METAPHORS AND CULTURAL MODELS IN TRANSLATION:
ANALYSIS ON THREE INDONESIAN POETIC TEXTS BY GOENAWAN
MOHAMAD
AND THEIR TRANSLATION BY HARRRY AVELING

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INTRODUCTION
Translation is an effort to divert messages from one language to another. Therefore we cannot see the translation only as attempt to replace the text in one language into another language. Translation defined as converting one language (Source Language) to another (Target Language) so that the target language could convey the intended message in source language. In other words, it is a process through which the translator decodes SL and encodes his understanding of the TL form. According to Douglas Robinson (1997; 128), translation is often thought to be primarily about words and their meanings; what the words in the source text mean, and what word in target language will best capture or convey that meaning. While words and meanings are unquestionably important, however they are really only important for the translator in the context actually someone using them.

Newmark (1988; 163), state that poetry is the most personal and concentrated of the four forms, no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text. Poetry can be said as an extraordinary literary work. As one of literary work, poetry has a special characteristic. Not like words in prose which have a descriptive character, the words in poem have very solid meaning. So denseness of word mean it make a word in a poem has many kinds of meaning or sense.

In Indonesia there are many famous and great poets. One of them is Soesatyo Goenawan Mohamad (born in Karangasem, Batang, Central Java, 29 July 1941, 68 years old) is a leading Indonesian writers. He also co-founders of tempo magazine. Goenawan Mohamad is an intellectual who has a vast knowledge, ranging football player, politics, economics, arts and culture, word cinema, and music. His view is very liberal and open up. Founder and former Chief Editor of Tempo news magazine, is better known in his youth as a
poet. Not only creating the poems, Goenawan Mohamad is also writers some books. His book is not only about the literary study but also in others fields study. One of them is the book entitled 50 Tokoh Islam Liberal.

There are some translators who translated Goenawan's poems such as Harry Aveling. Harry Aveling (born in Sydney, Australia, 30 March 1942, 68 years old) is an Australian poet and writer. He studied at University of Sydney (Indonesian and Malayan Studies, Master of arts, 1966). He also teaches sastra bandingan in University of Indonesia and Science University of Malaysia, Penang (1972-1975). He has created many translation works such as in 1971 Indonesian poets in New York: poems 1964-1968 Willibrodus Surendra Rendra, Clyton, Victoria: Research Publications, in 1972 Five Indonesian poets. St. Lucia and also in 1972 Translation of Contemporary Indonesian Poetry. New York: Asia Society of New York. In the book Translation of Contemporary Indonesian Poetry (1975), Harry Aveling loaded his translation works of many Indonesian great poets’ poems include Goenawan Mohamad.

There are many Gun’s poems in that book such as Dingin Tak Tercatat; Z; Senja pun Jadi Kecil, Kita pun Jadi Putih; Ranjang Pengantin, Kopenhagen, Nina Bobo; and Kwatrin Musim Gugur. In this research the writer will analyze just three of them they are Dingin Tak Tercatat; Z; Ranjang Pengantin, Kopenhagen. When the writer reads the original and the translation of those three are some metaphors translation. There are some different meaning in translation grammatically related to the original. Base on their metaphor, the writer wants to analyze further more about the metaphors translation that include in Goenawan Muhamad’s poem. Especially about metaphors and cultural models in translations process.

LITERATURE REVIEW
The Process of Translation
Translation is not easy job. It needs serious attempt. Someone cannot translate some text just like that. The translator should do this work systematically. Therefore, it needs a process. It is useful to guide the translator to do his/her job. As pointed out by Dr. Ronald H. Bathagate, in a book entitled “Translation I Complete Handouts” by Titik Sudartinah, (2008; 4), there are seven elements steps and integral parts in the process of translation such:

1. Turning. By this we mean getting the fell of the text to be translated. Depending on their field of work, translation need to be able to produce the language of a poet of novelist, lawyer or economist, research physicist or factory manager, advertising copywriter or biblical prophet. Each ‘register’, as it is often called demands a different mental approach, a different choice of words or turn of phrase.
2. Analysis. Once the translator has attuned his mind to the framework of the text to be translated, he will take each sentence in turn and split it up into translatable unit-words or phrase. He will also establish the syntactic relation between the several of the sentence.
3. Understanding. After having split up the sentence to be translated into its elements, the translator will generally put it together again in a form which he can understand or respond to emotionally. The extent to which he can do this will depend on his basic knowledge of the subject matter.
4. Terminology. The next step is to consider the key words and phrase in the sentence to make sure that apart from understanding the and felling what they imply, one has a translation for them which is in line with standardized usage and is neither misleading, ridiculous nor offensive for the target language reader.
5. Restructuring. When all the bricks needed for the edifice of the target language text have been gathered or made, the translator will fit them together in a form, which is in accordance with good usage in the target language.
6. Checking. The translator will check his draft translation for typing errors and passage where a second perusal suggests a more elegant, or more correct, translation. In addition, it is quite common for someone other than the translator to read through the finished translation and make or suggest changes.

7. Discussion. A good way to end the translation process is often with a discussion between the translator and the expert on the subject matter.

**Translating the Literary work**

In translating literary works the translator may face the linguistic, literary, aesthetic and socio-cultural problems. According to Douglas Robinson (1997; 222), translation theorists have been cognizant of the problems attendant upon cultural knowledge and cultural difference and translator almost certainly know all about those problems long before articulated them. The linguistic problems include the collocation and obscured. The aesthetic and literary problems are related with poetic structure, metaphorical expression and sound while the socio-cultural problems arise when the translator translates expression containing the four major cultural categories: ideas, ecology, behavior and products.

Translating literary work is, perhaps always more difficult translating other types of text because literary works have specific values into the TL. Hillarie Belloco laid down six general rules for the translator of prose texts:

1. The translator should not plod on', word by word or sentence by sentence, but should ‘always‘ “block out” hits work, “block out”, below means that the translator should consider the work as an integral unit and translate in sections, asking himself ‘before each what the whole sense is he has to render.

2. The translator should render idiom by idiom ‘and idioms of their nature demand translation into another form that of the original’.

3. The translator must render ‘intention by intention, ‘bearing in mind that the intention of a phrase in one language maybe less emphatic by ‘intention’. Belloco seems to be talking about the weight a given expression may have in particular context in the SL that would be disproportionate if translated literally into the TL.

4. Belloco wants against lepxauxmics, those words or structures that may appear to correspond in both SL and TL but actually do not e.g. demand-to ask translated wrongly as to demand.

5. The translator is advised to ‘transmute boldly’ and Belloco suggest that the essence of translating is ‘the resurrection of an alien thing in a native body.

6. The translator should never embellish

The need for the translator to consider the prose text as a structured whole whilst bearing in mind the stylistic and syntactical exigencies of the TL. He accepts that there is a moral responsibility to the original, but feels that the translator has the right to significantly alter the text in the translation process in order to provide the TL stylistic and idiomatic norms.

**Metaphors**

Metaphors are commonly used in everyday communication. Even a child can easily understand the meaning of a metaphor. But these ordinary things considered as a kind of ghost for linguistic experts because it becomes a mystery to explain the meaning of it. Linguistics could explain the literal meaning, but the figurative meaning in the metaphor is really hard to explain. So that Elyse Sommer&Dorrie Weiss (2001), have composing a book titled “Metaphors Dictionary” to help us solve this problem. According to Elyse Sommer&Dorrie Weiss (2001: ix), metaphor is one that sets up a principal subject with
several subsidiary subjects or comparisons. Metaphors also become a very important part in language experience. Almost all words can be used metaphorically and almost all words which have lexical meaning can be used metaphorically as well. Even the metaphorical meaning can take over, so the word is well known by the metaphorical meaning rather than the lexical meaning. The word or phrase that initially a metaphorical meaning take over into a new lexical meaning.

