantic strategy for one verse which could be counted as Communicative Equivalence.

Keyword: *pantun translation, pantun, translation strategy, translation equivalence,*
APPROVAL

COMPARISON OF THREE ANONYMOUS MALAY PANTUN BY A.W. HAMILTON, R. O. WINSTEDT, AND KATHERINE SIM IN TRANSLATION STRATEGY AND EQUIVALENCE PERSPECTIVES

A thesis

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The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on April 27, 2015. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, April 27, 2015

Examination Committee

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DECLARATION

I hereby declare that this submission is my own work and that to the best of my knowledge and belief. It contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, February 27th 2015

Adhya Rizkia
ACKNOWLEDGEMENT

In the name of Allah, the most merciful and the beneficent.

All praise to Allah SWT, the lord of the universe and hereafter. Surely, there is nothing possible without His blessings and care. Peace and blessing is upon to our beloved prophet Muhammad SAW and his followers.

Through this page, researcher would like to deliver her gratitude to her family, advisors, lecturers, and folks who have made her college experience amazing. The utmost gratitude goes to beloved Papa Sudirman Tebba and Mama Masjita Pontoh, no words could describe writer’s feeling and a thank-you may not be enough to be uttered to both most wonderful figures who raise and bring the best out of her for 22 years living in this world. Endless support, encouragement, wisdom, love and caress of someone could not expect from any other person but Papa and Mama. They are the world, thank you for making her the best person as she could be today. Also Sister Vidiya Hawaria, despite her annoyance and whines, thank you for saving her in her worst time.

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Finally, researcher hopes that the thesis will be useful for English Letters Department students and general public. May Allah SWT always showers us with His blessings, protects us and our family.

Jakarta, February 27th 2015

Adhya Rizkia
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INTRODUCTION

A. Background of the Research

_Pantun_ is a form of poetry that could not be detected where it came from or how it started. _Pantun_ originally meant to be sung and had been used as a communication tool and spread orally. _Pantun_ is really close to local heritage more especially in South East countries such as Indonesia and Malaysia. _Pantun_ has become a part of history and contains culture of every region.

_Pantun_ commonly consists of 4 lines; usually the first two lines are called “sampiran” or foundation, and the rest lines called “isi” or the meaning.¹ Both two lines have no direct connection. _Pantun_, therefore, is a fun way to express someone’s thoughts and situation. _Pantun_ is created and used spontaneously. It lasted for ages and nowadays _pantun_ still can be found in special occasions such as wedding ceremony and ritual ceremony.

People transmigrate, knowledge develops, and local culture evolves, so do languages. Languages were formed based on how the people lived in their own region. It makes languages are not the same one another. Translation, as a process of transferring a language to another, is an activity that has been done since written form occurred.² Because of that, translation theories are needed to help transferring and perfecting a translation so that people whose different language could understand

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¹ Burton Raffel, _Art of Translating Poetry_, Penn State Press, 2010, p. 70
in their own way. Burton Raffel gives more reasons why translating a language need consideration of translation theories³:

1. No two languages having the same phonology.
2. No two languages having the same syntactic structures.
3. No two languages having the same vocabulary
4. No two languages having the same literary history.
5. No two languages having the same prosody.

Translators, are likely a bridge of two languages, are demanded to deliver the meaning of a text. Good translation is a text that looks like a pane glass. It looks seemingly perfect yet it is actually not, there are still a few scratches and flaws, says Norman Shapiro. However, it still feels domesticated, familiarized and original as the text constructs a clear thought to the readers.⁴ Therefore, equivalence should be the main target or a benchmark before doing a translation.

Translation equivalence, that is text similarity, takes the most important part when the text is received by native readers. If the readers couldn’t understand what the text tries to convey, this could mean that the text is not equivalent enough. Translation equivalence forces the translators to use strategies that could generate translated text as close and perfect as it could be toward source text. In consequence, translators should dig information from the source text, not only the literal translation, or raw comprehension, but also the culture, diction and even author’s intention.

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³ Burton Raffel, *op cit*, p. 12
However, things sometimes get more complicated when the source text is an old form of poetry like pantun. Pantun has natural characteristic. However translating pantun had been done by several English translators who stayed in Malaysia and made researches about malay pantun which spread around among Melayu race. History records when European countries invade to South-east Asia, they stayed and interacted with local people. Culture and knowledge exchanges happened and not just a few from the foreigners had interest in it. They eventually became residents and devoted themselves to do researches and books. Their passion of malay literature also their nature as foreigners, made the migrants have to master local language and understand malay culture before thoroughly learning the knowledge, then they would transliterate what they had learned into their native languages.

Say A. W. Hamilton, R. O. Winstedt and Katherine are three infamous pantun translators whose works have been acknowledged and still quoted until today. Each translator has different methods and imaginations; how to choose and arrange the words so the original pantun could be transferred to another language as close as it could be into SL. In other words, the efforts of translating, in this case is a pantun, should be equivalent so it is understandable and sensible for TT readers.

There lays many elements in every point of view that has been used. The nature of translation is acceptableness and theoretically includes the ideology, methodology which directly gives impacts toward the process and translated piece of a pantun. Therefore, researcher decides to bring up the topic to become a thesis titled:

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5 Krishnavanie Shanmugam, Pantun Translation into English in Women’s Writings in Twentieth Century British Malaya, Journal of Modern Languages, University of Malaya: 2010, pg. 1
6 Ibid, pg. 2
COMPARISON OF THREE ANONYMOUS MALAY PANTUN BY A.W. HAMILTON, R. O. WINSTEDT, AND KATHERINE SIM IN TRANSLATION STRATEGY AND EQUIVALENCE PERSPECTIVES.

B. Focus of the Study

Based on the background of study, this research will focus on the strategy differences and the translation equivalence in translating a Malay pantun that were done by A. W. Hamilton, R. O. Winstedt and Katherine Sim by using Translation Strategy and Translation Equivalence theories from Peter Newmark.

C. Research Question

Therefore, to focus on the problems mentioned above, writer has concluded a few questions to be answered:

1. What are the strategies and equivalences of translations that have been used by A. W. Hamilton, R. O. Winstedt and Katherine Sim in their translations?
2. Which translated text of anonymous Malay pantun that is most equivalent?

D. Significances of the Study

1. Aims of the Study

The aims of this study are:

a. To find out the strategies of translation that has been used by A. W. Hamilton, R. O. Winstedt and Katherine Sim in their translations.

b. To see translation equivalence between the original text and translated ones.

c. To see the comparison of three translated texts equivalency.
2. Benefits of the Research

The benefits of this research are:

a. For the writer, it will widen the knowledge in translation field, also the culture and history of malay pantun in Indonesia.

b. For the academics, the research will enrich the source that still hardly finds its source, specially about pantun translation.

c. For the public, the research will bring more references about malay pantun translation which is also a part of Indonesian history.

E. Research Methodology

The research methodology will include some aspects, such as:

1. Objective of the Research

The objective of this research is to answer the questions that are translation strategies, translation equivalence of the translated texts compared to the original one, also to find out which translated piece that has best equivalence between the three English translators.

2. Research Methodology

The research will use qualitative-descriptive method to elaborate the findings during the process. Qualitative methodology is an analysis that is done based on methods, theories or relevant approaches such as historical approach and textual approach so that Translation Strategy theory from Zuchridin Suryawinata and Translation Equivalence theory from Peter Newmark will be found out.

3. Technique of Data Analysis
The writer will use descriptive technique to elaborate the research. The writer will first read the original Malay pantun and the three translated texts from A. W. Hamilton, R. O. Winstedt and Katherine Sim, then the writer will read each line carefully and make important notes out of the process. Finally, the writer will analyze them based on Translation Strategy theory from Zuchridin Suryawinata and Sugeng Hariyanto and Translation Equivalence theory from Peter Newmark.

4. Instrument of the Research
The instrument of the research will only include the researcher himself. The researcher will read, brainstorm and analyze the pantun based on the theories of Translation Strategy theory from Zuchridin Suryawinata and Translation Equivalence theory from Peter Newmark.

5. Unit of Analysis
The analysis unit of the research is an anonymous Malay pantun and three translated versions from A. W. Hamilton, R. O. Winstedt and Katherine Sim, also other references that are correlated with the research.

6. Time and Place of Research
The research will take place at UIN Syarif Hidayatullah Jakarta in March 2014 – March 2015.
CHAPTER II
THEORETICAL FRAMEWORK

A. Previous Research

There are many previous researches that discuss about pantun translation. The papers which are written by Krishnavanie Shanmugam (2010) and Yunie Amalia (2012) are ones of them.

The first paper from Krishnavanie Shanmugam is “PantunTranslations into English in Women’s Writings in Twentieth Century British Malaya” in 2010. The paper focuses on pantun translations that had been done by the female translators; those are Katherine Sim and Martha Blancha Lewis. The paper aims (1) to describe translation styles each translator and (2) how the purposes of translation affect the styles that had been used onto the translations. The finding shows that both translators have similar style in translating pantun which aims to please native language readers, and also proves that their translational style is just the same with the male translators at that time.

The second paper also belongs to Krishnavanie Shanmugam titled “The Translation Metaphors in Malay Pantuns into English” in 2010. The paper talks about the efforts that have been used by the pantun translators to transfer metaphors in a Malay pantun. Based on the research, the writer concludes that the translators do not use word-for-word transference yet they express it through another form which needs translators’ creativity, and results a translation as near as possible to the source language.
The third one belongs to Yunie Amalia, a thesis titled “Terjemahan Pantun Melayu ke Dalam Bahasa Inggris oleh Katherine Sim: Suatu Analisis Kesepadanan Terjemahan” in 2012. The thesis focuses on writer’s attempt to analyze translation strategies that have been used in a pantun which longs for 10 baits. The finding shows that Katherine Sim mostly uses structural strategy that is Addition (33,33 %) and the least one is Reduction (0 %), she also transfers the metric, syllables and rhyme well. Yet, she concludes that Katherine Sim does not successfully convey the soul of the pantun.

B. Pantun

Pantun is an old form of poetry that has unique characteristics. Pantun in Batak Toba means “polite, worthy of respect”, and it was later supported by Winsdted that pantun mean “well arranged words”.

There are several characteristics to know whether the lines could be called as a pantun or not:

1. It has four baits.
2. The first two baits called “sampiran” or foundation. It usually talks about animals, places or any playful illustrations. The last two baits called “isi” or meaning which contains the message of the pantun.
3. A pantun has similar syllables that long 8 to 12 syllables and also rhymes ab-ab or aa-aa.

There are many opinions about the origin of the pantun. Mandailing Batak is said to be the key to understand pantun’s history. Young men of Mandailing used to

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7 Liaw Yock Fang, A History of Classical Malay Literature, Institute of Southeast Asian, Pasir Panjang: 2013, pg. 444.
8 Budi Setyawan, Inur Hidayati dan Sosiawan Leak, Kumpulan Pantun untuk SD – SMP, Indonesia Tera: 2011, pg. 5-6
express their affection to couples by saying sweet lines that were heard rhyming, like
the example below\(^9\):

\begin{align*}
\text{Mudamandurungko di pahu} \\
\text{Tampulsimandulang-dulang,} \\
\text{Mudamalungun ho di au,} \\
\text{Tatap sirumondang bulang,}
\end{align*}

The translation is:

If you go fishing in a pond
Cut some tray leaves
If you long for me
Look at the light of the moon.

\textit{Pantun} can be found in many places as the result of Sriwijaya’s existence in
the 8th century and maritime trading from an island to another. \textit{Pantun} spread widely
to the east, north and southwest of Sumatera, bridging malay people to interact with
local people.\(^{10}\) Throughout the archipelago, there are Acehnese, Minangkabau,
Javanese, Sundanese, Batak.\(^{11}\)

“The pantun is the most beautiful flower in the garden of the Malay language
and literature. A simple form, it is yet capable of romance, humour, and could even
carry customary laws which are the unwritten rules of conduct and guidelines for the
communities. Many are pithy and wise, parcelled in chosen words, and therefore
lend themselves to being easily memorable and often taken back on ships by sailors


\(^{10}\) \textit{Pantun}, \url{http://pantun.usm.my/pantuninenglish2.asp}, web accessed on December 13\(^{th}\) 2014
at 12.58 AM.

and traders, sung in the markets and to be spread to the hinterland of the ports. [...]”\(^{12}\)

Malay *pantun* is a part of Malay people throughout the decades. The *pantun* was created anonymously just like other works of Malay oral tradition such as *Gurindam*.\(^ {13}\) The oldest Malay *pantun* comes from 400 years ago, although it is still possible if *pantun* is older than any history recorded and later on, *pantun* developed over centuries following the trend of each era.\(^ {14}\)

**C. Translation**

Translation is a process of transliterating a text from source language (SL) to a target language (TL). Furthermore Peter Newmark explains:

“*What is translation? Often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text.*”

The subject who does translation is referred to as translator, while the product called translation. In translation, it is done based on translator’s interpretation, so there’s no either wrong or correct translation. Translation could be assessed based on standards to see its conformity. The transliteration from source language to target language should fulfill the three functions of language\(^ {15}\), those are:

\(^{12}\)Pantun, [http://pantun.usm.my/pantuninenglish2.asp](http://pantun.usm.my/pantuninenglish2.asp) web accessed on December 13\(^{th}\) 2014 at 12.58 AM.


