THE TRANSLATION OF FIGURATIVE LANGUAGE IN THE POETRY "*THE MORNING AFTER*"

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Abstract:

Penelitian ini berjudul The Translation of Figurative Language In The Poetry "The Morning After". Tujuan dalam penelitian ini adalah untuk menemukan jenis bahasa kiasan dan mencari bagaimana bahasa kiasan itu diterjemahkan.

Data diambil dari buku puisi berjudul "The Morning After" buku ini terdiri dari 132 halaman dan memiliki 31 puisi, yang mana masing-masing puisi tidulis oleh penulis yang berbeda. Metoda dan teknik pengambilan data terdiri dari dua tahap. Pertama, membaca setiap puisi secara keseluruhan, lalu puisi dipilih berdasarkan idi dari puisi yang paling banyak memiliki jenis bahasa kiasan. Kedua, mencari jenis terjemahannya. Teori yang digunakan dalam penelitian ini adalah teori dari Larson (1998), yang mengklasifikasikan jenis terjemahan menjadi 4 jenis, yaitu: terjemahan literal, terjemahan liteteral modified, terjemahan idiomatik, dan terjemahan free unduly.

Jenis bahasa kiasan yang ditemukan dalam analisis ini adalah simile, metaphor, metonymy, synecdoche, euphemism, idioms. Bahasa kiasan yang paling banyak ditemukan dalam penelitian ini adalah hiperbola. Sedangkan untuk Jenis terjemahannya, ditemukan empat jenis terjemahan, yaitu: terjemahan liteteral modified,terjemahan literal terjemahan idiomatik, dan terjemahan free unduly. Terjemahan literal adalah yang paling banyak ditemukan dalam penelitian ini.

Kata kunci: puisi, bahasa kiasan, terjemahan.

1. Background

Figurative language is used to extend what the opinion or feeling of somebody, in spoken or written. On the other hand, figurative language plays an important part in our daily communicate, because figurative languages are usually applied in our daily communicate.

Figurative language could have multiple meaning depending on who is speaking and who is listening. Characteristics of translation are used to transfer written or spoken source language texts to equivalent written or spoken target language text. Language users try to improve his abilities to describe the translation of figurative language from SL into TL correctly. Therefore, the effort to translate figurative language must continue to achieve a good understanding of the meaning of literary works.

Translation is basically a change of form referring to the actual words, phrases, clauses, sentences, and paragraphs, which are spoken or written, referred to as the surface structure of a language (Larson, l998:3). According Hornby (2006:1573) translation is the process of the changing something that is written or spoken into another language.

Every person who is interested in translation tries to translate SL into TL effectively to achieve a good understanding of the meaning, especially of literary works. Poetry is one of them, poetry is a collection of poems (Hornby, 2006:1118). Poetry consists of a lot of figurative expression.

2. Problems

Based on the background above, there are two problems formulated in this study, the problems are:

1. What kinds of figurative expression appear in the poetry entitled *The Morning After*?
2. How the figurative expressions are translated from the source language into the target language?

3. Aims of the study

This writing has two aims, as follows:

1. To identify kinds of figurative language appearing in the poetry, which is based on the theory of figurative language.
2. To analyze the strategies of translation from source language into target language.

4. Method

The data was taken by using observation method. Quoted as the source of data are poetry entitled *Tanah Bali, Denpasar, Selamat Jalan I Gusti Nyoman Lemmpad, Doa and Sakit* .The data source carefully read to identify kind of figurative language as well as how source language is translated into target language.

After all the data were collected, they were identified using the theories of figurative language and theories of translation by Larson (1998). The process of analyzing the data in this study was done in several steps, including: first, lines or phrases were chosen randomly, and kinds of figurative language were identified. Second, the line or the phrase was analyzed based on the theory of translation by Larson (1998), and indicating the strategies in applied translate figurative language from Indonesian as source language into English as target language were indicated.

5. Analysis

5.1 Metonymy expression and literal translation

SL: Mungkin tanah bali tak punya peta leluhur di matamu. (By Oka Rusmini, 2000:13)

TL: Possibility the land of Bali has no ancestral map in your eyes. (By Oka Rusmini, 2000:12)

The figurative expression *"Mungkin tanah bali tak punya peta leluhiur di matamu"* is translated into *"Possibility the land of Bali has no ancestral map in your eyes"*. It is identified as **metonymy**, because it needs to analyze the involving association. The word *"ancestral map"* has special meaning. It does not mean the map was made by the ancestor, but refers to the rules that are believed by the ancestor. *"Ancestral map"* talks about how you can respect someone older. The sentence *"Possibility the land of Bali has no ancestral map in your eyes"* means that the

author wants to show the feeling of the author's anger to someone who does not respect the role of her ancestor.

