

## Translation Analysis Of Metaphors In Three Poems By Rainer Maria Rilke In The Book “Kedalaman, Terarah Padamu”

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### Abstract

*Translating metaphors in literary works, especially poetry, presents a big challenge for translators because of the nuanced and symbolic nature of language. This research aims to analyze the translation techniques used in three poems by Rainer Maria Rilke in the anthology "Kedalaman, Terarah Padamu." The research uses qualitative methods, to examine translation techniques and metaphors in conveying the original meaning and nuances. Text analysis approach using note-taking techniques by reading and marking aspects containing metaphors in the source text (TS) and target text (TT). The research results show that the translator uses literal techniques, adaptation, context adjustment, expansion, and paraphrasing. In "Entrance," "infinity" corresponds to "the distance your house stands." On "Presentiment", the metaphor "the dust still lies" describes the peace before the storm. In "Night," the metaphor of life is full of constant fear and rapid change. In conclusion, the translator succeeded in using appropriate techniques to maintain the meaning and nuances of metaphor in Rainer Maria Rilke's poetry, so that the messages and values contained in the poetry can be well received by target language readers.*

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### Introduction

Translation is one of the important language skills, along with listening, speaking, and writing abilities. This skill plays a significant role in the process of knowledge enhancement through the translation of books from foreign languages into Indonesian, both fiction and non-fiction (Herman, 2016). Translating non-fiction works such as novels and other literary works like poetry is often considered challenging by

translators because it requires a deep understanding of the meanings behind the words (Umam, 2017). Therefore, the translation process from the source language to the target language involves more than just replacing words or relying solely on dictionaries (Sumarni, 2016).

In research conducted by Saputri and Kurniawati, he stated *"This difficulty becomes even more complex when it comes to the use of metaphors in texts"* (Saputri & Kurniawati, 2021). One of the common challenges in translating metaphors is that the translation results may not satisfy the reader due to the translator's lack of accuracy in interpreting the text. This challenge is not only caused by the translator's lack of understanding of language structure but also because of the natural nature of language which often contains diverse emotional and cultural nuances. Therefore, translators need to have skills not only to understand the differences between two languages but also other aspects such as the use of metaphor and context. This is important so that the translation results can be well received by readers in the target language (Farida Repelita Waty Kembaren, 2018)

Metaphors, as a form of language expression, are often used in everyday interactions both in oral and written communication. They are prevalent in literary works such as poetry. Poetry is a literary form rich in metaphorical and symbolic language. As an art form, poetry often carries profound and complex meanings conveyed through the use of metaphors (Pym, 2023). According to , metaphors are linguistic tools used to implicitly compare two different things, providing a new dimension to the reader's understanding of literary works. In the context of translating poetry, the main (Soelistyowati et al., 2023) challenge lies in how to convey the original metaphorical meanings and nuances accurately in the target language.

The poetry anthology "Kedalaman, Terarah Padamu" is a collection of literary works featuring poems by Rainer Maria Rilke. Therefore, the poems in this anthology are interesting research material for analyzing the translation of metaphors in Rainer Maria Rilke's poetry. This analysis not only provides a deeper understanding of the literary work itself, but also opens up insight into the translation process and the challenges in conveying metaphorical meaning accurately.

Metaphor analysis in the poem "Rainer Maria Rilke" aims to understand the meaning and assess the success of translating the meaning in maintaining the nuances of the original. Through comprehensive analysis, it is hoped that this research can provide valuable insight into the process of translating Rainer Maria Rilke's poetry and its contribution to the development of literary studies and translation studies.

Apart from that, this research also has practical relevance in the context of the need for quality and meaningful translations of Rainer Maria Rilke's poetry for language readers. By better understanding the challenges and strategies in translating metaphors, translators can improve the quality of their translations and ensure that the messages and values conveyed in Rainer Maria Rilke's poetry are maintained.

