THE TRANSLATION STRATEGY ON MALAY PANTUN IN SITI NURBAYA, A LOVE UNREALIZED NOVEL BY GEORGE A. FOWLLER

A Thesis

Submitted to Adab and Humanities Faculty in Partial Fulfillment of the Requirements for the Degree of Strata One

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ABSTRACT


In this research, the writer analyzed about pantun translation strategies from the novel Siti Nurbaya, A Love Unrealized translated by George A. its source language version under title Siti Nurbaya, Kasih Tak Sampai by Marah Rusli. This research aimed to know about the pantun translation strategies on novel from source language into target language. The writer used qualitative descriptive method and analyzed it by; reading the novel, marking the pantun text, and analyzing its translation strategy based on the theory from Kristantohadi, Suryawinata, and Sugeng Hariyanto. The result of this research showed that there were nine translation strategies found in translating the pantun; addition on structure for twenty eight, one for reduction on structure and transposition, nine on cultural equivalent, thirteen on component analysis, reduction on semantic for two, nineteen on expansion, five on increasing, forty four on modulation, and four on deletion. From all data, there were the strategy in rhythm shifting on TL is found six lines that were not in accordance with the syllables rules in pantun were spoken by Kristantohadi theory (eight until eleventh syllables), because the translator in these six lines produces seven and thirteen syllables in TL. And strategy in rhyme shifting writer found seven stanzas not produced AB-AB form. Thus, although some of the rhythm and rhyme on stanzas in TL was not the same as in the SL that affected on the aesthetic values of the original pantun, the translation result was successed in maintaining on meaning of the source language to target language.

APPROVEMENT

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Jakarta, 31th July 2017

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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 acknowledgement has been made in the text.

Jakarta, 31st July 2017

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The Writer
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CHAPTER I

INTRODUCTION

A. Background of the Study

Nowadays, literary translation is a very important activity, as well as the pantun translation which is a literary work that generates from a conversation or a story contained in a distinctive style. Some people think translating literature text into English is a very difficult job, especially pantun which has aesthetic and expressive values. Even some people say that pantun impossible to be translated. Therefore, the writer feel challenged to analyze the strategies used by translator in producing the target text that consist of aesthetic and expressive values.

Pantun is a unique literature from Malay culture which is not famous in international yet. On the end of the 19th century, Malay pantun became famous to the Non-Malay communities through translation done.\textsuperscript{1} However between the pros and contras about pantun translation since 19th century pantun translation into English have done by practitioners’ translation.\textsuperscript{2} One of them is a novel Siti Nurbaya that is very legendary in its early publication on 1994, and in the 2011 the novel translated by George into English language.


Today, the modernity make translation can be reached fastest, efficient, and effective to transferring information, because translation gives advantages for countries development along with knowledge, spread of religion, culture and so on. Moreover language transfer from English which was become world language, as we knew in this globalization era speed of sending and delivering message is easier to do, Because social media technology finding has developed very quickly. So between country can exchanged their literary quickly too. Then the rapid translation activity by between nations will help them whom are not understood origin language and culture of the literature, for understand and enjoy the literature from the other country. The translator should take advantages of this condition to be more active translating literature from culture and language of the country.

Generally translation activity is transferring the message from source language (SL) into target language (TL). As quoted by Nida and Taber: ‘Translation consist in producing in the receptor language the closest natural equivalent of the source language massage, first in terms of meaning and secondly in term of style.’ From quotes above we can conclude that the translation result should commensurate with source language support from meaning and style of the language.

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Based on this background writer was interested to analyze the use of the meaning, rhyme, and metrical pattern of translation in Malay pantun spoken by Sam on Siti Nurbaya Novel by Marah Rusli and it translation version that translated by George A. Fowler with the purpose to transfer the message and Malay culture which is one of the tribes in Indonesian culture.

B. Focus of the Research

This study is limited in terms of translation strategies begin from words, phrases to sentences contained on pantun spoken by Sam. Then the result of the pantun translation strategy will be collected along with kinds of translation strategy used by translators in translating pantun of Sam speech into English.

C. Research Questions

This study will examine the translation strategies used by the translator in translating the pantun into English. Specifically, this research problem formulation is as follows:

1. What are kinds of translation strategies pattern are found in the English Malay pantun text spoken by Sam?
2. What are kinds of translation strategies in shifting of rhythm or matrices pattern that are used by translator pantun spoken by Sam?
3. What are kinds of translation strategies in shifting of rhyme pattern that are used by translator pantun spoken by Sam?

D. Significance of the Research

This research is expected to be useful for the readers to get understanding about translation strategies pattern include strategy on rhythm and rhyme shifting are used in the English translation of Malay pantun text spoken by Sam worked by George A. Fowller. Moreover, this research is expected to be advantageous for pantun translators to analyze text more critically and able to choose the right strategy (meaning, rhythm and rhyme) that more equivalent with SL text.

E. Research Methodology

1. Objective of the Research

Based on the research question above, the purpose of this study is as follows:

1. To describe the patterns of translation strategy used by translator on English Malay pantun spoken by Sam

2. To describe the shifting pattern of rhythm strategy used by translator on English Malay pantun spoken by Sam

3. To describe the shifting pattern of rhyme strategy used by translator on English Malay pantun spoken by Sam.
2. **Method of the Research**

The method uses in this research is descriptive qualitative method to collect data and analyze the *pantun* spoken by Sam is translated into the English language in accordance with translation strategies patterns.

The writer will analyze text translation using various theories related; such as finding out the actual translation strategy from the result of the Malay *pantun* translation by George A. Fowler.

To analyze the data, the writer needs to take the following steps:

1. Understand the content of Malay *pantun* that has been found on the Siti Nurbaya novel by Marah Rusli in Indonesia and English text by George A. Fowler.

2. Analyze each phrase or sentence on each line *pantun* translated into the English language in accordance with the related theory equivalent used by translators in the *pantun* that has been translated.

3. **Instrument of the Research**

The writer get the data by reading, marking *pantun* text and classifying of each word, phrase each lines into translation strategy patterns of English Malay *pantun*. Then in the analyze accordance with the
theory that understood by writer. This research based theory translation strategy pattern theory from Kristantohadi, Suryawinata and Sugeng Hariyanto.

4. **Unit Analysis**

The unit of analysis of this research is the *pantun* text spoken by Sam, a well-cultured Malay, who is the second main character in the novel *Siti Nurbaya* by Marah Rusli. *Siti Nurbaya* is translated into English by George A. Fowler. Sam in the story of the novel, a man who has love that separated because not received the blessing of the parents of the girl. Depiction or expression of love unrealized by two beings is expressed through romantic *pantun*. 
CHAPTER II

THEORITICAL FRAMEWORK

A. Previous Research

The writer has found five researches which were related to this research. Representation approach was often used by other writer to examine translation in the literature work. Such as research below that explains some of the problems of the shift in the meaning of the source language to the target of a literary work they studied.

The first research is from Ekundayo O. Simpson entitled “Methodology in Translation Criticism” from Erudit journal. In her paper he tries to answer the question of why we have to translate, who should do, and who should not. What appears to matter now is the end –product of translating effort.\(^5\) Her conclusion is ideally, those who at present undertake different types of linguistic studies on questions which relate directly or indirectly to translation should be asked to take more interest in extensive translation criticism. But since in particular terms it is not possible for many of such people to have the time, or the patience, for such work, the most reasonable thing would be to urge that they endeavor to supervise the work of more and more research students who will undertake comparative stylistic notions.\(^6\)

\(^6\)Ibid. P. 262
The second research is from Habibollah Mashhady and Mahbube Noura entitled “A Case Study: Translation Problem in The Story of Rustam and Sohrab Based on Warner and Warner Translation” from faculty of letters & humanities, University of Zabol, Iran (2012). This study attempt to investigate untranslatable elements in a poem, and for this purpose it concentrates on the story of Rustam & Sohrab selected from Shahnameh by Firdowsi and its equivalent translation by Warner & Warner. Then it focuses on the relation of untranslatability in the story of Rustam & Sohrab with the semantic translation of Warner & Warner and the style of Firdowsi. Further research is required in this direction to answer questions concerning the nation of untranslatability and other related matters like the purpose of translation and untranslatability. However the act of translating is not an easy act for the translator who deals with two languages having different syntactic, semantic and pragmatic rules; therefore, translation is always a problem-solving act. their investigation of paper, the nation of untranslatability and its factors including literary or aesthetic ones throughout the story of Rustam and Sohrab and its equivalent translations by Warner & Warner (semantic) translation, and the highly qualified style of Firdowsi.

The third research was conducted by Yanurisma Ananta a student of English literature Padjajaran Bandung University, In 2013. The research entitled “Penerjemahan Pantun dalam Roman Siti Nurbaya (Kasih Tak

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8 Ibid. P.221
Sampai) Karya Marah Rusli”. This study discusses the explicitasi, implicitasi, semantic level shifts and changes of diction in *Pantun* which is spoken by Nur and Sam in Novel Siti Nurbaya to find changes in the meaning of the poem. The results of the study are First, explicitasi can affect the intensity of the emotion of speakers of *Pantun*. Second, the implicitasi on the two *Pantun* related simile. Third, semantic level shifts can be caused by changes in the structure, the addition of a phrase or word, a difference of emphasis on two words, not translated with a symbol. Fourth change in diction can be caused by a change of tone pantun and complexity of relationships and emotions between Sam and Nur.  

The fourth was conducted by Yunie Amalia Rakhmyta a student postgraduate of English literature Sumatra Utara University Medan, in 2012. The research entitled “Terjemahan Pantun Melayu ke Dalam Bahasa Inggris oleh Katrharine Sim: Suatu Analisis Kesepadan Terjemahan”. This study discusses the strategies of translation, displacement patterns of rhyme and metrical pattern removal strategy in Malay *Pantun* translation into English by Katharine Sim. The results of this study found the use of the strategy of structural additions are used most by Katrharine Sim, He did not pay attention to patterns of rhyme in translation, so that the translation of the Malay *Pantun*

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into English lost "soul" in a felt sense rhyme and the last Katrharine Sim
good in notice a pattern metrical in translating the Pantun.  

The fifth was conducted by Wieka Barathayomia student postgraduate
of English literature Indonesia University, in 2012. The research entitled
“Strategi Penerjemahan Istilah Budaya Dalam Novel Olive Kitteridge: Kritik
Terjemahan Berdasarkan Model Analisis Teks yang Berorientasi pada
Penerjemahan”. This research discuss about a criticism to the application of
translation strategies in translating cultural terms in Olive Kitteridge. The
criticism is based on a model for translation-oriented text analysis by using
translation purpose as the main criteria for successful application
of translation strategies. This research show that the purpose of translation is to
deliver Olive Kitteridge story is faithful as possible to ST author intention, in
order to introduce source language culture to the target language readers. It is
shown by her attempt in applying translation strategies, such as footnotes and
additional explanation, to overcome translation problem. Unfortunately, in
order to show faithfulness to ST author intention, the translator uses a lot of
translation inaccurate and unnatural. In general, related to the translation
purpose that is to be faithful to ST author intention in order to introduce
source language culture to target language readers and meet the appropriate

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criteria of accurate and natural, the translation strategies of cultural terms in
*Olive Kitteridge* failed in achieving translation purpose.  

**B. Essence of Pantun**

*Pantun* is an oral literature form almost like poetry in Malay society. When viewed from the content, *Pantun* can be divided into three forms: children’s *Pantun*, Culture *Pantun* and religious *Pantun* along with puzzles.

According to Indonesian dictionary, *Pantun* is an Indonesia poem (from Malay). All forms of *Pantun* consist of *sampiran* and contents. *Sampiran* are the first and second lines, often about nature (flora and fauna), and usually do not have a relationship with the second part that conveys the intent. The third and fourth lines are the contents, which is the purpose of the *Pantun*. Each stanza usually consists of four lines which is rhyme pattern a-b-a-b.

According to Harun Mat Piah (1989: 5-7 in Abd. Rahman Abror 2009: 80) the characteristics of *Pantun* are:

1. Created and disseminated orally and is collective and functional, without listed author and used in public life.
2. The shape is bound by certain conventions which is give shape and structure of the poem.

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3. Functional that is used in everyday life, for example *Pantun* for entertainment element of art activities and rituals.

4. The traditional poetry is closely related to magical with the purposes and broad sense.

5. As a material magic and ritual element, poetry is considered sacred.

6. Traditional Malay poems also contain of music elements.

7. The language is dense, contain of symbols, images, metaphors elements, and other comparisons are appropriate for the purpose and function.