\(^ {14}\)Pantun, [http://pantun.usm.my/pantuninenglish2.asp](http://pantun.usm.my/pantuninenglish2.asp), accessed on December 12\(^{th}\) 2014 at 12.30 AM.

1. Expressive, which that means the text is emotive or it expresses writer’s feelings through it.

2. Informative, a language should provide information.

3. Vocative, means that an imperative form which triggers certain behavior to the hearer.

Translation could be viewed from two sides, either translation as a process or a product. As a process, translation is a form of steps to transfer a language, context and culture of text SL into TL. In other hands, translation as a product is the result of the process that later will be enjoyed by readers. The diction and utilization of a language depend on the translators themselves who have personal styles and principles in translating a text.

Translation is a unique process because it doesn’t only refer to linguistics theories such as grammar or punctuation, more than that, translators have to able to transfer the culture, space, time and sense that are attached into the SL. How is the correlation between translation and sentence? Newmark says in his book *Word, Text, Translation: Liber Amicorum for Peter Newmark*, that in translator’s point of view, there’s a hierarchy that is composed from text, paragraph, sentence, phrase, clause, group of word, word and the smallest unit is morpheme.¹⁶ To be able to understand the unit sequence, translator could apply two methods of translation, those are: (1) translate sentence per sentence, repeat the step to have the right sense and then read the whole translated text, and (2) read the source text twice until thrice then start translating it.

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¹⁶Gunilla M. Anderman, Margaret Rogers, Peter Newmark, *Word, Text, Translation: Liber Amicorum for Peter Newmark* (Bristol, Multilingual Matters: 1999), pg. 11.
1. Process of Translation

Translation, as a process, is a task that is done by translator to convey the meaning of a text. According to Dimitrova, process of translation is often purely theoretical, without being concluded based on empirical data. She called the process as “moment of translating”, as it describes translator’s activity understanding the SL of a text, then transfers it into TL, “Presented as if it were really one moment in time” she said.

The three main processes are planning, text generation and revision, meanwhile the sequence called Task Environment.
2. Translation Equivalence

Translation equivalence is close to the application of translation methods and ideology. The English native speakers use *farmer* as people who have wealth of hundreds of hectares rice field, meanwhile in Indonesia, farmers are referred to people who live in countryside and most of them are unfortunate. Cultural differences, local historical background, those reasons affect the translators in transferring the meaning and words; therefore, there are many ways to overcome those clump differences.

Translators are expected to be able to convey the message of the text in SL. Peter Newmark explains that there are two kinds of equivalence: Semantic and Communicative equivalence.  

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Semantic Equivalence</th>
<th>Communicative Equivalence</th>
</tr>
</thead>
</table>

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<table>
<thead>
<tr>
<th><strong>Transmitter/ addressee focus</strong></th>
<th>Focus on the thought processes of the transmitter as an individual; should only help TT reader with connotations if they are a crucial part of message.</th>
<th>Subjective, TT reader focused, oriented towards a specific language and culture.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Culture</strong></td>
<td>Remains within the SL culture.</td>
<td>Transfer foreign elements into the TL culture.</td>
</tr>
<tr>
<td><strong>Time and origin</strong></td>
<td>Not fixed in any time or local space; translation needs to be done anew with every generation.</td>
<td>Ephemeral and rooted in its own contemporary context.</td>
</tr>
<tr>
<td><strong>Relation to ST</strong></td>
<td>Always ‘inferior’ to ST; ‘loss’ of meaning.</td>
<td>May be ‘better’ than the ST; ‘gain’ of force and clarity even if loss of semantic content.</td>
</tr>
<tr>
<td><strong>Use of form of SL</strong></td>
<td>If ST language norms deviate, then this must be replicated in TT; ‘loyalty’ to ST author.</td>
<td>Respect for the form of the SL, but overriding ‘loyalty’ to TL norms.</td>
</tr>
</tbody>
</table>
3. Translation Strategies

Translation strategies are techniques that are used to translate words or a group of words, and even full sentences if it can not be divided into smaller groups. According to Peter Newmark translation strategies are divided into two main kinds. The first is structural strategy. It focuses on grammar and a step that is needed to be done to maintain its grammar acceptableness in TL. The second is semantic strategy. It relates to the senses and semantic of a phrase or sentence.

3.1. Structural Strategy

Relating to the grammar, there are three kinds of structural strategies, they are Addition, Subtraction and Transposition.

3.1.1. Addition

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Addition is done when the grammar in TL forces it to add. Addition is not an option, yet it is a must. It relates much to grammar differences between SL and TL.

Sample:

SL : Sayadokter.
TL : I am a doctor.

_Sayadokter_ is Indonesian and this simple statement could be easily understood that the speaker is a student, while in English which is the TL, _sayadokter_ couldn’t be translated to _I doctor_ blatantly because in English grammar the subject nouns should be paired with its additional particles like _I_ and _am, you_ and _are_, and so on.

3.1.2. Subtraction

Similarly to Addition, Subtraction means that there is an element reduction in TL to fulfill a correct grammar.

Sample:

SL : Saya menyanyikan dua buah lagu.
TL : I sing two songs.

The word ‘buah’ in Indonesian refers to unit. The sentence describes that the speaker sings two units of songs, yet in English the speaker could simply use plural form that appears in the word ‘songs’ after the number.

Sample:

SL : Tommy merayakan ulang tahunnya yang ke 25.
TL : Tommy celebrates his 25th birthday.
The word ‘yang’ in SL refers to

3.1.3. Transposition

Transposition is a strategy that is optional. Transposition is only used if the SL could not be conveyed well, or whether let it as it is if the translated text could be understood without addition or subtraction. The changes could be done through making the plural to be single form, adjective placement, or rearrangement of the structure.

The key is to make the translated text is as equivalent and close as possible to the original one. In the following sentence Transposition is done because the grammar in SL can not be found in TL.

SL : *Berdiam diri tentang masalah itu merupakan kesalahan besar.*

TL : It is a great mistake to keep silent about the matter.

3.2. Semantic Strategy

Semantic Strategy is used in a word, phrase, clause or sentence form while considering its meaning. The strategies include Borrowing, Cultural Equivalent, Descriptive Equivalent and Componential Analysis, Synonym, Formal Translation, Subtraction and Elaboration, Addition, Omission, and Modulation.

3.2.1. Borrowing

Borrowing is a strategy that absorbs words from SL to TL. There are two reasons why this strategy is used: 1) the translator would like to acknowledge the words, 2) there are no equivalent translation for the words. Before using this strategy, translator should know beforehand whether the text or word needs either transliteration or naturalization.
Transliteration is a strategy that preserves the word, whether it is its sound or writing. Naturalization is the continuation of Transliteration; it is a strategy that adjusts SL to fit well in TL. In short, Naturalization is similar to Adaptation.

Below is sample of Transliteration and Naturalization:

<table>
<thead>
<tr>
<th>SL</th>
<th>Transliteration</th>
<th>Naturalization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mall</td>
<td>mall</td>
<td>mal (sound and writing)</td>
</tr>
<tr>
<td>Sandal</td>
<td>sandal</td>
<td>sandal (sound)</td>
</tr>
<tr>
<td>Orangutan</td>
<td>orangutan</td>
<td>orangutan (sound)</td>
</tr>
</tbody>
</table>

In a sentence, Borrowing is occasionally used for phrases that include names of a person, place, magazine, journal, institution and certain terms that could not be found in TL.

3.2.2. Cultural Equivalent

Since each language has strong background culture, it is almost impossible to have a perfect translation. Cultural Equivalent helps translator to convey peculiar terms, especially the words that have cultural essence that can not be found in TL, so it would stay natural yet comprehensible.

Sample:

SL : Minggu depan Jaksa Agung Andi Ghalib akan berkanjung ke Swiss.

TL : Next week the Attorney General Andi Ghalib will visit Switzerland.

3.2.3. Descriptive Equivalent and Componential Analysis

This strategy is used in certain condition when the word in SL is much related to local culture and there is no equivalent translation in TL. Sometimes there are words that need to be translated descriptively to give a clearer view to
the readers. Let us take an example, the word ‘samurai’ Japanese could not be translated as ‘bangsawan’ in Indonesian because the word contains Japanese culture and history, so Descriptive Equivalent strategy should be used. The word ‘samurai’ is translated to ‘aristokrat Jepang pada abad XI sampai XIX yang menjadi pegawai pemerintahan’. This kind of translation is usually found in glossary at the end of a book.

Another strategy that is close to Descriptive Equivalent is Componential Analysis. Componential Analysis is used in a condition where the words in SL should be described one by one to have a good translation in TL.

Sample:

SL : Gadis itu menari dengan luwesnya.

TL : The girl is dancing with great fluidity and grace.

Using this strategy, the word ‘luwes’ is same with ‘bergerak dengan halus dan anggun’ in Indonesian, therefore it is translated to ‘dancing with great fluidity and grace’ in English.

3.2.4. Synonym

Translation could be done by using the synonym of words in TL and feels the result would be better than using Componential Analysis.

Sample:

SL : Alangkah lucunya bayi Anda!

TL : What a cute baby you’ve got!
The sample above shows that ‘lucu’ is translated to ‘cute’. ‘Cute’ in English means something little or beauty, while ‘lucu’ in Indonesian actually means something that is interesting to play with.

3.2.5. Formal Translation

Formal strategy is used for words that are already standardized by local government. The translators who translate foreign language to Indonesian need to have “Pedoman Pengindonesiaan Nama dan Kata Asing” that is published by Ministry of Education and Culture Republic of Indonesia. For example, “red-only memory’ becomes “memori simpan tetap”. The translators would gain two benefits by using this strategy, the first is they may save time and the second is they help developing Indonesian language through the right track.

3.2.6. Subtraction and Elaboration

Subtraction and Elaboration are done in the component of SL. As the example of Subtraction, the word ‘automobile’ in English becomes ‘mobil’ Indonesian, subtracts the word ‘auto’. The opposition of Subtraction is Elaboration that makes the word has element extension. The sample is the word ‘whale’. If it’s translated into Indonesian, it would become ‘ikanpaus’. It adds the word ‘ikan’ as the sign that ‘paus’ could not stand alone because it would have the same meaning with ‘the Pope’, and it also signs that ‘paus’ is a kind of fish for Indonesian speakers.

3.2.7. Addition

Addition is a different kind of strategy from structural strategy. Addition is done when a translator feels that the readers need additional information so they
could understand the text thoroughly. Addition is usually put in footnote, at the end or in the body of a text. It helps translator during translating cultural terms or other knowledge science.

Sample:

SL : The skin, which is hard and scaly, is grayish in color, thus helping to camouflage it from predators when underwater.

TL : Kulitnya, yang keras dan bersisik, berwarna abu-abu. Dengan demikian, kulit ini membantunya berkamuflase, menyesuaikan diri dengan keadaan lingkungan untuk menyelamatkan diri dari predator, hewan pemangsa, jika berada di dalam air.

The sample shows that it uses borrowing strategy for ‘camouflage’ and ‘predator’ words. Yet, the translator needs to give additional information for each biological term. The additions are ‘menyesuaikan diri dengan keadaan lingkungan’ or ‘adjusting itself with the environment’ in English, and ‘hewan pemangsa’ as the literal translation for predator in Indonesian.

3.2.8. Omission

Omission is a strategy that deletes a word or a part of a text in SL for having a good translation in TL. This strategy is used only if the translator feels that there is a part that is insignificant and better to be discarded, or else the readers would be confused.

Sample:


TL : “Just like her mother,” she whispered.
3.2.9. Modulation

Modulation is a strategy that is used to translate a phrase, clause or sentence. The translator uses his own point of view to translate the text to generate a text that is smooth and relevant translation for TL readers.

Sample:

SL : Tiada banding!

TL : There was no comparison.