Analysis of Rainer Maria Rilke's poetry in the original language and its translation into Indonesian contained in the anthology "Kedalaman, Terarah Padamu" will use several analytical techniques. First, metaphor identification will be used to distinguish Maulid's use of metaphorical language. Second, meaning mapping is carried out to understand the meaning of each metaphor used in the poem. Third, an evaluation of the accuracy of the translation will be carried out to assess the extent to which the translation can maintain the original nuance and meaning of the metaphors contained in Rainer Maria Rilke's poetry. Furthermore, this analysis will use a descriptive approach to present the findings in an orderly and comprehensive manner. This will help in providing a better understanding of the use of metaphor in Rainer Maria Rilke's poetry and evaluating the success of the translation in accurately conveying the meaning and metaphorical nuances in Indonesian.

The elements within a metaphor, as defined by (Saputri & Kurniawati, 2021), include object, image, and sense. The object refers to the entity, thing, or concept described by the metaphor. Image is interpreted as the sensory element used to depict the object, while sense is the understanding of the meaning of the metaphor, which represents the similarity between the object and the image. In other words, a metaphor

is the use of words to describe an object by drawing an analogy that shares a similar meaning.

As one of the most challenging forms of expression to translate, translation experts consider translatable metaphors. As Hartono once said in his research *"translating metaphors requires deep understanding and appreciation, because the meaning of a metaphor is greatly influenced by the natural experience of the speaker"* (Hartono, 2017). Therefore, a translator must be able to translate it according to the realm understood by the listener or reader of the translated text (Hartono, 2017).

In analyzing the translation of Rainer Maria Rilke's poetry in the poetry anthology "Kedalaman, Terarah Padamu", the steps were adapted according to Newmark's theory in (Soelistyowati et al., 2023) by outlining the seven steps of metaphor translation as follows: (1) Image Reproduction: Translating metaphor from the source language (SL) to the target language (TL) while maintaining the same picture in the target text (TT). This approach is suitable for metaphors with commonly known or universal images. (2) Different Images: Translating metaphors by creating images that are different but have the same meaning. (3) Imagery: Changing a metaphor into a simile while maintaining the original image. This step is appropriate if the image in the source language cannot be directly matched to the target language. (4) Similes with Additional Images: Turn metaphors into similes by adding new images. (5) Non-Metaphorical Expressions: Changing metaphors into expressions that do not use metaphors. This approach is also known as literal translation. (6) Removal or Removal of Metaphors: Deleting or eliminating metaphors if they are deemed unnecessary or the metaphor's function has been fulfilled in other parts of the source text (Source). (7) Combination with Literal Description: Using the same metaphor with the addition of a literal description or additional explanation to clarify the meaning. Based on this background, the researcher will conduct an analysis of the methods and metaphors used in the translation of three poems by Rainer Maria Rilke in the book " Kedalaman, Terarah Padamu "?

## Research Methodolgy

The research titled " Translation Analysis of Metaphors in Three Poems by Rainer Maria Rilke in the Book “Kedalaman, Terarah Padamu " is a qualitative study. This research is related to describing the translation procedures used in translating metaphors in Rainer Maria Rilke poems using Newmark's theory (Newmark, 1988).

In collecting data for this research, the author used the note-taking technique. According to (Astuti & Pindi, 2019). The note-taking technique is a method of data collection by recording the results of observations on data cards. The steps taken in data collection are as follows:

1. Carefully reading Rainer Maria Rilke poems both in the source language (SL) and the target language (TL) repeatedly in the book Kedalaman, Terarah Padamu.
2. Gaining a deeper understanding of the concept of metaphor and Newmark's metaphor translation procedures.
3. Inventorying the data by recording and marking aspects that contain metaphors.

After collecting all the data, the next step is data analysis. The steps in data analysis are as follows:

1. Identifying data in the source text that indicates metaphors.
2. Selecting and grouping data between the source language text and the target language text that indicate metaphors.
3. Analyzing and describing the data using Newmark's metaphor translation procedure theory.
4. Concluding the results of the data analysis.