In the *Pantun* analysis, matters of strategy used is not as simple or limited translators only translate theory used in simple text translation, but translate the *pantun* text is also needed in translating rhyme strategy patterns and translating metrical pattern *pantun*. It also includes the basic pattern is important to know more in a given *pantun* is a legacy of treasures culture that have certain visual characteristics that rhyme ABAB or AAAA and consists of 8 / 10-12 syllables each row.14

C. Translation of Pantun

According Jeremy Munday, Translation studies are the academic discipline related to the study of the theory and phenomena of translation. By its nature it is multilingual and also interdisciplinary, encompassing any language combinations, various branches of linguistics, comparative

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14 Kristantohadi, Didik. 2010. PribahasaLengkap&KesusasteraanMelayu Lama. Jakarta Selatan: Tabora Media. hal. 15
literature, communication studies, philosophy and range of types of cultural studies including postcolonialism and postmodernism as well as sociology and historiography.  

We have seen that translation problem arises from the conflicting requirement of compression and completeness, and that the compromise solution of the conflict is likely to result in only partial equivalence.

Theopinion of Jeremy Munday we can understand, in the translation of the source language text comprehension is a textual aspects from the source language text into the target language text. Thus it can be said that in order to translate, a translator must really understand the source text. And as according Paul Hernadi, this is a grave predicament because, as translators and other interpreters of texts know, the meaning of the whole of a text cannot be reliably construed without reference to the meaning of each part and vice versa.

Nababan said that there four base problems faced by translator in translating, the problems are:

The first source language (SL) system and Target Language (TL) are different. If all of the languages in the world have same system, exactly the

\[ \text{Equation} \]

\[ \text{Citation} \]

\[ \text{Reference} \]

\[ \text{Note} \]
translator not became difficult task to do. The discussion about equivalence concept will be trivial issues. In the reality, a translator not enough mastering vocabulary but also should mastering structure and grammar theory in one of language.

The second, Semantic and stylistic complexity, semantic field is very wide ranging field and incline issue subjective characteristic. Because the subjectivity in the word of meaning correlation very closely related by the one of TL word, difficulty of equivalence word finding can be solve. In reality there are some words in the source language are nothing match in the TL context, such as ananda and kakanda words that just can translate in English as sister and brother. Actually those words in SL have more specific meaning as darling nickname for he loves. Except semantic complexity, Stylistic also on of the causes of translation difficult to done. Literary text such as pantun expressed or showed with different style from scientific text style. Because source culture language and target culture language style are different, so between source and target language used by different style.

In other words, if translated context that refers to an unknown in the target culture language, so the translator job is more difficult because they should find the match in TL.

Third, translator ability level, if the difficulty level of the text associated with translator ability level, the text considered to be easy to translate if the translator ability level is very good. However, if translator ability level is bad
in understand text language is translated, so the text will consider difficult. The translator is main actor in translating process. Therefor the translator should mastering translate theory such as method, technique and strategies of translation.

Forth, source language text quality level, the poor quality of source language text causes the real message which contained in source language difficult to understand. So the difficulties will arise in process of translation. Therefore the author of the text must master the grammatical of the language country.

Equivalence problems are important things of the theory and practice translation, because translation process always involves equivalence searching. According to ManachemDagut, translation is viewed as an attempt to achieve a relationship of “equivalence” between two languages the SL and the TL, an attempt which, by its very nature, focuses attention on all those in commensurabilities of the two language concerned that render such “equivalence” difficult (if indeed possible) of attainment. According to Baker, the difficulties arising in equivalent searching caused by two things:

The first, specific culture concept, source language words that are not available in the target language, the source language is translated into a concept that unknown in the target language, this concept can be related to

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19 Ibid. P. 56
religious, literature, culture or food text. Such as “Turun Tanah” words is the concept relating with Malay culture very closely, but in English, that words was not known.

The second, SL words that are not available in the TL, the SL is translated into a concept known in the target language, but the language of the target does not have equivalence in the each word for respectively and express it. For the example “Humbuger”, English word that already to know in Indonesia society, but not have equivalence in one word to respectively and express a concept conceived by that food.

Therefor, required specific strategies should be used translator to find equivalent effect in translation result. This translation strategy includes the most important theory in any language switching in all translation text.

Translation strategy is an important part of the translation process that is applied during the translation process occurred; both in the source language text analysis stage and the stage of massage transfer. Suryawinata and Hariyanto classify translation strategies into two types. Those are structural and semantic strategy. Back grounded that the writer tries to describe the strategies used by a native English translator, named George A. Fowler who has translated the Siti Nurbaya novel into English. And Malay pantun contained in the novel is exactly the writer tries focus will criticism the strategy used translator in translating that pantun.
D. Translation Strategy of Pantun

Newmark offers a semantically translation strategies, namely transfer, naturalization, cultural equivalent, the equivalent function, equivalent descriptive, synonyms, direct translation, transposition, modulation, an official translation, compensation, reduction and expansion, paraphrasing, recording, and additions.  

Here is a translation strategy that is divided into two main types according Suryawinata and Hariyanto:

1. According to structure

According Suryawinata and Hariyanto, there are three basic strategies with respect to the structure of the problem, namely the addition, subtraction, and transposition.

a. Addition

The addition is the addition of the word or structural elements in the BT because BT structure requires so. This addition is a necessity rather than choice. For the example in SL: saya dokter>>>TL: I am a doctor.

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24 Ibid. P.70
b. Reduction

Reduction or Subtraction is a reduction in the structural element in TL. As well as addition element; this subtraction is a necessity rather than choice. For the example in SL: *saya membelikan tiga buah buku untuknya* TL: “I bought three books for him”.

c. Transposition

This translation strategy is used to translate words, phrases, clauses or sentences. Transposition can be regarded as a necessity or as an option. Transposition is a necessity when without use this strategy SL meaning cannot conveyed. Transposition is an option when it is done for reasons of style alone, because without use transposition SL meaning has to be accepted by the reader of TL text. With this strategy the translator change the original structure of the SL in the TL sentence to achieve a unified effect. These change involving a change in the grammar from SL to TL. One type, the change from singular to plural; in the position of the adjective and offers the translator no choice even changing the overall structure of the sentence (Newmark, 1889:85). Except the changing the position of adjectives as above, from the example also contained the conversion of a single word into a plural form. The word "Alat" (singular) is translated into *instruments* (plural). Likewise, the word "Kelompok" (singular) is translated into *groups* (plural).
2. According to Semantic

Semantic translation strategy is a strategy that is done with consideration of meaning. This Strategy there is applied at the level of words, phrases or sentences. Suryawinata and Hariyanto classifying semantic strategy as follows:

a. Collection or Borrowing

Collection or Borrowing is a translation strategies that lead directly SL into the TL. Translator just picked up the SL. One reason for the use of this strategy is to show appreciation for those words. Another reason is not met equivalent in TL yet. Borrowing can include transliteration and naturalization. Transliteration is a strategy that maintains the SL words intact with sound and writing. While the naturalization words the SL speech and writing adapted to the rules of TL. Naturalization is also often referred to as adaptation. For the example SL: mall >> TL: mal.

b. Cultural Equivalent

With the cultural equivalent of the strategy translators used the unique of word in TL to replace the words in SL. The main thing to attend is the specific cultural words also replaced with the specific words in the TL. Because the culture of a language with the culture of the other language almost be different, it's likely this strategy could not maintain the accuracy of meaning. Nevertheless this strategy can make a sentence in TL becomes

\[\text{Ibid P. 72-75}\]
smooth and readable. For the example: SL: JaksaAgung >> TL: Attorney General.

c. Componential Analysis

According to Larson (1984: 96), the translator does not only deal with the concept in one language system, but also the concept of the two languages system. Because each language describes a particular area, realities or experience which is different, the translator should be as accurate as possible check in every two language system to find a word or phrase that is most accurate in TL. According to Newmark (1988: 90) "one from purpose of Componential Analysis in translation is to achieve the greatest accuracy with TL". The word analysis strategies Componential a SL translated into TL by way detailing the meaning components of SL words. This is due nothing equivalence each words in the TL, but the translator assumes that the reader needs to know the true meaning. For the example:

SL: gadis itu menari dengan luwesnya >> TL: the girl is dancing with great fluidity and grace.

d. Reduction

This strategy refers to the depreciation component of the SL when translated into TL to produce the relevant meaning for the example: (a) SL: “Diabelajar ilmu politik di Universitas tersebut”. >> TL: “He studies politics in the University, (b) SL: automobile >> TL: “mobil”.

e. Expansion
Expansion is the opposite of reduction. Expansion refers to the case where the translator makes multiply the number of words in the SL in TL to get the most precise meaning. For the example: (a) SL: Whale >> TL: “ikan paus” (Kata whale diterjemahkan menjadi “ikan paus”), (b) SL: “the child cries for the toy” >> TL: “anak itu menangis untuk mendapatkan mainan”.

f. Increasing or addition

Different to structural additions strategy, this addition is done due to consideration of the clarity of meaning. Translators include additional information in the text of the translation because the translator argues that readers need them. According to Newmark (1988: 91-92) Additional information can be placed in the text, at the bottom of the page (in the form of footnotes), or at the end of the text for the example: SL: The skin, which is hard and scaly, is greyish 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”

g. Modulation

Modulation is a strategy to translate the phrase, clause, or phrase in which translators view the message in the sentence SL from a different
angle (Newmark, 1988:88). This strategy is used if the translation of words with literal meaning does not produce a translation that is reasonable or flexible. For example: (a) SL: *I get my hair cut.* >> TL: “Rambutku dipotong”

(b) SL: *Anthropologist have reacted to the diversity of cultural arrangements in two ways.* >> BT: “Terhadap keragaman pengaturan budaya, reaksi antropolog dapat dibedakan menjadi dua corak”

**h. Deletion**

Deletion or omission means the removal of the word or section of text in the text SL in TL text. Removal may mean not translated the word or section of text into TL. For example: SL: “Sama dengan raden ayu ibunya,” katanya berbisik. >> TL: *Just like her mother, she whispered.*

3. **Metrice / Metern (Rhythm)**

According Kristantohadi, the pattern of metrice shifting refers to the strategy used by translator in patterns metrice moving (syllable) Malay *pantun* into the English language seen from the visual characteristics, that is metrice *pantun* ranged between 8 / 10-12 syllable in each row *pantun.*

Metrice is including important structures in the poem for send expression and emotion patterns in poem. The translation which is emphasizes that produce the same metric between the original poem and TL poem. Each

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language has a system of suppression and spelling respectively. Therefore this method will result the translation work that are not appropriate of the meaning and structure.

It poses syllable (syllable) and foot (syllable pattern).

a) Syllable (syllables)

<table>
<thead>
<tr>
<th>Nama foot</th>
<th>Contoh</th>
<th>Penjelasan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iamb (ic)</td>
<td>U - Today</td>
<td>Unstressed, stressed</td>
</tr>
<tr>
<td></td>
<td>- U Daily</td>
<td>Stressed, Unstressed</td>
</tr>
<tr>
<td>Trochee (aic)</td>
<td>U - U Interview</td>
<td>Unstressed, Unstressed</td>
</tr>
<tr>
<td>Anapest (ic)</td>
<td>U U - Interview Unstressed, Unstressed</td>
<td></td>
</tr>
<tr>
<td>Dactyl (ic)</td>
<td>U U - Interview Stressed, Unstressed, Unstressed</td>
<td></td>
</tr>
<tr>
<td>Spondee(aic)</td>
<td>U U - Interview Stressed, Stressed</td>
<td></td>
</tr>
<tr>
<td>Pyrrhie</td>
<td>U U Companionless Unstressed, Unstressed</td>
<td></td>
</tr>
</tbody>
</table>

**Metrice Unit form**

1. Manometer ➔ one foot (one stressed syllable) per line.
2. Dimeter ➔ two feet (two stressed syllables) per line.
3. Trimeter ➔ three feet (three stressed syllables) per line.
4. Tetrameter ➔ four feet (four stressed syllables) per line.
5. Pentameter ➔ five feet (five stressed syllables) per line.

---

6. Hexameter\(^\rangle\) six feet (six stressed syllables) per line.

7. Heptameter\(^\rangle\) seven feet (seven stressed syllables) per line.

8. Octameter\(^\rangle\) eight feet (eight stressed syllables) per line.\(^{28}\)

4. Rhyme

According to Kristantohadi, in the Pantun analysis, matters of strategy used is not as simple or limited translators only translate theory used in simple text translation, but translate the pantun text is also needed in translating rhyme strategy patterns. It also includes the basic pattern is important to know more in a given pantun is a legacy of treasures culture that have certain visual characteristics that rhyme ABAB or AAAA.\(^{29}\)

There are several theories regarding the translation strategies of Pantun:

According Siswantoro, Rhyma is the sound of the same suffix in line poem in each stanza. There are several patterns of rhyme used in poem writing. He said in the English language support of the key considerations in determining the rhyme, but not the spelling words. Beauty with duty has the same sound "u" despite differences in spelling. Similarly, examples of laugh and calf, although the spelling is different, the two words that have the common vocal "a". The other side pressure or focus of rhyme is vocal not consonant. Therefore, rhyme prosecuted same under vocal pressure which is

\(^{28}\)Ibid. P. 73

followed by the consonant similarity on two words or more than two words.  

