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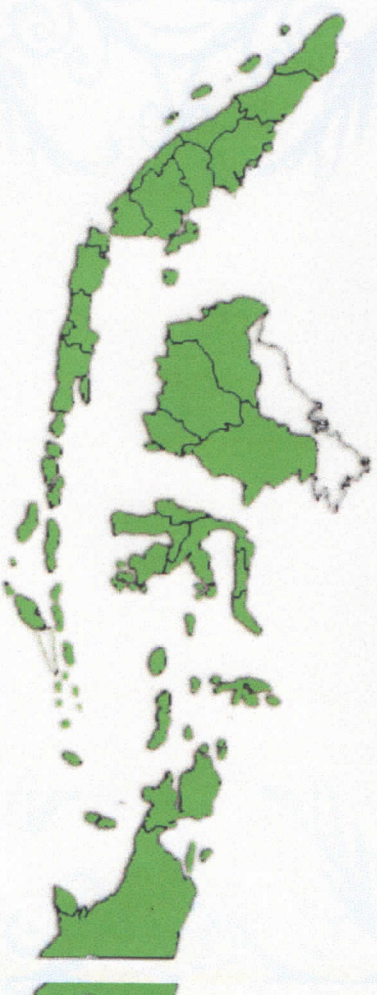
**PROSIDING SEMINAR NASIONAL BAHASA IBU VIII 2015**



**PROSIDING  
SEMINAR NASIONAL  
BAHASA IBU VIII  
2015**



**“Strategi Pemberdayaan Bahasa Lokal  
demi Pelestarian Budaya Bangsa dan Upaya Penguatan Jati Diri”**



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**Program Studi Magister dan Doktor Linguistik**

**Program Pascasarjana**

**Fakultas Sastra dan Budaya, Universitas Udayana**

**dan**

**Asosiasi Peneliti Bahasa-Bahasa Lokal**

# SEMINAR NASIONAL BAHASA IBU VIII

“Strategi Pemberdayaan Bahasa Lokal  
demi Pelestarian Budaya Bangsa dan Upaya Penguatan Jati Diri”

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UDAYANA UNIVERSITY PRESS

2015





**STRATEGI PEMBERDAYAAN BAHASA LOKAL  
DEMI PELESTARIAN BUDAYA BANGSA  
DAN UPAYA PENGUATAN JATI DIRI**

Program Magister dan Doktor Linguistik  
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Denpasar-Bali  
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Hak Cipta ada pada Tim Penyunting Buku dan dilindungi oleh Undang-undang. Dilarang memperbanyak buku ini kecuali dengan menyebutkan sumbernya. Para pembaca dapat mengutip isi buku ini untuk kepentingan ilmiah, pencerahan, seminar, aplikasi, diskusi, atau kegiatan ilmiah lainnya.



## KATA PENGANTAR

Seiring dengan berjalannya waktu, Seminar Nasional Bahasa Ibu di tahun 2015 ini sudah memasuki penyelenggaraan yang ke-8. Seminar ini pada awalnya terlaksana secara sangat sederhana dengan jumlah peserta yang juga terbatas. Bila diingat kembali, tonggak pelaksanaan Seminar Nasional Bahasa Ibu ini dilaksanakan pada 21 Februari 2007 di Ruang Sidang Fakultas Sastra Universitas Udayana, lantai III Gedung Gorys. Penyelenggaraan seminar ini dilatarbelakangi oleh adanya keprihatinan para dosen dan kepedulian pengelola Program Magister dan Doktor Linguistik Program Pascasarjana Universitas Udayana untuk meningkatkan intensitas pertemuan ilmiah kebahasaan sebagai wadah pembelajaran para peneliti bahasa dan sastra untuk kemajuan bangsa.

