

**THE EMPLOYMENT OF THEME AND RHEME IN ALI
MUAKHIR'S SHORT STORY *PURBASARI YANG BAIK
HATI* AND ITS TRANSLATION *THE GOOD-HEARTED
PURBASARI* BY NOVIANA ABDU**

A THESIS

**Submitted in partial fulfillment of the requirements
for the Degree of Sarjana Sastra (S.S.) in English Language**



by :

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STATEMENT OF ORIGINALITY

I certify that this thesis is absolutely my own work. I am completely responsible for the content of this thesis. Opinions or findings of others are quoted and cited with respect to ethical standard.

Semarang, February, 2013

Angelisa Tienieke Sugiarto

MOTTO

You are the only person on earth who can use your ability.

(Zig Ziglar)

*If you don't like something, change it. If you can't change it, change your attitude. Don't
complain*

(Maya Angelou)

Pleasure in the job puts perfection in the work.

(Aristotle)

DEDICATION

I dedicate this thesis especially to:

1. My beloved Mom and Dad with their endless love, tears, and a lot of prayer for me.
2. My twin sister Angelina Tienieke Sugiarto and my little brother Bhagaswara Ilham Sugiarto.
3. My beloved grandmother.
4. All my best friends who always support me.

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Finally, I hope this thesis will be useful for the readers especially for the students of English Department of Faculty of Humanities Dian Nuswantoro University.

Semarang, February 2013

Angelisa Tienieke Sugiarto

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ABSTRACT

This thesis entitled *The employment of Theme and Rheme in Ali Muakhir's Short Story Purbasari yang Baik Hati and Its Translation The Good-Hearted Purbasari by Noviana Abdu*, has two objectives. First it is aimed at finding out the types of theme in every clause in source text and target text. Second it is aimed at finding out the employment of theme and rheme in source text and in target text.

This research used descriptive qualitative analysis. The data of this study were analyzed by using three steps: analyzing every clause in source text and in target text, grouping the types of theme in source text and target text into table based on the data, and providing description and arguments of the result of data analysis.

In this research, the researcher found that there were differences about theme in source text and theme in target text. And the researcher also found that the number of dissimilar theme was less than the similar one, because this story was meant for and consumed by the children.

The number of Ideational, Interpersonal and Textual themes in source text and target text is different because the translator emphasized something that does not become the theme in source text.

Key word :*Ideational, Rheme, Source text, Target text, Theme.*

CHAPTER 1

INTRODUCTION

1.1 Background of the study

In social life people need a language to interact and change their ideas with each other. People use language as a tool to express their wishes and ideas. Without language it is so difficult to believe how people can cooperate and get along with others. Language is significant since means of expressing ideas and feelings both in spoken and written form. Language is an arbitrary sound or sequence of speech sound used in particular area. Carrol as quoted by Ramelan (1992:10) states that:

Language is an arbitrary of speech sounds or sequence of speech sounds which is used in interpersonal communication by an aggregation of human beings, and which rather exhaustively catalogs things, and events in the human environment.

Language itself is divided into two parts, written and spoken. A written language exists only as a complement to a specific spoken language. Written languages use visual symbols to represent the sounds of the spoken languages, but they still require syntactic rules that influence the production of meaning from the series of words. Written language can be significantly more precious. Written words can be chosen with greater deliberation and thought, and a written argument can be extraordinarily sophisticated, intricate, and lengthy. These attributes of writing are possible because the pace of involvement is controlled by both writers and readers.

This written communication will be discussed in a text using a theory of Systemic Functional Linguistic as the framework of the discussion.

The researcher chooses Systemic Functional Linguistics theory because in the theory of Systemic Functional Linguistics, the message of a clause is determined by the theme of the clause. This is stated by Gerot and Wignell (1994: 5) as they said that:

Systemic Functional Linguistics (SFL) focuses on the purpose and language. They derive from examination of spoken and written language and the contexts of their use. They investigate how language is used and its effect. Their aims includes: Revealing many of the choices languages users have interaction, and showing how meaning is made.

SFL is multifunctional view of language in which each metafunctional assigns a structure to the clause. Functional grammar views language as a resource for making meaning. There are three kinds of meaning within grammatical structures that can be identified: ideational, interpersonal, and textual meaning. This research is focuses on the textual meaning or metafunction. This theory is strengthened by Halliday & Matthiessen (1999: 398) who state that:

The textual metafunction differs from the ideational one in a number of fundamental respects. Its mode of syntagmatic progression is wave-like, with periodic prominence; it is inherently dynamic in that it organises text as process; and it is a second order mode of meaning.

Based on the researcher's background in this Department, the researcher connects two frameworks, they are: theories of translations and theory of Systemic Functional Linguistics, because the researcher discusses the employment of theme and rheme in short story and the researcher needs the theories of translation to support her research.

When people talk to others who have different language, unconsciously they try to find the meaning in others language into their own language. The way is called translation. Therefore, Catford (1969: 20) states that "translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)". Nida (1974: 12) also states that "Translation consist of reproducing in the receptor language to closest natural equivalence of The Source Language message, first in terms of meaning and second in terms of style."

Translating is also the way to transfer the message in source language so that readers can understand target language easily. This is stated by Susan Bassnet-Mcguire (1980: 9) as she say that "translating must aim primarily at reproducing the message."

In this study the researcher observes about the employment of theme and rheme in short story in order to discuss the employment of theme in source text which has a possibility to become a rheme in target text and vice versa. The researcher chooses Ali Muakhir's Short Story *The Good-Hearted Purbasari* and Its Translation

Purbasari yang Baik Hati by Noviana Abdu because this work can be enjoyed and learnt by Indonesian readers and the children who want to learn English .

1.2 Statement of The Problem

The problem mentioned in this study is “what is the employment of Theme and Rheme in Ali Muakhir’s Short Story *Purbasari yang Baik Hati* and Its Translation *The Good-Hearted Purbasari* by Noviana Abdu?”

1.3 Scope of The Study

The scope of the study in this research covers the grammar of textual meanings, they are the employment of theme and rheme in Ali Muakhir’s Short Story *Purbasari yang Baik Hati* and Its Translation *The Good-Hearted Purbasari* by Noviana Abdu.

1.4 Objective of The Study

The objective of this study is to investigate the employment of theme and rheme found in Ali Muakhir’s Short Story *Purbasari yang Baik Hati* and Its Translation *The Good-Hearted Purbasari* by Noviana Abdu.

1.5 Significance of The Study

The result of this research can be valuable contribution to:

Dian Nuswantoro University, especially for English Department students. It is expected by reading this thesis, the students will get a lot knowledge about grammar of textual meaning especially theme and rheme, and by reading this research, the students are hoped to understand more about Systemic Functional Linguistics and its relationship to translation and for English Department students in Translation who want to analyze the employment of theme and rheme in some works.

It is also expected that the study may provide some emperical discriptions concerning theme and rheme. It also concerns on the relationship between SFL and translation.

The translators and editors of literary works, in this case, short story, in order to improve their skill, so that the readers are able to enjoy the work better.

1.6 Thesis Organization

Chapter I : Introduction. This chapter consists of background of the study, statement of the problem, scope of the study, objective of the study, significance of the study and thesis organization.

Chapter II : Review of Related Literature. This chapter is arranged to support and direct in analyzing the data of the problem. The theories used in this chapter are : Review of the Previous Research, Definition of Translation, Grammar, Definition of Theme, Definition of Rheme, and Summary of Short Story.

Chapter III : Research Method. This chapter consists of research design, unit of analysis, source of data, technique of data collection and technique of data analysis.

Chapter IV : Data Analysis. This chapter covers the analysis of the data. It presents the research findings and discussion.

Chapter V : Conclusion and Suggestion. It contains the conclusion of the study and suggestions related to the subject, which is analyzed.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher discusses about review of the previous research the definition of translation, grammars, definition of theme and definition of rheme, and summary of the short story.

2.1 Review of the Previous Research

Based on the study, the writer is eager to analyze “The Employment of Theme and Rheme in Ali Muakhir’s Short Story *Purbasari yang Baik Hati* and Its Translation *The Good-Hearted Purbasari* by Noviana Abdu. The researcher also uses the previous research written by Novi Diah Anggraeni from English Department of Faculty Languages and Letters of Dian Nuswantoro University, Semarang as the reference to conduct this research. The previous researcher, Novi Diah Anggraeni wrote about *An Analysis Of Theme And Rheme in The Fairy Tale “Mulan”*. She focuses on the theme and rheme in every clause in the fairy tale “Mulan” and the types of them that found in the fairy tale “Mulan”.

In this study the researcher discusses the same topic as the previous researcher did, but in this study the researcher uses two kinds of data. The source text and its translation. To conduct this research, the researcher needs some references and theories for the research. The theories related to the problem discussed, are:

2.2 Definition of Translation

Generally, translation is a process of transferring the meaning of the source language into the target language. This statement is strengthened by Robinson (1997: 209) who states that:

The definition with three 'laws of translation' which stated that the translation should contain all the original ideas, that the style should be the same as that found in the original, and that the translation should read like an original text.

This is accordance to Nida and Taber in Widyamartaya (1989:11) who similarly state that “translating consists of reproducing the receptor language to the closest natural equivalent of the source language message, first in the term of meaning and secondly in term of style.”

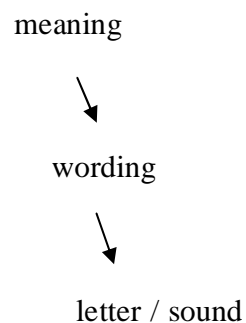
In translating some works, writers should find the equivalent meaning in SL into TL so that they can produce a good translation for readers. As Widyamartaya (1989:13) states, “a good translation should not be read as a translation, the translation should be read like a piece of original composition and must express the whole meaning of the original.”

Catford (1965:20) states that “translation is the replacement of textual material in one language (SL) by equivalent textual material in another language.” Translation and Grammar are related to each other. When writers translate a translation work, they use grammar as the tool to make it perfect. When the researcher will analyze theme and rheme, she also looks at the grammar on the text.

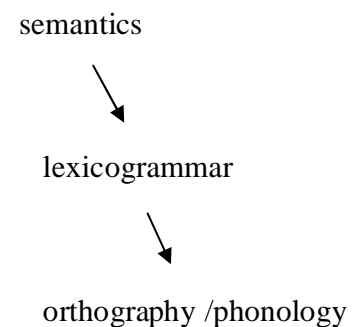
2.3 Grammar

Grammar is a theory of language, of how language is put together and how it works. More particularly, it is the study of wordings.

Folk Terminology



Linguistic Terminology



(Linda Gerot and Peter Wignell: 1994:2)

1. Traditional Grammar

Traditional grammar aims to describe the grammar of standard English by comparing it with Latin. Traditional grammar focuses on rules for producing correct sentences. In doing so, it has two main weaknesses. Firstly, the rules prescribed are based on the language of a very small group of middle-class English speakers. Secondly, the rules say nothing about purpose or intended audiences for writing.

2. Formal Grammar

Formal grammars are concerned to describe the structure of individual sentences. Such grammars view language as a set of rules which allow or disallow certain sentence structures. Knowledge of these rules is seen as being carried around inside the mind.

Functional Grammar

Functional grammars view language as a resource for making meaning. These grammars attempt to describe language in actual use and so focus on texts and their contexts. They are concerned not only with the structures but also with how those structures construct meaning.

Table 2.1 The Differences in Perspective among the Three Grammars

Formal (+ Traditional)		Functional
Primary Concern	How is (should) this sentence be structured?	How are the meanings of this text realized?
Unit of analysis	Sentence	whole texts
Language level of concern	Syntax	Semantics
Language	= a set of rules for sentence constructions = something we know	= a resource for meaning making =something we do

(Linda Gerot and Peter Wignell, 1994: 7)

2.4 Definition of Theme

Theme is broadly speaking, what the clause is going about. In terms of theme and rheme, Theme represents '*This is what I am talking about*' and rheme is '*this is what I am saying about it*'. The definition of theme is given by Halliday (1994:38) as follows:

The theme can be identified as the element which comes in first position in the clause on it is one element in a particular structural configuration which, organize the clause as the message. Within that configuration, the theme is starting point for the message; it it's the ground from which the clause is taking off. So, part of the meaning of any clause lies in which element is chosen as its theme.

a. Theories of Theme

The three functions in the clause are subject, actor, and theme. As Halliday (1994: 34) mentions in his theory that:

The significance of three distinct functions in the clause are Subject, Actor, and Theme. Each one of three forms parts of a different functional configuration, making up a separate strand in the overall meaning of the clause.

He defines those three different strands of meaning as follows:

- 1) The theme functions in the structure of the clause as a message. A clause has a meaning as a message, a quantum of information; the theme is element the speaker selects for 'grounding' what he is going to say.
- 2) The subject functions in the structure of the clause as an exchange. A clause has a meaning as an exchange, a translation between speaker and listener; the subject is warrant of the exchange. It is the element the speaker makes responsible for the validity of what he is saying.
- 3) The actor functions in the structure of the clause as a representation. A clause has a meaning as a representation, a construal of some process in on going human experience; the actor is the active participant in that process. It is the element speaker portrays as the one that does the deed.

These three strands of meaning - clause as a message, clause as an exchange and clause as a representation- refer to three distinct kinds of meaning that are embodied in the structure of a clause. Theme subject and actor do not occur in isolation.

b. Types of theme

Types of theme are divided into three types those are Ideational Theme, Interpersonal Theme, and Textual Theme. Eggins and Slade (1997:48) state that:

One of the most powerful aspects of the systemic approach is that language is viewed as a resource for making not just one meaning at a time, but several strands of meaning simultaneously. In linguistics, simultaneously three types meaning can be identified in the word, phrase, clause, sentence and text.

Gerot and Wignell (1994:104) states that “the theme can be divided into a number of categories: Ideational, interpersonal and Textual. A clause can have any, all or none of these categories present.”

These three types are:

a. Ideational Theme / Topical Themes

The ideational of theme, known as topical theme, can be recognized as the first element in the clause that expresses some kind of “representational” meaning. Eggins (1994: 277) states that “An important principal to remember is that every clause must contain one and only one theme”.

In Ideational meaning / Topical theme there are two themes, the first one is unmarked topical themes which there is the subject and the second one is marked

topical themes which there is no subject including adverbial, prepositional, and complement.

Example :

1) Unmarked Topical Themes:

Nominal Group as Theme

Leslie went up the hill

Theme	Rheme
-------	-------

Nominal Group complex as Theme

Leslie and Harry went up the hill

Theme	Rheme
-------	-------

Embedded clause

(what Leslie and Harry did) was go up the hill

Theme	Rheme
-------	-------

2) Marked Topical Themes

Adverbial as Theme

Down Harry fell

Theme	Rheme
-------	-------

Prepositional phrase as Theme

Up the hill Leslie and Harry

Theme	Rheme
-------	-------

Complement as Theme

His bread he bought

Theme	Rheme
-------	-------

b. Interpersonal Theme

Interpersonal elements occur before the Topical Themes which are also thematic. They may be Modal Adjuncts, Vocatives, Finite or Wh-elements.

1) **Modal Adjunct**

Perhaps we can wait until next week

Modal	Topical	
Interpersonal		
Theme		
		Rheme

2) **Vocatives**

Vocatives (a name or nickname used to address someone) are only thematic if they occur before the Topical Theme. A Finite verb or a Modal Adjunct.

Dearly beloved we are gathered here today

Vocative	Topical	
Theme		
		Rheme

c. Textual Theme

They can be Continuatives and / or Conjunctive adjuncts and Conjunctions. One difference is that Conjunctive Adjuncts are more free to move in a clause whereas Conjunctions are pretty well restricted to being at the beginning.

Continuatives are a small set of items which if they are there, are always at the beginning of the clause and a signal that a new move is beginning.

(Linda Gerot and Peter Wignell: 1994: 106)

Example:

Well, right, OK, now, anyway, of course

Well, what we need to do today is revise for our test

Cont.	Topical	Rheme
Theme		

Conjunctives relate the clause to the preceding text by providing a logical link between messages.

