



Figurative Language In A Poem Translation

Dr. N.K. Dewi Yulianti, S.S., M.Hum.

The title of this book is "Figurative Language in A Poem Translation". The main idea of translation is to produce in the receptor language the closest natural equivalent of the source language (SL) message, in terms of meaning and style. In transferring the message of a poem, the content and the form must be equally preserved at any cost. In relation to this, translating a poem requires a high degree of ability of interpretation, otherwise it will lead to wrong signification.

A literary work such as a poem almost unavoidably contains figurative languages, which seem to be indispensable in helping to develop the meaning of the poem. This book deals with the translation of the poem "Percakapan" with the focus on the translation of the figurative languages used in it. In analyzing the figurative languages used in the poem, theme becomes indispensable.

This book analyzes the types of figurative languages found in the SL (Indonesian) poem and in its translation into English, the theme of the poem that motivates the use of such the figurative languages; and the condition of equivalence in the translation of figurative languages from the SL poem into the target language (TL) poem.

The use of these figurative languages is consistently motivated by the theme of the poem, which in the context of this book can be formulated into certain sense of 'woman's anger at male supremacy'. This theme turns out to be well maintained in the TL poem despite the occurrence of a degree of non correspondence in the translation of various figurative languages from the SL poem into the TL poem. There are still many devices (poetic devices) that can be analyzed in this poem, such as diction, rhyme, alliteration, etc. Therefore, other researches are very much needed to handle those devices.



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For my parents & my children with love

*If we sincerely want to love God,
we must learn to forgive
(Radhanath Swami)*

PREFACE

It is by the grace of Almighty God that this book "Figurative Language in A Poem Translation" has been completed in an attempt to address Woman's anger at male supremacy which is the theme of the poem entitled "*Percakapan*" and its translation into "Conversation".

This book analyzes the types of figurative languages found in the Indonesian poem and in its translation into English, the theme of the poem that motivates the use of such figurative languages; and the condition of equivalence in the translation of figurative languages from the Indonesian poem into English.

The use of these figurative languages is consistently motivated by the theme of the poem. This theme turns out to be well maintained in the target language poem despite the occurrence of a degree of non-correspondence in the translation of various figurative languages from the source language poem into the target language poem.

This book is an expansion on my thesis entitled Translation of Figurative Expressions with Reference to The Translation of The Poem "*Percakapan*" into "Conversation". On this occasion I would like to express my sincere gratitude to my supervisors, Prof. Dr. I Wayan Pastika, M.S. and

Dr. I Wayan Resen, M.A., M.App.Ling. for all helpful guidance, support and encouragement given to me.

This book also would never be in its present form without the support and guidance from a number of people. Therefore, I would like to give my sincere thanks to the Rector of ISI Denpasar, the Dean of Performing Arts Faculty ISI Denpasar, the Head of Karawitan study program, Vern Cork and Colleen Lynch, Christopher James Edgar Hull, Andrew John Cochrane McNeilly for all the support and assistance given to me.

My sincere and deep gratitude also goes to my beloved parents who have been supporting me morally and materially since the very beginning of my life. Last but not at all least, to my beloved children I.G.A. Jesika Sita Devi N. and I.G.B Krisma Surya Deva N. who become constant source of inspiration and for my beloved man for all his tender love and encouragement.

Finally, I hope that which has been presented in this book will be worthwhile and of benefit to the development of the translation studies, especially the figurative language translation in literary works.

Perfection only belongs to God. This book is far from being perfect. Criticism and suggestion for the improvement of this book will be greatly appreciated.

Denpasar, July 2019

Dr. N. K. Dewi Yulianti, S.S., M.Hum.

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CHAPTER 1

TRANSLATION, FIGURATIVE EXPRESSION AND POEM

1.1 Interesting Issues Relating to The Use of Figurative Expressions in A Poem Translation

Translation not only involves linguistic transfer, but also the transfer of meaning and culture. In reading any text, the reader cannot help the purpose of reading for meaning searching. In a poem, which means as a general rule it tends not to be straightforward due to the fact that the arrangement of words in poetry does not directly direct the reader to the direct route and is convenient for its meaning. In the wider field of literary translation, more time has been devoted to investigating the problem of translating poetry than in any other literary mode (Basnett 1985: 81). This research is related to the translation of poetry with a focus on the use of figurative expressions on what they observe.

McArthur (1992: 402) states that figurative language is a language in which figures such as metaphors and free parables occur. Literary

works such as poetry often contain figurative words or expressions. For example, literary works such as poetry often contain figurative words or expressions of "Farewell" poetry by Sitor Situmorang below (in my bold letters):

Perpisahan

Ketika berpisah malam itu
di pojok Broadway/Waverley Place
(seperti di Sanur-Bali saja)
ketika kau lenyap
di arus lalu lintas
aku tak merasa berpisah
New York adalah kau

Kau musim, kau laut

siap didatangi
di sela-sela kesibukan dan
diantara cinta bergantian
..... (McGlynn, 1990: 24)

The sentence in bold in the poem above is an example of the use of figurative expressions, namely a metaphor and concisely comparing two things by saying that one is the other. This poem is translated as follows:

Parting

When we parted that night
at the corner of Broadway & Waverly Place
(we might as well have been in Sanur, Bali)
when you vanished

in the flow of traffic
I did not feel that we had parted

For New York is you

You are the seasons, you are the ocean

ready to welcome
between activities
and changing lovers
..... (McGlynn, 1990: 25)

The translator of the poem above, according to Larson in conjunction with five metaphoric translation strategies that seem to adopt the first strategy where the metaphor is possible to be translated if the target language allows it to sound natural and can be correctly understood by the reader of the translation. The current study deals with the translation of "Conversation" poetry with a focus on translating figurative expressions used in poetry (Larson, 1998: 279). So translation is the act of transferring the meaning of source language into receptor language. In translating source language texts, translators should ideally be bilingual and understand well not only the grammatical structure of receptor sources and languages, but also the meanings conveyed by various expressions in the language.

Larson (1998: 125) states that the purpose of translation is not to eliminate all secondary and figurative senses. It only uses the secondary and figurative senses that are typical of receptor languages and removes strange collocations or false meanings caused by literal translations of secondary source languages and figurative meanings.

In the example above, the meaning of figurative expression, in this case metaphor, is translated into English, which is represented by a comparison between 'New York' and 'you', between 'you' and 'season',

The fact that until now there have only been a few studies of figurative expressions used in poetry has made research in this field useful. In addition, learning figurative expressions used in literary works, especially in poetry, is interesting because figurative expressions help to build poetry messages with higher accuracy, and by interpreting their meanings carefully, translators can avoid misinterpreting words or producing translations literally.

In figurative expressions, in this case for the construction of the theme that the construction of themes can be taken as a motivating force to use any element in poetry. In connection with the construction of the theme of the poetry studied, there are several interesting issues to be discussed relating to the use of figurative expressions in it. Problems that are of concern are as follows:

1. What types of figurative expressions are found in the SL poem and what procedures are adopted in translating them into English?
2. How does the theme motivate the use of such figurative expressions?
3. What is the condition of equivalence in the translation of figurative expressions from the SL poem into the TL poem?

Considering the problems formulated above, there are three levels of objectives in this analysis, namely general, specific, and academic goals, which can be described as follows:

General objective, the general objectives of this study include the following:

1. to apply the knowledge of and to identify and analyze the strategies adopted in translating Indonesian figurative expressions into English.
2. to improve the ability in interpreting a poem, and in determining the message conveyed in the poem.

Specific objective

The specific objectives are:

1. to determine the theme that motivates the use of figurative expressions.
2. to identify and describe types of figurative expressions found in the SL (Indonesian) poem and its translation into English.
3. to analyze the condition of equivalence in the translation of figurative expressions.

Academic objective

This study is done to meet the academic requirement to obtain a master's degree in translation. Besides, this study is also aimed at enriching existing activities in general translation studies. In addition, it is expected to stimulate and encourage those interested in researching literary works, especially poetry, to share in the analysis towards the symbolic level of poetry so that it is rich in the meaning of the word.

1.2 Significance of the Study

This study is significant in at least two ways, namely theoretically and practically.

- (1) Theoretically, this study is expected to be able to give contribution to the development of the theory itself by testing the strength and weakness of existing theories (of translation), particularly that pertaining to the theory of translation of literary texts
- (2) Practically, this study is also intended to provide help in understanding and interpreting the connotative meaning of a poem on the basis of which any texts can be analyzed and its translation more easily handled.

1.3 Scope of the Study

As has been stated previously, poems and figurative expressions are very interesting to discuss, particularly ones in relation to translation. In analyzing the use of figurative expressions in a poem, they cannot be set apart from the poem, since figurative language is a device that plays an important role in building up the beauty and the message conveyed by the poem in its whole which integrates the use of other devices such as diction, grammar, rhyme, etc. To make the analysis more specific and focused, the discussion will be necessarily limited to the translation and analysis of figurative expressions that can be identified in the poem "Percakapan", including such devices as euphemism, hyperbole, metaphor, metonymy, personification, sarcasm, and synecdoche, and more importantly how these devices are provided with their translation equivalence in the TL poem.

This study includes within its scope how those kinds of figurative expressions are translated into English, how the theme of the poems

motivates their use and how the equivalence is established between the figurative expressions in the SL poem and TL poem.

This analysis of the equivalence is based on the strategies proposed by Larson (1998), which in the context of the present study are elaborated in the section on the strategies for translating figurative expressions. Besides, the procedures of translation proposed by Vinay and Darbelnet (in Venuti(ed) 2000) are also used to check the equivalence in order to see which procedures have been adopted for certain equivalents.

CHAPTER II

LITERARY REVIEW, CONCEPT, AND THEORETICAL FRAMEWORK

2.1. Literary Review

Several theses and articles which are concerned with the field of translation study are reviewed in this chapter. These works give some insight into various concepts that have something to do with translation, particularly the translation of figurative language and poem. Besides, a theory of framing and interpreting is quite essential in the context of this.

Resen (2004) in his article presents the comparison between the poem "Salju" and its English translation "Snow" in terms of their meaning and style (see also Hasan, 1989:29). The poem "Salju" and its translation "Snow" show a high degree of equivalence in terms of their meanings, especially their themes, namely the meanings which tell what the poems are about, but in terms of their aesthetic sense, both poems can be considered to show a degree of difference, which

is caused by slight stylistic difference such as the use of exclamation mark, and the different number of syllables in both poems.

It is explained that through the stylistic-based semantic analysis the two poems could be judged as showing a high degree of similarity at the level of theme and message. However, at the level of style the two poems have tended to effect some differences. This article is very useful for this study, especially in interpreting the meaning conveyed by the language of poem.

Diana Citra Hasan (2000) in her study discusses some factors that contribute to the equivalence between the original metaphoric text and its translation; those factors include the form of translation, the procedure of translation, and the semantic structure of the metaphors being translated.

The study concludes that there is a correlation between the translation method adopted and the type of text being translated, that is, for example, the semantic translation method is used to translate expressive text. This study provides several contributions to this papers, especially those relating to the identification of figurative expressions, and ways of identifying their meaning, especially from metaphors. While Hasan's work is focused on the factors that influence the form of translating metaphor in a more specific sense, it is focused on translating metaphor in a broader and specific sense (see also McArthur, 1992: 653).

Sudrama (2003) in his study discusses strategies for translating English metaphor into Indonesian. A metaphor according to his study can be considered in two ways: in a wider and a more specific senses. In its wider sense, it comprises all figures of speech including antithesis, metonymy, hyperbole, simile and personification, whereas in its specific sense, it is meant "the metaphor proper", namely a figure of speech which makes use of implied comparison.

The study concludes that there are several strategies that can be taken for translating metaphor (specially ones in its specific sense) as proposed by Larson (1989:279). The above research gives some contribution to this present research, especially with regard to metaphor in its specific sense and the ways of translating it. While Sudrama's work is focused on the strategies of translating metaphor in its specific sense, this research necessarily includes the strategies of translating metaphor in its wider sense and how the theme of the poem motivates the use of those figurative expressions.

Sutjiati Beratha (2003) in her professorship inaugural speech states that a translator must be able to identify the types of meanings contained in the text. Meaning is determined by the linguistic features in the text as well as by the extra linguistic factors. A translator, ideally, must fulfill some requirements, namely the mastery or knowledge of the meaning of both the source language and the target language words, not only semantically but also stylistically, recognition of the differences in the language structures, and the ability to re-express the meaning of the source language text in the target language by providing the closest and most natural equivalence. In conclusion, he said that translating is an activity of interpreting using different terminology from different linguistic systems but all to express the same meaning. This article is very useful for identifying various processes because meaning is very important for translation.

Tri Ediwan (2004) in his study discusses the types of propositions and the relevance of the knowledge on proposition to the process of translation. The study concludes that propositional analysis can be a significant help for a translator as well as for the researcher in handling problems of translating. Propositional analysis is useful for grasping the meaning below the surface structure of a language and it enables the

translator to produce an idiomatic translation in which all messages can be conveyed in the natural form of the receptor language.

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MacLachlan and Reid (1994) explain the importance of framing in any acts of interpretation. They say that no communication can take place without interpretation, and no interpretation can take place without framing. Framing is a way of understanding which is always involved in the interpretation of a text. In interpreting the meaning of a text, readers automatically draw upon their everyday knowledge which is stored and organized in their memory which is called cognitive frame. Understanding even very simple texts involves the activation of background knowledge. MacLachlan and Reid propose four kinds of framing, namely extratextual, intratextual, intertextual and circumtextual framing. Extratextual framing occurs when readers read a text and they draw on their accumulated knowledge of the world, both experiential and textually mediated. This activity may include, among other things, a particular sequence of events to some stereotypical script as well as provisionally assigning it to a particular text-type or genre. Intratextual framing happens when readers pay attention to the way in which the flow of words within (intra) the text is affected by subdivisional or other internal framing devices. Intertextual framing relates one text or text-type to another. It links the text being faced by readers with a

certain kind of theoretical discourse. Circumtextual framing is framing in which readers are interpreting a text by paying attention to its material presentation, and location in space. For example, the title of the book and the presence of the references, a bibliography and an index, as well as the kind of bookshop where it is sold, all contribute to the way readers interpret the information it contains. The whole of the theory in this book can be taken as very relevant for the analysis and interpretation of the poem under study, since framing is essential and unavoidable in interpreting a text.

2.2 Concepts

This study drew on the concepts related to figurative expressions, translation, as well as on the concept of meaning. The concepts presented below are proposed by various writers, namely Larson (1989), Keraf (2002), McArthur (1992), and Leech (1977).