Keprihatinan terhadap perkembangan kuantitas dan kualitas penelitian kebahasaan terwujud dalam penyelenggaraan forum ilmiah seperti Seminar Nasional Bahasa Ibu dengan tujuan agar terpelihara dan lestari bahasa-bahasa lokal atau bahasa-bahasa daerah nusantara. Meskipun waktu persiapan bagi panitia pelaksana sangat singkat, tetapi dengan usaha dan kerja keras, panitia tetap bersyukur. Pada akhirnya Seminar Nasional Bahasa Ibu VIII 2015 dapat terselenggara. Sungguh ini merupakan kesempatan yang sangat baik untuk ikut serta memelihara atmosfer akademik kebahasaan dan eksistensi dunia linguistik secara umum. Di samping itu, ajang ini dapat memberi pengalaman dalam melaksanakan pertemuan ilmiah tahunan agar “nadi akademik” para linguis Indonesia terus berdenyut dari seluruh Indonesia untuk berbagi pengetahuan dan pengalaman kelinguistikan.

Makalah-makalah yang ditampilkan dalam seminar ini berkorelasi erat dengan tema Seminar Nasional Bahasa Ibu VIII yaitu **“Strategi Pemberdayaan Bahasa Lokal demi Pelestarian Budaya Bangsa dan Upaya Penguatan Jati Diri”** dengan tajuk-tajuk yang menunjukkan kekayaan cakrawala kelinguistikan yang diharapkan membuka pikiran dan kepedulian akademik semua pihak untuk senantiasa merefleksikan, mengkaji, dan mendeskripsikan berbagai segi kebahasaan bahasa-bahasa lokal. Penyelenggaraan ajang kelinguistikan ini menyadarkan penyelenggara bahwa betapa kompleksnya persoalan kebahasaan, khususnya bahasa-bahasa daerah di negeri yang anekabahasa ini. Berbagai penelitian bidang linguistik dari segi mikrolinguistik dan makrolinguistik, termasuk linguistik terapan, terjemahan, dan pembelajaran berbagai bahasa, baik Indonesia, asing, maupun daerah, termasuk tradisi lisan dan sastra daerah diharapkan dapat turut serta menyemarakkan Seminar Nasional Bahasa Ibu VIII ini. Tidak dapat dipungkiri lagi bahwa semua aspek kelinguistikan tersebut memiliki peran yang sangat penting dalam kehidupan bahasa-bahasa daerah di Indonesia dan merupakan pendukung dan penunjang kelestarian bahasa-bahasa nusantara yang diantaranya terancam punah.

Seminar Nasional Bahasa Ibu VIII kali ini menampilkan makalah-makalah utama yang tidak kalah menariknya dengan makalah-makalah utama pada penyelenggaraan tahun-tahun sebelumnya. Makalah bertajuk “Beberapa Persoalan dalam Upaya Menjadikan Bahasa Ibu sebagai Bahasa Pengantar Pendidikan di Indonesia” disajikan oleh **Prof. Dr. Mahsun, M.S.**, Kepala Badan Pengembangan dan Pembinaan Bahasa, “*Inflections on Demonstratives and Directional Verbs of Biak*” oleh **Suriel S. Mofu, S.Pd., M.Ed., M.Phil., Ph.D.**; “Model Revitalisasi Bahasa Bali Berbasis Masyarakat” oleh **Prof. Dr. Ni Luh Sutjiati Beratha, M.A.**; “Penunjuk Nomina dalam Bahasa



Muna” oleh **Prof. Dr. La Ode Sidu Marafad, M.S.**; “Nilai Budaya dalam Peribahasa dari Revolusi Mental” oleh **Prof. Dr. Oktavianus, M.Hum.**; “Budaya Matrilineal di Kabupaten Malaka dan Kehidupan Bahasa Tetun” oleh **Prof. Dr. Simon Sabon Ola, M.Hum.**; “Revitalisasi Bahasa dan Ranah Tuturan” oleh **Prof. Dr. I Wayan Pastika, M.S.**; “Revitalisasi Bahasa Daerah melalui Pembelajaran Bahasa yang Berbasis Pendidikan Karakter oleh **Prof. Dr. I Nyoman Adi Jaya Putra, M.A.**; “Pemberdayaan bahasa Bali melalui Pemungsiannya sebagai bahasa Sasaran dalam Penerjemahan Roman Layar Terkembang” oleh **Dr. Drs. I Wayan Resen, M.A., M.App.Ling.**; “Dimensi-Dimensi Penggunaan Bahasa Jawa di Surabaya untuk Memperkuat Ciri Kelokalan” oleh **Dr. Ni Wayan Sartini, M.Hum.**; “Tantangan Bahasa Bali sebagai Bahasa Ibu” oleh **Prof. Drs. I Made Suastra, Ph.D.**; ; “Pemajemukan dalam Bahasa Indonesia: Transparansi dan Versatilitas Semantik” oleh **Dr. H. Muhammad Sukri, M.Hum.**; “Manajemen Data Fonetik dan Analisis Bunyi Glotal Bahasa Melayu di Bali” oleh **Prof. Dr. I Nyoman Suparwa, M.Hum.**