Right, on the other hand, we could wait

Cont.	Conjunctive	Topical	Rheme
Theme			

Conjunctions almost always occur at the beginning of a clause and carry the logico-semantic relation between clauses.

Right, on the other hand, if we wait until Tuesday

Cont.	Conjunctive	Structural	Topical	Rheme
Theme				

In English Theme can be identified as that or those elements which come first in the clause. This represents the point of departure of this message from the previous one. The rest of the clause is called the Rheme.

1) **Clause as Theme in a Clause Complex**

In a hypotactic clause complex, if the dependent clause comes first then the dependent clause is treated as the Theme for the whole clause complex. Each clause also has its own Theme-Rheme structure.

If the dependent clause comes first

Theme

Then it is the Theme for the whole Clause Complex

Rheme

If the dependent clause comes first

Str	Topical	Rheme
Theme		
Theme		

then it is the Theme for the whole Complex

Str	Topical	Rheme
Theme		
Rheme		

2) Thematic Equatives

These occur in certain identifying clauses where the theme and rheme are equated with each other. They almost always involve nominalization.

What we wanted to do was wait until next week

Theme	Rheme
-------	-------

3) Predicated Themes

These take the form it + be (is, am, are, was, were, etc) +

It was the lectures (who made the decision))

Theme	Rheme	Theme	Rheme
Theme		Rheme	

It was suggested ((that they wait))

Theme	Rheme	Str	Top	
		Theme		Rheme
Theme		Rheme		

4) Theme in Interrogatives

Polar: Here the Finite precedes the Subject and is thus thematic if the Subject is also the Topical Theme.

Finite Elements

The Finite elements are one of the small number of verbal operators expressing tense, modality and polarity. These are listed below:

Table 2.2 Finite Verbal Operators**Temporal:**

Past	Present	Future
did, was	does, is	will, shall
had, used to	Has	would, should

Modal:

Low (-)	Median (+) / (-)	High (+)
can, may	will, would	must, ought to
could, might (dare)	is to, was to	need, has to, had to

(Halliday 1994:76)

These Finite verbal operators also have negative counterparts such as didn't, won't, can't. wouldn't, mustn't.

Sometimes the Finite elements and the lexical verb are fused. This happens when the verb is in:

- Simple past or simple present: ate = did eat; eats = does eat
- Active voice: they eat pizza = they do eat pizza vs pizza is eaten
- Positive polarity: they eat = they do eat vs they don't eat
- Neutral contrast: go away = do go away

Example:

Did we decide to wait?

Fin.	Subj.	Rheme
Theme		

On Saturday will you be going?

Topical	Rheme
Theme	

“On Saturday” is a Marked Topical Theme. The Finite comes after so it is not thematic.

In the case of Wh interrogatives, the Wh-element alone is thematic.

Example:

What time is the exam?

Theme	Rheme
-------	-------

Who are you trying to kid?

Theme	Rheme
-------	-------

5) Theme in Imperatives

There are two ways of treating theme in imperative clauses:

either as Rheme only

Example:

Write your name in the upper right hand corner

Rheme

or treat the Process as Theme

Write your name in the upper right hand corner

Theme	Rheme
-------	-------

We can see the rationale for treating the Process as Theme if we look at a text that is oriented towards ‘doing’, such as a set of instructions.

6) Theme in Exclamatives

This consists of a Wh – element plus either a nominal group or an adverbial group.

Example:

What a beautiful day it is

Theme	Rheme
-------	-------

How divinely he dances

Theme	Rheme
-------	-------

7) Theme Components

Metafunction	Components of Theme
Textual	Continuative (well, OK, etc) Structural (conjunction or Wh-relative)
Interpersonal	Modal (adjunct) Finite Wh-interrogative
Ideational	Topical (Subject Complement of Circumstantial Adjunct)

Wh-relatives and interrogatives are also Topical elements

8) Theme and Text Development

The texts are analyzed for Theme below with a discussion of the differences in following Theme patterns. If the only component of the theme is Topical then only 'Theme' is written.

Example:

I think

Theme	Rheme
-------	-------

governments are necessary

Theme	Rheme
-------	-------

because if there weren't any

Str.	Str.		
Textual		Top.	
Theme			Rheme

there wouldn't be any law

Theme	Rheme
-------	-------

and people would be killing each other

Str.		
Text	Top.	
Theme		Rheme

They help keep the system in order for certain things.

Theme	Rheme
-------	-------

if there wasn't any federal government

Str.	Top	Rheme
Text		
Theme		

there wouldn't be anyone to fix up problems in the country.

Theme	Rheme
-------	-------

If the state governments didn't exist.

Str.	Topical	Rheme
Text		
Theme		

there wouldn't be anyone to look after the schools,

Theme	Rheme
-------	-------

vandalism and fighting would occur every day.

Theme	Rheme
-------	-------

The local government is important.

Theme	Rheme
-------	-------

To look after rubbish

Rheme

because otherwise everyone would have diseases.

Str.	Str.	Top.	Rheme
Textual			
Theme			

In Australia there are three levels of government

Marked Topical	Rheme
Theme	

First the federal government is necessary for the big things.

Conj.	Topical	Rheme
Textual		
Theme		

Thus for the reasons above we can conclude

Conj.	Marked Topical	Rheme
Text		
Theme		

that three levels of government are necessary.

Str.	Topical	Rheme
Text		
Theme		

2.5 Definition of Rheme

Halliday (1994:37) states that “rheme is everything that is not theme: it is the part of the clause where the theme is developed.” Eggins (1994:275) states that “rheme is the part of the clause in which the theme is developed. Since we typically

depart from the familiar to head towards the unfamiliar, the theme typically contains unfamiliar, or “new” information.”

2.6 Summary of Short Story

The short story that the researcher uses entitled *The Good-Hearted Purbasari* and its translation entitled *Purbasari yang Baik Hati*. The writer of the short story is named Ali Muakhir. He is a productive writer. Until now he has published more than three hundred books. Some times he gets award of children and teenagers magazine. He also gets the record of Museum Rekor Indonesia (MURI) as the most productive writer.

Noviana Abdu is translator of the short story. She also writes some books. The short story is made for Indonesian readers and the children who want to learn English . The short story was published by Little Serambi, in Jakarta in 2010.

CHAPTER III

RESEARCH METHOD

Method is a well-arranged and well prepared way to obtain a good result. In other words, it is a systematic working procedure to facilitate an activity in achieving a certain purpose. This method consists of research design, unit of analysis, source of data, technique of data collection and technique of data analysis.

3.1 Research Design

Descriptive qualitative method was used in this research to analyze the problem. It is a research method to describe the subject or the object of the research based on the fact or reality. Issac *et al* (1981: 46) state “descriptive qualitative method describes the population and the evidence of the data systematically, factually, and accurately”. This research is descriptive qualitative because it describes the employment of theme and rheme in Ali Muakhir’s Short Story *Purbasari yang Baik Hati* and its translation entitled *The Good-Hearted Purbasari* by Noviana Abdu.

3.2 Unit of Analysis

The unit of analysis in this research is every clause found in Ali Muakhir’s Short Story *Purbasari yang Baik Hati* and its translation entitled *The Good-Hearted Purbasari* by Noviana Abdu.

3.3 Source of Data

In this study the researcher took the data from the text Ali Muakhir's short story entitled *Purbasari Yang Baik Hati* and its translation entitled *The Good-Hearted Purbasari* by Noviana Abdu. The data were published by Little Serambi, Jakarta in 2010.

3.4 Technique of Data Collection

The techniques in collecting the data are:

1. Searching the data

The researcher searched the short story which was used as the data.

2. Choosing the data

The researcher chose the data in short story *Purbasari Yang Baik Hati* by Ali Muakhir and its translation *The Good-Hearted Purbasari* by Noviana Abdu.

3.5 Technique of Data Analysis

The steps in analyzing the data are:

1. Reading the both versions of the short story, those are *Purbasari Yang Baik Hati* by Ali Muakhir and its translation *The Good-Hearted Purbasari* by Noviana Abdu.
2. Segmenting the source text and the target text into clauses.

3. Identifying theme and rheme in every clause found in the short story *Purbasari Yang Baik Hati* by Ali Muakhir and its translation *The Good-Hearted Purbasari* by Noviana Abdu.
4. Classifying the types of theme.
5. Identifying the employment of Theme and Rheme in short story *Purbasari Yang Baik Hati* by Ali Muakhir and its translation *The Good-Hearted Purbasari* by Noviana Abdu.
6. Drawing the conclusion.

CHAPTER IV

DATA ANALYSIS

The Employment of theme and rheme in Ali Muakhir's short story *Purbasari yang Baik Hati* and its translation *The Good-Hearted Purbasari* can be summarized below :

4.1. Finding

Table 4.1 shows the number of change and does not change of theme in source text which are found in Ali Muakhir's short story *Purbasari yang Baik Hati* and Its Translation *The Good-Hearted Purbasari* by Noviana Abdu.

Table 4.1 : The Employment of Theme and Rheme in Ali Muakhir's Short Story *The Good-Hearted Purbasari* and Its Translation *Purbasari yang Baik Hati* by Noviana Abdu

No	Themes in Source Text	Quantity	%
1	Change	41	21,70 %
2	Does not change	148	78,30 %
	Total	189	100 %

Based on the table of the change of themes in source text, there are 41 (21,70%) changes and 148 (78,30%) themes which does not change. In this analysis, the researcher found that between source text and target text, the number of theme which is dominated in source text is the themes that does not change because this story is a tale for kids which uses simple words and there are some repetition of the name of characters in short story which is classified into ideational theme. The number of ideational theme in source text and target text is different because the translator emphasizes something that does not become the theme in source text.

4.2 The Employment of Theme and Rheme in Ali Muakhir's Short Story *The Good-Hearted Purbasari* and Its Translation *Purbasari yang Baik Hati* by Noviana Abdu.

Gerot and Wignell (1994:104) state that "the theme can be divided into a number of categories: Ideational, Interpersonal and Textual. A clause can have any, all or none of these categories present."

In this research, the researcher found that there are some of theme in source text changed in target text.

4.2.1 The Change of Theme in Source Text and Target Text

The number of themes which are dissimilar in source text and target text are less than the theme which are similar in source text and target text. Below are the list of the dissimilar themes in source text and target text being analyzed by the researcher :

Excerpt 1

S T : *Ayahanda Prabu Tapa Agung* memilih Purbasari, adik bungsunya, untuk diangkat sebagai putri mahkota yang kelak akan menggantikan kedudukan ayahandanya. (Stc: 1, Pg: 2)

T T : *How could Prabu Tapa Agung* have chosen Purbasari, her younger sister, the crown princess of the kingdom heir to the throne. (Stc: 1, Pg:2)

The theme in source text is “Ayahanda Prabu Tapa Agung”, it is classified into ideational theme but in target text, the theme is “How could Prabu Tapa Agung”, it is classified into interpersonal theme. There is a difference between theme in source text and target text. It is because the translator wants to emphasize Purbararang’s amazement about her father’s decision. It can be seen from the statement “How could” in target text.

Excerpt 2

S T : *Seharusnya hamba, Ayah* (Stc: 2, Pg: 2)

T T : *It is supposed to be me, Father* (Stc: 2, Pg: 2)

The theme in source text is implied. But theme in target text is “It” which is classified into ideational theme. There is a change of theme between source and target text. It is because the translator wants to emphasize that the only heir of the throne is “me” (Purbararang) not Purbasari.

Excerpt 3

S T : *dan dia* ingin sekali ada yang menggantikannya. (Stc: 9, Pg: 4)

T T : *and therefore* choose a successor. (Stc: 9, Pg: 4)

The themes in source text and target text are different. In source text the themes are “dan”, is classified into textual theme and the word “ dia “ (Prabu Tapa Agung) ” classified into ideational theme. But in target text there is a change of theme. The themes in target text are “and” classified into textual theme, and the word “ therefore” classified into textual theme. There is a difference between theme in source text and target text. The word “ dia “ in source text is eliminated in target text and changed into “ therefore “ because the translator wants to emphasize about the King’s (Prabu Tapa Agung) desire to choose a successor.

Excerpt 4

S T : ***Tetapi** cukup sulit menentukannya.* (Stc: 11, Pg: 4)

T T : ***But it** wasn’t an easy choice.* (Stc: 11, Pg: 4)

The themes in source text and target text are different. In source text the theme is “tetapi”, it is classified into textual theme. But in target text there is a change of theme. The theme in target text are the word “ but” classified into textual theme and the word “it” classified into ideational theme. There is a difference between theme in source text and target text. It is because the translator wants to emphasize that the king feels confused and difficult to choose between both of his daughters. It can be seen from the statement “ But it wasn’t an easy choice”.

Excerpt 5

S T : *Malah semakin menjadi- jadi.* (Stc: 25, Pg: 8)

T T : *Instead, **the itching** grew worse.* (Stc: 25, Pg: 8)

The theme in source text is not found. But the theme in target text is “ the itching” which is classified into ideational theme. There is a change of theme between source text and target text. It is because the translator wants to emphasize that the problem which is getting worse is “ the itching” .

Excerpt 6

S T : ***Kamu*** kenapa? (Stc: 28, Pg: 8)

T T : ***What*** happened to you? Stc: 28, Pg: 8)

The themes in source text and target text are different. In source text, the theme is “Kamu”. It is classified into ideational theme. But in target text there is a change of theme. The theme in target text is “What”. It is classified into interpersonal theme. There is a difference between theme in source text and target text. In source text the writer uses the informal language, but in target text the translator uses the formal one. It is because in this text the speaker in this part is Purbararang who is Purbasari’s big sister. So she should not use the formal language when she talks to Purbasari.

Excerpt 7

S T : ***Aku*** lebih baik dibuang daripada harus mengakui suatu perbuatan yang tidak kulakukan, (Stc: 44, Pg:10)

T T : ***And I*** had rather to be thrown into the woods rather than confessing to a deed i didn’t do. (Stc: 44, Pg:10)

The themes in source text and target text are different. In source text the theme is “ Aku”. It is classified into ideational theme. But in target text there is a change of theme. The theme in target text are the word “ And”, classified into textual theme and the word “ I ”, classified into ideational theme. There is a difference between theme in source text and target text. In target text the translator mentioned the word “ and “. In this case the translator wants to give explanation that Purbasari does not do anything and she chooses to be an outcast than confessing something that she does not do.

Excerpt 8

S T : *Selama di dalam hutan, (Stc: 62, Pg:16)*

T T : ***Although she** was living by herself in the woods, (Stc: 62, Pg:16)*

The theme in source text is not found because it is only a phrase. The themes in target text are the word “ although” is classified into textual theme, and the word “ she” is classified into ideational theme. There is a difference between theme in source text and target text. It is because the translator wants to emphasize that “ She (Purbasari) “ lives in the wood alone, nobody accompanies her, It can be seen from the statement “ Although she was living by herself in the woods” in the target text.

Excerpt 9

S T : *Bahkan sekarang sudah mengoreng dan mengeluarkan bau tak sedap. (Stc: 69, Pg:18)*

T T : *At some places, her skin was even ulcerating, causing an unpleasant smell. (Stc: 69, Pg:18)*

The theme in source text is not found. But theme in target text are “ at some places “ which is classified into marked locational theme and the word “her skin” which is classified into ideational theme. There is a change of theme between source and target text. In source text the translator does not give further explanation about where the injury is but in target text the translator emphasizes that the injury is not only at one place in her (Purbasari) skin but also at some places in her (Purbasari) skin.

Excerpt 10

S T : *Lanjutnya dengan senyum jumawa, (Stc: 108, Pg: 26)*

T T : *She said with a sly, victorious smile. (Stc: 108, Pg: 26)*

The theme in source text is not found. But theme in target text is “ she” . It is classified into ideational theme. There is a difference between theme in source text and target text. It is because the translator wants to emphasize that she (Purbararang) feels that Purbasari doesn't have the future husband that more handsome than hers.

