Mapping Spatiotemporal Markers in *Laskar Pelangi* Novel

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Abstract: *Metaphor is more than just verbal expression and rooted in our bodily experience, body function and interaction with outside physical world from where our knowledge is derived (Yu, 1998, p.43). It is useful when talking about abstract domain. Therefore representing time is better be presented through spatial orientation metaphor. Laskar Pelangi as well-known Indonesian novel has been translated into English by Angie Kilbane. In this novel we can find numbers of metaphors including spatiotemporal metaphors. Considering that the original novel is in Bahasa Indonesia, this study is interested in mapping the spatiotemporal metaphors in its Bahasa Indonesia and English version. Researcher initially identified the spatiotemporal metaphors available in both versions and categorized them by using dynamic spatiotemporal metaphors which consist of ego-moving and time-moving metaphors. Further researcher compares the dominant spatiotemporal metaphors of both versions. As the result, time-moving spatiotemporal metaphors dominate both versions of the book and translation of the book does not change the concept of metaphors available in the book.*
Keywords: Spatiotemporal, metaphor, ego-moving, time-moving

I. INTRODUCTION

Language is a system of sign which consists of sounds or written symbol as expression of society (Crystal, 1971). Ability to create language is a distinctive feature of humans which is useful in our social life. Even though we use language in multiple ways there will always be relation between language and culture. Somehow whatever we say might reflect our thoughts which are also influenced by culture. Saphir-Whorf hypothesis is a hypothesis pronounced based on Humboldt idea that language can't subsist without culture and reciprocally (Sapir, 1921; Beriln and Kay, 1969). Derived from linguistic approach of Sapir, Whorf (1952) suggests that language determines and resolves the thought and perception of its speakers. This theory of language and thought is well known as linguistic relativity where language is not only a simple vocabulary and structure to convey cultural significances and meaning (Mahadi & Jafari, 2012), but also highlighting the fact that the way people view the world is determined wholly or partly by the structure of language. Language will definitely not understandable without putting it in the context of culture.

This reciprocal relationship between language and culture exists in metaphor. Metaphor is definitely more than just verbal expression. It is not only language but also thought and action (Lakoff and Johnson, 2008, p.3). Metaphor is rooted in our bodily experience, body function and interaction with outside physical world from where our knowledge is derived (Yu, 1998, p.43). Metaphor is useful when talking about abstract domain and the metaphors which can represent abstract domain are conventional metaphors. One of the abstract domains which are well

represented through metaphor is the domain of time. In a lot of languages time is projected through spatial orientational metaphor (Chen, 2014).

    Laskar Pelangi as well-known Indonesian novel has been translated into 18 languages including English. This first Andrea Hirata's novel was translated into English by Angie Kilbane. In this novel, we can find several metaphors including spatiotemporal metaphors. Considering that the original novel is in Bahasa Indonesia which cannot be separated from Malay Indonesian culture, this study is interested in mapping out spatiotemporal metaphors in *Laskar Pelangi* novel, Indonesian and English version based on two spatiotemporal metaphors which are ego-moving and time-moving metaphors. Further researcher will find out the dominant dynamic spatiotemporal metaphors of both versions. The result of this study shall strengthen the link of language and culture. Further it shall raise translators' awareness towards equal translation of metaphors.

II. THEORETICAL REVIEW

2.1 Using Space to Think About Time

    Time is an experience that is real yet abstract for human. We make appointment and put up schedule using time. Piaget indeed was able to investigated children's reasoning about space and time, and found that they judge duration based on their spatial experience. As an example the children measure travel duration of two trains by saying that the first train takes *longer time* since it takes longer distance. Piaget thought that this phenomenon exists only at young age, in fact it actually exists across ages. From this point of view then we can see that relationship between time and space is unidirectional. Boroditsky (2000) confirmed unidirectional time by stating that it is certainly impossible for us to go back to our past and what we are experiencing now is not permanent. As real example, season is not everlasting and it will end at certain time. Another example is that faculty meetings are not everlasting but rather begin and end at certain time

    There are several time modes which are linear, cyclicity, and helicity (Chen, 2014). Linear mode is when an experience moving through time belt from the back to the front. As an example is a saying that *A time has passed.* In cyclicity time is moving in circular line where one's might move forward the past which is more on two dimensions. Meanwhile three dimensional, time can move in three directions which are up-down, back-forth, and right-left. As an example we can say that *we're coming up to Christmas*. Sometimes three dimensional might show time as if moving over landscape.

