THE PROCEDURE OF RECENT METAPHOR TRANSLATION IN
STAR AN INDONESian – ENGLISH NOVEL

A Thesis
Submitted to Letters and Humanities Faculty In Partial Fulfillment of the
Requirements for The Degree of Strata One (S1)

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ABSTRACT


The aims of this study are finding out the procedure of translating recent metaphor and the equivalence of each translation in the novel between source language and the target language. The unit analysis of this paper is a novel by Dewi Lestari *SUPERNOVA: The Knight, The Princess and The Falling Star*.

The research uses qualitative method where the writer analyzes the data with descriptive analysis technique. The writer applies translation procedure of metaphor based on Peter Newmark theory. In this research the writer finds out the procedure of translating recent metaphor. The strategies of metaphor which is used by the translator to translate recent metaphors in this novel are reproducing the same image in target language, replacing the source language image with standard target language image, deletion, conversion metaphor to sense, the same metaphor combined with sense. Thus, the translation procedure of translating recent metaphor in the novel is dominated by replacing the SL image to the standard TL image.
APPROVAL SHEET


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The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on April 17th, 2017. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, April 17th, 2017

Examination Committee

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, March 1st, 2017

Reza Pahlevi
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CHAPTER I
INTRODUCTION

A. Background of Study

Each region or Country often has different languages even sometimes found a country that has many languages, for example Indonesia. Therefore it is requires for the translation process in order to understand what people say in different languages. To translate a language, need a good sensitivity in order to avoid differences in meaning and intent conveyed by Source Language (SL). In the translation process, there is often occurred difference of meaning. It could happen because many things such as cultural differences, political or historical. Language is also dynamic it is one of the factors that makes the translation is not as easy as we thought.

According to Catford the translation is the replacement of textual in one language (SL) by equivalent textual material in another language (TL). Cultural transfer requires a multi-pronged approach. It is concerned with the author's relationship to his subject matter and with the author's relationship to his reader. These should be reflected in a good translation. The translator must transmit this special cultural quality from one language to another. In other words, to translate a language required high accuracy. The translator must divert a language or

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culture of the source language as possible in order to avoid a shift in meaning between the source language (SL) and the target language (TL).

In the context of literary work, translation is very important in equating what writer expressed to the reader. In translating literary works are also allows translators to transfer culture, feeling, ideas and ideology of the Source Language (SL). In the Baroque period, translations were meant to prove the linguistic richness of the vernacular languages, to surpass the adjacent national literatures and to train the translators’ own stylistic versatility.\(^3\)

As Daniel Weissbort and Astradur Eysteinsson said that Translation has been instrumental in the formation of writing and literary culture in every European language (‘European’ here Refers to more than the geographical area of Europe, as we defined today).\(^4\) Translating literary works is more complicated than translating ordinary text because the author may use some style that is unusual to his writing such as poetry, novel and other literary works. It requires the translator to be more sensitive in transfer figurative language and other differences between the source language and the target language so that the TL reader could understand and got the same feeling as the SL reader.

Translating the novel is one of difficult work for translator. Therefore some of novel translation got a review that is not good from the reader in target language whereas the novel in the source language gets a good review. Some novel created


in a poetic style that makes the translator should be more careful in translating it. So that, in translating literary works such as novel is not enough just armed with the knowledge of grammar, but must have knowledge of the culture and even had to have knowledge about literature. Vanessa Leonardi in her journal quoted from Vinay and Darbelnet said that equivalence-oriented translation as a procedure which ‘replicates the same situation as in the original, whilst using completely different wording’ in other word, the translator must understand the intent of author in order to be well received even though the words are clearly different. In brief, the translator should have a greater sensitivity to the translation of literary works is to be enjoyed by readers in the target language as good as the source language.