Excerpt 11

S T : *Dia kaget luar biasa, ketika melihat wajahnya di kolam yang airnya sangat jernih itu. (Stc: 90,Pg: 22)*

T T : ***How shocked** was she to see her body reflected on the clear pond water.* (Stc: 90, Pg: 22)

The theme in source text and target text are different. The theme in source text is “Dia (Purbasari)” that is classified into ideational theme. but in target text, the theme is “How shocked” that it is classified into interpersonal theme. There is a difference between theme in source text and target text. It is because the translator wants to emphasize that Purbasari was really shocked when saw her body on the pond. It can be seen from the statement “How shocked was she” in target text.

Excerpt 12

S T : *Seperti sebelum diusir dari kerajaan.* (Stc: 91, Pg: 22)

T T : *Just like **it** used to be.* (Stc: 91, Pg: 22)

The theme in source text is not found. But theme in target text is “it”, this classified into ideational theme. There is a difference between theme in source text and target text. It is because the translator wants to emphasize that Purbasari’s body change into smooth and clean again.

Excerpt 13

S T : ***Lalu Dia** memeluk Purbarang,* (Stc: 122, Pg: 28)

T T : ***She** hugged Purbarang,* (Stc: 122, Pg: 28)

The theme in source text and target text are different. In source text the theme are “lalu” that is classified into textual theme, and the word “Dia (Purbasari)” is

classified into ideational theme. But in target text there is a change of theme. The theme in target text is the word “she” that is classified into ideational theme. There is a difference between theme in source text and target text. In target text, the word “lalu” is not added in the text. It is because the translator wants to emphasize that Purbasari did not revenge or hate Purbararang but she forgave her.

Excerpt 14

S T : ***Apa yang diucapkannya** tidak akan ditarik kembali.* (Stc: 45, Pg:12)

T T : ***He** would never reconsider his decisions.* (Stc: 45, Pg:12)

The theme in source text and target text are different. In source text the theme is “Apa yang diucapkannya”. It is classified into ideational theme (topical theme in projected clause). And in target text there is the word “He” which is classified into ideational theme. The translator wants to emphasize about Prabu Tapa Agung’s decision. It can be seen from the statement “He would never reconsider his decisions” in the target text.

Excerpt 15

S T : ***Setelah terurai terlihatlah bahwa rambut panjangnya** mencapai tanah.* (Stc: 103, Pg: 24)

T T : *And after **everyone** could see that her hair was so long, it touched the ground.* (Stc: 103, Pg: 24)

The theme in source text and target text are different. The theme in source text is “setelah terurai terlihatlah rambut panjangnya” which is classified into ideational theme (marked topical theme) and theme in target text is “everyone” is classified

into ideational theme. There is a difference between theme in source text and target text. It is because the translator wants to emphasize that when that moment happened, everyone could watch them (Purbasari and Purbararang).

Excerpt 16

S T : ***Tetapi** tetap saja **tangannya** tidak tahan.* (Stc: 26, Pg: 8).

T T : ***but she** couldn't help herself.* (Stc: 26, Pg: 8).

Theme in source text and target text are different. The theme in source text are “tetapi”, it is classified into textual theme, and the word “tangannya” is classified into ideational theme. And in target text, the word “but” is classified into textual theme, and the word “she”, is classified into ideational theme. In this case the word “tangannya” is changed into the word “she (Purbasari) “. It is because the translator wants to emphasize that she was trying not to scratch it but it does not work.

Excerpt 17

S T : ***Kamu** akan aku buang ke tengah hutan,* (Stc: 40, Pg: 10)

T T : ***I** will banish you to the woods (Stc: 40, Pg: 10)*

Theme in source text and target text are different. The theme in source text is “Kamu (Purbasari) “ which is classified into ideational theme. And in target text, the word “I (Prabu Tapa Agung) “ is classified into ideational theme. In this case, the word “Kamu “ is changed into the word “I “. It is because the translator wants to emphasize

that Prabu Tapa Agung decides to send Purbasari in the woods because of something that is accused to her.

Excerpt 18

S T : ***Hingga sekarang dia** belum punya calon suami.* (Stc: 110, Pg: 26)

T T : ***She** did not have any future husband.* (Stc: 110, Pg: 26)

Theme in source text and target text are different. The theme in source text are “hingga sekarang” which is classified into ideational theme (marked topical theme) and the word “Dia (Purbasari)” that is classified into ideational theme. And theme in target text is “She (Purbasari)”. It is classified into (unmarked topical theme) ideational theme. In this case, the word ‘ hingga sekarang ‘ is not added in target text. It is because the translator wants to emphasize that until she meets Purbararang, she does not have the future husband.

Excerpt 19

S T : ***Kamu** kenapa?* (Stc: 16, Pg: 6)

T T : ***Are you** okay?* (Stc: 16, Pg : 6)

The theme in source text and target text are different. In source text the theme is “kamu”. It is classified into ideational theme. But in target text there is a change of theme. The theme in target text are the word “ are you ” is classified into interpersonal theme. In source text the writer uses the informal language, but in target text the translator uses the formal one. It is because in this text the speaker in this part

is Purbararang who is Purbasari's big sister. So she should not use the formal language when she talks to Purbasari.

Excerpt 20

S T : ***Pisang** itu untukku?* (Stc: 55, Pg:14)

T T : ***Are bananas** for me?* (Stc: 55, Pg:14)

The theme in source text and target text are different. In source text the theme is “pisang”. It is classified into ideational theme. But in target text there is a change of theme. The theme in target text is the word “are bananas” is classified into interpersonal theme. In source text the writer uses the informal language, but in target text the translator uses the formal one.

Excerpt 21

S T : ***Kalian** mau berteman denganku?* (Stc: 60, Pg:14)

T T : ***Are you** willing to be my friend?* (Stc: 60, Pg:14)

The theme in source text and target text are different. In the source text the theme is “kalian”. It is classified into ideational theme. And the theme in the target text, “are you” is classified into interpersonal theme. In this case, in source text the writer uses the informal language, but in target text the translator uses the formal one.

4.2.2 Similar Theme in Source Text and Target Text

In similar theme in source text and target text, the researcher mentioned 61 themes which are similar. The number of themes which are similar in source text and target text are more than the theme which are dissimilar in source text and target text. Below are the list of the similar themes in source text and target text being analyzed by the researcher :

Excerpt 22

S T : ***Purbararang** tidak terima* (Sentence: 1, Page: 2)

T T : ***Purbararang** would have none of it* (Sentence: 1, Page: 2)

Theme in source text and target text are does not change. The theme in source text is “Purbararang”. It is classified into ideational theme. And theme in target text is “Purbararang”. It is classified into ideational theme.

Excerpt 23

S T : ***Hamba ini** anak sulung Ayah, kata Purbararang.* (Stc: 2, Pg: 2)

T T : ***I** am your eldest daughter, Purbararang nagged* (Stc: 2, Pg: 2)

Theme in source text and target text are similar. The theme in source text is “hamba ini”. It is classified into ideational theme. And theme in target text is “I”. It is classified into ideational theme.

Excerpt 24

S T : ***Prabu Tapa Agung** tersenyum dengan bijaksana (Stc: 3, Pg: 2)*

T T : ***Prabu Tapa Agung** smiled wisely (Stc: 3, Pg: 2)*

Theme in source text and target text are does not change. The theme in source text is “ Prabu Tapa Agung”. It is classified into ideational theme. And theme in target text is “Prabu Tapa Agung”. It is classified into ideational theme.

Excerpt 25

S T : ***Purbararang** untuk menjadi seorang putri mahkota, tidak cukup hanya menjadi anak sulung. (Stc: 4, Pg: 2)*

T T : ***Purbararang** to be a queen takes more than age. (Stc: 4, Pg: 2)*

Theme in source text and target text are does not change. The theme in source text is “ Purbararang”. It is classified into ideational theme. And theme in target text is “Purbararang”. It is classified into ideational theme, too.

Excerpt 26

S T : ***Kamu** akan tahu ketika Purbasari sudah memimpin menggantikan Ayah,” jawab Prabu Tapa Agung. (Stc: 7, Pg: 2)*

T T : ***you** will find out when Purbasari has replaced me,” The King answered. (Stc: 7, Pg: 2)*

Theme in source text and target text are similar. The theme in source t ext is “ Kamu”. It is classified into ideational theme. And theme in target text is “You”. It is classified into ideational theme.

Excerpt 27

S T : ***Ia*** sudah semakin tua. (Stc: 9, Pg: 4)

T T : ***He*** was getting old. (Stc: 9, Pg: 4)

Theme in source text and target text are does not change. The theme in source text is “Ia”. It is classified into ideational theme. And theme in target text is “He”. It is classified into ideational theme, too.

Excerpt 28

S T : ***Akan tetapi, dia*** tidak bisa melepas jabatannya semudah yang dia kira karena dia tidak memiliki anak laki-laki. (Stc: 10, Pg: 4)

T T : ***However, he*** found it difficult to give up the throne, for he had no son. (Stc: 10, Pg: 4)

Theme in source text and target text are the same. The theme in source text are “akan tetapi”, it is classified into textual theme, and the word “dia” is classified into ideational theme. And in target text, the word “however” is classified into textual theme, and the word “he” is classified into ideational theme.

Excerpt 29

S T : ***Siang malam dia*** berpikir untuk mewariskan kedudukannya kepada salah satu anak perempuannya, (Stc: 11, Pg: 4)

T T : ***Day and night he*** thought of appointing one of his daug of appointing one of his daughters, (Stc: 11, Pg: 4)

Theme in source text and target text are the same. The theme in source text are “Siang malam”, it is classified into ideational theme, and the word “dia” is classified

into ideational theme. And in target text, the word “ day and night” is classified into ideational theme, and the word “ he” is classified into ideational theme.

Excerpt 30

S T : ***Mereka** sama-sama pintar.* (Stc: 12, Pg: 4)

T T : ***They** were both pretty,* (Stc: 12, Pg: 4)

Theme in source text and target text are the same. The theme in source text is “ Mereka”. It is classified into ideational theme. And theme in target text is “they”. It is classified into ideational theme, too.

Excerpt 31

S T : ***Indrajaya** adalah calon pendamping hidup Purbararang.* (Stc: 17, Pg: 6)

T T : ***Indrajaya** is Purbararang’s future husband.* (Stc: 17, Pg: 6)

Theme in source text and target text are the same. The theme in source text is “ Indrajaya”. It is classified into ideational theme. And theme in target text is “Indrajaya”. It is classified into ideational theme, too.

Excerpt 32

S T : ***Aku** harus melakukan sesuatu! jawab Purbararang, terlihat amat marah.* (Stc: 18, Pg: 6)

T T : ***I** have to do something! Purbararang said, driven mad by anger.* (Stc: 18, Pg: 6)

Theme in source text and target text are same. The theme in source text is “I”. It is classified into ideational theme. And theme in target text is “Aku”. It is classified into ideational theme, too.

Excerpt 33

S T : ***Ternyata Purbararang** benar-benar melaksanakan keinginannya. (Stc: 21, Pg: 6)*

T T : ***and so Purbararang** carried out her will. (Stc: 21, Pg: 6)*

Theme in source text and target text are does not change. The theme in source text are “Ternyata”, it is classified into textual theme, and the word “Purbararang” is classified into ideational theme. And in target text, the word “and so” is classified into textual theme, and the word “Purbararang”, is classified into ideational theme.

Excerpt 34

S T : ***Dia** mendatangi Mbok Rondo, si penyihir, (Stc: 22, Pg: 6)*

T T : ***She** came to mbok Rondo, the witch, (Stc: 22, Pg: 6)*

Theme in source text and target text are the same. The theme in source text is “dia”. It is classified into ideational theme. And theme in target text is “she”. It is classified into ideational theme, too.

Excerpt 35

S T : ***Dan akibatnya** seperti ini. (Stc: 31, Pg:8)*

T T : ***and this** is what happened, (Stc: 31, Pg:8)*

Theme in source text and target text are does not change. The theme in source text are “ dan”, it is classified into textual theme, and the word “ akibatnya” is classified into ideational theme. And in target text, the word “and” is classified into textual theme, and the word “this”, is classified into ideational theme, too.

Excerpt 36

S T : *Tanya Indrajaya kepada Purbararang?* (Stc: 16, Pg: 6)

T T : *Asked Indrajaya.* (Stc: 16, Pg : 6)

In this case, the researcher doesn't find the theme in the clause.

Excerpt 37

S T : ***Kamu** pasti telah berbuat jahat.* (Stc: 33, Pg: 8)

T T : ***You** must have done something really awful.* (Stc: 33, Pg: 8)

The theme in source text and target text are similar. In source text, the theme is “ Kamu”. It is classified into ideational theme. There is a difference of structure of word between source and target text, but it is not change the meaning. The change is caused by the difference culture of both. From the text above the translator wants emphasize that Purbararang wants to make sure that Purbasari really have done something terrible in the past.

Excerpt 38

S T : *Desaknya.* (Stc: 42, Pg: 10)

T T : ***She** insisted.* (Stc: 42, Pg: 10)

The theme in source text is not found. But theme in target text is “ She”. It is classified into ideational theme. There is a change of theme between source and target text. It is because the translator wants to emphasize that Purbararang wants to give a press to Purbasari. It can be seen from the statement “Desaknya” in the source text into “She insisted” in the target text.

Excerpt 39

S T : *Terima kasih, Patih, ucap Purbasari yang masih terlihat sedih (Stc: 51, Pg:12)*

T T : *Thank you, said Purbasari, still sad and distressed. (Stc: 51, Pg:12)*

In the source text, there is a clause. It is “ ucap Purbasari yang masih terlihat sedih”. But in the target text there is not found the clause. The theme in the source text is “ ucap Purbasari”. It is classified into ideational theme. But in the target text, the theme is not found.

Excerpt 40

S T : *Tanya Purbasari. (Stc: 55, Pg:14)*

T T : *Purbasari asked. (Stc: 55, Pg:14)*

The theme in source text is not found. But theme in target text is “ Purbasari”. It is classified into ideational theme. There is a difference of structure of word between source and target text, but it is not change the meaning. The change is caused by the difference culture of both. From the text above the translator wants to emphasize that Purbasari is asking to the monkey.

Excerpt 41

S T : **Aku** tidak tahu Kak. (Stc: 29, Pg:8)

T T : **I** don't know Sis. (Stc: 29, Pg:8)

Theme in source text and target text are similar. The theme in source text is “Aku”. It is classified into ideational theme. And theme in target text is “I”. It is classified into ideational theme, too.

Excerpt 42

S T : **Kamu** telah dihukum Tuhan, Purbasari. (Stc: 34, Pg:8)

T T : **You** have been punished by the Gods, Purbasari! (Stc: 34, Pg:8)

Theme in source text and target text are the same. The theme in source text is “Kamu”. It is classified into ideational theme. And theme in target text is “You”. It is classified into ideational theme, too.

Excerpt 43

S T : **Lutung yang sangat hitam itu**, mengangguk-angguk, sepertinya mengerti apa yang ditanyakan Purbasari. (Stc: 56, Pg:14)

T T : **The black monkey** nodded, as if he understood what Purbasari said. (Stc: 56, Pg:14)

Theme in source text and target text are the same. The theme in source text is “lutung yang sangat hitam itu”. It is classified into ideational theme. And theme in target text is “the black monkey”. It is classified into ideational theme, too.

Excerpt 44

S T : *Gumam Purbasari* (Stc: 70, Pg:18)

T T : *Purbasari* sighed (Stc: 70, Pg: 18)

The theme in source text is not found. But theme in target text is “Purbasari”. It is classified into ideational theme. There is a difference of structure of word between source and target text, but it is not change the meaning. The change is caused by the difference culture of both.

Excerpt 45

S T : *Kolam tersebut* selain berbau belerang, juga wangi bunga sedap malam. (Stc: 87, Pg: 20)

T T : *It* smelled of sulfur and tuberose. (Stc: 87, Pg: 20)

Theme in source text and target text are the same. The theme in source text is “kolam tersebut” that is classified into ideational theme. And in target text, the theme is “it” that is classified into ideational theme. in this case, the word “it” is refers to “kolam”.