The Variety of Rhyme

a) The Full Rhyme (Exact Rhyme)

Variety poem is characterized by sound similarity between two words or more, making it easy for us to identify its presence.  

Example:

There was a young lady named Bright
Whose speed was far faster than light?
She went out day
In a relative way
And returned home the previous night.

b) Approximate Rhyme

Approximate Rhyme is a rhyme that shows the half repetition. So that is become arise monotonous sense. in this happening vocal sound repetition shifted from rhyme fully to the sound changes. So that occur only partially sound. Take for example a couple of take and bake seem that vocal u on the

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31 *Ibid*. P. 86
take and bake have not full equivalent, As well as example prove and love, night and wet, flush and flash, eriss and Eross, yellow and willow and so on.  

**c) Medial Rhyme**

It’s named Medial Rhyme because its position is in the line, not the end of the line (end rhyme). Just like the final rhyme, medial rhyme function also supports the meaning of intended by the poet. Position of this Rhyme is recognizable because they are on a same one array.  

Example:

> Once upon a midnight dreary, while I pondered, weak and weary,

> Over many a quaint and curious volume of forgotten lore,

> While I nodded, nearly napping, there suddenly Came a tapping,

> As of some one gently rapping, rapping at my chamber door,

> “‘Tis some visitor,’I muttered, “tapping at my chamber door

> Only this and nothing more.”

In the first line, the word sounds-iari on the dreary and weary word to support the meaning atmosphere that is contained, namely fatigue. Dreary is also means 'not eager', 'dark' or 'sluggish', corresponds to the meaning weary word which means 'tired'. With the meaning or sound election-ieri repeated,

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32 Ibid. P. 86  
33 Ibid. P. 88
so very show it wasthe let hargy atmosphere, or lack of vibrant. Then
medial Rhyme with sound-ping on rapping and tapping word occurs in the
third line. Repetition-ping sound impressive there is sleepy sign movement
together the nodding which is balanced with sound the door knocked,
develop contradictory feels butthe atmosphere of harmony. Furthermore-ping
sound is repeated on the fourth line in tapping and rapping word.
Rappingword derived from therap which means „knock sound' With repetition
rapping, here was a knocking at the doorw as heard repeatedly.\textsuperscript{34}

\textsuperscript{34}Ibid. P. 89
CHAPTER III

DATA ANALYSIS

A. The Data Description

In this chapter, the writer analyzed the words, phrases and sentences in each stanza of Malay *Pantun* (Samsulbahri speech) from *Siti Nurbaya, Kasih Tak Sampai* novel which were applied in two languages, English–Indonesian and find Malay Pantun form about kinds of translation strategy patterns on translation from SL to TL, the form of Malay Pantun in this chapter find many kinds of translation strategy patterns on TL, which were used in the *pantun* translation. The data were collected from *Siti Nurbaya, Kasih Tak Sampai* novel, which is written by Marah Rusli, and translated by George A. Fowler, which was titled *Sitti Nurbaya, A Love Unrealized*. It was released on 2009, and in Indonesia published by Lontar, Modern Library of Indonesia. He was not native Malay cultured, but he lived and travelled widely in the Asia Pacific region for over 30 years, first as a Marine, then as a student of Chinese and Malay, and finally for 23 years as a commercial banker.

The writer also finds out how kinds the translation strategy include rhythm and rhyme strategy were applied in translating the *Pantun*. From this tabulated data, the data are *pantun* spoken by Sam to be more specific and focus of anylisis. Because on novel there were many *pantun*, all *pantun* there were 123 *pantun*, and Samsu just spoke 22 times for *pantun*. 
B. The Data Analysis

From this tabulated data, the first time the researcher will describe the meaning of *Pantun*, and then the writer will analyze and collecting about translation strategy pattern with using the theory from Kristanto Hadi, Suryawinata and Sugeng Hariyanto.

**Datum 1:**

**SL:**

Pulau pandan jauh di tengah  
Di balik pulau angsa dua  
Hancur badan di kandung tanah

Guna baik diingat juga (p.51)

**TL:**

Padan island lies for out at sea

Its sight by Angsa Dua isle conceals

However broken the body may be

Kindness is always the balm that heals (p.40)
This is an old famous *Pantun* at Padang tradition. Then samsu bring this *Pantun* to Nur. In order to remember any good deeds she does will always be remembered by Samsu until the body has been buried in the ground.

**Finding result:**

<table>
<thead>
<tr>
<th>Line</th>
<th>Target language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm shifting strategy</th>
<th>Rhyme shifting strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Padan island</td>
<td><em>lies for out at sea</em></td>
<td>Expansion</td>
<td>Nine syllables</td>
</tr>
<tr>
<td>2</td>
<td>Its sight by Angsa Dua isle conceals</td>
<td>Modulation</td>
<td>Elevent syllables</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>1. <strong>However</strong> broken the body <strong>may be</strong></td>
<td>Addition on structure</td>
<td>Ten syllables</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Phrase “dikandung tanah” on SL nothing on TL</td>
<td>Deletion</td>
<td>AB-AB Form</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Kindness is <strong>always the balm that heels</strong></td>
<td>Expansion</td>
<td>Nine syllables</td>
<td></td>
</tr>
</tbody>
</table>

From table above the first line have expansion strategy on phrase “lies for out at sea”. A phrase that produced by translator with aim more precise without eliminate semantic meaning on SL. On this line *rhythm* on TL (Pa-
dan-is-land-lies-for-out-at-sea) has amount nine syllables, that syllables amount was follow on rhythm theory by Kristantohadi.

Second line have strategy modulation on sentence “Its sight by Angsa Dua isle conceals” because message in that TL sentence have literal meaning fill but translator use a different angle. Syllable number or rhythm formed on TL “its-sight-by-ang-sa-du-a-is-le-con-ceals” the syllable number were eleven. That syllables amount was follow on rhythm theory by Kristantohadi.

Third line has two way strategies; first way is addition strategy on addition word “However” and “may be” on TL show more poetic value than text on SL. Second way is deletion strategy because phrase “dikandung tanah”on SL nothing on TL. On this line, we could look on syllable amount or rhythm on TL we could look “how-ev-er-bro-ken-the-bo-dy-may-be” there were ten syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line has expansion strategy on addition phrase “always the balm that heels” on TL produce more precise value than text on SL. On this line rhythm on TL (Kind-ness-is-al-ways-the-balm-that-heels) has amount nine syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Rhyme on this stanza has AB-AB form. Suffix word between first line and third line that were “sea” and “be” and suffix “e” and “ea” are same of
letter sound. And between second line and fourth line are “conceal” and “heals” has same tone too.

Datum 2:

SL:

Pulau padan jauh di tengah

Dibalik pulau angsa dua

Hancur badanku di kandung tanah

Cahaya matamu ku ingat jua (p.51)

TL:

Padan island lies for out at sea

Its sight by Angsa Dua isle there conceals

However broken the body may be

The light in your eyes my memory seals (p.41)

This pantun is a pantun that is copied by samsu of the old famous pantun that just before writer mentioned earlier. But samsu only replace the end part of pantun that clause fourt line is "Cahaya matamu ku ingat jua". Fill fourt line is intended to express his love for Nur.
**Finding result:**

<table>
<thead>
<tr>
<th>Line</th>
<th>Target language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm Shifting Strategy</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Padan island lies for out at sea</td>
<td>Expansion</td>
<td>Nine syllables</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Its sight by Angsa Dua isle conceals</td>
<td>Modulation</td>
<td>Eleven syllables</td>
<td></td>
</tr>
</tbody>
</table>
| 3    | 1. **However** broken the body may be  
2. Pharse “dikandung tanah” on SL nothing on TL | Addition on structure | Ten syllables | Has AB-AB Form |
| 4    | The light in your eyes my memory seals | Modulation | Ten syllables |          |

From table above the first line have expansion strategy on phrase “lies for out at sea”. A phrase that produced by translator with aim more precise without eliminate semantic meaning on SL. On this line has **rhythm** On TL (Pa-dan-is-land-lies-for-out-at-sea) have amount nine syllables amount. That syllables amount was follow on rhythm theory by Kristantohadi.
Second line have strategy modulation on sentence “Its sight by Angsa Dua isle conceals” because message in that TL sentence have literal meaning fill but translator use a diferent angle. It were syllable number or rhythm formed on TL “its-sight-by-ang-sa-du-a-is-le-con-ceals” the syllable number were elevent. That syllables amount was follow on rhythm theory by Kristantohadi.

Third line has two way strategies; first way is addition strategy on addition words “However” and “may be” on TL show more poetic value than text on SL. Second way is deletion strategy because Pharase “dikandung tanah”on SL nothing on TL. Onthis line, we could look on syllable amount or rhythm on TL we could look “how-ev-er-bro-ken-the-bo-dy-may-be” there were ten syllables amount. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line have strategy modulation on sentence “The light in your eyes my memory seals” because message in that TL sentence have literal meaning fill but translator use a diferent angle that produce same in semantic meaning. Rhythm on TL "the-light-in-your-eyes-my -Me-mo-ry-seals "has ten numbers of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Rhyme on this stanza has AB-AB form. Suffix word between first line and threed line that were “sea” and “be” that have suffix “ea” and “e” is same
of letter sound, and between second line and fourth line were “conceal” and “seals” has same tone too.

Datum 3

SL:

Bulan terang bulan purnama
Nagasari disangka daun
Jangan dikata bercerai lama
Bercerai sehari rasa setahun (P.88)

TL:

Event with the moon full and radiant
Leaves on the rain wood are not clear
Do not speak of a long estrangement
When a day apart is like a year (p. 69)

Pantun containing the heart voice of Samsu when he would break with Nur, he said how difficult him to split with Nur, because of her friends as the years just now they felt the separation.
Finding result:

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm Shifting Strategy</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Event with the moon full and radiant</td>
<td>Addition on Ten structure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Moon Full</td>
<td>Component Analysis</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Leaves on the rain wood are</td>
<td>Cultural Eight Equivalent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Do not speak of a long estrangement</td>
<td>Modulation Nine Syllables</td>
<td>Has AB-AB Form</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1. When</td>
<td>Addition on Nine structure</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. a day apart is like a year</td>
<td>Modulation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

From table above the first line have two strategies, the first is addition strategy on phrase “Event with”. A phrase that produced by translator aim to more poetic. And second way is component analysis, phrase “moon full” show describing that more accurate if that phrase use on TL. Rhythm on this line on clause TL "e-vent-with-the-moon-full- ra-Diant "has ten number of
syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Second line has cultural equivalent strategy. Because sentence “Nagasari disangka daun” on SL is unique enough, and reader never understand if translator use literal meaning, so translator must find accurate sentence on TL to imaged of meaning on SL. **Rhythm** on this line have clause TL "leave-on-the-rain-wood-are- not-clear " which has eight number of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Third line have strategy modulation on sentence “Do not speak of a long estrangement” because message in that TL sentence have literal meaning fill but translator use a different angle that produce same in semantic meaning. **Rhythm** on this line has clause TL "do-not-speak-of-a-long-es-trange-ment” which has nine numbers of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line has two way strategies: the first is addition strategy on addition words “when”on TL show more poetic value than text on SL. Second way is modulation strategy on sentence “a day apart is like a year” having literal meaning with SL but still different angle. **Rhythm** on this line has clause TL "ewhen-a-day-a- part-is-like-a-year " which has nine numbers of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.
Rhyme on this stanza has AB-AB form. Suffix word between first line and thrid line that were “radiant” and “estrangement” are same of letter sound. That is suffix “ant” and “ent”. And between second line and fourth line were “clear” and “year” has same tone too. That is suffix “ear” and “ear”.