2.2.1 Figurative language

❖ The term figurative language

As has been mentioned earlier, a single word may have a primary sense, secondary sense, and figurative senses. A literary work such as a poem almost always contains figurative expressions which help to convey in a more precise way the message contained in the poem. Before analyzing the translation of figurative expressions in the poem under study, it is important to understand the term “figurative language” itself.

McArthur (1992:402) explains that figurative language is that language in which figures of speech such as metaphor and similes freely occur. He also considers a figure of speech as a rhetorical device using

words in distinctive ways that achieves a special effect. In his discussion about metaphor, he describes metaphor as a rhetorical figures with two senses, namely wider sense and more specific sense. In its wider sense it includes all figures of speech that achieve their effect through associations, comparison, and resemblance, and in that way this type includes such figures as antithesis, hyperbole, metonymy, and simile. In a more specific sense metaphor is a figure of speech which concisely compares two things by saying that the one is the other.

With respect to the translation of a poem in which figurative expressions are intensively used, the analysis of the figurative expressions should necessarily be based on the theme of the poem, since the use of figurative expressions is quite likely motivated by the construction of the theme as the central force in the poem. Therefore, theme is a central aspect or element necessarily given priority in its determination, other aspects or elements being relatable to or motivated by the theme.

❖ **Kinds of figurative expressions**

According to Larson (1998:121) there are at least five types of figurative expressions. They are metonymy, synecdoche, idioms, euphemism, and hyperbole. While Keraf (2002: 126) adds some other types of figurative expressions including antithesis, pleonasm, paradox, simile, metaphor, personification, irony, and sarcasm. The description of the figurative expressions below is derived from Holman (1992), Halliday (1985), Martinich (1996), McArthur (1992), Larson (1998) and Keraf (2002), and will be presented in alphabetical order for some practicality.

- Antithesis, antithesis is a construction in which words are opposed but balanced in opposition (McArthur, 1996:72).

For example:

God and beast.

Ignorance and reason,

To err is human, to forgive, divine.

- Euphemism, It is the use of a mild, comforting, or evasive expression that takes the place of one that is taboo, negative, offensive, or too direct (McArthur, 1996:387).

For example:

Terminate, kill → She terminated her pregnancy.

Sleep with, have sex → Everyone knows she sleeps with the boss.

Pass water, urinate → I think he's passing water.

- **Hyperbole**, Hyperbole is an exaggeration or overstatement, usually deliberate and not meant to be taken literally (see Larson 1998).

For example:

*She rushed out of the room **in floods of tears*** → crying a lot

*Let's have dinner, **I am starving*** → very hungry.

*When she was in Paris, she spent **ton of money*** → a lot of money.

- **Idioms**, Idioms are expression of at least two words which cannot be translated literally and which function as a single unit semantically (see Holman 1992).

For example:

*We spent two weeks in the hotel living **in the lap of luxury*** → the life style of a rich person.

He kicked the bucket. → he died.

You steal my heart → you make me fall in love with you.

- **Irony**, Irony is words with an implication opposite to their usual meaning. Ironic comment may be humorous or mildly sarcastic (McArthur, 1996:532).

For example:

When at a difficult moment, an act of kindness makes things worse, and someone says, "*Well, that's a lot better, isn't it?*"

Someone says to his friend "*you are very slim*" whereas the fact is that his friend is very fat.

- **Metaphor**, metaphor is a figure of speech which concisely compares two things by saying that the one is the other (McArthur, 1996:653).

For example:

My lover is a treasure.

My home is heaven.

Business is a game.

- **Metonymy**, It is a word which is used for something **related to** that which it usually refers to (Halliday, 1985:319).

For example:

It won't happen while I still breathe (breathe is used figuratively to mean live)

The kettle is boiling (*the kettle* is used in a figurative sense to mean water)

He bought a Chevrolet (*Chevrolet* is used to mean a car)

- **Paradox**, Paradox is a term in rhetoric for a situation or statement that is or seems self-contradictory and even absurd, but may contain an insight into life (McArthur, 1996:348).

For example:

The child is father of the man (the nature of one's earlier life affects later ideas and attitude).

- **Personification**, Personification is the assigning of human characteristics to non humans (see Keraf ,2002).

For example:

The moon smiles at us.

The trees are waving to the tiger.

The wind touched my skin.

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- **Pleonasm**, Pleonasm is the use of more words than necessary, either for effect or more usually as a fault of style (see Keraf, 2002).

For example:

Free gift.

Plan for the future

- **Sarcasm**, it is a term in rhetoric and general use for sneeringly ironical remarks (McArthur,1996:887).

For example:

Oh yes, we know how clever you are.

Well, Mr. Know-it-all, what is the answer this time?

You are a son of a bitch.

- **Simile**, Simile is a figure of speech, in which a more or less fanciful or unrealistic comparison is made, using like or as (McArthur, 1996:935).

For example:

Rumours of his death spread like wildfire (to become known to more and more people very quickly).

She is like a fish out of water → she is uneasy in an unfamiliar situation.

You're not going to go storming in there like a bull in a china shop, aren't you? → a person who is clumsy, careless or move in a very awkward way.

Her skin is as white as snow

- **Synecdoche**, It is a figure of speech concerned with parts and wholes (McArthur, 1996:1014).

For example:

His word can be trusted → He is a person that can be trusted.

I won't let him come under my roof → I won't let him come to my house.

From the twelve types of figurative expressions above, the ones that are found in the poem under concern include euphemism, hyperbole, personification, metaphor, metonymy, sarcasm, and synecdoche.

2.2.2 Concepts of Meaning

Since meaning is essential to translation, in this section it is necessary to discuss about meaning. To start with, Leech (1977:10-27) distinguishes seven types of meaning, namely conceptual meaning, connotative meaning, stylistic meaning, affective meaning, reflected meaning, collocative meaning and thematic meaning. The followings are brief description of each.

❖ **Conceptual Meaning**

Conceptual meaning (sometimes called 'denotative' or 'cognitive' meaning) is widely assumed to be the central factor in verbal communication and it can be shown to be integral to the essential functioning of language in a way that other types of meaning are not. Much of the conceptual meaning of an expression can be found in the dictionary.

❖ **Connotative Meaning**

Connotative meaning is the communicative value an expression has by virtue of what it *refers to*, over and above its purely conceptual content. Talking about connotation is in fact talking about the 'real world' experience one associates with an expression when one uses or hears it. Besides, connotative meaning is peripheral compared with conceptual meaning as it is relatively unstable, that is, it varies considerably with culture, historical period, and the experience of the individuals. It is indeterminate and open-ended in a sense in which conceptual meaning is not. For example, the connotative meaning of *She is a woman* might be that she is beautiful, or emotional, or affectionate, or anything depending on the individual of the reader or hearer.

❖ **Stylistic Meaning**

Stylistic meaning is that which a piece of language conveys about the social circumstances of its use. This meaning is closely related to aspects of communication which have to do with the situation in which an utterance takes place. By this meaning, the speaker or writer 'decodes' the stylistic meaning of a text through the recognition of different dimensions and levels of usage within the same language. For example, from the way an expression is used or structured, one may infer that it is dialectical, informal, formal, archaic, or slangy.

❖ **Affective Meaning**

Affective meaning is largely a parasitic category in the sense that to express emotions, the speaker relies upon the mediation of other categories of meaning-conceptual, connotative, or stylistic. There are some elements of language (chiefly interjection, like *Ahaa!*)

whose chief function is to express emotion. In this case, the speaker communicates his/her feelings and attitude without the mediation of any other kind of semantic function. An affective meaning can of course be conveyed through lexical words. To express anger, for example, one might say *You are a bloody bastard*.

❖ **Reflected Meaning**

Reflected meaning is the meaning which arises in cases of multiple conceptual meaning when one sense of a word forms a part of our response to another sense. In other words, reflected meaning is what is communicated through association with another sense of the same expression. For example, *erection* has two meanings, (a) the act of building something, (b) the process of the male sexual organ becoming bigger and standing upright. The word *erection* in sense (a) as in *the erection of the monument* or *the erection of the temple*, is avoided because it tends to make the reader/hearer reflect on the other meaning, that is to meaning (b), which is associated with the male organ.

❖ **Collocative Meaning**

Collocative meaning consists of the associations a word acquires on account of the meaning of words which tend to occur with it. In other words, we will know the meaning of the word by the company it keeps. For example, the word *handsome* mostly collocates with a male person, so that *a handsome stranger* will be interpreted as meaning 'a handsome man who is a stranger'.

❖ **Thematic Meaning**

Thematic meaning is what is communicated by the way in which a speaker or writer organizes the message, in terms of ordering,

focus, and emphasis. It is often that an active sentence has different meaning from its passive equivalent, although in conceptual content they seem to be the same. For example, in the sentence **Rendra** *composed that poem*, the poet (Rendra) is given some emphasis or put under focus, as contrasted to the use of the passive sentence, *That poem was composed by Rendra*.

Though, as Leech has done, meaning can be categorized into several types, in fact the meaning of a word or an expression almost always combine several categories at the same time. Our judgement of the meaning of a word or an expression, whether its meaning is conceptual or connotative or the others, this is all a matter of focus of attention as led by the context of its use. This will actually be our attitude in treating the meaning of an expression, especially the figurative expressions in this present study.

2.3 Theoretical Framework

2.3.1 Definition of translation

As has been mentioned previously, this study is concerned with translation, namely the translation of figurative expressions in a poem. In relation to this matter, the main theory that will be applied is the theory of translation proposed by Nida and Taber. Nida and Taber (1974:12) state that translating consists in reproducing in the TL the closest natural equivalent of the SL message, first in terms of meaning, and secondly in terms of style (cf. Catford, 1965:20).

In relation to this notion of translation, they further add that translating must aim primarily at "reproducing the message". And in reproducing the message, the translator must make a good grammatical

and lexical adjustments. However, since no two languages are identical, there can never be a fully exact translation.

The above definition of translation emphasizes that translation is a process of transferring 'meaning' of the source language, not of its 'form'. Therefore, a translator should be able not only to identify and understand the meaning in general, but also the types of meaning in the text. It should also be important to realize that meanings can be signaled either by linguistic features or by extra linguistic features and normally by both. As an example, take the sentence below:

❖ **He is a book worm.**

The translation of this sentence into Indonesian is *dia kutu buku* (See Putra Yadnya, 2004). It is obvious that in reproducing the message, the translator must make a good grammatical and lexical adjustments, otherwise the translation will produce a wrong meaning, for example: *he is a book worm* translated into *dia cacing buku*.

2.3.2 Equivalence

Concerning the definition above, Nida (in Venuti (ed.);2000:129) states that there are fundamentally two types of equivalence; *formal equivalence* (F-E) and *dynamic equivalence* (D-E). Formal equivalence is oriented to the form and content of the source language. In this kind of translation, the translator wants to reproduce as closely and meaningfully as possible the form and content of the source language. An F-E translation is basically source-oriented, that is, it is designed to reveal as much as possible the form and content of the original message. F-E translation usually attempts to reproduce several formal elements: grammatical units, consistency in word usage, and meanings

in terms of the source text. This translation also normally attempts not to make adjustments in idioms, but rather to produce such expressions more or less literally.

Dynamic equivalence is oriented to the complete naturalness of expression, in which the translator is not so concerned with matching the receptor language message with the source language message, but with dynamic relationship, namely the relationship between the receptor and the message which should be substantially the same as that which existed between the original receptor and the message.

To define a dynamic equivalence is to describe it as a process to produce in the target language "the closest natural equivalent to the source language message". This definition carries three very important terms, namely:

Equivalent, which points toward the source language message (in which the original message should be given its proper equivalent).

Natural, which points toward the receptor language (the form of the translation should be natural to the receptor language reader).

closest, which binds the two orientations together on the basis of the highest degree of approximation (since translation cannot be identical with the original so that it should be as closest as possible to the original).

With respect to the translation of figurative expressions as poetic devices, which has a goal to see how far equivalence can be achieved, this turns out to depend on a dynamic relationship between the message of SLT being transported into TLT and the response of the TLT readers is essentially like that of the SL reader.

2.3.3 Theory of relevance

In translating a poem, a translator may translate the figurative expressions used in it in various ways. Any method employed must be appropriate for the purpose of the translation, which is to establish equivalent effects on the reader (Gutt in Venuti (ed.) 2000:376 ff).

Gutt further states that a piece of translation should be receptor language text that interpretively resembles the original. Translation is the interpretive use of language in intercultural communication. The points of Gutt's principle of relevance in translation theory are as follows:

- (1) translation is primarily interpretation of the source language and secondly of the needs of the reader
- (2) interpretation should produce optimal resemblance between the source language and the target language
- (3) translation should be optimally relevant to the conditions of the reader (in terms of socio-cultural background, knowledge, needs, interests, etc)
- (4) translation should take the form that needs minimal effort to be digested by the reader (Gutt in Venuti (ed.) 2000:376 ff).

In relation to the principle of relevance described above, translation is then defined as an act which transfers information from SL into TL in such a way that the amount of relevant information in TL will be identical with that in SL.

Example:

SL : Killing two birds with one stone

TL: *Sambil menyelam minum air.*

In translating the SL into the TL, the translator makes some lexical and grammatical adjustment based on his interpretation of the relevance and the closest natural equivalent. In relation to the present study on translation of figurative expressions, this theory of relevance should also be taken into account and integrated as one of the analytical tools.

2.3.4 Strategies for translating figurative expressions

Strategies for translating figurative expressions, which is the main concern of this study, are essential to be discussed. Larson (1998:124) proposes the three general strategies in which metonymy and synecdoche are to be translated.

- (1) The sense of the word may be translated nonfiguratively; that is, the intended meaning may be made plain so that there is no longer a figurative sense in the receptor language translation.
- (2) Retaining the word in the original, but adding the sense of the word.
- (3) Substituting a figurative expression of the TL for the figurative expression of the SL.

In addition to those strategies mentioned above, there are five others strategies for translating metaphors (Larson, 1998:279).

- (1) The metaphor may be kept if the TL permits (that is, if it sounds natural and is understood appropriately by the readers).
- (2) The metaphor may be translated as a simile (adding *like* or *as*).
- (3) The meaning of the metaphor may be translated without keeping the metaphorical imagery.
- (4) The metaphor may be kept and the meaning explained (that is, the topic and/or point of similarity may be presented with extra description)
- (5) The metaphor of the source language may be substituted with a metaphor in the target language if there is one that has the same meaning.

The three general strategies in which metonymy and synecdoche are to be translated are actually the same as the last three strategies for translating metaphors. These strategies for translating metaphor can be applied to any type of figurative expressions, since in its wider sense, metaphor covers all types of figurative expressions.