Like a process of communications, sometime message is stated directly or explicit but sometimes it is stated in figurative language such metaphor. Metaphor needs deep understanding and needs to be paraphrased first to get the intent literal meaning. Practically, metaphor does not simply express, it conditions thought. Metaphor is not an empty play of words, or even free play of ideas. Metaphors are therefore active in understanding.

Metaphor, as stated in the Oxford Advanced Learner’s Dictionaries by A S Hornby (2000; 837), is a word or phrase used in an imaginative way to describe somebody or something else in order to show that two things have same qualities and to make the description more powerful. As in Dictionary of Linguistics and Phonetics 6th Edition by David Crystal (2008; 98), metaphor is seen as a process of understanding one conceptual domain in terms of another. A typical metaphor is a mapping between a better-known, more concrete conceptual domain (the ‘source domain’) and the conceptual domain which it helps to organize (the ‘target domain’). Metaphor may also be used for any rhetorical figures of speech that achieve their effects via association, comparison or resemblance. With metaphor, unlike with analogy, specific interpretations are not given explicitly. In its view of metaphor as a general cognitive process, this approach contrasts with the purely stylistic account of metaphor, with its distinction between literal and figurative meaning, and its focus on rhetorical and literary contexts.

### Cultural Models

The enigma of cultural meaning, seemingly both social and psychological in nature, has challenged generations of anthropologists and stimulated the development of several distinctive perspectives. As pointed out by Gibbs (1999:153) in a journal written by RahmanVeisiHazar (2013), “Cultural models are inter subjectively shared cultural schemas that function to interpret experience and guide action in a wide variety of domains including events, institutions and physical and mental objects”. By and large, cultural models can be said to subsume metaphoric, metonymic, propositional and image-schematic models. Metaphoric models involve abstract concepts which are conceptualized by being mapped between source and target domains.

Cultural models are sometimes used in a generative fashion, to build frameworks or suggest design guidelines. More often the cultural models are used to assess and evaluate the differences between cultures in existing designs. And finally the models are applied, more empirically, as tools to test designs or guidelines and more broadly to test the cultural model’s applicability. Beside that culture models also can be used below:

1. Identify effective metaphors.
2. Assess the degree of localization that will be necessary.
3. Avoid cross-cultural mistakes which can cause offence.
4. Evaluate how suitable an international interface is.
5. Identify information that is cross-culturally appropriate.
6. Identify cross-cultural bias by applying the models to designer’s own culture.

Cultural context consists of the broad background of beliefs and practices that guide the behaviors of both the researcher and research participants. Cultural context is an essential element of any research project because it affects not only the individual behavior of the researcher and participants but also their interactions with each other. Understanding both
participants' cultural context and the researcher's place within it can be essential for successfully recruiting participants, conducting the research itself, and analyzing the data.

METHODS AND PROCEDURE

This research is descriptive qualitative research. Descriptive qualitative research is designed to obtain information concerning the current status of phenomenon. Descriptive research describes what it is. It involves the description, note taking or recording, analysis, and interpretation of conditions that exist. A good research synthesis should comprehensively include quantitative as well as qualitative findings. In educational research, the researcher often does not have control over all the variables. Therefore the process of synthesis research in this study should be inductive and interpretive rather than an inflexible set of procedures and techniques.

Data Source

The writer analyzes the words, the sentence, and the rhyme related to the meaning and form of three poems of Goenawan Mohamad: Dingin Tak Tercatat, Z, and Ranjang Pengantin Kopenhagen created in 1971, and it's translation Cold Unregistered, Z, and Bridal Bed Copenhagen, translated by Harry Aveling and published in the book Translation of Contemporary Indonesian Poetry in 1975. The poetry are written in many metaphors word and its poetry is very cultural, so the writer also analyzes about the metaphors and cultural models in translation and other changes that the translator did in translating those poems.