The example above shows that the translator exposes the fact in TL that is there’s no comparison, than the SL which elaborates about the subject.

D. Pantun Translation

According to Shanmugam, history recorded that the earliest pantun translation can be found in a dictionary by William Marsden in 1812 and pantun translation could be found in Chinese, Dutch, French, yet English has the most translations among all languages.\(^\text{20}\) This statement is supported by a web that is dedicated to Malay pantun which belongs to University Sains Malaysia. It states that the earliest Malay – English dictionary was made in 1701 and defines pantun as a rhyme, meter, verses, a poem.\(^\text{21}\)

Pantun translation is a part of literary translation, yet it’s not as famous as any other kinds like poet translation, movie text translation or lyrics translation. Pantun translation had been started in 1800 by English who were residence during Malaysia’s colonialism. Basically, pantun translation uses general translation


\(^\text{21}\)Pantun, [http://pantun.usm.my/pantuninenglish2.asp](http://pantun.usm.my/pantuninenglish2.asp), accessed on December 13th 2014 at 12.32 AM
theories, but one thing that makes it more different that the object or original text of a pantun contains 4 lines at maximum.

R. O. Winstedt, A. W. Hamilton and Katherine Sim is the three infamous pantun translation and their works have been used until today as the main source of pantun research, especially in South East Countries. R. O Winstedt came to Malaysia as administrative official in 1902. He later had concern in malay language and literature especially pantun. His job as official at that time facilitated him to access collections of malay manuscript and he was also able to see the development of malay literature. His infamous book is A History of Malay Literature that was published by JIMBRS. Because of its strong influence for literature students, Oxford University Press also published it in 1969.

A. W. Hamilton was a British civil servant who had interest in Malay literature. Just like common foreign pantun translators, he had been actively collecting, learning and translating Malay pantun that was intended to be a source for fellow British officials adapting with Malay’s way of life.

Katherine Sim came to Malay to follow his husband who worked as civil servant in Malaya. During her stay, she became interested in local literature and culture. She lived long enough to be able to master many aspects of Malay in her books. Her first published book was Malayan Landscape and after that she created 9 more books both fictional and non-fictional ones.

\[22\] Shanmugam, Loc.Cit., pg. 81
\[23\] Krishnavanie Shanmugam, The Translation of Metaphors in Malay Pantun into English, Monash University, pg. 26
\[24\] Shanmugam, Loc.Cit., 86-88
CHAPTER III
RESEARCH FINDINGS

A. Data Description

As mentioned in the previous chapter, there are several translation strategies and translation equivalence. Translation strategies are divided into two kinds of strategy; they are structural strategies and semantic strategies which include Addition, Subtraction and Transposition also Borrowing, Cultural Equivalent, Descriptive Equivalent and Componential Analysis, Synonym, Formal Translation, Subtraction and Elaboration, Addition, Omission, and Modulation, respectively.

The table below shows the analysis of which strategy and equivalence that are used by each translator in treating the anonymous pantun.

Table 2: Data

<table>
<thead>
<tr>
<th>Data of Pantun Anonym</th>
<th>Translator</th>
<th>Data of Translated Text</th>
<th>The Translation Strategy</th>
<th>The Translation Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apa guna pasang pelita</td>
<td>A W. Hamilton</td>
<td>Why attempt to light a lantern</td>
<td>Structural strategy - Addition</td>
<td>Semantic Equivalence</td>
</tr>
<tr>
<td>Jika tidak dengan sumbunya?</td>
<td></td>
<td>If the wick should not be in it?</td>
<td>Structural strategy - Transposition</td>
<td></td>
</tr>
<tr>
<td>Apa guna bermain mata</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kalau tidak</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>R. O. Winstedt</td>
<td>Katherine Sim</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>--------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>If you do not really mean it?</strong></td>
<td><strong>What’s the use of lighting a lantern?</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Componential Analysis</strong></td>
<td><strong>Structural Equivalence</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Structural strategy – Transposition</strong></td>
<td><strong>Structural strategy – Addition</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| **If there’s no wick within the lamp** | **If the wick’s not in it?** |
| **Semantic strategy - Modulation** | **Structural strategy - Transposition** |

| **To light it toil is thrown away** | **Communicative Equivalence** |
| **Semantic strategy - Modulation** | **Semantic strategy - Modulation** |

| **And what the reck I loving looks** | **Except as fuel for love’s party** |
| **Semantic strategy - Modulation** | **Semantic strategy - Modulation** |

| **Katherine Sim** | **R. O. Winstedt** |
| **What’s the use of lighting a lantern?** | **If there’s no wick within the lamp** |
| **Structural Equivalence** | **Communicative Equivalence** |

| **dengan sungguhnya?** | **smile and wanton,** |

| **Strategy** | **Componential Analysis** |

| **strategic analysis** | **Structural strategy – Transposition** |
Why do you flirt your eyes at me
If you don’t mean it?

Semantic strategy – Synonym
Structural strategy - Transposition

B. Data Analysis

1. A. W. Hamilton’s Pantun

Table 3: Analyses of Translation Strategy and Equivalence

<table>
<thead>
<tr>
<th>Verse</th>
<th>Source Text</th>
<th>Target Text</th>
<th>The Translation Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Apa guna pasang pelita</td>
<td>Why attempt to light a lantern</td>
<td>Structural strategy – Addition</td>
</tr>
<tr>
<td>2</td>
<td>Jika tidak dengansumbunya?</td>
<td>If the wick should not be in it?</td>
<td>Structural strategy – Transposition</td>
</tr>
<tr>
<td>3</td>
<td>Apa guna bermain mata</td>
<td>Why attempt to smile and wanton</td>
<td>Semantic strategy – Componential Analysis</td>
</tr>
<tr>
<td>4</td>
<td>Kalau tidak dengan</td>
<td>If you do not really mean it?</td>
<td>Structural</td>
</tr>
</tbody>
</table>
1.1. Strategy

1.1.1. Verse 1

a. Structure

<table>
<thead>
<tr>
<th>SL</th>
<th>Apa guna pasang pelita</th>
</tr>
</thead>
<tbody>
<tr>
<td>TL</td>
<td>Why attempt to light a lantern</td>
</tr>
</tbody>
</table>

The word “pasang” could be literally understood as the word “menyalakan” or “to light” in English. Grammatically, Hamilton uses **structural strategy** that is **Addition** to translate the simple sentence because the word ‘attempt’ can not stand alone so it has to be paired with its particle that is ‘to’. The same goes with particle ‘a’, it refers to the singular object that is ‘lantern’.

By looking at the translated structure, Hamilton ignores the standard structure of an interrogative sentence.

b. Semantic

In the first line “apa guna pasang pelita” is transferred as ‘why attempt to light a lantern’ describes that the speaker tries to ask the use of using a thing called “pelita”.

**Figure 2**: (left to right) lantern\(^{25}\) and *pelita*\(^{26}\)

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\(^{25}\) Image accessed [https://www.buckstove.com/partsstore/images/P/Buck-Original-Lantern.jpg](https://www.buckstove.com/partsstore/images/P/Buck-Original-Lantern.jpg), December 2\(^{nd}\) 2014

\(^{26}\)
Here, in English ‘lantern’ means “a lamp in a container, often a metal case with glass sides that has a handle so it could be carried it outside.27 ‘Lantern’ also pictures a household tool that’s used in old housing. Meanwhile “pelita” means “lampu” in Indonesian, and it is light by oil-based fuel.28 We can see here that the sense of the words fit each other. Hamilton picks ‘lantern’ as he wants to let his readers feel the same sense.

1.1.2. Verse 2

a. Structure

SL : jika tidak dengan sumbunya?
TL : if the wick should not be in it?

In the second line, Hamilton transfers “jika tidak dengan sumbunya?” as ‘if the wick should not be in it?’ Hamilton adapts the source text by transposing the objects according to English grammar and preserves the sense to feel domesticated.

b. Semantic

The word ‘should not’ itself shows appropriateness or to show what is right.29 ‘If the wick should not be in it’ elaborates that the wick is supposed to be in the

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27 Oxford Advanced Learner’s Dictionary, pg. 752
28 Kamus Besar Bahasa Indonesia (KBBI) Online, web accessed http://kbbi.web.id/pelita, on December 22nd 2014
29 Oxford Advanced Learner’s Dictionary, p. 1236
lantern which it has similar sense to the source language. It also emphasizes that the wick has to be there so the lantern would be useful.

The source text explains that the candle can not be lit if the wick is not burned; meanwhile literally, the target language refers to wick’s position that is not in the lantern, it would not be useful as well. The two texts have the sense although it is expressed through different ways.

As mentioned before, wick is thread that is burnt to produce light. Researcher tries to browse through search engine to see whether the two objects are the same. The result shows that “sumbu” and ‘wick’ are equivalent translation.

Figure 3: (left to right) sumbu$^{30}$ and wick$^{31}$

1.1.3. Verse 3

a. Structure

SL : *Apa guna bermain mata*

TL : Why attempt to smile and wanton

In the third line, the pantun starts with a new sentence. Here, Hamilton uses semantic strategy that is Componential Analysis to translate it. This analysis is based on the chosen words he uses to translate the idiom “*bermain mata*”. Take a look at the texts below:


$^{31}$ Image accessed [http://www.candlesoylutions.com/admin/IMAGES/Wicks_Pre-Tabbed.jpg](http://www.candlesoylutions.com/admin/IMAGES/Wicks_Pre-Tabbed.jpg), December 2$^{nd}$ 2014
Although there is an addition the particle ‘to’, the transfer takes the main focus of this translation because ‘to’ is naturally a part from the word ‘attempt’. “Bermain mata” in Indonesian is an action to flirt opposite gender. This idiom is usually used in negative sense. “Bermain mata” pictures a condition where someone is not serious about his interest to opposite gender although he already has a couple.

b. Semantic

In order to translate this line, Hamilton chooses to elaborate “bermain mata” as ‘smile and wanton’. In Oxford dictionary, ‘wanton’ have two meanings that are (1) causing harm or damage deliberately and for no acceptable reason, (2) behaving in immoral way; having many sexual partners. Here, we could see that Hamilton describes “bermain mata” as an action that actually could not be accepted based on social norm. ‘Smile and wanton’ is just like teasing opposite gender and we could see that Hamilton assumes the phrase match best with the idiom “bermain mata”.

1.1.4. Verse 4

a. Structure

SL : Kalau tidak dengan sungguhnya?

TL : If you do not really mean it?

In the fourth line that is also the continuous line of the third, Hamilton transfers “kalau tidak dengan sungguhnya” as ‘if you do not really mean it?’ Hamilton transfers word to word. He adds subject ‘you’ and a particle ‘not’ which is needed to a form a negative expression. Therefore, researcher decides that Hamilton uses structural strategy that is Transposition.

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33 Oxford Advanced Learner’s Dictionary, pg.1515
b. Semantic

There are three points that researcher pays attention to. The first one is the subject which Hamilton uses at the end of the pantun. Hamilton mentions the subject ‘you’ here as a sign that the pantun is actually spoken by someone who feels played by his/her company. The word ‘you’ also points out that the pantun is a tool to convey his/her curiosity of someone’s action toward himself/herself.

The second point is that Hamilton preserves the translated line to be as upright as the source text sounds. The line written is “jika tidak dengan […]” is transferred as ‘if you do not […]’ while actually Hamilton could just shorten the words to ‘if you don’t’. As for this point, actually we could see two possibilities why he does so: (1) like mentioned before, he wants to preserve its upright sense in the translated line or, (2) Hamilton wants to lure the length of the line so it longs almost the same to the original line.

The third point is that ‘if you do not really mean it?’ shows us Hamilton does try to convey the sense of the source text. He only transfers literally the word “sungguhnya” that could be defined as “sungguh-sungguh”, into ‘really mean’. We could see that the translation feels easy to be understood, nothing less and nothing more.

1.2. Equivalence

1.2.1. Pantun Characteristics

a. Verse 1

There are two characteristics of pantun that we have to observe. They are total of syllables and rhyme of each line. Here, Hamilton does not seem to
forget total standard of a verse. Here, he creates a verse that longs for 8 syllables and ends with the word ‘lan-tern’, which we could replace it with ‘A’.

b. Verse 2

The second line longs 8 syllables as well, which is the same total with the first line and the last word is ‘it’. We could assume it as rhyme ‘B’.

c. Verse 3

Hamilton’s attempt to translate this line generates 8 syllables as well just like the first verse. The last word he puts here is ‘wan-ton’. Because ‘wanton’ has different syllable with the last word in the first line that is ‘lantern’, so let us assume the word as ‘C’.

d. Verse 4

Hamilton successfully maintains the long syllable too even in the fourth line, it totals 8 syllables, the same amount with the first, second and third verse. He also turns the rhyme again to ‘B’ as the last word here is ‘it’, the same word with the second verse’s.