2.3.5 Procedures of translation

As has been hinted previously, this study is concerned with the translation of figurative expressions in a poem. In analyzing the translation, it is necessary to find out what method or procedure seems to have been applied by the translator. The procedures commonly involved in translation as proposed by Vinay and Darbelnet (in Venuti (ed.) 2000:84-93) have been identified as consisting of seven types, and these will be adopted as an evaluative or critical standard in this study. According to Vinay and Darbelnet, the seven procedures can be

further categorized into only two methods of translations, namely direct or literal translation and oblique translation. The first three procedures discussed below belong to the type of direct or literal and the others to the type of oblique translation. To present them in outline, the seven procedures are as follows.

❖ **Borrowing**

To overcome a gap, usually a metalinguistic one (e.g. an unknown concept in the culture of the target language), borrowing is the simplest of all translation methods. Borrowing is mostly applied to introduce the flavour of the source language culture into a translation. The decision to borrow a source language word or expression for introducing an element of source language color is a matter of style, but at the same time it may have a significant effects on the message contained. For example *The visitor wanted to taste "babi guling"*. In this case "babi guling" is a borrowing from the Balinese language and in using this borrowing in the translation into English, the Balinese local color becomes introduced.

❖ **Calque**

A calque is a special kind of borrowing whereby a language borrows an expression form of another, but the translator translates literally each of its elements. The result is either a lexical calque i.e. one which respects the syntactic structure of the target language while introducing a new mode of expression (e.g. *honey moon* → *bulan madu*) or a structural calque, i.e. one which introduces a new construction into the language (e.g. *Bali TV, Media Foto Studio*).

❖ **Literal Translation**

What is meant by literal or word-for-word translation is the direct transfer of a source language text into a grammatically and idiomatically appropriate target language text in which the translator translates each element from the source language (e.g. *Life in the troubled area in Aceh is very cheap → Kehidupan di daerah konflik Aceh sangat murah*).

❖ **Transposition**

Transposition involves replacing one word class with another without changing the meaning of the message. There are two types of transposition, namely obligatory and optional transposition.

Obligatory transposition occurs when the target language has no other choices because of the language system.

For example: *A pair of glasses → sebuah kacamata*

An optional transposition is a transposition that, for the sake of style, can be chosen by the translator if it fits better into the utterance.

For example: *After he comes back to Bali → setelah kedatangannya kembali ke Bali.*

❖ **Modulation**

Modulation is a variation of the form of the message, obtained by a shift in the point of view. This change can be justified when the close translation results in a grammatically correct utterance, but is considered unsuitable, unidiomatic or awkward in the target language. There are two types of modulation, namely free or optional modulation and fixed or obligatory modulation.

Free or optional modulation is generally adopted because of nonlinguistic reason. It is mostly used to stress the meaning, to effect coherence or to find out the natural form in the TL.

For example: *By the will of the God* → *di luar kemampuan manusia*.

Fixed or obligatory modulation occurs when a word, phrase or a structure cannot be found in the TL. An active sentence translated into a passive one is an instance of this type.

For example : *I grew up in Jakarta* → *Saya dibesarkan di Jakarta*

❖ **Equivalence**

It is often desirable for the translator to use an entirely different structure with different meaning from that of the source language text so long as it is considered appropriate in the communicative situation equivalent to that of the source language text.

For example: *Sambil menyelam minum air* → *killing two birds with one stone*.

❖ **Adaptation**

This procedure is adopted when the object or situation referred to in the source language message is unknown in the target language culture. In such a case the translator has to create a new expression for a new situation, that can be considered equivalent.

For example: *Yours faithfully* → *Hormat saya*

Of the seven translating procedures reviewed above, the ones that seem to be relevant in this study are those of the categories of literal translation, transposition, and modulation.

CHAPTER III

RESEARCH METHOD

In doing a research, methodology is very important, because it shows the way how the research is to be conducted. This chapter deals with the determination of the data source of this study, the method and technique of collecting the data, the method and technique of analyzing the data, and the method and technique of presenting the analysis and the finding.

3.1. Data Source

The data of this study were taken from one of a number of interesting poems written by Oka Rusmini entitled "*Percakapan*" and its English translation "*Conversation*" (Cork,2000:8-9). These are parallel bilingual corpora (Hatim, 2001:151). The genre of the text is poetry. Both the SL poem and the TL poem consist of 303 words. The analysis focuses on the use of figurative expressions in the poem.

There are two personal reasons for choosing this poem:

- (1) the theme of the poem is really interesting, which as can be intuitively sensed is about woman's anger at the male supremacy, and
- (2) the poem makes use of certain figurative expressions that meet the requirements set for conducting this study.

3.2 Method and Technique of Collecting Data

This study was conducted through a library research. The method adopted for collecting the data in this study was observation, which was done by reading closely the poems under study which carry quite a number of figurative expressions in them.

While close reading was done to the two poems, they were at the same time compared as many times as necessary to one another. All of the figurative expressions and their translations were identified, listed and classified based on their forms.

3.3. Method and Technique of Analyzing Data

The technique of analyzing the data in this study was the qualitative technique, in which the meaning of the figurative expressions were determined and described explicitly based on its relevance to the theme of the poem. This method was adopted in order to show how the theme motivates the use of those figurative expressions or how in turn those figurative expressions support the theme.

The second step of the analysis was focused on seeing the strategy adopted for translating the figurative expressions. The strategies for translating figurative expressions proposed by Larson (1998) and the procedures of translation proposed by Vinay and Darbelnet (in

Venuti (ed.) 2000) were adopted in the analysis. This was done in order to learn the condition of equivalence of the translation of figurative expressions from the SL poem into the TL poem. The theory proposed by Nida (in Venuti (ed.);2000) was also used as a check. In addition, the theory of translation proposed by Nida and Taber (1974), and the theory of relevance proposed by Gutt (in Venuti (ed.) 2000) were also applied in this step.

3.4. Method and Technique of Presenting the Analysis

The analysis of this study was started with an attempt to determine the theme of both SL and TL poems. This was done under the assumption that theme is central in any poetic work, because it represents the global meaning or the central idea of the work for which all other elements within the work assume their functions in relation to one another. In this way, those elements are supposed to be present or employed under the force of the theme. Then all types of figurative expressions were identified based on their forms, and their meanings analysed in connection to the theme of the poem. By comparing the figurative expressions in the SL poem and how they were handled in their translation, the strategies adopted by the translator could be identified. As for the method of presenting the analysis a narrative description was used, not necessarily using any symbol, in line with the characteristic of this study, which as already mentioned is a qualitative one.

❖ Determining the Theme

As an example, let us look back at the poem already presented in the section on the background of this study. Through several times of reading we become impressed that its theme is something like “a deep sense of longing for someone”. This type of theme is typical of

human love relation. However, this way of determining the theme should be admitted as still based only on impressionistic or intuitive judgement. It therefore needs to be justified with empirical analysis and evidence, which in this study is actually provided.

Taken that such is the theme of the poem, the attention could now be focused on each and all figurative expressions employed in the poem. In the case of the lines "*New York adalah kau; Kau musim, kau laut* (SL), which are translated into *For New York is you; You are the season, you are the ocean* (TL), some figurative expressions can be identified based on their forms or types. As for their meaning, their connection to the theme should be studied. It is in this way that theme is taken to be a motivating force to the use of those various figurative expressions, and in this way too the statement about the theme becomes supported.

❖ **Theme Motivates the Use of Figurative Expressions**

Using the lines above as sample, the analysis of figurative expressions might be given an illustration as follows: The SL sentence in the lines above cannot be taken literally because New York is evidently not a person. As we know, New York is a big city where people come to study, to do the shopping, and so on. If we interpret this poem, focusing in particular on the comparison being used, we may reverse the sentence into *Kau adalah New York* since the topic is not *New York*, but *kau*. This topic of comparison is more clearly presented in the next comparison, that is in *kau adalah musim, kau adalah laut*. Seeing the types of figurative expressions which have been discussed previously, it is obvious that metaphor is applied here, which is a figure of speech concisely comparing two things by saying that the one is the other.

Larson (1989:273), in relation to the example above, classifies *kau* as the *topic*, the element under focus, and *New York, musim, laut* are the *images*, that is the things that the topic is compared to. *Kau* is compared to *New York, musim, laut*. It means that *kau* has a characteristic similar to that of *New York, musim, and laut*, namely *always ready or willing to welcome* (as explained by the line after this comparison). And in this case, 'ready or willing to welcome' is the point of similarity. This comparison is really relevant to the theme of the poem, which is a longing for someone.

With reference to the strategies for translating figurative expressions proposed by Larson (1998:279), the first strategy seems to have been applied by the translator, because the translator maintains the metaphor, since the target language permits for that (that is, the translation sounds natural and can be understood appropriately).

As for the procedure of translation, the above translation seems to have been based on the literal method, since each element of the SL is directly transferred into the TL. As for diction or word choice, the word *laut* is translated into *ocean* instead of *sea* in the TL, perhaps all for establishing the rhyme that build up the form of the stanza for its aesthetic effect.

Nida and Taber (1974:12) state that translating consists in 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. Based on the definition of translation above, the figurative expression of the SL poem (*New York adalah kau*) is equally transferred into the TL poem (*New York is you*) in terms of meaning and style. The meaning of this comparison in both the SL and TL poems is further and more clearly explained in the next line, namely by the line *siap didatangi* and *ready to welcome*. It means that *kau* is ready

to welcome even when the persona *aku* (I) actually has parted with *kau* (you), since *aku* (I) can come to *kau* (you) anytime *aku* (I) likes. In this comparison the point of similarity between *New York*, *musim* and *laut* is equally translated into *season* and *ocean* (that is to say, a metaphor translated into metaphor with the same image).

With the model of the method of presenting and analyzing the data already described, now it is time to enter chapter IV, the chapter on the analysis of the translation of the SL poem into the TL with the focus on the translation of its figurative expressions as the theme-motivated poetic devices.

CHAPTER IV

ANALYSIS OF FIGURATIVE EXPRESSIONS IN THE POEM “PERCAKAPAN” AS TRANSLATED INTO “CONVERSATION”

4.1 Theme of the Poem as Motivating Force

This chapter is concerned with the analysis of the translation of the poem “*Percakapan*” into “*Conversation*” with the focus on how the translation of figurative expressions is handled by the translator as theme-forming devices. In doing this analysis, the strategies for translating figurative expressions as proposed by Larson (1998), and the procedures of translation as proposed by Vinay and Darbelnet (in Venuti (ed.) 2000) are adopted as a check besides the theory proposed by Nida (in Venuti (ed.);2000), and Nida and Taber (1974).

As has been touched previously, the analysis of figurative expressions and the theme of a poem should necessarily go hand in hand. This allows us to see those figurative expressions functioning in connection with one another to ultimately construct the theme, rather

than in isolation from each other for unclear purpose. In this way it is our analytical stance that figurative expressions cannot be analysed in isolation from the theme and vice versa. Figurative expressions are used to achieve particular effects in the overall meaning of the poem, which is but the theme of the poem, namely the central meaning which tells what the poem is all about. Therefore, it is essential to begin this analysis with the discussion and the search for the themes of the poems, both that of the SL and that of the TL poems.

To start with, it can first of all be taken that the flow and organization of ideas in the poem is reflected by the physical structure of the poem. This can be further elaborated as follows: In principle the poem presents a monologue expressing the complaint of the persona (a woman) against the male supremacy, but a complaint which in the end only remains neglected so that the whole poem can be taken to show the woman's failure and frustration in her struggle against men's dominated civilization or one under control of male's supremacy. In a more systematic description the analysis can be explained as follows:

Grasping the plain sense of the poems is the first step that should be entered before developing our feeling about the theme. This meaning, of course cannot be taken as final at this stage of the response to the poem. The arrangement of words in the two poems under concern (the SL and the TL poems) are not so complicated, and it seems to show the route smooth enough towards the meanings. Talking about the meaning of the poems, especially that of the SL poem, it can be taken provisionally that the poem means the following: In her desperation, the persona (the speaking woman's voice in the poem), makes all attempts to survive, even when there are so many barriers that block her way (Line 1 to line 6). The most difficult and obscure problem to face is when the man snubs her, that she cannot

do anything, but only give birth and enjoy everything the man has (line 7 to line 13). In expressing her anger she says that at the beginning of man's life, man the male also comes out of the body of a woman the female, and what is more is that the reality is that there is no difference between male and female when at last they should go back to the earth after death (line 9 to line 12). She, the persona, also states that the man indeed has no principles of his own in his life since he always behaves or acts according to what his mother says or dictates to him in the process of his bringing up (line 15 to line 18).

Such impression as stated above is what most likely to occur at the first reading of the poem. This is actually a response to the poem that can be used as the basis to explore and interpret the poem further in order to arrive at the goal of the study, i.e. to see how the theme motivates the use of the figurative expressions in the poem. For this purpose, the giving of justification for such first impression to take place about the poem is very much needed, and this is what will be discussed more fully in this section. When the meaning of the poem accumulates through several levels of impressions in the repeated reading of the poem, the formulation of a theme can generally be facilitated, though at this level more in terms of our intuitive judgement.

Theme is a pattern of meaning which emerges gradually from a grasp of the whole poem (Smith, 1985:46). Smith further explains that the number of themes is much smaller in comparison to the trillions of poems already in existence. This fact seems to lead back to one basic concern-the concern with the possibilities and limitations of human existence. This concern is with those areas of human lives which are neither avoidable nor fully controllable. The following are the main areas of human concern to which themes generally seem to relate: (1) **the effects of time:** growth, change, ageing, death, transience, renewal,

birth, (2) **human relationship**: love, friendship, parting, loss, constancy, unfaithfulness, (3) **human consciousness**: hope, fear, happiness, despair, self-esteem, self-rejection, and (4) **human circumstances**: freedom, restriction, abundance, deprivation, communion, isolation (Smith, 1985:47).

After reading the poems a number of times and taking in each reading the whole poem into account, it can be formulated that, as has been mentioned in the third chapter, the theme of the poem can be stated into something like '*woman's anger at the male supremacy*'. In relation to the areas of human concern quoted before, this theme relates more closely to human consciousness, particularly woman's *despair*. Regarding the theme of the TL poem, especially after analyzing and comparing it to the SL poem, it can be considered highly equivalent to that of the SL poem.

Now that the theme is already formulated based on intuitive understanding through such repeated reading as mentioned above, then in analyzing the figurative expressions of the poems as the main concern of this study, the analysis will necessarily always make reference or is constantly connected to such theme as the main or central idea of the poem.

With respect to the title of the poem, namely "*Percakapan*" ("conversation") which means a talk between people, usually a private and informal one (*Macmillan Dictionary*, 2002:300), such a title has clearly suggested what is happening in the poem, which is but the complaint of the persona (a woman) against the male's dominance. The complaint immerses in the whole body of the poem. Therefore, the analysis of the poem should necessarily be overall.