Excerpt 46

S T : *Berita kesembuhan Purbasari* ternyata cepat menyebar ke kereajaan membuat Purbararang gusar. (S tc: 97, Pg: 24)

T T : *The news of Purbasari's healing* quickly spread to the kingdom, irritating Purbararang. (Stc: 97, Pg: 24)

Theme in source text and target text are same. The theme in source text is “berita kesembuhan Purbasari” that is classified into ideational theme. And theme in target text is “ the news of Purbasari’s healing” that is classified into ideational theme, too.

Excerpt 47

S T : *Tiba-tiba saja **seluruh badanku** gatal-gatal. (Stc: 30, Pg: 8)*

T T : ***My body** suddenly felt very itchy. (Stc: 30, Pg: 8)*

Theme in source text and target text are does not change. The theme in source text is “seluruh badanku” that is classified into ideational theme. And theme in target text is “my body”. It is classified into ideational theme, too.

Excerpt 48

S T : ***Aku** garuk (Stc: 31, Pg: 8)*

T T : ***I** scratched and scratched. (Stc: 31, Pg: 8)*

Theme in source text and target text are does not change. The theme in source text is “Aku (Purbasari) ” that is classified into ideational theme. And theme in target text is “ I(Purbasari) ”. It is classified into ideational theme, too.

Excerpt 49

S T : ***Purbasari** menarik nafas dalam-dalam. (Stc: 43, Pg: 10)*

T T : ***Purbasari** took a very deep breath. (Stc: 43, Pg: 10)*

Theme in source text and target text are same. The theme in source text is “Purbasari ” that is classified into ideational theme. And theme in target text is “Purbasari ”. It is classified into ideational theme, too.

Excerpt 50

S T : *Sungguh **aku** tidak melakukan apapun kakanda.* (Stc: 43, Pg: 10)

T T : *Honestly **I** didn't do anything.* (Stc: 43, Pg: 10)

Theme in source text and target text are the same. The theme in source text is “Aku (Purbasari) ” that is classified into ideational theme. And theme in target text is “ I (Purbasari) ”. It is classified into ideational theme, too.

Excerpt 51

S T : ***Prabu Tapa Agung** adalah raja yang sangat tegas,* (Stc: 45, Pg: 12)

T T : ***Prabu Tapa Agung** was a very decisive king.* (Stc: 45, Pg: 12)

Theme in source text and target text are the same. The theme in source text is “ Prabu Tapa Agung ” that is classified into ideational theme. And theme in target text is “Prabu Tapa Agung”. It is classified into ideational theme, too.

Excerpt 52

S T : ***Ia** sudah semakin tua.* (Stc: 9, Pg: 4)

T T : ***He** was getting old.* (Stc: 9, Pg: 4)

Theme in source text and target text are similar. The theme in source text is “Ia (Prabu Tapa Agung)” that is classified into ideational theme. And theme in target text is “He (Prabu Tapa Agung)”. It is classified into ideational theme, too.

Excerpt 53

S T : *Purbasari penuh perhatian. (Stc: 14, Pg: 4)*

T T : *Purbasari caring. (Stc: 14, Pg: 4)*

Theme in source text and target text are does not change. The theme in source text is “Purbasari” that is classified into ideational theme. And theme in target text is “Purbasari”. It is classified into ideational theme, too.

Excerpt 54

S T : *Dengan pertimbangan tersebut, akhirnya **Prabu Tapa Agung** memilih Purbasari untuk menjadi putri mahkota, (Stc: 15, Pg: 4)*

T T : *With those considerations, **Prabu Tapa Agung** finally chose Purbasari to be the crown princess, (Stc: 15, Pg: 4)*

Theme in source text and target text are similar. The theme in source text is “Prabu Tapa Agung” that is classified into ideational theme. And theme in target text is “Prabu Tapa Agung”. It is classified into ideational theme, too.

Excerpt 55

S T : ***Aku** kesal. (Stc: 18, Pg: 6)*

T T : ***I** am upset. (Stc: 18, Pg: 6)*

Theme in source text and target text are similar. The theme in source text is “*Aku (Purbararang)*” that is classified into ideational theme. And theme in target text is “*I (Purbararang)*”. It is classified into ideational theme, too.

Excerpt 56

S T : *Menjelang tidur, tidak biasanya, **seluruh badan Purbasari** gatal-gatal. (Stc: 24, Pg : 8)*

T T : *Before going to bed, **Purbasari** started to feel itch all over her body. (Stc: 24, Pg: 8)*

Theme in source text and target text are the same. The theme in source text is “*seluruh badan Purbasari*” that is classified into ideational theme. And theme in target text is “*Purbasari*”. It is classified into ideational theme, too.

Excerpt 57

S T : ***Purbasari** sangat sedih, (Stc: 47, Pg: 12)*

T T : ***Purbasari** was extremely sad, (Stc: 47, Pg; 12)*

Theme in source text and target text are does not change. The theme in source text is “*Purbasari*” that is classified into ideational theme. And theme in target text is “*Purbasari*”. It is classified into ideational theme.

Excerpt 58

S T : ***Tetapi dia** tidak bisa berbuat apa-apa, kecuali mengikuti perintah ayahandanya. (Stc: 47, Pg: 12)*

T T : ***But she** could not do anything to defy her father's will. (Stc: 47, Pg: 12)*

Theme in source text and target text are similar. The theme in source text are “tetapi” that is classified into textual theme and the word “dia (Purbasari)” is classified into ideational theme. And in target text the word “but” is classified into textual theme and the word “she (Purbasari)” is classified into ideational theme, too.

Excerpt 59

S T : **Sang Patih** kemudian membuat gubug yang sangat sederhana di atas pohon. (Stc: 49, Pg: 12)

T T : **He** built a simple hut on the tree for the princess. (Stc: 49, Pg: 12)

Theme in source text and target text are similar. The theme in source text is “Sang Patih” that is classified into ideational theme. And theme in target text is “He”. It is classified into ideational theme.

Excerpt 60

S T : Sepeninggal Patih, tiba-tiba ada **seekor lutung** mendatangi gubug Purbasari (Stc: 52, Pg: 14)

T T : After the messenger left, suddenly **a black monkey** came to Purbasari's hut. (Stc: 52, Pg: 14)

Theme in source text and target text are does not change. The theme in source text is “seekor lutung” that is classified into ideational theme. And theme in target text is “a black monkey”. It is classified into ideational theme, too.

Excerpt 61

S T : ***Dia*** membawa setandan pisang. (Stc: 53, Pg: 14)

T T : ***He*** carried a bunch of bananas. (Stc: 53, Pg: 14)

Theme in source text and target text are the same. The theme in source text is “Dia (Lutung) ” that is classified into ideational theme. And theme in target text is “He (a black monkey) ”. It is classified into ideational theme, too.

Excerpt 62

S T : Tidak lupa, ***dia*** mengucapkan terima kasih (Stc: 58, Pg: 14)

T T : ***She*** also said thanks. (Stc: 58, Pg: 14)

Theme in source text and target text are the same. The theme in source text is “Dia (Purbasari) ” that is classified into ideational theme. And theme in target text is “She (Purbasari) ”. It is classified into ideational theme, too.

Excerpt 63

S T : ***Binatang-binatang*** hutan yang sejak tadi memperhatikan Purbasari pun terlihat tersenyum. (Stc: 59, Pg: 14)

T T : ***The other animals*** that were looking on also seemed to smile. (Stc: 59, Pg: 14)

Theme in source text and target text are similar. The theme in source text is “binatang-binatang” that is classified into ideational theme. And theme in target text is “the other animals”. It is classified into ideational theme, too.

Excerpt 64

S T : Suatu saat **kebenaran** akan datang. (Stc: 50, Pg: 12)

T T : **The truth** will be revealed. (Stc: 50, Pg: 12)

Theme in source text and target text are does not change. The theme in source text is “kebenaran ” that is classified into ideational theme. And theme in target text is “ the truth ”. It is classified into ideational theme, too.

Excerpt 65

S T : Sebaiknya **kamu** mengaku saja, (Stc: 41,Pg: 10)

T T : **You** had better admit it, Sis. (Stc: 41,Pg: 10)

Theme in source text and target text are similar. The theme in source text is “ kamu ” that is classified into ideational theme. And theme in target text is “you ”. It is classified into ideational theme, too.

Excerpt 66

S T : Sese kali **Purbasari** dikirim bunga mawar yang sangat indah oleh si Lutung.
(Stc: 65,Pg: 16)

T T : Sometimes **Purbasari** had beautiful roses delivered to her by the monkey. (Stc: 65,Pg: 16)

Theme in source text and target text are the same. The theme in source text is “ Purbasari” that is classified into ideational theme. And theme in target text is “Purbasari”. It is classified into ideational theme, too

Excerpt 67

S T : ***Apa** yang terjadi padaku? (Stc: 92,Pg: 22)*

T T : **What** miracle is this? *Stc: 92,Pg: 22)*

Theme in source text and target text are does not change. The theme in source text is “ Apa” that is classified into interpersonal theme. And theme in target text is “What”. It is classified into interpersonal theme, too.

Excerpt 68

S T : ***Purbasari** agak khawatir, (Stc: 104,Pg: 24)*

T T : ***Purbasari** was a bit worried, (Stc: 104,Pg: 24)*

Theme in source text and target text are the same. The theme in source text is “ Purbasari” that is classified into ideational theme. And theme in target text is “Purbasari”. It is classified into ideational theme, too.

Excerpt 69

S T : ***Purbararang** membuka kondanya, (Stc: 103,Pg: 24)*

T T : ***Purbararang** let her hair down, (Stc:103,Pg: 24)*

Theme in source text and target text are similar. The theme in source text is “ Purbararang” that is classified into ideational theme. And theme in target text is “Purbararang”. It is classified into ideational theme, too.

Excerpt 68

S T : ***Purbasari** agak khawatir, (Stc: 104,Pg: 24)*

T T : ***Purbasari** was a bit worried, (Stc: 104,Pg: 24)*

Theme in source text and target text are the same. The theme in source text is “Purbasari” that is classified into ideational theme. And theme in target text is “Purbasari”. It is classified into ideational theme, too.

Excerpt 69

S T : ***Purbararang** membuka kondanya, (Stc: 103,Pg: 24)*

T T : ***Purbararang** let her hair down, (Stc:103,Pg: 24)*

Theme in source text and target text are similar. The theme in source text is “Purbararang” that is classified into ideational theme. And theme in target text is “Purbararang”. It is classified into ideational theme, too.

Excerpt 70

S T : *Ternyata **rambutnya** memang lebih panjang dua kali lipat dari
Purbararang. (Stc: 105,Pg: 24)*

T T : *For **her hair** was indeed twice longer than Purbararang’s hair after all. (Stc:
105,Pg: 24)*

Theme in source text and target text are do not change. Theme in source text is “rambutnya” that is classified into ideational theme and theme in target text is “her hair” that is classified into ideational theme, too.

Excerpt 70

S T : Ternyata **rambutnya** memang lebih panjang dua kali lipat dari
Purbararang. (Stc: 105, Pg: 24)

T T : For **her hair** was indeed twice longer than Purbararang's hair after all. (Stc: 105, Pg: 24)

Theme in source text and target text are do not change. Theme in source text is “rambutnya” that is classified into ideational theme and theme in target text is “her hair” that is classified into ideational theme, too.

Excerpt 71

S T : Baik, **jadi rambut kamu** lebih panjang, (Stc: 106, Pg: 26)

T T : Fine, **so your hair** is longer than mine, (Stc: 106, Pg: 26)

Theme in source text and target text are similar. The theme in source text are “jadi”, it is classified into textual theme, and the word “rambut kamu” is classified into ideational theme. And in target text, the word “so” is classified into textual theme, and the word “your hair”, is classified into ideational theme, too.

Excerpt 72

S T : **Tapi ada satu syarat lagi** yang harus kau penuhi, (Stc: 107, Pg: 26)

T T : **But there** is still one condition you need to fulfill. (Stc: 107, Pg: 26)

Theme in source text and target text are the same. The theme in source text are “tapi”, it is classified into textual theme, and the word “ada satu syarat lagi” is

classified into ideational theme. And in target text, the word “ but ” is classified into textual theme, and the word “there ”, is classified into ideational theme.

Excerpt 73

S T : ***Pangeran Indrajaya** yang berada di dekat Purbararang hanya tersenyum. (Stc: 109,Pg: 26)*

T T : ***Prince Indrajaya** who was standing next Purbararang, giggled (Stc: 109, Pg: 26)*

Theme in source text and target text are does not change. The theme in source text is “Pangeran Indrajaya” that is classified into ideational theme. And theme in target text is “ Prince Indrajaya ”. It is classified into ideational theme, too.

Excerpt 74

S T : *Lanjutnya dengan senyum jumawa, (Stc: 108,Pg: 26)*

T T : ***She** said with a sly, victorious smile. (Stc: 108,Pg: 26)*

The theme in source text is not found. But theme in target text is “ She”. It is classified into ideational theme. There is a change of theme between source and target text. It is because the translator wants to emphasize that she (Purbararang) feels satisfied because she thinks that Purbasari did not have a future husband.

Excerpt 75

S T : ***Purbasari** kembali galau, (Stc: 110,Pg: 26)*

T T : ***Purbasari** felt miserable (Stc: 110,Pg: 26)*

Theme in source text and target text are similar. The theme in source text is “Purbasari” that is classified into ideational theme. And theme in target text is “Purbasari”. It is classified into ideational theme, too.

Excerpt 76

S T : *Aku adalah pangeran dari kerajaan seberang. (Stc 114, Pg: 26)*

T T : *I am a prince from a kingdom overseas. (Stc:114, Pg: 26)*

Theme in source text and target text are does not change. The theme in source text is “ Aku (Lutung)” that is classified into ideational theme. And theme in target text is “ I (the black monkey)”. It is classified into ideational theme, too.

Excerpt 77

S T : Akhirnya **Purbararang** menyerah. (Stc: 117, Pg: 28)

T T : Finally **Purbararang** gave up. (Stc: 117, Pg: 28)

Theme in source text and target text are the same. The theme in source text is “Purbararang” that is classified into ideational theme. And theme in target text is “Purbararang”. It is classified into ideational theme, too.

Excerpt 78

S T : *Apakah sihir Mbok Rondo menjadi kenyataan? (Stc: 23, Pg: 6)*

T T : *Would the spell come true? (Stc: 23, Pg: 6)*

The theme in source text and target text are similar. In source text the theme is “Apakah”. It is classified into interpersonal theme, and the word “sihir Mbok Rondo” is classified into ideational theme. And in target text the themes are the word “would” is classified into interpersonal theme and the word “the spell” is classified into ideational theme. In this case, the word “sihir Mbok Rondo” is changed into “the spell”. But it does not change the meaning of the story.

Excerpt 79

S T : ***Lutung** yang selama ini tidak pernah berbicara, tiba-tiba mengeluarkan suaranya. (Stc: 80, Pg: 20)*

T T : ***The monkey** who had held his silence all these time, suddenly spoken. (Stc:80, Pg: 20)*

The theme in source text and target text are does not change. In source text the theme is “Lutung” is classified into ideational theme. And in target text the theme is the word “the monkey” is classified into ideational theme, too.

Excerpt 80

S T : ***Purbasari** tidak kekurangan makanan, (Stc: 62, Pg : 16)*

T T : ***Purbasari** never lacked of supplies. (Stc: 62, Pg: 16)*

The theme in source text and target text are does not change. In source text the theme is “Purbasari” is classified into ideational theme. And in target text the theme is the word “Purbasari” is classified into ideational theme, too.

Excerpt 81

S T : ***Lutung** itu kelihatannya sangat sayang kepada Purbasari, (Stc: 66, Pg: 16)*

T T : ***The monkey** seemed to love Purbasari, (Stc: 66, Pg: 16)*

The theme in source text and target text are similar. In source text the theme is “Lutung” is classified into ideational theme. And in target text the theme is the word “the monkey” is classified into ideational theme, too.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

In this research, the researcher took the data from the short story by Ali Muakhir entitled “ The Good-Hearted Purbasari “ and Its Translation “Purbasari yang Baik Hati “ by Noviana Abdu.