Talk about pantun’s equivalence in terms of its characteristics. Let us take a look at the table comparison below:

**Table 4: Comparison of pantun characteristics between source text and A. W. Hamilton’s translation**

<table>
<thead>
<tr>
<th>Source Text</th>
<th>R</th>
<th>S</th>
<th>Target Text</th>
<th>R</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-pa gu-na pa-sang pe-li-ta</td>
<td>A</td>
<td>9</td>
<td>Why at-tempt to light a lan-</td>
<td>A</td>
<td>8</td>
</tr>
</tbody>
</table>
By looking at the rows of rhyme and sum of syllable, we could conclude that Hamilton does his best to preserve original characteristics of his translation. He successfully keeps each verse of his translation to long only for 8 syllables so it would sound fit and precise just like the source text.

However, if we take a look at the rhyme, there is a slight difference. The source text rhymes A-B-A-B meanwhile the translation sounds A-B-C-B. This might be caused by natural difference of two languages. Although the sense could be the same, but how it is called in each language could sound different one and another. The idiom “bermain mata” and ‘smile and wanton’ are the best sample on how language difference plays big role in translation world.

1.2.2. Pantun Translation

By looking thoroughly of the strategies that are used, Hamilton mostly uses structural strategies in order to preserve simple sentences each verse. Although
there is one verse which is the third verse who has an idiom there that is translated by using semantic strategy.

Based on the characteristic of translation equivalence, researcher concludes that Hamilton’s translation tend to lead to semantic equivalence because he aims for foreign readers to also feel the domestication, the sense of eastern culture in the *pantun*.

2. **R. O. Winstedt**

Table 5: Analyses of Translation Strategy and Equivalence

<table>
<thead>
<tr>
<th>Verse</th>
<th>Source Text</th>
<th>Target Text</th>
<th>The Translation Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Apaguna pasang pelita</td>
<td>If there’s no wick within the lamp</td>
<td>Semantic strategy - Modulation</td>
</tr>
<tr>
<td>2</td>
<td>Jika tidak dengan sumbunya?</td>
<td>To light it toil is thrown away</td>
<td>Semantic strategy - Modulation</td>
</tr>
<tr>
<td>3</td>
<td>Apa guna bermain mata</td>
<td>And what the reck I loving looks</td>
<td>Semantic strategy - Modulation</td>
</tr>
<tr>
<td>4</td>
<td>Kalau tidak dengan sungguhnya?</td>
<td>Except as fuel for love’s party</td>
<td>Semantic strategy - Modulation</td>
</tr>
</tbody>
</table>
2.1. Strategy

2.1.1. Verse 1

a. Structure

SL : Apa guna pasang pelita
TL : If there’s no wick within the lamp

Generally, Winstedt translates the pantun attempts to translate the text with his own style. In the first line, he starts it by changing the structure and words.

He starts of the sentence by changing the interrogative phrase which is “Apa guna […]” to if-clause that is ‘If there’s [...]’ and brings out new object there which is ‘wick’. Researcher analyses that Winstedt might want to change the point of view of its subject instead of completely adopting the structure of source text. Therefore, researcher considers the strategy Winstedt uses is semantic strategy that is Modulation. Other than structural change, Winstedt keeps his translation as natural as the source text, which also translates “pelita” as ‘lamp’.

b. Semantic

Winstedt transfers the first line from “apa guna pasang pelita” to ‘if there’s no wick within the lamp’. Here, he mentions the word ‘wick’, a bunch of threads to be burnt by the fire so the candle lights. According to Oxford Dictionary, ‘wick’ means “the piece of string in the centre of a candle which you light so that the candle
burns”.\textsuperscript{34} He prefers to translate “pelita” as a ‘lamp’ which the sense is still acceptable, that if it is defined, lamp is a device that uses electricity, oil or gas to produce light.\textsuperscript{35} Winstedt helps the reader to understand that the ‘lamp’ he mentions is a light that is turned on by a wick and fire.

We can see that he does not translate it literally, but he transposes so it feels modified. Here, Winstedt uses negative sense rather than transferring the interrogative sentence into target language that makes it totally dissimilar to the rest translators. In the first line he blatantly says “no wick” rather than asking the attempt to light a lantern if it does not have wick in it. Moreover he uses conditional sentence to describe original \textit{pantun} tries to say, the condition where his love is being played by his lover. “If there’s no wick within the lamp” obviously tells us from the beginning that he turns our point of view.

\textbf{2.1.2. Verse 2}

\begin{table}[h]
\centering
\begin{tabular}{|c|c|}
\hline
\textbf{SL} & \textbf{TL} \tabularnewline
\textit{jika tidak dengan sumbunya?} & To light it toil is thrown away \tabularnewline
\hline
\end{tabular}
\caption{Verse 2 Structure}
\end{table}

Winstedt does differently. He uses semantic strategy that is Modulation for pleasing the target text readers.

By looking at the verse, Winstedt once again completely changes structure and diction following the first verse. The original text is an interrogative phrase which asks the usage of lighting a lamp without its wick. Winstedt here restructures the phrase using \textbf{semantic strategy} that is \textbf{Modulation}.

\textsuperscript{34}Oxford Advanced Learner’s Dictionary, pg. 1539
\textsuperscript{35} Oxford Advanced Learner’s Dictionary, pg. 750
b. Semantic

The word ‘toil’ is the synonym of the word ‘exhausting physical labour’ or ‘hardwork’.

The source text of the first and second verses it they are merged will give a sense of a confusion which leads to struggle to light a lamp without the wick. Winstedt simplifies it by putting in one word which it ‘toil’. If we may put additional punctuation to help non-literature enthusiasts understanding the line, it would sound:

‘To light it, toil is thrown away’. By adding the comma, we could see clearer sense there that would more or less sound the same as ‘the lamp has not wick, let alone trying to light it’.

A unique thing is that until here, we see the Winstedt has his own interpretation in translating the pantun. ‘To light it toil is thrown away’ possibly is only understood by the users of English language. However, researcher finds that he still maintains the characteristic of a pantun that is rhythm which happens between the words. ‘To light it toil is […]’ sounds rhythmical because it contains four letters of ‘t’ and ‘i’ there, also ‘[…] thrown away’, looking at the last consonant of ‘thrown’ and vocal of ‘away’ word.

2.1.3. Verse 3

a. Structure

SL : Apa guna bermain mata

TL : And what the reck I loving looks

Researcher analyzes that Winstedt translates the third line using **semantic strategy** that is **Modulation** as well because he transfers the meaning and sense, not the words.

Winstedt keeps the strategy he uses in the first and second verse. The structure is a new one and he does not translate even the slightest of source text. Winstedt completely transfers the message only in semantic way and leave out the structure.

b. Semantic

The word ‘reck’ itself is a verb, which could be defined as an importance. The word comes from old English that is a poetic language at that time. For an example: “It reeks not now, when all is over”, in other words “It is not important anymore because it is over”. But here, the word ‘reck’ is placed as the noun. ‘What the reck I loving looks’ describes the subject would not care about the appearance he sees in front of him, or things that might catch his attention toward opposite gender.

Researcher highlights the subject “I’ that Winstedt mentions. In the original *pantun*, the writer does not refer to any subject because he speaks about general issue that is commitment in relationship. However, the subject appears as if the message of the *pantun* contains here is a form of his principle that he does not waver over looks.

2.1.4. **Verse 4**

a. Structure

SL : *jika tidak dengan sungguhnya?*

TL : Except as fuel for love’s party.

---

Grammatically, Winstedt again changes the question form into active sentence following the previous verses. To perfect his translation which he aims to be comfortable for English readers, he uses semantic strategy that is Modulation. We could see there’s no effort in the structure Winstedt forms to balance the translated text into the source text.

b. Semantic

SL : *jika tidak dengan sungguhnya?*

TL : Except as fuel for love’s party.

Winstedt, as the analyses over the three lines before, he keeps the semantic strategy that is Modulation to translate the fourth line.

Winstedt once again does a different treatment as he uses another way of approach to translate this anonymous pantun. The words which researcher pays attention to are the words ‘except’, ‘fuel’ and ‘love’s party’.

To analyze the existence the word ‘except’ there, we shall backtrack to the previous line. If the third and fourth like are connected it would become: ‘And what the reck I loving looks, except as fuel for the love’s party’. The word ‘except’ here comes to exclude certain reasons why the speaker falls in love for company’s appearance.

The second word is ‘fuel’. Let’s take a look at the literal definition first. ‘Fuel’, a noun, has three definitions, those are: (1) any material that produces heat or power, (2) a verb that shows condition when putting petrol or gas into vehicle, or (3) also a verb, increasing something or making something stronger.\(^{38}\) Here, in this

\(^{38}\) Oxford Advanced Learner’s Dictionary, pg. 545
context, ‘fuel’ has close meaning to the third definition. Winstedt tries to turn up the point of view of the source text. Rather than questioning the company why he/she teases the speaker, Winstedt appears to leave a message that there is no reason for the speaker there to flirt his/her company without genuine affection which he expresses through the word ‘fuel’.

The third one is a phrase ‘love’s party’. Research tries to understand the phrase by relating it to previous words. ‘Except as fuel for […]’ signs that the phrase refers to an object that relates to a sense of affection which in this case is the opposite gender or couple of the speaker. ‘Love’s party’ describes uncertain gender as it supports the subject ‘I’ which appears in the third line. This means, Winstedt make the whole pantun more personal and delivers a sense where the speaker won’t do bad thing toward his/her company without true affection in his/heart.

2.2. Equivalence

2.2.1. Pantun Characteristics

a. Verse 1

In term of metric, as we have known that the source text has 9 syllables, Winstedt, with his own style, generates a line that longs 8 syllables though actually it could long 9 syllables as well if he splits up the word ‘there’s’ to become ‘there is’. This verse ends with a word ‘lamp’ so let us assume this as rhyme ‘A’.

b. Verse 2
‘Jika tidak dengan sumbunya’ counts 9 syllables in total; meanwhile the target language longs 8 syllables. The last word of the verse is ‘a-way’ and we could assume it as rhyme ‘B’.

c. Verses 3

In term of syllables, Winstedt, with his own style, creates 8 syllables long line as the result of his translation. The last word of the phrase is ‘looks’. Since it does not match with the last word from either the first or second verse, we could assume the word ‘looks’ as rhyme C.

d. Verses 4

The source text which has 9 syllables is translated into a 8 syllables length verse. And as for the rhyme, Winstedt doesn’t seem to even try preserving the natural characteristic of a *pantun*. The last word of the verse is ‘party’ which is different from previous syllables of every word. We could label it as rhyme ‘D’.

In terms of *pantun* characteristics equivalence, Winstedt doesn’t seem to mind the rhyme. Let us take a look at the table of comparison below:

Table 6: Comparison of *pantun* characteristics between source text and R.O.

<table>
<thead>
<tr>
<th>Source Text</th>
<th>R</th>
<th>S</th>
<th>Target Text</th>
<th>R</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-pa gu-na pa-sang pe-li-ta</td>
<td>A</td>
<td>9</td>
<td>If there’s no wick wi-thin the lamp</td>
<td>A</td>
<td>8</td>
</tr>
<tr>
<td>Ji-kati-dak de-ngan sum-bu-</td>
<td>B</td>
<td>9</td>
<td>To light it toil is thrown a-way</td>
<td>B</td>
<td>8</td>
</tr>
</tbody>
</table>
The source text, as we know, shows a good example of a pantun since it does follow natural characteristics. It rhymes and total of syllables is also same each line. Meanwhile, in Winstedt’s attempt to translate this pantun, he puts aside the rhyme. We could see each last verse sounds different syllables which are far from source text rhyme. Winstedt indeed only focuses conveying the message of source text, neither the structure nor words.

2.2.2. Pantun Translation

If we trace back from the first until fourth line, researcher could conclude that Winstedt always puts the meaning and his personal interpretation first ahead of the structure and words he has chosen. When someone reads his translation, he would not expect the source text is actually an interrogative sentence. Winstedt could be said successfully satisfy the English readers. Based on the analyzed strategies each line, researcher concludes that Winstedt aims for Communivative Equivalence.