Terlepas dari segala kekurangan yang ada, panitia tetap berharap agar Seminar Nasional Bahasa Ibu VIII kali ini tetap menjadi bertemunya anak negeri yang memang prihatin dan peduli terhadap bahasa-bahasa lokal atau bahasa ibu mereka. Hal yang menggembirakan dari pelaksanaan Seminar Nasional Bahasa Ibu kali ini adalah adanya banyak abstrak dan makalah yang diterima oleh panitia. Akan tetapi karena keterbatasan ruang dan waktu, ada beberapa makalah yang terpaksa tidak dapat diterima oleh panitia. Kami mohon maaf yang sebesar-besarnya atas hal ini. Meskipun *Seminar Nasional Bahasa Ibu VIII 2015* tetap membuka pintu bagi para pecinta bahasa, khususnya bahasa-bahasa Ibu untuk terus melakukan penelitian yang menjadi salah satu bagian dari upaya pemertahanan dan pelestarian bahasa. Akhir kata, dengan adanya sumbangan pikiran dan ilmu para pemakalah utama, para pemakalah pendamping, dan juga para peserta Seminar Nasional Bahasa Ibu VIII, kami ucapkan “Selamat Berseminar” dan terima kasih atas segala partisipasinya. Kami berharap semoga seminar ini dapat menjadi ajang pembelajaran dalam membangun kebersamaan, terutama juga untuk jejaring akademik serta perwujudan iklim akademik yang berarti bagi pengembangan linguistik. Secara khusus, seminar ini juga terlaksana demi pelestarian bahasa-bahasa lokal warisan budaya leluhur untuk penguatan karakter dan jati diri bangsa Indonesia.

Denpasar, 20 Februari 2015

Ketua Program Magister Linguistik

Ketua Program Doktor Linguistik

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MEANING ANALYSIS IN THE TRANSLATION OF METAPHORS  
IN THE POEM 'LELAKI 1' INTO 'MAN 1'

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ABSTRACT

In a poem, meaning as a general rule tends not to be straightforward, due to the fact that the arrangement of words in a poem does not immediately lead readers to a direct and convenient route to the meaning. Within the broader field of literary translation, more time has been devoted to investigating the problems of translating poetry than to that of any other literary mode (Basnett, 1985:81).

The aim of this study is to explore the strategies of metaphor translation from the source text 'Lelaki 1' into the target text 'Man 1', and second, to analyze the equivalence of the metaphor translation in terms of meaning and in terms of style.

The data of this study were taken from one of a number of interesting poems written by Mas Ruscitadewi entitled 'Lelaki 1' and its English translation 'Man 1' (Cork, 2000:8-9). These are parallel bilingual corpora (Hatim, 2001:151). There are two personal reasons for choosing this poem: (1) the theme of the poem is really interesting, (2) the poem makes use of certain metaphors that meet the requirements set for this paper.

There are some theories which are relevant to this study. The first theory is proposed by Larson (1998:277) states that there are five strategies of the translation of metaphors. The second one is taken from Beekman and Callow (1974), stating that metaphors have three main parts in order to understand the meaning, i.e. the topic, the image, and the point of similarity.