The researcher analyzed the employment of theme and rheme in short story *Purbasari yang Baik Hati* and its translation *The Good-Hearted Purbasari* , there are 41 (21,70%) changes and 148 (78,30%) themes which does not change.

In this analysis, the researcher found that between source text and target text, the number of theme which is dominated in source text is the themes that does not change because this story is a tale for kids which uses simple words and there are some repetition of the name of characters in short story which is classified into ideational theme.

In this research, the researcher found that the number of themes which are similar in source text and target text are more than themes which are dissimilar in source text and target text. This is because this story is aimed at and consumed by the children. It is focused on the children who want to learn English.

The employment of different theme in source text and in target text is caused by the fact that the number of ideational theme in source text and target text is different because the translator emphasizes something that does not become the theme in source text.

5.2 Suggestion

In this thesis the researcher would like to give the following suggestions :

1. This research is focused on the employment of theme and rheme in short story which is related with translation . It is suggested that the next researcher for analyzing another better and deeper analysis.
2. The Lectures of Faculty of Humanities of Dian Nuswantoro University should encourage the students especially for those in Department of Translation to do another research about the employment of theme and rheme and vise versa.
3. Self Access Center and Library of Dian Nuswantoro University should provide more books of Translation and Systemic Functional Linguistics in order to motivate students to do the research on translation.

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APPENDIX

The Employment of Theme and Rheme in Ali Muakhir's Short Story *The Good-Hearted Purbasari* and Its Translation *Purbasari yang Baik Hati* by Noviana Abdu.

No.	Source Text		No.	Target Text	
	Theme	Rheme		Theme	Rheme
1.	Purbararang ideational	Tidak terima (Sentence : 1,Page: 2)	1	Purbararang ideational	Would have none of it (Sentence: 1,Page: 2)
2.	Ayahanda Prabu Tapa Agung ideational	Memilih Purbasari , adik bungsunya, untuk diangkat sebagai putri mahkota yang kelak akan menggantikan kedudukannya	2.	How could Prabu Tapa Agung interpersonal	have chosen Purbasari, her younger sister, as the croune princess of the kingdom heir to the throne. (Sentence: 1,Page: 2)

		ayahanda nya. (Sentence : 1,Page: 2)			
3.	Seharusnya hamba, <div>Ideational</div>	Ayah (Stc: 2, Pg: 2)	3.	it <div>Ideational</div>	is supposed to be me, Father (Stc: 2, Pg: 2)
4.	Hamba ini <div>Ideational</div>	anak sulung Ayah, kata Purbara rang. (Stc: 2, Pg: 2)	4.	I <div>Ideational</div>	am your eldest daughter, Purbarara ng nagged (Stc: 2, Pg: 2)
5.	Prabu Tapa Agung <div>Ideational</div>	terse- nyum dengan bijaksana (Stc: 3, Pg: 2)	5.	Prabu Tapa Agung <div>Ideational</div>	smiled wisely (Stc: 3, Pg: 2)
6.	Purbararang <div>Ideational</div>	untuk menjadi seorang putri mahkota, tidak cukup	6.	Purbararang <div>Ideational</div>	to be a queen takes more than age. (Stc: 4, Pg: 2)

		hanya menjadi anak sulung. (Stc: 4, Pg: 2)			
7.	Banyak hal lain <div>Ideational</div> yang harus diperhitungkan	jelas Prabu Tapa Agung, (Stc: 5, Pg: 2)	7.	There <div>Ideational</div> are many other qualities that one must posses	Explained Prabu Tapa Agung. (Stc: 5, Pg: 2)
8.	Purbararang <div>Ideational</div>	mendeng us kesal. (Stc: 6, Pg: 2)	8.	Purbararang <div>Ideational</div>	pouted. (Stc: 6, Pg: 2)
9.	Apa <div>Interpersonal</div>	kelebihan Purbasari daripada Hamba, Ayah?. Tanyanya kemudian (Stc: 6, Pg: 2)	9.	What does Purbasari <div>Interpersonal</div>	have than I don't? (Stc: 6, Pg: 2)
10.	Kamu <div>Ideational</div> akan tahu ketika Purbasari sudah memimpin menggantikan Ayah,”	jawab Prabu Tapa Agung. (Stc: 7, Pg: 2)	10.	you <div>Ideational</div> will find out when Purbasari has replaced me,”	The King answered. (Stc: 7, Pg: 2)

11.	Prabu Tapa Agung Ideational	sudah lama memimpin kerajaan yang sangat makmur. (Stc: 8, Pg: 4)	11.	Prabu Tapa Agung Ideational	had led a very wealthy kingdom for a long time. (Stc: 8, Pg: 4)
12.	Ia Ideational	sudah semakin tua. (Stc: 9, Pg: 4)	12.	He Ideational	was getting old. (Stc: 9, Pg: 4)
13.	dan Textual Dia Ideational	ingin sekali ada yang menggantikannya. (Stc: 9, Pg: 4)	13.	and Textual Therefore Textual	wanted to choose a successor. (Stc: 9, Pg: 4)
14.	Akan tetapi, Textual Dia Ideational	tidak bisa melepas jabatannya semudah yang dia kira karena dia tidak memiliki anak laki-	14.	However, Textual He Ideational	found it difficult to give up the throne, for he had no son. (Stc: 10, Pg: 4)

		laki. (Stc: 10, Pg: 4)			
15.	<p>Siang malam</p> <div>Ideational</div> <p>Dia</p> <div>Ideational</div>	berpikir untuk mewariskan kedudukannya kepada salah satu anak perempuannya, (Stc: 11, Pg: 4)	15.	<p>Day and night</p> <div>Ideational</div> <p>He</p> <div>Ideational</div>	thought of appointing one of his daughters, (Stc: 11, Pg: 4)
16.	<p>Tetapi</p> <div>Textual</div>	cukup sulit menentukannya. (Stc: 11, Pg: 4)	16.	<p>But</p> <div>Textual</div> <p>it</p> <div>Ideational</div>	wasn't an easy choice. (Stc: 11, Pg: 4)
17.	<p>Mereka</p> <div>Ideational</div>	sama-sama cantik, (Stc: 12, Pg: 4)	17.	<p>They</p> <div>Ideational</div>	were both pretty, (Stc: 12, Pg: 4)
18.	<p>Mereka</p> <div>Ideational</div>	sama-sama pintar. (Stc: 12, Pg: 4)	18.	<p>They</p> <div>Ideational</div>	were both smart. (Stc: 12, Pg: 4)

19.	Yang Textual membedakan	adalah sifat mereka. (Stc: 13, Pg: 4)	19.	The only Textual difference	was their temperam ent. (Stc: 13, Pg: 4)
20.	Purbararang Ideational	kelihatan lebih keras kepala dan culas, (Stc: 14, Pg: 4)	20.	Purbararang Ideational	was rude and dishonest, (Stc: 14, Pg: 4)
21.	Sementara Textual Purbasari Ideational	lebih lembut, sabar, dan penuh perhatian. (Stc: 14, Pg: 4)	21.	Whereas Textual Purbasari Ideational	was gentle, patient, and caring. (Stc: 14, Pg: 4)
22.	Dengan pertimbangan tersebut, akhirnya Prabu Tapa Agung Ideational	memilih Purbasari untuk menjadi putri mahkota, (Stc: 15, Pg: 4)	22.	With those cosiderations, Prabu Tapa Agung Ideational	finally chose Purbasari to be the crown princess, (Stc: 15, Pg: 4)

23.	yang Ideational kelak	akan menggant ikan keduduka nnya. (Stc: 15, Pg: 4)	23.	who Ideational	would suceed to the throne on his wake. (Stc: 15, Pg: 4)
24.	kamu Ideational	kenapa? tanya Indrajaya kepada Purbara- rang? (Stc: 16, Pg: 6)	24.	are you Interpersonal	okay? asked Indrajaya. (Stc: 16, Pg : 6)
25.	Indrajaya Ideational	adalah calon pendampi ng hidup Purbara- rang. (Stc: 17, Pg: 6)	25.	Indrajaya Ideational	is Purbarara ng's future husband. (Stc: 17, Pg: 6)
26.	Aku Ideational	kesal (Stc: 18, Pg: 6)	26.	I Ideational	am upset! (Stc: 18, Pg: 6)
27.	Aku Ideational	tidak terima ayah memilih Purbasari menjadi pengganti	27.	Father Ideational	choose Purbasari as he successor, and not me! ! (Stc: 18,

		nya, bukannya aku! (Stc: 18, Pg: 6)			Pg: 6)
28.	Aku <div>Ideational</div> harus melakukan sesuatu!	jawab Purbarara ng, terlihat amat marah. (Stc: 18, Pg: 6)	28.	I <div>Ideational</div> have to do something!	Purbara- rang said, driven mad aby anger. (Stc: 18, Pg: 6)
29.	Indrajaya <div>Ideational</div>	hanya mengge- leng, (Stc: 19, Pg: 6)	29.	Indrajaya <div>Ideational</div>	just shook his head. (Stc: 19, Pg: 6)
30.	Apa <div>Interpersonal</div>	yang akan kamu lakukan? tanyanya. (Stc: 19, Pg: 6)	30.	What <div>Interpersonal</div>	will you do? he asked. (Stc: 19, Pg: 6)
31.	Aku <div>Ideational</div>	akan meminta bantuan Mbok Rondo menyihir nya, jawab Purbara-	31.	I <div>Ideational</div>	am going to ask Mbok Rondo, to cast spell on her, said Purbara rang

		rang terang- terangan. (Stc: 20, Pg: 6)			without shame. (Stc: 20, Pg: 6)
32.	Ternyata Textual Purbararang Ideational	benar- benar melaksan akan keinginan nya. (Stc: 21, Pg: 6)	32.	and so Textual Purbararang Ideational	carried out her will. (Stc: 21, Pg: 6)
33.	Dia Ideational	mendata- ngi Mbok Rondo, si penyihir, (Stc: 22, Pg: 6)	33.	She Ideational	came to mbok Rondo, the witch, (Stc: 22, Pg: 6)
34.	lalu Textual	meminta nya mendatan gkan penyakit di sekujur kulit Purbasari (Stc: 22, Pg: 6)	34.	and Textual	asked her to send rush all over Purbasari' s body. (Stc: 22, Pg: 6)

35.	Apakah Interpersonal sihir Mbok Rondo Ideational	menjadi kenyataan? (Stc: 23, Pg: 6)	35.	would Interpersonal the spell Ideational	come true? (Stc: 23, Pg: 6)
36.	Menjelang tidur, tidak biasanya, seluruh badan Purbasari Ideational	gatal-gatal. (Stc: 24, Pg: 8)	36.	Before going to bed, Purbasari Ideational	started to feel itch all over her body. (Stc: 24, Pg: 8)
37.	Dia Ideational	coba menggunakan bedak, namun gatalnya bukannya hilang, (Stc: 25, Pg: 8).	37.	She Ideational	tried applying powder to the itchy areas, but no to use. . (Stc: 25, Pg: 8)
38.		malah semakin menjadi-jadi. (Stc: 25, Pg: 8).	38.	instead, the itching Ideational	grew worse. (Stc: 25, Pg: 8).
39.	Dia Ideational	mencoba menahan diri untuk tidak menggar	39.	She Ideational	told herself not to scratch it, (Stc: 26, Pg: 8).

	Ideational	uknya, . (Stc: 26, Pg: 8).			
40.	Tetapi Textual	tidak tahan. (Stc: 26, Pg: 8).	40.	but Textual	couldn't help herself. (Stc: 26, Pg: 8).
	tetap saja tangannya. Ideational			she Ideational	
41.	Akibatnya, pada pagi harinya Ideational seluruh badan Purbasari Ideational	luka karena garukan. (Stc: 27, Pg: 8).	41.	Thus, in the morning Ideational there Ideational	were scratch marks all over Purbasari's body. (Stc: 27, Pg: 8).
42.	Kamu Ideational	kenapa? (Stc: 28, Pg:8)	42.	What Interpersonal	happened to you? (Stc: 28, Pg:8)
43.	tanya Purbararang Ideational	pura-pura perhatian. (Stc: 28, Pg:8)	43.	Purbararang Ideational	asked, preten- ding to be concerned . (Stc: 28, Pg:8)
44.	Aku Ideational	tidak tahu, Kak. (Stc: 29, Pg:8)	44.	I Ideational	don't know, Sis. (Stc: 29, Pg:8)

45.	Tiba-tiba saja seluruh badanku	gatal- gatal.(Stc : 30, Pg:8)	45.	My body suddenly Ideational	felt very itchy. (Stc: 30, Pg:8)
46.	Aku Ideational	garuk (Stc: 31, Pg:8)	46.	I Ideational	scratched and scratched (Stc: 31, Pg:8)
47.	Dan akibatnya Textual Ideational	seperti ini. (Stc: 31, Pg:8)	47.	and this Textual Ideational	is what happened, (Stc: 31, Pg:8)
48.		jawab Purbasari (Stc: 31, Pg:8)	48.	Purbasari Ideational	Answered . (Stc: 31, Pg:8)
49.	Purbararang Ideational	mengge- leng- gelengka n kepalany a, (Stc: 32, Pg:8)	49.	Purbararang Ideational	shook her head. (Stc: 32, Pg:8)
50.	Kamu Ideational	pasti telah berbuat jahat. (Stc: 33, Pg:8)	50.	You must Ideational Interpersonal	have done something really awful. (Stc: 33, Pg:8)

51.	Kamu Ideational	telah dihukum Tuhan, Purbasari . (Stc: 34, Pg:8)	51.	You Ideational	have been punished by the Gods, Purbasari! ” (Stc: 34, Pg:8)
52.	Hari itu Ideational	seluruh penghuni kerajaan gempar. (Stc: 35, Pg:10)	52.	That day, Ideational	the whole kingdom was scandalize d. (Stc: 35, Pg:10)
53.	Purbararang Ideational	sengaja memberi- tahukan kepada semua yang ada di kerajaan, termasuk Prabu Tapa Agung (Stc: 36, Pg:10)	53.	Purbararang Ideational	intention- ally spread the story to everyone in the kingdom, including Prabu Tapa Agung. (Stc: 36, Pg:10)
54.	Apa Interpersonal	yang telah kamu lakukan, Purbasari ?” tanya Prabu	54.	What Interpersonal	have you done, Purbasari? ” demanded Prabu Tapa

		Tapa Agung memanggil Purbasari . (Stc: 37, Pg:10)			Agung. (Stc: 37, Pg:10)
55.	Purbasari Ideational	menggeleng. (Stc: 38, Pg:10)	55.	Purbasari Ideational	shook her head. (Stc: 38, Pg:10)
56.	Tidak ada kelakuan Hamba Ideational	yang akan membuat Tuhan marah, Ayahanda,” ujarnya. (Stc: 38, Pg:10)	56.	I Ideational	didn’t do anything that would upset the gods, Father,” she answered. (Stc: 38, Pg:10)
57.	Tapi Textual kenapa Interpersonal	tiba-tiba saja tubuhmu seperti ini? (Stc: 39, Pg:10)	57.	Then Textual how Interpersonal	can you explain what happened to your body? (Stc: 39, Pg:10)
58.	Tanya Prabu Tapa Agung lagi. Ideational	(Stc: 39, Pg:10)	58.	Prabu Tapa Agung Ideational	asked again. (Stc: 39, Pg:10)