Datum 4

SL

Seragi kain dengan benang
Biar terlipat jangan tergulung
Serasi adik dengan abang
Sejak dirahim bunda kandung (p.89)

TL:

They say it is better to fold than to roll
Cloth of simple design made of a loom
They young couple seem to be of one soul
As if the progeny of a single womb (p. 70)

It is a pantun spoken Samsu after he find the answers on love receipt of Samsu by Nur, then Samsu believing himself, he thinks he and Nur were fate with affinity in the womb.
Finding result:

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm Shifting Strategy</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. They say</td>
<td>Addition on structure</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. it is better to fold than to roll</td>
<td></td>
<td>Elevent</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1. Cloth of simple design</td>
<td>Component Analysis</td>
<td>Ten</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. made of a loom</td>
<td>Modulation</td>
<td>Syllables</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>1. They young couple</td>
<td>Cultural Equivalent</td>
<td>Has AB-AB Form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. seem to be of one soul</td>
<td>Component Analysis</td>
<td>Ten</td>
<td>Syllables</td>
</tr>
<tr>
<td>4</td>
<td>As if the progeny of a single womb</td>
<td>Modulation</td>
<td>Elevent</td>
<td>Syllables</td>
</tr>
</tbody>
</table>

From table above, first line has two ways strategies. The first is addition strategy on addition phrase “they say” show more clear value than text on SL.
Second way is modulation strategy on sentence “it is better to fold than to roll” show has same meaning as literal but still use different angle. *Rhythm* on this line has clause TL "they-say-it-is-bett -er-to-fold-than-to-roll " which has eleven number of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Second line has two ways strategies. The first is component analysis strategy on phrase “Cloth of simple design” on TL translation result from phrase “Seragi kain” on SL, show on TL more need describe for explaine “seragi kain” to reader. The second way is modulation strategy on phrase “made of a loom” literal meaning as semantic meaning from phrase “dengan benang”. *Rhythm* on this line clause on TL "cloth-of-sim-ple-de-sign -made-of-a-loom " has ten number of syllables amount. That syllables amount was follow on rhythm theory by Kristantohadi.

Third line has two ways strategies. The first is cultural equivalent strategy from phrase “they young couple” on TL that translation result from “adik dengan abang” on SL. When we understand on TL can recive message on SL with phrase “they young couple”. Second is component analysis strategy, because phrase “seems to be of one soul” on TL have more described from phrase “serasi” on SL with aim can receive by reader. *Rhythm* on this line has clause of TL "they-young-cou-ple-seem-to- be-of-one-soul " which has ten number of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.
Fourth line has modulation strategy, because phrase “As if the progeny of a single womb” on TL has same meaning with different angle that is replace from word “Bunda” on TL with phrase “a single womb”. **Rhythm** on this line have clause on TL "as-if-the-pro-ge-ny- of-sing-le-womb " which has eleven number of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

**Rhyme** on this stanza has AB-AB form. Suffix word between first line and third line that were “roll” and “soul” are same form, because suffix “oll” and “oul” were same of letter sound. And between second line and fourth line are “loom” and “womb” has also same tone, because suffix “om” and “omb” are same of letter sound.

**Datum 5:**

**SL:**

Anak cina duduk menyurat
Menyurat diatas meja batu
Dari dunia sampai akhirat

**TL:**

A chines boy sits to pen a text
His desk being nothing but a stone

Both in his word and in the next

As one the couple will be know (p.70)

This is Pantun spoken by Samsu to convince Nur, which is a Samsu”s expectation for Nur to be always together in the world up to hereafter.

Findings result:

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm Shifting Strategy</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. A chines boy.</td>
<td>Addition on structure</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. sits to pen a text</td>
<td>Component analysis</td>
<td>Eight</td>
<td>AB-AB Form</td>
</tr>
<tr>
<td>2</td>
<td>1. His</td>
<td>Addition on structure</td>
<td></td>
<td>Has not</td>
</tr>
<tr>
<td></td>
<td>2. desk being nothing but a stone</td>
<td>Expansion</td>
<td>Eight</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Words are “menyurat” and “diatas” on SL nothing on TL</td>
<td>Reduction on semantic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Both in his word and in the</td>
<td>Addition on</td>
<td>Eight</td>
<td></td>
</tr>
<tr>
<td></td>
<td>next structure</td>
<td>syllables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>----------------</td>
<td>-----------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1. As one the couple Modulation Eight</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Addition on structure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. will be know</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

From table above, first line has two ways strategies. The first is addition with addition “a” on TL. The second is component analysis, phrase “to pen a text” is form that more desire from word “menyurat” on SL but the meaning still same. Rhythm on this line have clausa TL “his-desk-be-ing-no-thing - but-a-stone ” which has eight syllable number. That syllables amount was follow on rhythm theory by Kristantohadi.

Second line has three ways strategies. The first is addition on structure with word “his”that on SL not mention. Second way is expansion with addition “ being nothing but a…” that give more precise value on TL then SL. The third way is reduction because words are “menyurat” as respeech on first line and word “diatas” on SL not mention on TL by translator. Rhythm on this line have clausa TL "his-desk-be-ing-no-thing-but-a-stone " which has eight syllables numbers. That syllables amount was follow on rhythm theory by Kristantohadi.

Third line has addition strategy with addition word “in to” twice on TL. So with that addition can give clear value then SL. Rhythm on this line have clausa on TL "both-in-his-wordl-and-in-the-next "only have eight the
numbers of syllable. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line has two ways strategies. The first is modulation strategy, because phrase “as one the couple” have same meaning as literal meaning in semantic fill, from “tubuh yang satu” on SL, but still different angle. second is addition with addition word “will be known” that not mention in SL but with that phrase can be more poetic then SL. Rhythm on this line have clausa of TL “as-one-the-couple-will-be-known” there were eight syllable amount. That syllables amount was follow on rhythm theory by Kristantohadi.

On this stanza occurs not AB-AB form of rhyme, between on second line that have suffix word “stone” with fourth line that have suffix word “know” on TL. But suffix word between first line and third line has same sound of letter. Between words “text” and “next” have suffix word.

Datum 6

Universitas Islam Negeri
SYARIF HIDAYATULLAH JAKARTA

SL:

Berlubur negeri bedesa

Di taruh pinang dalam puan

Biar hancur biar binasa

Asal bersama dengan tuan (P.90)
TL:

Following harvest time in the village
Betel nuts are placed on a silver plate
If my body they should crush or pillage
I care not as long as you are my fate (p.71)

It is a pantun that represents sadness and Samsu worries heart about Nur, what if Nur got trouble when Samsu nothing beside Nur.

Findingresult:

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation</th>
<th>Rhythm Strategy Pattern</th>
<th>Rhythm</th>
<th>Rhyme Strategy Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Following harvest time in the village</td>
<td>Expansion</td>
<td>Ten syllables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Betel nuts are placed on a silver plate</td>
<td>Component Analysis</td>
<td>Elevent syllables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>If my body they should crush or pillage</td>
<td>Expansion</td>
<td>Nine syllables</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
1. I
Addition on structure
Has AB-AB Form

2. care not as long as you are my fate
Modulation Ten syllables

From table above the first line have expansion strategy on word “following” and phrase “harvest time in the…”. They produced by translator with aim more precise without eliminate semantic meaning on SL. **Rhythm** on this line have clause on TL "Fo-llo-wing-har-vest-time-in-th-evil-lage" which has ten number of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Second line has component analysis strategy on phrase “Betel nut” on TL translation result from word “pinang” on SL, and phrase “a silver plate” as describe from “puan”. show on TL more need describe for explain “pinang” and “puan” to reader. **Rhythm** on this line have clause on TL "Be-tel-nuts-are-placed-on-a-sil-ver-plate" which has elevent number of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Third and fourt line have expansion strategy. With addition phrase “my body they should…” and word “I” same to phrase “you are my fate”. Translator produce that translation with aim more precise value. **Rhythm** on this line have clause on TL "If-my-body-they-should-crush-or-pill-age "

<table>
<thead>
<tr>
<th></th>
<th>1. I</th>
<th>Addition on structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>care not as long as you are my fate</td>
<td>Modulation Ten syllables</td>
</tr>
</tbody>
</table>
which has nine numbers of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line has two ways strategies; first way is addition strategy with addition word “I” has function to clear who is talking on this pantun. But here that addition has option value. And second is modulation strategy. Because that phrase still pay attention about message on SL. Rhythm on this line have clause on TL "I-care-not-as-long-as-you-are-my-fate" which has ten numbers of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Rhyme on this stanza has AB-AB form. Suffix word between first line and third line that were “village” and “pillage”, the letter suffix are same and between second line and fourth line were “plate” and “fate” the letter suffix has same tone.

Datum7:

SL:

Mempelam tumbuh dipulau

Patah sedahan dijatuhkan

Semalam ini kita bergurau

Esok adik ku tinggalkan (p.91)
TL:

On the island are angos lush on the tree

Shake a branch and on the ground they lie

This night we shall spend in light colloquy

But come the morning, I must say goodbye (p.71)

This pantun spoken by Samsu at their farewell night, samsu speak in this pantun is merely narrate their activities in harmony with their joking at all along last night with the pleasure they feel. Until tomorrow Samsu had to leave Nur he loves.

Finding result:

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation</th>
<th>Rhythm Strategy Pattern</th>
<th>Rhyme Strategy</th>
<th>Rhythm Shifting</th>
<th>Rhyme Shifting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>On the island are angos lush on the tree</td>
<td>Expansion</td>
<td>Eleven syllables</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Shake a branch and on the ground they lie</td>
<td>Expansion</td>
<td>Nine syllables</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>This night we shall spend in light colloquy</td>
<td>Expansion</td>
<td>Nine syllables</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1. But</td>
<td>Addition on</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
From table above, first line until third line has same strategy. Those are expansion strategy. First line with addition phrase “lush on the tree”, second line with phrase “on the ground they lie”, third line with phrase “shall spend in ligh...” show us that phrase can give precise value then SL.

Rhythm on first line have clausa TL "on-the-is-land-are-ang-os-lush-on-the-tree " which has eleven number of syllables. Rhythm on second line have clause on TL “Shake-a-branch-and-on-the-ground-they-lie” which has nine number of syllable too. Rhythm on third line clausa TL "this-night- we-shall-spend-in-light-co-llo-quy " which has nine number syllables. Those syllables amount were following on rhythm theory by Kristantohadi.

Fourt line has two ways strategies. The first is addition, with addition word “but” can give poetic value then SL. And second is modulation strategy, because between text “come the morning, I must say goodbye” on TL and SL “esok adik ku tinggalkan” still have same meaning with different angle.Rhythm on this line have clausa TL "but-come- the-mor-ning-i-must-say-good-bye " which has ten number syllables. That syllables amount was follow on rhythm theory by Kristantohadi.
Rhyme in this stanza has not same suffix voice occured at fourt line suffix word was "tree" with the suffix words on the threed line is "qolloquy". That words were clearly visible does not fit or do not have same intonation. If this translation was allowed, the translation of this stanza was not formed AB-AB.

Datum 8:

SL:
Kapal kembali dari jawa
Masuk kuala inderagiri
Tinggalah adik tinggalah nyawa
Besok kakanda akan pergi (p.91)

TL:
To sail from java is the ship’s goal
Then to set anchor in inderagiri bay
In leaving you behind, Leave my soul
Yet in the morn I must make my way (p.72)
It is a Pantun spoken by Samsu. This *Pantun* says about Samsu feel reluctance; over the fact that tomorrow he will leave her beloved Nur go to Java to continue his study.

**Findingresult:**

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation</th>
<th>Rhythm</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Strategy Pattern</td>
<td>Shifting</td>
<td>Shifting Strategy</td>
</tr>
<tr>
<td>1</td>
<td>To sail from java is the ship’s goal</td>
<td>Expansion</td>
<td>Nine</td>
<td>syllables</td>
</tr>
<tr>
<td>2</td>
<td>1. Then</td>
<td>Addition on structure</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>to set anchor in inderagiri</td>
<td>Component Analysis</td>
<td></td>
<td>Thirteen Has AB-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>syllaes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>AB Form</td>
</tr>
<tr>
<td>4</td>
<td>Bay</td>
<td>Expansion</td>
<td>Nine</td>
<td>syllables</td>
</tr>
<tr>
<td>3</td>
<td>In leaving you <strong>behind</strong>,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>leave my soul</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1. Yet</td>
<td>Addition on structure</td>
<td>Nine</td>
<td>syllables</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. in the morn I must make my way</td>
<td>Modulation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
From the table above, writer can describe that first line has expansion strategy with addition on phrase “to sail” and word “goal” which is that addition have precise value without change message on SL (Kapal kembali dari jawa). **Rhythm** on this line has clausa TL “To-sail-from-ja-va-is-the-ship”’s-goal” which has nine number of syllable. That syllables amount was follow on rhythm theory by Kristantohadi.

Second line has three ways strategy, the first is addition strategy with addition words “then” on TL the second way is component analysis on phrase “to set anchor” that more detailed from word “kuala” on SL. The third is expansion strategy. Word “bay” on this line show us to more clear that inderagiri is name of a bay. **Rhythm** on this line have clausa TL ”then-to-set-an-chor-in -in-de-ra-gi-ri-bay ” which has thirteen number of syllables. That syllables amount was not follow on rhythm theory by Kristantohadi.

