

**TEXTUAL ELEMENTS AND TRANSLATION METHODS OF
TOETI HERATY'S POEMS TRANSLATED BY ULRICH
KRATZ**

THESIS

Presented in partial fulfillment of the requirements for the completion of Strata 1
of English Language Department specialized in translation



by:

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TABLE OF CONTENTS

PAGE OF TITLE	i
ACKNOWLEDGEMENT.....	ii
TABLE OF CONTENTS	vi
ABSTRACT.....	vii
CHAPTER I INTRODUCTION.....	1
1.1 Background of the Study.....	1
1.2 Statement of the Problem	5
1.3 Scope of the Study	6
1.4 Objective of the Study.....	6
1.5 Significance of the Study.....	6
1.6 Thesis Organization.....	7
CHAPTER II REVIEW OF RELATED LITERATURE.....	8
2.1 Definition of Translation.....	8
2.2 Poetry and Translation.....	9
2.3 Textual Elements of the Poetry.....	14
2.4 Method of Poetry Translation.....	16
2.5 Biography.....	22
CHAPTER III RESEARCH METHOD.....	24
3.1 Research Design.....	24
3.2 Unit of Analysis	24
3.3 Source of Data.....	25

3.4 Technique of Data Collection.....	25
3.5 Technique of Data Analysis.....	26
CHAPTER IV DATA ANALYSIS.....	26
4.1 Finding.....	27
4.1.1 Toeti Heraty's <i>Dua Wanita</i> into <i>Two Women</i>	27
4.1.2 Toeti Heraty's <i>Jogging di Jakarta</i> into <i>Jogging in Jakarta</i>	28
4.1.3 Toeti Heraty's <i>Geneva Bulan Juli</i> into <i>Geneva in July</i>	28
4.2 Textual Elements of Poetry in Toeti Heraty's Poems.....	28
4.2.1 Textual Elements of Toeti Heraty's <i>Dua Wanita</i> into <i>Two Women</i>	29
4.2.1.1 Rhythm and Meter.....	29
4.2.1.2 Rhyme.....	38
4.2.1.4 Alliteration	44
4.2.1.5 Simile and Metaphor.....	48
4.2.1.6 Symbolism.....	48
4.2.1.7 Theme.....	49
4.2.2 Textual Elements of Toeti Heraty's <i>Jogging di Jakarta</i> into <i>Jogging in Jakarta</i>	49
4.2.2.1 Rhythm and Meter.....	50
4.2.2.2 Rhyme.....	62
4.2.2.4 Alliteration	72

4.2.2.5 Simile and Metaphor.....	76
4.2.2.6 Symbolism.....	76
4.2.2.7 Theme.....	76
4.2.3 Textual Elements of Toeti Heraty's <i>Geneva Bulan Juli</i> into <i>Geneva in July</i>	77
4.2.3.1 Rhythm and Meter.....	77
4.2.3.2 Rhyme.....	92
4.2.3.4 Alliteration	105
4.2.3.5 Simile and Metaphor	110
4.2.4.6 Symbolism.....	110
4.2.5.7 Theme.....	111
4.3 Translation Method of Poetry.....	111
4.3.1 Method of Poetry Translation in Toety Heraty's <i>Dua Wanita</i> into <i>Two Women</i>	112
4.3.2 Method of Poetry Translation in Toety Heraty's <i>Jogging di</i> <i>Jakarta</i> into <i>Jogging in Jakarta</i>	116
4.3.3 Method of Poetry Translation in Toety Heraty's <i>Geneva di</i> <i>Bulan Juli</i> into <i>Geneva in July</i>	121
CHAPTER V CONCLUSION AND SUGGESTION.....	127
5.1 Conclusion.....	127
5.2 Suggestion.....	128
BIBLIOGRAPHY.....	129
APPENDICES.....	131

ABSTRACT

The thesis entitled Textual Elements and Translation Methods of Indonesian and English version of Toeti Heraty's Poems has two objectives, they are: to find differences of the textual elements and to find the translation method used in the poems translation.

This discussion used a descriptive qualitative research method. The data of this study were taken from three poems by Toeti Heraty, they were: *Dua Wanita*, *Geneva di Bulan Juli* and *Jogging di Jakarta*. Those poems are translated into *Two Women*, *Geneva in July* and *Jogging in Jakarta*. The discussion started out by analyzing textual elements of the poems which cover Rhythm, meter, rhyme, alliteration, simile, metaphor, symbol and theme. After the textual elements analysis, the researcher determined the translation method used in those poems by using Lavefere's translation methods into poetry. In other words, the textual elements have to be discovered first as to analyze the translation method of these poems.

The analysis has two results; firstly, there are the differences between Indonesian and English poems. The differences signify that the original poems have physically different elements compared to the translated poems in terms of the number of syllables, the rhyme pattern and the alliterative sound. But, the differences do not change the meaning from the original to translated poems. Secondly, the translator of these poems uses various translation method to translate Toeti Heraty's poems. Accordingly, *Dua Wanita* translated into *Two Women* uses literal translation method (5 out of 7 stanzas) as the most dominant translation method, *Jogging di Jakarta* translated into *Jogging in Jakarta* uses rhymed translation method (5 out of 10 stanzas) as the mostly used translation method and *Geneva di Bulan Juli* translated into *Geneva in July* uses version type of interpretation method (7 out of 13 stanzas) as the commonly used method.

Keywords: Poetry, Textual elements, Translation Methods

CHAPTER I

INTRODUCTION

1.1 Background of The Study

Language is the main topic of any discussion about translation. It is a way to be able to do an interaction with other people. The Oxford dictionary (2008: 247) defines “language as a system of communication in speech and writing used by people of a particular country”. It means that every country has its own language. Since every country has its own language, translation is a very important thing that is needed in interaction. Nida (1982) says, “Translation is an important phenomenon that has a huge effect on everyday life.” Another statement comes from Goethe, the great German writer, which is quoted in Hanne (2006: 209), “Translation is impossible, necessary, and important.” Translation is needed because of its function to launch communication and to avoid misunderstanding between one language to another language. Bell (1991 : 22) states “the purpose of translation theory is to reach an understanding of the processes undertaken in the act of translation and not as is so commonly misunderstood to provide a set of norms for effecting the perfect translation.”

People know that English has become the second language in many countries in the world. Prima (2010: 1) states that “one of the most usable languages in the world is English. It is used in many parts of the world and admitted as an international language. Most information has been written in English, like science, technology or health books”. Because of that, English

mastery is an absolute thing to do by all of the community. As an international language, English can be used to communicate with people from other countries and also used as an instrument of utilizing modern science and technology. Therefore, English becomes one of the important aspects of translation study and people have to master this language well.

Generally, translation is transferring an idea, knowledge or purpose from Source Language (SL) to Target Language (TL). Newmark (1988b:7) states, "Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language". The activity of translation consists of SL or the language that will be translated into and TL or the language as the works that is being structured by the translator. The purpose of translation is to reproduce various kinds of spoken or written texts in another language and thus making them available to wider readers. It can be seen from the definition of translation from Wills (in Noss, 1982: 3); "Translation is a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL".

Translation is not an easy thing to learn, it is not just replacing message from SL to TL. There are many aspects that must be considered. Different countries are not only having different languages, they have different cultures too. It is like Nobar (2000) who says on her journal, "Scholars believed that translation could be used as a means of transferring one nation's culture and science and ideologies to other countries with different languages". The difference and

problematic aspects involved in translation --such as form, meaning, equivalent, proverbs, style, idiom, etc-- between SL and TL and also the variation in their cultures make the process of translating a little bit harder.

There are many theories that can help translators to make a good translation. Nida (1964) categorizes translation into two types, formal translation and dynamic translation. According to Nida, formal translation is the way meaning conveyed, that is, the style of the original (source language) is preserved. The Dynamic translation is the way translators seek to the meaning of the original (source language) into the equivalence of the target in such it can deal with the target language, even it has to change the form of original text.

Newmark determines that translation has two main types, they are communicative and literal translation. In communicative translation, Newmark (1981:62) has a statement, "Translation is basically a means of communication or a manner of addressing one or more persons in the speaker presence". According to Newmark, the communicative translation produces the same effect as close as possible to express on the readers of the original. Literal translation is the combination of free and word translation.

This study focuses on the translation analysis of literary work. The *vocabulary.com* defines literary work as "imaginative or creative writing". It explains that literary work is the work of writer; anything expressed in letters, every emotion of the writers that can be imaginative according the writer wanted. There are kinds of literary works such as Poetry, novel, lyric, etc. Literary works

translation can be distinguished into literary and non-literary works in a way that the first one is "symbolical or allegorical", while translating a literary piece of work the most attention is paid to connotation and emotion in imaginative literature.

Poetry, one of literary works, has something special compared to other literary works. Poetry can explain the art of rhythmical composition, written or spoken, for exciting pleasure by beautiful, imaginative, or emotional thoughts. Poetry is more difficult than others. Poetry is not like novel or short story. It also has rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. The rhythm, rhyme and meter are the aesthetic points in poetry which are make poetry beautiful, imaginative and emotional. To translate a poetry, translators need 'something more' than translating other genres of literature. Translators have to observe the aesthetic and emotional value. Due to these characteristics, poetry translation seems to be so controversial and this brings Jakobson (in Venuti 2001: 118) to state: "poetry by definition is untranslatable".

Andre Lafevere (in Bassnett-McGuire, 1980: 81-82) notes seven methods adopted by English translators in translating poet, there are phonemic translation, literal translation, metrical translation, poetry into prose, rhymed translation, blank verse translation and interpretation.

Poetry is very difficult to translate because of the elements of the poetry are different with another text. For example, there are no rhyme and meter on

scientific or linguistic text. Translation is not only for scientific or linguistic text. Literature, especially poetry can be translated as long as knowing what strategies and methods should be appropriately used. So, the researcher wants to analyze the textual elements related to translation methods in the poems by Toeti Heraty with the titles *Dua wanita*, *Geneva Bulan Juli* and *Jogging di Jakarta* which are translated into English become *Two Women*, *Geneva in July* and *Jogging in Jakarta*.

Moreover, there are some differences of meaning between the Indonesian and English versions, it becomes the reason why the researcher chooses the poems of Toeti Heraty. In addition, the researcher wants to find out what methods are used to translate those poems. The translation methods used in this study are methods of translation from Andre Lefevere. He notes seven methods of translation of poetry. Comparing with the other methods of translation, the methods from him are suitable to analyze the translation of poetry. The analysis focuses with the object rather than subject of translation. Thus, it focuses on the product or translation text rather than the translator's point of view.

1.2 Statement of the Problem

The problems of this study can be stated as follows:

1. What are the Textual elements differences between SL and TL data of Toeti Heraty's poems?
2. What kind of translation methods are used in those poems?

1.3 Scope Of the study

The scope of the study is the textual elements and translation methods of the Poems *Dua Wanita*, *Geneva Bulan July* and *Jogging di Jakarta* which are written by Toeti Heraty and they are translated into English as: *Two Women*, *Geneva in July* and *Jogging in Jakarta* by Ulrich Kratz and Carole Satyamurti. All of those are published in 2008 by Enitharmon Press.

1.4 Objective of the Study

The research of this study is focused on textual elements and translation methods of the poems by Toeti Heraty translated into English by Ulrich Kratz and Carole Satyamurti

1.5 Significance of the Study

This study is hopefully able to give contribution in language learning for the writer, English department of Dian Nuswantoro University and anybody who reads this study. It concerns on translation program. This study gives some information about translation method and textual element of translating poetry. In details, it is expected that the result of the study can be:

- a) A contribution for the writer, to get more knowledge about learning translation especially about the translation method on textual element of the translated poetry.

- b) A reference for English Department of Dian Nuswantoro University, to get learn more about the translation study especially in translating method.
- c) A reference for translators, to get more knowledge about the translation especially in translated method of textual element on translated poetry.

1.6 Thesis Organization

This research is presented in five chapters with the following organization:

Chapter I is introduction that consists of background of the study, statement of the problem, scope of the study, objective of the study and significance of the study.

Chapter II is review of related literature that consists of definition translation, Poetry and translation, textual elements of poetry, method of poetry translation.

Chapter III is the research method that consists of research design, unit of analysis, source of data, technique of data collection and technique of data analysis.

Chapter IV is data analysis that consists of the poetry translation, they are textual elements of poetry and method of poetry translation that Occur in Toeti Heraty's Poems

Chapter V is conclusion and suggestion.

CHAPTER II

REVIEW OF RELATED LITERATURE

To analyze Textual Elements and Translation Methods of Indonesian and English version of Toeti Heraty's Poems, the researcher needs references which are related to translation analysis. The theories discuss about definition of translation, poetry and translation that includes the definition of poetry, the forms and genres of poetry and the difficulties of poetry translation, translation methods by Andre Lavefere, textual elements of poetry and the biography of the author and translator.

2.1 Definition of Translation

Translation has an important function in language, without translation we will not know the meaning from another language. Translation, in common meaning, is transferring an idea, a knowledge and a purpose from Source Language (SL) into Target Language (TL).

Many experts also try to make explain the meaning of translation, such as Newmark (1988) considers "translation as a craft in which the translator tries to replace a written message in one language by the same message in another language." According to Newmark's statement, the message of language is very mandatory. Study translation can avoid a misunderstanding for source and target language. Next, In *Translation: Applications and Research*, Brislin (1976: 1) defines translation as;

The general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf.

From Brislin's statement, we know that translation can be done in written and oral form. Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. Not all language has same meaning with another language. To solve this problem, translators usually give a closest meaning from the source language to make clear the target language.

Based on the definitions of translation above, there are some judgements which express good and bad translation text. The first is meaning and content of the text should be same between source language (SL) and target language (TL). Second is the naturalness of the target language. The translation texts should look natural to be accepted by the readers.

2.2 Poetry and Translation

Poetry is an imaginative awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotional response. Poetry is often thought of in terms of different genres. A poetic genre is generally a tradition or classification of poetry based on the subject matter, style, or other broader literary characteristics. There are some genres of poetry, which can be seen below:

1. Narrative Poetry: Narrative poetry is a genre of poetry that tells a story. Broadly it subsumes epic poetry, but the term "narrative poetry" is often reserved for smaller works, generally with more appeal to human interest.
2. Epic Poetry: Epic poetry is a genre of poetry, and a major form of narrative literature. It recounts, in a continuous narrative, the life and works of a heroic or mythological person or group of persons.
3. Dramatic Poetry: Dramatic poetry is drama written in verse to be spoken or sung, and appears in varying, sometimes related forms in many cultures. Verse drama may have developed out of earlier oral epics, such as the Sanskrit and Greek epics.
4. Satirical Poetry: Poetry can be a powerful vehicle for satire. The punch of an insult delivered in verse can be many times more powerful and memorable than that of the same insult, spoken or written in prose. The Romans had a strong tradition of satirical poetry, often written for political purposes.
5. Lyric Poetry: Unlike epic poetry and dramatic poetry, does not attempt to tell a story but instead is of a more personal nature. Rather than depicting characters and actions, it portrays the poet's own feelings, states of mind, and perceptions.
6. Elegy: An elegy is a mournful, melancholy or plaintive poem, especially a lament for the dead or a funeral song. The term "elegy,"

which originally denoted a type of poetic meter (elegiac meter), commonly describes a poem of mourning.

7. Prose Poetry: Prose poetry is a hybrid genre that shows attributes of both prose and poetry. It may be indistinguishable from the mini story, such as short story. It qualifies as poetry because of its conciseness, use of metaphor, and special attention to language.

Literary translation is so problematic in comparison with other field of translation. Poetry, especially, has different kind of form compared to the other of literary works. Newmark (1988) distinguishes between literary and non-literary works in a way that the first one is "symbolical or allegorical" while translating a literary piece of work the most attention is paid to connotation and emotion in imaginative literature. On the literary translation works, form and meaning are closely related. So, it can be said that the form of literary translation works includes the meaning. Therefore, to get the accuracy or the equal meaning of literary works translation is very difficult, especially in poetry. Some experts have argued that translating literature is actually creating a literary works in the target language based on the original work from source language.

Nida (1975) and Savory (1969) state that there are some qualifications for translating a literary works;

1. Translators have to expert and understand the source language.
2. Able to use language properly, correctly and effectively.

3. Know and understand the literary works, literary appreciation and theory of translation.
4. Have a high sensitivity about literary world
5. Have the flexibility of cognitive and sociocultural.
6. Have a tenacity and a strong motivation.

Poetry has long been debated among translators. Some translators say that poetry is untranslatable, but the others said that it can be translated. The fact is poetry can be translated, but it is really hard. Poetry has elements which are different with another literary works. Such as rhythm, rhyme, stanza, meter, etc. It makes poetry more expressive. the translation of poetry needs 'something more' than translating other genres of literature.

Regarding the literature translation problems, Suryawinata (1982) finds that in general a literary translator faces; linguistic, literary and aesthetic, and socio-cultural problems.

1. Linguistic Problems

In term of linguistic factors, according to the writer, at least there are two points to consider: collocation and obscured (non-standard) syntactical structures. The word “collocation” used here refers to words or word groups with which a word or words may typically combine. The combination may by syntagmatic or horizontal, like make a speech (not say a speech), run a meeting (not do a meeting), etc. The second point to consider in term of linguistic matters is obscured (non-standard) syntactic structures. Such kinds of structures may be intentionally written in a poem

as a part of the expressive function of the text. Because of that, such structures should be rendered as closely as possible.

2. Literary or Aesthetic Problems

Aesthetic values or poetic truth in a poem are conveyed in word order and sounds, as well as in cognitive sense (logic). And these aesthetic values have no independent meaning, but they are correlative with the various types of meaning in the text. There are three factors that make problems on literary or aesthetic: Poetic Structure, Metaphorical Expressions and Sound.

The first factor is poetic structure. It is important to note that structure meant here is the plan of the poem as a whole, the shape and the balance of individual sentence or of each line. Metaphorical expressions, as the second factor, mean any constructions evoking visual, sounds, touch, and taste images, the traditional metaphors, direct comparisons without the words "like" and "as if", and all figurative languages. Intentionally, the writer does not use the term metaphor in the sub-heading since it has different meaning for some people. The last of literary or aesthetic factors is sound. As stated before, sound is anything connected with sound cultivation including rhyme, rhythm, assonance, onomatopoeia, etc.

3. Socio-Cultural Problems

Words or expressions that contain culturally-bound word(s) create certain problems. The socio-cultural problems exist in the phrases, clauses, or sentences containing word(s) related to the four major cultural categories,

namely: ideas, behavior, product, and ecology (Said in Suryawinata, 1994: 39). The "ideas" includes belief, values, and institution; "behavior" includes customs or habits, "products" includes art, music, and artifacts, and "ecology" includes flora, fauna, plains, winds, and weather.

2.3 Textual Elements of the Poetry

Textual element is form (linguistic feature) of text such as phrase, clause paragraph, etc. In other words, it is the structural part of language which is seen or heard. In literary criticism, form often refers to a literary type (lyric, ode, short story, etc.). The textual element of poetry from the buzzle.com can be stated as follows:

- a) **Rhythm:** This is the music made by the statements of the poem, which includes the syllables in the lines
- b) **Meter:** This is the basic structural make-up of the poem. A poem is made up of blocks of lines, which convey a single strand of thought.
- c) **Rhyme:** this is the last words of the lines match with each other in some form. Either the last words of the first and second lines would rhyme with each other or the first and the third, second and the fourth and so on. Rhyme is basically similar sounding words like 'cat' and 'hat', 'close' and 'shows', 'house' and 'mouse' etc. Free verse poetry, though, does not follow this system.
- d) **Alliteration:** This is also used in several poems for sound effect. Several words in the sentence may begin with the same alphabet or syllable sound. For example, in the sentence "Many minute miniature

moments," the sound of the alphabet 'M' is repeated in all the four words continuously. In alliteration, there are the repetitive word, assonance, consonance, refrain and onomatopoeia. Repetitive word is the word that is repeated, assonance is the repetition of similar vowel sound, consonance is the prosody similarity between consonant not vowel. Refrain word is a word in a verse that is repeated at intervals throughout a poem. Onomatopoeia is the word which use for poetic or rhetorical effect.

- e) **Simile:** A simile is a method of comparison using the words 'like' or 'as'. When, in a poem, something is said to be 'like' another it means that the poet is using Simile to convey his feelings about what (s)he is describing.
- f) **Metaphor:** A metaphor is a method of comparison where the words 'like' and 'as' are not used. To modify the earlier example, if the statement had been 'Her laughter, a babbling brook', then it would be the use of Metaphor.
- g) **Theme:** This is what the poem is all about. The theme of the poem is the central idea that the poet wants to convey. It can be a story, or a thought, or a description of something or someone - anything which is what the poem is all about.
- h) **Symbolism:** Often poems will convey ideas and thoughts using symbols. A symbol can stand for many things at one time and leads the reader out of a systematic and structured method of looking at

things. Often a symbol used in the poem will be used to create such an effect.

2.4 Method of Poetry Translation

There are a lot of methods in translating a text, but not all of them are appropriate to be used in translating a poem. One of the experts in translating a poem, Andre Lafevere (in Bassnett-McGuire, 1980: 81-82) notes seven methods which are adopted by English translators in translating Catullus's poems. The translation methods are phonemic translation, literal translation, metrical translation, verse-to-prose translation, rhymed translation, free verse translation, and interpretation.

The detail can be seen in the explanation below:

1. Phonemic translation. It attempts to recreate the sounds of the source language (SL) in the target language (TL) and at the same time the translator tries to transfer the meaning. According to Lafevere, in general the result sounds awkward and sometimes leaves some parts of the original meaning behind. Example, poetry taken Wilson's *In The Kitchen* that translated into *Harmoni Musik Dapur* by Sarif Syamsu Rizal:

Table 2.1 Example of Phonemic Translation

<i>In the kitchen</i>	<i>Harmoni Musik Dapur</i>
<i>The taps go <u>plip, plop!</u></i>	<i>Air leding mengalir, <u>kricik!</u></i>
<i>The saucepan goes <u>stir, slop!</u></i>	<i>Panci berdentam, <u>klonteng!</u></i>
<i>The knives and forks go <u>rattle, clatter!</u></i>	<i>Pisau dan garpu bergemerincing, <u>kretak!</u></i>
<i>The phone goes <u>ring, ting!</u></i>	<i>Telepon berdering, <u>kring!</u></i>
<i>The microwave goes <u>beep, ping!</u></i>	<i>Microwave berbunyi, <u>ping!</u></i>

From the example above, the author uses phonemic translation to translate “*In the Kitchen*” into “*Harmoni Musik Dapur*”. There are some sounds that use phonemic translation method, such as “*plip, plop*” that is translated into *kricik*, and also “*ring, ting*” into “*kring*”. Those sounds can be said as onomatopoeia. The author uses this method to be accepted without changing the meaning of the poem.