In literary work there is an aspect of figurative language named Metaphor. Actually metaphor is not only in literary works but also in daily live such as when talking with people around. Raymond W. Gibbs said that Metaphor is not simply an ornamental aspect of language, but a fundamental scheme by which people conceptualize the world and their own activities. From the statements above it can be given an example of metaphor found in daily life, but we did not notice. In expression of happiness often said I’m up. The word up, if translated literally means Naik, but in that phrase is not translated ‘Saya naik’. However it is a kind

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of expressing happiness. So that Newmark stated that *the most important particular problem is the translation of metaphor.*

In this study, the researcher tries to analyze one of the types of metaphor according to Peter Newmark that is translation of recent metaphor that occurs in the text of novel *Supernova: Ksatria, Putri dan Bintang Jatuh* written by Dewi Lestari in 2000. It is one type of metaphor which very interesting because it is a kind of new metaphor that created by the author herself.

**B. Focus of Study**

This research focuses on translation strategy which is used by the translators in translating or transferring the meaning of a sentence containing recent metaphors from Indonesian into English contained in *SUPEROVA: Ksatria, Putri dan Bintang Jatuh*. In addition, this study also focus on how the results of the translation of recent metaphor contained in the novel, as well as analyzes the purpose and meaning of sentence containing recent metaphor contained in the target language.

**C. Research Questions:**

1. What procedure does the translator used in translating recent metaphors in the novel *SUPEROVA: Ksatria, Putri dan Bintang Jatuh*?

2. How does the translation deal with equivalence in the target language?

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D. Significance of the Study

The Author hopes this research can provide knowledge about translation especially in translating literary works. Because in translating literary work, the translator might encounter more difficulties that have to be solved, such as one of the types of metaphor translating (recent metaphor) like the writer analyzes. So, it can make the language style of a country such as metaphor can be understood easily by readers in other language. In addition, the writer expected this study gives a contribution to another researcher in analyzing the literary work.

E. Research Methodology

1. The Objective of the Research

The objectives of writing this paper are:

a. To analyze the procedure of translation metaphor in the novel *Supernova: Ksatria, Putri dan Bintang Jatuh.*

b. To know what the equivalence of recent metaphor translation in the source language to the target language.

3. The Method of Research

This research uses qualitative method, which is used textual approach and operates verbal data as the base of analysis. It gives a description about recent metaphor in the novel *Supernova: Ksatria, Putri*


*dan Bintang Jatuh* and explain procedure which translator used to translate it.

### 4. Technique of Data Analysis

The research data are analyzed by using qualitative analysis in relation with the translation theory that the researcher used. The steps for analyzing data are:

a. Underlining the sentence or phrase which has contained metaphors.

b. Identifying the recent metaphor using several metaphor dictionaries from the source language to make sure that they are recent metaphors.

c. Write the recent metaphor from the source language and the translation in to table.

d. Identifying the procedure of translation in the sentences or phrases.

e. Identifying the translation equivalence that used by the translator

### 5. Research Instrument

The research instrument of this research is; the researcher himself as the subject of the research by reading the novel *Supernova: Ksatria*, *Putri dan Bintang Jatuh* both of English and Indonesia then observing the recent metaphor form that may be found in the novel, underlining the sentence or phrase which has metaphor form, identifying the recent metaphors using several metaphor dictionaries such as *Kamus Ungkapan*
Bahasa Indonesia, by Abdul Chaer and Kamus Ungkapan Indonesia – Inggris, by Hadi Podo & Joseph J Sullivan, and analyzing the procedures of translation metaphor with the theory of translation metaphor by Peter Newmark.

5. Unit of Analysis

The unit analysis in this research is the popular novel by Dewi Lestari titled Supernova: Ksatria, Putri dan Bintang Jatuh published by Truedee Books in 2000 and translated by Harry Aveling in English edition published by The Lontar Foundation in 2011. This best seller novel is very interesting and has been nominated Khatulistiwa Literary Award (KLA), which was held in QB World Books.

This story tells about intertwined and unconventional love stories, straight and gay, with a bit of science and spirituality added to the mix. The major character are young, urban, and technologically high aware. They are caught up in a major forms of contemporary social conflict.
CHAPTER II THEORITICAL

DESCRIPTIONS

A. Previous Research

There are many studies about Metaphor Analysis that had been analyzed by many people. Now, the researcher wants to purpose some researches about Metaphor analysis which will be elaborated in this chapter as previous study that is related to this research. There are 3 researches as the previous study.