Data Collection Technique

The data was collect through some steps: close reading, because this study is a library research. This was done in order to find out the occurrence of the English metaphors and cultural models in translation occur in three Indonesian poetic text by Goenawan Muhammad and their translation by Harry Aveling”.

1. Note taking the occurrence metaphors and cultural models in the source language text.
2. Finding out the translation of the Indonesian metaphors into English in three Indonesian poetic text by Goenawan Muhammad and their translation by Harry Aveling as Indonesian the translation which was use as the SL, and English which use as the TL.
3. Comparing the source language and the target language.

Data Analysis Technique

The procedure of data collection began by identifying the needed data which consisted of the metaphors and cultural models and their translation equivalents in Indonesian. Data were collected through library research by reading repeatedly the data source and note taking the metaphors and cultural models that already identified. There are many examples of metaphorical expressions collected from the translation of three Indonesian poems text by Goenawan Mohamad and their translation by Harry Aveling.

Method of Presenting the Analysis

The analysis was presented descriptively in form of words and sentences. The metaphors and cultural models analysis was presented as well as the translation analysis. The analysis of metaphors models includes the way to identify and classify them, then the way to analyze the meaning of the image related with its topic, point of similarity and nonfigurative equivalent of the collected data. Finally the strategies used in translating the live metaphor expressions and the types of translation found in the data source were discussed.
RESULT AND DISCUSSION
The Usage of Metaphors

The usage of metaphors is often given a function in which human beings draw upon the experience of each other or non-human surroundings or even other concepts or images. Our argument in the usage to the translation of metaphors derives from where metaphors can be translated from one language to another with a minimum degree of loss. In other words, metaphors represent instances of how people conceptualize their experience and how they record it. Beside that, a translator is supposed to go beyond linguistic expressions, and try to achieve equivalence by reconstructing the conceptual structure underlying the original text. The implication is that he should guide the readers of the translated text toward experiencing it as the source text at conceptualization level.

1. Dingin Tak Tercatat or Cold Unregistered

Title Dingin Tak Tercatat or Cold Unregistered signify to a situation which cannot be counted or calculated that in the translation write as “Unregistered”. Cold Unregistered on Thermometer is metaphor of a condition that unregistered. City wet is the continuing that mean the center of a place. In it poem this sentence mean of the tears. As the city has metaphor of the face of human that wet by the tears. Then by the helped of the wind the tears can be abolish (the wind along the river). But there is disinclination of the figure in the poet to goes out from the problems that make the tears. (Driving us Away, Yet we Stay) the sentence is analogy with the tears which later run to dry (Gerimis Raib/Rain Invisible), and change with easiness that existing problems (and the light swimming, plays with colour). Last, this poem is terminated by a question to the God, about the policy has change the sadness into happiness as the metaphors of human easiness (God, How Can we ever be happy).

The analysis of metaphor of the poetry that written by Goenawan Mohamad in 1971, is a poem that questioning about the bliss that likes by human being. The poet starts his poetry in diction of word dingin/cold. That is means the situation in low temperature that compared in the bodies temperature. There is need something to stabilize that cold. It is metaphor of the situation that cannot calculate or unregistered but only can be felt by the body. The climax of the poem is a question to the God. The poet need to show about the problem or sadness that happen in life is slimmer that the happiness and easiness can be found after the sadness.

2. The Poem Titled “Z”

On the poetry that titled Z, is an advice poem that tells the ways to get the aspiration. Z is a word that posited in the end of alphabet. The writer thinks its means is the way of someone to get his/her aspiration till it final. On the Z poem, the writer analyzes the poet advising the reader base on the situation that happen in any place, that is Marly. The poet draws its condition when he writes the poet stay in open nature. That is seen in word Beneath Marly moon and summer trees. There in the next sentence is A thousand of trains stand ready to meet you at the border. Is a metaphor of an advice that someone needn't shy to start something because there is many ways to do that.