2. Literal translation means word-to-word translation. It is just transferring the word, not the original meaning, message and idea from a poem.

Example:

Table 2.2 Example of Literal Translation

<i>O, my love is like a red, red rose, That is newly sprung in June. O, my love is like the melody, That is sweetly played in tune</i> (A Red, Red Rose by Robert Burns)	<i>O, cintaku bagaikan setangkai mawar merah, Yang berkembang dimusim semi bulan Juni. O, cintaku bagaikan melodi, Yang dimainkan dengan indahny</i> (Merah, Merah Mawar, translated by Sarif Syamsu Rizal)
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From the example above, it is clearly seen that it uses literal translation method. The translator just transfers the poetry by word to word. For example, “*O, my love is like the melody*” translated into “*O, cintaku bagaikan melodi*”. Further, it describes that the SL *my love* becomes *cintaku*, *is like* becomes *bagaikan* and *the melody* becomes *melodi*.

3. Metrical translation, where the dominant criterion is the reproduction of the SL metre. Lefevere concludes that, like literal translation, this method concentrates on one aspect of the SL text at the expense of the text as a whole. Example:

Table 2.3 Example of Metrical Translation

<i>O, my love is like a red, red rose, 9</i> <i>That is newly sprung in June. 7</i> <i>O, my love is like the melody, 9</i> <i>That is sweetly played in tune. 7</i> (A Red, Red Rose by Robert Burns)	<i>Oh, cintaku mawar merahku, 9</i> <i>Bersemi Awal Juni. 7</i> <i>Oh, cintaku bagai melodi, 9</i> <i>Mengalun dengan indah. 7</i> (Mawar Merah, translated by Sarif Syamsu Rizal)
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The explanation of the example above is that the translator focuses on the meter of the poem. The result is the meter of target poem is as same as the Original poem. Accordingly to the above example, the meter of the first line in the poem is 9. The meter in the target poem is 9 and it applies perfectly to the next following lines.

4. Verse to prose translation. This method is transferring poetry into a prose.

It has also some weaknesses. The outstanding weakness is the loss of the beauty of the original poem. Example:

SL:

O, my love is like a red, red rose,

That is newly sprung in June.

O, my love is like the melody,

That is sweetly played in tune. (A Red, Red Rose by Robert Burns)

TL:

Burns, sang penyair, berusaha untuk menjelaskan cinta nya dengan suatu bunga mawar. Sekuntum bunga indah merah merekah pada bulan Juni di musing semi. Cinta nya juga seperti musik yang memberi emosi yang intensif. (Untitled, translated by Sarif Syamsu Rizal)

In the example above, the translator do not only translate the original poem into target language, but also changes the form to become a prose. The translator combines every line on the stanza to become a paragraph.

5. Rhymed translation transfers the rhyme of the original poem into the translation in TL. Rhyme is the last word of the line which is matched with each other in some form. The result will be appropriate physically but tends to be semantically inappropriate. Example:

Table 2.4 Example of Rhymed Translation

<i>O, my love is like a red, red rose,</i> 9-a <i>That is newly sprung in June. 7-b</i> <i>O, my love is like the melody, 9-c</i> <i>That is sweetly played in tune. 7-b</i> (A Red, Red Rose by Robert Burns)	<i>Oh, cintaku mawar memerah, 9-a</i> <i>Awal Juni bersemi. 7-b</i> <i>Oh, cintaku bagai bernada, 9-c</i> <i>Dalam alunan bunyi. 7-b</i> (Mawar Merah, translated by Sarif Syamsu Rizal)
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From the example above, the translator focuses on the rhyme of the poem. It is same as metrical translation, but it depends on the last word of the line or the rhyme pattern. The original poem has the rhyme pattern A-B-C-B and the target poem also has rhyme pattern A-B-C-B.

- Free verse translation or blank verse translation. With this method the translator may be able to get the accurate equivalents in the TL with a sound literary value of the result. The result is different from the original, but semantically it seems the same. Example:

Table 2.5 Example of Blank Translation

<i>Anak kecil dan dunianya</i> <i>Adalah suatu kenikmatan dan</i> <i>keasyikan</i> <i>Yang menyinari jalan yang</i> <i>lapang</i> (M. Husseyn Umar, <i>Anak kecil dan Dunianya</i>)	<i>The child and his world</i> <i>Is reflection of joy and hope</i> <i>Is a life with blessing</i> <i>Which illuminate</i> <i>The road he is treading on</i> (M. Husseyn Umar, <i>A Child and His World</i>)
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According to the example above, the author uses blank verse translation. The target p

7. The last method is interpretation. According to Lafevere, there are two types of interpretation: version and imitation. A version of a poem in the TL will semantically be exactly the same with the original, but physically is totally different. On the other hand, an imitation is exactly a different poem, but the title, topic, and starting point are the same with the original poem. Example:

SL:

O, my love is like a red, red rose,

That is newly sprung in June.

O, my love is like the melody,

That is sweetly played in tune. (A Red, Red Rose by Robert Burns)

TL: translated by Sarif Syamsu Rizal

Table 2.6 Example of Interpretation

<p>Version:</p> <p><i>Cintaku, Mawar Merah</i></p> <p><i>Cintaku bagai sekuntum bunga mawar.</i></p> <p><i>Yang indah merah merekah.</i></p> <p><i>Pada bulan Juni di musim semi.</i></p> <p><i>Cintaku bagai musik emosi yang intensif</i></p>	<p>Imitation:</p> <p><i>Setangkai Bunga Mawar Merah, yang Merah</i></p> <p><i>Keagungan cintaku,</i></p> <p><i>Seperti bunga mawar dan nyanyian,</i></p> <p><i>Cintaku adalah keindahan dan berharga.</i></p> <p><i>Cintaku bagaikan setangkai bunga mawar merah</i></p>
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From the example above, the translator uses interpretation method, and there are two results. First is version, the result seems the same as the original poem, but the form is slightly different. In the imitation, the result

is different with the original poem, from the form and the linguistic features but the idea seems the same as the original.

The possibility of poetry translation does not mean that all aspects of a poem are translatable in practice, since each language has its own lexical and structural patterns which in some cases resist imitation in other languages.

2.5 Biography

The researcher's data are taken from a book which entitled Poems (Puisi) by Toety Heraty. Within this book occurs the poetries of hers, and those are translated by by Ulrich Kratz and Carole Satyamurti. Toety Heraty Noerhadi Rooseno is an Indonesia poet. She was born in 1933 in Bandung West Java, Indonesia. Toeti graduated in psychology and philosophy from Bandung (1955) and Jakarta (1962). She first began to write as a college student and since 1966 has been a frequent contributor to Indonesia's leading cultural and literary journals. She has since then occupied herself actively in the academic world. Her writing is open but not self-pitying and it is always tinged with a feeling of regret and loss. Toeti's voice is uncompromisingly female. Her penetrating analysis of the emotional identity of women and their social place, her distinctive feminism, her strong social commitment and empathy with the oppressed are expressed in her poems.

On the other side, there are two people who translate Toeti Heraty's poems. They are Ulrich Kratz and Carole Satyamurti. Ulrich kratz is a Professor of Indonesian and Malay in the Department of the Language and Culture of South East Asia and a member of the centre for South East Asian Studies. Carole

Satyamurti is a British poet and translator. She teaches for the Arvon Foundation and for the Poetry School. She is the vice-president of Ver Poets.

CHAPTER III

RESEARCH METHOD

Research method is a kind of systematic work plan in order to make its main purpose easier to achieve. This method in this research is chosen by considering its appropriateness the research object. This research method is arranged based on the problem analyzed and the main purpose of the research. The research method in this study covers research design, unit of analysis, source of data, technique of data collection and technique of data analysis.

3.1 Research Design

The research method to analyze the problem in this study was qualitative method. Qualitative method was the method to describe the subject or the object of the research based on the fact or reality. Qualitative method was conducted through an intense or prolonged contact with a “field” or life situation (Miles and Huberman: 1994).

3.2 Unit of Analysis

The unit of analysis of this study was the textual elements and the translation method in the every stanza of the poems *Dua Wanita*, *Geneva Bulan Juli and Jogging di Jakarta* by Toety Heraty and the English versions *Two Women*, *Geneva in July and Jogging in Jakarta* by Ulrich Kratz and Carole Satyamurti.

3.3 Source of Data

The data of this study were taken from the poems in two languages version. The poetries in Indonesian version were *Dua Wanita*, *Geneva Bulan Juli* and *Jogging di Jakarta* written by Toeti Heraty and in English version were *Two Women*, *Geneva in July* and *Jogging in Jakarta* translated by Ulrich Kratz and Carole Satyamurti which was published in 2008 by Enitharmon Press.

3.4 Technique of Data Collection

The data collection of this study used documentation method. The researcher collected the data from the internet. The data were taken from *Poems* book by Toeti Heraty and it was from the legal blog of poetry translation centre. It contained two languages; they were Indonesian as the source language and English as target language. In collecting data the researcher used the following steps:

1. Choosing the data

The researcher found *Poems* book by Toeti Heraty from the internet. There are seven poems on this book. The researcher chose three of them.

2. Reading the data

The researcher read the chosen poems by Toeti Heraty as the source data, and then compared it with its translation.

3. Identifying the data

After reading the data, the researcher identified the data into each stanza of the poems.

3.5 Technique of Data Analysis

The data collected were analyzed by using the following steps:

1. Dividing the poems into stanzas.
2. Comparing rhythm and meter by finding the number syllables of each line in each stanza.
3. Comparing rhyme by finding the rhyme pattern of each line in each stanza.
4. Comparing alliteration sounds by finding the repetitive sounds, consonance, assonance, refrain and onomatopoeia of each line in each stanza.
5. Finding and comparing simile and metaphor in the two versions of poems.
6. Finding and comparing symbolism in the two versions of poems.
7. Finding and comparing theme in the two versions of poems.
8. Determining the translation methods based on the comparison of textual elements in two versions of poems.
9. Drawing conclusion.

CHAPTER IV

DATA ANALYSIS

This chapter discusses the data analysis. The result of the data analysis is used to answer the problems of the research. This research is intended to describe the textual elements and methods of poetry translation used in translating poems by Toeti Heraty. The data are 3 poems. They are *Dua Wanita*, *Geneva di Bulan Juli* and *Jogging di Kota Jakarta* which have been translated into *Two Women*, *Geneva in July* and *Jogging in Jakarta*. In the data analysis, the poems will be sorted by the number of stanza in each poem. First, the data will be classified and compared between Indonesian and English version using textual elements of poetry. The differences of the two versions of poem will be found in terms of their textual elements. From the differences of the textual elements, the methods of poetry translation will be determined.

4.1 Findings

4.1.1 Toeti Heraty's *Dua Wanita* into *Two Women*

The first data of this research is a poem by Toeti Heraty with the title *Dua Wanita* translated into *Two Women*. The researcher finds that the data have seven stanzas and each stanza has different number of lines. The poem can be categorized into narrative poetry because from the poem, the writer tells a story about two women who talk to each other. The findings of Toeti Heraty's *Dua Wanita* into *Two Women* can be seen on Appendix, page 127.

4.1.2 Toeti Heraty's Jogging di Jakarta into Jogging in Jakarta

The second data of this research is a poem by Toeti Heraty with the title *Jogging di Jakarta* translated into *Jogging in Jakarta*. The researcher finds that the data have ten stanzas and each stanza has different number of lines. The poem can be categorized into narrative poetry because from the poem, the writer tells a story about the condition of Jakarta city at the morning that depicts many activities in there. The findings of Toeti Heraty's *Jogging di Jakarta* into *Jogging in Jakarta* can be seen on Appendix, page 132.

4.1.3 Toeti Heraty's Geneva Bulan Juli into Geneva in July

The third data of this research is a poem by Toeti Heraty with the title *Geneva Bulan Juli* translated into *Geneva in July*. The researcher finds that the data have twelve stanzas and each stanza has different number of lines. The poem can be categorized into narrative poetry because from the poem, the writer tells a story about her experience in Geneva. The findings of Toeti Heraty's *Geneva Bulan Juli* into *Geneva in July* can be seen on Appendix, page 135.

4.2 Textual Elements of Poetry in Toeti Heraty's Poems

This section discusses the textual elements in three poems by Toeti Heraty. Textual elements consist of rhythm, meter, rhyme, alliteration, simile, metaphor, symbolism and theme. The original version of the poems will be classified and compared with the English versions then the differences of the two versions of poem will be found in terms of their textual elements. In analyzing the textual elements of poetry, the poems will be sorted by the number of stanzas. The first

data is *Dua Wanita* translated into *Two Women*, the second data is *Jogging di Jakarta* Which translated into *Jogging in Jakarta* and the third is *Geneva di Bulan Juli* which translated into *Geneva in July*.

4.2.1 Textual Elements of Toeti Heraty's *Dua Wanita* into *Two Women*

The first data, *Dua Wanita* which is translated into *Two Women* consists of 7 stanzas. It belongs to narrative poetry because this poem tells a story about two women. The analysis of textual elements in this poem will be described as follows:

4.2.1.1 Rhythm and Meter

Basically, on the analysis of translating poetry, rhythm and meter analysis are used only to analyze the number of syllable in every line and to make comparison between the original poem and the translated one. The first stanza of Indonesian poem has 5 lines and the translated poem also has 5 lines. From the original poem, the first line has 8 syllables, the second line has 10 syllables, the third line has 10 syllables, the fourth line has 15 syllables and the fifth line has 13 syllables. In the English poem, the first line has 4 syllables, the second line has 8 syllables, the third line has 5 syllables, the fourth line has 11 syllables and the fifth line has 9 syllables.

Stanza 1:

Table 4.4 Rhythm and Meter Analysis of Stanza One in *Dua Wanita into Two Women*

Line	Source language	Numb. of syllable	Target Language	Numb. Of syllable
1	Si/la/kan-si/la/kan ma/suk	8	Please – please come in.	4
2	Se/nyum ri/ngan dan be/rat i/sya/rat	10	Ea/sy smile, preg/nant with mea/nings	8
3	— a/da to/peng di din/ding be/la/kang	10	– masks on the back wall -	5
4	Ru/mah i/ni ru/mah ter/bu/ka, ter/bu/ka ha/ti/ku	15	this is an o/pen house, my heart is o/pen	11
5	Li/hat/lah se/ga/la kem/bang-kem/bang di me/ja	13	see all the flo/wers on the ta/ble	9

According to the number of syllables in two versions of poem, the first stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the first stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables. The first stanza is use literal translation. It can be seen in textual element analysis on page 113.

Stanza 2:

The second stanza of the original poem has 4 lines and the English poem also has 4 lines. In the original poem, the first line has 10 syllables, the second line has 14 syllables, the third line has 13 syllables and the fourth line has 12

syllables. In the translated poem, the first line has 9 syllables, the second line has 12 syllables, the third line has 10 syllables and the fourth line has 12 syllables.

Table 4.5 Rhythm and Meter Analysis of Stanza Two in *Dua Wanita* into *Two women*

Line	Source language	Numb. Of syllable	Target Language	Numb. Of Syllable
1	— tel/pon ber/de/ring, pu/tus/kan sa/ja —	10	– the phone is ring/ing, just un/plug it –	9
2	Lu/as nya/man, ki/ta da/pat ber/damai di si/ni	14	Spa/cious and plea/sant, here we can sit in peace	12
3	De/kat a/nak-a/nak yang ber/main di lan/tai	14	Be/side the child/ren play/ing on the floor	10
4	Tang/gal/kan sen/ja/ta per/leng/ka/pan hi/dup	12	take off your ar/mour, life’s pa/ra/pher/na/lia	12

According to the number of syllables in two versions of poem, the second stanza does not use metrical translation to translate the Indonesian into the English version. However, in the fourth line, two versions of poem have the same number of syllables. The metrical translation concentrates on the reproduction of the SL meter. From the second stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables. The second stanza is use literal translation. It can be seen in textual element analysis on page 113.

Stanza 3:

The third stanza of original poem has 3 lines. In contrast to the original poem, the English poem has 4 lines. In the original poem, the first line has 11

syllables, the second line has 12 syllables and the third line has 16 syllables. In the English poem, the first line has 11 syllables, the second line has 12 syllables, the third line has 10 syllables and the fourth line has 6 syllables.

Table 4.6 Rhythm and Meter Analysis of Stanza Three in *Dua Wanita* into *Two women*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	— ke/ri/uh/an ko/ta di lu/ar pa/gar —	11	– the cha/os of the ci/ty lies out/side the fence –	12
2	di si/ni lu/as, nya/man de/ngan hi/dang/an di me/ja	15	here there is space, ease, re/fresh/ments on the table	12
3	dan sa/ling ter/bu/ka di/mula/i per/ta/ru/han ka/ta	16	and we can be open with each other,	10
4			En/trust our/selves to words	6

According to the number of syllables in two versions of poem, the third stanza does not use metrical translation to translate the Indonesian into the English versions. However, in the first line, two versions of poem have the same number of syllables. The metrical translation concentrates on the reproduction of the SL meter. From the third stanza of SL, it seems that the SL meter is not produced in TL meter because two versions of poem have different numbers of syllables. In the third stanza there is different number of lines between Indonesian and English version and the usage of version type in interpretation method becomes the result of this case. The version of a poem in TL will semantically be exactly the same with the original, but is physically different with SL. The version type of

interpretation method is use in this stanza.It can be seen in textual element analysis on page 114.

Stanza 4:

Table 4.7 Rhythm and Meter Analysis of Stanza Four in *Dua Wanita* into *Two women*

Line	Source Language	Numb. Of syllable	Target Language	Numb. Of syllable
1	Hi/dup/mu, hi/dup/ku, war/na me/ri/ah da/lam	14	your life, my life in bright colours	8
2	Co/rak ke/la/bu dan en/da/pan-en/da/pan	12	a/gainst an a/shen back/drop,	7
3	Lem/ba/yung-hi/tam di/ki/bas/kan da/ri ba/ju	13	specks of black and crims/on brush/ed off our clothes	11

The fourth stanza of original poem has 3 lines and the translated poem also has 3 lines. Both have different number of syllables in each line. From the original poem, the first line has 14 syllables, the second line has 12 syllables and the third line has 13 syllables. On the translated poem, the first line has 8 syllables, the second line has 7 syllables and the third line has 11 syllables.

According to the number of syllables in two versions of poem, the fourth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the fourth stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables. The fourth stanza is use literal translation. It can be seen in textual elements analysis on page 114.

Stanza 5:

Table 4.8 Rhythm and Meter Analysis of Stanza Five in *Dua Wanita* into *Two women*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	dan ka/but wa/ngi me/li/pu/ti a/de/gan	12	a frag/rant mist en/ve/lo/ping the stage;	10
2	Ling/ka/ran ber/war/na me/lun/cur,	9	as co/loured sparks cir/cle, glit/ter/ing words,	10
3	Ber/pu/tar an/ta/ra ce/tu/san, ung/ka/pan, re/nu/ngan	15	Re/flect/ions, are dis/play/ed on the ta/ble bet/ween the cups, car keys	17
4	Ter/pa/par di me/ja, an/ta/ra cang/kir, kun/ci mo/bil	15	the good in/ten/tions that have come to no/thing	12
5	dan ren/ca/na yang tak ja/di di/lak/sa/na/kan –	13		

The fifth stanza of original poem has 5 lines. Contrast to the original poem, the English poem has 4 lines. From the original poem, first line has 12 syllables, second line has 9 syllables, third line has 15 syllables, fourth line has 15 syllables and fifth line has 13 syllables. On the English poem, first line has 10 syllables, second line has 10 syllables, third line has 17 syllables and fourth line has 12 syllables.

According to the number of syllables in two versions of poem, the fifth stanza does not use metrical translation to translate the Indonesian into the English versions. The metrical translation concentrates on the reproduction of the SL meter. From the fifth stanza of SL, it seems that the SL meter is not produced in TL meter because two versions of poem have different numbers of syllables. In

the fifth stanza there is different number of lines between Indonesian and English version and the usage of version type in interpretation method becomes the result of this case. The version of a poem in TL will semantically be exactly the same with the original, but is physically different with SL. The version type of interpretation method is use in this stanza. It can be seen in textual element analysis on page 115.

Stanza 6:

Table 4.9 Rhythm and Meter Analysis of Stanza Six in *Dua Wanita* into *Two women*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	— ke/ri/uh/an ko/ta di lu/ar pa/gar —	11	– the chaos of the ci/ty lies out/side the fence –	11
2	Ren/ca/na-ren/ca/na yang ha/rus di/ke/jar	12	plans to chase up	4
3	Se/jam, se/hari, nu/ki/lan hi/dup	10	an hour, a day, the es/sence of life	9
4	yang di/pe/ras se/ben/tar . . .	4	Squeez/ed for an ins/tant .	6

The sixth stanza of the original poem has 4 lines and the translated poem also has 4 lines. Both have different number of syllables in each line. From the original poem, the first line has 11 syllables, the second line has 12 syllables, the third line has 10 syllables, and the fourth line has 4 syllables. On the translated poem, first line has 11 syllables, second line has 7 syllables, third line has 9 syllables and fourth line has 6 syllables.

According to the number of syllables in two versions of poem, the sixth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the sixth stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables. The sixth stanza is use literal translation. It can be seen in textual element analysis on page 115.