**Keywords:** *Translation, metaphor, equivalent, meaning*

ABSTRAK

Dalam puisi, makna sebagai kaidah umum cenderung tidak mudah dipahami, karena fakta bahwa susunan kata-kata dalam puisi tidak secara langsung membawa pembaca menuju pada makna. Dalam bidang yang lebih luas dari terjemahan sastra, lebih banyak waktu telah dihabiskan untuk meneliti masalah penerjemahan puisi dibandingkan bidang sastra lainnya (Basnett, 1985: 81).

Tujuan dari penelitian ini adalah untuk mengeksplorasi strategi penerjemahan metafora dari teks sumber 'Lelaki 1' ke dalam teks sasaran 'Man 1', dan kedua, untuk menganalisis kesetaraan terjemahan metafora dalam hal makna dan gaya.

Data penelitian ini diambil dari salah satu dari sejumlah puisi-puisi menarik yang ditulis oleh Mas Ruscitadewi yang berjudul 'Lelaki 1' dan terjemahan bahasa Inggris 'Man 1' (Cork, 2000: 8-9). Ini adalah korpus dua bahasa paralel (Hatim, 2001:151). Ada dua alasan pribadi untuk memilih puisi ini: (1) tema puisi ini benar-benar menarik, (2) puisi ini menggunakan metafora tertentu yang memenuhi persyaratan yang ditetapkan untuk makalah ini.

Ada beberapa teori yang relevan dengan penelitian ini, teori pertama diusulkan oleh Larson (1998:277) yang menyatakan bahwa ada lima strategi penerjemahan

metafora. Yang kedua diambil dari Beekmandan Callow (1974), menyatakan bahwa metafora memiliki tiga bagian utama untuk memahami makna, yaitu: *the topic*, *the image*, dan *the point of similarity*

**Kata kunci:** *Penerjemahan, metafora, kesepadanan, makna*

## INTRODUCTION

In translation, not all metaphors are easily understood. If they are translated literally, word-for-word, into a second language, they will be completely misunderstood. Larson (1998: 275) states that there are number of reasons why metaphors are hard to understand and cannot be translated literally. First of all, the image used in the metaphor may be unknown in the receptor language. Then, the fact that the topic of the metaphor is not always clearly stated may also pose a problem for the readers. Sometimes it is point of similarity that is implicit and hard to identify. When the point of similarity is stated, it is often hard to interpret the metaphor. This makes it very difficult to interpret the metaphor in order to translate it.

Second, the point of similarity may be understood differently in one culture from another. The same image may be used with different meanings. There is also the possibility that the receptor language does not make comparisons of the type which occur in the source text metaphor.

Translating metaphors from the source text into the target texts may lead to difficulty in discovering their meanings or to misunderstanding that there may be in their interpretation. It can be very helpful to write down explicitly the two propositions with the topic, the image, and the point of similarity. If any one of these is unclear, the text needs to be looked at as a whole to see what would be an appropriate interpretation in the particular line of the poem where the metaphor is used.

When the concern of this study is on metaphor, it is intended not as a study of metaphors in itself, but as one subordinated to something more significant, in this case to theme construction because theme construction can be taken as the motivating force for the use of any element in the poem. In connection with the construction of the theme of the poem under study, there are two problems of interest to be discussed pertaining to the use of the metaphors in it. The problems under concern are as follows:

1. What is the condition of equivalence in the translation of metaphors from the source language (SL) poem into the target language (TL) poem in terms of meaning and in terms of style?
2. What strategies are applied in the metaphor translation from the SL poem '*Lelaki 1*' into the TL poem '*Man 1*'?

## THEORETICAL BACKGROUND

This study is concerned with translation, namely the translation of metaphors in a poem. In relation to this matter, the main theory which is 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.

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 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:

*Every cloud has a silver lining*

The translation of this sentence into Indonesian is *setiap masalah ada hikmahnya*. It is obvious that in reproducing the message, the translator must make good grammatical and lexical adjustments, and otherwise the translation will produce a wrong meaning.

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 metaphors 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.