## Results and Discussion

### 1. Entrance

<i>SL</i>	<i>TL</i>
<i>Whoever you are: step out of doors tonight,</i>	Siapapun kau: melangkahlah kepada petang
<i>Lift up into the dark a huge, black tree</i>	Ke luar kamarmu, di mana tiap sudut kau tahu;

<i>Infinity is open to your sight.</i>	Terakhir sebelum kejauhan berdiri rumahmu:
<i>Whoever you are.</i>	Siapa pun kau.
<i>With eyes that have forgotten how to see</i>	Dengan matamu, yang lelahnya barusan
<i>From viewing things already too well-known,</i>	Dari lapuk kaki pintu membebaskan diri,
<i>Lift up into the dark a huge, black tree</i>	Kau angkat perlahan sebatang pohon hitam
<i>And put it in the heavens: tall, alone.</i>	Dan kau letakkan tegak ke langit: lurus, sepi
<i>And you have made the world and all you see.</i>	Dan dunia tercipta. Dan ia besar
<i>It ripens like the words still in your mouth.</i>	Dan seperti sebuah kata tetap matang dalam diam
<i>And when at last you comprehend its truth,</i>	Dan ketika kehendakmu mencapai maknanya
<i>Then close your eyes and gently set it free.</i>	Dengan lembut matamu merelakannya

In the line 1 SL; “Whoever you are: step out of doors tonight”, TL; “Siapa pun kau: melangkahlah kepada petang” This translation is quite literal, although there is a slight change from "tonight" to "kepada petang". "Step out of doors" is translated as "melangkahlah", which retains its basic meaning. Line 2 SL; “Out of the room that lets you feel secure.” TL; “Ke luar kamarmu, di mana tiap sudut kau tahu;”. This translation is more adaptive, adding the information "di mana tiap sudut kau tahu" to convey the sense of security provided by the room. Line 3 SL; “Infinity is open to your sight.”, TL; “Terakhir sebelum kejauhan berdiri rumahmu:”, The translator adjusts the concept of "infinity" to "kejauhan berdiri rumahmu" to create a more concrete and contextual image in Indonesian. Line 4 SL; “Whoever you are.”, TL; “Siapa pun kau.” This translation is very literal and direct, maintaining the simplicity and strength of the original phrase. Line 5 SL; “With eyes that have forgotten how to see”, TL; “Dengan matamu, yang lelahnya barusan”, "Forgotten how to see" is translated to "yang lelahnya barusan", adding a slightly different time element while preserving the meaning of tiredness and loss of vision. Line 6 SL; “From viewing things already too well-known”, TL; “Dari lapuk kaki pintu membebaskan diri,” The translator uses the metaphor "lapuk kaki pintu" to replace "viewing things already too well-known". This provides a stronger and different visual image. Line 7 SL; “Lift up into the dark a huge, black

tree”, TL; “Kau angkat perlahan sebatang pohon hitam”, This translation is quite literal, maintaining the image of a black tree being lifted into the darkness, although the word “perlahan” is added to convey a sense of movement. Line 8 SL; “And put it in the heavens: tall, alone.”, TL; “Dan kau letakkan tegak ke langit: lurus, sepi.”, This translation is fairly faithful, with slight adjustments in translating “heavens” to “ke langit”, and adding “lurus” to describe the tree standing upright. Line 9 SL; “And you have made the world and all you see.”, TL; “Dan dunia tercipta. Dan ia besar”, The translator breaks the line into two sentences to emphasize the creation of the world and its vastness, slightly differing from the original structure. Line 10 SL; “It ripens like the words still in your mouth.”, TL; “Dan seperti sebuah kata tetap matang dalam diam.”. “Ripens” is changed to “tetap matang”, maintaining the sense of development but with a calmer nuance. “Still in your mouth” is adapted to “dalam diam”. Line 11 SL; “And when at last you comprehend its truth,” TL; “Dan ketika kehendakmu mencapai maknanya,”. The translator changes “comprehend its truth” to “kehendakmu mencapai maknanya”, slightly shifting the focus from understanding to achieving the will. Line 12 SL; “Then close your eyes and gently set it free”, TL; “Dengan lembut matamu merelakannya”, This translation is quite close to the original text, maintaining the meaning of “close your eyes” as “dengan lembut matamu” and “set it free” as “merelakannya”, although it is slightly more concise.