59.	Kalau kamu Textual Ideational	tidak mengaku, (Stc: 40, Pg:10)	59.	If you Textual Ideational	don't confess, (Stc: 40, Pg:10)
60.	Kamu Ideational	akan aku buang ke tengah hutan. (Stc: 40, Pg:10)	60.	I Ideational	will banish you to the woods. (Stc: 40, Pg:10)
61.	Purbasari, Purbararang Ideational	pura-pura ikut prihatin, (Stc: 41, Pg:10)	61.	Purbasari, Purbararang Ideational	said, once again pretending to be concerned , (Stc: 41, Pg:10)
62.	Sebaiknya kamu Ideational	mengaku saja, (Stc: 41, Pg:10)	62.	You Ideational	had better admit it, Sis. (Stc: 41, Pg:10)
63.	apa Interpersonal	yang telah kamu lakukan? (Stc: 42, Pg:10)	63.	what Interpersonal	have you done? (Stc: 42, Pg:10)
64.		desaknya. (Stc: 42, Pg:10)	64.	she Ideational	insisted. (Stc: 42, Pg:10)

65.	Purbasari Ideational	menarik nafas dalam- dalam, (Stc: 43, Pg:10)	65.	Purbasari Ideational	took a very deep breath. (Stc: 43, Pg:10)
66.	Sungguh, aku Ideational	tidak melakuka n apapun kakanda. (Stc: 43, Pg:10)	66.	Honestly, I Ideational	didn't do anything. (Stc: 43, Pg:10)
67.	Aku Ideational	lebih baik dibuang daripada harus mengakui suatu perbuatan yang tidak kulakuka n, (Stc: 44, Pg:10)	67.	And i Textual Ideational	had rather to be thrown into the woods rather than confessin g to a deed i didn't do. (Stc: 44, Pg:10)
68.	katanya Ideational	kemudian . (Stc: 44, Pg:10)	68.	She Ideational	explained later. (Stc: 44, Pg:10)
69.	Prabu Tapa Agung Ideational	adalah raja yang sangat tegas, (Stc: 45,	69.	Prabu Tapa Agung Ideational	was a very decisive king, (Stc: 45, Pg:12)

		Pg:12)			
70.	Apa yang diucapkannya	tidak akan ditarik kembali. (Stc: 45, Pg:12)	70.	He	would never reconsider his decisions. (Stc: 45, Pg:12)
71.	Setelah musyawarah Ideational	yang sangat singkat, (Stc: 46, Pg:12)	71.	After a short discussion	(Stc: 46, Pg:12)
72.	Purbasari Ideational	diungsi-kan ke hutan. (Stc: 46, Pg:12)	72.	He Ideational	ordered Purbasari to be moved to the woods. (Stc: 46, Pg:12)
73.	Purbasari Ideational	sangat sedih, (Stc: 47, Pg:12)	73.	Purbasari Ideational	was extremely sad, (Stc: 47, Pg:12)
74.	Tetapi dia Textual Ideational	tidak bisa berbuat apa-apa, kecuali mengikuti perintah ayahanda	74.	But she Textual Ideational	could not do anything to defy her father's will. (Stc:

		nya. (Stc: 47, Pg:12)			47, Pg:12)
75.	Dia <div>Ideational</div>	diantar ke hutan oleh seorang Patih yang baik dan percaya kalau Purbasari tidak melakukan sesuatu yang buruk. (Stc: 48, Pg:12)	75.	She <div>Ideational</div>	was accompanied to the woods by a kind messenger who believed that Purbasari didn't do anything wrong. (Stc: 48, Pg:12)
76.	Sang Patih <div>Ideational</div>	kemudian membuatkan gubug yang sangat sederhana di atas pohon. (Stc: 49, Pg:12)	76.	He <div>Ideational</div>	built a simple hut on the tree for the princess. (Stc: 49, Pg:12)
77.	Tuan Putri, Hamba <div>Ideational</div>	yakin , (Stc: 50, Pg:12)	77.	Princess, i <div>Ideational</div>	am sure one day , (Stc: 50,

					Pg:12)
78.	suatu saat kebenaran Ideational	akan datang, (Stc: 50, Pg:12)	78.	the truth Ideational	will be revealed, (Stc: 50, Pg:12)
79.	Kata Patih sebelum Ideational	meninggalan Purbasari . (Stc: 50, Pg:12)	79.	He Ideational	said before he left Purbasari. (Stc: 50, Pg:12)
80.	Terima kasih, Patih, ucap Purbasari Ideational	yang masih terlihat sedih. (Stc: 51, Pg:12)	80.	Thank you, Ideational	said Purbasari, still sad and distressed. (Stc: 51, Pg:12)
81.	Sepeninggal Patih, tiba-tiba ada seekor lutung Ideational	mendatangi gubug Purbasari . (Stc: 52, Pg:14)	81.	After the messenger left, suddenly a black monkey Ideational	came to Purbasari's hut. (Stc: 52, Pg:14)
82.	Dia Ideational	membawa setandan pisang. (Stc: 53, Pg:14)	82.	He Ideational	carried a bunch of bananas. (Stc: 53, Pg:14)

83.	Di belakangnya, beberapa hewan hutan <div>Ideational</div>	memperh atikkannya . (Stc: 54, Pg:14)	83.	From behind him, some animals <div>Ideational</div>	looked on. (Stc: 54, Pg:14)
84.	Pisang <div>Ideational</div>	itu untukku? (Stc: 55, Pg:14)	84.	Are bananas <div>Interpersonal</div> <div>Ideational</div>	for me? (Stc: 55, Pg:14)
85.		Tanya Purbasari . (Stc: 55, Pg:14)	85.	Purbasari <div>Ideational</div>	asked. (Stc: 55, Pg:14)
86.	Lutung yang sangat hitam itu <div>Ideational</div>	mengang guk- angguk, sepertiny a mengerti apa yang ditanyaka n Purbasari . (Stc: 56, Pg:14)	86.	The black monkey <div>Ideational</div>	nodded, as if he understoo d what Purbasari said. (Stc: 56, Pg:14)
87.	Purbasari <div>Ideational</div>	menerim a pisang itu dengan senang hati. (Stc: 57, Pg:14)	87.	Purbasari <div>Ideational</div>	took the bananas with pleasure. (Stc: 57, Pg:14)

88.	Tidak lupa, dia Ideational	mengucapkan terima kasih. (Stc: 58, Pg:14)	88.	She Ideational	also said thanks. (Stc: 58, Pg:14)
89.	Binatang-binatang hutan Ideational	yang sejak tadi terdiam memperhatikan Purbasari pun terlihat tersenyum. (Stc: 59, Pg:14)	89.	The other animals Ideational	that were looking on also seemed to smile. (Stc: 59, Pg:14)
90.	Kalian Ideational	mau berteman dengan ku? (Stc: 60, Pg:14)	90.	Are you Interpersonal Ideational	willing to be my friend? (Stc: 60, Pg:14)
91.	Tanya Purbasari Ideational	beberapa saat kemudian. (Stc: 60, Pg:14)	91.	Purbasari Ideational	asked them (Stc: 60, Pg:14)
92.	Semua binatang Ideational	mengangguk senang. (Stc: 61, Pg:14)	92.	All the animals Ideational	nodded happily. (Stc: 61, Pg:14)

		Pg:14)			
93.		Selama di dalam hutan, (Stc: 62, Pg:16)	93.	Although she Ideational	was living by herself in the woods, (Stc: 62, Pg:16)
94.	Purbasari Ideational	tidak kekurangan makanan, (Stc: 62, Pg:16)	94.	Purbasari Ideational	never lacked of supplies. (Stc: 62, Pg:16)
95.	Setiap hari, ada saja Ideational Ideational	yang mengirim inya buah-buahan, umbi-umbian, dan ikan. (Stc: 62, Pg:16)	95.	Everyday, there Ideational Ideational	were always animals bringing her fruits, roots, and fish. (Stc: 62, Pg:16)
96.	Setiap pagi dan sore hari, Ideational Purbasari Ideational	pergi ke pancuran untuk mandi, mencuci, dan mengambil air. (Stc: 63, Pg:16)	96.	Every morning and afternoon, Ideational Purbasari Ideational	went to the waterfall to shower, wash clothes and get drinking water. (Stc: 63,

					Pg:16)
97.	Air pancuran itu Ideational	sangat jernih, (Stc: 64, Pg:16)	97.	The water Ideational	was so clear and fresh. (Stc: 64, Pg:16)
98.	Sehingga Purbasari Textual Ideational	terkadang keasyikan. (Stc: 64, Pg:16)	98.	That Purbasari Textual Ideational	sometimes forgot the time as she enjoyed herself so much. (Stc: 64, Pg:16)
99.	Sesekali Purbasari. Ideational	dikiriminya bunga mawar yang sangat indah oleh si Lutung. . (Stc: 65, Pg:16)	99.	Sometimes Purbasari Ideational	had beautiful roses delivered to her by the monkey. (Stc: 65, Pg:16)
100.	Lutung itu Ideational	kelihatannya sangat sayang kepada Purbasari, (Stc: 66, Pg:16)	100.	The monkey Ideational	seemed to love Purbasari, (Stc: 66, Pg:16)

101.	<div>Sehingga putri itu</div> <div>Textual Ideational</div>	tidak takut berdekatan dengannya. (Stc: 66, Pg:16)	101.	<div>Therefore Purbasari</div> <div>Textual Ideational</div>	wasn't scared to be near him. (Stc: 66, Pg:16)
102.	<div>Telah cukup lama</div> <div>Ideational</div> <div>Purbasari</div> <div>Ideational</div>	berada di hutan, (Stc: 67, Pg:18)	102.	<div>A long time had passed since</div> <div>Ideational</div> <div>Purbasari</div> <div>Ideational</div>	was banished to the woods, (Stc: 67, Pg:18)
103.	<div>Tetapi penyakitnya</div> <div>Textual Ideational</div>	belum sembuh juga. (Stc: 67, Pg:18)	103.	<div>But her body</div> <div>Textual Ideational</div>	still itched. (Stc: 67, Pg:18)
104.	<div>Dia</div> <div>Ideational</div>	sudah mencoba memakai berbagai macam ramuan, (Stc: 68, Pg:18)	104.	<div>She</div> <div>Ideational</div>	already tried applying many varieties of medicine, (Stc: 68, Pg:18)

105.	<p>Tetapi tetap saja</p> <div>Textual</div> <div>Textual</div> <p>badannya</p> <div>Ideational</div>	gatal-gatal. (Stc: 68, Pg:18)	105.	<p>But the itch</p> <div>Textual</div> <div>Ideational</div>	would not go away. (Stc: 68, Pg:18)
106.	Bahkan sekarang	sudah mengoreng dan mengeluarkan bau tak sedap. (Stc: 69, Pg:18)	106.	<p>At some places, her skin</p> <div>Ideational</div>	was even ulcerating, causing an unpleasant smell. (Stc: 69, Pg:18)
107.	<p>Apa</p> <div>Interpersonal</div>	yang harus aku lakukan? (Stc: 70, Pg:18)	107.	<p>What</p> <div>Interpersonal</div>	am I supposed to do? (Stc: 70, Pg:18)
108.		Gumam Purbasari (Stc: 70, Pg:18)	108.	<p>Purbasari</p> <div>Ideational</div>	sighed. (Stc: 70, Pg:18)
109.	<p>Lutung</p> <div>Ideational</div>	yang berada di samping Purbasari terdiam. (Stc: 71, Pg:18)	109.	<p>The monkey</p> <div>Ideational</div>	who was sitting next to her stayed still. (Stc: 71, Pg:18)

110.	Di ujung matanya Ideational	terlihat setitik air. (Stc: 72, Pg:18)	110.	There Ideational	were tears in his eyes. (Stc: 72, Pg:18)
111.	Dia Ideational	sangat prihatin dengan keadaan Purbasari . (Stc: 73, Pg:18)	111.	He Ideational	felt sorry for Purbasari. (Stc: 73, Pg:18)
112.	Apa Interpersonal	memang Tuhan sedang memberi hukuman kepadaku ? (Stc: 74, Pg:18)	112.	Are Interpersonal	the Gods really punishing me? (Stc: 74, Pg:18)
113.	Tapi apa Textual Interpersonal	salahku? (Stc: 74, Pg:18)	113.	But what Textual Interpersonal	did I do wrong? (Stc: 74, Pg:18)
114.	Kata Purbasari Ideational	lagi. (Stc: 74, Pg:18)	114.	Purbasari Ideational	sighed again. (Stc: 74, Pg:18)
115.	Lutung Ideational	hanya menggele ng-	115.	The monkey Ideational	just shook his head.

		gelengkan kepala. . (Stc: 75, Pg:18)			(Stc: 75, Pg:18)
116.	Dia Ideational	berharap, Purbasari tetap sabar dan tabah menghadapi semuanya. (Stc: 76, Pg:18)	116.	He Ideational	hoped Purbasari would remain patient and strong in face of everything. (Stc: 76, Pg:18)
117.	Suatu hari, saat bulan Purnama, Lutung Ideational	mengajak Purbasari ke sebuah lembah. . (Stc: 77, Pg:20)	117.	One night, on a full moon, Ideational	took Purbasari to a valley. (Stc: 77, Pg:20)
118.	Di sana, Lutung Ideational	menunjukkan kepada Purbasari sebuah kolam air panas. (Stc: 78, Pg:20)	118.	He Ideational	pointed to a pond with hot spring water. (Stc: 78, Pg:20)
119.	Apa Interpersonal	manfaat kolam ini? (Stc:	119.	What Interpersonal	is the use of this pond?

		79, Pg:20)			(Stc: 79, Pg:20)
120.		tanya Purbasari . (Stc: 79, Pg:20)	120.	Purbasari <div>Ideational</div>	asked. (Stc: 79, Pg:20)
121.	Lutung <div>Ideational</div>	yang selama ini tidak pernah berbicara, tiba-tiba mengelua rkan suaranya. (Stc: 80, Pg:20)	121.	The monkey, who <div>Ideational Textual</div>	had held his silence all these times, suddenly spoke. (Stc: 80, Pg:20)
122.	Kolam ini <div>Ideational</div>	akan menyemb uhkan penyakit mu, (Stc: 80, Pg:20)	122.	The water of this pond <div>Ideational</div>	will heal your skin, (Stc: 80, Pg:20)
123.		jawabnya . (Stc: 80, Pg:20)	123.	He <div>Ideational</div>	said. (Stc: 80, Pg:20)
124.	Purbasari <div>Ideational</div>	terkesiap. (Stc: 81, Pg:20)	124.	Purbasari <div>Ideational</div>	was taken aback. (Stc: 81, Pg:20)

125.	Kamu Ideational	bisa bicara. (Stc: 82, Pg:20)	125.	You Ideational	can talk? (Stc: 82, Pg:20)
126.	Siapa Ideational	sebetulny a kamu? (Stc: 83, Pg:20)	126.	Who Ideational	are you? (Stc: 83, Pg:20)
127.	Kamu Ideational	akan tahu , suatu saat nanti, (Stc: 84, Pg:20)	127.	You Ideational	will find out, in time, (Stc: 84, Pg:20)
128.		Ujar Lutung. (Stc: 84, Pg:20)	128.	The monkey Ideational	said. (Stc: 84, Pg:20)
129.	Purbasari Ideational	tidak mau memaksa . (Stc: 85, Pg:20)	129.	Purbasari Ideational	did not want to force the monkey. (Stc: 85, Pg:20)
130.	Dia Ideational	kemudian menuju kolam. (Stc: 86, Pg:20)	130.	She Ideational	simply walked to the pond. (Stc: 86, Pg:20)

131.	<p>Kolam tersebut</p> <div>Ideational</div>	<p>selain berbau belerang, juga wangi bunga sedap malam. (Stc: 87, Pg:20)</p>	131.	<p>It</p> <div>Ideational</div>	<p>smelled of sulfur and tuberoze. (Stc: 87, Pg:20)</p>
132.	<p>Dia</p> <div>Ideational</div>	<p>lalu berendam disana. (Stc: 88, Pg:20)</p>	132.	<p>She</p> <div>Ideational</div>	<p>bathed there. (Stc: 88, Pg:20)</p>
133.	<p>Setelah berendam beberapa jam, Purbasari</p> <div>Ideational</div>	<p>keluar dari kolam. (Stc: 89, Pg:22)</p>	133.	<p>After bathing for a few hours, Purbasari</p> <div>Ideational</div>	<p>walked out of the pond. (Stc: 89, Pg:22)</p>
134.	<p>Dia</p> <div>Ideational</div>	<p>kaget luar biasa, ketika melihat wajahnya di kolam yang airnya sangat jernih itu. (Stc: 90, Pg:22)</p>	134.	<p>How shocked was she</p> <div>Interpersonal</div>	<p>to see her body reflected on the clear pond water. (Stc: 90, Pg:22)</p>

