



THE EQUIVALENCE OF METAPHOR CATEGORY



DR. ERIKA SINAMBELA, M.HUM.

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Praise and gratitude we extend to God Almighty for His blessing and by His grace health is given so that the writer can compile this book properly.

This book discusses various topics of the equivalence of metaphor category. The writer completed this book with information to provide readers knowledge about how to categorized metaphor. Readers are engaged for more specific information, such as the very beginning concept of Metaphor, Metaphor in discourse, Linguistic forms, conceptual structures, and cognitive representations. This book displays careful explanations of topics and concepts that are often discussed in Metaphorical contents.

The writer

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The Very Beginning Concept

Metaphor is not only the subject of literary analysis, but also linguistics. As linguistic subject matter, the study of metaphors is hotly debated and much researched by linguists. The question arised that why are linguists concerned with metaphors as the stuff of poets? The only answer has to do with cognitive linguistics - a powerful new way of looking at both language and thought—and with them metaphor. Unlike earlier models of language, which considered language apart from other cognitive abilities, cognitive linguistics sees language as interacting with perception, memory, and reasoning.

Metaphor itself derives from Greek word *metapherein* (*meta* refers to 'over' and *pherein* to 'to bear' or 'to carry') and means 'the carrying of a meaning of one word over another word'. Translation, very similarly, derives from Latin term *translatus* (the past participle form of *transferre*; *trans* refers to 'across' and *ferre* to 'to bear' or 'to carry', meaning 'the carrying of a meaning across [a boarder] from one language to another. While metaphors refer primarily to change from words to words or from images to words, translation often refers more

broadly to change from one language to another, to change one medium to another or to a change a place.

Lakoff & Turner (1989) mention that major assumption that is challenged by contemporary research is the traditional division between literal and figurative language, with metaphor as a kind of figurative language. This entails, by definition, that: What is literal is not metaphorical. In fact, the word literal has traditionally been used with one or more of a set of assumptions that have since proved to be false, i.e.,

- (1) All everyday conventional language is literal, and none is metaphorical;
- (2) All subject matters can be comprehended literally, without metaphor;
- (3) Only literal language can be contingently true or false;
- (4) All definitions given in the lexicon of a language are literal, not metaphorical; and
- (5) The concepts used in the grammar of a language are all literal; none are metaphorical.

There is a popular view of metaphor, that it is rhetorical flourish which add colour but no substance to what we say. Whereas ordinary language is used in order to talk about reality, metaphor as figurative language is used in order to liven up our description of that reality, but is an optional

extra. The alternative view is that metaphors are instrumental in creating reality. This is because the way people see the world, think about it and act on it, is largely determined by how they 'frame' it, and this in turn may be influenced by their choice of rhetorical device. As human beings, people are applying a frame of reference when they call someone a 'freedom keeper' as opposed to a 'terrorist'. Probably, one of the most exciting findings to have come out of the cognitive sciences in the last two decades is the recognition of the importance and prevalence of metaphor and analogy in our structuring of reality. It is a prove that metaphor is effectively used in any discourse with the only main purpose as rhetorical flourishes which add colour but no substance to what we say.

According to Lakoff & Turner (1989), many creative poetic metaphors can be justified on the same ground – they both combine and refine some already shared, independent metaphorical concepts. This kind of creativity is internal to consistent thought, and does not require an active role of linguistic expression. The importance of metaphor as the subject of discussion in linguistic field was strengthened by Lakoff and Johnson (1980: 3) by mentioning that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. Further they say that the essence of metaphor is understanding

and experiencing one kind of thing in terms of another. Metaphors may thus be said to structure our understandings as metaphors have entailments through which they highlight and make coherent certain aspects of our experience (1980: 5, 156).

Some cognitive linguists such as Lakoff (1987), Lakoff-Johnson (1980) and Kövecses (1998, 2005a, b, etc.) who recognised what an important role metaphors play in our understanding such basic concepts of our world, like life, argument, love, thought and society, and so forth. Metaphors, according to them are not just superfluous, though pleasant rhetorical devices, but an indispensable property of our thinking and conceptualisation (see Kövecses, 2005: 14). They view, the essence of metaphor is understanding and experiencing one kind of thing, in terms of another (see Lakoff & Johnson 1980: 5). Further they clarify that in cognitive terms, conceptual metaphors combine two domains: a concrete, well-bounded 'source domain' and an abstract 'target domain'. The target domain (e.g. *emotions, ideas, society, politics, economy, human relations, communication, time and events*, etc.) is understood in terms of the source domain (e.g. *the human body, health, illnesses, buildings, machines, animals, plants, sport, games, and forces*, etc.) (compare Kövecses, 2005 b: 32-45). The mechanism through which this happens is mapping, i.e. the source domain is mapped onto the target domain.