3. Katherine Sim

Table 7: Analyses of Translation Strategy and Equivalence

<table>
<thead>
<tr>
<th>Verse</th>
<th>Source Text</th>
<th>Target Text</th>
<th>The Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A-pa gu-naber-ma-in ma-ta</td>
<td>And what the reck I lo-vinglooks</td>
<td>C 8</td>
</tr>
<tr>
<td>B</td>
<td>Ka-lauti-dak de-ngan sung-guh-nya?</td>
<td>Ex-cept as fu-el for love’s par-ty</td>
<td>D 9</td>
</tr>
</tbody>
</table>
### 3.1. Strategy

3.1.1. Verse 1

a. **Structure**

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Apa guna pasang pelita</em></td>
<td><em>What’s the use of lighting a lantern</em></td>
</tr>
</tbody>
</table>

Due to natural language differences, Sim has to add a few particles to fulfill English grammar. If we take a look at the structure, the translated is almost the same with the source text. The different only takes place at the additional articles like ‘is’,
‘the’, ‘of’, and ‘a’. The grammar of translated text is also similar. The interrogative phrase starts with question word then it is followed by a verb and an object. Sim has done something similar to Hamilton. To differentiate, Sim prefers starting her first line by using ‘what’s the use’ that is grammatically more precise than Hamilton does, who uses informal way to deliver an interrogative phrase. Although there is a continuous line which is the second verse, the first line already shows the reader that this pantun is basically a simple question. Based on this, researcher decides that this verse is using structural strategy which is Transposition.

b. Semantic

Sim maintains her translation to taste domesticated by choosing ‘light’ and ‘lantern’ for the readers, turning the simple sentence into one as well in English. So the translation as follows: “apa guna pasang pelita” to “what’s the use of lighting a lantern”.

This first phrase ‘what’s the use of lighting a lantern’ alone already informs the readers to be aware that the speaker tries asking in a condition where he/she has a problem or case till the speaker questions the advantage of lighting a lantern which it would be stated in the next line. We could still catch the same sense in the translated text.

3.1.2. Verse 2

a. Structure

SL : jika tidak dengan sumbunya?

TL : If the wick’s not in it?
Sim continues her translation to the second line by transferring “jika tidak dengan sumbunya” to “if the wick’s not in it?” Because it is the extension of the first line, she must keep the simple sentence translated literally by transposing it using structural strategy.

There is no big transformation here other than natural addition of particles due to English grammar. There appears particles ‘the’, possessive sign in ‘wick’s’, and Sim also replaces the object ‘lamp’ as ‘it’ in this verse.

b. Semantic

As we can see, Sim’s translation is simpler and easier for the readers to understand. The line ‘If the wick’s not in it’ simply shows a supposition if the wick is not inside the lantern. It is totally similar with sense of source text contains. Semantically, this verse could be understood easily without any ambiguousness.

3.1.3. Verse 3

a. Structure

Researcher decides that Sim uses semantic strategy that is synonym to translate the third verse. Grammatically, Sim does not change the structure. She preserves the form of the interrogative phrase, yet there is slight difference in a way Sim translating the idiom.

b. Semantic

SL : Apa guna bermain mata

TL : Why do you flirt your eyes at me

Sim translates the third line using semantic strategy that is Synonym. Researcher concludes so based on the changes she makes in the text:
Here, Sim translates “bermain mata” to “flirt your eyes at me”. She wants to make the translation as obvious as the original text is which means Sim prefers to choose words that are easy and feels light to understand without forgetting the sense of the source text. If we could pick word per word from the idiom “bermain mata”, take a look first at the word “bermain” which she transfers as ‘flirt’ and “mata” as ‘(your) eyes (at me)”, because she adds a subject there, Sim needs to add the particle ‘at’ or it becomes to perfect the line.

In term of subject of the pantun refers to, Sim does similar to Winstedt yet there is still a difference on how the translators interpret this pantun. Sim refers the line as if it’s uttered by a possessive adjective that is ‘your’ and an object pronoun that is ‘me’. From here, researcher concludes that Sim tries to give the feeling that this pantun involves two people and the one who says ‘me’ gives the sense of annoyance and disappointment there to his/her company.

3.1.4. Verse4

a. Structure

SL : Jika tidak dengan sungguhnya?

TL : If you don’t mean it?

Sim, in the last line, does similar treatment just like previous lines. She translates the fourth line by using structural strategy which means she focuses on the grammar and the words she has chosen without bothering word sequence here. More specifically, she uses Addition to perfect her translation.

Just like previous applications of Addition strategy, there is a few addition here that is done to support phrase’s structure so it would be able to be understood
easily by foreign readers. The additions are the particles ‘you’ meanwhile the word ‘don’t’ is the negative expression of the phrase “jika tidak [...]”.

b. Semantic

Here, Sim adds a subject too that is ‘you’ as the following of the previous line. Let us analyze the fourth line by merging the third and this line: ‘why do you flirt your eyes at me, if you don’t mean it?’. As stated before, Sim is obvious enough that she shows the speaker feels annoyed over his/her company’s action who plays with heart. Later on the fourth line, she again mentions the subject ‘you’ in a form of a question.

The closing line ‘if you don’t mean it?’ supports Sim’s attempt to make the sentence simple and easy to understand by the target language users. Sim could have just expanded the word ‘don’t’ to ‘do not’ yet she preserves the simple form there. Although, the researchers can not feel its speaker’s earnestness asking because the word ‘mean’ Sim chooses is not as strong as it sounds like Hamilton’s ‘really mean’ in his translation, we could still see that the speaker needs an honest answer from his/her company here.

3.2. Equivalence

3.2.1. Pantun Characteristics

a. Verse 1

If we count the syllables, the translated line longs 9 syllables, the same total with the source text. The last word of the verse is ‘lantern’, we could assume it as rhyme ‘A’ as the starter.

b. Verse 2
The second verse ends with the word ‘it’. It would be assumed as rhyme ‘B’ as it is a different syllable from the last word of first verse. In term of syllable, the sentence only longs 6 syllables, which actually could extend until 7 syllables if Sim lets the word ‘wick’s’ to stand separately as ‘wick is’.

c. Verse 3
As we know that the source language of the third line longs 9 syllables while Sim here transfers to 8 syllables, that is precisely the same with Hamilton and Winstedt’s attempts. Also, this verse ends with the word ‘me’, a different word from previous lines, let us assume this is rhyme ‘C’.

d. Verse 4
However, the difference of total of syllables could be seen even without proper count. As we know that the source text longs 9 syllables meanwhile the translated one only longs for 5 syllables. This last verse ends with the word ‘it’ which is the same with the second verse so it would be acceptable to call this verse as rhyme ‘B’.

In term or *pantun* characteristics, Sim preserves the simple sentences as they are by using mostly structural strategy although she does not seem to try preserving the rhythm and form of the original *pantun*. Look at the table below:

| Table 8: Comparison of *pantun* characteristics between source text and Katherine Sim’s translation |
|----------|------|----------|------|
| Source Text | R | S | Target Text | R | S |
| | | | | | |
We can see there that Sim does not really try to preserve the ideal total syllables of a pantun. There, we could see random numbers of Sim’s translation. The first and last verse are the most and least syllables respectively. And speaking about the rhyme, Sim is not perfect as well. The rhyme formed is A – B – C – B, is a bit different from the source text that is A – B – A – B.

3.2.2. Pantun Translation

Overall, the style Sim uses is pretty simple too. It is similar to Hamilton’s attempt as both translators follow mostly every aspect of source text. Sim also successfully conveys the message of the pantun. Based on the strategies Sim uses in four verses, three verses apply structural strategy and one verse applies semantic strategy. Therefore, researcher concludes that Sim aims to have Semantic Equivalence.

4. Comparison
After analyzing the three *pantun* translations, researcher finds the differences of strategies that the translators use, also the equivalence which eventually forms the translations. For example, researcher takes the first verse:

SL : *Apa guna pasang pelita*

The translator’s translations:

Hamilton : Why attempt to light a lantern

Winstedt : If there’s no wick within the lamp

Sim : What’s the use of lighting a lantern

Both Hamilton and Sim use structural strategy which is Addition. Meanwhile, Winstedt does differently; he uses semantic strategy that is Modulation. In *pantun* characteristic term as well, the total syllable is different on another. Hamilton lasts for 8 syllables and Sim has 9 syllables.

From the sample above, we could conclude that the three translators build different set of thoughts during the process of translation. Yet toward the source text, Hamilton’s translation indicates his has the closest similarity because he preserves the form of the sentence each verse and the syllables also last the same that is 9 syllables respectively.
CHAPTER IV
CONCLUSIONS

A. Conclusions

There are several translation strategies and translation equivalence that were used by the three translators to translate an anonymous Malay pantun. In this unit analysis, the researcher has come to conclusions point per point.

1. A. W. Hamilton’s Translation

Hamilton applies structural strategies which are Transposition and Addition; and one semantic strategy that is therefore it forms semantic equivalence. Hamilton could not preserve pantun characteristics so the rhyme and total of syllables are different from the source text though the translation has same total each verse. The result of Hamilton’s translation rhymes A – B – C – B and the syllables long 8 in total each verse.

2. R. O. Winstedt’s Translation

Winstedt here only applies one kind of semantic strategy that is Modulation. He also could not preserve the pantun characteristics because they are quite different from the source text. The rhyme is A – B – C – D, and total syllable each verse is 8 except the last verse longs for 9 syllables.

3. Katherine Sim’s Translation

Sim applies two kinds of structural strategy those are Addition and Transposition and one kind semantic strategy which is Synonym. In term of
pantun characteristics, Sim also could not preserve it well. The verses rhyme A – B – C – B and each verse is summed randomly: 9 – 6 – 8 – 5.

Based on the findings, researcher concludes that the translation which is most equivalent to the source pantun is A. W. Hamilton’s. He is able to preserve the characteristics as close as possible, yet the strategies he has used could not transfer perfectly.

B. Suggestions

Based on the conclusion above, researcher would like to give suggestion for the writer who would do further research about pantun translation.

1. Malay pantun is not about a country, whether it is Indonesia or Malaysia. So the researcher needs to have as much references as possible because its spread is quite wide. There are many translators, book authors, researchers who focus on Malay pantun and talks about its history, characteristics, role as part of culture, etc.

2. Pantun translation is a unique field. It is composed by two worlds which are world of pantun and translation. After learning about pantun, the researcher also needs to know deeply about translation theories to do sharp analysis. It is important because the researcher will later apply theories from translation in actual case analyzing the pantun.

3. The government should facilitate the data which is not only available in Indonesia, but also other countries; in order to generate a comprehensive and valid research about the topic.
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JOURNALS


WEBS


APPENDIXE

Journal of The Translation Metaphors in Malay Pantuns in English by Krishanavanie Shanmugam, Monash University.
The Translation of Metaphors in Malay Pantuns into English

Krishnavanie Shunmugam
Monash University

The objective of this paper is to explore the strategies translators employ when shifting metaphorical language in Malay pantuns (a popular form of classical Malay poetry that has a most unique form) into the English language. For this purpose, three love pantuns have been selected for the analysis here. Each of these pantuns has more than two translated versions in English. This will allow for a comparison of the various options open to a translator when translating metaphors and a discussion on the range of interpretations that the translators represent in the target language as well as the possible reasons that influence the particular choices made by each of the translators concerned.

Keywords: metaphor translation, Malay pantuns

1 Introduction

Metaphors are the most versatile of tropes in the human language. Lakoff and Johnson, in their groundbreaking book *Metaphors We Live By*, establish this as a fact. They illustrate how “[our] ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (3) and as such, our everyday language is often permeated with all sorts of metaphorical use. In *More Than A Cool Reason*, a later cognitive study on metaphors in poetry, Lakoff and Turner make evident that in the context of poetry, metaphors serve as a dynamic semantic and conceptual tool in the poet’s hands.

In *A Grammar for Metaphor*, Brooke-Rose shows how metaphors in literary texts and especially poetry can manifest themselves in varied syntactical forms and grammatical categories and can be drawn from an infinite range of source domains. This ability of the metaphor to take varied forms makes meaning interpretation not always the easiest task. As such, these affective and oftentimes ambiguous figures of speech when considered within the context of poetry translation can give rise to various challenges and this is particularly so, if the metaphors in the source language
are profoundly culture-bound. Owing to this, the modes of transferring metaphors often need to be assessed case by case with the main influencing factor being the receptivity of the target language and culture.
2 Translating Poetry

Ramanujan, in his paper *On Translating a Tamil Poem*, discusses the “hazards, the damages in transit, the secret paths and lucky bypasses” (47) that he had to traverse when translocating poems from the highly intricate classical Tamil into modern English. His experience aptly represents the experiences of all translators of poetry. Such encounters ranging from the frustrating to the exhilarating are largely due to the unique nature of poetic language and form.