4.2 Theme-Motivated Use of Figurative Expressions

In this section, the use of figurative expressions in the whole body of the SL poem and their translation into English will be analysed line by line. As has been mentioned in the previous section, the analysis of the figurative expressions will necessarily be with reference or is connected to the theme. In other words, the analysis is based on the theme previously formulated of the poems, which is supposed to follow the process presented in the diagram below:

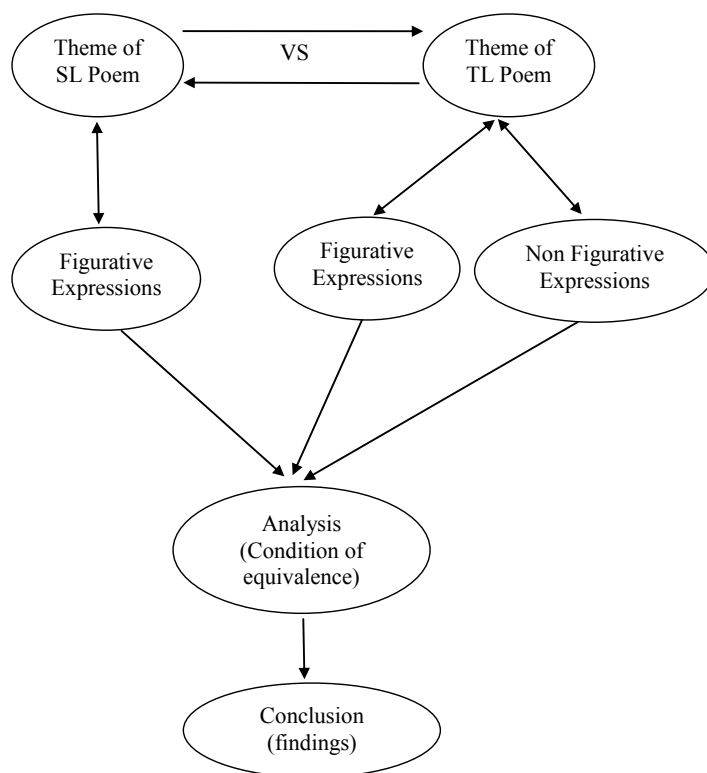


Figure 1

The diagram above at once shows the steps or the procedure followed in the analysis, which in the rest of this chapter is necessarily

done either line by line if they are coextensive with the unit of clause or, otherwise, directly clause by clause.

The following are the analyses which are started from the first line of the poems.

Line 1

(1) SL : *aku mencoba berkaca pada urat daun*

TL : *I try to see myself in the veins of a leaf*

The sentence *aku mencoba berkaca pada urat daun* in the first line of the poem above carries a figurative meaning, and it therefore cannot be construed literally. Otherwise it is semantically unacceptable. In this sentence, *urat daun* is supposed to have the same characteristic as the woman. In other words, this sentence contains a comparison between *urat daun* (veins of a leaf) and 'woman's course of life'.

As has been explained earlier, in identifying the implied comparison of a metaphorical sentence, the topic, image and point of similarity should be examined (see: Larson, 1998). The image of the metaphor is *urat daun* (the vein of leaf) which is figuratively compared to 'woman's course of life'. The point of similarity of this metaphor is not explicitly stated, but it can be construed: both *urat daun* (the vein of leaf) and the woman can be taken as similar in their assuming a very dominant role in life. Vein of a leaf is very small in the plant, but it plays a very dominant role in the life of the plant. The woman is supposed to be

less important than the man on the face of the fact that she plays a very important role in life, not only of her own but also of others such as her husband and children, if any.

The way the theme 'woman's anger at male supremacy' motivates the use of this metaphor is as follows: In her life, *aku* (I) (the persona-a woman) never stops looking for the justification to the fact of injustice or unfair treatment that females receive from males in this world. She realizes how important her role is in this life, however, still her life is but under control of the male supremacy. From the explanation above, it is obvious that the theme becomes the center of the semantic motivation, and motivates the use of this metaphor, as a means of showing the problem (the male supremacy) that makes her angry and disappointed since she is still supposed to be less dominant than the male when in fact she even plays a very important role in life, comparable to the existence of veins of leaf in plant for the life of the plant.

As for the condition of equivalence in the translation of *aku mencoba berkaca pada urat daun* into *I try to see myself in the veins of leaf* it can be said that the metaphor is maintained in the TL using the same image. The image *urat daun* is translated into *the veins of leaf*. The metaphor is maintained since it sounds natural in the TL (see; Larson, 1998:279).

Looked at from the translating procedures proposed by Vinay and Darbelnet (in Venuti, 2000:84), this is an instance of literal translation, namely the direct transfer of the line of the SL poem into a grammatically and idiomatically appropriate TL line. This procedure is chosen because the form of the metaphor is as comprehensible as the original.

Line 2

(2) SL : *bicara pada kesuntukan warna pohon*

TL : *speak to the ultimate colour of a tree*

Actually, the complete form of the sentence of this second line is *aku mencoba bicara pada kesuntukan warna pohon*, in which *aku* is omitted as the subject of the sentence. And of course for its appropriate interpretation the sentence *aku mencoba bicara pada kesuntukan warna pohon* cannot be taken literally. This sentence is semantically unacceptable. It is illogical to speak to *kesuntukan warna pohon* (the ultimate colour of a tree). Ultimate means happening at the end of a long process (see: *McMillan Dictionary*, 2002), i.e. reaching the final stage after a long process. In this sentence, *kesuntukan warna pohon* seems to be assigned the same characters as that of the traditional custom.

In the metaphorical sentence *aku mencoba bicara pada kesuntukan warna pohon*, the topic, image and point of similarity can be identified as follows: The image of the comparison is *kesuntukan warna pohon* which is figuratively compared to 'the traditional custom'. The point of similarity is not explicitly stated, but it can be taken that both *kesuntukan warna pohon* and 'the traditional custom' have undergone a long process of growth through time.

The way this metaphorical sentence is motivated by the theme of the poem can be explained as follows: In the life of the persona (*aku*), attempts have been made to respond to the fact of the injustice or unfair treatment the females receive from the males in this life. She realizes that the origin of the supremacy is the culture itself. From the explanation above, it is obvious that the theme, i.e. woman's anger

at the male supremacy, motivates the use of this metaphor. In her desperation, the woman wants to struggle against the male supremacy, even if this has been part of the culture in her life, since the female plays a very important role in it.

The condition of equivalence in the translation of the metaphorical sentence *bicara pada kesuntukan warna pohon* into *speak to the ultimate colour of a tree* is such that the metaphor is maintained in the TL by employing the same image. The image *kesuntukan warna pohon* is translated into *the ultimate colour of a tree*. The metaphor is maintained since it sounds natural in the TL and it is as comprehensible as the metaphor in the SL (see; Larson, 1998:279).

Looked at from the translating procedures proposed by Vinay and Darbelnet (in Venuti, 2000:86), the method adopted is the same as that for translating the first line, that is to say, this is a literal translation, namely the direct transfer of the line from the SL poem into a grammatically and idiomatically appropriate line of the TL poem. This procedure is chosen because the translation is as easily understandable as the original.

Line 3

(3) SL : *rasa yang berair kubiarkan meninggalkan benih*

TL : *I am careless of the dampness and leave my progeny*

The sentence *rasa yang berair kubiarkan meninggalkan benih* cannot apply in its literal meaning. In this sentence, there are two types of figurative expressions employed, namely euphemism and metaphor. These can be described as follows: It is impossible to see or to touch a feeling (*rasa*) to prove that it is damp (*berair*). *Rasa yang berair* is a figurative expression used by the poet to mean sadness.

Rasa yang berair is a euphemistic way for expressing 'a feeling of sadness'. The word *benih* (seed) literally means the small hard part produced by a plant, from which a new plant can grow (see: *Mcmillan Dictionary*, 2002). Therefore, *benih* (seed) in this case is assigned the same characteristic as that of the origin of the establishment of the male supremacy. It is in other words rooted in tradition. This sentence contains a comparison between '*benih*' and 'tradition'. This comparison is not explicitly stated. Anyway the topic, image and the point of similarity of this metaphorical sentence can be analyzed as follows : The topic of the comparison is 'tradition', the image is '*benih*', and the point of similarity though implicitly stated, can be both judged as representing the source from which something starts ; *benih* (seed) is the source from which a new plant can grow, 'tradition' is the source from which the male supremacy or the female subordination originates.

The theme-motivated use of these figurative expressions can be described as follows: The persona (*aku*), as has been explained earlier, is trying to obtain the solution to the social injustice or unfair treatment that females receive within the patriarchal community. In her desperation, she wants to relieve herself from sadness by leaving the source of the sadness itself, that is her own tradition.

Therefore, the figurative expressions used in this sentence can be taken as motivated by the theme of the poem. The equivalence in the translation of line 3 shows a condition in which the euphemistic and metaphorical expressions are maintained in the TL, though the image of the metaphor of the SL is different from that of the TL. (see; Larson, 1998:279). The image '*benih*' is translated into its opposite 'progeny' which is heavy with implied meaning, which can be taken as a fact that woman in such condition of hers wants to leave her sadness in order to be different from the descendant, who to date have always

come from the same source, namely from tradition as laid down by the ancestors.

As for the translating procedures proposed by Vinay and Darbelnet (in Venuti, 2000:86), the method adopted is optional modulation, a variation of the form of the message, obtained by a shift in the point of view, which is used to stress the meaning and to find out the natural form in the TL. The translation of line 3 of the SL poem is presented in line 4 of the TL.

Line 4

(4) SL : *dua puluh jari-jariku menyentuh tanah*

TL : *my fingers and toes touch the earth*

The sentence *dua puluh jari-jariku menyentuh tanah* could actually be interpreted literally, but in isolation from the context, otherwise the context would not allow it. It does not make sense to think of someone touching the ground or the earth by his / her fingers and toes. Fingers and toes as parts of body can be taken as representing the whole body. Synecdoche then is the common figure of speech assigned for this kind of style, and it is applied here to mean that the persona cannot stand anymore on the normal two legs meaning that she is lying on the ground.

The way the theme 'woman's anger at male supremacy' motivates the use of this synecdoche can be described as having the following significance: after trying to find the answer to the problem of the injustice or unfair treatment that females suffer from the males in her life, the woman grows more desperate, and she is even no longer able to stand up, until she drops into the ground since she cannot bear her

burden in life, all originating from the male supremacy. Line 4 of the SL poem is translated into and presented as line 3 of the TL poem.

The equivalence in the translation of *Dua puluh jari-jariku menyentuh tanah* into *my fingers and toes touch the earth* shows a condition in which the figure is maintained in the TL. The strategy of translating adopted by the translator is therefore one by retaining the figurative expression of the SL (in this case synecdoche) in the TL poem (see: Larson 1998:124). The translation sounds natural and can therefore be appropriately understood. Looked at from the translating procedures proposed by Vinay and Darbelnet (in Venuti, 2000:84), the translator makes a variation of the form of the message by employing free or optional modulation.

Line 5

(5) SL : *pintalan itu menyumbat setiap suara yang kumuntahkan dari pikiran*

TL : *that cord blocks each cry my thoughts throw up.*

The sentence of line 5 cannot be construed literally. This sentence also contains figurative expression, namely metaphor. It is possible that *Pintalan* (tangle) *menyumbat* (clogs) someone's throat or mouth which makes him/her unable to speak, but the context would not allow it to interpret literally that way. *Pintalan* (tangle) is a twisted mass of threads that cannot be easily loosened (see: *Macmillan Dictionary*, 2002). In this metaphorical sentence, *pintalan* is seen as having similar quality to that of male supremacy. This sentence in other words shows a comparison between '*pintalan*' and 'male supremacy'. This comparison is not explicitly stated. Anyway, the topic, image and the point of similarity of this metaphorical sentence can be analyzed as follows: The topic of

the comparison is 'male supremacy', the image is '*pintalan*', and the point of similarity of this comparison is also implicitly stated, but it can be construed and taken to mean that both *pintalan* (tangle) and 'male supremacy' are difficult to entangle or to deal with. *Pintalan* (tangle) needs a great deal of time and effort to loosen, while male supremacy need a great deal of time and effort to banish from tradition. In the sentence *pintalan itu menyumbat setiap suara yang kumuntahkan dari pikiran*, the word *kumuntahkan* (I throw up) is used sarcastically to mean I express. By this sentence, what the poet means is that male supremacy makes her unable to do anything, and she cannot even say any single word to express her complaint against it.

The way the theme of the poem ('woman's anger at male supremacy') motivates such a figure of speech can be described as having the following reasoning: after trying to find the solution for the condition of the injustice or the unfair treatment that females suffer from the males in this life, she never finds the answer and this makes her so desperate that she cannot even stand it any longer, and therefore she drops into the ground since she cannot bear her burden in life due to the male supremacy.

In real life, this indeed creates a difficult and complicated situation. As a woman, the persona wants to fight the male supremacy condition, but unfortunately she cannot, since it has been deeply rooted in the culture under which they live. It is certainly not an easy thing to fight against such a culture. The persona is even unable to say a single word against such a tradition. It is true that in real life, when a complicated problem occurs and no one can lend a hand, it is so difficult even to speak, let alone to solve the problem. As has been touched earlier all lines of the poem have strong relation to one another under the force of the theme of the poem.

This metaphorical sentence is translated into metaphor by using different image. The image of the SL metaphor is *pintalan* (tangle), while in the TL the image is cord. The meaning of the SL (*pintalan itu menyumbat setiap suara yang kumuntahkan dari pikiran*) is much stronger to convey the conflict faced by the persona than that in the TL (that cord blocks each cry my thoughts throw up), since the meaning indicated by the word *cord* is not as complicated as that implied in tangle. However, the word *cord* sounds much better when it is put together with the word *block*, since these two words “cord” and “block” together contributes to the creation of an *assonance*, namely sound pattern constituted by the same vowel sound, but different in terms of consonants (see: Holman, 1992), which in turn contributes to the sensuousness of the line. The following two sentences show a different degree of sound sensuousness:

that tangle blocks each cry my thoughts throw up that cord
blocks each cry my thoughts throw up

The lower line sounds more sensuous due to the more extensive occurrence of the / d / sounds, three in the lower line against only two in the upper line. Although *pintalan* (tangle) is translated into *cord* which by nature is less complicated than *tangle*, this word is able to bear the meaning born by the SL metaphorical sentence. In this case, the translator preserves the content and the form of the message. This strategy is quite true with poetic translation as form is not necessarily secondary to content in translating poems (see: Nida, and Taber. 1974: 105).