Firstly, a research had been researched by Tati Purnamasari from Universitas Pendidikan Indonesia with the title “An Analysis of Metaphors Translation in Dewi Lestari’s Supernova: Kesatria, Putri, dan Bintang Jatuh”. She focused to analyze the procedure of metaphor translation in the Supernova: Kesatria, Puteri dan Bintang Jatuh that has been translated by Harry Aveling. She used the study of translation metaphor by Larson (1998). There are four translation strategies purposed by Larson, they are: 1) Translating metaphor by keeping its metaphorical imagery; 2) Translating metaphor into simile; 3) Translating metaphor without keeping its metaphorical imagery; 4) Translating metaphor by using metaphor of the target language which conveys the same meaning. In the result of the research confirm that in translating dead metaphors, the most strategy used is translating metaphor without keeping its metaphorical imagery or translating metaphorical expression with non-metaphorical or in other word, it translated with literal expression. Meanwhile, in translating metaphorical imagery which means translating metaphorical expressions into metaphorical
expressions literally. This research is related to my own research but the
difference is about study that are used. In Tati Purnamasari research, she used the
study purposed by Larson (1998), whereas I used the study of translation
metaphor by Peter Newmark (1998) because this theory, Newmark explain more
detail and easy to understand.

Secondly a research had been researched by Lei Yanbo from Universidade
De Macau who raise tittle about “Metaphor in Chinese Literary Translation a
Case Study of Fortress Besieged”. In this study Lei Yanbo focused on investigate
how metaphor are translated in the Qiam Zhongshu’s masterpiece Fortress
Besieged and its English translation. Lei used theory by Peter Newmark (1988b)
translation procedures for metaphor translation and use the Lawrence Venuti’s
(1995) study about domestication and foreignization to analyze the translation
tendency of the two translators of the object of analysis. From the research by Lei
Yanbo there are found 139 sample of metaphors that nearly 40% of the metaphors
are translated literally. In about 35% of the metaphors, the images are omitted and
the implied meanings are paraphrased. It is also found that the translation
strategies of domestication and foreignization are coexist in his sample. This
research is related to my own research. What distinguishing in the research
conducted by Lei Yanbo from my own is Lei took the examples of metaphor in
general or overall then analyzed its translation procedure, whereas I only focus on
the translation of recent metaphor procedure.
Third is a research by Ratu Shodfatul Munifah from Universitas Islam Negeri Syarif Hidayatullah Jakarta with the title *A MetaPhorical Translation In The Cuckoo’s Calling Novel By Robert Galbraith*. In this research the writer discusses about metaphorical translation of novel. The datum is found from the novel which has two languages; English as source language with the title The Cuckoo’s Calling by Robert Galbraith and in Bahasa Indonesia as the target language with the title Dekuk Burung Kukuk by Siska Yuanita. This research is aimed to know about the translation of metaphor in novel from source language into target language then be a good translation. The researcher uses qualitative descriptive method for this research. She uses metaphor theory from Peter Newmark and George Lakoff. She tries to describe this research from answer the research question. She also reads the data one by one, analyses the novel part by part, makes a note in every metaphor phrase in order to make easy to analyze. The result of this research shows that in metaphor of this thesis, the researcher found six types of metaphor; dead metaphor, cliché metaphor, stock or standard metaphor, adapted metaphor, recent metaphor and original metaphor. The research is related to my own research. What distinguishing in the research conducted by Ratu Sodhfatul Munifah from my own is Ratu took the examples of metaphor in general or overall then analyzed its translation procedure, whereas I only focus on the translation of recent metaphor procedure by study of translation of metaphor by Peter Newmark.
B. Theoretical Framework