Analysis of the metaphor in this poem is in line 6 “Lapuk kaki pintu membebaskan diri” using the metaphor of a rotten door as a substitute for tired eyes. Weathered doors give the impression of something worn and frequently traversed, reinforcing the image of tiredness and boredom. Apart from that, in line 7 “Kau angkat perlahan sebatang pohon hitam” maintains this metaphor by adding the word “perlahan” to give a sense of careful and respectful movement, emphasizing the act of creating or discovering with full attention. in line 10 “Tetap matang dalam diam” maintains the idea of maturation and unrevealed potential, emphasizing a quiet but meaningful internal process.



In the poem "Entrance", the author conveys a message about the importance of having an open perspective towards the wonders of the universe and the power of creation. The metaphor of a black tree held up to the sky creates a powerful image of a creative process involving the transformation of darkness into something extraordinary. The tree is not only an object in poetry, but also a symbol of the natural forces capable of creating and changing our world. By raising it to the sky, the author refers to the creation process that shows the greatness and wonder of the universe. It invites readers to appreciate the forces that exist all around us and recognize that there is something greater than ourselves that is responsible for the existence and beauty of the universe. Apart from that, this poem also highlights the importance of understanding and appreciating the truth that exists around us. When someone truly understands the beauty of nature and the meaning it contains, they will feel more deeply connected to their surroundings and are able to experience the wonders around them more intensely. This emphasizes the importance of opening our minds and hearts to the wonders that surround us and to seek a deeper understanding of the universe and its role in our lives. Overall, this poem inspires readers to see the world with new eyes, expand their understanding of the beauty of nature, and appreciate the wonder of creation that exists all around us. This is a reminder of the greatness of the universe and the importance of continuing to develop understanding and appreciation of the world around us.

## 2. Presentiment

<i>SL</i>	<i>TL</i>
<i>I am surrounded like a flag from afar.</i>	Aku serupa bendera dikeliling jarak.
<i>I sense the winds that are coming and I have to live them</i>	Aku rasakan angin-angin yang berdatangan, dan harus kugelak,
<i>While things are down nothing is moving yet:</i>	sementara di bawah sana benda-benda belum bergerak:
<i>The doors close gently and in the fireplaces are silence;</i>	pintu-pintu masih rapat lembut, dan pada cerobong asap ada senyap;
<i>The windows are not shaking yet, and the dust is still difficult.</i>	jendela-jendela belum juga gemeretak, dan debu masih lelap.
<i>Then I know there are storms and I'm excited like the sea.</i>	Lantas kutahu badai-badai sudah dan tumbuh terjalin serupa laut.



<i>And spread myself out and fall into myself</i>	Dan bentangkan Aku dan tenggelamkanku dalam diriku
<i>and throw myself away and am all alone.</i>	dan hempaskan diriku dan tinggal sendiri seluruh
<i>in the big storm.</i>	dalam badai besar.