With reference to the translation procedure proposed by Vinay and Darbelnet (in Venuti, 2000:84), in translating *pintalan itu menyumbat setiap suara yang kumuntahkan dari pikiran* into *that cord blocks*

each cry my thoughts throw up, the translator can be judged as having adopted free or optional modulation because *suara* (voice) is translated into *cry* and *suara yang kumuntahkan dari pikiran* is translated into *each cry my thoughts throw up*, all for the purpose of emphasizing the meaning, and using the natural form in the TL.

Line 6

(6) SL : “*pegang nafasku!*”

TL : “*hold your breath!*”

The imperative sentence *pegang nafasku!* cannot be taken in its literal meaning. It is obvious that no one is able to hold breath with the hand. This sentence contains a figurative expression, namely metonymy. The word *nafas* (breath) is related to *life*. (see: Halliday, 1985). The intended meaning of this sentence is that the persona wants to hold her life, or in other words she does not want to die or she wants to survive. The use of imperative sentence here is to express the persona's weakness caused by all difficult situations in which she finds herself (as expressed in the previous five lines), and that is why she shouts for survival even in a very helpless and desperate condition.

The way the use of the metonymy is motivated by the theme of the poem and referring to the previous lines of the poem, this line can be taken to mean the following: the persona shows her attitude that she does not want to avoid or stay away from all the difficult situations that she faces in her struggle against the male supremacy. She does not want to give up, and she must confront it, for which she must keep breathing.

The condition of equivalence in the translation of this metonymy, *pegang nafasku*, into *hold your breath* is one in which the translator

retains it in the TL, or in other words metonymy is translated into metonymy (Larson 1998:124). Looked at from the translating procedure proposed by Vinay and Darbelnet (in Venuti(ed.), 2000:84), free or optional modulation has been applied here. In translating *pegang nafasku* → *hold your breath* the translator has established the natural form in the TL but by changing the point of view. In this case 'nafasku' is translated into 'your breath' which is a reflexive instruction used to make explicit the meaning of this line that the persona talks to her alter ego or her other self by which the second person 'you' becomes applicable and justified in the translation of *pegang nafasku* → *hold your breath*

Line 7

(7) SL : *katamu* : “*perempuan hanya bisa memuntahkan dagingnya.*”

TL : *you say*: “ *a woman can only spew up flesh and blood.*”

The sentence of this line cannot be construed literally. In case that it be interpreted literally, the context would not allow it. As has been explained previously, all the lines in the whole body of the poem have a very strong relationship to one another under the force of the theme. In connection with the analysis of the previous six lines, it can be said that this sentence contains two types of figurative expressions, namely sarcasm and metaphor. The word *memuntahkan* (to vomit/to spew up) is sarcastically used to mean 'giving birth', and the word *dagingnya* (her flesh) is an instance of metaphor, the word *dagingnya* (her flesh) used metaphorically to mean a whole 'human'. In this metaphorical sentence, *daging* is supposed to refer to human body. This sentence

contains a comparison between '*daging*' and 'human'. This comparison is not implicitly stated. Anyway the topic, image and the point of similarity of this metaphorical sentence can be analyzed as follows: The topic of the comparison is 'human', the image is '*daging*', and the point of similarity of this comparison is also implicitly stated, but it can be construed that both *daging* (flesh) and human (body) are equally flesh. The sentence *perempuan hanya bisa memuntahkan dagingnya* (a woman can only spew up flesh and blood) can be taken to mean woman can only give birth to her children.

The way the theme of the poem ('woman's anger at the male supremacy') motivates the use of such figures of speech in line 7 can be described as follows: this line shows us the cause of the desperation suffered by the female as described in the previous lines (line 1 through line 6). The male's judgement that a woman can only give birth to her progeny would obviously hurt the female. It is an insult to the female. In that way, the male actually looks down upon the female. And this reflects the real condition of the woman life in the traditional custom, that after giving birth to her progeny, the woman only stays at home to bring up her children with all the means of life supposedly provided by the man (her husband) who is supposed to be the bread seeker for the family and therefore of socially more significance than the wife. Nowadays, however, not all women remain at home only for raising children, and as a matter of fact they are also able to work and earn a living. However, despite this, the position of the female is still supposed to be of lower value and therefore powerless. On the contrary, the male is supposed to be more important and powerful. This condition, reflecting the male supremacy over the female, never changes up to the present time. Such a judgement occurs because a man is really needed and supposed to be more important than a woman in some situations, such as the situation when a male (let's say

a husband) is not at home, the other members of the family especially the female (the wife) who lives there will feel frightened of living at home without a male, and the man appears to function as a protection against attack or danger. Consequently, every family is expecting to have a male descendant to continue their generation, since a son will keep staying in his parents' house after getting married and receive the inheritance from his parents, while a daughter will not stay in her parents' house anymore after getting married, as she must live with her husband who is supposed to be more important and powerful in the society. However, quite ironically, it is but the function of the woman to bear a pregnancy, give birth, do breastfeeding, and all the household chores, by which a society and culture come to exist. This is indeed ironical, especially when a man says that a woman can only give birth against his knowledge that a woman indeed does a lot of things, beyond only giving birth (a heavy task that a man cannot do) not for her own sake, but for the sake of the whole culture in which the male and female live together but not in togetherness in many matters.

The condition of equivalence in the translation of these figurative expressions into the TL shows that the translator keeps the sarcasm by translating *perempuan hanya bisa memuntahkan* → *a woman can only spew up*, and the metaphorical word *dagingnya* into 'flesh and blood' with extra description added about the image of the comparison, which makes the meaning of the TL plainer (see: Larson 1998:124).

As for the procedure of translation proposed by Vinay and Darbelnet (in Venuti(ed.), 2000), the translator makes a variation of the form of the message by employing free or optional modulation. He translates *perempuan hanya bisa memuntahkan dagingnya* → *a*

woman can only spew up flesh and blood, in which the addition of word 'blood' is used to stress the meaning. Besides, *flesh and blood* is considered to be the best dynamic equivalent to produce the same effect upon the TL reader as that upon the original reader (Nida in Venuti 2000:129).

Line 8

(8) SL : *kau lelakiku*

TL : *you are my husband*

This sentence can be taken in its literal meaning. It contains no figurative expression. As has been mentioned previously and in accordance with the title of the poem, '*percakapan*' ('conversation'), the poem is supposed to be a conversation between the persona (a woman) and a man.

In relation to the theme of the poem, as well as the meaning conveyed by the previous lines, line 8 can be supposed to have a wider meaning. The sentence *kau lelakiku* means not only *you are my husband*, but it can also be taken to mean *you (are) all the men in the world*, since the male dominance occurs not only within a certain family, but also in fact in the whole society and social life. This line relates the meanings of the previous lines (line 1 through line 7) to the next line (line 9), which will be described in a later section.

Looked at from the translating procedure proposed by Vinay and Darbelnet (in Venuti(ed.), 2000:86), free or optional modulation seems to have been applied here. In translating the sentence *kau lelakiku* → *you are my husband* the translator tries to find out the natural form based on the context in the TL, instead of translating it literally into *you are my man*.

Line 9

(9) SL : *kau juga gumpalan daging, akan membusuk*

TL : *you too are made of flesh and will decay*

The sentence *kau juga gumpalan daging, akan membusuk* again cannot be construed literally. This sentence carries various figurative meanings. There are two figurative expressions employed in this sentence, namely metaphor and sarcasm. By saying *kau juga gumpalan daging* (a lump of flesh) the persona means the whole 'human'; and *akan membusuk* (will decay) is sarcastically used to mean 'will die'. In this metaphorical sentence, *gumpalan daging* is supposed to refer to human body. This sentence contains a comparison between 'gumpalan daging' and 'human'. This comparison is not implicitly stated. Anyway the topic, image and the point of similarity of this metaphorical sentence can be analyzed as follows: The topic of the comparison is 'human', the image is 'gumpalan daging', and the point of similarity of this comparison is also implicitly stated, but it can be construed that both *gumpalan daging* (lump of flesh) and human (body) are equally flesh. By this sentence, what the poet means is that a man is also made of flesh and in that way inevitably spewed up by and therefore indebted to the female for his existence (line 7).

The way these figurative expressions are motivated by the theme of the poem ('woman's anger at the male supremacy'), can be taken to have the following significance: In this life, even when a man is supposed to be of more value and powerful than a woman, the male is after all made of flesh that comes out of a woman's body, and he is therefore a creature of the same quality as but indebted to the female. The same as a woman, a man will not be granted an eternal life, being mortal, and there is no difference between a man and a woman in the fact that they will equally decay after death. And when a man is dead

(decaying), he will no longer be important and lose power over other people. That is why, there is no use to look down on a woman and think of her as being inferior or less important. The meaning of this line is emphasized by the next line (line 10).

The condition of equivalence in the translation of sarcasm and metaphor in line 9 into the TL can be explained as follows: the metaphorical expression in the sentence *kau juga gumpalan daging* is maintained in the TL and the topic is presented with extra description as the line is translated into *you too are made of flesh*, while the sarcastic phrase *akan membusuk* is translated into *will decay*, which also retains the form of the sarcasm (see: Larson 1998:124).

Regarding the translating procedure, in translating *kau juga gumpalan daging, akan membusuk* → *you too are made of flesh, will decay*, the translator has employed free or optional modulation for the purpose of stressing the meaning, and in order to establish the natural form in the TL. The translator finds a variation for the form of the message in the TL by means of a shift in terms of the point of view (see: Vinay and Darbelnet, in Venuti (ed.), 2000).

Line 10

(10) SL : *tanah melumatmu, akar pohon memotong sisa dagingmu*

TL : *the earth will consume you, roots of trees cut through what remains of you*

The sentence *tanah melumatmu, akar pohon memotong sisa dagingmu* should not be taken literally. It works with its figurative meanings. *Tanah* (the earth) and *akar pohon* (roots of trees) get personified in this line. In saying *tanah melumatmu* and *akar pohon memotong sisa dagingmu* (the roots of trees cut through the rest of your flesh) *tanah* and *akar pohon* are given human characteristic. Personification is therefore employed here, namely the assigning of human characteristics to nonhumans (see Keraf ,2002). In addition to 'personification', the use of metaphor is also found, because *sisa dagingmu* (the rest of your flesh) is metaphorically used to mean *sisa tubuhmu* (the topic, image and the point of similarity of this comparison has been described in line 7). The meaning of this figurative sentence can be taken as follows: after death, the dead body or the corpse of the man will decay in the grave, being destroyed gradually by the natural processes, and gets integrated into the earth.

The way the theme of the poem motivates the use of personification and metonymy in line 10 can be described as follows: as has been described earlier, in expressing her anger at the male supremacy, the poet says that there is no difference between a man and a woman when they return to the earth after death. The dead body of a man or of a woman will be alike destroyed by nature, and there is no difference in terms of this. What the poet wants to share with the readers here as the message of the poem is that a man should realize that a woman

is equal to him, a woman has the same rights as a man, and a woman must be treated the same as a man.

The condition of equivalence in the translation of these figurative expressions into the TL can be described as follows: looked at from the strategies of translating figurative expressions as proposed by Larson (1998), the figurative sentence, namely personification is retained in the TL because the personification is translated into a personification too, though the metaphor is translated non figuratively into the TL.

SL : *tanah melumatmu, akar pohon memotong*: Personification
sisidagingmu: metaphor

TL : *the earth will consume you, the roots of trees cut through*:
personification *what remains of you*: nonfigurative

As for the translating procedure introduced by Vinay and Darbelnet (in Venuti(ed.), 2000:84), the translator seems to have applied free or optional modulation, namely *tanah melumatmu* → *the earth will consume you*. The translator explicates the word *melumatmu* (to crush you) and translates it into *will consume you*, with the phrase *sisidagingmu* → *what remains of you*, emphasizing the meaning for the sake of a more appropriate form in the TL. As stated by Nida and Taber (1974:5), in translating, to preserve the content of the message the form should necessarily be changed.

Line 11

(11) SL : *tulangmu menggemukkan tanah*

TL : *your bones will fertilize the earth*

The sentence *tulangmu menggemukkan tanah* also carries a figurative meaning with it so that it cannot be construed literally. The word *menggemukkan* (to fatten up) is used in a figurative sense to mean *menyuburkan* (to fertilize). The word *menggemukkan* (to fatten up) which is usually used in the context of a person's or an animal's physical growth is related to *menyuburkan* (to fertilize) instead. This sentence therefore contains metonymy. Both *menggemukkan* (to fatten up) and *menyuburkan* (to fertilize) carry a meaning of being capable to make something or somebody grow well.

The theme-motivated use of figurative expression in line 11 can be described as follows: this line emphasizes the meaning of the previous line (line 10) that there is no difference between a man and a woman when they return to earth after death. The dead body of a man or a woman will be equally destroyed by nature. The message is that the male is supposed to realize that a woman is equal to him, possessing the same rights as man, and must therefore be treated equally well.

The condition of equivalence in the translation of this line into the TL can be explained as follows: considered from the translating strategy, the figurative sentence *tulangmu menggemukkan tanah* is nonfiguratively translated into *your bones will fertilize the earth* (Larson, 1998:124).

Looked at from the translating procedures proposed by Vinay and Darbelnet (in Venuti(ed), 2000), the one adopted by the translator is the free or optional modulation. As stated previously, this line is used to intensify the meaning of the previous line, and in its translation

the meaning is made plain, by translating *tulangmu menggemukkan tanah* into *your bones will fertilize the earth*.

Line 12

(12) SL : *Laut menghabiskan berpuluh tahun yang kau pinjam*

TL : *the sea will bring an end to the decades loaned to you*

The sentence *laut menghabiskan berpuluh tahun yang kau pinjam* again cannot be interpreted literally. It contains figurative meaning. In this sentence, two types of figurative expressions can be identified. First, *laut menghabiskan* (the sea consume or brings an end). This is another instance of personification represented by the assigning of human characteristics to *laut* (the sea). Second, *berpuluh tahun yang kau pinjam* (the decades loaned to you), is an instance of metonymy. *Berpuluh tahun yang kau pinjam* is used in a figurative sense to mean 'age or life loaned to you' (i.e. your age or your life). Still, however, this line only emphasizes the meaning of the previous lines.

The way the theme ('woman's anger at the male supremacy') motivates the use of such figures of speech can be described as follows: in expressing her anger at the male supremacy, the poet says that there is no difference between a man and a woman when they return to the earth after death. The dead body of a man or that of a woman will be destroyed by nature in the grave (or maybe through cremation in the context of Balinese culture). After being cremated, the ashes will be scattered at sea. By this line, still the poet wants to express her anger at the male supremacy, which should not occur, since a woman is equal to man, and has the same rights as that of a man, and therefore must be treated the same as a man.