135.	Wajahnya Ideational	sudah cantik kembali. (Stc: 91, Pg:22)	135.	Her face Ideational	was beautiful again, her skin smooth and clean, (Stc: 91, Pg:22)
136.		Seperti sebelum diusir dari kerajaan. (Stc: 91, Pg:22)	136.	Just like it Ideational	used to be. (Stc: 91, Pg:22)
137.	Apa Interpersonal	yang terjadi padaku? (Stc: 92, Pg:22)	137.	What Interpersonal	miracle is this? (Stc: 92, Pg:22)
138.	Gumam Purbasari Ideational	hampir tidak mempercayainya. (Stc: 92, Pg:22)	138.	Purbasari Ideational	shouted in joy and amazement. (Stc: 92, Pg:22)
139.	Purbasari Ideational	melihat seluruh tubuhnya, (Stc: 93, Pg:22)	139.	Purbasari Ideational	observed her entire body. (Stc: 93, Pg:22)

140.		Sudah tidak ada penyakit disana. (Stc: 93, Pg:22)	140.	There Ideational	was no traces of any skin ailments. (Stc: 93, Pg:22)
141.		Bahkan ,sekarang lebih bersih. (Stc: 94, Pg:22)	141.	It Ideational	was even smoother and silkier than before. (Stc: 94, Pg:22)
142.	I Ideational	am cured. (Stc: 95, Pg:22)	142.	I Ideational	am cured. (Stc: 95, Pg:22)
143.	I Ideational	am cured. (Stc: 95, Pg:22)	143.	I Ideational	am cured. (Stc: 95, Pg:22)
144.		Kata Purbasari . (Stc: 95, Pg:22)	144.	Purbasari Ideational	exclaimed . (Stc: 95, Pg:22)
145.	Tidak henti- hentinya dia Ideational	mengucap yerima kasih dan syukur kepada Tuhan, juga terima kasih	145.	Purbasari Ideational	quickly offered thanks to the Gods and also to the monkey. (Stc: 96, Pg:22)

		kepada si Lutung. (Stc: 96, Pg:22)			
146.	Berita kesembuhan Purbasari <div>Ideational</div>	ternyata cepat menyebar ke kerajaan membuat Purbarara ng gusar. (Stc: 97, Pg:24)	146.	The news of Purbasari's healing <div>Ideational</div>	quickly spread to the kingdom, irritating Purbarara ng. (Stc: 97, Pg:24)
147.	Dia <div>Ideational</div>	memutus kan untuk mendatan gi Purbasari ditemani calon suaminya , Pangeran Indrajaya . (Stc: 98, Pg:24)	147.	She <div>Ideational</div>	decided to go to the woods and see Purbasari, accompa nied by her future husband, Prince Indrajaya. (Stc: 98, Pg:24)
148.	Purbararang <div>Ideational</div>	takjub begitu melihat kecantika n Purbasari . (Stc: 99,	148.	Purbararang <div>Ideational</div>	was amazed to see Purbasari' s new beauty. (Stc: 99,

		Pg:24)			Pg:24)
149.	Lagi- lagi Purbararang Ideational	iri padamya. (Stc: 100, Pg:24)	149.	Again, She Ideational	envied Purbasari. (Stc: 100, Pg:24)
150.	Purbasari Ideational	bertanya. (Stc: 101, Pg:24)	150.	Purbasari Ideational	asked.(Stc : 101, Pg:24)
151.	apakah dia Textual Ideational	akan diperbole hkan pulang. (Stc: 101, Pg:24)	151.	If she Textual Ideational	would be allowed to go home. (Stc: 101, Pg:24)
152.	Purbararang Ideational	berkata, (Stc: 102, Pg:24)	152.	Purbararang Ideational	said, (Stc: 102, Pg:24)
153.	Dia Ideational	akan mengizin kan Purbasari kembali ke kerajaan, (Stc: 102, Pg:24)	153.	She Ideational	would let Purbasari return to the kingdom, (Stc: 102, Pg:24)

154.	Dengan syarat rambut Purbasari Ideational	lebih panjang dari rambutnya a. (Stc: 102, Pg:24)	154.	And only if Purbasari's hair Textual Ideational	were longer than hers. (Stc: 102, Pg:24)
155.	Purbararang Ideational	membuka kondensya , (Stc: 103, Pg:24)	155.	Purbararang Ideational	then let her hair down, (Stc: 103, Pg:24)
156.	Setelah terurai	terlihatlah bahwa rambut panjangnya mencapai tanah. (Stc: 103, Pg:24)	156.	And after, everyone Ideational	could see that her hair was so long, it touched the ground. (Stc: 103, Pg:24)
157.	Purbasari Ideational	agak khawatir, (Stc: 104, Pg:24)	157.	Purbasari Ideational	was a bit worried,(Stc: 104, Pg:24)
158.	Ketika Textual	membuka kondensya . (Stc: 104, Pg:24)	158.	When she Textual Ideational	let her own hair down. (Stc: 104, Pg:24)

159.		setelah rambutnya a terurai. (Stc: 105, Pg:24)	159.	But it <div>Textual Ideational</div>	turned out, (Stc: 105, Pg:24)
160.		(Stc: 105, Pg:24)	160.	She <div>Ideational</div>	had nothing to fear. (Stc: 105, Pg:24)
161.	Ternyata rambutnya <div>Ideational</div>	memang lebih panjang dua kali lipat dari Purbarara ng. (Stc: 105, Pg:24)	161.	For her hair <div>Ideational</div>	was indeed twice longer than Purbarara ng's hair after all. (Stc: 105, Pg:24)
162.	Baik, jadi rambut kamu <div>Textual Ideational</div>	lebih panjang, (Stc: 106, Pg:26)	162.	Fine, So your hair <div>Textual Ideational</div>	is long er than mine, (Stc: 106, Pg:26)
163.		Kata Purbarara ng, mengaku kalah, (Stc: 106, Pg:26)	163.	Purbararang <div>Ideational</div>	shrugged. (Stc: 106, Pg:26)

164.	<div>Tapi ada satu syarat lagi</div> <div><div>Textual</div><div>Ideational</div></div>	yang harus kau penuhi, (Stc: 107, Pg:26)	164.	<div>But there</div> <div><div>Textual</div><div>Ideational</div></div>	is still one more condition you need to fulfill, (Stc: 107, Pg:26)
165.	<div>Apakah</div> <div><div>Interpersonal</div></div>	kamu punya calon suami yang lebih tampan daripada calon suamiku? (Stc: 108, Pg:26)	165.	<div>Do you</div> <div><div>Ideational</div><div>Ideational</div></div>	have a future husband who is handsomer than mine? (Stc: 108, Pg:26)
166.		Lanjutnya dengan senyum jumawa, (Stc: 108, Pg:26)	166.	<div>She</div> <div><div>Ideational</div></div>	said with a sly, victorious smile. (Stc: 108, Pg:26)
167.	<div>Pangeran Indrajaya</div> <div><div>Ideational</div></div>	yang berada di dekat Purbararang hanya tersenyum. (Stc: 109, Pg:26)	167.	<div>Prince Indrajaya</div> <div><div>Ideational</div></div>	who was standing next Purbararang, giggled (Stc: 109, Pg:26)

168.	Purbasari Ideational	kembali galau, (Stc: 110, Pg:26)	168.	Purbasari Ideational	felt miserable, (Stc: 110, Pg:26)
169.	Hingga sekarang dia Ideational Ideational	belum punya calon suami. (Stc: 110, Pg:26)	169.	She Ideational	did not have any future husband yet. (Stc: 110, Pg:26)
170.	Tanpa berfikir panjang,	ditarikny a si Lutung. (Stc: 111, Pg:26)	170.	So without much thought, She Ideational	pulled the monkey beside her. (Stc: 111, Pg:26)
171.	Purbararang dan pangeran Indrajaya Ideational	tertawa terbahak-bahak melihat si Lutung. (Stc: 112, Pg:26)	171.	Purbararang and Prince Indrajaya Ideational	burst into roaring laughter. (Stc: 112, Pg:26)
172.	Akan tetapi tidak lama, karena tiba-tiba saja, Si lutung Ideational	beubah menjadi pemuda yang sangat tampan, melebihi ketampanan	172.	However, their laughter Ideational	did not last very long, as suddenly the monkey transformed himself into a

		Indrajaya . (Stc: 113, Pg:26)			very handsome young man, even handsome than Prince Indrajaya. (Stc: 113, Pg:26)
173.	Aku <div>Ideational</div>	adalah pangeran dari kerajaan sebarang. (Stc: 114, Pg:26)	173.	I <div>Ideational</div>	am a prince from a kingdom overseas. (Stc: 114, Pg:26)
174.	Aku <div>Ideational</div>	dikutuk menjadi lotung karena satu kesalahan yang sudah aku sadari. (Stc: 115, Pg:26)	174.	I <div>Ideational</div>	was cursed to be a monkey because of a mistake i committe d, but have atoned for. (Stc: 115, Pg:26)
175.	Aku <div>Ideational</div>	akan kembali menjadi pangeran	175.	I <div>Ideational</div>	could regain my true from

		(Stc: 116, Pg:26)			(Stc: 116, Pg:26)
176.	<p>jika ada gadis</p> <div> <div>Textual</div> <div>Ideational</div> </div>	yang mau menjadi istriku, (Stc: 116, Pg:26)	176.	<p>as soon as there</p> <div> <div>Textual</div> <div>Ideational</div> </div>	is a princess who would be willing to be my wife. (Stc: 116, Pg:26)
177.		Kata si lutung. (Stc: 116, Pg:26)	177.	<p>The monkey</p> <div>Ideational</div>	said. (Stc: 116, Pg:26)
178.	<p>Akhirnya , Purbararang</p> <div>Ideational</div>	menyerah . (Stc: 117, Pg:28)	178.	<p>Finally, Purbararang</p> <div>Ideational</div>	gave up. (Stc: 117, Pg:28)
179.	<p>Dia</p> <div>Ideational</div>	merelakan Purbasari menjadi ratu menggantikan ayahnya. (Stc: 118, Pg:28)	179.	<p>She</p> <div>Ideational</div>	accepted her fate and let Purbasari replace her father as queen. (Stc: 118, Pg:28)

180.	<p>Dia</p> <div>Ideational</div>	juga mengakui perbuatan nya yang telah membuat Purbasari diungsikan dari kerajaan. (Stc: 119, Pg:28)	180.	<p>She</p> <div>Ideational</div>	also confessed everything she had done that caused Purbasari to be banished. (Stc: 119, Pg:28)
181.		Tolong, jangan hukum aku? (Stc: 120, Pg:28)	181.	<p>please, do not</p> <div>Ideational</div>	punish me? (Stc: 120, Pg:28)
182.		kata Purbararang, kelihatan amat menyesal. (Stc: 120, Pg:28)	182.	<p>Purbararang</p> <div>Ideational</div>	said, asking for forgiveness. (Stc: 120, Pg:28)
183.	<p>Purbasari</p> <div>Ideational</div>	bukannya marah, tetapi malah tersenyum. (Stc: 121,	183.	<p>Instead of being angry, Purbasari</p> <div>Ideational</div>	smiled. (Stc: 121, Pg:28)

		Pg:28)			
184.	<div>Lalu</div> <div>Textual</div> <div>Dia</div> <div>Ideational</div>	memeluk Purbararang, (Stc: 122, Pg:28)	184.	<div>She</div> <div>Ideational</div>	hugged Purbararang. (Stc: 122, Pg:28)
185.	<div>Aku</div> <div>Ideational</div>	memaafkan semua perbuatan kakak, (Stc: 122, Pg:28)	185.	<div>I</div> <div>Ideational</div>	forgive you, Sister, (Stc: 122, Pg:28)
186.		Katanya. (Stc: 122, Pg:28)	186.	<div>She</div> <div>Ideational</div>	said. (Stc: 122, Pg:28)
187.	<div>Hari itu juga</div> <div>Ideational</div> <div>meraka</div> <div>Ideational</div>	kembali ke kerajaan. (Stc: 123, Pg:28)	187.	<div>On that same day,</div> <div>Ideational</div> <div>they</div> <div>Ideational</div>	went back to the kingdom. (Stc: 123, Pg:28)
188.	<div>Tidak lama kemudian</div> <div>Purbasari</div> <div>Ideational</div>	dinobatkan menjadi ratu menggantikan Prabu Tapa Agung. (Stc: 124, Pg:28)	188.	<div>Soon after,</div> <div>Purbasari</div> <div>Ideational</div>	ascended the throne. (Stc: 124, Pg:28)

189.	<div>Dia</div> <div>Ideational</div>	didampin gi pangeran tampan jelmaan dari Lutung Kasarung . (Stc: 125, Pg:28)	189.	<div>Beside</div> <div>her</div> <div>Ideational</div>	was the handsome prince, the former Lutung Kasarung. (Stc: 125, Pg:28)
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APPENDIX II

Purbasari yang Baik Hati **(Kisah Lutung Kasarung)**

The Good-Hearted Purbasari
(The Tale of Lutung Kasarung)

Ali Muakhir

Illustrated by KABIZAKU



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Purbararang tidak terima, ayahanda Prabu Tapa Agung memilih Purbasari, adik bungsunya, untuk diangkat sebagai putri mahkota yang kelak akan menggantikan kedudukan ayahandanya.

"Seharusnya hamba, Ayah. Hamba ini anak sulung Ayah!" kata Purbararang.

Prabu Tapa Agung tersenyum dengan bijaksana.

"Purbararang, untuk menjadi seorang putri mahkota, tidak cukup hanya menjadi anak sulung. Banyak hal lain yang perlu diperhitungkan," jelas Prabu Tapa Agung.

Purbararang mendengus kesal, "Apa kelebihan Purbasari daripada Hamba, Ayah?" tanyanya kemudian.

"Kamu akan tahu ketika Purbasari sudah memimpin menggantikan Ayah," jawab Prabu Tapa Agung.

Purbararang would have none of it! How could Prabu Tapa Agung have chosen Purbasari, her younger sister, as the crown princess of the kingdom and heir to the throne?

"It's supposed to be me, Father. I'm your eldest daughter!" Purbararang nagged.

Prabu Tapa Agung smiled wisely.

"Purbararang, to be a queen takes more than age. There are many other qualities that one must possess," explained Prabu Tapa Agung.

Purbararang pouted, "What does Purbasari have that I don't?"

"You'll find out when Purbasari has replaced me," the king answered.

Prabu Tapa Agung sudah lama memimpin kerajaan yang sangat makmur. Ia sudah semakin tua, dan dia ingin sekali ada yang menggantikannya. Akan tetapi, dia tidak bisa melepas jabatannya semudah yang dia kira karena dia tidak memiliki anak laki-laki.

Siang malam dia berpikir untuk mewariskan kedudukannya kepada salah satu anak perempuannya, tetapi cukup sulit menentukannya. Mereka sama-sama cantik, mereka juga sama-sama pintar. Yang membedakan adalah sifat mereka.

Purbararang kelihatan lebih keras kepala dan culas, sementara Purbasari lebih lembut, sabar, dan penuh perhatian.

Dengan pertimbangan tersebut, akhirnya Prabu Tapa Agung memilih Purbasari untuk menjadi putri mahkota, yang kelak akan menggantikan kedudukannya.

Prabu Tapa Agung had led a very wealthy kingdom for a long time. He was getting old and therefore wanted to choose a successor. However, he found it difficult to give up the throne, for he had no son.

Day and night, he thought of appointing one of his daughters, but it wasn't an easy choice. They were both pretty, they were both smart. The only difference was their temperament.