In the line 1 SL; "I am surrounded like a flag from afar.", TL; "Aku serupa bendera dikeliling jarak.", The translation is quite literal, keeping the simile "like a flag" as "serupa bendera" and "from afar" as "dikeliling jarak". This preserves the imagery and meaning of being surrounded. Line 2 SL; "SL; "I sense the winds that are coming and I have to live them", TL; "Aku rasakan angin-angin yang berdatangan, dan harus kugelak,", The translator adapts "have to live them" to "harus kugelak," which means "must endure them". This captures the necessity of experiencing the winds while adding a sense of evasion or avoidance. Line 3 SL; "While things are down nothing is moving yet.", "sementara di bawah sana benda-benda belum bergerak.", The phrase "While things are down" is adjusted to "sementara di bawah sana" which means "while down there". This clarifies the context by specifying the location. Line 4 SL; "The doors close gently and in the fireplaces are silence;" TL; "pintu-pintu masih rapat lembut, dan pada cerobong asap ada senyap;", The translation is fairly literal. "Close gently" is translated as "masih rapat lembut," maintaining the meaning. "Fireplaces are silence" is creatively translated to "pada cerobong asap ada senyap," maintaining the sense of quiet. Line 5 SL; "The windows are not shaking yet, and the dust is still difficult.", TL; "jendela-jendela belum juga gemeretak, dan debu masih lelap.", The translation of "dust is still difficult" to "debu masih lelap" uses metaphor to convey the state of calmness. "Still difficult" may refer to the dust being undisturbed, which is translated poetically as "still asleep.". Line 6 SL; "Then I know there are storms and I'm excited like the sea." TL; "Lantas kutahu badai-badai sudah dan tumbuh terjalin serupa laut.", "Then I know there are storms" is translated as "Lantas kutahu badai-badai sudah," which means "Then I know storms are already here". "I'm excited like the sea" is expanded to "dan tumbuh terjalin serupa laut," implying a growing and intertwined excitement like the sea, adding depth to the imagery. Line 7 SL; "And

spread myself out and fall into myself”, TL; “Dan bentangkan Aku dan tenggelamkanku dalam diriku”, The translation is fairly literal. "Spread myself out" becomes "bentangkan Aku" and "fall into myself" becomes "tenggelamkanku dalam diriku," maintaining the reflective and introspective imagery. Line 8 SL; “and throw myself away and am all alone”, TL;” dan hempaskan diriku dan tinggal sendiri seluruh”, "Throw myself away" is translated as "hempaskan diriku," maintaining the sense of self-abandonment. "Am all alone" is translated to "tinggal sendiri seluruh," emphasizing complete solitude. Line 9 SL; “in the big storm.” TL; “dalam badai besar.”, The translation is direct and literal, keeping the phrase "in the big storm" as "dalam badai besar," preserving the dramatic conclusion of the poem.

Overall, the translator uses various techniques such as literalism, adaptation, context adjustment, expansion, metaphor, and paraphrase to translate this poem. These techniques were chosen to maintain the beauty, meaning and original nuance of the poetry, as well as to make it more appropriate to the tastes and understanding of readers in Indonesian.

The metaphor analysis in this poem is in line 1 "Aku serupa bendera dikeliling jarak." Maintaining this metaphor by depicting a flag surrounded by distance, gives the same impression of isolation. Line 5 "Debu masih lelap" uses the metaphor of sleep to describe the dust that is still calm and undisturbed, giving the feel of peace before the storm. Line 6 “Tumbuh terjalin serupa laut” expands this metaphor by adding elements of growth and intertwining, describing a complex and dynamic joy.

The poem "Presentiment" describes a common but profound human experience: a premonition or premonition of something that will happen in the future. The metaphor of flags surrounded from a distance creates the image of a person being exposed to an impending force or event, as if they are feeling the oncoming wind before an impending storm. The author describes the sensation of an oncoming wind, which symbolically represents uncertainty or anxiety about the future. Even though things may not have changed or moved, there is a strong feeling of enthusiasm or worry that accompanies it, signaling that something significant is taking place or will happen. This poem creates

a picture of a tense atmosphere and anticipation of something that will happen. Even though it is unclear what will happen, the reader feels an awareness of upcoming changes or challenges. It is a deeply human experience that illustrates uncertainty and preparation for the future, as well as the human ability to sense change before it actually occurs. "In this way, this poem invites readers to reflect on the relationship between feelings of foreboding, anxiety, and anticipation of the future, as well as the human ability to feel them.