Third line has expansion strategy, because addition on words “in”, “behind” and “my”. those words give effect produce precise value without change the message from SL (Tinggalah adik tinggalah nyawa). **Rhythm** on this line have clausa TL "in-lea-ving-you-be -hind-leav-my-soul " which has nine number of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line has two strategie, the first way is addition strategy which is give option to use or not from addition word “yet”. And the second way is modulation strategy that has meaning litteral from SL (Besok kakanda akan
Rhythm on this line have same amount of syllable on TL “Yet-in-the-morn-I-must-make-my-way” which has nine number of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Rhyme on this stanza there has AB-AB form. Suffix word between first line and third line that were “goal” and “soul”, the letter suffix are have same voice, because suffix of letter same “oal” and “oul”. And between second line and fourth line were “bay” and “way” the letter suffix has same tone.

Datum 9:

SL:

Jika hari, hari jumat
Haji memakai baju jubbah
Walaupun hari akan kiamat
Cinta di hati jangan berubah (p.92)

TL:

When Friday comes and it’s time to pray
The pilgrims put on their Arabian dress
Even were it the time for judgment day
Let not our hearts a change of love confess (p.72)
This *pantun* was a *pantun* spoken by Sam when did mutual respond of pantun with Nur at night farewell. There have message of this pantun was an expression of the Sam heart to describe how much he loves Nur ever.

**Finding result:**

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm Shifting Strategy</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>When Friday <strong>comes and it’s time to pray</strong></td>
<td>Expansion</td>
<td>Nine syllables</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1. The pilgrims put on their Arabian dress</td>
<td>Addition on structure</td>
<td>Eleven syllables</td>
<td>Has AB-AB Form</td>
</tr>
<tr>
<td></td>
<td>2. Arabian dress</td>
<td>Cultural Equivalent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Even were it <strong>the time for judgment day</strong></td>
<td>Component Analysis</td>
<td>Ten syllables</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Let not our hearts a change of love confess</td>
<td>Modulation</td>
<td>Ten syllables</td>
<td></td>
</tr>
</tbody>
</table>

From table above, the first line use expansion strategy with addition phrase “comes and it’s time to pray”. Those addition give effect more precise without change the meaning on SL (*jika hari, hari jumat*). *Rhythm* on TL
“when-fri-day-comes-and-it’s-time-to-pray” has nine numbers of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

The second line translator use two ways. The first way is addition strategy on addition word “the” and their”. Those words just translator option to aim produce clear value but still keep message on SL (haji memeakai baju jubbah). The second way is cultural equivalent strategy from phrase “Arabian dress” is more give different meaning as litteral but same as semantic meaning and that phrase can give more easy to understand from English people then word “jubbah”.

Rhythm In this line calusa on TL “The-pilg-rims-put-on-their-A-ra-bi-an-dress” has elevent numbers of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Third line use component analysis strategy. Translator more give explanation from word “hari kiamat) on SL with use phrase “the time for judgement day”. And rhythm in this line has clausa on TL “E-ven-were-it-the-time-for-judg-ment-day” which has ten numbers of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourt line writer find on this line use modulation strategy, because from phrase form on TL not change message as semantic meaning on SL (cinta dihati jangan berubah). Rhythm in this line have on TL “Let-not-our-hearts-a-change-of-love-con-fess” whice have ten numbers of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.
Rhyme on this stanza has AB-AB form. Suffix word between first line and third line that were “pray” and “day”, the letter suffix are same, and between second line and fourth line were “dress” and “confess” the letter suffix has same tone.

Datum 10

SL:
Jika perak kelani kering
Berlayar tentang tapak tuan
Putih gagak hitamlah gading
Tidak putus cintakan tuan (p.92)

TL: Universitas Islam Negeri
SYARIF HIDAYATULLAH JAKARTA
In perak are Tamil scribes who write
To go to Tapak, the sea you must cross
Worry will turn black and crows white
Before my love for you will ever be lost (p.73)
This pantun was a pantun spoken by Sam when do mutual respond of pantun with Nur at night farewell. There was another message of this pantun was an expression of the Sam heart to describe how much he loves Nur ever.

**Finding result:**

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation</th>
<th>Rhythm</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Strategy Pattern</strong></td>
<td><strong>Shifting</strong></td>
<td><strong>Shifting</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td><strong>In perak are Tamil scribes who write</strong></td>
<td>Cultural Equivalent</td>
<td>Nine syllables</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1. To go to <strong>Tapak</strong>,</td>
<td>Transposition Component</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. the sea you must cross</td>
<td>Analysis (berlayar)</td>
<td>Ten syllables</td>
<td>Has AB-AB Form</td>
</tr>
<tr>
<td>3</td>
<td>1. <strong>Worry will turn</strong> black and crows white</td>
<td>increasing on semantic</td>
<td>Eight syllables</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. word “gading” on SL nothing on TL</td>
<td>Deletion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Before my love for you will ever be lost</td>
<td>Modulation</td>
<td>Elevent syllables</td>
<td></td>
</tr>
</tbody>
</table>
From table above can find that first line use cultural equivalent strategy on phrase **Tamil scribes who write** as translation result from phrase **kelani kering** which have meaning no words. Translator was use that strategy with aim to more easy understands for English people who not know about **kelani kering**. In this line translator succeeded in maintaining amount of syllable (**rhythm**) clausa on TL “In-pe-rak-are-Ta-mil-scribes-who-write” also has a number nine syllable. That syllables amount was follow on rhythm theory by Kristantohadi.

Second line has two ways strategies. The first is transposition strategy from word “tapak” between TL and SL has different function or translator was change original structure. Because on SL the “tapak” word has function as verbal description that mean screen foot but on TL change function become place description. The second way is component analysis strategy from phrase “the sea you must cross” which function give more detail of the translation result “berlayar” on SL. **Rhythm** clausa on TL “To-go-to-Ta-pak,-the-sea-you-must-cross” which have number ten syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Third line has two ways strategies. The first is increasing strategy with addition phrase **Worry will turn**. This increasing gives longer explanation about “white crows” that before must be black crows. The second way is deletion strategy, because word “gading” on SL not mentioned on TL by translator in the **rhythm** at TL “Wo-rry-will-turn-black-and-crows-white” has
number eight syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourt line writer find on this line has modulation strategy, because from phrase form on TL not change message as semantic meaning on SL (Tidak putus cintakan tuan). On this line amount of rhythm were clausa TL “Before-my-love-for-you-will-ever-be-lost” which has number of eleventhsyllables. That syllables amount was not follow on rhythm theory by Kristantohadi.

Rhyme in this stanza has AB-AB form occurred at second line suffix word was "cross" with the suffix words on the fourth line was "lost". That words were clearly visible does not fit or did not have same intonation between suffix “oss” and “ost”. And suffix word on first line “write” and suffix word on third line “white” has same tone. Suffix latter “ite” and “ite”.

Datum 11:

SL:

Anak cina bermain wayang

Anak keling bermain api

Jika siang terbayang-bayang

Jika malam menjadi mimpi (p.118)
**TL:**

Chinese boy with shadows play

Indian boys play on beds of coal

If in the day you are on my mind

At night I dream of you in my soul (p.93)

A pantun spoken by Samsu in his solitude, abandoned by his love Nur, this *pantun* describes the heart sense of Samsu’s that he so longing to Nur and was eager to see him.

**Finding result:**

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm Shifting Strategy</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chinese boy with shadows play</td>
<td>Cultural Equivalent</td>
<td>Seven syllables</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Indian boys play on beds of coal</td>
<td>Cultural Equivalent</td>
<td>Nine syllables</td>
<td>Has not AB-AB Form</td>
</tr>
<tr>
<td>3</td>
<td>If in the day you are on my mind</td>
<td>Modulation</td>
<td>Nine syllables</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>At night I dream of you in</td>
<td>Modulation</td>
<td>Nine</td>
<td></td>
</tr>
</tbody>
</table>
my soul

| syllables |

From table above the first line has cultural equivalent strategy. Because not many English people can understand with word “wayang” on SL, so translator use cultural equivalent strategy for give understand to English people become phrase shadows play on TL on this line. Rhythm in this line “chi-nese-boy-with-sha-dows-play” only have seven amount of syllables. That syllables amount was not follow on rhythm theory by Kristantohadi.

The second line has cultural equivalent strategy. Because not many English people can understand with phrase “anak keling” on SL, so translator use cultural equivalent strategy for give understand to English people become phrase Indian boys on TL. And phrase “bermain api” have meaning as cultural in English become phrase play on beds of coal. Rhytm in this line have calusa on TL “In-di-an-boys-play-on-beds-of-coal” wich has nine numbers of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Third and fourth line has same modulation strategy. Because from phrase form on TL each lines were not change message as semantic meaning on SL. And rhythm on third line, same amount of rhythm, there are calusa on TL “If-in-the-day-you-are-on-my-mind” wich has nine numbers of syllables and rhythm on the fourthon TL “At-night-I-dream-of-you-in-my-soul” has
nine numbers of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Problems on inequality of rhyme exist on threed and first line, the suffix word on thrid line did not match with the suffix word on first line.
Those words were "play" with "mind". And suffix word between second and fourt line has not equivalent, between word “coal” and “soul” the letter suffix “oal” and “oul” still has different sound. So this stanza still hasnot AB-AB form.

Datum 12

SL:
Terbang melayang kunang-kunang
Anak balam mati tergugur
Jatuh ke tanah di atas kembang.
Kembang kuning bunga cempaka (hal.118)

TL:
As fireflies fill the air, flitting here and there
A dove”s chick falls from nest to ground
Landing on a bed of flowers
Breathing it”s last in frangipani blooms (p.93)
This *pantun* delivered on Sam letter to Nur. This *pantun* was an introduction or prelude from after this *pantun*.

**Finding result:**

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm Strategy</th>
<th>Rhyme Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. As</td>
<td>Addition on structure</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. fireflies fill the air</td>
<td>Modulation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. flitting here and there</td>
<td>Increasing on semantic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1. A dove’s chick</td>
<td>Cultural equivalent</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. falls from nest to ground</td>
<td>Modulation</td>
<td>Eight syllables</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Landing on a bed of flowers</td>
<td>Modulation</td>
<td>Eight syllables</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1. phrase “kembang kuning” on TL is</td>
<td>Deletion</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
From table above that the first line has two ways. First is addition strategy with addition As can give effect more poetic value on TL then SL. Second way is modulation strategy because from phrase form on TL not change message as semantic meaning on SL. and third way is increasing strategy on clausa flitting here and there, that addition aim to gives more explanation about the fireflies flying. Rhythm on this line have clausa at TL “As-fire-flies-fill-the-air,-fli-ting-here-and-there” which has number elevent syllables That syllables amount was follow on rhythm theory by Kristantohadi.

Second line has two ways strategies. First is cultural equivalent strategy. Because not many English people can understand with phase “anak balam” on SL, so translator use cultural equivalent strategy for give understand to English people become phrase a dove’s chick on TL. Second way is modulation strategy because from phrase form on TL (falls from nest to ground) not change message as semantic meaning on SL (mati tergugur). Rhythm on this line has clausa on TL “A-dove”s-chick-falls-from-
nest-to-ground” just has number eight syllables. That syllables amount was not follow on rhythm theory by Kristantohadi.

Third line has modulation strategy because from phrase form on TL (Landing on a bed of flowers) not change message as semantic meaning on SL (Jatuh ke tanah di atas kembang). Rhythm on this line has TL clausa “Landing on a bed of flowers” which has number eight syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line has two ways strategies. First way is deletion strategy, because phrase “kembang kuning” on TL is not mentioned by translator. And second way is expansion strategy with addition phrase Breathing it’s last in… This addition gives effect more precise without change the meaning on SL. Rhythm on this line has on TL clausa; “Breathing it’s last in flowers” which has number ten syllables that syllables amount was follow on rhythm theory by Kristantohadi.

Rhyme on this stanza has not form as AB-AB. Suffix word between first line and third line that are “there” and “flowers”, the letter suffix (ere and ers) are same, because suffix of letter not same “ere” and “ers”. And between second line and fourth line are “ground” and “blooms” the letter suffix has not same tone. Because suffix of letter not same “ound” and “ooms”.

Datun 13

SL:

Jika siang tak dapat senang

Jika malam tak dapat tidur

Pikiran kusut hatipun bimbang

Teringat kakanda samsu jua (p.118)

TL:

By day I find no pleasure

At night I cannot sleep

My thoughts are tangled, my heart unsure

In dwelling on my darling samsu (p.94)

This pantun delivered on Sam letter to Nur. This pantun contained anxiety of Sam after separation distance with Nur.

Finding result:

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm Shifting Strategy</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>structure</td>
<td>syllables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>-----------</td>
<td>-----------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>At night I cannot sleep</td>
<td>Modulation</td>
<td>Six syllables</td>
<td>Has not AB-AB Form</td>
</tr>
<tr>
<td>3</td>
<td>My thoughts are tangled, my heart unsure</td>
<td>Addition on structure</td>
<td>Nine syllables</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>In dwelling on my darling samsu</td>
<td>Modulation</td>
<td>Nine syllables</td>
<td></td>
</tr>
</tbody>
</table>

From table above the first line has addition strategy with addition **I**, that is a option to use or not use for this condition. **Rhythm** on this line has clausa on TL “By-day-I-find-no-plea-sure” which has the number seven syllables. That syllables amount was not follow on rhythm theory by Kristantohadi.