The condition of equivalence in the translation of the figurative expressions in line 12 into the TL as viewed from the translating strategy proposed by Larson (1998) can be described as follows: the figurative expression of the original sentence *laut menghabiskan berluluh tahun yang kau pinjam* is retained in the translation *the sea will bring an end to the decades loaned to you* (personification and metonymy are maintained here).

As for the translating procedure proposed by Vinay and Darbelnet (in Venuti(ed), 2000), the translator employs free modulation in order to find out the natural form in the TL.

Line 13

(13) SL : *katamu: "perempuan hanya bisa menjilati dagingku"*

TL : *you say: "a woman can only lick my flesh"*

The sentence *katamu: perempuan hanya bisa menjilati dagingku* cannot certainly be construed and interpreted literally as the context would not allow it. This sentence has nothing to do with licking the flesh. It does not make sense if construed literally. As has been explained previously, all the lines in the poem have a very strong interrelationship under the force of the theme of the poem, which is 'woman's anger at the male supremacy'. Based on the analysis of the previous lines, it can be said that this line contains two types of figurative expressions, namely sarcasm and metaphor. The word *menjilati* (to lick) is used sarcastically to mean to enjoy, to eat, to consume, to take or to have. This sentence also contains a comparison. This comparison is not explicitly stated, but the phrase *menjilati dagingku* (to lick my flesh) which is used in a sarcastic way to mean to enjoy, to eat, to consume, to take or to have, shows the comparison between *daging* (flesh) and

'property'. As has been explained previously, in identifying the implied comparison of a metaphorical sentence, the topic, image and point of similarity should be appropriately examined (see: Larson,1998). The image of the metaphor is *daging* (flesh) which is figuratively compared to property (the topic). The point of similarity in this metaphor is not explicitly stated either, but it can be construed this way: both *daging* (flesh) and property can be divided, enjoyed, saved, etc.

The way these figurative expressions are motivated by the theme of the poem can be taken to bear the following meaning: in real life, the male always thinks of the female as not capable anything in the same way as man can, the female being considered weaker, who therefore becomes less dominant than him, and therefore cannot afford to live by herself, and therefore always needs the male's protection. However, at the present time many females have shown their capabilities through working hard, earning money and affording everything for their family. Since this assumption is not totally right, the statement that 'a woman can only lick my flesh', namely the male's flesh, certainly makes the female angry and offended. However, this assumption is framed by the Balinese culture as has been described previously, that starting from her birth, a baby girl is supposed to be of minor importance than a baby boy. A baby boy is expected to continue the family line and therefore remain in the parents' home after marriage. He therefore gets the inheritance from his parents, while a girl is not to stay in her parents' house but must live with her husband. Consequently, people take it for granted that the females bring nothing to their husbands' homes since they do not get any inheritance from their own homes. Based on this condition, the female grows less powerful with no authority, such properties as house, car, money, and other material things being the properties inherited following the male line. And what is more painful is when the males say that the female can only enjoy or consume the

male's property. Whatever the reason, this statement is not fair. As can be factually seen in the society, even when a woman does not work and cannot earn money, she is actually very important and plays a very dominant role in a family. She, as has been explained previously, gives birth and breastfeeds, does the domestic chores, and many more. In doing these, she never asks for salary, and if judged in terms of wage earning, she would be able to afford perhaps more than an office worker does. In fact, the male always disregards or ignores this reality. Most males think that a woman cannot live without a male as she can afford nothing for a living and therefore always begs for her needs from the male. From the analysis above, it can be said that the theme of the poem, namely 'woman's anger at the male supremacy' can really be considered the motivating force for the use of sarcasm and metaphor in line 13 of the poem.

The condition of equivalence in the translation of these two figurative expressions into the TL can be described as follows: the figurative elements in the line *perempuan hanya bisa menjilati dagingku*, namely the sarcasm and metaphor, are maintained in the TL as the line is translated into *a woman can only lick my flesh*. In this case, the metaphor is translated into metaphor by using the same image (see: Larson, 1998).

With reference to the translating procedure proposed by Vinay and Darbelnet (in Venuti (ed.), 2000:86), the translator can be considered as applying the literal translation procedure, namely the direct transfer of the line from the SL poem into a grammatically and idiomatically appropriate TL line. This procedure is chosen because the structure of the line is as comprehensible as the original.

Line 14

(14) SL : *kau lelakiku*

TL : *you are my husband*

Since this line is a repetition of line 8, the description and the explanation of this line is very similar to that of line 8 (see page 56).

Line 15

(15) SL : *hanya bisa berkaca lewat dongeng bundamu*

TL : *you can only see yourself through your mother's fairy tales*

The sentence (*kau hanya bisa berkaca lewat dongeng bundamu*) also carries a figurative meaning with it, and therefore cannot be construed literally. Otherwise, it is semantically unacceptable. *Dongeng* (a fairy tale) is a story invented in order to make people believe in something that is not true (*Macmillan Dictionary*, 2002). In this sentence, *dongeng* (a fairy tale) is compared to male's principle. In other words, this sentence contains a comparison between *dongeng* and male's principle that the woman is not of equal value to him.

As has been explained earlier, in identifying the implied comparison of a metaphorical sentence, the topic, image and point of similarity should be carefully examined (Larson, 1998). The image of the metaphor is *dongeng* (a fairy tale) which is figuratively compared to male's principle. The point of the similarity of this metaphor is not explicitly stated, but it can be constructed as follows: both *dongeng* (a fairy tale) and male's principle are not true but believed to be so.

The way the theme of the poem motivates the use of the metaphor in this line is as follows: since the male judges the female as capable

of only enjoying the male's property, the female says in response that the male can only see himself through his mother's fairy tale, which means that the male does something based only on something that is not true, which ironically and ridiculously he believes to be true. A fairy tale, as has been stated earlier, is a story invented in order to make people believe something as true. Since the male does something, and says something about the female based only on something that is not true, it should be taken then that what he says and thinks about the female is not true either. It could be that there was time in the history of human life that most females were like what the male has described them to be, that is, a woman could only give birth, only enjoyed a man's property, but had no capability of a man, etc. However, this darker side of woman's position has made only their past history. Nowadays this is no longer true since a woman can do much, perhaps as much as a man can (cf. Cork, 2004).

The condition of equivalence in the translation of the metaphor from line 15 into the TL shows that in translating (*kau hanya bisa berkaca lewat dongeng bundamu*) into *you can only see yourself through your mother's fairy tales*, the translator has the metaphor using the same image. The image *dongeng* is translated into *fairy tales*. This metaphor – metaphor translation sounds natural (Larson, 1998:279).

The translating procedures (see Vinay and Darbelnet (in Venuti, 2000:86) adopted by the translator is literal translation procedure, based on the direct transfer of the SL line into a grammatically and idiomatically appropriate TL line. With this procedure chosen the structure of the TL line is as comprehensible as the original.

Line 16

(16) SL : *kau tak punya retakan wajahmu yang mampu menegakkan kakimu*

TL: *you have no lines of experience on your face that enable you to stand on your own two feet*

This line cannot be construed literally. It has its figurative meaning. If interpreted literally, the context does not allow it. It is obvious that *retakan wajah* has nothing to do with someone's standing on his/her feet. The main clause *kau tak punya retakan wajahmu* (*you have no wrinkle on your face*) contains a metaphor, while the subordinate clause *yang mampu menegakkan kakimu* contains a synecdoche, using parts to mean the whole. Feet is used in a figurative sense to mean the whole body. In the metaphorical clause *kau tak punya retakan wajahmu*, the topic, image and the point of similarity can be identified. The comparison is not explicitly stated. The image of the comparison is *retakan wajah* (face wrinkle) which is figuratively compared to maturity or being experienced. The point of similarity is not explicitly stated either, but it can be grasped this way: both *retakan wajah* (face wrinkle) and 'maturity' or 'being experienced' grow through time. Wrinkle is a line or small fold on someone's skin, especially that on his/her face, that forms as he/she gets older (*Macmillan Dictionary:2002*). *Retakan wajah* (face wrinkle) appears on someone's face when someone gets older. It is impossible that a baby or a young child have wrinkles on his / her face. And it is also impossible that a baby or a young boy reach maturity or become rich in experience. The line *kau tak punya retakan wajahmu yang mampu menegakkan kakimu* can be taken to mean 'you do not have the necessary maturity nor experience to live your life appropriately'.

The way the theme (woman's anger at the male supremacy) motivates the use of the figurative expressions in this line can be explained as follows: by saying that a man does not have the necessary maturity or experience to live his life, this line is clearly emphasizing the meaning of the previous line (*kau hanya bisa berkaca lewat dongeng bundamu*). All the male thinks about the female, and all insulting remarks that have been directed to the female are not true, since the male only believes in something that is not true while himself having no maturity or experience to live his life.

The condition of equivalence in translating *kau tak punya retakan wajahmu yang mampu menegakkan kakimu* → *you have no lines of experience on your face that enable you to stand on your own two feet* shows that the translator maintains the metaphor in the TL with extra description added about the image of the comparison. Moreover, the synecdoche which is used in the clause *yang mampu menegakkan kakimu* is also maintained in the TL, and this sounds natural (Larson:1998: 279).

As for the translating procedure proposed by Vinay and Darbelnet (in Venuti(ed.), 2000:86), in translating *kau tak punya retakan wajahmu yang mampu menegakkan kakimu* into *you have no lines of experience on your face that enable you to stand on your own two feet*, the translator can be considered as adopting free or optional modulation in order to emphasize the meaning, to create coherence for a natural form of the TL.

Line 17

(17) SL : *kau tidak punya roh*

TL : *you don't have the spirit*

If interpreted literally, the context would not allow it for this line. Like the previous line, this line also intensifies line 15 '*(kau) hanya bisa berkaca lewat dongeng bundamu*'. The literal meaning of *kau tidak punya roh (you have no soul / spirit)* is that 'you are dead'. But, in this context the male is surely physically still alive, as evidence from the fact that the male is still supreme in social status. This sentence has a figurative meaning. It carries a sarcasm with it. *Kau tidak punya roh* is sarcastically used to mean *you have no character*. The meaning of this line is emphasizing the meaning of the previous line and in turn emphasized by the next line. There is therefore a pattern of intensification upon intensification that shows consistency of design for thematic control.

The way the theme motivates the use of the figurative expression in this line can be explained as follows: as has been described earlier, this line is emphasizing the previous line. In her anger, after being insulted by the male that she can only enjoy or have the man's property, the female says that the man's judgement about her is based only on something not true or on a fairy tale. In addition to this, the female also says that the male has not reached the necessary degree of maturity nor sufficient experience to lead an insightful life. Besides, in this line the female says that the male does not have his own character that he believes in something not true and, worse still, even insults the female as if he never needs the female in his life. He is indeed very foolish and arrogant in his life.

The condition of equivalence in the translation of the sarcastic sentence *kau tidak punya roh* into *you don't have the spirit* shows that the sarcasm is kept in the TL as it sounds natural in the TL (Larson, 1998:124). Looked at from the translating procedure proposed by Vinay and Darbelnet (in Venuti(ed.), 2000:86), the translation procedure adopted for translating *kau tidak punya roh* into *you don't have the spirit* is one of literal type, the translation being based on the direct transfer of the line into a grammatically and idiomatically appropriate TL poem. This procedure is chosen because the structure of the TL line is as comprehensible as the original.

Line 18

(18) SL : *hanya dongeng mengajari tumpukan ketololan*

TL : *only myths which teach you a heap of foolishness*

This line also carries figurative meanings with it. A *dongeng* (a fairy tale or myth) never teaches something factually true to someone. In this sentence, *dongeng* is personified as human beings. Besides, hyperbole is also employed by the poet in the phrase *tumpukan ketololan* (a heap of foolishness) in order to exaggerate the meaning.

The way these figurative expressions are motivated by the theme of the poem can be explained as follows: the significance of this line is its emphasis on and its being a summary of the previous lines, specially line 14 to line 17. In her anger the female says that the male's view is based only on something not true, and since he believes in something not true, he then grows not with truthfulness in his character. In his foolishness, he judges the female as a person who can only enjoy and consume his property but capable of doing nothing. Such a judgement

surely makes no sense, and is not fair, which makes the female angry and get really offended.

The condition of equivalence in the translation of these two figurative expressions, namely the personification and hyperbole in *hanya dongeng mengajari tumpukan ketololan* → *only myths which teach you a heap of foolishness* can be described as follows: both the personification and the hyperbole in the SL are maintained in the TL since they sound natural in the TL. In this line, the word *dongeng* is translated into *myths*, whereas in line 15, it is translated into 'a fairy tale', because the words 'myths' and 'which' are intended to create *assonance* (*only myths which teach you a heap of foolishness*), namely the two words present the same vowel sound, namely [i] sound but different consonants (see: Holman, 1992).

As for the translating procedure proposed by Vinay and Darbelnet (in Venuti (ed.), 2000:86), the translation of *hanya dongeng mengajari tumpukan ketololan* into *only myths which teach you a heap of foolishness*, shows an instance of literal translation procedure, done through the direct transfer of the SL line into a grammatically appropriate TL line. This procedure is chosen because the structure is as easily digestible as the original.

Line 19

(19) SL : *kau lelakiku*

TL : *you are my husband*

Since this line is a repetition of line 8, the description and analysis of this line is analogous to that of line 8 (see page 56).

Line 20

(20) SL : *bundamu tidak punya suara sendiri*

TL : *your mother had no voice of her own*

This line cannot be taken literally either. *Bundamu* (your mother) as a personality surely has her own voice. This sentence contains a metonymy, represented by the word *suara* (voice) and used figuratively to mean 'opinion' and 'attitude'. This sentence in its whole simply means that *your mother does not have her own opinion and attitude*.

The way this figurative expression, namely metonymy, in this line is motivated by the theme of the poem can be described as the following: The meaning of the sentence *bundamu tidak punya suara sendiri* as translated into *your mother had no voice of her own* also builds a strong relation with the previous lines. In her anger at the male supremacy, especially after being insulted by the male, the female says in response that the male only thinks and says about the female based on something not true. Besides, as stated in this line, the male's mother who always tells him a fairy tale does not have her own opinion and attitude. Why his mother has no opinion and attitude also has its origin in the male supremacy over the female. When the mother who gave birth to him and brought him up does not have her own conviction and thoughts, how about the son himself? While the male supremacy over the female, as already mentioned, causes the mother to have no opinion and attitude of her own, the son who is brought up by such mother (woman) must be of mentally no superior quality to that of the woman. This position really presents a vicious circle. And this situation is surely lasting, which makes the female constantly angry at its realization.