Stanza 7:

Table 4.10 Rhythm and Meter Analysis of Stanza Seven in *Dua Wanita* into *Two women*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	ah, san/di/wa/ra ini pun	8	Ah, this cha/rade	4
2	Su/dah ter/la/lu la/ma, bi/la	9	has been go/ing on far too long	8
3	Du/a wa/ni/ta bi/cara	8	When/e/ver two wo/men talk.	7

The seventh stanza of the original poem has 3 lines and the translated poem also has 3 lines. Both have different number of syllables in each line. From the original poem, the first line has 8 syllables, the second line has 9 syllables and the third line has 8 syllables. On the translated poem, the first line has 4 syllables, the second line has 8 syllables and the third line has 7 syllables. Both have different number of syllables in each line. It means this stanza does not use metrical translation to translate from Indonesian version to English version

According to the number of syllables in two versions of poem, the seventh stanza does not use metrical translation to translate the Indonesian into the English version. However, in the first line, two versions of poem have the same number of syllables. The metrical translation concentrates on the reproduction of the SL meter. From the seventh stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables. The seventh stanza is use literal translation. It can be seen in textual element analysis on page 115.

Regarding to the analysis of rhythm and meter above, the original poem *Dua Wanita* and the translated poem *Two Women* has many differences in the number of syllables in each line. The implication of the differences in numbers of syllables is physically different in number of syllables between Indonesian and English version but the meaning of the result poem is preserved to original poem. The translator maintains the original meaning in the result poem. In rhythm and meter analysis, it seems that the translator does not using metrical translation method, because the dominant criterion of this method is the reproduction of the SL meter. The metrical translation method concentrates on one aspects of the SL text at the expense of the text as whole. Especially, stanza two and five have different numbers of line, both stanzas can use version type in interpretation method. They are not physically preserved in the number of stanza but the result has same meaning with the original poem.

4.2.1.2 Rhyme

Stanza 1:

Table 4.11 Rhyme Analysis of Stanza one in *Dua Wanita* into *Two Women*

Line	Source language	Rhyme Pattern	Target Language	Rhyme Pattern
1	silakan-silakan masuk	A	Please – please come in.	A
2	senyum ringan dan berat isyarat	B	Easy smile, pregnant with meanings	B
3	— ada topeng di dinding belakang	C	– masks on the back wall	C
4	rumah ini rumah terbuka, terbuka hatiku	D	this is an open house, my heart is open	D
5	lihatlah segala kembang- kembang di meja	E	see all the flowers on the table	E

Based on the first stanza, the Indonesian version and the English version has A-B-C-D-E rhyme pattern. There is no rhyme detected on this stanza. It means there are no words or similar sounds at the end of the line in this stanza.

According to the rhyme pattern in two versions of poem, the English poem is physically preserving the original poem. It means two versions of poem have similar rhyme patterns. The first stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in the two versions of poem, although no rhyme detected in the first stanza.

Stanza 2:

The second stanza, the original version has A-B-B-C rhyme pattern. The words *sini* and *lantai* in line two and three are rhymed. There is similar sound of

/i/ in the last line. In the translated poem there is no case of rhymes has been detected because it has A-B-C-D rhyme pattern.

Table 4.12 Rhyme Analysis of Stanza Two in *Dua Wanita into Two Women*

Line	Source language	Rhyme Pattern	Target Language	Rhyme Pattern
1	— telpon berdering, putuskan saja —	A	– the phone is ringing, just unplug it –	A
2	luas nyaman, kita dapat berdamai di sini	B	spacious and pleasant, here we can sit in peace	B
3	dekat anak-anak yang bermain di lantai	B	beside the children playing on the floor	C
4	tanggalkan senjata perlengkapan hidup -	C	take off your armour, life's paraphernalia	D

According to the rhyme pattern in two versions of poem, the English poem is not physically preserving the original poem. It means two versions of poem have different rhyme patterns. The second stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. In the second stanza, the rhyme pattern in the original poem is not transferred in the English poem.

Stanza 3:

Based on the third stanza, there are different lines between SL and TL. SL has three lines and TL has four lines. the Indonesian has A-B-B rhyme pattern. The words *meja* and *kata* in lines two and three are rhymed, there are have same sound /a/ in the end of word. The English version has A-B-C-D rhyme pattern. There is no case of rhyme has been detected.

Table 4.13 Rhyme Analysis of Stanza Three in *Dua Wanita* into *Two Women*

Line	Source language	Rhyme Pattern	Target Language	Rhyme Pattern
1	— keriuhan kota di luar pagar —	A	– the chaos of the city lies outside the fence –	A
2	di sini luas, nyaman dengan hidangan di meja	B	here there is space, ease, refreshments on the table	B
3	dan saling terbuka dimulai pertaruhan kata	B	and we can be open with each other,	C
4			entrust ourselves to words -	D

According to the rhyme pattern in the two versions of poem, the English poem is not physically preserving the original poem. It means two versions of poem have different rhyme patterns. The third stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. In the third stanza, the rhyme pattern in the original poem is not transferred in the English poem.

Stanza 4:

Based on the third stanza, there are different lines between SL and TL. SL has three lines and TL has four lines. the Indonesian has A-B-B rhyme pattern. The words *meja* and *kata* in lines two and three are rhymed, there are have same sound /a/ in the end of word. The English version has A-B-C-D rhyme pattern. There is no case of rhyme has been detected.

Table 4.14 Rhyme Analysis of Stanza Four in *Dua Wanita* into *Two Women*

Line	Source language	Rhyme Pattern	Target Language	Rhyme Pattern
1	hidupmu, hidupku, warna merah dalam	A	your life, my life in bright colours	A
2	corak kelabu dan endapan-endapan	B	against an ashen backdrop,	B
3	lembayung-hitam dikibaskan dari baju	C	specks of black and crimson brushed off our clothes	A

The fourth stanza, the original version has A-B-C rhyme pattern. There is no rhyme in the fourth stanza of original version. The English version has A-B-A rhyme pattern. The words *colours* and *clothes* in lines one and three have same sound /s/ in the end. Both have different rhyme patterns.

According to the rhyme pattern in two versions of poem, the English poem is not physically preserving the original poem. It means two versions of poem have different rhyme patterns. The fourth stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. In the fourth stanza, the rhyme pattern in the original poem is not transferred in the English poem.

Stanza 5:

The fifth stanza, the original version has A-B-A-C-A rhyme pattern. The last words in line one, two and four are rhymed. There are *adegan*, *renungan* and *dilaksanakan* have similar sound of /an/ in the last of each word. The English version has A-B-C-D rhyme pattern. The words *words* and *keys* in lines two and

three are rhymed. There is similar sound of /s/ in the last line. Both have different rhyme patterns.

Table 4.15 Rhyme Analysis of Stanza Five in *Dua Wanita into Two Women*

Line	Source language	Rhyme Pattern	Target Language	Rhyme Pattern
1	dan kabut wangi meliputi adegan	A	a fragrant mist enveloping the stage;	A
2	lingkaran berwarna meluncur,	B	as coloured sparks circle, glittering words,	B
3	berputar antara cetusan, ungkapan, renungan	A	reflections, are displayed on the table between the cups, car keys	C
4	terpapar di meja, antara cangkir, kunci mobil	C	the good intentions that have come to nothing	D
5	dan rencana yang tak jadi dilaksanakan –	A		

According to the rhyme pattern in the two versions of poem, the English poem is not physically preserving the original poem. It means two versions of poem have different rhyme patterns. The fifth stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. In the fifth stanza, the rhyme pattern in the original poem is not transferred in the English poem.

Stanza 6:

The sixth stanza, the original version has A-A-B-A rhyme pattern. The last words in the line one, two and four are rhymed. There are *pagar*, *dikejar* and *sebentar* have similar sound of /ar/ in the last of each word. The English version

has A-B-C-D rhyme pattern. There is no rhyme in the English version. Both have different rhyme pattern.

Table 4.16 Rhyme Analysis of Stanza Six in *Dua Wanita into Two Women*

Line	Source language	Rhyme Pattern	Target Language	Rhyme Pattern
1	— keriuhan kota di luar pagar —	A	– the chaos of the city lies outside the fence –	A
2	rencana-rencana yang harus dikejar	A	plans to chase up	B
3	sejam, sehari, nukilan hidup	B	an hour, a day, the essence of life	C
4	yang diperas sebentar . . .	A	squeezed for an instant . . .	D

According to the rhyme pattern in two versions of poem, the English poem is not physically preserving the original poem. It means two versions of poem have different rhyme patterns. The sixth stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. In the sixth stanza, the rhyme pattern in the original poem is not transferred in the English poem.

Stanza 7:

Table 4.17 Rhyme Analysis of Stanza Seven in *Dua Wanita into Two Women*

Line	Source language	Rhyme Pattern	Target Language	Rhyme Pattern
1	ah, sandiwara ini pun	A	Ah, this charade	A
2	sudah terlalu lama, bila	B	has been going on far too long	B
3	dua wanita bicara	C	whenever two women talk.	C

Based from the seventh stanza, the Indonesian version and the English version has A-B-C rhyme pattern. There is no rhyme detected on this stanza. It means there are no words or sounds similar at the end of the line in this stanza.

According to the rhyme pattern in two versions of poem, the English poem is physically preserving the original poem. It means two versions of poem have similar rhyme pattern. The seventh stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme detected in the seventh stanza.

Based on the analysis of rhyme in *Dua Wanita* into *Two Women* poem, the rhyme pattern is translated imperfectly by the translator. There are only two from seven stanzas that have same rhyme pattern. They are the first and the seventh stanza. It can be concluded that the translator does not translate this poem based on rhyme.

4.2.1.3 Alliteration

Stanza 1:

In the original version, the words *silakan-silakan* and *kembang-kembang* are the alliteration sound. Those are the repetitive words in the first stanza of the original poem. There are also some words repeated in a line because they have the same sound or it can be called as refrain, such as *terbuka* and *rumah*. In the English version there is also a word *please-please* as a repetition. It is translated from the word *silakan-silakan* in the original version. There is also the refrain

open which is translated from the word **terbuka**, It is repeated twice in the same line in the line 3 of English version. While, the refrain **rumah** in SL is not preserved as refrain in TL. There are words **house** and **heart** that have the alliterative sound of /h/ as consonance. There are no assonance and onomatopoeia have been detected in this stanza.

Stanza 2:

In the Indonesian poem, there is a repetitive word in the line 3 of the second stanza **anak-anak**, it is translated into English **children** which is not included into alliteration. In the English version, the words **spacious**, **pleasant**, **peace** have the alliterative sound of /p/ as consonance. There are no assonance and onomatopoeia have been detected in this stanza.

Stanza 3:

In the third stanza, the words **keriuhan** and **kota** have the alliterative sound of /k/ as consonance. Those words are translated into English **chaos** and **city** that also have the alliterative sound of /c/ as consonance. In the English version, the words **open**, **other** and **ourselves** in the last line has the alliterative sound of /o/ as assonance. There are no repetition word, refrains and onomatopoeia have been detected in this stanza.

Stanza 4:

In the original version, the words **hidupmu** and **hidupku** are the refrains which have same sound in a line. Those words are translated into **your life** and **my**

life that are still as refrain. There is also word that is included into repetitive word in the original version, *endapan-endapan*. It is translated into *specks* which is not included into repetitive word. In the English version the words *against*, *an* and *ashen* have the alliterative sound of /a/ as assonance that are repeated in all three words continuously. There are no consonance and onomatopoeia have been detected in this stanza.

Stanza 5:

In the original poem, the words *meluncur*, *berputar*, *cetusan*, *ungkapan* and *renungan* in the second line of the fifth stanza have the alliterative sound of /u/ as the assonance that are repeated in the five words. In the same line of English version, the words *coloured* and *circle* have the alliterative sound of /c/ as the consonance, and also two words in line three that have similar sound /c/, they are *cups* and *car*. There are no repetition words, refrains and onomatopoeia have been detected in this stanza.

Stanza 6:

In the sixth stanza, there are words that remain the same in the third stanza. In the third stanza, the words *keriuhan* and *kota* have the alliterative sound of /k/ as consonance. Those words are translated into English *chaos* and *city* that also have the alliterative sound of /c/ as consonance. It is repeated in the sixth stanza. In the original version, there is *rencana-rencana* in the second line as the repetitive word. In the third line, both Indonesian and English versions have alliteration words. In Indonesian version, the words *sejam* and *sehari* have the

alliterative sound of /se/ as consonance and they are translated into *an hour* and *a day* that have alliterative sound of /a/ as assonance. There is no onomatopoeia has been detected in this stanza.

Stanza 7:

In the Indonesian version, there is find a word *ah* as onomatopoeia which is translated in English as same as the original version. In the second line, both Indonesian and English version have alliteration words. In the Indonesian version, there is a line *sudah terlalu lama, bila* has the alliterative sound of /l/ as consonance and is translated into *has been going on far too long* which has alliterative sound of /o/ as assonance. In the last line of this sentence there is a sentence *whenever two women talk* that has alliterative sound of /w/ as consonance. There are no refrains and repetition word have been detected in this stanza.

According to the alliteration element of the poem, both poems have different alliterative sounds because in the SL poem, the alliterative sounds like the repetition words, consonances, assonances and refrains in original poem are not perfectly transferred to TL poem. This poem does not use phonemic translation method and free verse translation method. Those methods concern to transfer the sound from the original poem to the translated poem. The phonemic translation attempts to recreate SL sound to TL sound and the free verse translation is a method that is able to get accurate equivalent in TL with constant sound value. The implication is the alliterative sounds that are found in the

original poem are not found in the English poem, it may be caused by the grammar Indonesian and English language. The translator only retains the meaning of the poem without regard to the terms of the sound from SL to TL.

4.2.1.4 Simile and Metaphor

There is only one case of metaphor that is found in this poem. In line four of the first stanza, there is a sentence *rumah ini rumah terbuka, terbuka hatiku* which is translated in English version to become *this is an open house, my heart is open*. Those sentences are metaphors. The sentence *terbuka hatiku/my heart is open* explains the sentence *rumah ini rumah terbuka/this is an open house*. Either in Indonesian and in English versions are illustrating that the house may be visited by anyone and the owner of the house is happy to welcome guests. In this case, the translator is succeeds to preserve the meaning of metaphor from the original poem into the English poem. In the other stanza there are no cases of simile and metaphor have been detected.

4.2.1.5 Symbolism

In the poem *Dua Wanita*, the author uses a symbol that conveys an idea. It can be seen in the first line of fifth stanza, there is a phrase *kabut wangi*. It is a symbol which portrays the atmosphere in this poem. It is a pleasant atmosphere when two women meet and talk to each other. The phrase *kabut wangi* is translated into *fragrant mist*. Although, the translator only translates the phrase *kabut wangi* into *fragrant mist* literally, but the result is able to describe the symbol of the poem in the English version when it connects to the context of the

poem. The context of this poem is the women's life which is always cheerful and warm when two women talk to each other.

4.2.1.6 Theme

In The poem *Dua Wanita* by Toeti Heraty translated into *Two Women*, the author illustrates that there are two women who meet and talk many things until they forget their plans. The meeting of two women is rich of warmth and togetherness. The author describes the warmth and openness of the poem very clear in the line three of the third stanza; *dan saling terbuka dimulai pertaruhan kata* translated into *and we can be open with each other, entrust ourselves to words*, and in the line five of the fifth stanza; *dan rencana yang tak jadi dilaksanakan* translated into *the good intentions that have come to nothing* describe two women who forget their plans when they meet and talk to each other. In the English version, the translator translates this poem by maintaining the ideas and thoughts from the original version

4.2.2 Textual Elements of Toeti Heraty's *Jogging di Jakarta* into *Jogging in Jakarta*

The Second data is *Jogging di Jakarta* translated into *Jogging in Jakarta* consists of 10 stanzas. It belongs to narrative poetry because this poem tells a story about Jakarta's life in the Morning. The analysis of textual elements in this poem will be described as follows:

4.2.2.1 Rhythm and Meter

Basically, on the analysis of translating poetry, rhythm and meter analysis are used only to analyze the number of syllable in every line and to make comparison between the original poem and the translated one.

Stanza 1:

Table 4.18 Rhythm and Meter Analysis of Stanza One in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Ahhh, Su/buh ja/lan-ja/lan di ko/ta	10	Walk/ing at dawn through the city up;	8
2	Tan/pa pe/ta, a/sing ju/ga —	8	With/out a re/cent map seems strange.	8
3	Na/ma-na/ma ja/lan te/lah di/gan/ti, sam/pai Ke/ha/bi/san pah/la/wan ma/ti	12	The streets have been re/name/d un/til all the dead heroes have been used	17
4	Ja/lan dan lo/rong, ja/lur-ja/lur ko/ta	11	roads, alley/ways, streets	4
5	Se/per/ti pe/san dan jan/ji-jan/ji	10	are com/mands and un/ful/fill/ed pro/mi/ses	11
6	yang ti/dak di/pe/nu/hi, to/re/han di ha/ti —	13	In/ci/si/ons in/to the heart;	8
7	Ja/lur-ja/lur ko/ta di pe/ta tu/a	11	the ci/ty's streets on my old dis/co/lour/ed map	12
8	berwarna coklat sepi	7	are lonely.	3

The first stanza of Indonesian poem has 8 lines and the translated poem also has 8 lines. From the original poem, the first line has 10 syllables, the second line has 8 syllables, the third line has 12 syllables, the fourth line has 11 syllables, the fifth line has 10 syllables, the sixth line has 13 syllables, the seventh line has

11 syllables and the eighth line has 7 syllables. On the English poem, the first line has 8 syllables, the second line has 8 syllables, the third line has 17 syllables, the fourth line has 4 syllables, the fifth line has 9 syllables, the sixth line has 8 syllables, the seventh line has 12 syllables and the eighth line has 3 syllables.

According to the number of syllables in two versions of poem, the first stanza does not use metrical translation to translate the Indonesian into the English version. However, in the second line, two versions of poem have the same number of syllables. The metrical translation concentrates on the reproduction of the SL meter. From the first stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables. The first stanza is use literal translation. It can be seen in textual element analysis on page 117.

Stanza 2:

The second stanza of Indonesian poem has 6 lines and the translated poem also has 6 lines. From the original poem, the first line has 1 syllable, the second line has 8 syllables, the third line has 13 syllables, the fourth line has 10 syllables, the fifth line has 9 syllables and the sixth line has 15 syllables. In the English poem, the first line has 1 syllable, the second line has 9 syllables, the third line has 8 syllables, the fourth line has 13 syllables, the fifth line has 11 syllables and sixth line has 9 syllables. Only in first line of Indonesian and English version has same syllables.

Table 4.19 Rhythm and Meter Analysis of Stanza Two in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Ya,	1	Yes	1
2	Ja/lan-ja/lan ma/sih le/ngang	8	the streets are still emp/ty of traf/fic.	9
3	o/rang ber/la/ri-la/ri, mem/be/bas/kan di/ri	13	Peo/ple hur/ry a/long, ea/ger	8
4	Da/ri ke/le/bi/han be/ban ma/ti	10	to rid them/selves of the dead weights they'/re car/ry/ing	13
5	Ter/in/jak bu/nga tan/jung, lang/ka	9	Mi/mo/sa flo/wers are tram/pled, scat/ter/ed,	11
6	Ber/te/ba/ran, te/ra/wa ha/run dan se/di/kit em/bun	15	their frag/rance dis/per/sed with the dew.	9

According to the number of syllables in two versions of poem, the second stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the second stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables. The second stanza is use literal translation. It can be seen in textual element analysis on page 118.

Stanza 3:

Table 4.20 Rhythm and Meter Analysis of Stanza Three in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Ki/ni	2	Now	1
2	Ko/ta ter/ba/ngun di song/song ha/ri	10	the ci/ty wakes up to a bright/en/ing day	11
3	yang mu/la/i te/rang, lam/pu-lam/pu ja/lan	12	street lights sud/den/ly pale	6
4	Ti/ba-ti/ba pa/dam, mo/bil sa/tu-sa/tu	12	the odd a/nar/chic car speeds in vio/la/ti/on	12
5	Be/lum pe/du/li, me/lun/cur ken/cang me/lang/gar	13	of road signs and re/gu/la/ti/ons	9
6	Ram/bu-ram/bu dan a/rah ter/la/rang	10		

The third stanza of Indonesian poem has 6 lines and the translated poem has 5 lines. From the original poem, the first line has 2 syllables, the second line has 10 syllables, the third line has 12 syllables, the fourth line has 12 syllables, the fifth line has 13 syllables and sixth line has 10 syllables. In the English poem, the first line has 1 syllable, the second line has 11 syllables, the third line has 6 syllables, the fourth line has 12 syllables and the fifth line has 9 syllables.

According to the number of syllables in two versions of poem, the third stanza does not use metrical translation to translate the Indonesian into the English version. However, in the fourth line, two versions of poem have the same number of syllables. The metrical translation concentrates on the reproduction of the SL meter. From the third stanza of SL, it seems that the SL meter is not reproduced in

TL meter because two versions of poem have different numbers of syllables. The version type of interpretation method is use in the third stanza. It can be seen in textual elements analysis on page 118.

Stanza 4:

Table 4.21 Rhythm and Meter Analysis of Stanza Four in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Ming/gir/lah,	3	Get out of the way –	5
2	a/da be/cak sa/rat di/tim/bun sa/ya/ran	12	here is a tri/shaw load/ed with ve/ge/table/s	13
3	Di/da/yung ka/ki ce/pat-ce/pat	9	feet pe/dall/ing ur/gent/ly	7
4	Me/nge/jar ju/a/lan di pa/sar pa/gi	11	to catch the mor/ning mar/ket cus/tom/ers.	10

The fourth stanza of Indonesian poem has 4 lines and the translated poem also has 4 lines. From the original poem, the first line has 3 syllables, the second line has 12 syllables, the third line has 9 syllables and the fourth line has 11 syllables. In the English poem, the first line has 5 syllables, the second line has 13 syllables, the third line has 7 syllables and the fourth line has 10 syllables.

According to the number of syllables in two versions of poem, the fourth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the fourth stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables.

The fourth stanza uses rhymed method translation. It can be seen on rhyme analysis on page 66.