Purbararang was rude and dishonest, whereas Purbasari was gentle, patient, and caring.

With those considerations, Prabu Tapa Agung finally chose Purbasari to be the crown princess who would succeed to the throne on his wake.

"Kamu kenapa?" tanya Indrajaya kepada Purbararang. Indrajaya adalah calon pendamping hidup Purbararang.

"Aku kesal! Aku tidak terima ayah memilih Purbasari menjadi penggantinya, bukannya aku! Aku harus melakukan sesuatu!" jawab Purbararang, terlihat amat marah.

Indrajaya hanya menggeleng, "Apa yang akan kamu lakukan?" tanyanya.

"Aku akan minta bantuan Mbok Rondo menyihirnya," jawab Purbararang terang-terangan.

Ternyata Purbararang benar-benar melaksanakan keinginannya. Dia mendatangi Mbok Rondo, si penyihir, lalu memintanya mendatangkan penyakit di sekujur kulit Purbasari. Apakah sihir Mbok Rondo menjadi kenyataan?

"Are you okay?" asked Indrajaya. Indrajaya is Purbararang's future husband.

"I'm upset! Father chose Purbasari as his successor, and not me! I have to do something!" Purbararang said, driven mad by anger.

Indrajaya just shook his head. "What will you do?" he asked.

"I'm going to ask Mbok Rondo, to cast a spell on her," said Purbararang without shame.

And so, Purbararang carried out her will. She came to Mbok Rondo, the witch, and asked her to send rash all over Purbasari's body. Would the spell come true?

Menjelang tidur, tidak biasanya, seluruh badan Purbasari gatal-gatal. Dia coba menggunakan bedak, namun gatalnya bukannya hilang, malah semakin menjadi-jadi. Dia mencoba menahan diri untuk tidak menggaruknya, tetapi tetap saja tangannya tidak tahan.

Akibatnya, pada pagi harinya, seluruh badan Purbasari luka karena garukan.

"Kamu kenapa?" tanya Purbararang pura-pura perhatian.

"Aku tidak tahu, Kak. Tiba-tiba saja seluruh badanku gatal-gatal. Aku garuk dan akibatnya seperti ini," jawab Purbasari.

Purbararang menggeleng-gelengkan kepalanya, "Kamu pasti telah berbuat jahat. Kamu telah dihukum Tuhan, Purbasari."

Before going to bed, Purbasari started to feel itch all over her body. She tried applying powder to the itchy areas, but to no use. Instead, the itching grew worse. She told herself not to scratch it, but she couldn't help herself.

Thus, in the morning, there were scratch marks all over Purbasari's body.

"What happened to you?" Purbararang asked, pretending to be concerned.

"I don't know, Sis. My body suddenly felt very itchy. I scratched and scratched, and this is what happened," Purbasari answered.

Purbararang shook her head. "You must have done something really awful. You've been punished by the gods, Purbasari!"

Hari itu, seluruh penghuni kerajaan gempar. Purbararang sengaja memberitahukan kepada semua yang ada di kerajaan, termasuk Prabu Tapa Agung.

"Apa yang telah kamu lakukan, Purbasari?" tanya Prabu Tapa Agung memanggil Purbasari.

Purbasari menggeleng, "Tidak ada kelakuan hamba yang akan membuat Tuhan marah, Ayahanda," ujarnya.

"Tapi, kenapa tiba-tiba saja sekujur tubuhmu jadi seperti ini?" tanya Prabu Tapa Agung lagi. "Kalau kamu tidak mengaku, kamu akan aku buang ke tengah hutan."

"Purbasari," Purbararang pura-pura ikut prihatin, "sebaiknya kamu mengaku saja. Apa yang telah kamu lakukan?" desaknya.

Purbasari menarik napas dalam-dalam, "Sungguh, aku tidak melakukan apa pun, Kakanda. Aku lebih baik dibuang daripada harus mengakui suatu perbuatan yang tidak kulakukan," katanya kemudian.

That day, the whole kingdom was scandalized. Purbararang intentionally spread the story to everyone in the kingdom, including Prabu Tapa Agung.

"What have you done, Purbasari?" demanded Prabu Tapa Agung.

Purbasari shook her head. "I didn't do anything that would upset the gods, Father," she answered.

"Then how can you explain what happened to your body?" Prabu Tapa Agung asked again. "If you don't confess, I'll banish you to the woods."

"Purbasari," Purbararang said, once again pretending to be concerned. "You'd better admit it, Sis. What have you done?" she insisted.

Purbasari took a very deep breath. "Honestly, I didn't do anything. And I'd rather be thrown into the woods rather than confessing to a deed I didn't do." She explained later.

Prabu Tapa Agung adalah raja yang sangat tegas, apa yang telah diucapkannya tidak akan ditarik kembali. Setelah musyawarah yang berlangsung singkat, Purbasari diungsikan ke hutan.

Purbasari sangat sedih, tetapi dia tidak bisa berbuat apa-apa, kecuali mengikuti perintah ayahandanya.

Dia diantar ke hutan oleh seorang patih yang baik dan percaya kalau Purbasari tidak melakukan sesuatu yang buruk. Sang patih kemudian membuatkan gubug yang sangat sederhana di atas pohon.

"Tuan Putri, Hamba yakin, suatu saat kebenaran akan datang," kata patih sebelum meninggalkan Purbasari.

"Terima kasih, Patih," ucap Purbasari yang masih terlihat sedih.

Prabu Tapa Agung was a very decisive king; he would never reconsider his decisions. After a short discussion, he ordered Purbasari to be moved to the woods.

Purbasari was extremely sad, but she could not do anything to defy her father's will.

She was accompanied to the woods by a kind messenger who believed that Purbasari didn't do anything wrong. He built a simple hut on the tree for the princess.

"Princess, I'm sure one day, the truth will be revealed," he said before he left Purbasari.

"Thank you," said Purbasari, still sad and distressed.

Sepeninggal Patih, tiba-tiba ada seekor lutung mendatangi gubug Purbasari. Dia membawa setandan pisang. Di belakangnya, beberapa binatang hutan memerhatikannya.

"Pisang itu untukku?" tanya Purbasari.

Lutung yang sangat hitam itu mengangguk-angguk, sepertinya mengerti apa yang ditanjakan Purbasari.

Purbasari menerima pisang itu dengan senang hati. Tidak lupa, dia mengucapkan terima kasih. Binatang-binatang hutan yang sejak tadi terdiam memerhatikan Purbasari pun terlihat tersenyum.

"Kalian mau berteman denganku?" tanya Purbasari beberapa saat kemudian.

Semua binatang mengangguk senang.

After the messenger left, suddenly a black monkey came to Purbasari's hut. He carried a bunch of bananas. From behind him, some animals looked on.

"Are the bananas for me?" Purbasari asked.

The black monkey nodded, as if he understood what Purbasari said.

Purbasari took the bananas with pleasure. She also said thanks. The other animals that were looking on also seemed to smile.

"Are you willing to be my friends?" Purbasari asked them.

All the animals nodded happily.

Selama di dalam hutan, Purbasari tidak kekurangan makanan. Setiap hari, ada saja yang mengiriminya buah-buahan, umbi-umbian, dan ikan.

Setiap pagi dan sore hari, Purbasari pergi ke pancuran untuk mandi, mencuci, dan mengambil air. Air pancuran itu sangat jernih, sehingga Purbasari terkadang keasyikan.

Sesekali, Purbasari dikirim bunga mawar yang sangat indah oleh si Lutung. Lutung itu kelihatannya sangat sayang kepada Purbasari, sehingga putri itu tidak takut berdekatan dengannya.

Although she was living by herself in the woods, Purbasari never lacked of supplies. Everyday, there were always animals bringing her fruits, roots, and fish.

Every morning and afternoon, Purbasari went to the waterfall to shower, wash clothes, and get drinking water. The water was so clear and fresh, that Purbasari sometimes forgot the time as she enjoyed herself so much.

Sometimes, Purbasari had beautiful roses delivered to her by the monkey. The monkey seemed to love Purbasari, therefore Purbasari wasn't scared to be near him.

Telah cukup lama Purbasari berada di hutan, tetapi penyakitnya belum sembuh juga. Dia sudah mencoba memakai berbagai macam ramuan, tetapi tetap saja badannya gatal-gatal, bahkan sekarang sudah mengoreng dan mengeluarkan bau tak sedap.

"Apa yang harus aku lakukan?" gumam Purbasari.

Lutung yang berada di samping Purbasari terdiam. Di ujung matanya terlihat setitik air. Dia sangat prihatin dengan keadaan Purbasari.

"Apa Tuhan memang sedang memberi hukuman kepadaku? Tapi, apa salahku?" kata Purbasari lagi.

Lutung hanya menggeleng-gelengkan kepala. Dia berharap, Purbasari tetap sabar dan tabah menghadapi semuanya.

A long time had passed since Purbasari was banished to the woods, but her body still itched. She already tried applying many varieties of medicine, but the itch would not go away. At some places, her skin was even ulcerating, causing an unpleasant smell.

"What am I supposed to do?" Purbasari sighed.

The monkey who was sitting next to her stayed still, there were tears in his eyes. He felt sorry for Purbasari.

"Are the gods really punishing me? But what did I do wrong?" Purbasari sighed again.

The monkey just shook his head. He hoped Purbasari would remain patient and strong in face of everything.

Suatu hari, saat bulan purnama, Lutung mengajak Purbasari ke sebuah lembah. Di sana, Lutung menunjukkan kepada Purbasari sebuah kolam air panas.

"Apa manfaat kolam ini?" tanya Purbasari.

Lutung yang selama ini tidak pernah berbicara, tiba-tiba mengeluarkan suaranya, "Kolam ini akan menyembuhkan penyakitmu," jawabnya.

Purbasari terkesiap, "Kamu bisa bicara? Siapa sebetulnya kamu?"

"Kamu akan tahu, suatu saat nanti," ujar Lutung.

Purbasari tidak mau memaksa. Dia kemudian menuju kolam. Kolam tersebut selain berbau belerang, juga wangi bunga sedap malam. Dia lalu berendam di sana.

One night, on a full moon, the monkey took Purbasari to a valley. He pointed to a pond with hot spring water.

"What is the use of this pond?" Purbasari asked.

The monkey, who had held his silence all these times, suddenly spoke, "The water of this pond will heal your skin," he said.

Purbasari was taken aback, "You can talk? Who are you?"

"You'll find out, in time," the monkey said.

Purbasari didn't want to force the monkey. She simply walked to the pond. It smelled of sulfur and tuberose. She bathed there.

Setelah berendam beberapa jam, Purbasari keluar dari kolam. Dia kaget luar biasa, ketika melihat wajahnya di kolam yang airnya sangat jernih itu. Wajahnya sudah cantik kembali, seperti sebelum diusir dari kerajaan.

"Apa yang terjadi padaku?" gumam Purbasari hampir tidak memercayainya.

Purbasari melihat seluruh tubuhnya, sudah tidak ada penyakit di sana. Bahkan, sekarang lebih bersih.

"Aku sembuh! Aku sudah sembuh!" kata Purbasari. Tidak henti-hentinya dia mengucapkan terima kasih dan syukur kepada Tuhan, juga terima kasih kepada si Lutung.

After bathing for a few hours, Purbasari walked out of the pond. How shocked was she to see her body reflected on the clear pond water. Her face was beautiful again, her skin smooth and clean, just like it used to be.

"What miracle is this?" Purbasari shouted in joy and amazement.

Purbasari observed her entire body. There was no traces of any skin ailments. It was even smoother and silkier than before.

"I'm cured! I'm cured!" Purbasari exclaimed. She quickly offered thanks to the gods and also to the monkey.

Berita kesembuhan Purbasari ternyata cepat menyebar ke kerajaan-membuat Purbararang gusar. Dia memutuskan untuk mendatangi Purbasari ditemani calon suaminya, Pangeran Indrajaya.

Purbararang takjub begitu melihat kecantikan Purbasari. Lagi-lagi, Purbararang iri padanya.

Purbasari bertanya apakah dia akan diperbolehkan pulang. Purbararang berkata dia akan mengizinkan Purbasari kembali ke kerajaan dengan syarat rambut Purbasari lebih panjang dari rambutnya.

Purbararang membuka kondanya, setelah terurai terlihatlah bahwa rambut panjangnya mencapai tanah.

Purbasari agak khawatir ketika membuka kondanya. Setelah rambutnya terurai, ternyata rambutnya memang lebih panjang dua kali lipat dari Purbasari.

The news of Purbasari's healing quickly spread to the kingdom, irritating Purbararang. She decided to go to the woods and see Purbasari, accompanied by her future husband, Prince Indrajaya.

Purbararang was amazed to see Purbasari's new beauty. Again, she envied Purbasari.

Purbasari asked if she would be allowed to go home. Purbararang said she would let Purbasari return to the kingdom if and only if Purbasari's hair were longer than hers.

Purbararang then let her hair down, and after, everyone could see that her hair was so long, it touched the ground.

Purbasari was a bit worried when she let her own hair down. But it turned out, she had nothing to fear, for her hair was indeed twice longer than Purbararang's hair after all.

“Baik, jadi rambut kamu lebih panjang,” kata Purbararang mengaku kalah, “tapi ada satu lagi syarat yang harus kaupenuhi. Apakah kamu punya calon suami yang lebih tampan daripada calon suamiku?” lanjutnya dengan senyum jumawa.

Pangeran Indrajaya yang berada di dekat Purbararang hanya tersenyum.

Purbasari kembali galau, hingga sekarang dia belum punya calon suami.

Tanpa berpikir panjang, ditariknya Si Lutung.

Purbararang dan Pangeran Indrajaya tertawa terbahak-bahak melihat Si Lutung. Akan tetapi tidak lama, karena tiba-tiba saja, Si Lutung berubah menjadi pemuda yang sangat tampan, melebihi ketampanan Indrajaya.

"Aku adalah pangeran dari kerajaan seberang. Aku dikutuk menjadi lutung karena satu kesalahan yang sudah aku sadari. Aku akan kembali menjadi pangeran jika ada gadis yang mau menjadi istriku," kata Si Lutung.

"Fine, So your hair is longer than mine." Purbararang shrugged. "But there's still one more condition you need to fulfill: do you have a future husband who is handsomer than mine?" she said with a sly, victorious smile.

Prince Indrajaya, who was standing next to Purbararang, giggled.

Purbasari felt miserable. She didn't have any future husband yet. So without much thought, she pulled the monkey beside her.

Purbararang and Prince Indrajaya burst into roaring laughter. However, their laughter didn't last very long, as suddenly the monkey transformed himself into a very handsome young man, even handsomer than Prince Indrajaya.

"I'm a prince from a kingdom overseas. I was cursed to be a monkey because of a mistake I committed, but have atoned for. I could regain my true form as soon as there's a princess who would be willing to be my wife," the monkey said.

Akhirnya, Purbararang menyerah. Dia merelakan Purbasari menjadi ratu menggantikan ayahnya. Dia juga mengakui perbuatannya yang telah membuat Purbasari diungsikan dari kerajaan.

"Tolong, jangan hukum aku," kata Purbararang, kelihatan amat menyesal.

Purbasari bukannya marah, tetapi malah tersenyum. Lalu dia memeluk Purbararang, "Aku memaafkan semua perbuatan Kakak," katanya.

Hari itu juga mereka kembali ke kerajaan. Tidak lama kemudian Purbasari dinobatkan menjadi ratu menggantikan Prabu Tapa Agung. Dia didampingi pangeran tampan jelmaan dari Lutung Kasarung.

Finally, Purbararang gave up. She accepted her fate and let Purbasari replace her father as queen. She also confessed everything she had done that caused Purbasari to be banished.

"Please, don't punish me," Purbararang said, asking for forgiveness.

Instead of being angry, Purbasari smiled. She hugged Purbararang. "I forgive you, Sister," she said.

On that same day, they went back to the kingdom. Soon after, Purbasari ascended the throne. Beside her was the handsome prince, the former Lutung Kasarung.