1. Definition of Translation

Translation is more than just a process to changing a text from the source language in to other language. When we speak of the form of a language, we are referring to the actual words, phrases, clauses, sentences, and paragraphs which are spoken or written.\(^8\) Translation is a process reproducing message contained in Source Language (SL) to Target Language (TL). Benny Hoed in his book says Penerjemahan adalah upaya untuk mengungkapkan (kembali) pesan yang terkandung dalam teks suatu bahasa atau teks sumber (BSu/TSu) ke dalam bentuk teks dalam bahasa lain atau teks sasaran (BSa/TSa).\(^9\) In the statement above he stated that translation is an effort to re-express the message contained in a language or a source text (SL) into text in the other language or the text in target language (TL). Catford defined translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).\(^10\)

Pinchuck also defined translation as a process to finding a TL (Target Language) equivalent for an SL (Source Language) utterance.\(^11\)

Larson said that translation, then, consist of studying the lexicon, grammatical structure, communication situation, and cultural context of source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon which are appropriate in the

\(^8\) Nildred L. Larson, *Meaning-Based Translation* (University Press of America, 1988) p. 3
\(^9\) Benny Hoedoro Hoed, *Penerjemahan dan Kebudayaan*, (Jakarta: Dunia Pustaka Jaya 2006) p. 28
receptor language and its cultural context. Nida and Taber stated that Translating consist in reproducing in the receptor language the closest natural equivalent of the source language messages, first in term of meaning and second in terms of style.12 In the definitions of translation above, we can conclude that in translating a language, translators are required to be able to make a proper equivalent word in order to avoid a shift in meaning.

2. Definition of Metaphor

Metaphor is one of figurative language, carrying the assumption that terms literally connected with one object can be transferred to another object. In metaphor, the delivery of a word that actually already has a certain denotative or original meaning is used to describe another. Then it will bring the new meaning of the word. For example “Anger is a thorn in the heart.”13 Thorn herein is not meant as a thorn that grows in one’s heart, yet it described anger as a dangerous thing in life that can damage a person's psychology.

Etymologically the word ‘metaphor’ in the Greek language is composed of two words, namely 'meta' (Over) and 'Pherein' meaning (To Carry). In the concept of linguistic metaphor proposed by Zoltán Kövecses metaphor is defined as understanding one conceptual domain in terms of another conceptual domain.14 There are some definitions of metaphor; David Punter defines metaphor as a process, to use the most common definition of all, by means of which one thing is

made to stand in for another thing. As George Lakoff and Mark Johnson, metaphor is for most people is a device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language. Peter Newmark stated metaphor as any figurative expression: the meaning of a word is transferred from the physical word (the original meaning as the most common), the personification of an abstraction, Application of the word or collocation for what it does not literally denote. In use, the metaphor can be a single word or combination of words, ranging from collocation to the textual level.

Stefán Snævarr stated that when we say metaphorically that ‘Man is a wolf’, we are ‘twisting’ the meaning of the word ‘wolf’, not using it in a literal way. We so to speak transfer the meaning of ‘wolf’ from its ordinary use to unusual, even bizarre, kinds of use. It is often that metaphors involve comparison or analogies, that they even are shorthand for comparison. The reader must remember that the word being replaced must have similarities character, for example ‘time is money’ in this case the word ‘money’ is a metaphor because money has high value and very important thing. So actually ‘time is money’ means that the time is very important like the money.

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16 George Lakoff and Mark Johnson, Metaphors We Live By, (London: The University of Chicago Press, 1980) p. 3
Muhammad Farkhan says that metaphor is quite similar to simile, it is just
the words that implies a comparison 'like', 'as if', 'similar to', and 'such as' is not
used. Besides of that, metaphor is also similar with metonymy.\textsuperscript{19}

Metaphor commonly used in literature but unwitting metaphor also often
encountered in daily life communication. According to Lakoff and Johnson,
\textit{metaphor is pervasive in everyday life, not just in language but in thought and
action}.\textsuperscript{20} In their opinion, the metaphor is how we understand and experience one
thing or concept through another concept. Knowless Murray and Rosamund Moon
in his book says that \textit{metaphor is not just a kind of artistic embellishment, at the
rarefied end of linguistic usage, divorced and isolated from everyday
communication. It is instead a basic phenomenon that occurs throughout the
whole range of language activity}.\textsuperscript{21} In other word, metaphor is how we
understand one realm of experience through another realm of experience which is
easy to understand. In brief, it can be concluded that the human conceptual system
is metaphorical.