Stanza 5:

Table 4.22 Rhythm and Meter Analysis of Stanza Five in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Li/hat —	2	Look –	1
2	di sim/pang ka/ki/li/ma pi/sang dan u/bi	12	on the pave/ment at the junct/ion, ba/na/nas and sweet po/ta/toes	16
3	Mu/la/i di/gor/eng un/tuk bu/ruh ba/ngu/nan	13	are be/ing fried for the cons/truct/ion wor/kers	11
4	yang jong/kok, ber/gu/mam —	6	who squat and mur/mur	5
5	La/ju pem/ba/ngu/nan pe/sat, ak/se/le/ra/si dan	14	<i>De/ve/lop/ment is ra/pid, ac/ce/le/ra/ting, sus/tain/ed'</i>	15
6	Kon/ti/nu/i/tas ter/ja/ga, se/la/ma a/da ko/mi/si —	16	<i>as long as there's a kick-back.</i>	7

The fifth stanza of Indonesian poem has 6 lines and the translated poem also has 6 lines. From the original poem, the first line has 2 syllables, the second line has 12 syllables, the third line has 13 syllables, the fourth line has 6 syllables, the fifth line has 14 syllables and the sixth line has 16 syllables. In the English poem, the first line has 1 syllable, the second line has 16 syllables, the third line has 11 syllables, the fourth line has 5 syllables, the fifth line has 15 syllables and the sixth line has 7 syllables.

According to the number of syllables in two versions of poem, the fifth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the fifth stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables. The fifth stanza uses literal method translation. It can be seen on textual elements analysis on page 119.

Stanza 6:

Table 4.23 Rhythm and Meter Analysis of Stanza Six in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Ke/ber/si/han ko/ta pun ter/ja/min: pun/tung ro/kok	14	The ci/ty's clean/li/ness is gua/rante/ed: ci/ga/rette stubs	14
2	Di/pu/ngut cer/mat, tak a/da yang ter/si/sa	12	are pick/ed up care/ful/ly, none left be/hind,	11
3	o/leh lasy/kar mem/ba/wa ke/ran/jang	11	by the bas/ket-ca/rry/ing bri/gade	10
4	So/sok-so/sok ba/ya/ngan me/ne/lu/su/ri po/hon	14	shades, sil/houett/es stick/ing close to the trees,	10
5	Tem/pat sam/pah dan se/lo/kan	8	Rub/bish dumps and o/pen dra/ins	8
6	Ma/ta ter/tam/bat ke ba/wah, ce/ka/tan	11	eyes fix/ed on the ground, ex/pert/ly	9
7	Pun/tung ter/ang/kat o/leh se/ma/cam je/pi/tan	13	Pick/ing up stubs with make/shift tweeze/ers.	9

The sixth stanza of Indonesian poem has 7 lines and the translated poem also has 7 lines. In the original poem, the first line has 14 syllables, the second

line has 12 syllables, the third line has 11 syllables, the fourth line has 14 syllables, the fifth line has 8 syllables, the sixth line has 11 syllables and the seventh line has 13 syllables. In the English poem, the first line has 14 syllables, the second line has 11 syllables, the third line has 10 syllables, the fourth line has 10 syllables, the sixth line has 9 syllables and the seventh line has 9 syllables.

According to the number of syllables in two versions of poem, the sixth stanza does not use metrical translation to translate the Indonesian into the English version. However, in the first and fifth line, two versions of poem have the same number of syllables. The metrical translation concentrates on the reproduction of the SL meter. From the sixth stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables. The sixth stanza uses literal translation. It can be seen in textual elements analysis on page 119.

Stanza 7:

The seventh stanza of Indonesian poem has 5 lines and the translated poem also has 5 lines. In the original poem, the first line has 11 syllables, the second line has 15 syllables, the third line has 22 syllables, the fourth line has 11 syllables and the fifth line has 23 syllables. In the English poem, the first line has 15 syllables, the second line has 13 syllables, the third line has 21 syllables, the fourth line has 14 syllables and the fifth line has 8 syllables. Both have different number of syllables in each line.

Table 4.24 Rhythm and Meter Analysis of Stanza Seven in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Ai, Te/rang se/ben/tar la/gi, di/bu/ru	11	It will be broad day/light a/ny mo/ment, traf/fic re/lent/less,	15
2	Tun/tu/tan ber/kar/ya se/pan/jang ha/ri — pe/ta se/pi	15	Driv/en by the de/mands of work. The for/sa/ken map	13
3	An/ta/ra Mo/nas, pan/cu/ran, jem/ba/tan, a/rah Ke/ba/yo/ran a/tau Ku/ni/ngan	22	Bet/ween the Na/ti/onal Mo/nu/ment, the Foun/ta/in, the bridg/es To/wards Ke/ba/yo/ran and Ku/ni/ngan,	21
4	Pe/ta la/puk, se/per/ti jan/tung tu/a	11	is tat/ter/ed, like an a/ged heart with dark pas/sages	14
5	De/ngan su/dut-su/dut ge/lap di ma/na a/rus Ter/ham/bat, ke/mu/di/an ter/hen/ti —	23	where the flow is block/ed, then stops.	8

According to the number of syllables in two versions of poem, the seventh stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the seventh stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables. The seventh stanza uses rhymed method translation. It can be seen on rhyme analysis on page 69.

Stanza 8:

Table 4.25 Rhythm and Meter Analysis of Stanza Eight in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Ka/ret, Men/teng, Pu/lo, Ta/nah Ku/sir, a/pa pun ja/di	15	Ka/ret, Men/teng, Pu/lo, Ta/nah Ku/sir . . . what/ever hap/pens	15
2	a/sal ter/len/tang, ja/ngan sam/pai di/ta/nam ber/di/ri	15	may I be laid to rest – may it ne/ver come to the po/int of be/ing buri/ed stand/ing up,	24
3	Ka/re/na ta/nah pe/ku/bu/ran se/ma/kin lang/ka —	14	Be/cause land for gra/ves has be/come so scar/ce.	12

The Eighth stanza of Indonesian poem has 3 lines and the translated poem also has 3 lines. In the original poem, the first line has 15 syllables, the second line has 15 syllables and the third line has 14 syllables. In the English poem, the first line has 15 syllables, the second line has 24 syllables and the third line has 12 syllables.

According to the number of syllables in two versions of poem, in line one and three, both versions have same number of syllables. Two of three lines of this poem have the same number of syllables. It means this stanza uses metrical translation to translate from Indonesian to English version. The eighth stanza uses metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. In the eighth stanza of SL, it seems that the SL meter is reproduced in TL meter. The

eighth stanza uses rhymed method translation. It can be seen on rhyme analysis on page 70.

Stanza 9:

Table 4.26 Rhythm and Meter Analysis of Stanza Nine in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Ta/pi —	2	But,	1
2	Pa/ling ri/sau nan/ti, ki/ra/nya bi/la en/tah	13	more wo/rry/ing still,	5
3	Ka/re/na a/pa, ti/dak ja/di di/ma/kam/kan di Ja/kar/ta	17	Sup/pose for what/ever re/ason one is not buri/ed in Ja/kar/ta	18
4	dan di/ni ha/ri	5	and in the mor/ning, or at some o/ther time	11
5	a/tau la/in ke/ti/ka, roh de/ngan nos/tal/gia	13	the nos/tal/gic spi/rits come look/ing, search/ing	11
6	a/kan men/ca/ri-ca/ri, ti/dak me/nge/nal ko/ta kem/ba/li	17	and do not re/cog/nise the ci/ty –	9

The ninth stanza of Indonesian poem has 6 lines and the translated poem also has 6 lines. From the original poem, the first line has 2 syllables, the second line has 13 syllables, the third line has 17 syllables, the fourth line has 5 syllables, the fifth line has 13 syllables and the sixth line has 17 syllables. On the English poem, the first line has 1 syllable, the second line has 5 syllables, the third line has 18 syllables, the fourth line has 11 syllables, the fifth line has 11 syllables and the sixth line has 9 syllables.

According to the number of syllables in two versions of poem, the ninth stanza does not use metrical translation to translate the Indonesian into the English

version. The metrical translation concentrates on the reproduction of the SL meter. From the ninth stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables. The ninth stanza uses rhymed method translation. It can be seen on rhyme analysis on page 71.

Stanza 10:

Table 4.27 Rhythm and Meter Analysis of Stanza Ten in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Ma/na pe/ta se/pi Ja/kar/ta, de/ngan	11	where is that a/ban/do/ned map	8
2	Tan/da si/lang, ca/ta/tan dan co/re/tan, ga/ris- ga/ris	15	with its mark/ings, scrib/bles, cross/ings out,	9
3	To/re/han lu/ka ke/hi/du/pan	9	map of the in/jur/ies of life?	8

Tenth stanza of Indonesian poem has 3 lines and the translated poem also has 3 lines. From the original poem, the first line has 11 syllables, the second line has 15 syllables and the third line has 9 syllables. On the English poem, the first line has 8 syllables, the second line has 9 syllables and the third line has 8 syllables.

According to the number of syllables in two versions of poem, the tenth stanza does not use metrical translation to translate the Indonesian into the English version. This poem has similarity in line three. Both versions have 9 syllables in line three. But, it cannot be categorized as metrical translation because the

metrical translation concentrates on the reproduction of the SL meter. From the tenth stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables. The fourth stanza uses rhymed method translation. It can be seen on rhyme analysis on page 72.

Regarding to the analysis of rhythm and meter above, the original poem *Jogging di Jakarta* and the translated poem *Jogging in Jakarta* has many differences in the number of syllables in each line. The implication of the differences in numbers of syllables is physically different in number of syllables between Indonesian and English version but the meaning of the result poem is preserved to original poem. The translator maintains the original meaning in the result poem. In rhythm and meter analysis, it seems that the translator does not using metrical translation method, because the dominant criterion of this method is the reproduction of the SL meter. The metrical translation method concentrates on one aspects of the SL text at the expense of the text as whole. Especially, the eighth stanza has the same in numbers of syllables; it means that the eighth stanza uses the metrical translation method.

4.2.2.2 Rhyme

Stanza 1:

The first stanza, the original version has A-B-C-A-D-E-F-G rhyme pattern. The words *kota* in the line two and four are rhymed. There is similar

sound /**ta**/ in the last line. From the translated poem there is no case of rhymes that has been detected because it has A-B-C-D-E-F-G-H rhyme pattern.

Table 4.28 Rhyme Analysis of Stanza One in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	Ahhh, subuh jalan-jalan di kota	A	Walking at dawn through the city	A
2	tanpa peta, asing juga	B	without a recent map seems strange.	B
3	nama-nama jalan telah diganti, sampai kehabisan pahlawan mati	C	The streets have been renamed until all the dead heroes have been used up;	C
4	jalan dan lorong, jalur-jalur kota	A	roads, alleyways, streets	D
5	seperti pesan dan janji-janji	D	are commands and unfulfilled promises	E
6	yang tidak dipenuhi, torehan di hati –	E	incisions into the heart;	F
7	jalur-jalur kota di peta tua	F	the city's streets on my old discoloured map	G
8	berwarna coklat sepi	G	are lonely.	H

According to the rhyme pattern in the two versions of poem, the English poem in the first stanza is not physically preserving to the original poem. It means the two versions of poem have different rhyme patterns. The first stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. In the first stanza, the rhyme pattern in the original poem is not transferred in English poem.

Stanza 2:

Table 4.29 Rhyme Analysis of Stanza Two in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	Ya,	A	Yes	A
2	jalan-jalan masih lengang	B	the streets are still empty of traffic.	B
3	orang berlari-lari, membebaskan diri	C	People hurry along, eager	C
4	dari kelebihan beban mati	D	to rid themselves of the dead weights they're carrying.	D
5	terinjak bunga tanjung, langka	E	Mimosa flowers are trampled, scattered,	E
6	bertebaran, terawa harum dan sedikit embun	F	their fragrance dispersed with the dew.	F

Based from the second stanza, the Indonesian version and the English version have A-B-C-D-E-F rhyme patterns. There is no rhyme detected on this stanza. It means there are no words or sounds similar at the end of the line in this stanza.

According to the rhyme pattern in two versions of poem, the English poem in the second stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The second stanza does use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in the two versions of poem, although no rhyme detected in the second stanza.

Stanza 3:

Table 4.30 Rhyme Analysis of Stanza Three in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	Kini	A	Now	A
2	kota terbangun di songsong hari	B	the city wakes up to a brightening day	B
3	yang mulai terang, lampu-lampu jalan	C	street lights suddenly pale	C
4	tiba-tiba padam, mobil satu-satu	D	the odd anarchic car speeds in violation	D
5	belum peduli, meluncur kencang melanggar	E	of road signs and regulations	E
6	rambu-rambu dan arah terlarang	F		

Based from the third stanza, there are different lines between SL and TL. SL has six lines and TL only has five lines. The Indonesian version has A-B-C-D-E-F rhyme pattern and English version has A-B-C-D-E rhyme pattern. There is no rhyme detected on this stanza. It means there are no words or sounds similar at the end of the line in this stanza.

According to the rhyme pattern in two versions of poem, the English poem in the third stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The third stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in the two versions of poem, although no rhyme detected in the third stanza.

Stanza 4:

Table 4.31 Rhyme Analysis of Stanza Four in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	Minggirlah,	A	Get out of the way –	A
2	ada becak sarat ditimbun sayuran	B	here is a trishaw loaded with vegetables	B
3	didayung kaki cepat- cepat	C	feet pedalling urgently	C
4	mengejar jualan di pasar pagi	D	to catch the morning market customers.	D

In the fourth stanza, the Indonesian version has A-B-C-D rhyme pattern and English version has A-B-C-D rhyme pattern. There is no rhyme detected on this stanza. It means there are no words or sounds similar at the end of the line in this stanza.

According to the rhyme pattern in two versions of poem, the English poem in the fourth stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The fourth stanza uses rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme is detected in the fourth stanza.

Stanza 5:

In the fifth stanza, the Indonesian version has A-B-C-D-C-E rhyme pattern and the English version has A-B-C-D-E-F rhyme pattern. In Indonesia *bangunan* and *dan* have same sound /an/ in the last line.

Table 4.32 Rhyme Analysis of Stanza Five in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	Lihat —	A	Look – ,	A
2	di simpang kakilima pisang dan ubi	B	on the pavement at the junction, bananas and sweet potatoes	B
3	Mulai digoreng untuk buruh bangunan	C	are being fried for the construction workers	C
4	yang jongkok, bergumam —	D	who squat and murmur	D
5	laju pembangunan pesat, akselerasi dan	C	<i>development is rapid, accelerating, sustained'</i>	E
6	kontinuitas terjaga, selama ada komisi —	E	<i>as long as there's a kick- back.</i>	F

According to the rhyme pattern in two versions of poem, the English poem in the fifth stanza is not physically preserving the original poem. It means the two versions of poem have the different rhyme patterns. The fifth stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. In the fifth stanza, the rhyme pattern in the original poem is not transferred in the English poem.

Stanza 6:

In the sixth stanza, the Indonesian version has A-B-C-D-E-E-E rhyme pattern. The words *selokan*, *cekatan* and *jepitan* in line five, six and seven are rhymed. There are has similar sound /an/. In English version has A-B-C-D-F-G-H rhyme pattern. Both versions have different rhyme patterns, it means this stanza does not use rhymed translation method.

Table 4.33 Rhyme Analysis of Stanza Six in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	kebersihan kota pun terjamin: puntung rokok	A	The city's cleanliness is guaranteed: cigarette stubs	A
2	dipungut cermat, tak ada yang tersisa	B	are picked up carefully, none left behind,	B
3	oleh lasykar membawa keranjang	C	by the basket-carrying brigade	C
4	sosok-sosok bayangan menelusuri pohon	D	shades, silhouettes sticking close to the trees,	D
5	tempat sampah dan selokan	E	rubbish dumps and open drains	E
6	mata tertambat ke bawah, cekatan	E	eyes fixed on the ground, expertly	F
7	puntung terangkat oleh semacam jepitan	E	picking up stubs with makeshift tweezers.	G

According to the rhyme pattern in two versions of poem, the English poem in the sixth stanza is not physically preserving the original poem. It means the two versions of poem have the different rhyme patterns. The sixth stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. In the sixth stanza, the rhyme pattern in the original poem is not transferred in the English poem.

Stanza 7:

In seventh stanza, the Indonesian version and the English version have A-B-C-D-E rhyme patterns. There is no rhyme detected on this stanza. It means there are no words or sounds similar at the end of the line in this stanza.

Table 4.34 Rhyme Analysis of Stanza Seven in *Jogging di Jakarta* into

Jogging in Jakarta

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	Ai, terang sebentar lagi, diburu	A	It will be broad daylight any moment, traffic relentless,	A
2	tuntutan berkarya sepanjang hari — peta sepi	B	driven by the demands of work. The forsaken map	B
3	antara Monas, pancuran, jembatan, arah Kebayoran atau Kuningan	C	between the National Monument, the Fountain, the bridges towards Kebayoran and Kuningan,	C
4	peta lapuk, seperti jantung tua	D	is tattered, like an aged heart with dark passages	D
5	dengan sudut-sudut gelap di mana arus terhambat, kemudian terhenti —	E	where the flow is blocked, then stops.	E

According to the rhyme pattern in two versions of poem, the English poem in the seventh stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The seventh stanza uses rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in the two versions of poem, although no rhyme is detected in the seventh stanza..

Stanza 8:

Based on eighth stanza, the Indonesian version and the English version have A-B-C rhyme patterns. There is no rhyme detected on this stanza. It means

there are no words or sounds similar at the end of the line in this stanza. Both version has same rhyme pattern.

Table 4.35 Rhyme Analysis of Stanza One in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	Karet, Menteng, Pulo, Tanah Kusir, apa pun jadi	A	Karet, Menteng, Pulo, Tanah Kusir . . . whatever happens	A
2	asal terlentang, jangan sampai ditanam berdiri	B	may I be laid to rest – may it never come to the point of being buried standing up,	B
3	karena tanah pekuburan semakin langka —	C	because land for graves has become so scarce.	C

According to the rhyme pattern in two versions of poem, the English poem in the eighth stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The eighth stanza uses rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in the two versions of poem, although no rhyme is detected in the eighth stanza.

Stanza 9:

In ninth stanza, the Indonesian version and the English version have A-B-C-D-E-F rhyme patterns. There is no rhyme detected on this stanza. It means there are no words or sounds similar at the end of the line in this stanza.

Table 4.36 Rhyme Analysis of Stanza Nine in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	Tapi —	A	But,	A
2	paling risau nanti, kiranya bila entah	B	more worrying still,	B
3	karena apa, tidak jadi dimakamkan di Jakarta	C	suppose for whatever reason one is not buried in Jakarta	C
4	dan dini hari	D	and in the morning, or at some other time	D
5	atau lain ketika, roh dengan nostalgia	E	the nostalgic spirits come looking, searching	E
6	akan mencari-cari, tidak mengenal kota kembali	F	and do not recognise the city –	F

According to the rhyme pattern in the two versions of poem, the English poem in the ninth stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The ninth stanza uses rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in the two versions of poem, although no rhyme is detected in the ninth stanza.

Stanza 10:

Based on the tenth stanza, the Indonesian version and the English versions have A-B-C rhyme patterns. There is no rhyme detected on this stanza. It means there are no words or similar sounds at the end of the line in this stanza.

Table 4.37 Rhyme Analysis of Stanza Ten in *Jogging di Jakarta* into *Jogging in Jakarta*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	mana peta sepi Jakarta, dengan	A	where is that abandoned map	A
2	tanda silang, catatan dan coretan, garis-garis	B	with its markings, scribbles, crossings out,	B
3	torehan luka kehidupan	C	map of the injuries of life?	C

According to the rhyme pattern in two versions of poem, the English poem in the tenth stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The tenth stanza uses rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme detected in the tenth stanza.

Based on the analysis of rhyme in *Jogging di Jakarta* into *Jogging in Jakarta* poem, there are six form ten stanzas have same rhyme pattern. It can conclude that this poem using the rhyme translation method.

4.2.2.3 Alliteration

Stanza 1:

In the original version, there are many repetitive words in first stanza, such as *jalan-jalan*, *nama-nama*, *jalur-jalur* and *janji-janji*. The words *jalan* and *lorong* in line four have the alliterative sound of /l/ as consonance. In the Indonesian poem, there is a onomatopoeia *Ahhh*, which is not translate into

English version. In the English version, there is no case of alliteration has been detected. There are no assonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 2:

In the original version, there are repetitive words, such as *jalan-jalan* and *berlari-lari*. In English version, the words *streets* and *still* in line 2 have the alliterative sound of /st/ as consonance and also the words *themselves* and *they're* in line four have alliterative sound of /th/ as consonance. There are no assonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 3:

In the original version, there are many repetitive words in the first stanza, such as *lampu-lampu*, *tiba-tiba*, *satu-satu* and *rambu-rambu*. In the English version, there is no case of alliteration has been detected. There are no assonance, consonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 4:

In the original version, there is a repetitive word *cepat-cepat* in line three. In the English version, the phrase *morning market costumers* have the alliterative sound of /m/ as consonance. There are no assonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 5:

In the original version, the phrase *buruh bangunan* in line 3 has the alliterative sound of /b/ as consonance and the phrase *pembangunan pesat* in line 5 has the alliterative sound of /p/ as consonance. In the English version, there is no case of alliteration has been detected. There are no repetition words, assonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 6:

In the original version, there is a repetitive word *sosok-sosok* in line 4. The words *kebersihan*, *kota*, and *rokok* in line 1 have alliterative sound of /k/ as consonance. In the English version, the words *city's*, *cleanliness* and *cigarette* in line 1 have the alliterative sound of /c/ as consonance and the words *shades*, *silhouettes* and *sticking* in line 4 have alliterative sound of /s/ as consonance. There are no assonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 7:

In the original version, the words *sepanjang* and *sepi* in line 2 have the alliterative sound of /s/ as consonance and the words *terhambat* and *terhenti* in line 5 have the alliterative sound of /ter/ as consonance. In stanza 7 also have a repetitive word, *sudut-sudut* in line 5. In the English version, there is no case of alliteration has been detected. There are no assonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 8:

In the original version, there is no case of alliteration has been detected. In the English version, there is one case of alliteration. The words *buried*, *because* and *become* in line three have alliterative sound of /b/ as consonance. There are no assonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 9:

In this stanza, there is no case of alliteration sound has been detected in both versions of poem.