Second line have modulation strategy because from phrase form on TL (**At night I cannot sleep**) not change message as semantic meaning on SL (**Jika malam tak dapat tidur**). Its changing just on structure way but meaning still equivalent. On this line writer find **rhythm clausa** on TL “At-night-I-can-not-sleep” which has the number six syllables. That syllables amount was not follow on rhythm theory by Kristantohadi.

Third line have addition strategy with addition **My**, that can give effect more poetic value on TL then SL. **Rhythm** in this line, where clausa on SL “Pi-ki-ran-ku-sut-ha-ti-pun-bim-bang” has the number ten syllables, while the
clausa on TL “My-thoughts-are-tang-led,-my-heart-un-sure” has the number nine syllables. this line appear rhythm clausa TL “My-thoughts-are-tang-led,-my-heart-un-sure” has the number nine syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line have modulation strategy because from phrase form on TL (In dwelling on my darling samsu) not change message as semantic meaning on SL (Teringat kakanda samsu jua), Its changing just on structure way but meaning still equivalent.this line appear rhythm clausa on TL “In-dwel-ling-on-my-dar-ling-sam-su” has the number nine syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Rhyme on this stanza was fortunately not formed a variety AB-AB, where third line word suffix “sleep” and the fourth line suffix word “samsu” not have a similar suffix word letters, “eep” with “su” very much different in tone. Only on the first line suffix line “pleasure” and the second line suffix word “unsure” which have the similar in the suffix letter, there were “ure” and “ure”.

Datum 14

SL:

Jangan disesal pada tudung

Tudung saji teredak Banten
Jangan disesal kepada untung

Sudah nasib permintaan badan (p.194)

**TL:**

Complain not of the cover protecting your meal

In Banten food cover are made from bamboo

Complain not of your turn in fortune’s wheel

Whatever happens will not be determined by you (p.156)

This *pantun* was *pantun* expresses by samsu for reassurance Nur’s heart on matchmaking with Datuk Maringgih.

**Finding result:**

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation</th>
<th>Rhythm Strategy Pattern</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. Complain not of the cover protecting your meal</td>
<td>Modulation</td>
<td>Twelve syllables</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>In Banten food cover are made from bamboo</td>
<td>Increasing</td>
<td>Twelve syllables</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>1. Complain not of</td>
<td>Modulation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
From table above the first line have two ways strategies; the first way is modulation, because phrase “complain not of…” on TL have same meaning litteraly with “diesal” on SL and second way is component analysis strategy, the sentence “the cover protecting your meal” as expalination from the word “tudung” on SL to aim make more easy understand on this line also secured amount of rhythm. Where clausa on TL “Com-plain-not-of-the-co-ver-pro-tec-ting-your-meal” has the number twelve syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Second line have increasing strategy from phrase “made from bamboo” as make clear abaout “food cover” on TL. On amount of rhythm clausa on TL “In-Ban-ten-food-co-ver-are-ma-de-from-bam-boo” have the number twelve syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Third line have two ways strategies; the first way is modulation, because phrase “complain not of…” on TL have same meaning litteraly with “diesal” on SL and second way is expansion strategy with addition phrase your turn in and word wheel, that can give effect more precise value on TL then SL rhythm clausa on TL “Com-plain-not-of-your-turn-in-for-tune”s-
wheel” also have the number ten syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line have modulation strategy because from sentence form on TL (Whatever happens will not be determined by you) not change message as semantic meaning on SL (Sudah nasib permintaan badan). Its changing just on structure way but meaning still equivalent. Rhythm seen clausa on TL “What-e-ver-ha-ppens-will-not-be-de-ter-mined-by-you” which has the number thirteen syllables. That syllables amount was not follow on rhythm theory by Kristantohadi.

Rhyme on this stanza there has AB-AB form. Suffix word between first line and third line that were “meal” and “wheel”, the letter suffix are equivalent, because suffix of letter is same between “eal” and “eel”. And between second line and fourth line were “bamboo” and “you” the letter suffix has same tone. Because suffix of letter same “boo” and “ou”.

Datum 15

SL:

Ke rimba berburu kera

Dapatlah anak kambing jantan

Sudah nasib apakan daya
Demikian sudah permintaan badan (p.194)

TL:

A man went to the jungle to hunt a monkey
And returned with a Billy goat, a young one too
From one’s destiny one can never break free
Whatever happens will not be determined by you (p.156)

Similar to the last pantun, this pantun was pantun expresses by samsu for reassurance Nur’s heart on matchmaking with Datuk Maringgih.

Finding result:

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm Shifting Strategy</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A man went to the jungle to</td>
<td>Addition on structure</td>
<td>Twelve syllables</td>
<td></td>
</tr>
<tr>
<td></td>
<td>hunt a monkey</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>And returned with a Billy</td>
<td>Addition on structure</td>
<td>Twelve syllables</td>
<td>Has not</td>
</tr>
<tr>
<td></td>
<td>goat, a young one too</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>From one’s destiny one can</td>
<td>Addition on structure</td>
<td>Eleven syllables</td>
<td>AB-AB Form</td>
</tr>
<tr>
<td></td>
<td>never break free</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Whatever happens will not be</td>
<td>Modulation</td>
<td>Thirteen syllables</td>
<td></td>
</tr>
<tr>
<td></td>
<td>determined by you</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
From table above, first line to third line has same strategy. That are addition strategy. First line with addition phrase **A man** and word **A**, second line with words **And, with a…**, and phrase **a young one too** third line with phrase **From one’s…** and word **can** show us that phrase can give option to use ore not on those line, because function of those word just for make more enjoy for the reader.

**Rhythm** on first line has clausa on TL “A-man-went-to-the-jung-le-to-hunt-a-mon-key” which has the number twelve syllables. The second line has amount of syllables, where clausa on TL “And-re-turned-with-a-bil-ly-goat,-a-young-one-too” which has the number twelve syllables. The third line clausa on TL “From-one’s-des-ti-ny-one-can-ne-ver-break-free” which has the numbe elevent syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line have modulation strategy because sentence form on TL *(Whatever happens will not be determined by you)* not change message in semantic meaning on SL *(demikian Sudah nasib permintaan badan)*, It’s changing just on structure way but meaning still equivalent. Amount of **rhythm** on this line, which was clausa on TL “What-e-ver-ha-ppens-will-not-be-de-ter-mined-by-you” has the number thirteen syllables. That syllables amount was not follow on rhythm theory by Kristantohadi.

**Rhyme** on this stanza there lines has not produce AB-AB form. Suffix word between first line and third line that are “monkey” and “free”, the letter
suffix are not same, because suffix of letter not same “key” and “ree” is different sound. And between second line and fourth line are words “too” and “you” the letter suffix has same tone, suffix of letter “oo” and “ou” has same sound.

Datum 16

SL:
Sudah begitu tarah papan
Bersudut empat persegi
Sudah begitu permintaan badan
Sudah tersurat pada dahi (p.194)

TL:
A good plank must be planed, might and true
With each it of its four corners completely square
Whatever happens will not be determined by you
Your destiny is something that you must forebear (p.156)

Similar to the last pantun, This pantun was pantun expresses by samsu for reassurance Nur”s heart on matchmaking with Datuk Maringgih.
### Finding result:

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm Shifting Strategy</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. A good plank</td>
<td>Cultural equivalent</td>
<td>Nine</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. must be planed,</td>
<td>Modulation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. might and true</td>
<td>Increasing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>With each it of its four corners completely square</td>
<td>Addition on structure</td>
<td>Thirteen syllables</td>
<td>Has AB-AB Form</td>
</tr>
<tr>
<td>3</td>
<td>Whatever happens will not be determined by you</td>
<td>Modulation</td>
<td>Twelve syllables</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Your destiny is something that you must forebear</td>
<td>Cultural equivalent</td>
<td>Twelve syllables</td>
<td></td>
</tr>
</tbody>
</table>

From table above, on the first line writer find three ways translation strategy, the first way is cultural equivalent strategy on clausa a good plank show us that word is be common word to replace word on SL “tarah papan”. Second way is modulation strategy on clausa must be planed as translation result from clausa on SL “sudah begitu” that show us that still maintain message on that clasua (sudah begitu). Thr third way is increasing on semantic strategy on clausa “might and true” because its clausa no mention on SL but semantically, that clausa is seen as an explanation of words “good
plank” or on SL “tarah papan”. and the writer found rhythm on this line, where on TL clausa “A-good-plank-must-be-planed,-might-and-true” have the number nine syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Second line, translator use addition strategy on clausa “with each it of its…” and word “completely. With use that strategy translator succesed to produce TL become more poetic then SL. It is could be found amount of rhythm. Where clausa on TL “With-each-it-of-its-four-cor-ners-com-ple-te-ly-square” have the number thirteen syllables. That syllables amount was not follow on rhythm theory by Kristantohadi.

Third line, translator use modulation strategy, because sentence form on TL (Whatever happens will not be determined by you) not change message in semantic meaning on SL (demikian Sudah nasib permintaan badan), Its changing just on structure way but meaning still equivalent.

Rhythm of clausa on TL “What-e-ver-ha-pens-will-not-be-de-ter-mined-by-you” have the number thirteen syllables. That syllables amount was not follow on rhythm theory by Kristantohadi.

Fourth line, the translator used cultural equivalent, because on target language country sentence “Your destiny is something that you must forebear” more common and poetic then translator must translate other strategy, and the important think that translation still have same equivalent meaning as semantic. It is could be found amount of rhythm Where clausa
on TL “Your-des-ti-ny-is-some-thing –that-you-must-fore-bear” which have the number twelve syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

**Rhyme** on this stanza there has line which produced AB-AB form. Suffix word between first line and third line that were “true” and “you”, the letter suffix are same sound, because suffix of letter “ue” and “ou”. And between second line and fourth line were “square” and “forebear” the letter suffix has same tone. Because suffix of letter “are” and “ear” same sound between them.

**Datum 17**

**SL:**
Dikerat rotan belah tiga
Nahkoda berlayar dekat jawa
Jangan diturut hati yang luka
Binasa badan dengan nyawa (p. 194)

**TL:**
Cut a length of rattan, split it in three part
The captain of the ship sails near Java’s shore
Follow not the guidance of a broken heart,
Lest you wish to destroy yourself, forever more (p.156)
Similar to the last *pantun*, this *pantun* was *pantun* expresses by samsu for reassurance Nur’s heart on matchmaking with Datuk Maringgih.

**Finding result:**

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm Shifting Strategy</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Cut a length of rattan, split it in three part</td>
<td>Modulation</td>
<td>Eleven syllables</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1. The captain of the ship</td>
<td>Component Analysis</td>
<td>Eleven syllables</td>
<td>Has AB-AB Form</td>
</tr>
<tr>
<td></td>
<td>2. sails near Java’s shore</td>
<td>Expansion</td>
<td>Eleven syllables</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Follow not the guidance of a broken heart,</td>
<td>Modulation</td>
<td>Eleven syllables</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td><strong>Lest you wish</strong> to destroy yourself, <strong>forever more</strong></td>
<td>Addition on structure</td>
<td>Twelve syllables</td>
<td></td>
</tr>
</tbody>
</table>

From table above show us, the first line has modulation strategy on whole clausa “Cut a length of rattan, split it in three part” ha sequeivalent
meaning as litteral on clausa SL “dikerat rattan belah tiga”. Writer could saw amount of **rhythm** on this line has clausa on TL “Cut-a-length-of-ra-ttan,-split-it-in-three-part” which has the number elevent syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

The second line has two ways strategy; first way is component analysis on clausa TL “the captain of the ship” is an explanation from word on SL “nahkoda”. Second way is expansion strategy on word TL “shore” as more clearly from word on SL “jawa” its clearer that mean on SL captain of the ship sail near java shore. **Rhythm** in this line clausa on TL “The-cap-tain-of-the-ship-sails-near-Ja-va”’s-shore” has the number elevent syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Third line has modulation strategy seen on clausa “Follow not the guidance of a broken heart,” its still have same meaning altought structure word not same. Amount of rhythm this line, where clausa on TL “F-o-llo-w-not-the gui-dance-of-a-bro-ken-heart,” have the number elevent syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line has addition strategy on clausa **Lest you wish** and **forever more**, because those clausa not mention on SL. amount of rhythm on this line. Where clausa on TL “Lest-you-wish-to-des-troy your-self,-fo-re-ver-more” have the number twelve syllables. That syllables amount was follow on rhythm theory by Kristantohadi.
Rhyme on this stanza has AB-AB form. Suffix word between first line and third line that were “part” and “heart” are equivalent, suffix of letter “art and “art” was equivalent of letter sound, and between second line and fourth line were “shore” and “more” has same tone.