In addition to the above theories, the theory proposed by Larson, (1984:271), about five strategies that a metaphor may be translated is also applied in this paper. Those strategies are as follows:

1. The metaphor may be kept if the receptor language permits (that is, if it sounds natural and is understood correctly by the readers)  
Example: the road is a snake. (*snake* means something like *crooked*)  
If snake has this metaphorical meaning in the receptor language, there would probably not be a problem in a rather literal translation.
2. A metaphor may be translated as a Simile (adding like or as)  
Example: the road is like a snake/ the road is as crooked as a snake.  
It may be that the comparison is correctly understood in the receptor language in this form. If not, it can be spelled out more carefully in a form such as *the road is as crooked as a snake*. It is more easily understood, even when the topic, image and point of similarity are all included; there is little possibility of misunderstanding.

3. A metaphor of the receptor language which has the same meaning may be substituted:  
Example: There was *a storm* in parliament.  
- substitute: The parliament was on *fire* last night (indicating *fierce debate in parliament*)  
It can be seen that, it might be good in some languages to change the metaphor from *storm* to *fire*; if this is the metaphor which will be most clearly understood and indicate that *there was fierce debate in parliament*, then it would be the best metaphor to use. As long as the nonfigurative meaning of metaphor is not lost, or distorted, a metaphor from the receptor language might well be substituted.
4. The metaphor may be kept and the meaning explained (that is, the topic and/or point of similarity may be added)  
Example: the tongue is a fire.  
Meaning added -: *the tongue is a fire; a fire destroys things, and what we say can ruin people.*  
It can be seen that there will be times when the translator will want to keep the metaphor of the source text, but it will be necessary to include the meaning so as not to lose the intended force of the metaphor.
5. The meaning of the metaphor may be translated without keeping the metaphorical imagery.  
Example: he is a pig  
This may simply be translated-: he is *a messy person*.  
In order to understand the meaning of metaphor, Beekman and Callow (1974) states that metaphor has three main parts:  
a. Topic: (nonfigurative, i.e. the thing really being talked about)  
b. Image: (the topic of the second proposition, i.e. figurative-what is being compared with)  
c. Point of similarity: (comments of both propositions involved/the comment of the event proposition which has the image as topic)  
Those parts are used to analyze metaphor as in example:  
He is a rock  
This metaphor consists of two propositions: 1. He is (hard) 2. a rock is (hard).  
Thus, the implicit information is in parenthesis.  
Topic : he (a boy/male)  
image : a rock  
point of similarity : hard  
non figurative equivalent: -  
The correct understanding of metaphor depends on the correct identification of the Topic, Image, and Point of similarity. Often the context in which a metaphor is used gives clues which help in the interpretation in what way they are alike.

## RESEARCH METHODOLOGY

The data of this study were taken from one of a number of interesting poems written by Mas Ruscitadewientitled "*Lelaki 1*" and its English translation "*Man1*" (Cork,2000:2-3). These are parallel bilingual corpora (Hatim, 2001:151). The genre of the text is poetry. The analysis focuses on the use of metaphors in the poem.

There are two personal reasons for choosing this poem:

- (1) The theme of the poem is really interesting, which is about woman's fatigue, emotion and attitude in response to male's supremacy over the female.
- (2) The poem makes use of certain metaphors that meet the requirements set for this study.

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 metaphors in them, then the two poems were compared as many times as necessary to one another. The metaphors and their translations were identified.

The technique of analyzing the data was the qualitative technique, in which the meaning of the metaphors were determined and described explicitly based on its relevance to the theme of the poem. The second step of the analysis was focused on seeing the strategy adopted for translating the metaphors. The strategies for translating figurative expressions proposed by Larson (1998) were adopted in the analysis. This was done in order to learn the condition of equivalence of the translation of metaphors from the SL poem into the TL poem. In addition, the theory of translation proposed by Nida and Taber (1974) was also used as a check.

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. By comparing the metaphors in the SL poem and how they were handled in their translation, the strategies adopted by the translator could be identified.

## RESULT

### Theme of the Poem as Motivating Force

The analysis of metaphors and the theme of a poem should necessarily go hand in hand. This allows us to see those metaphors functioning in connection with one another to ultimately construct the theme, rather than in isolation from each other for unclear purpose. Metaphors cannot be analyzed in isolation from the theme and vice versa. Metaphors 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 fatigue of the persona (a woman) because of the male 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 arrangements 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 fatigue, the persona (the speaking woman's voice in the poem), describes that the man she knows has entrapped her, and she cannot avoid it, since she has no other choice that she has to live with him. The woman says that the man is like *laba-laba* (spider), *ramuan pahit* (bitter medicine), *cerita* (story), etc.