Stanza 10:

In the original version, the words *catatan* and *coretan* in line 2 have alliterative sound of /c/ as consonance. In the English version, there is no case of alliteration has been detected. There are no assonance, refrains and onomatopoeia have been detected in this stanza.

According to the alliteration element of the poem, both poems have different alliterative sounds because in the SL poem, the alliterative sounds like the repetition words, consonances, assonances and refrains in original poem are not perfectly transferred to TL poem. This poem does not use phonemic translation method and free verse translation method. Those methods concern to transfer the sound from the original poem to the translated poem. The phonemic translation attempts to recreate SL sound to TL sound and the free verse translation is a method that is able to get accurate equivalent in TL with constant

sound value. The implication is the alliterative sounds that are found in the original poem are not found in the English poem, it may be caused by grammar Indonesian and English language. The translator only retains the meaning of the poem without regard to the terms of the sound from SL to TL.

4.2.2.4 Simile and Metaphor

There is no case of simile and metaphor has been detected in this poem.

4.2.2.5 Symbolism

In the poem *Jogging di Jakarta*, the author uses a symbol that conveys an idea. The poem uses the word ***peta*** or ***map*** as a symbol in this poem. The meaning of ***peta*** or ***map*** is the city of Jakarta. Although, the translator only translates the word ***peta*** into ***map*** literally, but the result is able to describe the symbol of the poem in the English version when it connects to the context of the poem. The context is the life in city of Jakarta. The author uses the word ***peta*** or ***map*** to describe the city of Jakarta where is always crowded, bustling and never quiet.

4.2.2.6 Theme

The theme of poem *Jogging di Jakarta* translated into *Jogging in Jakarta* is life in the city of Jakarta. In this poem, the author describes that Jakarta is very busy city. There are a lot of activities that happen in the morning. The author describes the situation of Jakarta city very clearly in the line four of the fourth stanza; ***mengejar jualan di pasar pagi*** translated into ***to catch the morning market costumers***, and in the line two of seventh stanza; ***tuntutan berkarya***

sepanjang hari – peta sepi translated into *driven by the demands of work – The forsaken map*. They describe Jakarta city as a busy city which Jakarta people have to work every day. In the English version, the translator translates this poem by maintaining the ideas and thoughts from the original version.

4.2.3 Textual Elements of Toeti Heraty's *Geneva di Bulan Juli* into *Geneva in July*

4.2.3.1 Rhythm and Meter

Stanza 1:

Table 4.38 Rhythm and Meter Analysis of Stanza One in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	A/khir/nya	3	Fi/nal/ly	3
2	Pa/srah ke/pa/da mu/sim	7	I sur/ren/der to the pass/ing sea/sons	10
3	dan hi/dup ja/di/nya se/per/ti bu/ku	11	and life be/comes like a book	7
4	(yang ti/dak ter/la/lu te/bal ten/tu)	10	(not a long one, cer/tain/ly)	7
5	De/ngan ha/la/man ber/u/rut	8	with num/ber/ed pages	5
6	Un/tuk di/ba/lik/kan sa/tu per sa/tu	11	to be turn/ed one by one –	7

The first stanza of original poem has 6 lines and the translated poem also has 6 lines. From the original poem, the first line has 3 syllables, the second line has 7 syllables, the third line has 11 syllables, the fourth line has 10 syllables, the fifth line and the sixth line has 11 syllables. In the translated poem, the first line

has 3 syllables, the second line has 10 syllables, the third line has 7 syllables, the fourth line has 7 syllables, the fifth line has 5 syllables and the sixth line has 7 syllables.

According to the number of syllables in two versions of poem, the first stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the first stanza of SL, it seems that the SL meter is not produced in TL meter because two versions of poem have different numbers of syllables. The first stanza uses literal method translation. It can be seen on textual elements analysis on page 126.

Stanza 2:

Table 4.39 Rhythm and Meter Analysis of Stanza Two in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Bi/la ti/dak	4	what if	2
2	Ti/ba-ti/ba ga/dis di Ge/ne/va i/tu	11	that girl in Ge/ne/va	6
3	Me/nye/be/rang ja/lan be/gi/tu sa/ja	11	Had/n't su/dden/ly cross/ed the road	9
4	Sam/bil ber/la/ri ti/dak pe/du/li ta/pi	12	Run/ning, with/out pay/ing at/tent/ion	10
5	Ha/ti-ha/ti mem/ba/wa bu/nga di ta/ngan/nya	13	Care/ful/ly hol/ding flo/wers in her hands?	10

In this stanza, Indonesian and English version have 5 lines. Both have a different number of syllables in each line. From the original poem, the first line

has 4 syllables, the second line has 11 syllables, the third line has 11 syllables, the fourth line has 12 syllables and the fifth line has 13 syllables. In the translated poem, the first line has 2 syllables, the second line has 6 syllables, the third line has 9 syllables, the fourth line has 10 syllables and the fifth line has 10 syllables.

According to the number of syllables in two versions of poem, the second stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the second stanza of SL, it seems that the SL meter is not produced in TL meter because two versions of poem have different numbers of syllables. The second stanza uses rhymed method translation. It can be seen on rhyme analysis on page 92.

Stanza 3:

Table 4.40 Rhythm and Meter Analysis of Stanza Three in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Me/mang ku/i/ngat	5	I clear/ly re/mem/ber	6
2	Pe/rem/pu/an tu/a ber/ke/ru/dung hi/tam	12	the old wo/man in a black head/scarf	9
3	De/ngan ke/ran/jang ma/war me/le/wa/ti me/ja	13	Pass/ing the ta/ble with a bas/ket of ro/ses	12
4	dan kau ber/ta/nya se/der/ha/na:	9	and you ask/ing sim/ply,	6
5	“a/pa/kah su/ka bu/nga- bu/nga?”	9	‘Do you like flo/wers?’	5

The third stanza of original poem has 5 lines and the translated poem also has 5 lines. Both have a different number of syllables in each line. From the

original poem, the first line has 5 syllables, the second line has 12 syllables, the third line has 13 syllables, the fourth line has 9 syllables and the fifth line has 9 syllables. On the translated poem, the first line has 6 syllables, the second line has 9 syllables, the third line has 12 syllables, the fourth line has 6 syllables and the fifth line has 5 syllables.

According to the number of syllables in two versions of poem, the third stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the third stanza of SL, it seems that the SL meter is not produced in TL meter because two versions of poem have different numbers of syllables. The third stanza uses literal method translation. It can be seen on textual elements analysis on page 123.

Stanza 4:

Table 4.41 Rhythm and Meter Analysis of Stanza Four in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Se/per/ti bi/a/sa	6	As al/ways	3
2	Ku/ja/wab de/ngan ke/bim/ba/ngan pan/jang	10	I repli/ed af/ter a long he/si/ta/tion	12
3	De/ngan ja/ri	4	and you cupp/ed my chin and turn/ed my face	11
4	Pa/da da/gu/ku kau pa/ling/kan mu/ka/ku pe/nuh	14	Ful/ly to/wards you	5
5	Ke/pa/da/mu	4		

The fourth stanza of original poem has 5 lines and the translated poem also has 5 lines. Both have a different number of syllables in each line. From the original poem, the first line has 8 syllables, the second line has 10 syllables, the third line has 10 syllables, the fourth line has 15 syllables and the fifth line has 13 syllables. In the translated poem, the first line has 4 syllables, the second line has 8 syllables, the third line has 5 syllables, the fourth line has 11 syllables and the fifth line has 9 syllables.

According to the number of syllables in two versions of poem, the fourth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the fourth stanza of SL, it seems that the SL meter is not produced in TL meter because two versions of poem have different numbers of syllables. In the fourth stanza there is different number of lines between Indonesian and English version and the version type in interpretation method can be used in this stanza. The version of a poem in TL will semantically be exactly the same with the original, but is physically different with SL. The version type of interpretation method is use in this stanza. It can be seen in textual elements analysis on page 127.

Stanza 5:

The fifth stanza of original and translated poem has 6 lines. From the original poem, the first line has 3 syllables, the second line has 9 syllables, the third line has 12 syllables, the fourth line has 3 syllables, the fifth line has 14

syllables and the sixth line has 14 syllables. In the English poem, the first line has 4 syllables, the second line has 7 syllables, the third line has 4 syllables, the fourth line has 7 syllables, the fifth line has 10 syllables and the sixth line has 5 syllables. Both have a different number of syllables in each line.

Table 4.42 Rhythm and Meter Analysis of Stanza Five in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Jan/ji pun	3	All pro/mi/ses	4
2	Ter/ka/lah/kan o/leh mu/sim yang	9	were de/feat/ed by a time	7
3	Re/bah-re/bah pa/da ha/ri tan/pa a/ngin	12	of wind/less days;	4
4	Ma/war pun	3	the ro/ses would turn to dust	7
5	Ting/gal/kan de/bu, ma/lam Ge/ne/va ha/ngat naf/su	14	and the pass/ion/ate Ge/ne/va nights	10
6	a/kan ting/gal/kan kan/tuk dan ter/la/lu pe/nat nan/ti	14	would leave us yawn/ing.	5

According to the number of syllables in two versions of poem, the fifth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on reproduction of the SL meter. From the fifth stanza of SL, it seems that the SL meter is not produced in TL meter because two versions of poem have different numbers of syllables. The fifth stanza uses literal method translation. It can be seen on textual elements analysis on page 127.

Stanza 6:

Table 4.43 Rhythm and Meter Analysis of Stanza Six in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Se/dang/kan	3	There would be dis/tur/bance,	6
2	Ge/li/sah, ter/gang/gu ri/sau tak pas/ti la/gi	13	Ner/vous/ness, un/cer/tain/ty	7
3	Si/apa eng/kau si/apa a/ku i/ni	12	<i>Who are you? Who am I?</i>	6

The sixth stanza of Indonesian and English poem has 3 lines. From the original poem, the first line has 3 syllables, the second line has 13 syllables and the third line has 12 syllables. In the English poem, the first line has 6 syllables, the second line has 7 syllables and the third line has 6 syllables.

According to the number of syllables in two versions of poem, the sixth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the sixth stanza of SL, it seems that the SL meter is not produced in TL meter because two versions of poem have different numbers of syllables. The sixth stanza uses rhymed method translation. It can be seen on rhyme analysis on page 96.

Stanza 7:

The seventh stanza of original poem has 4 lines. Different with the original poem, the English poem has 3 lines. From the original poem, the first line has 5 syllables, the second line has 12 syllables, the third line has 13 syllables and the

fourth line has 9 syllables. In the English poem, the first line has 11 syllables, the second line has 11 syllables and third line has 8 syllables. Both have a different number of syllables in each line.

Table 4.44 Rhythm and Meter Analysis of Stanza Seven in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Mung/kin se/ka/li	5	You would pro/bab/ly have clos/ed the win/dow	11
2	Eng/kau da/lam ke/re/ta an/ta/ra Pa/ris	12	on the train bet/ween Pa/ris and Ge/ne/va	11
3	dan Ge/ne/va me/nu/tup jen/de/la, ja/ngan/lah	13	in case the wind ruff/led my hair	8
4	a/ngin/a meng/gang/gu ram/but/ku	9		

According to the number of syllables in two versions of poem, the seventh stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the seventh stanza of SL, it seems that the SL meter is not produced in TL meter because two versions of poem have different numbers of syllables. The version type of interpretation method is use in this stanza. It can be seen in textual elements analysis on page 124.

Stanza 8:

The eighth stanza of original poem has 5 lines. Different with the original poem, the English poem has 4 lines. From the original poem, the first line has 4 syllables, the second line has 14 syllables, the third line has 15 syllables, the

fourth line has 11 syllables and the fifth line has 12 syllables. In the English poem, first line has 11 syllables, second line has 13 syllables, third line has 7 syllables and fourth line has 6 syllables. Both have a different number of syllables in each line.

Table 4.45 Rhythm and Meter Analysis of Stanza Eight in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	a/tau wak/tu	4	Or, when some/thing un/to/ward had hap/pen/ed,	11
2	Per/nah su/a/tu ke/lan/cang/an te/lah ter/ja/di	14	you would have per/su/ad/ed me to step off the train	13
3	Tu/run da/ri ke/re/ta a/pi, se/ka/li la/gi kau	15	to stay in a name/less town,	7
4	Ra/yu sing/gah di ko/ta tan/pa na/ma	11	enjoy it to/ge/ther.	6
5	Un/tuk me/nik/ma/ti/nya ber/sa/ma-sa/ma	12		

According to the number of syllables in two versions of poem, the eighth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the eighth stanza of SL, it seems that the SL meter is not produced in TL meter because two versions of poem have different numbers of syllables. The version type of interpretation method is use in this stanza. It can be seen in textual elements analysis on page 124.

Stanza 9:

Table 4.46 Rhythm and Meter Analysis of Stanza Nine in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Me/ngem/ba/ra	4	To tra/vel	3
2	a/da/lah me/nang/gal/kan na/ma, me/le/pas/kan bu/mi	15	is to shed one's name, to be/come un/ground/ed,	11
3	Ben/da-ben/da ke/mi/lau di/per/ma/in/kan a/ngin	14	a glis/te/ning ob/ject play/ed with by the wind;	12

The ninth stanza of Indonesian and English poem has 3 lines. From the original poem, the first line has 4 syllables, the second line has 15 syllables and the third line has 14 syllables. In the English poem, the first line has 3 syllables, the second line has 11 syllables and the third line has 12 syllables. Both have a different number of syllables in each line.

According to the number of syllables in two versions of poem, the ninth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the ninth stanza of SL, it seems that the SL meter is not produced in TL meter because two versions of poem have different numbers of syllables. The ninth stanza uses rhymed method translation. It can be seen on rhyme analysis on page 98.

Stanza 10:

Table 4.47 Rhythm and Meter Analysis of Stanza Ten in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	dan sang/si	3	and what is more real – walk/ing	7
2	Ma/na pu/la yang le/bih nya/ta, ber/ja/lan	12	with head bow/ed a/gainst the force of the wind,	9
3	Me/run/duk ka/re/na a/ngin/a ken/cang, a/tau	13	or the dark lights of Ams/ter/dam?	8
4	Ge/mer/la/pan lam/pu di Ams/ter/dam	10		

The tenth stanza of original poem has 4 lines. Different with the original poem, the English poem has 3 lines. From the original poem, the first line has 3 syllables, the second line has 12 syllables, the third line has 13 syllables and the fourth line has 10 syllables. In the English poem, the first line has 7 syllables, the second line has 9 syllables and the third line has 8 syllables. Both have a different number of syllables in each line.

According to the number of syllables in two versions of poem, the fourth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the fifth stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables. The version type of interpretation method is use in this stanza. It can be seen in textual elements analysis on page 125.

Stanza 11:

Table 4.48 Rhythm and Meter Analysis of Stanza Eleven in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Bu/nga, ma/lam, dan ko/ta-ko/ta	9	Flo/wers, night, towns and ci/ties	7
2	Ter/si/sip an/ta/ra yang se/nga/ja di/ke/nang	13	slip in bet/ween things one wish/es to re/mem/ber	12
3	Me/ra/ta, se/per/ti ka/ta-ka/ta di ha/ri sen/ja	15	spread out, like words at dusk,	6
4	Mes/ki	2	a dee/pe/ning gulf bet/ween con/flict/ing ut/te/ran/ces.	14
5	Se/ma/kin men/ju/rang ru/ang an/ta/ra	11		
6	u/ca/pan yang ber/tum/bu/kan	8		

The eleventh stanza of Indonesian poem has 6 lines. Different with the Indonesian poem, the English poem has 4 lines. From the original poem, first line has 9 syllables, second line has 13 syllables, third line has 15 syllables, fourth line has 2 syllables, fifth line has 11 syllables and sixth line has 8 syllables. On the English poem, first line has 7 syllables, second line has 12 syllables, third line has 6 syllables and fourth line has 14 syllables. Both have a different number of syllables in each line.

According to the number of syllables in two versions of poem, the eleventh stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on reproduction of the

SL meter. In the eleventh stanza, the SL to TL meter reproduction does not appear because two versions of poems have differences in numbers of syllables. In the eleventh stanza there is different in number of lines between Indonesian and English version and the version type in interpretation method can be used in this stanza. Version of a poem in TL will semantically be exactly the same with the original, but physically different with SL. The version type of interpretation method is use in this stanza. It can be seen in textual elements analysis on page 125.

Stanza 12:

Table 4.49 Rhythm and Meter Analysis of Stanza Twelve in *Geneva Bulan Juli into Geneva in July*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Bi/la ti/dak	4	What if	2
2	Ti/ba-ti/ba ke/le/pak sa/yap ang/sa pu/tih	13	with a sud/den flap/ping of wings five white swans	11
3	Ber/li/ma per/la/han ter/bang me/nyong/song bu/lan	13	had not flown slow/ly to/wards the moon	9
4	Ting/gal/kan da/nau me/ngge/nang sunyi	10	Leav/ing the lake fill/ed with so/li/tude.	10
5			We re/main si/lent	5

In Indonesian version has 4 lines, first line has 4 syllables, second and third line has 13 syllables and fourth line has 10 syllables. The English version has 6 lines, consists of first line has 2 syllables, second line has 8 syllables, third

line has 3 syllables, fourth line has 9 syllables, fifth line has 10 syllables and sixth line has 5 syllables.

According to the number of syllables in two versions of poem, the twelfth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on reproduction of the SL meter. From the twelfth stanza of SL, it seems that the SL meter is not produced in TL meter because two versions of poem have different numbers of syllables. In the twelfth stanza there is different number of lines between Indonesian and English version and the version type in interpretation method can be used in this stanza. The version of a poem in TL will semantically be exactly the same with the original, but is physically different with SL. The version type of interpretation method is use in this stanza. It can be seen in textual elements analysis on page 125.

Stanza 13:

Table 4.50 Rhythm and Meter Analysis of Stanza Thirteen in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Numb. Of Syllable	Target Language	Numb. Of Syllable
1	Ki/ta ter/di/am	5	Yes, there has al/ways been	6
2	Se/jak da/hu/lu me/mang, yang	8	more mea/ning in what's left un/spo/ken.	10
3	Ti/dak ter/u/cap/kan, le/bih ber/ar/ti	11		

This stanza of Indonesian poem has 3 lines. Different with the Indonesian poem, the English poem has 4 lines. From the original poem, first line has 9

syllables, second line has 13 syllables and third line has 15 syllables. On the English poem, first line has 7 syllables, second line has 12 syllables, third line has 6 syllables and fourth line has 14 syllables. Both have a different number of syllables in each line.

According to the number of syllables in two versions of poem, the thirteenth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the thirteenth stanza of SL, it seems that the SL meter is not produced in TL meter because two versions of poem have different numbers of syllables. In the thirteenth stanza there is different number of lines between Indonesian and English version and the implication is version type in interpretation method can be used in this stanza. The version of a poem in TL will semantically be exactly the same with the original, but is physically different with SL. The version type of interpretation method is use in this stanza. It can be seen in textual elements analysis on page 129.

Regarding to the analysis of rhythm and meter above, the original poem *Geneva Bulan Juli* and the translated poem *Geneva in July* has many differences in the number of syllables in each line. The implication of the differences in numbers of syllables is physically different in number of syllables between Indonesian and English version but the meaning of the result poem is preserved to original poem. The translator maintains the original meaning in the result poem. In rhythm and meter analysis, it seems that the translator does not using metrical translation method, because the dominant criterion of this method is the

reproduction of the SL meter. The metrical translation method concentrates on one aspects of the SL text at the expense of the text as whole. Especially, stanza four, seven, eight, ten, eleven, twelve and thirteen have different numbers of line, those stanzas can use version type in interpretation method. They are not physically preserved in the number of stanza but the result has same meaning with the original poem.

4.2.3.2 Rhyme

Stanza 1:

Table 4.51 Rhyme Analysis of Stanza One in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	akhirnya	A	Finally	A
2	pasrah kepada musim	B	I surrender to the passing seasons	B
3	dan hidup jadinya seperti buku	C	and life becomes like a book	C
4	(yang tidak terlalu tebal tentu)	D	(not a long one, certainly)	A
5	dengan halaman berurut	E	with numbered pages	D
6	untuk dibalikkan satu per satu	D	to be turned one by one –	E

In the first stanza, the rhyme patterns between original and translated are different. The original version has A-B-C-D-E-D rhyme pattern. The words *buku*, *tentu* and *satu* in the line three, four and six are rhymed. Those are has same /u/ in the last line. The translated poem has A-B-C-A-D-E rhyme pattern. The words *Finally* and *certainly* in the line one and four are rhymed, because it has the same /ly/ in the last line.

According to the rhyme pattern in two versions of poem, the English poem in the first stanza is not physically preserving the original poem. It means the two versions of poem have the different rhyme patterns. The first stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. In the first stanza, the rhyme pattern in the original poem is not transferred in English poem.

Stanza 2:

Table 4.52 Rhyme Analysis of Stanza Two in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	bila tidak	A	what if	A
2	tiba-tiba gadis di Geneva itu	B	that girl in Geneva	B
3	menyeberang jalan begitu saja	C	hadn't suddenly crossed the road	C
4	sambil berlari tidak peduli tapi	D	running, without paying attention	D
5	hati-hati membawa bunga di tangannya	E	carefully holding flowers in her hands?	E

In the second stanza, the rhyme patterns between original and translated are different. The original version has A-B-C-D-E rhyme pattern. The translated poem has A-B-C-D-E rhyme pattern. There are no cases of rhyme in two versions of poems. There is no rhyme detected on this stanza. It means there are no words or sounds similar at the end of the line in this stanza.

According to the rhyme pattern in two versions of poem, the English poem in the second stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The second stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme is detected in the second stanza.

Stanza 3:

Table 4.53 Rhyme Analysis of Stanza Three in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	memang kuingat	A	I clearly remember	A
2	perempuan tua berkerudung hitam	B	the old woman in a black headscarf	B
3	dengan keranjang mawar melewati meja	C	passing the table with a basket of roses	C
4	dan kau bertanya sederhana:	D	and you asking simply,	D
5	“apakah suka bunga- bunga?”	E	‘Do you like flowers?’	C

In the third stanza, the rhyme patterns between original and translated are different. The original version has A-B-C-D-E rhyme pattern. The translated poem has A-B-C-D-C rhyme pattern. The words *roses* and *flowers* in the line three and five are rhymed, because it has the same sound /s/ in the last line.