    The aforementioned examples are expressions of time through metaphor. It is known by Spatiotemporal Metaphor. In spatiotemporal metaphor there are two prominent concepts which are static spatiotemporal metaphor concept and dynamic spatiotemporal metaphor.
Static spatiotemporal metaphor concept considers time as motionless state where the observer faces the past and turns back to the future. Differently dynamic spatiotemporal metaphor compares time with mobile object. Dynamic spatiotemporal metaphor consists of time moving and ego moving metaphor which will be employed in this research.
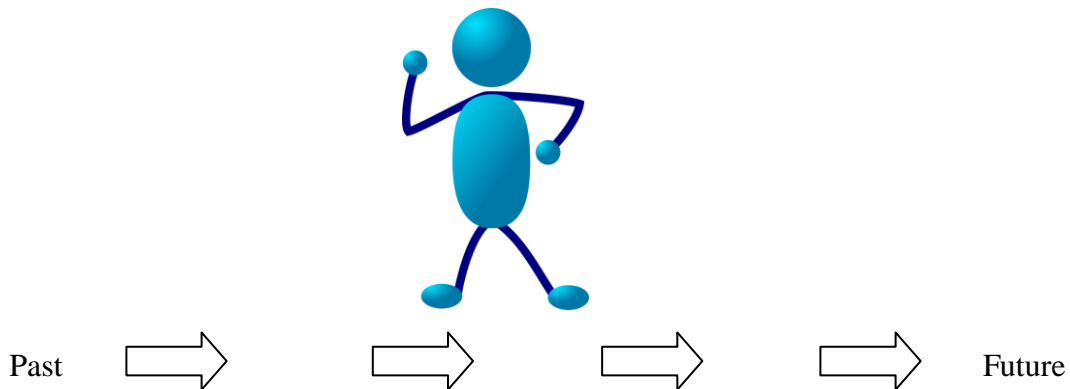
2.2 Ego-moving and time-moving spatiotemporal metaphor

As part of dynamic spatiotemporal metaphor, ego-moving metaphor introduces the concept of moving observer (the ego) through time line. The ego (observer) is the one moving or progressing along time belt from the past to future. Lakoff (1993, p.98) mentioned that time is considered as container in Ego-moving metaphors since time sits still and the ego is the one moving. Another term to recognize this is landscape metaphor for the ego will walk across the domain and go forward toward the future (Boroditsky, 2000). Of course in this case, front part of the ego is assigned to a future or later event. Revolution is a later event and is said *the revolution before us* because *the revolution* is further along in observer's direction of motion. Further we might say *We are passing through Christmas.* We might also pronounce *We left our past behind.* Therefore we can put our future in front of us in ego-moving metaphor, where an event 'before' us is in fact a later or future event.

Past _____ Future

Figure 1. Ego-moving spatiotemporal metaphor

Unlike ego-moving metaphor, in time-moving metaphor, time is not anymore container but actively moving just like a river or conveyor belt. Time is not fix and limited in zone but moving through ego. Therefore in English we can say *Christmas is coming* instead of *We are passing through Christmas.* Therefore in this system we put future event at the back while past event moving through front side of ego.

Past ⇨ ⇨ ⇨ ⇨ Future

Figure 2. Time-moving spatiotemporal metaphor

Time-moving metaphors are common in English. The metaphors are reflected in words such as *come, ago, after, before* and *past.* Therefore in time-moving, front is assigned to earlier event (past) such as *I will see you before 4 o'clock* (Gentner, Imai, & Boroditsky, 2002).

III. RESEARCH METHOD

Researcher initially identified spatiotemporal metaphors in both Bahasa Indonesia and English version of the novel and categorized them based on the two spatiotemporal metaphor systems which are ego-moving and time-moving metaphor. Further researcher highlighted the most dominant dynamic metaphors available on both versions.

IV. DATA ANALYSIS, FINDINGS AND DISCUSSIONS

4.1 Mapping Spatiotemporal Metaphors in Laskar Pelangi (*Indonesian* version)

To achieve the objective, researcher initially gathers the list of spatiotemporal metaphors from *Laskar Pelangi* novel in Bahasa Indonesia version. The list is then categorized into two spatiotemporal metaphor systems which are time-moving and ego-moving metaphors. From this process, researcher found that there are more numbers of spatiotemporal metaphors which are time-moving metaphors and only few are ego-moving metaphors.