### 3. Evening

<i>SL</i>	<i>TL</i>
<i>Slowly the evening draws on its robe</i>	Perlahan petang kenakan kain-kainnya
<i>held out to it by a row of ancient trees;</i>	ditopang berlusin pohon-pohon purba
<i>you gaze: and the landscape splits in two</i>	kau pandangi: dan tanah membelah darimu:
<i>one part lifting skywards, while one falls;</i>	satu melambung ke langit, satu lagi runtuh.
<i>leaving you not at home in either one,</i>	dan meninggalkanmu, untuk tak sampai singgah
<i>not so silent as the darkened houses,</i>	tak sampai gelap tenggelam rumah dalam sunyi,
<i>nor calling to eternity with the passion</i>	tak sampai pasti menjanjikan abadi, seperti
<i>of what becomes a star each night, and rises</i>	yang tumbuhkan bintang tiap malam dan mendaki —
<i>leaving you (without words) to unravel</i>	dan meninggalkanmu (tak terbilang, mengurai)
<i>your anxious, immense, fast-ripening life</i>	hidupmu ketakutan dan besar dan segera ranum,
<i>so that, now elusive, and now grasped</i>	Dan ketika kehendakmu mencapai maknanya
<i>it becomes in you, in turn, both stone and star.</i>	Dengan lembut matamu merelakannya

In the Line 1 SL; "Slowly the evening draws on its robe", SL; "Perlahan petang kenakan kain-kainnya", This translation is very literal. "Evening" is translated as "petang," and "draws on its robe" is translated as "kenakan kain-kainnya," which maintains the original imagery well. Line 2 SL; "held out to it by a row of ancient trees;"

TL; “ditopang berlusin pohon-pohon purba;”, The translator adapts the phrase "held out to it" to "ditopang," which literally means "supported." The phrase "a row of ancient trees" is translated as "berlusin pohon-pohon purba," meaning "a dozen ancient trees." This adds an additional element (the number of trees) not present in the original text. Line 3 SL; “you gaze: and the landscape splits in two;”, TL; “kau pandangi: dan tanah membelah darimu,” "You gaze" is translated as "kau pandangi," maintaining the original meaning. "Landscape splits in two" is translated as "tanah membelah darimu," adding the element "darimu" to give a more personal sense of separation. Line 4 SL; “one part lifting skywards, while one falls;” TL; “satu melambung ke langit, satu lagi runtuh;”, This translation is quite literal. "One part lifting skywards" is translated as "satu melambung ke langit," and "while one falls" is translated as "satu lagi runtuh." Line 5 SL; “leaving you not at home in either one;” TL; “dan meninggalkanmu, untuk tak sampai singgah,” "Leaving you not at home in either one" is translated as "dan meninggalkanmu, untuk tak sampai singgah." This paraphrases the idea of not feeling at home in either place, rendering it with a more idiomatic expression in Indonesian. Line 6 SL; “not so silent as the darkened houses;” TL; “tak sampai gelap tenggelam rumah dalam sunyi,” "Not so silent as the darkened houses" is translated as "tak sampai gelap tenggelam rumah dalam sunyi," adding the detail "gelap tenggelam" to clarify the image. Line 7 SL; “nor calling to eternity with the passion” TL; “tak sampai pasti menjanjikan abadi, seperti”, "Nor calling to eternity with the passion" is translated as "tak sampai pasti menjanjikan abadi, seperti," capturing the general meaning but slightly altering the structure and nuance to fit the Indonesian rhythm.”, Line 8 SL; “of what becomes a star each night, and rises;” TL; “yang tumbuhkan bintang tiap malam dan mendaki —“, "Of what becomes a star each night, and rises" is translated as "yang tumbuhkan bintang tiap malam dan mendaki." This translation is quite literal but with minor adjustments to maintain a natural flow in Indonesian. Line 9 SL; “leaving you (without words) to unravel” TL; “dan meninggalkanmu (tak terbilang, mengurai)”, "Leaving you (without words) to unravel" is translated as "dan meninggalkanmu (tak terbilang, mengurai)." The phrase "tak terbilang" is added to enrich the meaning. Line