According to the rhyme pattern in two versions of poem, the English poem in the third stanza is not physically preserving the original poem. It means the two versions of poem have the different rhyme patterns. The third stanza does not use rhymed translation method. The rhymed translation is transferring of the original

poem into the translation in TL poem. In the third stanza, the rhyme pattern in the original poem is not transferred in English poem.

Stanza 4:

Table 4.54 Rhyme Analysis of Stanza Four in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	seperti biasa	A	As always	A
2	kujawab dengan kebimbangan panjang	B	I replied after a long hesitation	B
3	dengan jari	C	and you cupped my chin and turned my face	C
4	pada daguku kau palingkan mukaku penuh	D	fully towards you	D
5	kepadamu	E		

In the fourth stanza, there are different lines between SL and TL. SL has five lines and TL only has four lines. The rhyme patterns between original and translated are almost same. The original version has A-B-C-D-E rhyme pattern and the translated poem which have 4 lines has A-B-C-D rhyme pattern. There are no cases of rhyme has been detected in original and translated version. It means there are no words or sounds similar at the end of the line in this stanza.

According to the rhyme pattern in two versions of poem, the English poem in the fourth stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The fourth stanza does not use rhymed translation method. The rhymed translation is transferring of the original

poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme is detected in the fourth stanza.

Stanza 5:

Table 4.55 Rhyme Analysis of Stanza Five in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	janji pun	A	All promises	A
2	terkalahkan oleh musim yang	B	were defeated by a time	B
3	rebah-rebah pada hari tanpa angin	C	of windless days;	C
4	mawar pun	A	the roses would turn to dust	D
5	tinggalkan debu, malam Geneva hangat nafsu	D	and the passionate Geneva nights	E
6	akan tinggalkan kantuk dan terlalu penat nanti	E	would leave us yawning.	F

In the fifth stanza, the rhyme patterns between original and translated are different. The original version has A-B-C-A-D-E rhyme pattern. The words ***pun*** in the line one and four are rhymed. Those are has the same sound /un/ in the last line. The translated poem has A-B-C-D-E-F rhyme pattern, there is no rhyme has been detected in English version.

According to the rhyme pattern in two versions of poem, the English poem in the fifth stanza is not physically preserving the original poem. It means the two versions of poem have the different rhyme patterns. The fifth stanza does not use rhymed translation method. The rhymed translation is transferring of the original

poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme is detected in the sixth stanza.

Stanza 6:

Table 4.56 Rhyme Analysis of Stanza Six in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	Sedangkan	A	There would be disturbance,	A
2	gelisah, terganggu risau tak pasti lagi	B	nervousness, uncertainty	B
3	siapa engkau siapa aku ini	C	<i>Who are you? Who am I?</i>	C

In the sixth stanza, the rhyme patterns between original and translated are different. The original and translated version have same A-B-C rhyme patterns. There are no cases of rhyme has been detected in original and translated version. It means there are no words or sounds similar at the end of the line in this stanza.

According to the rhyme pattern in two versions of poem, the English poem in the sixth stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The sixth stanza does not use rhymed translation method. The rhymed translation is transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme is detected in the sixth stanza.

Stanza 7:

In the seventh stanza, there are different lines between SL and TL. SL has four lines and TL only has three lines. The rhyme patterns between original and

translated are almost same. The original version has A-B-C-D rhyme pattern and in the translated poem has A-B-C rhyme pattern. There are no cases of rhyme has been detected in original and translated version. It means there are no words or sounds similar at the end of the line in this stanza.

Table 4.57 Rhyme Analysis of Stanza Seven in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	mungkin sekali	A	You would probably have closed the window	A
2	engkau dalam kereta antara Paris	B	on the train between Paris and Geneva	B
3	dan Geneva menutup jendela, janganlah	C	in case the wind ruffled my hair	C
4	angina mengganggu rambutku	D		

According to the rhyme pattern in two versions of poem, the English poem in the seventh stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The seventh stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme detected in the seventh stanza.

Stanza 8:

In the eighth stanza, the rhyme patterns between the original and translated are different. The original version has A-B-C-D-D rhyme pattern. The words *nama* and *sama* in the last line four and five are rhymed, because those are has

the similar sound /ma/. The translated poem has A-B-C-D rhyme pattern. There is no rhyme has been detected in English version.

Table 4.58 Rhyme Analysis of Stanza Eight in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	atau waktu	A	Or, when something untoward had happened,	A
2	pernah suatu kelancangan telah terjadi	B	you would have persuaded me to step off the train	B
3	turun dari kereta api, sekali lagi kau	C	to stay in a nameless town,	C
4	rayu singgah di kota tanpa nama	D	enjoy it together.	D
5	untuk menikmatinya bersama-sama	D		

According to the rhyme pattern in two versions of poem, the English poem in the eighth stanza is not physically preserving the original poem. It means the two versions of poem have the different rhyme patterns. The eighth stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme is detected in the eighth stanza.

Stanza 9:

In the ninth stanza, the rhyme patterns between the original and translated are almost same. The original and English version have similar A-B-C rhyme patterns. There are no cases of rhyme has been detected in original and translated

version. It means there are no words or sounds similar at the end of the line in this stanza.

Table 4.59 Rhyme Analysis of Stanza Nine in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	Mengembara	A	To travel	A
2	adalah menanggalkan nama, melepaskan bumi	B	is to shed one's name, to become ungrounded,	B
3	benda-benda kemilau dimainkan angin	C	a glistening object played with by the wind;	C

According to the rhyme pattern in two versions of poem, the English poem in the ninth stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The ninth stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme is detected in the ninth stanza.

Stanza 10:

In the tenth stanza, there are different lines between SL and TL. SL has four lines and TL only has three lines. The rhyme patterns between original and translated are almost same. The original version has A-B-C-D rhyme pattern and the translated poem has A-B-C rhyme pattern. There are no cases of rhyme have been detected in original and translated version. It means there are no words or sounds similar at the end of the line in this stanza.

Table 4.60 Rhyme Analysis of Stanza Ten in *Geneva Bulan Juli* into *Geneva in July*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	dan sangsi	A	and what is more real – walking	A
2	mana pula yang lebih nyata, berjalan	B	with head bowed against the force of the wind,	B
3	merunduk karena angin kencang, atau	C	or the dark lights of Amsterdam?	C
4	gemerlapan lampu di Amsterdam	D		

According to the rhyme pattern in two versions of poem, the English poem in the tenth stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The tenth stanza does not use rhymed translation method. The rhymed translation is transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme is detected in the tenth stanza.

Stanza 11:

In the eleventh stanza, there are different lines between SL and TL. SL has six lines and TL only has four lines. The rhyme patterns between original and translated are different. The original version has A-B-A-C-A-D rhyme pattern. The words *kota*, *senja* and *antara* in the last line one and three and five are rhymed. There is the same sound /a/ in the last line. The translated poem has A-B-C-A rhyme pattern. The words “cities” and “utterances” are rhymed. Those words have the same sound /es/ in the last line one and four.

Table 4.61 Rhyme Analysis of Stanza Eleven in *Geneva Di Bulan Juli* into

Geneva in July

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	bunga, malam, dan kota-kota	A	Flowers, night, towns and cities	A
2	tersisip antara yang sengaja dikenang	B	slip in between things one wishes to remember	B
3	merata, seperti kata-kata di hari senja	A	spread out, like words at dusk,	C
4	Meski	C	a deepening gulf between conflicting utterances.	A
5	semakin menjurang ruang antara	A		
6	ucapan yang bertumbukan	D		

According to the rhyme pattern in two versions of poem, the English poem in the eleventh stanza is not physically preserving the original poem. It means the two versions of poem have the different rhyme patterns. The eleventh stanza does not use rhymed translation method. The rhymed translation is the transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme is detected in the eleventh stanza.

Stanza 12:

In this stanza, there are different lines between SL and TL. SL only has four lines and TL has five lines. The Indonesian version has A-B-C-D rhyme pattern. There are no cases of rhyme in Indonesia version. The translated poem has A-B-C-D-E rhyme pattern. There are no cases of rhyme has been detected in

original and translated version. It means there are no words or similar sounds at the end of the line in this stanza.

Table 4.62 Rhyme Analysis of Stanza Twelve in *Geneva Di Bulan Juli* into *Geneva in July*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	bila tidak	A	What if	A
2	tiba-tiba kelepak sayap angsa putih	B	with a sudden flapping of wings five white swans	B
3	berlima perlahan terbang menyongsong bulan	C	had not flown slowly towards the moon	C
4	tinggalkan danau menggenang sunyi	D	leaving the lake filled with solitude.	D
5			We remain silent	E

According to the rhyme pattern in two versions of poem, the English poem in the twelfth stanza is physically preserving the original poem. It means the two versions of poem have similar rhyme pattern. The twelfth stanza does not use rhymed translation method. The rhymed translation is transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme is detected in the twelfth stanza.

Stanza 13:

In the thirteenth stanza, there are different lines between SL and TL. SL has three lines and TL only has two lines. The rhyme patterns between the original and translated are different. The original version has A-B-C rhyme pattern. There are no cases of rhyme in the original version. The translated version

has rhyme pattern A-A. The words “been” and “unspoken” are rhymed. It has same sound /en/ in the last one and two lines of translated version.

Table 4.63 Rhyme Analysis of Stanza Thirteen in *Geneva Di Bulan Juli* into *Geneva in July*

Line	Source Language	Rhyme Pattern	Target Language	Rhyme Pattern
1	kita terdiam	A	Yes, there has always been	A
2	sejak dahulu memang, yang	B	more meaning in what's left unspoken.	A
3	tidak terucapkan, lebih berarti	C		

According to the rhyme pattern in two versions of poem, the English poem in the thirteenth stanza is not physically preserving the original poem. It means the two versions of poem have the different rhyme patterns. The thirteenth stanza does not use rhymed translation method. Rhymed translation is transferring of the original poem into the translation in TL poem. There is no different rhyme pattern in two versions of poem, although no rhyme is detected in the thirteenth stanza.

Based from the analysis of rhyme in *Geneva di Bulan Juli* into *Geneva in July* poem, the rhyme pattern is translated imperfectly by the translator. There are many differences of rhyme pattern in every stanza between the Indonesian and English version. It can be concluded that translator does not translate this poem based on its rhyme. It means the translator does not translate the poem *Geneva di Bulan Juli* into *Geneva in July* by making the same of last words in each line.

4.2.3.3 Alliteration

According to the alliteration element of the poem, Toeti Heraty's *Geneva di Bulan Juli* translated into *Geneva in July* does not use phonemic translation method and free verse translation method. Those methods concern to the sound transfer from the original poem to the translated poem. The phonemic translation attempts to recreate SL sound to TL sound and the free verse translation is a method that is able to get accurate equivalent in TL with constant sound value of the result. In this poem, there are no sounds that are perfectly transferred from SL to TL.

Stanza 1:

In the Indonesian poem, the phrase (*yang tidak terlalu tebal tentunya*) in line three has alliterative sound of /t/ as consonance that it is repeated in four words. In the second line of English version, the sentence *I surrender to the passing seasons* has the alliterative sound of /s/ as consonance that is repeated in three words. The words *one* in line six of English version can be called refrain, because it is repeated twice in a line. There are no assonance, repetition word and onomatopoeia have been detected in this stanza.

Stanza 2:

In the original version, the words *tiba-tiba* in line two and *hati-hati* in the line five are the alliteration sound. Those are the repetitive word in the first stanza of the original poem. In the English version, the sentence *carefully holding flowers in her hands?* in the line five has the alliterative sound of /l/ and /h/ as

consonance. There are no assonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 3:

The sentence *dengan keranjang mawar melewati meja* in line three of Indonesian poem has alliterative sound of /m/ as consonance. There is also a repetitive word *bunga-bunga* in line four. The consonance /m/ is repeated three times in a line continuously. In the English version, the words *passing, basket, roses, asking* and *simply* have the alliterative sound of /s/ as consonance. There are no assonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 4:

In the line three of this stanza, the sentence *pada daguku kau palingkan mukaku penuh* has alliterative sound of /u/ as assonance. It is translated into *and you cupped in my chin and turned my face*, the words *cupped* and *chin* in the line three have alliterative sound of /c/ as consonance. There are no repetition words, refrains and onomatopoeia have been detected in this stanza.

Stanza 5:

In the Indonesian version, the words *rebah-rebah* in line two is a repetitive word. There is no assonance and consonance in Indonesian poem. In English version, the words *were, windless* and *would* have alliterative sound of /w/ as consonance. There are no assonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 6:

In the Indonesian version, in line two, there is a sentence *gelisah, terganggu risau tak pasti lagi* which has alliterative sound of /a/ as assonance. It is repeated six times in a line continuously. There is also a refrain word *siapa* in Indonesian which translated into *who* in the English version. In the second line of the English version, the words *nervousness* and *uncertainty* have alliterative sound of /er/ as assonance. There are no consonance and onomatopoeia have been detected in this stanza.

Stanza 7:

In the Indonesian version, the words *jendela* and *janganlah* in line three have alliterative sound of /j/ as consonance. In the English version, the sentence *You would probably have closed the window* in line one has alliteration sound of /o/ as assonance. There are no repetition words, refrains and onomatopoeia have been detected in this stanza.

Stanza 8:

In the Indonesian version, the word *bersama-sama* in line five is a repetitive word. In the English version, there is no case of alliteration. There are no assonance, consonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 9:

In the Indonesian version, the phrase *adalah menanggalkan nama, melepaskan bumi* in line two of this stanza has alliteration sound of /m/ as consonance. It is repeated four times in a line continuously. There is also repetitive word in line three. It is *benda-benda*. In the English version, the phrase *is to shed one's, to become ungrounded* in line two has the alliterative sound of /o/ as assonance. There are no refrains and onomatopoeia have been detected in this stanza.

Stanza 10:

In the English version, the words *what, walking, with* and *wind* have the alliterative sound of /w/ as consonance. In the Indonesian version, the sentence *gemerlapan lampu di Amsterdam* has the alliterative sound of /m/ that it has repeated 4 times in a line continuously. There are no assonance, repetition word, refrains and onomatopoeia have been detected in this stanza.

Stanza 11:

In the Indonesian version, the words *kota-kota* in line one and *kata-kata* in line three are repetitive words. In line five, the words *menjurang* and *ruang* have the alliterative sound of /ang/ as assonance. In the English version, the words *deepening* and *between* in line four have the alliterative sound of /ee/ as assonance. There are no consonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 12:

In the Indonesian version, the word **tiba-tiba** in line two is a repetitive word. In line three, the sentence *berlima perlahan terbang menyongsong bulan* has been translated into *had not flown slowly towards the moon* which has alliterative sound of /w/ as consonance. It is repeated three times in a line continuously. In the English version, the phrase *leaving the lake filled with solitude* has the alliterative sound of /l/ as consonance that it is repeated 4 times in a line continuously. There are no assonance, refrains and onomatopoeia have been detected in this stanza.

Stanza 13:

In Indonesian version, the words *tidak* and *terucapkan* have the alliterative sound of /t/ as consonance. In the English version, the words *more* and *meaning* have the alliterative sound of /m/ as consonance. There are no assonance, repetition word, refrains and onomatopoeia have been detected in this stanza.

According to the alliteration element of the poem, both poems have different in alliterative sounds because in the SL poem, the alliterative sounds like the repetition words, consonances, assonances and refrains in original poem are not perfectly transferred to TL poem. This poem does not use phonemic translation method and free verse translation method. Those methods concern to transfer the sound from the original poem to the translated poem. The phonemic translation attempts to recreate SL sound to TL sound and the free verse translation is a method that is able to get accurate equivalent in TL with constant

sound value. The implication is the alliterative sounds that found in the original poem are not found in the English poem, it may be caused by the Indonesian and English grammar. The translator only retains the meaning of the poem without regard to the terms of the sound from SL to TL.

4.2.3.4 Simile and Metaphor

There are two lines that are detected as simile. First is *dan hidup jadinya seperti buku* which is translated into *and life becomes like a book* in line three of first stanza. Second is *merata, seperti kata-kata dihari senja* which is translated into *spread out, like words at dusk*. Those lines are simile because it compares with the word *like* or in Indonesian is *seperti*. In the first case, the author makes a comparison that life is like a book and in the second case, the author makes a comparison that something is spread out like words at dusk. In this case, the translator is succeeds to preserve the meaning of metaphor from the original poem into the English poem. In the other stanza there are no cases of simile and metaphor have been detected.

4.2.3.5 Symbolism

In the poem *Geneva di Bulan Juli* the author uses a symbol that conveys an idea. The symbol of this poem is *tiba-tiba kelepak sayap angsa putih*. The phrase *tiba-tiba kelepak sayap angsa putih* is translated into *flapping of wings five white swans*. The symbol describes a departure. The departure of a person leaves the author's life. Although, the translator only translates the phrase

literally, but the result is able to describe the symbol of the poem in the English version when it connects to the context of the poem.

4.2.3.6 Theme

The Poem Toeti Heraty's *Geneva di Bulan Juli* translated into *Geneva in July* is included in the narrative poetry genre. It tells a story about separation and memories. The author expresses the sadness of separation with someone in her poem. The author describes the separation with someone in line one and two of the ninth stanza; *mengembara, adalah menanggalkan nama, melepaskan bumi* translated into *to travel, is to shed one's name to become ungrounded*. In the line two, three and four of the twelfth stanza; *tiba-tiba kelepak sayap angsa putih/berlima perlahan terbang menyongsong bulan/tinggalkan danau mengenang sunyi* translated into *with a sudden flapping of wings five white swans/had not flown slowly toward the moon/leaving the lake filled with solitude*. In this poem, the author also recounts the memories that she has gone through in Geneva. It can be seen in the second line of the eleventh stanza; *tersisip antara yang sengaja terkenang* translated into *slip in between things one wishes to remember*. In the English version, the translator translates this poem by maintaining the ideas and thoughts from the original version.

4.3 Translation Method of Poetry

In this study, the researcher determines the method of translation poetry by using textual elements of poetry analysis. Methods of poetry translation have seven items and they are phonemic translation, literal translation, metrical

translation, verse to prose translation, rhymed translation, blank translation and interpretation.

4.3.1 Method of Poetry Translation in Toety Heraty's *Dua Wanita into Two Women*

Table 4.64 Translation Method that Used in *Dua Wanita* into *Two Women*

Stanza Method	1	2	3	4	5	6	7	Total
Phonemic Translation								0
Literal Translation								5
Metrical Translation								0
Verse to prose translation								0
Rhymed Translation								2
Blank Verse translation								0
Interpretation								2

The table above describes the translation method used in every stanza. In the previous discussion, the Indonesian poem *Dua Wanita* has classified and compared to the English version *Two Women* based on the textual elements of poetry. There are many differences in the textual elements between two versions of poem, such as the number of syllable, rhyme pattern, sound of alliteration. The

table describes that Literal translation method is widely used in this poem. The literal translation method is used in five stanzas. They are stanza 1, 2, 4, 6 and 7. The methods that are used in this poem are Rhymed translation and Version type in Interpretation method. Rhymed Translation is used in stanza 1 and 7. Version type in interpretation method is used in stanza 3 and 5.

The appropriate method that is used in Toeti Heraty's *Dua Wanita* into *Two Women* is literal translation method. It means word-to word translation. It will be described in every stanza as follows:

Stanza 1:

This stanza uses the literal and rhymed translation method. Literal translation means word-to-word translation. It is just transferring the word, not the original meaning. The dominant method in this stanza is transferring the word in Indonesian version into English version, such as in line one *silakan-silakan masuk* translated into *please-please come in*. It describes further, the words *silakan-silakan* become *please-please* and *masuk* become *come in*. This stanza also uses rhymed translation method, there is a similar rhyme pattern in both version. Indonesian and English version has A-B-C-D-E rhyme pattern.

Stanza 2:

Stanza two only uses the literal translation. It is just transferring the word, not the original meaning. The dominant in this stanza is transferring the word in Indonesian version into English version, such as in line one *telpon berdering, putuskan saja* translated into *the phone is ringing, just unplug it*. It describes

further, the word *telpon* becomes *the phone*, *berdering* becomes “*is ringing*”, *putuskan saja* becomes *just unplug it*.

Stanza 3:

Stanza three uses the version type of interpretation method. The TL is semantically same with the SL poem, but physically is totally different. The form of two versions of poems is different. The different is in the number of stanza. The original poem has 3 lines and English poem has 4 lines. In rhyme and meter, the number of syllable in every line of stanza three is different. In the original poem, line one has 11 syllables, line two has 15 syllables and line three has 16 syllables. In English poem, line one has 11 syllables, line two has 12 syllables, line three has 10 syllables and line four has 7 syllables. The rhyme pattern in both versions is different. Original poem has A-B-B rhyme pattern and English version has A-B-C rhyme pattern. It can be seen in rhythm and meter analysis on page 31

Stanza 4:

Stanza four only uses the literal translation. It is just transferring the word, not the original meaning. The dominant in this stanza is transferring the word in Indonesian version into English version, such as in line one *hidupmu, hidupku, warna meriah dalam* translated into *your life, my life in bright colours*. It describes further, the phrase *hidupmu, hidupku* becomes *your life, my life* and *warna meriah dalam* becomes *in bright colours*.

Stanza 5:

Stanza five uses the version type of interpretation method. The TL is semantically same with the SL poem, but physically is totally different. The original poem has 5 lines and English poem has 4 lines. In rhyme and meter, the number of syllable in every line of stanza three is different. In original poem, line one has 12 syllables, line two has 9 syllables, line three has 15 syllables, line four has 15 syllables and line five has 13 syllables. In English poem, line one has 10 syllables, line two has 11 syllables, line three has 17 syllables and line four has 12 syllables. The Rhyme pattern in both versions is different. The original poem has A-A-B-A rhyme pattern and the English version has A-B-B-C rhyme pattern. It can be seen in rhythm and meter analysis on page 34.