Datum 18

SL:
Jika menjahit duduk dipintu
Jarumnya jangan dipatahkan
Cintaku suci sudahlah tentu
Sedikit belum diubahkan (p,194)

TL:
If you should sit in the doorway to sew
Make sure your needle doesn’t break
My love is pure, that you must know
Not the slightest change will I ever make (p.157)

Similar to the last pantun, this pantun was pantun expresses by samsu for reassurance Nur’s heart on matchmaking with Datuk Maringgih.

Finding result:
<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm Shifting Strategy</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. If <strong>you should</strong></td>
<td>Addition on structure</td>
<td>Ten syllables</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. sit in the doorway to sew</td>
<td>Expansion to sew</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1. Make sure</td>
<td>Addition on structure</td>
<td>Eight syllables</td>
<td>Has <strong>not</strong></td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. your needle doesn’t break</td>
<td>Modulation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>My love is pure, that you must</td>
<td>Modulation</td>
<td>AB-AB Form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>know</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1. Not the slightest change</td>
<td>Addition on structure</td>
<td>Ten syllables</td>
<td></td>
</tr>
<tr>
<td></td>
<td>will I ever make</td>
<td>Modulation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

From table above writer can find some translation strategy, on the first line there are two ways strategy has used by translator. The first way is addition strategy saw on the clausa “you should” that just mention in TL.
without any equivalent on SL. And the second way is expension on word “way”. That word we can know more specific explanation from word on SL “dipintu”. “….duduk dipintu” has hold semantic meaning that said by Sam, we can take meaning “in front of the door”, “above door” or soo on, but on TL can be more specific and clear what the mean from “….duduk dipintu” with translation result “doorway” this line has the rhythm about clause on TL “If-you-should-sit-in-the-door-way-to-sew” which has the number ten syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Second line has use two ways strategies too. First is addition strategy with addition phrase “make sure” that not mention on SL. And second way is modulation strategy on clausa “your needle doesn”t break” has same meaning with SL. amount of rhythm on this line, clausa on TL “Make-sure-your-need-le-does-n”-break” just have the number eight syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Third line has use modulation strategy, because with clausa “my love is pure” as translation result from “cintaku suci” and clausa “you must know” as translation result “sudahlah tentu” has equivalent meaning between TL and SL. Amount of rhythm on this line. Where clausa on TL “My-love-is-pure,-that-you-must-know” have the number eight syllables. That syllables amount was follow on rhythm theory by Kristantohadi.
Fourth line has two strategies, the first way is addition with clausa “Not the slightest” we knew that clausa not have equivalent with clausa on SL, this strategy just for make more poetic and romantic on TL. And second way is modulation strategy is translation result that has same meaning from SL. That clausa is “change will I ever make” as translation result from clausa “sedikit belum diubahkan”. Amount of **rhythm** in this line, clausa on TL “Not-the-slight-est-change-will-I-e-ver-make” have the number ten syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

**Rhyme** on this stanza has not AB-AB form. Suffix word between first line and threed line that are “sew” and “know” are not same, suffix “ew” and “ow” are different of letter sound. But between second line and fourth line are “break” and “make” has same tone.

**Datum 19**

**SL:**

Bang dahulu baru komat

Takbhir baru orang sembahyang

Bercerai Allah dengan Muhammad

Baru bercerai kasih sayang (P. 194)

**TL:**
The sound of drums, the muazain’s call begin
The faithful unite and come together in prayer
As Allah and Muhammad are linked as one
You and I will always be an inseparable pair (p.157)

This pantun is spoken by Samsu in reply of pantun spoken by Nur while unrequited pantun. This pantun is spoken Samsu sector at the night without being noticed by Datuk Maringgih (Nur’s husband).

**Finding result:**

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation</th>
<th>Rhythm</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The sound of drums, the muazain’s call begin</td>
<td>Component analysis</td>
<td>Eleven syllables</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>The faithful unite and come together in prayer</td>
<td>Modulation</td>
<td>twelve syllables</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>As Allah and Muhammad are linked as one</td>
<td>Modulation</td>
<td>Eleven syllables</td>
<td>Has AB-AB Form</td>
</tr>
</tbody>
</table>
| 4    | 1. You and I  
2.  
3. will always be an inseparable pair | Addition on structure | Fourteen syllables | |
From table above we can see, on the first line used component analysis strategy, because clausa “the sound of drums” as translation result from “bang” and clausa “the muazain’s call…” as translation result “komat”. That TL can explain one word which no equivalent if translator use one word too… the option translator must use this strategy or borrowing strategy. Amount of rhythm on this line, clause on TL "The-sound-of-drums,-the-mu-a-zain”s-call-be-gin"has eleven number of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Second line used modulation strategy from clausa “The faithful unite and come together in prayer” as translation result “takbir baru orang sembahyang” has specific explanation from SL but semantically has same meaning although the structure from TL far different. Because meaning from that clausa on SL has meaning do prayer together in one place and one command with “komat (muazain’s call begin)”. Amount of rhythm on this line, Where clausa on TL "The-faith-ful-un-ite-and-come-to-get-her-in-prayer" have the number twelve syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Third line used modulation strategy, altought on that clausa there antonym word TL (linked) and SL (bercerai). But if we look at the next line, that line used modulation strategy by translator. Because third and fourth line
be connected has sama equivalent meaning with SL. Amount of **rhythm** on this line, clause on TL "As-Al-lah-and-Mu-ham-mad-are-linked-as-one" has elevent number of syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourt line use addition and modulation strategies. Addition on clausa “you and I “ and modulation on clausa “will always be an inseparable pair” as translation result “baru bercerai kasih saying” has same semantic meaning with connect with last line. Addition clausa has aim to just more clear who will always be an inseparable pair. Amount of rhythm on this line, clause on TL "You-and-I-will-al-ways-be-an-in-se-pa-ra-ble-pair "has fourteen numbers of syllables. That syllables amount was not follow on rhythm theory by Kristantohadi.

**Rhyme** on this stanza has AB-AB form. Suffix word between first line and thrird line that are “begin” and “one” are same of suffix sound and between second line and fourth line are “prayer” and “pair” has same tone too.

**Datum 20**

**SL:**

Berbunyi meriam tanah jawa

Orang Belanda mati berperang
Haram kakanda berhati dua

Cinta kepada adik seorang (p.195)

**TL:**

On java, the sound of canons fills the air

There, Dutchmen die on the battle ground

Never shall I love any one other so fair

Never for me, will another ever be found (p.157)

This *pantun* was spoken by Samsu in reply of *pantun* spoken by Nur while unrequited *pantun*. This *pantun* was spoken Samsu sector at the night without being noticed by Datuk Maringgih, Nur's husband.

**Finding result:**

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation</th>
<th>Rhythm</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. On java, the sound of canons</td>
<td>Modulation</td>
<td>Shifting Strategy</td>
<td>Shifting Strategy</td>
</tr>
<tr>
<td></td>
<td>2. fills the air</td>
<td>increasing</td>
<td>Elevent syllables</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1. There,</td>
<td>Additionon structure</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Dutchmen die on the battle ground</td>
<td>Modulation</td>
<td>Nine syllables</td>
<td>Has AB-AB Form</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------</td>
<td>------------</td>
<td>----------------</td>
<td>----------------</td>
</tr>
<tr>
<td>4</td>
<td>Never for me, will another ever be found</td>
<td>Modulation</td>
<td>Twelve syllables</td>
<td></td>
</tr>
</tbody>
</table>

From table above we can know that the first line use two ways strategies. The first way is modulation on clausa “On java, the sound of canons” as traansaltion result “Berbunyi meriam tanah jawa” .that result show us between two clausa has same litteral meaning. And second way is increasing with clausa “fills the air”, that strategy has aim to more emage condition on java with that canon. Amount of rhythm on this line, Where clausa on TL TL “On-ja-va,-the-sound-of-ca-nons-fills-the-air” have the number elevent syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Second line used two ways strategies, the first way is addition with word “there”, and second way is modulation with clausa “Dutchmen die on the battle ground” has same equivalent litteral meaning with calusa on SL “berbunyi meriam di tanah jawa”. Amount of rhythm on this line,Where
clausa at TL "There, -Dutch-die-men-on-the-battle-ground "have the number nine syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Third line use two strategies, first is component analysis on phrase “never shall” has more one word from “haram” with aim to find equivalent from word on SL (haram). And second is modulation with clausa “ I love any one other so fair” has equivalen semantic meaning wit clausa on SL “kakanda berhati dua”.amount of rhythm on this line, Where clausa at TL "Ne-ver-shall-I-love-a-ny- one-oth-er-so-fair "have the number twelve syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line use modulation strategy, because clausa on TL “Never for me, will another ever be found” has same equivalen semantic meaning on clausa SL “Cinta kepada adik seorang”. Amount of rhythm on this line, whereclausa on TL "Ne-ver-for-me,-Will-a-no-ther-e-ver-be-found" which have the number twelve syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Rhyme on this stanza has AB-AB form. Suffix word between first line and thrid line that are “air” and “fair” are same suffix sound and between second line and fourth line are “ground” and “found” has same suffix tone too.
Datum 21

SL:

Selasih di kampung batak
Perawan luka tentang kaki
Terima kasih banyak-banyak
Sudi datang melihat (p.245)

TL:

In Batak land basil grow on banks
A young women there hurt her knee
Unto you I offer my deepest thanks,
That you should be willing to visit me. (p.195)

Finding result:

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation Strategy</th>
<th>Rhythm Shifting Strategy</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>In Batak land basil grow on banks</td>
<td>Expansion</td>
<td>Nine syllables</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. A young women</td>
<td>Component analysis</td>
<td>Eight syllables</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>----------------</td>
<td>-------------------</td>
<td>-----------------</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>there hurt her</td>
<td>Modulation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>knee</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Unto you I offer</td>
<td>Addition on</td>
<td>Ten syllables</td>
<td></td>
</tr>
<tr>
<td></td>
<td>my</td>
<td>structure</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>deepest thanks,</td>
<td>Modulation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>That you should</td>
<td>Addition on</td>
<td>AB Form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>be</td>
<td>structure</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>willing to visit</td>
<td>Modulation</td>
<td>Ten syllables</td>
<td></td>
</tr>
<tr>
<td></td>
<td>me.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

From the table above we can know on the first line used expansion strategy. The phrase “grow and banks” nothing mention on SL as literary, but if semantic meaning that has same. Because in that phrase have aim to more specific explanation, from basil in Batak that grow and banks. On **rhythm** amount of clausa on TL "In-Ba-no-land-ba-sil-grow-on-banks "which have number nine syllables. That syllables amount was follow on rhythm theory by Kristantohadi.
Second line used two ways strategies. The first way is component analysis on clausa on TL “a young women” as translation result from word on SL “perawan”. That clausa can more give explanation from “perawan”. Second way is modulation strategy with clausa on TL “there hurt her knee” has same equivalent meaning from clausa on SL “luka tentang kaki”. Amount of the rhythm has been found in this line. Where clausa on TL "A-young-wo-men-there-hurt-her-knee" which has number eight syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Third line used two ways strategies. The first way is addition strategy from clausa “Unto you I offer my…” has not mention on SL. And second way is modulation strategy with clausa “deepest thanks,” has equivalent literal meaning with clausa on SL “terima kasih banyak-banyak”. In the rhythm, Where Calusa on TL "Un-to-you-Lo-ffer-my-deep-est -Thanks," have number ten syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line used two way strategies. The first way is addition, clausa “that you should be” has not mention on clausa SL, and the aim why translator used this strategy is more produce poetic then SL. Second way is modulation strategy has same equivalent meaning with clausa on SL “sudi datang melihat”. In rhythm this line, Where calusa on TL "That-you-should-be-wi-lling-to-vi-sit-me " have number ten syllables. That syllables amount was follow on rhythm theory by Kristantohadi.
Rhyme on this stanza has AB-AB form. Suffix word between second line and fourth line are “knee” and “me” has same tone. Suffix “nee” and “me” were same of letter sound. And between first line and third line that were “banks” and “thanks” have equivalent.

Datum 22

SL:

Sukar membilang buah kelapa

Burung pipit terbang sekawan

Biar hilang tidak mengapa

Asal bersama denagn tuan (p.245)

TL:

It’s hard to count coconuts in a tree.

Sparows flock together as if on cue.