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.

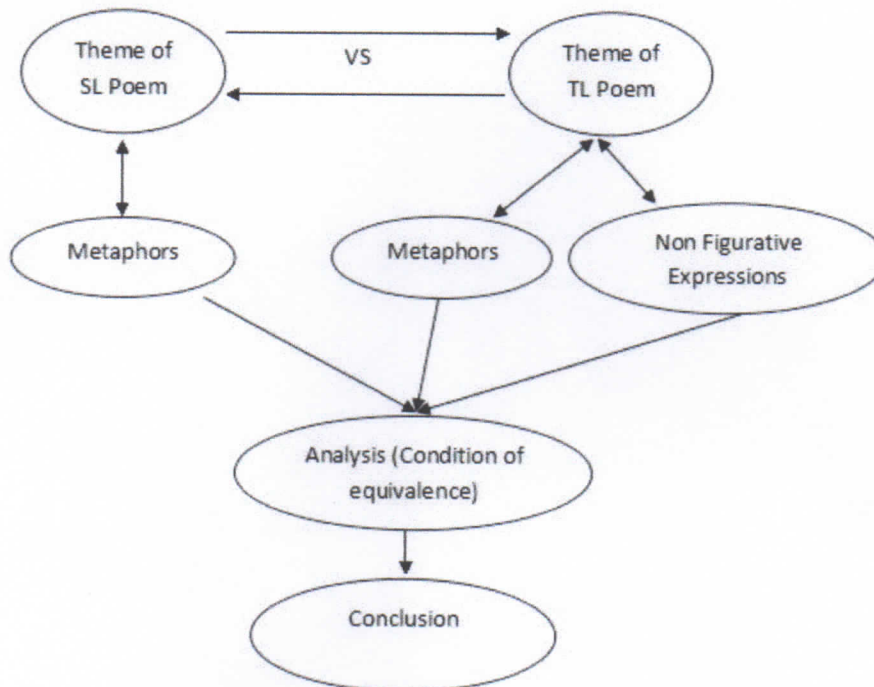
Talking about theme, theme is a pattern of meaning which emerges gradually from a grasp of the whole poem (Smith, 1985:46). Smith further explains that the number of themes is much smaller in comparison to the trillions of poems already in existence. This fact seems to lead back to one basic concern—the 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, the theme of the poem can be stated into something like '*woman's fatigue 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.

### Metaphors Analysis

In analyzing the metaphors 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, which is supposed to follow the process presented in the diagram below:



The diagram above at once shows the steps or the procedure followed in the analysis, and the following are the analyses which are started from the first line of the poems.

(1) **Line 1-4**

SL

*Mengenalmu*

*aku seperti melihat laba- laba*

*dengan jaring-jaringnya*

*yang halus menjeratku*

TL  
Knowing you  
is like looking at a spider  
with its fine web  
entrapping me

The sentence *mengenalmu aku seperti melihat laba-laba dengan jaring-jaringnya yang halus menjeratku* in the first until fourth line of the poem above carries a metaphor and it therefore cannot be construed literally. Otherwise it is semantically unacceptable. In this sentence, *laba-laba* is supposed to have the same characteristic as the man. In other words, this sentence contains a comparison between *laba-laba* (spider) and man's characters. As we know spiders are usually very timid and will only bite in self-defense if mishandled, cornered, or injured. Even when they bite, spiders do not always inject venom. The severity of the reaction to a spider bite will differ among individuals. In this way, the man is described like a spider. He can be angry when the woman cannot treat him well.

Besides being able to bite, spiders are also very beneficial because they eat insects. Therefore, in the third-fourth lines it is said that *dengan jaring-jaringnya yang halus menjeratku* (with its fine web entrapping me). *Jaring-jaringnya yang halus* (its fine web) is one of the strength of the spiders is compared with power that belongs to the man that usually attract the woman.