Stanza 6:

Stanza six uses the literal translation. It is just transferring the word, not the original meaning. The dominant method in this stanza is transferring the word in Indonesian version into English version, such as in line three *sejam, sehari, nukilan hidup* translated into *an hour, a day, the essence of life*. It describes further, the word *sejam, sehari* becomes *an hour, a day* and *nukilan hidup* becomes *the essence of life*.

Stanza 7:

This stanza uses the literal and the rhymed translation method. The literal translation means word-to-word translation. It is just transferring the word, not the original meaning. The dominant method in this stanza is transferring the word in Indonesian version into English version, such as in line one *ah, sandiwara ini*

pun translated into *ah, this charade*. This stanza also uses the rhymed translation method, there is a similar rhyme pattern in both version. Indonesian and English version has A-B-C rhyme pattern. It can be seen in rhyme analysis on page 43.

4.3.2 Method of Poetry Translation in Toety Heraty's *Jogging di Jakarta* into *Jogging in Jakarta*

Table 4.65 Translation Method that Used in *Jogging di Jakarta* into *Jogging in Jakarta*

Stanza Method	1	2	3	4	5	6	7	8	9	10	Total
Phonemic Translation											0
Literal Translation											4
Metrical Translation											1
Verse to prose translation											0
Rhymed Translation											5
Blank Verse translation											0
Interpretation											1

The table describes that the rhymed translation method is widely used in this poem. The rhymed translation method is used in five stanzas. They are stanza 4, 7, 8, 9 and 10. There are also other methods that are used in this poem. They

are the metrical translation, the literal translation and the version type in Interpretation method. Metrical Translation is used in stanza 8. The Literal translation method is used in stanza 1, 2, 5 and 6. Version type in interpretation method is used in stanza 3 and 5.

The appropriate method that is used in Toeti Heraty's *Jogging di Jakarta* into *Jogging in Jakarta* is the rhymed. The rhymed translation method is a method which transfers the original poem into the translated poem. The result will be appropriate physically but tend to be semantically inappropriate. The analysis will be described in every stanza as follows:

Stanza 1:

Stanza one uses the literal translation. The dominant method in this stanza is transferring the word in Indonesian version into English version, such as in line two *tanpa peta, asing juga* which is translated into *without a recent map seems stange*. It describes further, the word *tanpa* becomes *without*, *peta* becomes *a recent map* and *asing juga* becomes *seems strange*.

Stanza 2:

Stanza two only uses the literal translation. It is just transferring the word, not the original meaning. The dominant method in this stanza is transferring the word in Indonesian version into English version, such as in line one *jalan-jalan masih lengang* which is translated into *the streets are still empty of traffic*. It describes further, the words *jalan-jalan* becomes *the streets*, *masih* becomes *are still*, and *lengang* becomes *empty of traffic*.

Stanza 3:

Stanza three uses version type of interpretation method. The TL is semantically same with the SL poem, but physically is totally different. The form of two versions of poems is different. The different is in the number of stanza. The original poem has 3 lines and English poem has 4 lines. There are a lot of words or sentence in the original poem become shorter in the English poem. It can be seen in rhythm and meter analysis on page 53.

Stanza 4:

Stanza four uses the rhymed translation method. The two versions of poem have a similarity in rhyme pattern. Both have A-B-C-D rhyme pattern. The translator concerns on transferring rhyme of the original poem to the translated poem. However, in this stanza there are no cases of rhyme have been detected. It can be seen in rhyme analysis on page 66.

Stanza 5:

Stanza five uses the literal translation method. The dominant method in this stanza is transferring the word in the Indonesian version into the English version, such as in line one; *lihatlah* which is translated into ***Look***. And in line four; *yang berjongkok, bergumam* translated into *who squat and murmur*.

Stanza 6:

Stanza six only uses the literal translation. The dominant method in this stanza is transferring the word in the Indonesian version into the English version,

such as in line one; *kebersihan kota pun terjamin: punting rokok* which is translated into *the city's cleanliness is guaranteed: cigarette stubs*. It describes further, the word *kebersihan kota* becomes *the city's cleanliness*, *terjamin* becomes *guaranteed* and *punting rokok* becomes *cigarette stubs*.

Stanza 7:

Stanza seven uses the rhymed translation method. The two versions of poem have a similarity in rhyme pattern. Both have A-B-C-D-E rhyme pattern. The translator concerns on transferring rhyme of original poem to translated poem. However, in this stanza there are no cases of rhyme have been detected. It can be seen in rhyme analysis on page 67.

Stanza 8:

The eighth stanza uses the rhymed translation method. The two versions of poem have the similarity in rhyme pattern. Both have A-B-C rhyme pattern. The translator concerns on transferring rhyme of original poem to translated poem. However, in this stanza there are no cases of rhyme have been detected. It can be seen in rhyme analysis on page 69.

Stanza 9:

This stanza uses the rhymed translation method. The two versions of poem have the similarity in rhyme pattern. Both have A-B-C-D-E-F rhyme pattern. The translator concerns on transferring rhyme of original poem to translated poem.

However, in this stanza there are no cases of rhyme have been detected. It can be seen in rhyme analysis on page 70.

Stanza 10:

This stanza is using rhymed translation method. The two versions of poem have the similarity in rhyme pattern. Both have A-B-C rhyme pattern. The translator concerns on transferring rhyme of original poem to translated poem. However, in this stanza there are no cases of rhyme have been detected. It can be seen in rhyme analysis on page 71.

4.3.3 Method of Poetry Translation in Toety Heraty's *Geneva di Bulan Juli* into *Geneva in July*.

The table below describes the translation method used in every stanza. In the previous discussion, the Indonesian poem *Geneva di Bulan Juli* is classified and compared to the English version *Geneva in July* based on the textual elements of poetry. There are many differences in the textual elements between two versions of poem, such as the number of syllable, rhyme pattern, sound of alliteration, etc.

Table 4.66 Translation Method that Used in *Geneva Bulan Juli* into *Geneva in July*

Stanza Method	1	2	3	4	5	6	7	8	9	10	11	12	13	Total
Phonemic Translation														0
Literal Translation														3
Metrical Translation														0
prose translation														0
Rhymed Translation														3
Blank Verse translation														0
Interpretation														7

The table describes that the version type of Interpretation translation method is widely used in this poem. This method is used in seven stanzas. They are stanza 4, 7, 8, 10, 11, 12 and 13. There are also other methods that are used in this poem. They are the literal translation and the rhymed translation. Metrical Translation is used in seven stanzas. The literal translation method is used in stanza 1, 3 and 5. Rhymed translation method is used in stanza 2, 6 and 9.

The appropriate method is that used in Toeti Heraty's *Geneva di Bulan Juli* into *Geneva in July* is the version type of interpretation method. A version of a poem in The TL will be semantically be exactly the same with the original, but

physically is totally different. The analysis will be described in every stanza as follows:

Stanza 1:

Stanza one uses the literal translation. The dominant method in this stanza is transferring the word in the Indonesian version into the English version, such as in line one that the word *akhirnya* translated into *finally* and in line 5 that the phrase *dengan halaman berurut* translated into *with numbered pages*.

Stanza 2:

The second stanza uses the rhymed translation method. The two versions of poem have a same in rhyme pattern. Both have A-B-C-D-E rhyme pattern. The translator concerns on transferring rhyme of original poem to translated poem. However, in this stanza there are no cases of rhyme have been detected. it can be seen in rhyme analysis on page 93.

Stanza 3:

Stanza three uses the literal translation. The dominant method in this stanza is transferring the word in the Indonesian version into the English version, such as in line one that the phrase *memang kuingat* translated into *I clearly remember* and in line 5 that the sentence *apakah kau suka bunga-bunga?* Translated into *do you like flowers?*.

Stanza 4:

Stanza four uses the version type of interpretation method. The TL is semantically same with the SL poem, but physically is totally different. The form of two versions of poems is different. The different is in the number of stanza. The original poem has 5 lines and English poem has 4 lines. There are a lot of words or sentence in the original poem have become shorter in the English poem. It can be seen on rhythm and meter analysis on page 80.

Stanza 5:

Stanza five uses the literal translation. The dominant method in this stanza is transferring the word in Indonesian version into English version, such as in line one that the phrase *Janji pun* translated into *All promises* and in line six that the phrase *akan tinggalkan kantuk dan terlalu penat nanti* translated into *would leave us yawning*.

Stanza 6:

The sixth stanza uses the rhymed translation method. The two versions of poem have a same in rhyme pattern. Both have A-B-C rhyme pattern. The translator concerns on transferring rhyme of original poem to translated poem. However, in this stanza there are no cases of rhyme have been detected. it can be seen in rhyme analysis on page 97.

Stanza 7:

Stanza seven uses the version type of interpretation method. The TL is semantically same with the SL poem, but physically is totally different. The form

of two versions of poems is different. The different is in the number of stanza. The original poem has 4 lines and English poem has 3 lines. There are a lot of words or sentence in the original poem have become shorter in the English poem. It can be seen in rhythm and meter analysis on page 83.

Stanza 8:

The eighth stanza uses the version type of interpretation method. The TL is semantically same with the SL poem, but physically is totally different. The form of two versions of poems is different. The different is in the number of stanza. The original poem has 5 lines and English poem has 4 lines. There are a lot of words or sentence in the original poem have become shorter in the English poem. It can be seen in rhythm and meter analysis on page 84.

Stanza 9:

Stanza nine uses the rhymed translation method. The two versions of poem have a similarity in rhyme pattern. Both have A-B-C rhyme pattern. The translator concerns on transferring rhyme of original poem to translated poem. However, in this stanza there are no cases of rhyme have been detected. It can be seen in rhyme analysis on page 99.

Stanza 10:

Stanza ten uses the version type of interpretation method. The TL is semantically same with the SL poem, but physically is totally different. The form of two versions of poems is different. The different is in the number of stanza.

The original poem has 4 lines and English poem has 3 lines. There are a lot of words or sentence in the original poem have become shorter in the English poem. It can be seen in rhyme analysis on page 87.

Stanza 11:

The eleventh stanza is using version type of interpretation method. The TL is semantically same with the SL poem, but physically totally different. The form of two versions of poems is different. The different is in the number of stanza. The original poem has 6 lines and the English poem has 4 lines. It can be seen in rhythm and meter analysis on page 88.

Stanza 12:

Stanza twelve uses the version type of interpretation method. The TL is semantically same with the SL poem, but physically is totally different. The form of two versions of poems is different. The different is in the number of stanza. The original poem has 5 lines and the English poem has 4 lines. It can be seen in rhythm and meter analysis on page 89.

Stanza 13:

The last stanza uses the version type of interpretation method. The TL is semantically same with the SL poem, but physically is totally different. The form of two versions of poems is different. The different is in the number of stanza. The original poem has 3 lines and English poem has 2 lines. There are a lot of

words or sentence in the original poem become shorter in the English poem. It can be seen in rhythm and meter analysis on page 90.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

In this research, the researcher takes the data from Poems by Toeti Heraty with the title *Dua wanita, Jogging di Jakarta*, and *Geneva di Bulan Juli* which are translated into *Two Women, Jogging in Jakarta*, and *Geneva in July*.

The researcher analyzes textual elements and translation methods of the poem from Indonesian into English version. From the textual elements of the poems, there are the differences between Indonesian and English poems. The differences signify that the original poems have physically different elements compared to the translated poems in terms of the number of syllables, the rhyme pattern and the alliterative sound. But, the differences do not change the meaning from the original to translated poems.

From the analysis of method of poetry translation, the translator of these poems uses various translation method to translate Toeti Heraty's poems. Accordingly, *Dua Wanita* translated into *Two Women* uses literal translation method (5 out of 7 stanzas) as the most dominant translation method, *Jogging di Jakarta* translated into *Jogging in Jakarta* uses rhymed translation method (6 out of 10 stanzas) as the mostly used translation method and *Geneva di Bulan Juli* translated into *Geneva in July* uses version type of interpretation method (7 out of 13 stanzas) as the commonly used method.

In this research, the researcher concludes that in fact the poem can be translated with appropriate method which in this case is translation methods of poetry. The methods of poetry translations are helpful for translators who want to try to translate a poem. A poem can be translated without changing the beauty or the idea from the original poem. Translating a poem is a common thing in translation study, considering that poem is one kind of literary works which are exemplified by novel or drama (play). As a literary work, a poem can be translated with such existing methods.

5.2 Suggestion

From the research analysis, the writer suggest that students of English department and translators especially those who want to translate Indonesian poems into English, have to comprehend the textual elements of poetry and the methods of poetry translation.

Analysis textual elements of poetry in two versions of poems are important in order to find the differences between original and translated poems in every stanza and also to determine the translation method. The analysis of methods of poetry translation can help to translate the source language into target data by giving an appropriate method that does not reduce the beauty and meaning of source poem.

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APPENDICES

A. Findings

1. Toeti Heraty's *Dua Wanita* into *Two Women*

Stanza	Indonesian Version	English version
1	<i>Dua Wanita</i> silakan-silakan masuk senyum ringan dan berat isyarat — ada topeng di dinding belakang rumah ini rumah terbuka, terbuka hatiku lihatlah segala kembang-kembang di meja	<i>Two Women</i> Please – please come in. Easy smile, pregnant with meanings – masks on the back wall – this is an open house, my heart is open see all the flowers on the table
2	— telpon berdering, putuskan saja — luas nyaman, kita dapat berdamai di sini dekat anak-anak yang bermain di lantai tanggalkan senjata perlengkapan hidup	– the phone is ringing, just unplug it – spacious and pleasant, here we can sit in peace beside the children playing on the floor take off your armour, life's paraphernalia
3	— keriuhan kota di luar pagar — di sini luas, nyaman dengan hidangan di meja dan saling terbuka dimulai pertaruhan kata	– the chaos of the city lies outside the fence – here there is space, ease, refreshments on the table and we can be open with each other, entrust ourselves to words
4	hidupmu, hidupku, warna meriah dalam corak kelabu dan endapan-endapan lembayung-hitam dikibaskan dari baju	your life, my life in bright colours against an ashen backdrop, specks of black and crimson brushed off our clothes
5	dan kabut wangi meliputi adegan lingkaran berwarna meluncur, berputar antara	a fragrant mist enveloping the stage; as coloured sparks circle,

	cetusan, ungkapan, renungan terpapar di meja, antara cangkir, kunci mobil dan rencana yang tak jadi dilaksanakan	glittering words, reflections, are displayed on the table between the cups, car keys the good intentions that have come to nothing
6	— keriuhan kota di luar pagar — rencana-rencana yang harus dikejar sejam, sehari, nukilan hidup yang diperas sebentar . . .	– the chaos of the city lies outside the fence – plans to chase up an hour, a day, the essence of life squeezed for an instant . . .
7	ah, sandiwara ini pun sudah terlalu lama, bila dua wanita bicara	Ah, this charade has been going on far too long whenever two women talk.

2. Toeti Heraty's *Jogging di Jakarta* into *Jogging in Jakarta*

Stanza	Source Language	Target language
1	<i>Jogging di Jakarta</i> Ahhh, subuh jalan-jalan di kota tanpa peta, asing juga — nama-nama jalan telah diganti, sampai kehabisan pahlawan mati jalan dan lorong, jalur-jalur kota seperti pesan dan janji-janji yang tidak dipenuhi, torehan di hati — jalur-jalur kota di peta tua berwarna coklat sepi	<i>Jogging in Jakarta</i> Walking at dawn through the city without a recent map seems strange. The streets have been renamed until all the dead heroes have been used up; roads, alleyways, streets are commands and unfulfilled promises incisions into the heart; the city's streets on my old discoloured map are lonely.
2	Ya, jalan-jalan masih lengang orang berlari-lari, membebaskan diri dari kelebihan beban mati	Yes the streets are still empty of traffic. People hurry along, eager to rid themselves of the dead

	terinjak bunga tanjung, langka bertebaran, terawa harum dan sedikit embun	weights they're carrying. Mimosa flowers are trampled, scattered, their fragrance dispersed with the dew.
3	Kini kota terbangun di songsong hari yang mulai terang, lampu-lampu jalan tiba-tiba padam, mobil satu-satu belum peduli, meluncur kencang malanggar rambu-rambu dan arah terlarang	Now the city wakes up to a brightening day street lights suddenly pale the odd anarchic car speeds in violation of road signs and regulations.
4	Minggirlah, ada becak sarat ditimbun sayuran didayung kaki cepat-cepat mengejar jualan di pasar pagi	Get out of the way – here is a trishaw loaded with vegetables feet pedalling urgently to catch the morning market customers.
5	Lihat — di simpang kakilima pisang dan ubi Mulai digoreng untuk buruh bangunan yang jongkok, bergumam — laju pembangunan pesat, akselerasi dan kontinuitas terjaga, selama ada komisi —	Look – on the pavement at the junction, bananas and sweet potatoes are being fried for the construction workers who squat and murmur <i>'development is rapid, accelerating, sustained'</i> <i>as long as there's a kick-back</i>
6	kebersihan kota pun terjamin: puntung rokok dipungut cermat, tak ada yang tersisa oleh lasykar membawa keranjang sosok-sosok bayangan menelusuri pohon tempat sampah dan selokan mata tertambat ke bawah, cekatan puntung terangkat oleh semacam jepitan	The city's cleanliness is guaranteed: cigarette stubs are picked up carefully, none left behind, by the basket-carrying brigade shades, silhouettes sticking close to the trees, rubbish dumps and open drains eyes fixed on the ground, expertly picking up stubs with makeshift tweezers.

7	<p>Ai, terang sebentar lagi, diburu tuntutan berkarya sepanjang hari — peta sepi antara Monas, pancuran, jembatan, arah Kebayoran atau Kuningan peta lapuk, seperti jantung tua dengan sudut-sudut gelap di mana arus terhambat, kemudian terhenti —</p>	<p>It will be broad daylight any moment, traffic relentless, driven by the demands of work. The forsaken map between the National Monument, the Fountain, the bridges towards Kebayoran and Kuningan, is tattered, like an aged heart with dark passages where the flow is blocked, then stops.</p>
8	<p>Karet, Menteng, Pulo, Tanah Kusir, apa pun jadi asal terlentang, jangan sampai ditanam berdiri karena tanah pekuburan semakin langka —</p>	<p>Karet, Menteng, Pulo, Tanah Kusir . . . whatever happens may I be laid to rest – may it never come to the point of being buried standing up, because land for graves has become so scarce.</p>
9	<p>Tapi — paling risau nanti, kiranya bila entah karena apa, tidak jadi dimakamkan di Jakarta dan dini hari atau lain ketika, roh dengan nostalgia akan mencari-cari, tidak mengenal kota kembali —</p>	<p>But, more worrying still, suppose for whatever reason one is not buried in Jakarta and in the morning, or at some other time the nostalgic spirits come looking, searching and do not recognise the city –</p>
10	<p>mana peta sepi Jakarta, dengan tanda silang, catatan dan coretan, garis-garis torehan luka kehidupan</p> <p><i>1980</i></p>	<p>where is that abandoned map with its markings, scribbles, crossings out, map of the injuries of life?</p> <p><i>1980</i></p>

3. Toeti Heraty's Geneva Bulan Juli into Geneva In July

Stanza	Source Language	Target language
1	<i>Geneva Bulan Juli</i> akhirnya pasrah kepada musim dan hidup jadinya seperti buku (yang tidak terlalu tebal tentu) dengan halaman berurut untuk dibalikkan satu per satu	<i>Geneva in July</i> Finally I surrender to the passing seasons and life becomes like a book (not a long one, certainly) with numbered pages to be turned one by one –
2	bila tidak tiba-tiba gadis di Geneva itu menyeberang jalan begitu saja sambil berlari tidak peduli tapi hati-hati membawa bunga di tangannya	what if that girl in Geneva hadn't suddenly crossed the road running, without paying attention carefully holding flowers in her hands?
3	memang kuingat perempuan tua berkerudung hitam dengan keranjang mawar melewati meja dan kau bertanya sederhana: “apakah suka bunga-bunga?”	I clearly remember the old woman in a black headscarf passing the table with a basket of roses and you asking simply, 'Do you like flowers?'
4	seperti biasa kujawab dengan kebimbangan panjang dengan jari pada daguku kau palingkan mukaku penuh kepadamu	As always I replied after a long hesitation and you cupped my chin and turned my face fully towards you.
5	janji pun terkalahkan oleh musim yang rebah-rebah pada hari tanpa angin mawar pun tinggalkan debu, malam Geneva hangat nafsu akan tinggalkan kantuk dan terlalu penat nanti	All promises were defeated by a time of windless days; the roses would turn to dust and the passionate Geneva nights would leave us yawning.
6	sedangkan	There would be disturbance,

	gelisah, terganggu risau tak pasti lagi siapa engkau siapa aku ini	nervousness, uncertainty <i>Who are you? Who am I?</i>
7	mungkin sekali engkau dalam kereta antara Paris dan Geneva menutup jendela, janganlah angina mengganggu rambutku	You would probably have closed the window on the train between Paris and Geneva in case the wind ruffled my hair.
8	atau waktu pernah suatu kelancangan telah terjadi turun dari kereta api, sekali lagi kau rayu singgah di kota tanpa nama untuk menikmatinya bersama-sama	Or, when something untoward had happened, you would have persuaded me to step off the train to stay in a nameless town, enjoy it together.
9	mengembara adalah menanggalkan nama, melepaskan bumi benda-benda kemilau dimainkan angin	To travel is to shed one's name, to become ungrounded, a glistening object played with by the wind;
10	dan sangsi mana pula yang lebih nyata, berjalan merunduk karena angina kencang, atau gemerlapan lampu di Amsterdam	and what is more real – walking with head bowed against the force of the wind, or the dark lights of Amsterdam?
11	bunga, malam, dan kota-kota tersisip antara yang sengaja dikenang merata, seperti kata-kata di hari senja meski semakin menjurang ruang antara ucapan yang bertumbukan	Flowers, night, towns and cities slip in between things one wishes to remember spread out, like words at dusk, a deepening gulf between conflicting utterances.
12	bila tidak tiba-tiba kelepak sayap angsa putih berlima perlahan terbang menyongsong bulan	What if with a sudden flapping of wings five white swans had not flown slowly towards the

	tinggalkan danau menggenang sunyi	moon leaving the lake filled with solitude. We remain silent.
13	kita terdiam sejak dahulu memang, yang tidak terucapkan, lebih berarti <i>1968</i>	Yes, there has always been more meaning in what's left unspoken. <i>1968</i>