Osers mentions Aristotle’s early observation of poetic language as that which “deviates” (159) from ordinary language. Although this is not always true, the poet’s sure avenue to creating newness is by violating the norms of the semantic and syntactic system of the language he/she writes in. From time to time, poets take their readers off-guard with the oddest structures, awkward collocations and sometimes even venture to stray from grammaticality to achieve their intended purposes. Metaphors likewise, amongst other poetic devices also avail themselves to much experimentation.

The licence to create via deviation, the ‘law-breaking’ produces only apparent disorder – it is not anarchic; the deviations if skilfully worked out often create a rich harmony of meaning. For the translator however, such creative strangeness if it turns up once too often as part of the poet’s style and if crucial meaning is contained in the ‘abnormality’ of such language use, will restrict his choices and become a tedium. The assignment becomes more difficult if there is a stark linguistic and cultural chasm between the Source Language (SL) and the Target Language (TL).

Despite the uphill task involved in poetry translation, it is not an art doomed to failure. Raine’s comments on translation in general and poetry translation in particular best describe what the task is to the enduring practitioner:

Translation, like politics, is the art of the possible – with all the inevitable compromise implicit in that parallel with politics.

... Famously, pithily, undeniably, Robert Frost long ago found that poetry is what is lost in translation. And it was many years before D. J. Enright made his pragmatic rejoinder that even more is lost if you do not translate. Translation, then, is better than nothing.

As a matter of fact, when one considers the fair amount of literary translations that have survived the test of time, the translation of major poetical works has not just been something that is “better than nothing” but an invaluable contribution that has enriched cultures outside the source culture.
3 Metaphor Translation

In the context of poetry translation, there has hardly been any proper study on the transfer of metaphors. On the general issue of the translatability of metaphors however, the late twentieth century saw several papers on translation studies that touched on this subject in one way or another. The contributors include linguists and translation scholars like Eugene Nida (1969), Rolf Kloepfer (1967 in Dagut 1976), Katharina Reiss (1971 in Dagut 1976), Menachem Dagut (1976) and Jean-Paul Vinay and Jean Darblenet (1995) of which Dagut explores the subject the most. But, the three main conflicting views that arose from these studies that is, that i) it is not possible to translate metaphors ii) metaphors can be translated literally and iii) there are metaphors that can be translated and those that cannot, is today, no longer a matter of contention. It is obvious that the first, largely pessimistic view on the impossibility of translating metaphors is clearly unacceptable given the voluminous evidence of such a possibility. The second opinion, which is obviously a carelessly exaggerated view, is also not entirely valid. It is difficult to imagine how metaphors that are acutely culture-specific can be literally transported into another language without causing a fair amount of confusion. It is the last view that comes closest to the reality in actual practice. The main proponent of this view was Dagut. Among those who, on the whole, subscribed to this view were Ian Mason, Peter Newmark and Raymond van den Broeck.

Dagut’s logical measure for the translatability of metaphors is the degree of shared traits or common ground between the SL and TL cultures involved. With this view, he went on to distinguish between ‘real’ metaphors and derived ones. Dagut set apart the ‘real’ metaphors from other related forms of transferred meaning by tracing the journey of a freshly minted metaphor from the domain of ‘performance’ to the domain of ‘competence’. As the new metaphor becomes more and more familiar among its users, it joins the ranks of the semantic stock of the language. If it is a simplex metaphor, consisting of one lexical item, it matures into a polyseme in the lexicalized group of items and if it is a complex metaphor,
comprising more than one lexical item, it develops into an idiom. Both polyseme and idioms can further evolve into formators like in view of, not withstanding and so on.

Dagut states that is pertinent to make the above distinctions because they will pose different problems to the translator and thereby would probably require different methods of translation. It is his belief that ‘real’ metaphors which are ‘semantic novelties’ would in theory not have any equivalents in other languages and so would have to be recreated while polysemes, idioms and formators being institutionalized items in a language system would more readily find equivalents in other language

While Dagut did not venture further to describe or prescribe strategies in transferring this figure of speech, Newmark, who also grouped metaphors into particular types, went a step further to put forth a set of prescriptions on the methods of translating metaphors. His framework was based on a categorization of metaphors into five types: dead metaphors, clichés, stock metaphors, original and recent ones. Newmark’s formulation being the most elaborate normative scheme has become a frequent reference point in most of the recent descriptive studies on metaphor translation. Below is a summary of his methods:

1. Dead metaphors – Newmark says they can be disregarded since these are “no part of translation theory, which is concerned with choices and decisions, not with the mechanics of language” (94).

2. Clichés – in formative and vocative texts these can be discarded but should be preserved or simplified in expressive texts, authoritative statements, laws, regulations, notices, etc. (94).

3. Stock metaphors – seven main procedures are listed according to his hierarchy of preference (95-97).
   a) Reproducing the same image in the TL. Newmark sees this method as most applicable with one-word metaphors which are entities and also generally with abstract concepts that are universal.
   b) Replacing the image in the SL with a standard TL image, which is acceptable in the TL culture.
c) Translation of metaphor by simile. This helps to retain the image while aiding to soften the shock effect of a metaphor in the TL text.
d) Translation of metaphor (or simile) by simile plus sense. This method, a combination of communicative and semantic translation is intended to serve both layperson and expert.
e) Conversion of a metaphor to sense. This is preferred to any substitution of an SL by a TL image, which is not close enough to the sense of the original.
f) Deletion. This decision should be made only if it can be justified empirically that the metaphor’s function is fulfilled elsewhere in the text, that it is not a mark of the writer’s personality or style and after weighing the more and less important elements in the text in relation to its intention.
g) Same metaphor combined with sense. This occurs when the translator feels he needs to add a gloss to ensure the metaphor is understood.

4. Recent metaphors, normally neologisms – where there are no equivalents in the TL, the image needs to be described or a translation label in inverted commas has to be resorted to. Some recent complex metaphors can be transferred in the same way as stock metaphors.

5. Original metaphors – the more original the metaphor, the stronger the case for a semantic translation as the TL reader is as likely to be puzzled or shocked by the metaphor as the SL reader.

Besides Newmark, van den Broeck (77-78) also systematically explores the possible methods of metaphor translation. While Newmark’s is an instructive list, van den Broeck proposes a descriptive, hypothetical scheme. The following is his description of the three main modes for metaphor transfer:

1. Translation ‘sensu stricto’. This he sees as possible whenever both the SL ‘tenor’ and ‘vehicle’ are transferred into the TL. For lexicalized metaphors, this mode might give rise to two situations:
a) if the ‘vehicles’ in the SL and TL correspond, it will result in a TL metaphor that is idiomatic. This is literal translation.
b) if the vehicles in the SL and TL differ, the resulting TL metaphor could be either a “semantic anomaly or a daring innovation”. This he also labels as an onomasiological translation.

2. Substitution. The SL ‘vehicle’ is replaced by a different TL ‘vehicle’ with more or less the same ‘tenor’. In other words, a translational equivalent for the metaphor in the Source Text (ST) is used in the Target Text (TT). Van den Broeck calls this a semasiological translation.

3. Paraphrase. An SL metaphor is translated in the TL with a non-metaphorical expression. He sees this as ‘plain speech’, discursive translation or a process resulting in “a commentary rather than …actual translation.”

The analysis of the strategies applied in shifting metaphorical language in Malay pantuns into English will be based on Dagut’s views on the translatability of metaphors as well as on both Newmark’s normative framework and van den Broeck’s more open-ended, generative propositions on metaphor translation styles.

4 Translating Pantuns

The pantun is the most outstanding form of poetry in the collection of Malay oral literature. Winstedt in his introduction to Pantun Melayu states that “no one can estimate the mental scope of the Malay without an understanding of the pantun, the love verse and lampoon of the Indonesian peoples” (Wilkinson and Winstedt 3).

The rural Malays of the past created pantuns to express an endless range of emotions. Pantuns were used to give advice, to poke fun, to outwit one another with verbal excellence, to make advances to someone, to satirize, to express sadness, disappointment and so on. The pantun, like other traditional, oral poetic expressions in Malay, was a means of drawing together the close-knit peasant
community and so, members of the community understood well how its sounds worked, how many syllables went into a line, how to banter in matching pantuns and how to clinch the hanging lines of a pantun. There was no individual ownership of this versicle.

The generic pantun is a poem of four lines with four words per line and with an ABAB or AAAA or a slightly different combination of end-rhymes. The first two lines of the quatrain are known as the pembayang or sampiran “foreshadower” while the next two lines are called the maksud “meaning”. The pembayang is often a reference to the flora or fauna or the environment at large while the maksud is where the real intent of the pantun lies. While in some pantuns the pembayang is closely related to the message in the maksud, in others it is weaved together solely to create phonic harmony that is, in keeping with the assonance in the next two lines.

The language of the pantun is sententious as it predominantly employs various forms of figurative language. Wan Akmal Wan Semara in his book Unsur Puitika dalam Puisi Melayu Tradisional highlights the metaphors, similes, symbols, personifications, eponyms, allusions, idioms and proverbs that abound in the elegantly compacted Malay pantuns. The pantuns of old demanded at one and the same time a fusing together of words that were pithy and precise and highly rhythmic. For the translator of pantuns, such richness in the often skilfully interwoven word and sound-play poses the biggest challenge.

Malay pantuns have come to be known beyond their native home through translations carried out especially into the English language since the late nineteenth century. From the early days till the present time, translations of pantuns have been mostly the work of non-native speakers of Malay. This paper will study a sample of translations by five of these foreign scholars of Malay.

William Marsden, an Irishman who had come to work with the East India Company in Sumatra is the earliest known individual to have translated a handful of pantuns into English. The translations appear in his Dictionary & A Grammar of the Malay Language (1812). They were included in the dictionary to illustrate the idiomatic aspect and the musical quality of the Malay language. More
significant contributors in this respect were British colonial scholars of Malay like A.W. Hamilton, R.O. Winstedt and R.J. Wilkinson who served at high administrative levels in Malaya since the early twentieth century. Their translations were intended to be a source for educating the British civil service officers on the Malay people’s way of life.

Katherine Sim was yet another British citizen who took a great interest in the Malay language and culture during her stay in Singapore with her English husband, a civil servant. She wrote her small but much-read, compact book entitled *More Than A Pantun: Understanding Malay Verse* (1953/1987) which provides English translations of about a hundred and fifty pantuns.

Like Sim, the French planter, Henri Fauconnier was also much drawn to the petite and vibrant Malay pantuns. His fascination with this verse form is evident in the snatches of pantuns included in many chapters of his autobiographical French novel, *Malaisie* (1930). On having read *Malaisie*, Francois-Rene-Daillie, who was interested in all things Malay, was greatly inspired to explore this versicle. This led him to the task of translating pantuns into French and later in *Alam Pantun Melayu: Studies on the Malay Pantun* (1990) he went on to produce almost two hundred versions in English.

Daillie devotes an entire chapter to discussing the intricacies involved in translating this “strict and dense verse form” (172). As he rightly points out, each pantun is “an isolated jewel of a fixed shape, with a fixed number of characters which make it a pantun specifically” (172) and thus needs microscopic attention especially if its formal features are to be rendered in translation. His detailed discussion reveals the uphill task of such an endeavour. Winstedt finds that “the magic of inevitable phrase” in the best pantuns that is, in the “simple, sensuous and passionate” ones, is “hard to reproduce…especially when half the charm of a quatrain depends on assonance” (Wilkinson and Winstedt 20). But, he believes translation can still “preserve the sentiment” (20).

The pantun, as a performance genre very familiar to Malay listeners, also appears within the contexts of other classical Malay texts like the *syair* (a lengthy
linked narrative verse form) and hikayat (ancient tales or legends in prose). Millie in commenting on his experience in translating pantuns embedded within the *Syair Bidasari* in his book *Bidasari: Jewel of the Malay Muslim Culture* (2004) also points out the “special problems” (19) it can present to translators. He speaks of three choices, all of which he finds “far from satisfactory” (19). As his second option of leaving them in the original form within a *syair* does not apply to pantuns that stand on their own, only his first and third choice are quoted below:

Firstly, these stanzas can be literally translated into English. The negative consequence is that the first two lines in the English translation will signify nothing, when in fact the first two lines of the Malay pantun, by virtue of the assonance created by them, signify to the fullest the humour and creativity of the Malay wordsmith...[t]he third option is to translate the pantun into English, but strive to maintain internal rhymes between the first and third and the second and fourth lines. Not only does this strategy require skill in composing from the translator, it necessarily results in liberal rendering. The negative result of this is that the verses may appear incongruous in English, and constitute a pale imitation of the original on all counts.