10 SL; “your anxious, immense, fast-ripening life,” TL; “hidupmu ketakutan dan besar dan segera ranum,” This translation is quite literal. "Your anxious, immense, fast-ripening life" is translated as "hidupmu ketakutan dan besar dan segera ranum," maintaining the original meaning and nuance. Line 11 SL; “so that, now elusive, and now grasped,” TL; “jadilah ia, kini terbatas dan kini menyambut,” "So that, now elusive, and now grasped" is translated as "jadilah ia, kini terbatas dan kini menyambut." This paraphrases the idea of something elusive and sometimes grasped, with a more idiomatic expression. Line 12 SL; “it becomes in you, in turn, both stone and star”, TL; “tumbuh bergantian di dalammu bintang dan batu”, "It becomes in you, in turn, both stone and star" is translated as "tumbuh bergantian di dalammu bintang dan batu," which is quite literal but with minor adjustments to maintain a natural flow in Indonesian.

The metaphor analysis in this poem is in line 1 and 2 " The translator maintains this metaphor well, adding the element "berlusin" to provide additional detail about the number of trees supporting the evening's robe. Line 10 The translator preserves this metaphor effectively, describing life as something full of fear, immense, and soon ripe, providing the same nuance of pressure and rapid change in life. Line 12 The translator maintains this metaphor well, describing something that alternately grows as a star and stone within a person, preserving the duality and original meaning of the metaphor.

The poem "Evening" describes a calm but heartbreaking evening, where the author reflects on his existence in a world full of uncertainty and questions. The metaphor of the evening wearing its cloth, supported by ancient trees, creates a visual image of an evening atmosphere that is stunning but full of its own flavor. The author describes how the surrounding landscape is divided into two parts: one part rises to the sky, while the other falls. This creates a feeling of confusion and uncertainty, where the author does not feel completely 'at home' in either section. There is a feeling of emptiness and uncertainty in the atmosphere of this evening, which is illustrated by the image of a dark and silent house. However, there is also a desire to achieve something eternal, as symbolized by the growth of stars every night that rise into the sky. This creates a sense of wonder and a desire to achieve something greater than ourselves,

even though we may not fully understand or be able to achieve it. Additionally, the poem also reflects on the rapidly changing nature of life, which is described as something that "grows limited and is now welcomed." It highlights the vulnerability and complexity of human life, where we often feel limited but also ready to accept the challenges and changes that lie ahead. Overall, this poem creates an enchanting and heartbreaking atmosphere, where the author reflects on his existence in a world full of confusion and wonder. It invites readers to reflect on the relationship between emptiness and wonder, uncertainty and the desire to achieve something greater than ourselves, and the rapidly changing nature of human life.

### **Conclusion**

The conclusion of this research technique shows that the translator uses various translations such as literal, adaptation, context adjustment, expansion, and paraphrase to maintain the beauty, meaning, and original feel of Rainer Maria Rilke's poetry. In the poem "Entrance," the translator uses adaptation to change the concept of "infinity" to "the distance your house stands," thereby providing a more concrete and contextual image in Indonesian. In the poem "Presentiment," the metaphor "the dust still sleeps" is used to describe dust that is calm and undisturbed, giving the impression of the calm before the storm. Meanwhile, in the poem "Evening," the translator maintains the metaphor of life being full of fear, big, and soon ripe to convey the nuances of pressure and rapid changes in life.

Overall, this research confirms that translating poetry requires translation using translation techniques to maintain the rich meaning and beauty of the original language. Adaptation and context adjustment techniques help make poetry more relevant and easy to understand for readers in the target language. Although the translators had to make some changes to adapt to the Indonesian cultural and linguistic context, they succeeded in retaining the essence and emotional depth of Rilke's poems. This shows that although there are challenges in translating literary works with high linguistic complexity and symbolism, the use of appropriate translation techniques can help convey the beauty and meaning of the original work to readers in different languages

and cultures. This research also underlines the important role of translators in preserving the richness and diversity of world literature through sensitive and meaningful translations.

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