According to Newmark metaphor has two functions: 1. Referential or
denotative function (cognitive) is to describe a mental process or state, a concept, a
person, an object, a quality or an action more comprehensively and concisely
than is possible in literal or physical language. 2. Pragmatic purpose (Aesthetic),

\textsuperscript{19} Muhammad Farkhan, \textit{Proposal Penelitian Bahasa & Sastra} (Jakarta: Adabia Press UIN
Syarif Hidayatullah Jakarta) p. 124
\textsuperscript{20} George Lakoff and Mark Johnson, \textit{Metaphors We Live By} (London: The University of
Chicago Press, 1980) p. 3
\textsuperscript{21} Murray Knowless and Rosamund Moon, \textit{Introducing Metaphor} (New York:
Routledge, 2006) p. 2
which is simultaneous, is to appeal to the senses, to interest, to clarify graphically, to please, to delight, to surprise.\textsuperscript{22}

Newmark gives three terms in discussing about metaphor these are Image, Object, and Sense\textsuperscript{23}:

1. Image: The picture conjured up through a metaphor that is universal, cultural, or individual.

2. Object: something that will be depicted through metaphor.

3. Sense: the literal meaning of the metaphor; the resemblance or the semantic area overlapping object and image; usually this consists of more than one sense component - otherwise literal language would do.\textsuperscript{24} Newmark also illustrated the relation between three terms above in a diagram bellow:

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure4.png}
\caption{The translation of metaphor}
\end{figure}

\textbf{Relation between Object, Sense and Image (Newmark 1988)}

\footnotesize
\textsuperscript{22} Peter Newmark, A Text Book of Translation, (London: Prentice Hall 1988) p. 104
\textsuperscript{23} Ibid., p. 105
\textsuperscript{24} Ibid., p.105
3. Types of Metaphor

In the translation of metaphor, Newmark in the Text Book of Translation explains about the six types of metaphor these are Dead, Cliché, Standard or Stock, Adapted, Recent and Original Metaphor:

a. Dead Metaphor

Dead metaphor is a kind of metaphor that is very common. This metaphor has been regarded as a kind of common language or no more regarded as figurative language again. The translation of this type may be translated to other type metaphor since the message is not changed or shifted from the image. The example of dead metaphor is ‘kaki gunung’ or ‘foot of mountain’.

The word 'foot' does not mean the mountain that has legs like a human but and the word 'foot' in that phrase has had denotative because it is very common and frequently used.

b. Cliché Metaphor

Cliché metaphor is a metaphor that is 'excessive' which is normally used to provide additional information that is actually not very influential. For example:

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25 Ibid., p. 106
Bahasa: Dia tidak mengenakan pakaian *tanpa sehelai benangpun*.

English: He not wear clothes *even just a single yarn*

As Newmark said that Cliché metaphor is *Metaphors that have perhaps temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter.*\(^{26}\) From the example above if the italic word was omitted it will not affect the information submitted previously except for the sentence which is part of a literary text or something that requires excessive words.

*In all their hideousness; if this were part of a political speech or any authoritative statement, the same translation procedures would be appropriate.*\(^{27}\)

In translating the cliché metaphor on text that is informative, Newmark suggested that cliché metaphor should to omit because it is not efficient. Different from informative text, Newmark suggested retain cliché metaphor in translating the literary texts that generally require the election of a beautiful word even if it is excessive.

c. Standard or Stock Metaphor

Stock is a metaphor that could be considered universal. Although according to Newmark it is possible that no metaphors are universal but

\(^{26}\) Ibid., p. 107
\(^{27}\) Ibid., p. 107
usually humans have a common in view of the general nature such as the view to something bad, good, or even in the physical view for example ‘rest’ to be ‘death’. This which has a universal and cultural aspect is sometime tricky to translate. The translator has to render it as possible and not to reduce although in different social or culture.