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 *laba-laba* (spider) which is figuratively compared to the man. The point of similarity of this metaphor is not explicitly stated, but it can be construed: both *laba-laba* (spiders) and the man have power to attack and protect. The theme 'woman's fatigue at male supremacy' motivates the use of this metaphor.

As for the condition of equivalence in the translation of *mengenalmu aku seperti melihat laba-laba dengan jaring-jaringnya yang halus menjeratku* into knowing you is like looking at a spider with its fine web entrapping me, it can be said that the metaphor is maintained in the TL using the same image. The image *laba-laba* is translated into 'spiders'. The metaphor is maintained since it sounds natural and can be understood appropriately in the TL (see; Larson, 1998:279).

(2) Line 5-10

SL  
*Keecilanku tak berupa  
Hidup memaksa memintal benang- benangmu  
Menemunnnya  
Memakai pada lingkar tubuhku  
Kemudian melangkah tertatih  
Pada karang-karang ladangmu*

TL  
I'm tiny, invisible  
Life forces me to spin your threads  
To weave them  
Wear them on the curves of my body  
and then step unsteadily  
on the sharp stones of your fields

The sentence *kekecilanku tak berupa hidup memaksa memintal benang-benangmu menenunnya memakai pada lingkaran tubuhku kemudian melangkah tertatih pada karang-karang ladangmu* in the fifth until tenth line of the poem above carries a metaphor and it therefore should be construed figuratively. Otherwise it is semantically unacceptable. In this sentence, *benang-benangmu* is supposed to have the same characteristic as the man's rules. In other words, this sentence contains a comparison between *benang-benangmu* (your threads) and man's rules.

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 first image of the metaphor is *benang-benangmu* (your threads) which is figuratively compared to the man's rules. The point of similarity of this metaphor is not explicitly stated, but it can be construed: both *benang-benangmu* (your threads) and the man's rules can be used to tie someone. The second image of the metaphors is *pada karang-karang ladangmu* (on the sharp stones of your fields) which is figuratively compared to the man's way of life. The point of similarity of this metaphor is not explicitly stated, but it can be construed: both *pada karang-karang ladangmu* (on the sharp stones of your fields) and the man's way of life show toughness, firmness, and strength. The theme 'woman's fatigue at male supremacy' motivates the use of these metaphors.

As for the condition of equivalence in the translation of *hidup memaksa memintal benang-benangmu menenunnya memakai pada lingkaran tubuhku kemudian melangkah tertatih pada karang-karang ladangmu* into 'I'm tiny, invisible Life forces me to spin your threads to weave them, wear them on the curves of my body and then step unsteadily on the sharp stones of your fields', it can be said that the metaphor is maintained in the TL using the same image. The image *benang-benangmu* is translated into 'your threads' and *pada karang-karang ladangmu* is translated into 'on the sharp stones of your fields'. The metaphors are maintained since they sound natural and can be understood clearly in the TL (see; Larson, 1998:279).

(3) Line 11-14

SL

*Mengingatmu*

*aku seperti menelan ramuan pahit*

*yang sekali teguk*

*membuatku tambah kuat*

TL

Thinking of you

is like swallowing a bitter medicine

one sip

makes me stronger

The sentence *mengingatmu aku seperti menelan ramuan pahit yang sekali teguk membuatku tambah kuat* in the eleventh until fourteenth line of the poem above carries a metaphor and it therefore cannot be construed literally. Otherwise it is semantically unacceptable. In this sentence, *ramuan pahit* (bitter medicine) is supposed to have the same characteristic as the man. In other words, this sentence contains a comparison between *ramuan pahit* (bitter medicine) and man's treatment and attitude toward the woman. *Ramuan pahit* (bitter medicine), as we know, is not nice to drink, but it will help to relieve pain.

In grasping 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 *ramuan pahit* (bitter medicine) which is figuratively compared to man's

treatment and attitude toward the woman. The point of similarity of this metaphor is not explicitly stated, but it can be construed: both *ramuan pahit* (bitter medicine) and man's attitude toward the woman are not nice and give inconvenience, but they are needed. The theme 'woman's fatigue at male supremacy' motivates the use of this metaphor.