And so, Millie clearly settled for the first option, not too happily of course, but with the assurance that the reader, “even if she knows no Malay...[can] examine the Malay text [placed alongside the translation] to discover the treasures evident in the pantun stanzas” (20).

On the whole, the intention of the analysis of the translations of the three pantuns here is to observe which of the two options above is generally applied by the translators when shifting metaphors - a literal or a more liberal rendering.

5 The Translator’s Choice

Before a craftsman sets his tools to his task, he would most certainly begin with a vision of that which he wishes to create and aspire to leave it with his own unique stamp. With each of the translators of pantuns referred to in this study this has been clearly the case. The four translators who have been most represented here that is, Winstedt, Hamilton, Sim and Daillie each have taken on their assignment with a generally clear sense of what they wished to achieve and based on that
purpose, had set the mode to labour through. As such each of their versions of the three pantuns shows up the personal trait of their translation style and priority. This is what Robinson rightly advocates for the translators’ lot – the abandoning of the notion that translators are “neutral, impersonal transferring devices” so that translators’ choices of TL words/phrases are not governed by normative rules, which “alienate translators from their best intuitions about texts” (259). It must be stressed here that translators’ “personal experiences- emotions, motivations, attitudes, associations” (259) are invaluable to the formation of a working TL text. Robinson’s stance in other words, is that the translator should exercise his rights as an author or poet, for translating (and particularly translating poetry) among many other things is a re-birth of ideas, emotions and themes seen through the eyes and mind of the unique, irreproducible being of the translator.

Winstedt in his foreword to the anthology of pantuns compiled by Wilkinson and himself makes evident his main concern with regard to the task of translating pantuns. He sees it as extremely necessary to point out how the opening “cryptic couplet” (17) with its frequent “conundrum of clipped idioms” (11) needs to be explored and understood in the context of the Malay world before the meaning in the next couplet can be fully appreciated and so translates as he does based on this conviction.

In *Malay Pantuns / Pantun Melayu* (1941/1982) where the English versions have been placed alongside a selection of a hundred and fifty original Malay pantuns, Hamilton says he has attempted in his translations “to reproduce in English verse the jingling rhythm and direct diction to be found in the original, departing nor further from the meaning than the exigencies of rhyme or language demand” (7). This being his priority, Hamilton is the most outstanding in his efforts to imitate the end-rhymes of the original pantuns. Hamilton is also interesting in that he provides titles for his English versions (very obviously as a tool to aid comprehension) though the original pantuns are all untitled, having begun as an oral tradition. He also provides explanatory notes at the end of the book to explain metaphors or matters of general interest that turn up in the verses. A glossary is also attached of all the
Malay words used. This he says is to enable “the interested reader to make out their meaning for himself” (7). So, like Winstedt, Hamilton’s concern is also for clarity of meaning but he applies a set of different methods (as mentioned above) to fulfil this intention.

Sim in More Than A Pantun: Understanding Malay Verse also speaks of her translation purpose and method: “On the whole I shall try to translate more or less literally so that the use of similes and proverbs can be clearly seen, and also to retain something of the essence and feeling of each pantun, which I personally, perhaps mistakenly, think can be better expressed in plain simple English, rather than in customary somewhat stilted rhyming translation” (13). The purpose of Sim’s book on pantuns was to provide “an insight into Malay customs, superstitions and modes of living” (Owen qtd. in Sim: back cover) and so she seeks to be as literal as possible in the translations so as to not distort any thought or expression that would hinder the unveiling of the Malay philosophy of life contained in these pieces of poetry.

Daillie, a writer and literary translator, discusses in his chapter entitled Translating Pantuns (131-185), his experiences in translating Malay pantuns into French. Alam Pantun Melayu was written he says, in his foreword, as “an attempt to put together the various aspects of a personal experience regarding this poetic genre”. As the book is targeted towards an English-speaking readership, he provides English translations alongside the Malay originals. Of Sim’s translations, he says though there was little attempt to preserve any regular metre or rhyme, they were “unpretentious and as faithful to the originals as she could manage”, which he finds “much better than Hamilton’s maniere exertions.”(11).

Some of Daillie’s main thoughts in the chapter Translating Pantuns are summarised below:

1. He says that since the language of poetry is plurivocal, there will always be several readings or versions of the same original text; the ideal translation is therefore never immediately achievable but must be constantly pursued.
2. He believes in “literality” which does not mean a word-for-word
translation, which he sees as “always the crassest betrayal” (182), but rather the practice of not leaving “one word unturned to see what lies beneath” before translating. He says “the literality of the original should be the guardian of its spirit”, and this is why one must revisit the poem again and again to “listen to it attentively whenever in doubt and the right words and phrases do not form satisfactorily” in the translator’s mind (168).

3. He maintains that as a writer he is only interested in translating a literary work of art as a literary work of art. As such, his intent is not only to represent the semantic and syntactic contents of the original in the translation but also as much as possible the “poetic resonance” (171) or the “respiration” (169) of sounds and rhythms which is an outstanding, visible feature of the pantun. He believes that the translator “must try to do with [the] “foreign” words what the poet has achieved in his mother tongue”(182).

On the last point above, Daillie seems somewhat contradictory for he calls Hamilton’s efforts to echo the rhyme and rhythm that is unique to the pantun a kind of tiresome contrivance but he himself believes that the preservation of “poetic resonance” is crucial. Though there are rhymes in certain pantuns that seem forced, there are a good number where Hamilton has achieved a smooth naturalness with his end-rhymes while keeping well within the confines of the contextual meaning. Daillie should pay more credit to such skilful achievements.

While the translation principles of each of the above translators seem to speak of the translation of a pantun as a composite whole and not specifically on its metaphorical uses of language, it is clear that these principles apply to the transference of metaphors as they form the very core of this tight verse form. The pantun is oftentimes the metaphor and the metaphor, the pantun.

6 English Translations of Three Love Pantuns

As Malay pantuns predominantly touch on the theme of love, three love pantuns have been selected for the analysis here. The original versions for the first and
third pantun were taken from Hamilton’s collection while the second sample comes from Wilkinson and Winstedt’s larger collection of the same title, *Pantun Melayu*. A transliteration will be provided for each of these pantuns followed by the translated versions in English. Below is the first one:

1) *Apa guna pasang pelita*
   
   *Jika tidak dengan sumbunya?*

   *Apa guna bermain mata*

   *Kalau tidak dengan sungguhnya?*

**Transliteration:**

<table>
<thead>
<tr>
<th>Apa</th>
<th>guna</th>
<th>pasang</th>
<th>pelita</th>
</tr>
</thead>
<tbody>
<tr>
<td>what</td>
<td>use</td>
<td>light</td>
<td>lamp</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Jika</th>
<th>tidak</th>
<th>dengan</th>
<th>sumbunya?</th>
</tr>
</thead>
<tbody>
<tr>
<td>if</td>
<td>not</td>
<td>with</td>
<td>wick + its(nya)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Apa</th>
<th>guna</th>
<th>bermain</th>
<th>mata</th>
</tr>
</thead>
<tbody>
<tr>
<td>what</td>
<td>use</td>
<td>play</td>
<td>eyes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Kalau</th>
<th>tidak</th>
<th>dengan</th>
<th>sungguhnya?</th>
</tr>
</thead>
<tbody>
<tr>
<td>if</td>
<td>not</td>
<td>with</td>
<td>much effort</td>
</tr>
</tbody>
</table>

**Translations:**

Hamilton (22) *Meaningless Encouragement* (Pantun 23)

*Why attempt to light a lantern,*
If the wick should not be in it?
Why attempt to smile and wanton,
If you do not really mean it? Winstedt (22)

If there’s no wick within the lamp
To light it toil is thrown away
And what reck I loving looks
Except as fuel for love’s playSim (49)

What’s the use of lighting a lantern, If the wick’s not in it?
Why do you flirt your eyes at me, If you don’t mean it?
Daillie (43)

Why attempt to light a lamp If the lamp has not a wick?
Why look at me like a vamp If it’s only for a trick?

Even before looking specifically at the transfer of the metaphorical use in the pantun above, it is very evident that as a whole each of the translators exhibits a style of his/her own which is dependent upon a certain personal hierarchy of
priorities. This certain individual choice in the mode of translating appears to be consistent in the next two pantuns as well.

The metaphor in the first pantun resides in the reference to lighting a lamp (*pelita*) without a wick (*sumbu*) as a parallel to a desire without action. The persona is apparently frustrated by one who seems to make visible her interest in the persona but is not committed to go all the way to engage in a more active relationship. The second couplet which throws light on the metaphor suggests the advances made are a mere trifling or toying with the persona’s emotions without any real intentions for a serious commitment.

The *pelita* in the Malay household in past times would have been the paraffin or kerosene lamps. On Malay festivals, the *pelita* was often flat tin bases with wicks soaked in kerosene mounted on wooden stands lighting up the peripheries of the *kampung* house. To be extremely accurate with this reference would obviously create clumsiness in the translation, upsetting the metre, rhyme and rhythm. And so while Winstedt and Daillie have chosen the generic term “lamp”, Hamilton and Sim have settled for “lantern”, a somewhat imprecise representation of the Malay *pelita*. Wilkinson’s *A Malay-English Dictionary* has “lamp” for *pelita* while “lantern” which is *tanglung* in Malay more specifically refers to the Chinese lantern of paper or oiled silk.

In terms of the general structure of the metaphor, Hamilton, Sim and Daillie maintain the rhetorical question form of the original and thereby evoke that certain degree of peskiness felt in the persona’s tone. Winstedt stands apart in departing from this syntactic layout; he chooses to present the two couplets originally in question form in two declarative statements. With the exception of Winstedt, the other three translators stay close to the sequence of thought in the first couplet of the ST. Winstedt merges the first two lines of the foreshadower into a single first line and moves on to supply an explanation of his own in the second line in an attempt to make clearer the allusion of lighting a lamp without a wick – that it is wasteful toil (“To light it toil is thrown away”). With regard to the second couplet however, where the tenor or real intent of the verse lies, Hamilton, Winstedt and Daillie come up with some interesting literary translations that give
rise to many more nuances not quite expressed by the ST. Only Sim seeks to lay it out as literally as possible that, her “Why do you flirt your eyes at me” ends up somewhat awkward in English. Since in Malay flirting is expressed in the idiom bermain mata (literally “playing eyes”) she attempts to capture this idiom thus producing the phrase “flirt your eyes”, which does not quite qualify as a proper English construction.

Hamilton and Daillie’s interpretation of bermain mata “stealing or throwing glances as a way of flirting” take on an added vividness as the flirting individual is described in definite terms as the female. The original does not make clear the gender of the addressed. Hamilton’s use of “wanton” and Daillie’s reference to the frivolous party as a “vamp” suggest that it is a lady who is making indirect passes and playing games with the persona’s feelings. The early use of “wanton” was always in reference to women. Both the verb and noun produce that similar effect of the apparent coquettishness of the lady. They suggest a certain looseness or lack of character, of women who intentionally attract men with the ulterior motive of exploiting them. These are nuances not evoked by the ST. The complaint in the original does not possess as strong an accusatory tone as felt in the use of “wanton” and “vamp”. Why such liberties were taken can only be surmised, but one possible reason appears to be the translator’s intention to echo the ABAB rhyming pattern of the pantun. And so, “wanton” serves as a good choice for Hamilton because it rhymes nicely with “lantern” as “vamp” does with “lamp” in Daillie’s case.

Winstedt’s “[a]nd what reck I loving looks / [e]xcept as fuel for love’s play” presents the original with his own flourish of creativity. The metaphor of flame or fire in the first couplet is extended in the use of “fuel” which is not there in the second couplet of the original poem. Winstedt is clearly the most free or innovative in his translation style with that practice of often building on the main metaphorical core. Such attempts at semantic unitedness or crystallization make the translation richer in degrees from the original and serve as a compensatory tool for whatever else is lost in the translation of such pantuns.

From a pantun on amorous dalliance, the analysis will move on to a pantun
about the biting pains of unrequited love. The quatrain reads like this:

2) Kerengga di-dalam buloh Serabi berisi ayer mawar. 
   Sampai hasrat di-dalam tuboh, Tuan sa-orang jadi penawar.