Metaphor is a practical challenge to a translator, as well as a theoretical problem of translation, and therefore a phenomenon worth studying, since transferring metaphors across languages and culture systems is not a simple, straightforward process. At the same time, metaphor is literally ubiquitous: For instance, the analysis carried out by Steen et al. (2010) discovered that one in about every seven and a half lexical units in the British National Corpus is related to a metaphorical mapping structure. Impressive as this figure may seem, it is of course not my intention to explore that deep levels of language. The underlying problem is that a large part of our communication has originated in metaphors, yet this is more a subject matter for theoretical linguistics than for translation scholars.

On the basis of the above clarifications about metaphors in the linguistic field, this book provides information from examining news (in the areas of Politics, Business, Crimes, and Sports) of metaphors that exist in Indonesian **online newspapers**, i.e. *Kompas* (Kompas.com) and The Jakarta Post (for further discussion, they are simply called Kompas (K) and The Jakarta Post (J)).

An online newspaper can be read by people around the world. The meaning is the readers of online newspaper are wider than the readers of conventional (paper) newspaper. An online newspaper is the online version of a newspaper,

either as a stand-alone publication or as the online version of a printed periodical. Going online created more opportunities for newspapers, such as competing with broadcast journalism in presenting breaking news in a more timely manner. As mentioned above, Kompas is an Indonesian national newspaper. Published by Kompas Gramedia, it has been in existence since June 28, 1965. The performance of Kompas newspaper in the form of online version is called Kompas.com. It was set up as a separate company, it is nonetheless just a companion to the Kompas newspaper in 1997.

Besides newspapers, Kompas Gramedia also runs other print media from magazines to tabloids. It owns Gramedia book stores as well as radio and TV channels. On top of that, the company is also venturing into hospitality and education sectors. Kompas Gramedia is touted as the leading media company in Indonesia through its variety of strong media. Despite its huge media influence and success, Kompas hasn't rested on its laurels. The company understands that it has to change with the times as more people are starting to consume news online. Its first attempt into the online space gave birth to the first online version of Kompas in 1997. Kompas.com republish news that is found on its print version and doesn't run any of its own stories. (Edi Taslim, the digital group director at Kompas Gramedia, channels. <https://www.techinasia.com/kompas-gramedia-stands-tall->

indonesias-media-giant). In 2008, the board of directors decided that Kompas.com has to be a real online news site instead of just a companion of Kompas daily. In a print company, the challenges is always the online culture.

On top of the new web design, Kompas.com is now more social and shareable. Every reader can have their own page in which he or she can personalize their news to quench their different interests. It also be accompanied by a loyalty program for readers who get points for sharing and commenting on articles and these points can be exchanged for goodies each month. It is also allows readers to see what articles have their friends read, favorited, or commented on Kompas.com.

The Jakarta Post features an online edition, which includes both print and internet exclusive stories that are free to access. There are also news flashes that are developed as they happen. The paper was hoped to digitise the entirety of its printed stories, with at least 50,000 articles dating to June 1994 already digitised.

The Jakarta Post also features both a Sunday and Online edition, which go into detail not possible in the daily print edition. It is targeted at foreigners and educated Indonesians, although the middle-class Indonesian readership has increased. Noted for being a training ground for local

and international reporters, The Jakarta Post has won several awards and been described as being "Indonesia's leading English-language daily". The Jakarta Post is a member of Asia News Network. (https://en.wikipedia.org/wiki/The_Jakarta_Post).

Tina Krennmayr (2011) inspired a discussion "Metaphor in newspapers" sponsored by the Netherlands Organization for Scientific Research (NWO)–'Vici' grant 277-30-001 "Metaphor in discourse: Linguistic forms, conceptual structures, cognitive representations". Second reason is that metaphorical language use in news as a register as a whole, however, has not yet been given due attention. Goatly (1997) created "metaphorical profiles" for several registers, giving estimates of the frequencies of a range of metaphorical phenomena in news texts. This had not been previously attempted, and was a worthwhile effort. How precisely his metaphorical data were collected, however, is not clear. This makes it difficult to draw general conclusions from that study.

Related to language used in newspaper, Biber (1988:104-105) stresses that the language of mainstream newspapers is formal, texts are written in Standard English (and Indonesian language in this book), and are consequently easily accessible. News texts are dense in information. The news production process allows journalists to carefully craft their texts and make precise lexical choices, which contrasts

with the constraints of real-time production in for instance conversations.