The condition of equivalence in the translation of *bundamu tidak punya suara sendiri* into *your mother had no voice of her own* can be explained as follows: The figurative element (metonymy) of the SL is retained in the TL as it sounds natural in the TL (Larson, 1998:124).

Looked at from the translating procedure of Vinay and Darbelnet (in Venuti(ed.), 2000:86), the translator can be judged as adopting the literal translation procedure in translating *bundamu tidak punya suara sendiri* into *your mother had no voice of her own*, namely one based on direct transfer of the SL line into a grammatically appropriate TL line. This procedure is chosen because the form is as digestible as the original. The translator translates this line into simple past tense, whereas in translating the previous lines he uses simple present tense which is actually more appropriate than simple past tense as the subject matter of the poem is still valid to the present time.

Line 21

(21) SL : *dia pinjam suara laki-laki untuk menegakkan kaki dan menipiskan ketololannya*

TL : *she borrowed the words of men to stand up for herself and reduce her foolishness*

The sentence *dia pinjam suara laki-laki untuk menegakkan kaki dan menipiskan ketololannya* carries a figurative meaning with it. This sentence cannot be construed literally. It is impossible for someone to borrow the voice of somebody else. The word *suara* (voice) is used figuratively to mean 'opinion' and attitude. Besides, it also contains a synecdoche which is the use of parts to mean the whole in saying *untuk menegakkan kaki*. *Kaki* (feet) is used in a figurative sense

to mean the whole body. In addition to metonymy and synecdoche, sarcasm also occurs in saying *menipiskan ketololannya* (to reduce her foolishness).

The way the theme motivates the use of such figurative expressions in this line can be described as follows: In her anger at the male supremacy, the female says that the male's mother has no opinion and attitude of her own as she is conditioned to adopt the opinion and attitude of the male in living her life and in getting along with the convention. Such condition certainly makes the female ever angrier, since the male's mother is but also a female. This line, the same as the previous line (line 20), seems to assume that the existing male supremacy has its origin in the female.

The condition of equivalence in the translation of *dia pinjam suara laki-laki untuk menegakkan kaki dan menipiskan ketololannya* → *she borrowed the words of men to stand up for herself and reduce her foolishness* can be described as follows: the translator keeps the metonymy in the TL but with different image. Even if the image is different (the word *suara* is not literally translated into 'voice' as in the previous line), it is however still natural in the TL. The synecdoche which occurs in *untuk menegakkan kaki* is translated nonfiguratively into *to stand up for herself*, and the translator in this case keeps the sarcasm in the translation of *menepiskan ketololan* into *reduce her foolishness*.

The translating procedure of Vinay and Darbelnet (in Venuti(ed.), 2000:86) which is employed by the translator in translating: *dia pinjam suara laki-laki untuk menegakkan kaki dan menipiskan ketololannya* → *she borrowed the words of men to stand up for herself and reduce her foolishness* belongs to the free or optional modulation type, which is employed in order to emphasize the meaning, and to

establish the natural form in the TL. The same as the previous line (line 20), the translator translates this line into simple past tense, whereas present tense is actually more appropriate as the subject matter of the poem is still valid to the present time.

Line 22

(22) SL : *cerminmu dipinjam dari kesuburan bumi*

TL : *your mirror is borrowed from the fertile earth*

The sentence *cerminmu dipinjam dari kesuburan bumi* cannot have literal meaning. It contains figurative meaning. The poem has nothing to do with the male's mirror (*cermin*). The word *cermin* (mirror) is used metaphorically to mean 'attitude'. In this metaphorical sentence, *cermin* is supposed to have similar characteristic to that of 'attitude'. This sentence contains a comparison between '*cermin (mirror)*' and 'attitude'. This comparison is implicitly stated. Anyway, the topic, image and the point of similarity in this metaphorical sentence can be analyzed as the following: The topic of the comparison is 'attitude', the image is '*cermin (mirror)*', and the point of similarity is also implicitly stated, but it can be construed that both '*cermin*' (mirror) and 'attitude' can reflect something. *Cermin* (mirror) can reflect images and 'attitude' can reflect the way somebody thinks and feels. Besides, the phrase *kesuburan bumi* (the fertility of the earth) is used metaphorically to mean 'tradition'. In this metaphorical sentence, *kesuburan bumi* (the fertility of the earth) is supposed to have similar characteristic to that of 'tradition'. This sentence contains a comparison between '*kesuburan bumi*' (the fertility of the earth) and 'tradition'. This comparison is implicitly stated. Anyway the topic, image and the point of similarity of this metaphorical sentence can be analyzed as the following: The

topic of the comparison is 'tradition', the image is '*kesuburan bumi* (the fertility of the earth)', and the point of similarity of this comparison is also implicitly stated, but it can be construed that both *kesuburan bumi* (the fertility of the earth) and 'tradition' build up or evolve through (a period of) time.

The use of metaphors in this line is motivated by the theme of the poem can be explained as follows: the male's attitude toward the female is a reflection of a tradition that has become a kind of myth, a custom or way of doing something that has got established for a long time.(see: *Macmillan Dictionary*:2002). The tradition or social background where the poet comes from, namely the Balinese tradition, which is based on a patriarchal culture provides more power and significance to the male. This tradition influences the way the males treat the female, as they feel that the females are of inferior status and therefore more powerless than the males as has been explained in the previous lines.

The condition of equivalence in the translation of *cerminmu dipinjam dari kesuburan bumi* → *your mirror is borrowed from the fertile earth*, can be described as follows: the metaphorical sentence in the SL is maintained in the TL using the same image, as it is natural in the TL (Larson,1998 :279).

Referring to the translating procedure of Vinay and Darbelnet (in Venuti(ed.), 2000:86), in translating *cerminmu dipinjam dari kesuburan bumi* → *your mirror is borrowed from the fertile earth*, the translator can be judged as employing an optional transposition procedure in which the noun '*kesuburan*' (fertility) is translated into an adjective 'fertile'. An optional transposition is a transposition which, for the sake of style, can be adopted by the translator decided on the basis of which fits better into the utterance.

Line 23

(23) SL : *kalau kau punya retakan wajahmu, kelakiku*

TL : *if you had lines on your face, my husband*

The sentence *kalau kau punya retakan wajahmu, kelakiku* cannot be taken in its literal meaning. This sentence contains a figurative expression. If interpreted literally, the context would not allow it. The phrase *retakan wajah* has been analysed in line 16. The sentence *kalau kau punya retakan wajahmu (if you had wrinkles on your face)* contains a metaphor. In this metaphorical sentence the topic, image and the point of similarity can be identified. The comparison is not explicitly stated. The image of the comparison is '*retakan wajah*' (face wrinkle) which is figuratively compared to 'maturity' or to 'being experienced'. The point of similarity is not explicitly stated either, but it can be grasped this way: both *retakan wajah* (face wrinkle) and maturity or being experienced grow through time. Wrinkle is a line or small fold on someone's skin, especially on the face, that forms as he/she gets older (see : *Macmillan Dictionary:2002*). *Retakan wajah* (face wrinkle) appears on someone's face when he/she is getting older. It is impossible that a baby or a young boy have wrinkles on the face. And it is also impossible that a baby or a young boy reach maturity or become rich in experience. The sentence *kalau kau punya retakan wajahmu, kelakiku* literally means *if you had maturity and experience*, and its meaning is that in fact, *you do not have maturity nor experience*.

The way the theme ('woman's anger at the male supremacy') motivates the use of such figurative expression can be explained as follows: by saying that a man has no maturity or experience it means that what the male thinks about the female, and all the insulting remarks that have been made against the female are not true, and

therefore it is no more than a joke from by a kid who is surely not mature yet. However, despite its being ridiculous, such a joke, when especially practiced by adults, can even cause more serious insult on the part of the female.

The condition of equivalence in the translation of *kalau kau punya retakan wajahmu, lelakiku* → *if you had lines on your face, my husband* is as follows: the translator retains the metaphor in the TL using different image, and this sounds natural in the TL (Larson, 1998:279).

The translating procedure of Vinay and Darbelnet (in Venuti(ed.), 2000:84) that is employed by the translator in translating *kalau kau punya retakan wajahmu, lelakiku* → *if you had lines on your face, my husband* is that of free category or one of optional modulation which is applied in order to emphasize the meaning, and for the natural form of the TL, with *retakan* (wrinkle) translated into 'lines'.

Line 24

(24) SL : *kau akan lihat patahan daging-daging busuk menutup jubahmu yang berkilat*

TL : *you could see pieces of rotting flesh covering your shining cloak*

The sentence *kau akan lihat patahan daging-daging busuk menutup jubahmu yang berkilat* carries a figurative meaning with it. If construed literally the context would not allow it. The context of the poem, as has been explained earlier, has nothing to do with *daging* (flesh) nor *jubah yang berkilat* (a shining cloak) in the literal sense of the expressions. This sentence contains metaphors. In this metaphorical sentence the topic, image and the point of similarity can

be identified. The comparison is not explicitly stated. The image of the comparison is *patahan daging-daging busuk* (pieces of rotting flesh) which is figuratively compared to 'badness' and 'untruth'. The point of similarity is not explicitly stated either, but it can be constructed: both *patahan daging-daging busuk* (pieces of rotting flesh) and 'untruth' make people uncomfortable and annoyed, or in other words, both of them bother people. Besides, this sentence also contains a comparison between *jubahmu yang berkilat* (your shiny cloak) and 'supremacy'. *Jubah yang berkilat* (shiny cloak) as the image of the comparison is figuratively compared to 'supremacy'. In this case the point of similarity is not explicitly stated either, but it can be grasped this way: both *jubah yang berkilat* (shiny cloak) and 'supremacy' are in the possession of powerful people. This line literally means that if the male had maturity and experience (the meaning of line 23), he could see untruth (something untrue) in his supremacy.

The way the theme of the poem motivates the use of the metaphors in this line can be described as follows: the meaning of this metaphorical sentence serves as an emphasis of that of the previous line (line 23). As has been explained earlier the male does not have maturity and experience in giving his judgement about the female. If he had the necessary experience and maturity, he would certainly be able to realize that there is untruth in his supremacy over the female. In real life, it is true that most females do live in disaster. Apart from the patriarchal system, the females are considered less powerful than the male.

The condition of equivalence in the translation of the metaphorical sentence *kau akan lihat patahan daging-daging busuk menutup jubahmu yang berkilat* into *you could see pieces of rotting flesh covering your shining cloak* is describable in the following terms:

the metaphors of the SL are retained in the TL using the same images. This metaphorical sentence turns out to sound in the TL and therefore the meaning can be well understood (see; Larson, 1998:279).

In this translation, *patahan daging-daging busuk* → *pieces of rotting flesh*, the translator employs free or optional modulation in order to emphasize the meaning and at the same time for the natural form of the TL (Vinay and Darbelnet, in Venuti(ed.), 2000:86).

Line 25

(25) SL : *juga lupa lelakiku*

TL : *you've forgotten, my husband*

The sentence *juga lupa lelakiku* can be construed literally. As has been mentioned previously, that in accordance with the title of the poem, '*percakapan*' (conversation), the poem can be taken to present a conversation between the persona (a woman) and a man.

In relation to the theme of the poem ('woman's anger at the male supremacy') and based on the meaning conveyed by the previous lines, this line relates the meanings of the previous lines to the next line.

Looked at from the translating procedure of Vinay and Darbelnet (in Venuti (ed.), 2000:86), free or optional modulation is adopted for handling the translation of this line. In translating the sentence *lelakiku* → *my husband* the translator tries to find out the more natural form in the TL, instead of translating it into *my man*.

Line 26

(26) SL : *kau hanya segumpal daging menunggu busuk*

TL : *you too are only flesh and blood waiting to decay*

The sentence *kau hanya segumpal daging menunggu busuk* should not be taken literally. It works with its figurative meaning. The meaning of this sentence is similar to that of line 9. There are two figurative expressions identified in this sentence, namely metaphor and sarcasm. By saying *kau juga hanya segumpal daging* (a lump of flesh) this is used metaphorically to mean a whole 'human', and *menunggu busuk* is sarcastically used to mean 'will surely decay'. In this metaphorical sentence, *gumpalan daging* is supposed to have similar composition to that of human body. This sentence contains a comparison between '*gumpalan daging*' and 'human'. This comparison is not implicitly stated. Anyway the topic, image and the point of similarity of this metaphorical sentence can be analyzed as follows: The topic of the comparison is 'human', the image is '*gumpalan daging*', and the point of similarity of this comparison is also implicitly stated, but it can be constructed by taking that both *gumpalan daging* (lump of flesh) and 'human' (body) are equally flesh. By this sentence, what the poet might mean is that the male is also made of flesh, who is basically the same as the female.

The way the theme of the poem motivates such a figurative expression can be described as follows: In this life, even when the male is supposed to be of higher value and more powerful than a woman, he is after all made of flesh too and has been born out of a woman's body, and in that way he is therefore a creature of the same quality as the female. The same as a woman, as a human being in general, a man will not bear an eternal life, being mortal, and there is no difference

between a man and a woman in the fact that they in the end will be picked up by death.

The condition of equivalence in the translation of this SL line into the TL line is as follows: the metaphorical sentence *kau hanya segumpal daging* is maintained in the TL using the same image and translated into *you too are only flesh and blood*, and the sarcastic phrase *menunggu busuk* is translated into *waiting to decay* which also retains the form of the original (SL : sarcasm → TL: sarcasm).

With reference to the translating procedure of Vinay and Darbelnet (in Venuti(ed.), 2000), in translating *kau hanya segumpal daging menunggu busuk* → *you too are only flesh and blood waiting to decay*, the translator employs free or optional modulation which is adopted for the purpose of emphasizing the meaning, and to establish the natural form in the TL, which is also true with the translation of 'segumpal daging' into 'flesh and blood'.

Line 27

(27) SL : *kembalikan tahun yang kau pinjam pada hidup*

TL : *to return the years you've borrowed for living*

The sentence *kembalikan tahun yang kau pinjam pada hidup* should not be interpreted literally. It works with its figurative meaning. The meaning of this sentence is similar to that of line 12. This sentence contains metonymy, *tahun yang kau pinjam* being used in a figurative sense to mean 'age or life'.

The way the theme of the poem ('woman's anger at the male supremacy') motivates the use of metonymy can be explained this way: the meaning of this line is emphasizing the meaning of the

previous line (line 26), namely the meaning that when the male and the female return to the earth after death, the dead bodies will with no discrimination be destroyed by nature. With this line, still the poet wants to express her anger at the male supremacy, because this supremacy should not have occurred, since a woman is equal to a man, having the same rights as each other and, therefore, deserving the same treatment as each other.