The translation is indicated as **literal translation**. It can be seen that the target language is such as following the form of source language. The sentence above is acceptable both in source language or target language, but it not given a good sense in target language.

5.2 Live metaphor and literal translation

SL: Denpasar adalah gasing yang senatiasa berputar. (By Mas Ruscitawati, 2000:5)

TL: Denpasar is a top that is constantly spinning. (By Mas Ruscitawati, 2000:4)

Example (1) above is taken from the first line of the last stanza of the poetry entitled "Denpasar". It is identified as a **live metaphor**, because it needs to be analyzed carefully. The word *"gasing"* literally means a traditional game done by throwing a pointy object and when the object is thrown to the ground, it can rotate. The word *gasing* is used to the describe life in Denpasar, as *"gasing",* always rotates or spins same as the life in Denpasar. The metaphoric sentence *Denpasar adalah gasing yang senantiasa berputar* or *Denpasar is a top that is constantly spinning* means that life will go on such as spanning of *gasing* with movement and strength. Example (1) is a metaphoric expression using the same of point of similarity to the topic. The point of similarity between "Denpasar" and "gasing" is the life in Denpasar which moves like a *gasing*.

The target language presents **literal translation**. It was chosen as the sentence from the target language ;*Denpasar is a top that is constantly spinning* follows the form of the source language; *Denpasar adalah gasing yang senantiasa berputar*.

5.3 Hyperbole expression and modified literal translation

SL: Kubuatkan ayunan lengkungan cahaya di kaki langit. (By Frans Nadjira, 2000:29)

TL: I made a swing from a bow of light from the horizon. (By Frans Nadjira, 2000:28)

The word "horizon" means the furthest that you can see; where the sky seems to meet the land or the sea; the limit of your desire, knowledge or interests (Hornby, 2006:721). Once again **hyperbole expression** appears in the sentence. As we know "swing" means a seat for swinging on; hung from the above on ropes or chair (Hornby, 2006:1497). It is an overstatements, nobody could make a swing with bow of light on a horizon. May be the actual meaning that the author wants to his friend to get a better life in heaven.

The words " lengkung cahaya" is translated into " a bow of light". It is acceptable in the target language and has close relationship to the source language. We could conclude that the sentence " kubuatkan ayunan lengkungan cahaya di kaki langit" which was translated into " I made a swing from a bow of light from the horizon" is **modified literal translation.**

5.4 Synecdoche expression and idiomatic translation

SL: Atau hidup tak pernah mengajari keindahan. (By Oka Rusmini, 2000:13)

TL: Nor does life ever teach beauty. (By Oka Rusmini, 2000:12)

The example above is identified as **synecdoche**. *Beauty* is the quality of being pleasing to the sense or to the mind (Hornby, 2006:116-117). In this sentence beauty refers to something that makes someone have pleasing sense. The word *"beauty"* means good behavior for human being, such as care, courtesy, respect, and mutual help.

The source language in the sentence above is translated into target language using **idiomatic translation**. The translation from *"atau hidup tak pernah mengajari keindahan"* into *" nor does life ever teach beauty"* show the effort of translator that give a good sense to the target language.

6. Conclusion

This study analyzed and discussed the five poems founded in the poetry book *The Morning After*. The five poems mentioned above are: *Tanah Bali* by Oka Rusmini, *Denpasar* by Mas

Ruscitadewi, *Selamat Jalan I Gusti Nyoman Lempad* by Frans Nadjira, *Doa* by Ketut Yuliarsa, *Sakit* by Ketut Yuliarsa. After the whole for the analysis from the translation of figurative expression in the poetry *The Morning After,* it can be concluded that:

First, seven types of figurative language founded in this discussion, those are: simile, metaphor, metonymy, synecdoche, euphemism, idioms, and hyperbole. The most figurative language that founded is hyperbole. Irony is not found in this discussion. In some example in the discussion, it has been found that some lines of poetry can express more than one type of figurative expressions. For example, in line five in poetry entitled *"Doa"*, expresses two figurative expressions; simile and synecdoche.

Second, this study also analyzes and discusses kinds of translation based on theory by Larson (1998). There were four types of translation: literal translation, modified literal translation, idiomatic translation, and unduly free translation. All four types of translation are found it this data. All of those four types of translation are used in the poetry book. The most dominant translation types used is literal translation.

7. **Bibliography**

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