Fowler, (1991:47) says that in journalism, the writer rarely has control over the values and beliefs that a reader could deduce from the use of language in a text. What a writer can do, however, is to use his or her skills to emphasize stylistic diversity, vitality and individuality in the written text. Fowler (2001:90) continues newspapers, have to be lively and lend themselves to being entertaining to their readers. The work of a journalist revolves around making places or events tangible to its readers and make them feel like they are eyewitnesses to the story themselves. One way of doing this is to employ language play to catch the reader"s attention. Crystal, (1998:104-105) mentions that playful language, is the result of writers appealing to readers by simply „being clever" by showing off their ingenuity with language. The purpose of this is that unexpected language attracts the attention of a reader and offers an extra dimension of enjoyment.

Deignan (2005:135) mentions that though discourse analysts have not traditionally drawn comparisons to other texts or general corpora, there is good reason to do so because a corpus analysis that compares the news register to other domains of discourse can reveal distinguishing features of metaphorical language in newspapers. The corpus contains four registers – news texts, academic texts, fiction and

conversation – and has been built using a systematic, explicit, repeatable method for metaphor identification.

Bani (2006:35) in Conway and Susan (2006) strongly clarifies that the globalization of media is nowadays a key area of interest but up to now the role of translation within global news flow has received little attention. Nevertheless, it represents a common practice carried out by newspapers in different countries: press translation reaches a very large number of readers (certainly larger than that of translation for literature or theatre) and translated news contributes to the shaping of readers' opinions, actively influencing the way they perceive the world around them. Hence the importance of studying standard practices and translation strategies that characterise press translation.

Further, Bani (2006:35) adds that providing a definition of press translation is not simple at all, even if one wants to limit the field to that of interlinguistic translation. From a general point of view in newspapers there is a great variety of rewritings (Lefevere: 1992) that can be considered connected to press translation: the editing of press releases written in a different language (whether extensive or moderate), the translation of articles or reportages signed by big names in journalism or left anonymous, the summarizing of the topics of one or more texts from foreign sources embedded in articles that were directly produced in the target language,

etcetera. The first question we must ask ourselves is therefore if there are any criteria that would allow a clearer and more precise definition of press translation.

The presence of the translator's name, next to the article or in the colophon, does not suffice to clearly identify the phenomena related to press translation. The indication of a translator's identity is not always available in newspapers; on the contrary, there are many cases in which the translator is completely invisible from the graphic point of view, where the name is missing or only the initials are indicated or it is difficult to find the name inside the newspaper, Bani (2006:35).

Even referring to the presence of the foreign author is not enough: source articles are not always signed. The issue of the presence of a signature for some kinds of articles depends very much on local press traditions. Another unreliable method to establish whether or not a text is part of press translation is looking at the target readers' perception of a translated journalistic text. Readers usually cannot tell the difference between a translated article and one that was not translated, also because the difference between the two is not signalled graphically. The interlinguistic and intercultural transition through translation passes unnoticed to readers, who often read a press translation as if it were any other article in the newspaper.

The most reliable method to establish if a journalistic text was translated probably is to refer to the indication of the source text that newspapers have to signal due to legal and economic copyright issues. In general, indicating the copyright and the source is an obligation that, if unhonoured, leads to economic sanctions so that, in most western countries, the indication of the original source remains the most reliable method to establish that we are in the presence of press translation. In this sense, copyright represents a way to give translation visibility. However, even if establishing exactly the limits of journalistic translation is difficult, it is possible to find clear examples of this phenomenon on the press from various countries.

Press translation includes daily, weekly or monthly newspapers and magazines. Newspapers that use translation are also different in their structure. There are newspapers made up of articles both translated and not translated. In these cases the percentage of translations is generally much lower than the number of articles directly written in the target readers' language. One more way is represented by newspapers made up almost exclusively of translations of articles taken from different sources.

Metaphors also play an important role in translation. Classe (2000:941) for instance, mentions that metaphor and translation enjoy an uneasy relationship because translation

scholars are well aware of an incestuous relationship of the terms respective etymologies, but little academic investigation of relationship has been done.

From linguistic point of view, translation is a branch of applied linguistics, for in the process of translation the translator consistently makes any attempt to compare and contrast different aspects of two languages to find the equivalents. Translations are assumed to be somehow the same as the original, but they are obviously different in some aspects. Therefore, equivalence as the technical term in translation studies is better understood as similarity, relevant similarity, not sameness or identity. Two texts can be similar in very many ways. Many translators have translated from source language (SL) into target language (TL) in order to make the readers of the target language, especially ones who do not understand the source language can consume the message of source language text as well. The huge the gap between the SL and the TL, the more difficult the transfer of message from the former to the latter will be. The difference between the SL and the TL and its variations in their cultural background can result the process of translating is a real challenge.

Nordstorm (2012:19) says that human beings, as we grow from infancy, are cultivated by the cultures we grow up in. Different cultures produce different behaviors, habits, attitudes and beliefs, programming us according to their