The condition of equivalence in the translation of *kembalikan tahun yang kau pinjam pada hidup* into *to return the years you've borrowed for living* is as follows: in this translation the figurative expression of the SL is maintained in the TL as it sounds natural in the TL (Larson, 1998:124).

As for the translating procedure of Vinay and Darbelnet (in Venuti(ed.), 2000:86), in translating *kembalikan tahun yang kau pinjam pada hidup* into *to return the years you've borrowed for living* the translator employs optional modulation, namely the change of point of view from *pada hidup* (to life) → *for living*.

Line 28

(28) SL : *katamu lagi: "kau hanya perempuan"*

TL : *yet still you say: "you are only a woman"*

The sentence *katamu lagi: "kau hanya perempuan"* can be construed literally. It does not carry any figurative meaning with it. This last sentence seems to be the conclusion of what has been conveyed in the previous lines, and shows the female's failure and frustration in her struggle against the injustice in human civilization under the control of the male's dominance.

The way the theme of the poem motivates the use of this sentence can be taken to mean the following: in her life, the female is supposed to be less dominant than the male. Such judgement is conformed by certain condition in life. In a family, for example, as has been touched previously, the presence of the male is a must because there are some works that require the functioning of the male's physical power, for example for protecting the family members. Besides, in a family, the male is always given a priority, for example in his share of food, leisure time, etc. Moreover, in Balinese culture in particular, when a female from a higher caste gets married to a male from a lower caste, the female will automatically become the member of the lower caste family, but not the other way round. On the other hand, when a male from a higher caste gets married to a female from a lower class, the male will remain with his original caste.

Considering the translating procedure of Vinay and Darbelnet (in Venuti(ed.), 2000:86), the translation of *katamu lagi: "kau hanya perempuan"* → *yet still you say : "you are only a woman"* shows an instance of literal translation, namely the direct transfer of the line from the SL poem into a grammatically and idiomatically appropriate TL poem. This procedure is chosen because the structure is as easily digestible as the original.

Now that all the 28 lines of the poem have been analysed with the focus on the use of various figurative expressions in those lines as well as on the nature of their translation equivalence in the TL, it is time now to come to the last chapter of this thesis, namely the chapter on the conclusion of the study, as well as on the suggestion for further similar but more intensive and extensive researches.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

After analyzing the SL poem and its translation with the focus on the translation of the figurative expressions employed in it, some conclusions can be presented as follows:

Firstly, Seven types of figurative expressions can be identified in the SL poem, which include euphemism, hyperbole, metaphor, metonymy, personification, sarcasm, and synecdoche. The use of these figurative expressions are all motivated by and interconnected under the force of the theme of the poem as shown in the diagram below:

Figurative Language in a Poem Translation

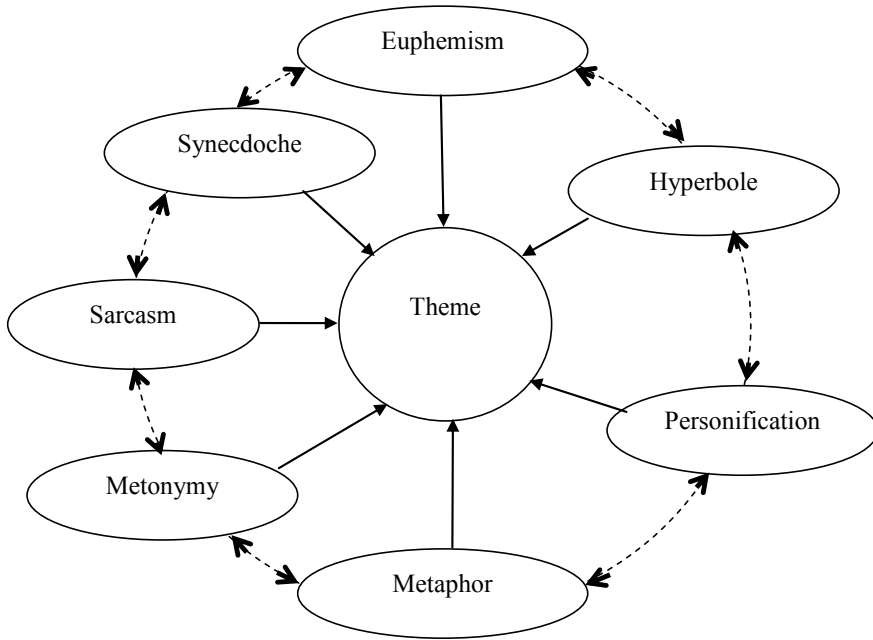


Figure 2.

The procedures of translation adopted in translating those figurative expressions into the TL are of three types, namely literal translation, transposition and modulation. The frequencies and distribution of the use of these figurative expressions are shown in the table below:

Tabel 1

No	Figurative Language	Lines		Total	
		SL Poem	TL Poem	SL Poem	TL Poem
1	Metaphor	1, 2, 3, 5, 7, 9, 10 13, 15, 16, 22, 23, 24, 26	1, 2, 4, 5, 7, 9 13, 15, 16, 22, 23, 24, 26	14	13
2	Metonymy	6, 11, 12, 20, 21, 27	6, 12, 20, 21, 27	6	5
3	Sarcasm	5, 7, 9, 13, 17, 21, 26	5, 7, 9, 13, 17, 21, 26	7	7

Conclusion and Suggestion

4	Personification	10, 12, 18	10, 12, 18	3	3
5	Synecdoche	4, 16, 21	3, 16	3	2
6	Euphemism	3	4	1	1
7	Hyperbole	18	18	1	1
Total				35	32

The above statistic shows that the number of figurative expressions found in the SL poem is different from that of the TL poem, an evidence that not all of the figurative expressions of the SL poem are translated figuratively. Despite the difference between the two poems in terms of the number of figurative expressions employed in them the theme as well as the message of the SL poem are well maintained in the TL poem.

Secondly, The use of such figurative expressions is consistently motivated by the theme of the poem which is related to the woman's emotion and attitude in response to a patriarchal culture-derived social injustice in the society which has established the male's supremacy over the female.

Thirdly, The condition of equivalence in the translation of the figurative expressions from the SL poem into the TL poem can be described as follows: Metaphor is the most frequently used figures in the poem, being found in most lines, namely in lines 1, 2, 3, 5, 7, 9, 10, 13, 15, 16, 22, 23, 24, 26, of which some are translated into corresponding metaphors in the TL with the same images (lines 1, 2, 13, 15, 22, and 24), some into metaphors with different images (lines 3, 5, 23, and 26), one nonfiguratively (line 10), one into metaphor with extra description added about the topic (line 9) and the rest into metaphors with extra description added about the image of the comparison (lines 7 and 16). Metonymy is used in lines 6, 11, 12, 20, 21, and 27, and some of them are retained and therefore show correspondence with the figures in

the TL (lines 6, 12, 20, 21, and 27); and one is translated nonfiguratively (line 11). Sarcasm occurs in lines 5, 7, 9, 13, 17, 21, and 26, and all of them are retained in the TL. Personification is found in lines 10, 12, 18, and they are also retained in the TL. Synecdoche is employed in lines 4, 16, and 21, and two of them are maintained in the TL (lines 4 and 16), while one is translated nonfiguratively (line 21). Euphemism which is used only in line 3 is maintained in the TL. Hyperbole is applied only in line 18, and this figure is kept in the TL.

5.2. Suggestion

Figurative expression is something common in one's use of language. In ordinary day-to-day communication, figurative expression is no exception. However, this is more often taken for granted, and its use is therefore beyond one's consciousness. Figurative expression is a way of conveying things in terms of what, at first glance, they are not (see Smith, 1985). Poems, in particular, use figurative expressions which help build up the beauty of the poem, which therefore guarantee more enjoyment to the readers. Besides, figurative expressions can provide freshness of expression and precision of meaning.

In this study, the poem is analysed with the focus on figurative expressions. The focus on a certain aspect will of course cause the neglect of other aspects. In fact, there are still many devices (poetic devices) that can be analysed in this poem, such as diction, rhyme, alliteration, assonance, etc. But these are not the devices under attention in this study. Therefore, other researches are very much needed to study the use of those devices toward establishing more and more solid interpretation and evaluation of the meaningfulness of the design under which such devices are employed in the poem. This is my main suggestion to future researchers.

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APPENDICES

Appendix 1

SL Poem

The SL poem is taken from a bilingual anthology of poetry by Balinese poets about Bali, *Bali: The Morning After*. It is written by Oka Rusmini, a famous woman of letters. This poem consists of twenty eight lines and it is divided into eight stanzas. Line numbering is provided for easy reference in the analysis.

PERCAKAPAN

- 1 aku mencoba berkaca pada urat daun
- 2 bicara pada kesuntukan warna pohon
- 3 rasa yang berair kubiarkan meninggalkan benih
- 4 dua puluh jari-jariku menyentuh tanah
- 5 pintalan itu menyumbat setiap suara yang kumuntahkan dari pikiran

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- 6** "pegang nafasku!"
- 7** katamu:
"perempuan hanya bisa memuntahkan dagingnya"
- 8** kau lelakiku
- 9** kau juga gumpalan daging, akan membusuk
- 10** tanah melumatmu, akar pohon memotong sisa dagingmu
- 11** tulangmu menggemukkan tanah
- 12** laut menghabiskan berpuluh tahun yang kau pinjam
- 13** katamu:
"perempuan hanya bisa menjilati dagingku"
- 14** kau lelakiku
- 15** hanya bisa berkaca lewat dongeng bundamu
- 16** kau tak punya retakan wajahmu
yang mampu menegakkan kakimu
- 17** kau tidak punya roh
- 18** hanya dongeng mengajari tumpukan ketololan
- 19** kau lelakiku
- 20** bundamu tidak punya suara sendiri
- 21** dia pinjam suara laki laki
untuk menegakkan kaki dan menipiskan ketololannya
- 22** cerminmu dipinjam dari kesuburan bumi
- 23** kalau kau punya retakan wajahmu, lelakiku
- 24** kau akan lihat patahan daging-daging busuk

Appendices

- menutup jubahmu yang berkilat
- 25** juga lupa lalakiku
- 26** kau hanya segumpal daging
menunggu busuk
- 27** kembalikan tahun yang kau pinjam pada hidup
- 28** katamu lagi
"kau hanya perempuan..."

1993

Appendix 2

TL Poem

The SL poem "*Percakapan*" is translated into "*Conversation*" by Vern Cork, an Australian. This TL poem is also taken from a bilingual anthology of poetry by Balinese poets about Bali, *Bali: The Morning After*. It consists of twenty eight lines and eight stanzas. Line numbering is provided for easy reference in the analysis.

CONVERSATION

- 1 I try to see myself in the veins of a leaf
- 2 speak to the ultimate colour of a tree
- 3 my fingers and toes touch the earth
- 4 I am careless of the dampness and leave my progeny
- 5 that cord blocks each cry my thoughts throw up
- 6 "hold your breath!"
- 7 you say:
"a woman can only spew up flesh and blood."
- 8 you are my husband
- 9 you too are made of flesh and will decay
- 10 the earth will consume you, roots of trees cut through what
remains of you
- 11 your bones will fertilize the earth
- 12 the sea will bring an end to the decades loaned to you
- 13 you say:

Appendices

“a woman can only lick my flesh”

- 14** you are my husband
- 15** you can only see yourself through your mother’s fairy tales
- 16** you have no lines of experience on your face
that enable you to stand on your own two feet
- 17** you don’t have the spirit
- 18** only myths which teach you a heap of foolishness
- 19** you are my husband
- 20** your mother had no voice of her own
- 21** she borrowed the words of men
to stand up for herself and reduce her foolishness
- 22** your mirror is borrowed from the fertile earth
- 23** if you had lines on your face, my husband
- 24** you could see pieces of rotting flesh
covering your shining cloak
- 25** you’ve forgotten, my husband
- 26** you too are only flesh and blood waiting to decay
- 27** to return the years you’ve borrowed for living
- 28** yet still you say:
“you are only a woman...”

1993

Appendix 3

Poet's Biography

Name : Ida Ayu Oka Rusmini
Date of birth : July, 11th 1967
Sex : Female
Religion : Muslim
Marital status : Married
Address : Jl. Purnawira VIII/5 Denpasar
Occupation : Journalist for the *Bali Post* as well as a woman of letters

The anthologies that contain her works include: *Doa Bali Tercinta* (1983), *Rindu Anak Mendulang Kasih* (1967), *Bali Behind the Seen* (Australia, 1996), *Utan Kayu: Tafsir dalam Prmainan* (1988), *Menagerie 4* (2000), *Bali: The Morning After* (Australia, 2000), and *Bali Living in two Worlds* (Basel, 2000).

She has received many awards for her works. Her short story "*Putu Menolong Tuhan*" was chosen as the best short story of *Femina* magazine, her novelette "*Sagra*" won the best serial story in the same magazine, her short story "*Pemahat Abad*" was awarded the best short story of 1990-2000 by *Horison*, a literary magazine. She is often invited to attend national and international forum on literature. Besides, she also attended The International Poetry Festival in Surakarta, and Literary Festival *Winternachten* in Den Haag and Amsterdam.

Her works that have been published are: *Monolog Pohon* (1997), *Tarian Bumi* (2000), *Sagra* (2001), *Kenanga* (2003), and *Patiwangi* (2003).

Appendix 4

Translator's Biography

Name : Vern Cork
Date of birth : 11th January 1946
Sex : Male
Address : Jl. Mpu Beradah/2 Payogan, Kedewatan, Ubud
E-mail : vern_cork@yahoo.com
Occupation : Teacher, Librarian

The translator, Vern Cork, is an Australian who has been a student and teacher of Indonesian literature for many years. He has translated the first anthology of contemporary fiction by Balinese writer, *Bali Behind the Seen* besides the anthology of poetry by Balinese poets about Bali, *Bali: The Morning After*. Vern Cork also received a translation grant from the Australian Council for the Arts of translating *The Sweat of Pearls*, short stories about women of Bali.

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Figurative Language in a Poem Translation

Also, she received two creative grant for the creation of an English language dance drama in 2017 entitled "The Finding of Sita", and in 2019 entitled "Daksa Curses Lord Siva"

In addition to teaching English, the author is also active as a teacher of BIPA (Indonesian Language for Foreign Speakers), and active in presenting articles on the local, national and international levels.

This book is her third publication and the author hopes that this book is fully taken advantage of by readers and she will keep writing so as to produce further works. The author who is the owner of Deva Devi English Course can be contacted at 081237670044/081.999.024.151 and also E-mail at dewiyulianti@isi-dps.ac.id.