Then it is continued by sentence why is possible to dream, why does time interpose, that advise us about nothing dream is impossible to reach. Then to reach the dream is need not do insincerity. In the second desire fails, suddenly, are the continuing metaphors that the poet again to advise us about someone who need to get the aspiration is should not do the insincerity, because this matter will not take a long time. Then the mulberry leaves fell, and tears, is metaphors of the way to get the aspiration are oftentimes sacrificing feeling that
make the tears. *Hot tears* is draw that how deep of its feeling and what a difficult to get that. Finally, after do the harder ways it is end by happy felling, *and you were free*. That is metaphor the freedom of victory.

3. *Ranjang Pengantin, Kopenhagen, or Bridal bed, Copenhagen*

*Ranjang Pengantin, Kopenhagen or Bridal Bed, Copenhagen* is a poetry that tell us about the sadness that experiencing by someone that in this poetry the poet draw it as a situation in marriage party. The poet starts this poet by a condition of a night that snowing at all night. It is seen in metaphors of sentence *outside snow falls, almost day*. On that cold night, the poet tells about someone who fells sorrow and restlessness, which is on sentence *your body shaped in desire*. Its fell is does not only on that word, the poet make it progressively inlugubrious by sentence the *wind pierces, and departs*. This sentence may means that there is has a chance to go out from that condition, but it *departs again*. Then our analysis continues in sentence *your breath a shadow in the cold searching*, it the next metaphors that again tell us about the sorrowful of the subject in the poetry.

In second couplet, the sentence *Fetid dullness, marriage rhythm*, is a cohesion of the next sentence, *absent in me can you tell?*. The poet makes an advice that he can help anything. We can draw it by following sentence do you know, *fetid dullness and marriage rhythm really not in me*.

On the last couplet the poet make a cohesion of couplets 1 and 2, that is the wonderment of why is all problems happen, by word *waiting, loneliness and separateness* and where it’s problem come from by word within you. Then in two last sentences, the poet draws it by the boredom after experiencing all problems that happen. It is seen by word *cold, fog and tiredness* and wants to go out from those problems by sentence *without you*.

**The Usage of Cultural Models**

The following section will illustrate how used of cultural models to filtered the by the value and belief systems prevailing in the cultural community in Indonesian poetic text is translated into English. It is related to the fact that people of a given culture use language to reflect their attitudes towards the world in general and the life of the community they live in particular. This in turn gives rise to the reason for our argument in favor of a process in translating metaphors, which takes into account cultural beliefs and values especially between culturally distinct languages, that is Indonesian and English.

To put it differently, since different cultures classify the world's complexities in different ways, translations from one language to another are often very difficult. This difficulty would increase a lot when translating between two distant cultures where all traditions, symbols, life conditions and methods of experience representation are different.

However, the universe we are living in is made up of things, and we are constantly confronted with them, obliged to communicate about them, and to define ourselves in relation to them. This is a characteristic of all human societies, and due to this fact various language systems are not easily translatable. To know further more about cultural models on three poetic texts by Goenawan Mohamad and their translation by Harry Aveling as follows;

1. *Dingin Tak Tercatat or Cold Unregistered*

In this poetry, the poet tells about a process to go out from the problem that happens in his life. Here we will find some cultural models that exist in line by line of the poetry, then we going to analyze what is that word or sentence possible means. We begin in sentence *tak tercatat or unregistered*, on line one. Actually *tak tercatat* is a habitual or a cultural of Indonesian to say something in position at abundant object. That thing of in abundant caused reaction of any other thing, that in this poem becomes *wet. Hanya basah* or
only wet on cultural models context is mean of something that isn’t influenced by anything others except by water or the other dilution.