I care not what might happen to me,

As long as I can always be with you (p.195)

This pantun was the same as the previous pantun, pantun uttered by Samsu a pantun answer spoken by Nur, when Nur arrived in Jakarta to visit Samsu.
### Finding result:

<table>
<thead>
<tr>
<th>Line</th>
<th>Target Language</th>
<th>Translation Strategy Pattern</th>
<th>Rhythm Shifting Strategy</th>
<th>Rhyme Shifting Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. It’s hard to count coconuts</td>
<td>Modulation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Word “buah” reduction on TL</td>
<td>Reduction on structure</td>
<td>Ten syllables</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. in a tree.</td>
<td>Expansion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1. Sparows flock together</td>
<td>Modulation</td>
<td>Ten syllables</td>
<td>Has AB-AB Form</td>
</tr>
<tr>
<td></td>
<td>2. as if on cue.</td>
<td>Expansion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>1. I care not what might happen to me,</td>
<td>Modulation</td>
<td>Nine syllables</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. SL word “hilang” not mention on TL</td>
<td>Reduction on semantic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>As long as I can always be</td>
<td>Modulation</td>
<td>Ten</td>
<td></td>
</tr>
</tbody>
</table>
From the table above, on the first line has three strategies, first is modulation on clausa “it’s hard to count coconuts” shows us that clausa have same meaning literally with clausa on SL “sukar membilang buah kelapa”. And second strategy is word “buah” deleted by translator on TL. Then third strategy is expansion on clausa “in a tree”, this strategy have aim to more give explanation about why he hard to count coconuts, because if coconuts not take from tree yet, that definitely will hard to count. Rhythm amount of clausa on TL "It's-hard-to-count-co-co-nuts-in -a-tree, " which has number ten syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

The second line has two strategies, the first strategy is modulation on clausa “sparows flock togetger”. That clausa have same semantic meaning as translation result from clausa “burung pipit terbang sekawan” and second strategy is expansion on clausa “as if on cue, this strategy has aim to more explanation from a condition about the separows if fly in the sky they definitely will form a sign or cue formation. On the rhythm amount of clausa on TL "Spa-rows-flock-to-get-her-as-if -on-cue "have number ten syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Thrid line has two strategies. First strategy is translator use modulation strategy, because sentence form on TL (I care not what might happen to me,) not change message in semantic meaning on SL (Biar hilang tidak mengapa),
Its changing just on structure way but meaning still equivalent and second strategy translator use reduction, the word “hilang” on SL not mention on TL on the rhythm amount of TL clausa "I-care-not-what-might-ha-ppen-to-me," also have number nine syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Fourth line has modulation strategy, as we knew the sentence on TL “As long as I can always be with you” still has same semantic meaning with SL “Asal bersama denagn tuan” Its changing just on structure way but meaning still equivalent. On rhythm this line, where Calusa on TL "as-long-as-I-can-al-ways-be-with-you" have number ten syllables. That syllables amount was follow on rhythm theory by Kristantohadi.

Rhyme on this stanza has AB-AB formation. Suffix word between the first and threed line that were "tree" and "me" are same, the suffix "ree" and "me" has same of letter sound. And between the second line and fourth line were a "cue" and "you" has same tone.
CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the result of the research which has been conducted by writer about translation strategies of pantun which is speech by Sam, it could be concluded as follows. From twenty two data or as a whole contains eighty eight lines in each clause until sentence. The result of this research showed that there were nine translation strategies found in translating the pantun; addition on structure for twenty eight, one for reduction on structure and transposition, nine on cultural equivalent, thirteen on component analysis, reduction on semantic for two, nineteen on expansion, five on increasing, forty four on modulation, and four on deletion. From all data, in rhythm shifting strategy on TL is found six lines that were not in accordance with the syllables rules in pantun are spoken by Kristantohadi theory (eight until eleven syllables), because the translator in these six lines produces seven and three teen syllables in TL. And strategy in rhyme shifting writer found seven stanzas not produced AB-AB form.

Thus, although some of the rhythm and rhyme on stanzas in TL was not the same as in the SL that affected on the aesthetic values of the original pantun, the translation result was succeeded in maintaining on meaning of the source language to target language.
This study shows that there is a complex process to realize the perfection of the translation of a pantun. Here, the translator does not pay attention on intern elements of the text factor but translator just focus notice how TL can correspond with readers. Whereas these three elements (translation strategy, rhythm shipping and rhyme shifting) are very important to show the aesthetic value of a work of literature, especially pantun, not an impossible thing if translator pays attention on elements of intern and extern factor of the text can also be considered, so that the resulting translation will be the best.

B. Suggestions

After finishing this research study, there are some suggestions the writer would like to give as follows:

1. For translator of pantun must have a good understanding that translation science is very broad. In every kind of knowledge, the translation is needed; very muchdiction to produce good translation

2. For the next researcher, the writer hopes that this research study may spur the reader of translation student tries to examine the pantun translation in other types of text with other term.

3. For the next pantun translators, don’t give up always try to produce the best translation on pantun with the way they are must always maintain equivalent of meaning, rhythm and rhyme on TL.
4. For English Letter Department students, writer hopes this research can be motivation to tries research about culture work of Indonesian such as pantun, aim to give knowledge about our culture boarder.
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**Journals:**


Sitti Nurbaya

Marah Rusli

MODERN LIBRARY OF INDONESIA

Further on, the plantation was forced in by mountains, the state, and the Mindanao. We heard the sound of the waves and the wind, and the distant voices of the villagers. The plantation was surrounded by a large forest of palm trees, the black and white of the trunks and the green of the leaves creating a beautiful contrast. The plantation was divided into sections, each with its own characters and stories. Some sections were inhabited by the workers who lived there, others by the owners and their families. The plantation was a small world, with its own rules and customs.

The plantation was a place of contrasts, where the beauty of nature met the harshness of labor. The workers lived in small huts, surrounded by palm trees and coconut palms. They cultivated the land, harvesting the fruit of the trees, and living in harmony with the natural world. The owners, on the other hand, lived in large houses, surrounded by gardens and orchards. They were the ones who controlled the plantation, making decisions and issuing orders.

The plantation was a place where people from different backgrounds and cultures came together. The workers were from all over the country, bringing their own traditions and languages. The owners were from the city, bringing their sophistication and culture. The plantation was a place of diversity, where people from different worlds met and interacted.

The plantation was a place that was constantly changing. The seasons brought their own challenges and opportunities. The workers had to adapt to the changing weather, and the owners had to adapt to the changing market. The plantation was a place of constant change, where nothing was ever the same. The plantation was a place of contrasts, where beauty met hardship, where life met death, where the past met the future.
"I've already fixed the lights. There's no need to worry about those." She pulled out the cable from the wall and plugged it into a nearby outlet. The room instantly lit up, revealing the效率 visits and the bookshelves filled with various books and documents.}

"I've... been thinking," Naomi continued. "About my future, and what I want to do. I've been feeling a bit lost, you know.

Samuel smiled warmly. "It's perfectly natural to feel that way, Naomi. Life is full of uncertainties, and it's important to take the time to figure out what you want.

"I... I don't know," Naomi admitted. "I feel like I've been stuck in this situation for so long, and I don't know how to move forward.

Samuel nodded understandingly. "I know how that feels. Sometimes, it's the smallest steps that can lead to the biggest changes.

"I'm just... not sure what to do," Naomi sighed. "I don't know if I want to stay here, or if I want to leave.

Samuel reached over and placed a comforting hand on her shoulder. "Don't worry, Naomi. Whatever your decision is, I'll be here to support you.

"Thank you," Naomi said, feeling a wave of gratitude wash over her. "I appreciate your understanding.

Samuel smiled. "Of course, Naomi. That's what friends are for."

"I should go," Naomi said, rising to her feet. "Thank you for everything.

"Anytime, Naomi," Samuel replied. "I'm always here for you."
I had been three months since Samsulbahrri had left behind his home
and his wife. He had left for a better place, a place where he could
find solace and comfort. For three months, Samsulbahrri had been
living in a state of heartbreak and despair. His thoughts were
crucified, his emotions were torn apart, and his spirit was
broken.

When he decided to leave, he knew it would be for the best. He had
exhausted all his options, and he realized that staying behind would
only bring him more pain. He had to leave, no matter how hard it
was to do so.

His departure was a bittersweet moment. He knew that leaving his
wife, his children, and his home would be difficult. But he
understood that it was necessary for his own well-being. He
knew that he had to make a decision that would benefit him in the
distance.

As he left, he left behind not only his material belongings but also
his heart. His heart was heavy with the weight of his separations,
just as it was with the weight of the ocean. He knew that
leaving her would be difficult, but he also knew that it was the right
decision for his own sake.

Samsulbahrri's Letter

In the darkness of night, I find solace in my heart. Samsulbahrri
had left me, and I am heartbroken. But I know that we will
meet again. I believe in the power of love, and I believe that
our love will continue to shine even in the darkest moments.

To my dearest, Samsulbahrri,

When you left, I was left alone. But I knew that you would come
back to me. I knew that our love would last forever, even in
the absence of you. You taught me how to love, and I will
never forget your words.

I miss you, Samsulbahrri. I miss the way you used to hold me in your
arms, the way you used to laugh with me, and the way you used to
show me the beauty of life. I miss the way you used to
love me.

I know that you will come back to me. I know that our love will
continue to shine even in the darkness. I know that you will
come back to me, and I will be waiting for you with open
arms.

With all my love,

[Signature]

A day's love is a lifetime, my heart's answer.
The opposite goes like this," said Samura, "Ill reply, said Samura.

"Another one," said Nurhayati.

"In Java, the king there holds his treasure in the vaults of the palace, and the young woman there has her heart set on you. You can ask for anything there is in a time and place as long as I am the disciple of a wise man."

"In Java, his heart is set on you."

"I heard of your adventures in a tree."

"A wise man," said Nurhayati.

"In Java, the treasure is hidden in a tree."
First published in 1922, the novel Netherlight, A Love Unendured, by Amache Baeke, means the predestination that made a modern Indonesian classic. The novel describes the social impact of what was then the Dutch East Indies. "Netherlight" expresses the sense of what the East Indies was like in some of the social issues in the novel. It is a novel that combines a romantic story with the life of a woman, a man, and their children. The novel tells of a woman's love for a man who is not interested in her, and their children's lives. The novel is a reflection of the social issues of the time and the lives of the people of the East Indies.
"Ya, entara Bukit Tonggak, ya..." jawab Nunuya.

"Ya, entara Bukit Tonggak juga..." jawab Nunuya.

"Nama daerah itu..." buktikan pula, buktikan pula..." jawab Nunuya.

"Ya, entara Bukit Tonggak juga..." jawab Nunuya.

"Ya, entara Bukit Tonggak juga..." jawab Nunuya.

"Ya, entara Bukit Tonggak juga..." jawab Nunuya.

"Ya, entara Bukit Tonggak juga..." jawab Nunuya.

"Ya, entara Bukit Tonggak juga..." jawab Nunuya.

"Ya, entara Bukit Tonggak juga..." jawab Nunuya.

"Ya, entara Bukit Tonggak juga..." jawab Nunuya.

"Ya, entara Bukit Tonggak juga..." jawab Nunuya.

"Ya, entara Bukit Tonggak juga..." jawab Nunuya.

"Ya, entara Bukit Tonggak juga..." jawab Nunuya.
Sekarang maklumat engkau dengan seorang yang mengetahui keadaan itu. "Dia datang segera ke kampung dan membawaku pulang.

Lalu, ialah hari yang dia puja penuh dengan kekacauan dan keheningan. Dengan itu, keadaan di kampung menjadi lebih tenang dan damai.

"Engkau telah tua," kata Nurbaya. "Engkau sekarang di mana?"

Jangan ditekan pada tudung

Dijelaskan oleh Nurhabya

Sebelum pulu daerah Samal...

Nurhabya

Sementara tukang dibalas

Sambutlah sahut dari jawat

Nurhabya

Adalah t保险 dengar

Sebelum pulu daerah Samal...

Sambutlah sahut dari jawat

Nurhabya

Adalah t保险 dengar
Sambil menerima di umumnya benda-benda yang sudah puluh tahun lalu, yang "Sambil lalu", kata Samsur, "teri di berdaya pula oleh Samsur."

"Hirah!" kata Nurbaya. "Puluh tahun lalu, aku sudah kehilangan kehidupan, tetapi kini kehidupan itu telah kembali kepadaku. Aku telah hidup kembali, dan kini aku dapat memulihkan segala sesuatu yang telah hilang.

Mulya pada sanganya, mungkin dalam waktu dekat, aku dapat memulihkan segala sesuatu yang telah hilang. Aku telah hidup kembali, dan kini aku dapat memulihkan segala sesuatu yang telah hilang.

Pulihlah segala sesuatu yang telah hilang, dan kini aku dapat memulihkan segala sesuatu yang telah hilang.

---

Terlemping mungkin kuning kusang, andai lalu malam terpikir.

Andai menjadi orang yang baik, dan hidup lebih baik.

Sampai suatu hari, mungkin aku akan hidup kembali.