From total of the data almost 80 % of the metaphors are under time-moving metaphors. For example *Namun, sampai waktu akan berakhir, A Kiong tetap saja tersenyum…* which shows strong time-moving metaphors since the ego is stay still smiling while time is walking to the end (*sampai waktu akan berakhir).* Another time-moving metaphor was also found several times which is *sekian lama waktu berlalu…(until the time ends)* and *tak dinyana beberapa menit berlalu (unexpectedly minutes have passed)* which show that the time passes by while the observer is waiting for it. The above examples are rather linear unidimensional spatiotemporal metaphors (Chen, 2014), where time is not fixed but moving on back-front axis. In this case, the ego is standing still and impossible to experience the event backwards since the time line is horizontal with the earlier event moving towards ego. Surprising finding is in related to vertical axis of time-moving spatiotemporal metaphor in this Bahasa Indonesia version. Similar to Chinese spatiotemporal metaphors, there is an expression such as *Agaknya selama turun temurun keluarga laki-laki cemara angin itu……..*showing that something is passed down from generation to generation. Indeed the use of this vertical axis is not systematic as in Mandarin (Boroditsky, 2001).

In spite of fewer findings on ego-moving metaphors, there are several ego-moving metaphors found such as *menanyakan pertanyaan yang sama sepanjang tahun….*which highlights the active moving of ego throughout the year asking the same question over and over. Moreover, on the other side of the book, it is expressed that *beliau melanjutkan bekerja menerima jahitan sampai jauh malam…*which means the night becomes fix landscape while *beliau* as ego working or actively moving. Additional sample can also be found on *Pemiliknya tak ingin merubuhkannya karena tak ingin berpisah dengan kenangan masa jaya…* that put

forward the movement of ego which walks away from a period. Such as the previous sample, an expression such as *dahulu* confirming that the past is sitting still and fix linear landscape.

Comparing these findings with Gentner's study (1997), prominent number of time-moving metaphors in this novel is surprising. In fact Gentner found out that expressing time-moving metaphors are more challenging. Therefore in his experiments, there are more people unable to process time-moving metaphors when they have to face them in a set of sentences. This might be caused by more complicated conceptual points of time-moving metaphors since this system usually express temporal relationship of two events such as "Spring will come after winter." Therefore as we assume that time-moving metaphors are more complicated, they should not exist more than ego-moving metaphors which indeed require distinct conceptual points.

4.2 Translating the Spatiotemporal Metaphors

Observing the metaphors in Bahasa Indonesia and reviewing their version in English, there are numbers of metaphors which are not translated in English version, such as *.... tak ingin berpisah dengan kenangan masa jaya.....* and *....lambang kemakmuran 5600 tahun lalu.* In English version, translator tend to rephrase the metaphors a lot and only some of them are retained such as *menyaksikan detik-detik terakhir* which is transferred into *witness the final moment*.

Beside these metaphors, other parts of the book show that there are successful translations from source language to target language. For instance *kita tunggu sampai pukul 11* which is transferred into *we will wait until eleven o'clock.* The example is time-moving metaphor which is translated into time-moving metaphor as well in English. Another successful translation from source language is *.....beliau melanjutkan bekerja menerima jahitan sampai jauh malam....* which is translated into *….She sewed until late into the night.....* The same like previous example, this ego-moving metaphors were successfully translated into English and stay still as ego-moving metaphors in English.

As a matter of fact in spite of the difficulty to transfer metaphors from Bahasa Indonesia to English, the system status of the original metaphors are still retained on target language.

V. CONCLUSION

Reciprocal relationship between language and culture is clearly seen in metaphor since it is closely related to our everyday life which is reflected in thought and action (Lakoff and Johnson, p.3). As it is bodily experience, metaphor is related with body function and interaction with the outside physical world and from where our knowledge is derived (Yu, 1998, p.4). The two systems of spatiotemporal metaphors are concrete example of how language is closely related to culture.

After thorough investigation towards *Laskar Pelangi* novel and its English translation, researcher found domination of time-moving metaphors in its Bahasa Indonesia version. However, on its translation there are omission of spatiotemporal metaphors and even rephrasing. Although transferring metaphor is challenging, translator was able to retain spatiotemporal system category of the metaphors. Similar with its Bahasa Indonesia version, time-moving metaphors dominate the English version of the book. On the other words, when metaphors are

successfully transferred from Bahasa Indonesia into English, the metaphors still belong to the same dynamic spatiotemporal metaphor.

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