d. Adapted Metaphor

This type is actually an adapted stock metaphor. This type should be translated using equivalent adapted metaphor because if it were translated literally, it might be incomprehensible. As an example carrying coals to Newcastle can be translated into Membuang garam dilaut. Since their sense is normally clear, the translation should ‘err’ on the side of caution and comprehension.

e. Original Metaphor

Original metaphor is created by the writer that contains the core of an important writer’s message in his life usually to make discourse more interesting and often used to highlight particular points or as reiteration and it may have a cultural element, so it should be transferred neat to target language. This type has a function as a source of enrichment for the target language.

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28 Peter Newmark, Approaches To Translation (London: Prentice Hall International 1988) p. 87
30 Ibid
Original metaphor is created or quoted by the source language writer. In principle, in authoritative and expressive text, these should be translated literally, whether they are universal, cultural or obscurely subjective.\textsuperscript{31}

In translating original metaphor, the translator can translate literally. This is done if the translator cannot find equivalents in the target language such as computer terms: (software, hardware etc.,) the terms of law, economics etc.

f. Recent Metaphor

In this analysis I focus to analyze the translation procedure on a type of metaphor that is recent metaphor. Recent metaphor is a metaphor that's new in the source language and is used also as a new term in target languages. In other words, a new metaphor is a new term coined by the author of the source language as its own terms. This term is a term the local area that is not well known in other areas.

According to Peter Newmark recent metaphors is a metaphorical neologism which may be fashionable in the SL community.\textsuperscript{32} The neologisms itself defined by Newmark as newly coined lexical units or exiting lexical unit that acquire a new sense.\textsuperscript{33} Because the new idea and variation on feelings come from media such as term from media, slang, sciences, dialect coming

\textsuperscript{31} Ibid., p. 112
\textsuperscript{32} Peter Newmark, \textit{Approaches To Translation} (London: Prentice Hall International, 1988) p. 91
\textsuperscript{33} Peter Newmark, \textit{Text Book of Translation} (London: Prentice Hall, 1988) p. 140
into the mainstream of language, transferred words, make up the rest. Neologisms are perhaps the non-literary and the professional translator's biggest problem.

When the translator found this type of metaphor it can be treated as the stock metaphor, either by replacement of image, a reduction to sense, or a combination of sense and metaphor. Some examples that can be taken are: the name of the game, head hunters, 'building disease', 'tug of love', 'walk-on', 'low-rise' etc. The technical terms can also be a metaphor neologism like 'juggernauts', 'monsters', and others.

Recent metaphors designating new object or processes are treated like other neologisms, with particular reference to the 'exportability' of the referent and the level of language of the metaphor.

In other word recent metaphor can be translated like the other neologisms with adding more reference about the level of language of the metaphor.

4. Metaphor Translation Procedures

According to the types of metaphor above, generally in the book Approaches to Translation by Peter Newmark gives seven metaphor translation strategies these are:

a. Reproducing the same image in the TL
This procedure is to translate metaphor in the source language (SL) into same metaphor in the target language (TL) with reproducing the same image in the target language. This strategy is appropriate for a metaphor which has a frequency and enforceability equivalent between SL and TL. This procedure is common for one-word metaphor.37

For example:

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tanjakan cinta</td>
<td>The slope of love</td>
</tr>
</tbody>
</table>

The phrase ‘Tanjakan Cinta” is the myth of Semeru (a mount in east java). People called it ‘tanjakan cinta’ because the two side of the hill from the shape of the heart. In the example above the translator tried to making image in TL same with the image in the SL.

b. Replacing the image in the SL with a standard TL image which does not clash with the TL culture

Replace the image in the source language with the image of acceptable standards in the target language, or translate the metaphor becomes another metaphor, but with the same meaning. This strategy can be used successfully if the frequency registers the image in the target language is same as in the source language registers. This approach is commonly used to translate the standard metaphors which is complex, such as idioms and

sayings in which the image always contained cultural connotation. So that it cannot be translated semantically into the target language.