As for the condition of equivalence in the translation of *mengingatmu aku seperti menelan ramuan pahit yang sekali teguk membuatku tambah kuat* into Thinking of you is like swallowing a bitter medicine, one sip makes me stronger, it can be said that the metaphor is maintained in the TL using the same image. The image *ramuan pahit* is translated into 'bitter medicine'. The metaphor is maintained since it sounds natural and can be understood appropriately in the TL (see; Larson, 1998:279).

(4) Line 15-17

SL

*Mengenangmu*

*seperti aku mengarang cerita melepaskan semua beban  
berbagi pada semesta*

TL

Remembering you

is like writing a story expressing all my burdens  
to the universe

The sentence *mengenangmu seperti aku mengarang cerita melepaskan semua beban berbagi pada semesta* in the fifteenth until seventeenth line of the poem above also carries a metaphor and it therefore should be construed figuratively. Otherwise it is semantically unacceptable. In this sentence, *cerita* is supposed to have the same characteristic as the man's course of life. In other words, this sentence contains a comparison between *cerita* (a story) and man's course of life.

As has been explained above, 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 *cerita* (a story) which is figuratively compared to the man's course of life. The point of similarity of this metaphor is not explicitly stated, but it can be construed: both *cerita* (a story) and the man's course of life are endless to tell. The theme 'woman's fatigue at male supremacy' motivates the use of these metaphors.

As for the condition of equivalence in the translation of *mengenangmu seperti aku mengarang cerita melepaskan semua beban berbagi pada semesta* into 'remembering you is like writing a story expressing all my burdens to the universe', it can be described that the metaphor is maintained in the TL using the same image. The image *cerita* is translated into 'a story'. The metaphor is maintained since it sounds natural and can be understood clearly in the TL (see; Larson, 1998:279).

## CONCLUSION

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

- (1) The condition of equivalence in the translation of the metaphors from the SL poem into the TL poem can be described as follows: metaphors in lines 2, 3, 6, 10, 12, 16 are translated into corresponding metaphors in the TL with the same images. The use of such figurative expressions is consistently motivated by the theme of the poem which is related to the woman's fatigue which is expressed in emotion and attitude in response to the male's supremacy over the female.

- (2) The strategies applied in the metaphor translation from the SL poem 'Lelaki 1' into the TL poem 'Man 1' is only the first strategy proposed by Larson, (1984:271), that is to say the metaphors are kept and maintained since the receptor language permits (they sound natural and are understood correctly by the readers in the TL).

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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 Mas Ruscitadewi, a famous woman of letters. This poem consists of seventeen lines and it is divided into four stanzas. Line numbering is provided for easy reference in the analysis.

#### LELAKI 1

<i>Mengenalmu</i>	1
<i>aku seperti melihat laba- laba</i>	2
<i>dengan jaring- jaringny</i>	3
<i>yang halus menjeratku</i>	4
<i>Kekecilanku tak berupa</i>	5
<i>Hidup memaksa memintal benang-benangmu</i>	6
<i>Menenunnya</i>	7
<i>Memakai pada lingkaran tubuhku</i>	8
<i>kemudian melangkah tertatih</i>	9
<i>pada karang- karang ladangmu</i>	10
<i>Mengingatmu</i>	11
<i>aku seperti menelan ramuan pahit</i>	12
<i>yang sekali teguk</i>	13
<i>membuatku tambah kuat</i>	14
<i>Mengenangmu</i>	15
<i>seperti aku mengarang cerita melepaskan semua beban</i>	16
<i>berbagi pada semesta</i>	17

1994

### Appendix 2 TL Poem

The SL poem “*Lelaki 1*” is translated into “*Man1*” 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 seventeen lines and it is divided into four stanzas. Line numbering is provided for easy reference in the analysis.

#### MAN 1

Knowing you	1
is like looking at a spider	2
with its fine web	3
entrapping me	4
I'm tiny, invisible	5
Life forces me to spin your threads	6