The next cultural models can we find in sentence sepanjang sungai or along the river. Sungai or river is natural flow water that continues in a long line across land to sea. So if we analyze what is mean by cultural models of the word along the river is mean of something strong and big. Then in other cultural models is finding in word keatapsaja. Atap is mean roof that it is higher than everything in a house building to cover it from rain and sun shine. Base of its explanation we can conclude it means is the higher place than others to get better, or ducking out of the problems. The other cultural model is in sentence cahaya bernang or light swimming. In cultural models it sentence means as a beautifulness or happiness after get something that he needs. Finally its end by questions kenapa kita bisa bahagia, its sentence is not in standard in Indonesian language that is word kenapa, in formal Indonesian language it is mengapa. Kenapa in Indonesian culture is use in an enjoy word, here it’s functioning to show the artless to the God.

2. The Poem Titled “Z”

A poetry titled “Z” is an advice poem that tells the reader more impetuous to reach better future. Let’s begin to analyze the cultural models that exist on this poetry. First is in early poem, bulan Marly or Marlymoon. This is informing the reader that situation on this poem is in night and the moon shines the poet when he creates its poetry in a place named Marly. The poet also draw the condition around him in sentence summer trees, that cultural models in this word means of a kind of tree that only grow in summer. Seribu kereta api or a thousand stand ready is a habitual of people when they say something that very much. Actually it usually uses in Indonesia in word Seribu or beribu-ribu. Although of the number that thing is not reach in seribu or a thousand.

In second couplet, cultural models that can we found is in word mustahil or impossible. This word is usually using to say something cannot exist or be done. Then cultural models that exist in this second couplet is memintas or timeinterpose. The word usually use in Indonesia is to simply of walk/move the ways more shorter than the original ways.

In the last couplet we can find it in word airmatapanas or tears. Actually the tears is a drop liquid comes out when someone crying. In original poem, the tears is written in word panas or hot, it means when someone reaching his aspiration in a difficult ways.

3. Ranjang Pengantin, Kopenhagen or Bridal Bed, Copenhagen

In a poetry titled Ranjang Pengantin, Kopenhagen or Bridal Bed, Copenhagen is a poem that tells us about a sadness of someone which in the poem draw its poetry is happen in a marriage party. Some cultural models can we find in this poem such is in word hampirpagi in first line. In Indonesian cultural models, the word hampir pagi is mean a time before sunrise. As well as cultural models m in the first place, can be inferred from, the poet depicts the turning of ‘night’ into ‘day’ through the agency of some metaphors. Then in second line we find the word tubuhmuertbit, it is can be defined by word terbit is mean like the time when the sun first appears in the sky in the morning. Then in third lines, is the word anginmenembus can be defined as correlated by all of first coupled, that is tell about the cold condition in a night. The word anginmenembus is a mean the wind coming house in a small hole. In second couplet is in word gamelan perkawinan. Gamelan in Indonesia is a traditional music of orchestra that usually exists in marriage party to entertain the invitation guest.

CONCLUSION
There some conclusions that can be drawn after analyzing the data of this study. First, the usage of metaphors in translation analysis on three Indonesian poems text by Goenawan Mohamad and their translation by Harry Aveling, the translator did not consider about text form of originally poem. He focussed in translating the massage and meaning that contain in poem that fully of metaphors. The translator used it because it seems easier than using the mimetic form which retains the contents form of the original poems. The translator also did not change the general form in his translation, because the translator also translated it into poem, not into prose.

Second, the usage of metaphors in translation analysis on three Indonesian poems text by Goenawan Mohamad and their translation by Harry Aveling, the translator did not consider about the values that contain in the poetry and cultural models that contain in original poem. It seems not appropriate into Indonesian culture or values. The translator used it because to translate values of poetry is not easy. Its also because Indonesian language form is significantly different with English. As a result, we should redefine experiential equivalency in the context of metaphor translation as reconceptualizing the conceptual metaphor together with its potential relationship to cultural models in the target text.

Finally, the writer also found that translator did his translation using some procedures of translation, such as modulation, transposition, addition and omission.

REFERENCES


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