B. Textual Elements of Toeti Heraty's *Dua Wanita* into *Two Women*

1. Rhythm / Meter and Rhyme

Stanza 1:

Line	Source language	Numb. of syllable	Rhyme Pattern	Target Language	Numb. Of syllable	Rhyme Pattern
1	silakan- silakan masuk	8	A	Please – please come in.	4	A
2	senyum ringan dan berat isyarat	10	B	Easy smile, pregnant with meanings	8	B
3	— ada topeng di dinding belakang	10	C	– masks on the back wall	5	C
4	rumah ini rumah terbuka, terbuka hatiku	15	D	this is an open house, my heart is open	11	D
5	lihatlah segala kembang- kembang di meja	13	E	see all the flowers on the table	9	E

Stanza 2:

Line	Source language	Numb. Of syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	— telpon berdering, putuskan saja —	10	A	– the phone is ringing, just unplug it –	9	A
2	luas nyaman, kita dapat berdamai di sini	14	B	spacious and pleasant, here we can sit in peace	11	B
3	dekat anak-anak yang bermain di lantai	14	B	beside the children playing on the floor	10	C
4	tanggalkan senjata perlengkapan hidup	12	C	take off your armour, life's paraphernalia	12	D

Stanza 3:

Line	Source Language	Numb. Of Syllable	Rhyme Pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	— keriuhan kota di luar pagar —	11	A	– the chaos of the city lies outside the fence –	11	A
2	di sini luas, nyaman dengan hidangan di meja	15	B	here there is space, ease, refreshments on the table	12	B
3	dan saling terbuka dimulai pertaruhan kata	16	B	and we can be open with each other,	10	C
4				entrust ourselves to words	7	D

Stanza 4:

Line	Source Language	Numb. Of syllable	Rhyme Pattern	Target Language	Numb. Of syllable	Rhyme pattern
1	hidupmu, hidupku, warna meriah dalam	14	A	your life, my life in bright colours	8	A
2	corak kelabu dan endapan- endapan	12	B	against an ashen backdrop,	7	B
3	lembayung- hitam dikibaskan dari baju	13	C	specks of black and crimson brushed off our clothes	11	A

Stanza 5:

Line	Source Language	Numb. Of Syllable	Rhyme Pattern	Target Language	Numb. Of Syllable	Rhyme Pattern
1	dan kabut wangi meliputi adegan	12	A	a fragrant mist enveloping the stage;	10	A
2	lingkaran berwarna meluncur,	9	B	as coloured sparks circle, glittering words,	11	B
3	berputar antara cetusan, ungkapan, renungan	15	A	reflections, are displayed on the table between the cups, car keys	17	C
4	terpapar di meja, antara cangkir, kunci mobil	15	C	the good intentions that have come to nothing	12	D
5	dan rencana yang tak jadi dilaksanakan –	13	A			

Stanza 6:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	— keriuhan kota di luar pagar —	11	A	– the chaos of the city lies outside the fence –	11	A
2	rencana-rencana yang harus dikejar	12	A	plans to chase up	4	B
3	sejam, sehari, nukilan hidup	10	B	an hour, a day, the essence of life	9	C
4	yang diperas sebentar . . .	4	A	squeezed for an instant . . .	6	D

Stanza 7:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	ah, sandiwara ini pun	8	A	Ah, this charade	4	A
2	sudah terlalu lama, bila	9	B	has been going on far too long	8	B
3	Dua wanita bicara	8	C	whenever two women talk.	7	C

2. Alliteration**Repetition**

Stanza	Indonesian Version	English Version
1	1. Silakan-silakan 2. Kembang-kembang	Please-please
2	Anak-anak	-
3	-	-
4	Endapan-endapan	-
5	-	-
6	Rencana-rencana	-
7	-	-

Refrain:

Stanza	Indonesian Version	English Version
1	1. Terbuka 2. rumah	Open
2	-	-
3	-	-
4	1. Hidupmu 2. Hidupku	1. Your life 2. My life
5	-	-
6	-	-
7	-	-

Assonance:

Stanza	Indonesian Version	English Version
1	-	
2		
3	-	1. Open/Other/ourselves
4		1. Against an ashen
5	1. meluncur/berputar/cetusan/ungkapan /renungan	
6		1. an hour/a day
7		has been going on far too long

Consonance:

Stanza	Indonesian Version	English Version
1	-	1. house/heart
2	-	1. spacious/pleasant/peace
3	1. keriuhan/kota	1. chaos/city
4	-	-
5	-	1. coloured/circle 2. cups/car
6	1. keriuhan/kota 2. sejam/sehari	-
7	Sudah terlalu lama, bila...	Whenever two women talk

Onomatopoeia:

SL: *Ah* (Stanza 7 line 1)

TL: *ah*

3. Simile and Metaphor

SL: *rumah ini rumah terbuka, terbuka hatiku* (stanza 1 line 4)

TL: *this is an open house, my heart is open*

4. Symbolism

SL: *Kabut wangi* (stanza 5 line 1)

TL: *fragrant mist*

5. Theme

1. **SL:** *dan saling terbuka dimulai pertaruhan kata* (stanza 3 line 3)
TL: *and we can be open with each other, entrust ourselves to words*
2. **SL:** *dan rencana yang tak jadi dilaksanakan* (stanza 5 line 5)
TL: *the good intentions that have come to nothing*

C. Textual Elements of Toeti Heraty's *Jogging di Jakarta* into *Jogging in Jakarta*

1. Rhythm / Meter and Rhyme

Stanza 1:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	Ahhh, subuh jalan- jalan di kota	10	A	Walking at dawn through the city up;	8	A
2	tanpa peta, asing juga —	8	B	without a recent map seems strange.	8	B
3	nama-nama jalan telah diganti, sampai kehabisan pahlawan mati	12	C	The streets have been renamed until all the dead heroes have been used	17	C
4	jalan dan lorong, jalur- jalur kota	11	A	roads, alleyways, streets	5	D
5	seperti pesan dan janji- janji	10	D	are commands and unfulfilled promises	11	E
6	yang tidak dipenuhi, torehan di hati	13	E	incisions into the heart;	8	F
7	jalur-jalur kota di peta tua	11	F	the city's streets on my old discoloured map	12	G
8	berwarna coklat sepi	7	G	are lonely.	3	H

Stanza 2:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	Ya,	1	A	Yes	1	A
2	jalan-jalan masih lengang	8	B	the streets are still empty of traffic.	9	B
3	orang berlari- lari, membebaskan diri	13	C	People hurry along, eager	8	C
4	dari kelebihan beban mati	10	D	to rid themselves of the dead weights they're carrying	13	D
5	terinjak bunga tanjung, langka	9	E	Mimosa flowers are trampled, scattered,	11	E
6	bertebaran, terawa harum dan sedikit embun	15	F	their fragrance dispersed with the dew.	9	F

Stanza 3:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	Kini	2	A	Now	1	A
2	kota terbangun di songsong hari	10	B	the city wakes up to a brightening day	11	B
3	yang mulai terang, lampu-lampu jalan	12	C	street lights suddenly pale	6	C
4	tiba-tiba padam, mobil satu-satu	12	D	the odd anarchic car speeds in violation	12	D
5	belum peduli, meluncur kencang melanggar	13	E	of road signs and regulations	9	E
6	rambu-rambu dan arah terlarang	10	F			

Stanza 4:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	Minggirlah,	3	A	Get out of the way –	5	A
2	ada becak sarat ditimbun sayuran	12	B	here is a trishaw loaded with vegetables	13	B
3	didayung kaki cepat-cepat	9	C	feet pedalling urgently	7	C
4	mengejar jualan di pasar pagi	11	D	to catch the morning market customers.	10	D

Stanza 5:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	Lihat —	2	A	Look –	1	A
2	di simpang kakilima pisang dan ubi	12	B	on the pavement at the junction, bananas and sweet potatoes	16	B
3	Mulai digoreng untuk buruh bangunan	13	C	are being fried for the construction workers	12	C
4	yang jongkok, bergumam —	6	D	who squat and murmur	5	D
5	laju pembangunan pesat, akselerasi dan	14	E	<i>development is rapid, accelerating, sustained'</i>	13	E
6	kontinuitas terjaga, selama ada komisi —	6	F	<i>as long as there's a kick- back.</i>	8	F

Stanza 6:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	kebersihan kota pun terjamin: puntung rokok	14	A	The city's cleanliness is guaranteed: cigarette stubs	14	A
2	dipungut cermat, tak ada yang tersisa	12	B	are picked up carefully, none left behind,	11	B
3	oleh lasykar membawa keranjang	11	C	by the basket-carrying brigade	10	C
4	sosok-sosok bayangan menelusuri pohon	14	D	shades, silhouettes sticking close to the trees,	11	D
5	tempat sampah dan selokan	8	E	rubbish dumps and open drains	8	E
6	mata tertambat ke bawah, cekatan	11	E	eyes fixed on the ground, expertly	9	F
7	puntung terangkat oleh semacam jepitan	13	E	picking up stubs with makeshift tweezers.	9	G

Stanza 7:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	Ai, terang sebentar lagi, diburu	11	A	It will be broad daylight any moment, traffic relentless,	15	A
2	tuntutan berkarya sepanjang hari — peta sepi	15	B	driven by the demands of work. The forsaken map	13	B
3	antara Monas, pancuran, jembatan, arah Kebayoran atau Kuningan	22	C	between the National Monument, the Fountain, the bridges towards Kebayoran and Kuningan,	21	C
4	peta lapuk, seperti jantung tua	11	D	is tattered, like an aged heart with dark passages	14	D
5	dengan sudut- sudut gelap di mana arus terhambat, kemudian terhenti —	23	E	where the flow is blocked, then stops.	8	E

Stanza 8:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	Karet, Menteng, Pulo, Tanah Kusir, apa pun jadi	15	A	Karet, Menteng, Pulo, Tanah Kusir . . . whatever happens	15	A
2	asal terlentang, jangan sampai ditanam berdiri	15	B	may I be laid to rest – may it never come to the point of being buried standing up,	24	B
3	karena tanah pekuburan semakin langka —	14	C	because land for graves has become so scarce.	14	C

Stanza 9:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	Tapi —	2	A	But,	1	A
2	paling risau nanti, kiranya bila entah	13	B	more worrying still,	5	B
3	karena apa, tidak jadi dimakamkan di Jakarta	17	C	suppose for whatever reason one is not buried in Jakarta	18	C
4	dan dini hari	5	D	and in the morning, or at some other time	11	D
5	atau lain ketika, roh dengan nostalgia	13	E	the nostalgic spirits come looking, searching	11	E
6	akan mencari- cari, tidak mengenal kota kembali	17	F	and do not recognise the city –	9	F

Stanza 10:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	mana peta sepi Jakarta, dengan	11	A	where is that abandoned map	8	A
2	tanda silang, catatan dan coretan, garis- garis	15	B	with its markings, scribbles, crossings out,	5	B
3	torehan luka kehidupan	9	C	map of the injuries of life?	9	C

2. Alliteration

Repetition:

Stanza	Indonesian version	English version
1	1. Jalan-jalan 2. Nama-nama 3. Jalur-jalur 4. Janji-janji	-
2	1. Jalan-jalan 2. Berlari-lari	-
3	1. Lampu-lampu 2. Tiba-tiba 3. Satu-satu 4. Rambu-rambu	-
4	Cepat-cepat	-
5	-	-
6	Sosok-sosok	-
7	Sudut-sudut	-
8	-	-
9	-	-
10	-	-

Consonance:

Stanza	Indonesian version	English version
1	Jalan/lorong	
2	-	1. Streets/still 2. Themselves/they're
3	-	-
4		Morning market costumers
5	1. Buruh bangunan 2. Pembangunan pesat	-
6	Kebersihan/kota/rokok	1. city/cleanliness/cigarette 2. shades/silhouettes/sticking
7	1. sepanjang/sepi 2. terhambat/terhenti	-
8	-	Buried/because/become
9	-	-
10	Catatan/coretan	-

Onomatopoeia

SL: *Ahhh*, (stanza 1 line 1)

TL: -

3. Simile and Metaphor

-

4 Symbolism

SL: *Peta*

TL: *map*

5. Theme

1. **SL:** *mengejar jualan di pasar pagi* (stanza 4 line 4)

TL: *to catch the morning market costumers*

2. **SL:** *tuntutan berkarya sepanjang hari – peta sepi* (stanza 7 line 2)

TL: *driven by the demands of work – The forsaken map*

D. Textual Elements of Toeti Heraty's *Geneva di Bulan Juli* into *Geneva in July*

1. Rhythm / Meter and Rhyme

Stanza 1:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	Akhirnya	3	A	Finally	3	A
2	pasrah kepada musim	7	B	I surrender to the passing seasons	10	B
3	dan hidup jadinya seperti buku	11	C	and life becomes like a book	7	C
4	(yang tidak terlalu tebal tentu)	10	D	(not a long one, certainly)	7	A
5	dengan halaman berurut	8	E	with numbered pages	5	D
6	untuk dibalikkan satu per satu	11	D	to be turned one by one –	7	E

Stanza 2:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	bila tidak	4	A	what if	2	A
2	tiba-tiba gadis di Geneva itu	11	B	that girl in Geneva	6	B
3	menyeberang jalan begitu saja	11	C	hadn't suddenly crossed the road	9	C
4	sambil berlari tidak peduli tapi	12	D	running, without paying attention	10	D
5	hati-hati membawa bunga di tangannya	13	E	carefully holding flowers in her hands?	10	E

Stanza 3:

Line	Source Language	Numb. Of Syllable	Rhyme pattern	Target Language	Numb. Of Syllable	Rhyme pattern
1	memang kuingat	5	A	I clearly remember	6	A
2	perempuan tua berkerudung hitam	12	B	the old woman in a black headscarf	9	B
3	dengan keranjang mawar melewati meja	13	C	passing the table with a basket of roses	12	C
4	dan kau bertanya sederhana:	9	D	and you asking simply,	6	D
5	“apakah suka bunga-bunga?”	9	E	‘Do you like flowers?’	5	C

Stanza 4:

Line	Source Language	Numb. Of Syllable	Rhyme Pattern	Target Language	Numb. Of Syllable	Rhyme Pattern
1	seperti biasa	6	A	As always	3	A
2	kujawab dengan kebimbangan panjang	10	B	I replied after a long hesitation	12	B
3	dengan jari	4	C	and you cupped my chin and turned my face	11	C
4	pada daguku kau palingkan mukaku penuh	14	D	fully towards you	5	D
5	kepadamu	4	E			

Stanza 5:

Line	Source Language	Num b. Of Syllable	Rhyme Pattern	Target Language	Numb. Of Syllable	Rhyme Pattern
1	janji pun	3	A	All promises	4	A
2	terkalahkan oleh musim yang	9	B	were defeated by a time	7	B
3	rebah-rebah pada hari tanpa angin	12	C	of windless days;	4	C
4	mawar pun	3	A	the roses would turn to dust	7	D
5	tinggalkan debu, malam Geneva hangat nafsu	14	D	and the passionate Geneva nights	10	E
6	akan tinggalkan kantuk dan terlalu penat nanti	14	E	would leave us yawning.	5	F

Stanza 6:

Line	Source Language	Numb. Of Syllable	Rhyme Pattern	Target Language	Numb. Of Syllable	Rhyme Pattern
1	Sedangkan	3	A	There would be disturbance,	6	A
2	gelisah, terganggu risau tak pasti lagi	13	B	nervousness, uncertainty	7	B
3	siapa engkau siapa aku ini	12	C	<i>Who are you?</i> <i>Who am I?</i>	6	C

Stanza 7:

Line	Source Language	Numb. Of Syllable	Rhyme Pattern	Target Language	Numb. Of Syllable	Rhyme Pattern
1	mungkin sekali	5	A	You would probably have closed the window	11	A
2	engkau dalam kereta antara Paris	12	B	on the train between Paris and Geneva	11	B
3	dan Geneva menutup jendela, janganlah	13	C	in case the wind ruffled my hair	8	C
4	angina mengganggu rambutku	9	D			

Stanza 8:

Line	Source Language	Numb. Of Syllable	Rhyme Pattern	Target Language	Numb. Of Syllable	Rhyme Pattern
1	atau waktu	4	A	Or, when something untoward had happened,	11	A
2	pernah suatu kelancangan telah terjadi	14	B	you would have persuaded me to step off the train	13	B
3	turun dari kereta api, sekali lagi kau	15	C	to stay in a nameless town,	7	C
4	rayu singgah di kota tanpa nama	11	D	enjoy it together.	6	D
5	untuk menikmatinya bersama-sama	12	D			

Stanza 9:

Line	Source Language	Numb. Of Syllable	Rhyme Pattern	Target Language	Numb. Of Syllable	Rhyme Pattern
1	Mengembara	4	A	To travel	3	A
2	adalah menanggalkan nama, melepaskan bumi	15	B	is to shed one's name, to become ungrounded,	11	B
3	benda-benda kemilau dimainkan angin	14	C	a glistening object played with by the wind;	12	C

Stanza 10:

Line	Source Language	Numb. Of Syllable	Rhyme Pattern	Target Language	Numb. Of Syllable	Rhyme Pattern
1	dan sangsi	3	A	and what is more real – walking	7	A
2	mana pula yang lebih nyata, berjalan	12	B	with head bowed against the force of the wind,	9	B
3	merunduk karena angin kencang, atau	13	C	or the dark lights of Amsterdam?	8	C
4	gemerlapan lampu di Amsterdam	10	D			

Stanza 11:

Line	Source Language	Nu mb. Of Syll able	Rhy me Patte rn	Target Language	Numb. Of Syllabl e	Rhy me Patte rn
1	bunga, malam, dan kota-kota	9	A	Flowers, night, towns and cities	7	A
2	tersisip antara yang sengaja dikenang	13	B	slip in between things one wishes to remember	12	B
3	merata, seperti kata-kata di hari senja	15	A	spread out, like words at dusk,	6	C
4	Meski	2	C	a deepening gulf between conflicting utterances.	14	A
5	semakin menjurang ruang antara	11	A			
6	ucapan yang bertumbukan	8	D			

Stanza 12:

Line	Source Language	Numb. Of Syllable	Rhyme Pattern	Target Language	Numb. Of Syllable	Rhyme Pattern
1	bila tidak	4	A	What if	2	A
2	tiba-tiba kelepak sayap angsa putih	13	B	with a sudden flapping of wings five white swans	11	B
3	berlima perlahan terbang menyongsong bulan	13	C	had not flown slowly towards the moon	9	C
4	tinggalkan danau menggenang sunyi	10	D	leaving the lake filled with solitude.	10	D
5				We remain silent	5	E

Stanza 13:

Line	Source Language	Numb. Of Syllable	Rhyme Pattern	Target Language	Numb. Of Syllable	Rhyme Pattern
1	kita terdiam	5	A	Yes, there has always been	6	A
2	sejak dahulu memang, yang	8	B	more meaning in what's left unspoken.	10	A
3	tidak terucapkan, lebih berarti	11	C			

2. Alliteration

Repetition:

Stanza	Indonesian version	English version
1	-	-
2	1. Tiba-tiba 2. Hati-hati	-
3	Bunga-bunga	-
4	-	-
5	Rebah-rebah	-
6	-	-
7	-	-
8	Bersama-sama	-
9	Benda-benda	-
10	-	-
11	1. Kota-kota 2. Kata-kata	-
12	Tiba-tiba	-
13		-

Refrain

Stanza	Indonesian version	English version
1	-	one
2	-	-
3	-	-
4	Siapa	Who
5	-	-
6	-	-
7	-	-
8	-	-
9	-	-
10	-	-
11	-	-
12	-	-
13	-	-

Assonance:

Stanza	Indonesian version	English version
1	-	-
2	-	-
3	-	-
4	Pada daguku kau palingkan mukaku penuh	-
5	-	-
6	Gelisah, terganggu risau tak pasti lagi	Nervousness/uncertainty
7	-	You would probably have closed the window
8	-	-
9	-	Is to shed one's, to become ungrounded
10	-	-
11	Menjurang/ruang	Deeping/between
12	-	-
13	-	-

Consonance:

Stanza	Indonesian version	English version
1	(yang tidak terlalu tebal tentunya)	I surrender to the passing season
2	-	Carefully holding flowers in her hands?
3	dengan keranjang mawar melewati meja	Passing/basket/roses/asking/simply
4	-	Cupped/chin
5	-	Were/windless/would
6	-	-
7	Jendela/janganlah	-
8	-	-
9	Menanggalkan nama, melepaskan bumi	
10	Gemerlapan lampu di Amsterdam	What/walking/with/wind
11	-	-
12	-	1. Flown slowly towards the moon 2. Leaving the lake filled with solitude
13	Tidak/terucapkan	More/meaning

3. Simile and Metaphor

1. Simile

SL: *dan hidup jadinya seperti buku* (stanza 1 line 3)

TL: *and life becomes like a book*

2. Metaphor

SL: *merata, seperti kata-kata dihari senja* (stanza 11 line 3)

TL: *spread out, like words at dusk*

4. Symbolism

SL: *kelepak sayap angsa putih* (stanza 12 line 2)

TL: *flapping of wings five white swans*

5. Theme

1. **SL:** *mengembara, adalah menanggalkan nama, melepaskan bumi*
(stanza 9 line 1 and 2)

TL: *to travel, is to shed one's name to become ungrounded*

2. **SL:** *tiba-tiba kelepak sayap angsa putih/berlima perlahan terbang menyongsong bulan/tinggalkan danau mengenang sunyi*
(stanza 12 line 2,3 and 4)

TL: *with a sudden flapping of wings five white swans/had not flown slowly toward the moon/leaving the lake filled with solitude*

3. **SL:** *tersisip antara yang sengaja terkenang* (stanza 11 line 2)

TL: *slip in between things one wishes to remember*