Transliteration:

Kerengga    di-dalam    buloh,
big red ants  in/inside  bamboo
Serabi  berisi ayer mawar.
decanter  filled  water  rose
Sampai  hasrat  di-dalam  tuboh,
offer/arrive/achieve  desire  in/inside  body
Tuan  sa-orang  jadi  penawar
Lady/Sir  a person  become  cure

Translations:

Marsden in Malay Grammar, 1812 (qtd. in Winstedt 199)

Large ants in the bambu-cane,
   A flasket filled with rose-water;
When passion of love seizes my frame,  
   From you alone I can expect the cure.

Sutton (qtd. in Fauconier 81, first English translation published in 1931)

Red ants in the hollow of a bamboo, 
   Vessel filled with the essence of roses…
When lust is in my body 
   Only my love can bring me appeasement

Winstedt (199)

Fire ants in a bamboo – the passion That tortures my frame is like you;  
But like flask of rose-water in fashion  
Is the cure thy dear flame can bestow. Daillie (23)

Red ants inside a bamboo cane, 
Rose-water full a long-necked flask, 
When burning desire fills my frame,  
From her alone the cure I ask.

The first two lines, the foreshadower, which refers to red ants in a bamboo shoot and rose water in a flask though apparently look unconnected to the meaning in the last two lines is in fact the metaphor for the state of love expressed in the second couplet. Of the four translators, again as with the previous pantun, it is
Winstedt who steadily believes that it is important to explicitly show this connection. Unlike Mardsen and Daillie who translate the lines in the original without disturbing or rearranging the order in which it is set, Winstedt brings together the “vehicle” and “tenor” (terms borrowed from Richards) in an attempt to elucidate the point that passion like fire ants in a bamboo-cane “tortures” the persona’s “frame” and that only when the one pursued reciprocates the persona’s love, will his love-lorn heart be cured. The healing balm of love is likened to the sweet-smelling rose-water. The rose-water is actually not known to have any curative powers. Owing to its sweet fragrance, the Malays sprinkle it over a bride and groom at a wedding ceremony or over the body of the deceased at a funeral. The reference to rose water in the love pantun is symbolic – rose referring to a lady love and water as life-giving.

Winstedt in keeping with his freer mode of translating has not produced a line by line translation let alone a word-for-word rendition. It has been clear from the start that his priority is achieving clarity for the reader and so, the relevant connections are quickly established. Winstedt’s attempt for clarity however does not mean that he lays out the pantun too plainly or renders it insipid. The aesthetics of the poem are certainly not unduly compromised. Daillie however does not on the whole approve of Winstedt’s attempts to make connections between the first and second couplet. He says:

…since this connection may happen to be invisible or even non-existent, it is so in the original text and we have to take it as it is into the translation. If something has to be elucidated, the question arises on reading or hearing the original and the enigma, or the riddle, should be transferred as such into the translation. Any attempt to explain the poem from within makes it no longer a poem but amounts to an interpretation [and not a translation].

Daillie however acknowledges the need for the English speaking reader to “master
the Malay language of fruits, flowers, plants...proverbial idioms...symbols...to see through phrases which otherwise may sound like mere conundrums or jingles in the apparent disconnection of the two halves” (183-184). He suggests that this knowledge be supplied by way of footnotes to enlighten the foreign reader. And so, Daillie’s retains the lines as they are in the original leaving the readers to puzzle out for themselves the foreshadower in relation to the meaning. Marsden does likewise. While Daillie’s point on the need to leave the enigma intact is taken, it is also very probable that only the deeply engaged reader would be diligent enough to look up the footnotes or glossary to make sense of the contents of the first couplet in order to work out its links with the second couplet. Those who skip the foreshadower to quickly get to the meaning would be missing a significant amount of the poetry.

With regard to kerengga, a species of big red ants with a stinging bite and which often infest fruit trees like the rambutan tree, each translator has interestingly highlighted different aspects of this ant. Wilkinson in his Malay-English dictionary has “tailor-ant” or “red ant” as the English equivalent for kerengga. He also mentions its painful bite and the fact that its unique nest-building was of scientific interest. In translation, Marsden focuses on the largeness of these ants, Daillie on the fact that they are red and not black or white ants while Winstedt’s choice stands out as he settles on a creative option – “fire ants”– fire was probably chosen because passion is conventionally expressed in the fiery symbol and the ants are red like fire and their vicious bite too is perhaps likened here to the pain fire can cause. It might also be useful to consider here the fact that in the Tamil language, the kerengga is in fact literally referred to as “fire ants”– whether Winstedt had picked this up from the Tamil speaking immigrants whom he would have had contact with in his time, is a possibility that needs to be explored.

Wilkinson notes in his dictionary that hasrat in Persian and Arabic is “a longing” but in Malay it refers to an intense desire of any sort. In current use it refers to any type of intentions. While the hasrat “intent/desire/longing” expressed by the persona in the original pantun is not so distinctly marked in terms of
intensity, it is heightened in all three translations. The declaration of a deep desire residing in the persona’s tubuh “body” is expressed in a measured tone and is certainly less emotive than in the translations. Mardsen translates this line as the passion of love “seizes” me, Winstedt “the passion that tortures my frame” and Daillie “burning desire fills my frame”. All three use the very familiar and standard verb/adjective collocations that appear with passion or desire in the English language and thus we have “seizes”, “tortures” and “burning”. These evoke the stereotypical image of the insatiable pangs of a love that yearns for appeasement.

Sutton working on Fauconnier’s French translation has translated hasrat as “lust”, a word which suggests an uncontrollable sexual desire not quite felt in the noun in the original text. If it were “lust” or “passion”, the Malay equivalents would be ghairah, berahi, nafsu seks or hawa nafsu yang kuat according to Kamus Dwibahasa Oxford Fajar. The English versions on the whole are far bolder and more direct than the Malay in their expressions of sensual desire.

The third pantun in this analysis begins with the line Permata jatuh ke dalam rumput. In this poem capricious love is likened to the passing dew upon the grass.


Transliteration:

Permata jatuh di dalam rumput, gems/jewels/precious stones fall in/into grass
Jatuh di rumput bergilang-gilang. fall on grass sparkling
Kasih umpama embun di hujung rumput, love like/as dew at end/tip grass
Datang matahari nescaya hilang. come sun surely/certainly lost/disappear

Translations:

Hamilton (33) Impermanence of Love (Pantun 44) (first published in 1941)
Gems may fall to earth, alas!
Scintillating on the lawn.
Love is dew on blades of grass,
Bound to fade when comes the dawn.

Wilkinson (Wilkinson and Winstedt 4)
I lose a pearl, amid the grass
It keeps its hue, though low it lies
I love a girl, but love will pass,
A pearl of dew that slowly dies.

Winstedt (Wilkinson and Winstedt 4)
You drop a pearl, ‘t will keep its hue
Above sward and gleam the same
You drop a girl, For fleet as dew
Love melts before a never flame.

Sim (29) ¹
A jewel falls into the grass,
Falls into the grass
glittering, gleaming,
Love is like dew on the
end of a blade,
Bound to
melt in the heat of day.

Daillie (84)
Gems may
fall amid
the grass,
Yet keep
glittering
in the sun.
Love’s like
dew on
morning
grass,
Bound to
vanish in
the sun.

While the obvious metaphor in the original poem is in the second couplet that is, a simile about love, the first couplet too presents a metaphor but not of the usual kind. The reference to gems falling to the ground is what could be termed as a contra metaphor as it presents the opposite state to the one that is the actual focus
in the poem. The image of permanence provided by the contra metaphor of gems that gleam though fallen amidst the grass brings into sharp contrast the transience of fleeting love, that is, the dew that vanishes in the heat. The reference to permata “gem/jewel” in this love pantun brings to mind that Malay proverb cincin dengan permata “the ring with its gems” which is a reference to a well-matched couple. In this pantun the love is not a steadfast one like the permanent gem, and as such this suggests an ill-matched pair of lovers.

Winstedt’s mode of translating pantuns has been clearly consistent. His foremost aim has been to draw connections between the foreshadower and the meaning. So, as with the earlier two pantuns, here too, he renders the translation somewhat differently from the other translators. He draws the parallel between dropping a pearl and dropping a girl which, perhaps is or is not the analogy the original pantun directly intends but Winstedt goes ahead to make these links and in doing so says that while the pearl in whatever state keeps its hue, the matters of the heart being more fragile like the morning dew, are doomed to ‘death’ when they are trifled with.

In terms of semantic choice, Wilkinson and Winstedt give a specific name to the jewel that falls to the ground that is a “pearl” while Hamilton, Sim and Daillie stay with the generic terms, either “gems” or “jewel” which is what permata means in the original. The specific choice of “pearl”, a very English choice symbolising a thing of rare beauty, adds further nuances not intended by the original pantun.

Sim’s choice of ending with “blade” unlike Hamilton’s “blades of grass” in the line “[l]ove is like dew on the end of a blade”, is very effective; the pun on the word leaves the line with a sharp image of pain as “blade” connotes a cutting implement or weapon of some sort besides the denotative

1 In the earlier edition of Sim it was titled Flowers in the Sun. meaning of a blade of grass. This image of sharpness works well with the pain often associated with love. Also, instead of literally translating matahari as “sun”, she settles for the phrase “heat of day”, once again a good choice as it allows for other nuances to be evoked with regard to love and its troubles suggested by “heat”. Again these images and nuances do not exist in the original text but it is such fine additions
that make up for other losses in the translation.

7 Conclusion

The analysis here has only highlighted and discussed parts of the metaphor in each of the pantuns. While there is a lot more that could be analysed, what has been discussed thus far is sufficient to show that firstly metaphors can be translated and especially so when they are not strictly culture-specific as postulated by Dagut and his supporters. Though the metaphors of lighting a lamp without a wick to compare with frivolous advances or ant-bites to represent the pains of unrequited love might be new or unfamiliar to the English knowledge of metaphorical use, it is not difficult to absorb it into the English idiom in poetry because underlying these local Malay expressions are the universals of the flame or fire of love (as with the first metaphor) and pain constantly associated with love pangs (as with the second metaphor). And, with the third metaphor of fleeting love compared to the dew upon the grass, it is a commonly used metaphor in the English literary culture. The dew has been often used in English poetry to represent impermanence of life, love and so on.

The metaphors in this analysis fall into Dagut’s definition of ‘real’ metaphors or ‘semantic novelties’ and so would not usually have equivalents in other languages. This means their contextual meaning can be recreated in the receiving language through a generally literal rendering. In Newmark’s terms they would be original metaphors (which with the native Malay speakers could have become stock metaphors over frequent use in time) and so there is a high degree of semantic translation that is possible. Even if the metaphors in this study are viewed as stock metaphors in the Malay culture, they would fall under the first procedure in Newmark’s seven procedures for translating stock metaphors, that is the image in the original is reproduced in the TL. As mentioned earlier the metaphors here have conceptual universals at the core of their meaning so, an overall literal carry over would not cause confusion, shock or awkwardness to the receiving culture.

Seen against van den Broeck’s hypothetical scheme for modes of
metaphor transfer, the strategy used by all of the translators clearly does not fall under the strategy of substitution or paraphrase but generally under an idiomatic literal translation. This does not mean a word-for-word rendering but a representation of meaning that stays close to the original while in terms of lexical choices in constructing this meaning, there is a manifestation of the translator’s individual creativity, style and taste. In other words, while meaning has been generally maintained through a literal transfer of the metaphors, a more liberal or literary mode has been applied in terms of word choices and the structuring of these metaphors. This has been clearly evident in the case of each of the translators studied here.

Then, a comment on Millie’s belief that an attempt to strive at imitating the formal features in the pantun, which also form part of the metaphorical structure, might result in an “incongruity” in English, and constitute a pale imitation of the original on all counts”(19-20). This to an extent is proven wrong by Winstedt’s and Daillie’s occasional dexterity at producing a version that does reflect both the meaning, rhyme and rhythm of the original pantun in an effective way without causing any oddness in English. Daillie’s translation of the first pantun in this study and Winstedt’s version of the last one are rather masterfully done.

Finally, as Zdanys aptly points out art by definition is “subjective, relative, and personal” and because it relates “closely on issues of the undefinable and often the undefendable “taste”… [which] are not readily or easily open to pronouncements or dismissals”, it cannot be subjected to “theories which exist as predetermined entities”(1). It would be unwitting to apply any such impositions to translating poetry as it would only restrict and distort an art that needs constant freshness and flexibility of skill and artistry; recasting poetry into another language demands in an almost equal measure or perhaps even more the creativity exercised by the poet in producing the original. And so, with the translators of pantuns here, we have seen individual creativity applied to add freshness to this verse form transported into the English language while preserving the general intent of the pantun and the local flavour of the Malay metaphor.
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*Kamus Dwibahasa Oxford Fajar/Bilingual (Malay-English, English-Malay)*


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