For Example:

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waktu adalah pedang</td>
<td>Time is money (English)</td>
</tr>
</tbody>
</table>

The example above, the word pedang in Indonesian does not translate into *sword*. The replacement metaphor pedang with *money* basically is the same, if the source language assuming money with pedang, English people assuming time with money, both of them same considered time is valuable and same appreciate the time, although the symbol that they both use are different, but meaning is same to mention the time.  

c. *Translation of metaphor by simile, retaining the image*

This procedure is to translate metaphor into a simile while maintaining the image. This strategy is suitable for use if the image of the source language have no equivalence in the target language.

For example:

---

To can retain the image in TL the translator use word ‘like’ which is a comparative word so that in the TL it has not become a metaphor anymore because it has become a simile.

d. Translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense

Translating metaphor into a simile by adding the sense. This strategy is suitable if the image SL has no equivalence in the TL, translators can change the metaphor into a simile plus sense.

For example:

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kepalaku kini terasa <strong>melayang</strong></td>
<td>My head now felt <strong>like</strong> it was <strong>drifting</strong>.</td>
</tr>
</tbody>
</table>

In the result of translation above, the translator use same metaphor in translating recent metaphor from SL and also adding the sense in his translation in order to clarify what is meant by SL in order to be able to be well received by readers in TL.

e. Conversion of metaphor to sense
This procedure usually doing to replacement image or sense from source language into image or sense in the target language that often use element explanation. This method is common used in literary text. All metaphor can be translated with converting metaphor to sense, except in translation of poetry; because in translation of poetry usually the translator translate by giving a translation that is nearby with original text.\(^\text{39}\)

A decision of this procedure can be made only after the translator has weight up what he thinks more important and what less important in the text in relation to its intention.\(^\text{40}\)

Example:

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kerjanya berkeliling pondok, pagi, siang, dan malam dengan <em>kereta angina</em></td>
<td>His job was to go around the pesantren, morning, afternoon, and evening on a bicycle.</td>
</tr>
</tbody>
</table>

In this case, translators want readers of the Target Language to get the point of the message that is conveyed from the Source Language so that the translator do not translate it literally become "wind train". Translators choose to translate it with sense to be “bicycle” to simply exploring of explanation.\(^\text{41}\)

f. Deletion.

If the metaphor is not too good or the metaphor is redundant or serves no practical purpose and just made the reader in target language confused and not too effective, there is a case for its deletion, together with its sense component.

For example

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>…Dan <strong>sepotong</strong> doa dari para orang tua murid…</td>
<td>…and the prayer of the parents…</td>
</tr>
</tbody>
</table>

The example above can be categorized as the sixth translation procedure of standard metaphor, it is deletion. The translator doesn’t translate the word “sepotong” in the target language, because of deleting the word “sepotong” in the target language doesn’t affect significantly in getting the message of source language.42

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g. Translation of metaphor by the same metaphor combined with sense.

The addition of a gloss or an explanation by the translator is to ensure that the metaphor will be understood. Using the same metaphor combined with a literal description or additional information between the two comma. This procedure is used to translate a metaphor which has no equivalent in the target language. In this context, the additional information is used to strengthen the image of the metaphor is understood that the target language readers.
Example:

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melihat kami dengan ekor mata</td>
<td>Watched us from the corners of their eyes</td>
</tr>
</tbody>
</table>

From the example above the translator use the same metaphor combined with sense.

5. Meaning Equivalence

Translation is an activity to transfer or produce the closest meaning of source language to target language. However, in producing the meaning, translator has to adjust the message for the equivalence. Equivalent is a problem of translation to find closest and natural meaning in the target language.

From Vanessa Leonardi journal quoted from Vinay and Darbalnet opinion, equivalence-oriented translation as a procedure which 'replicates the same situation as in the original, whilst using completely different wording'. They also suggest that, if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. According to them, equivalence is therefore the ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds.43

According to Eugene Nida there are two equivalences: Dynamic Equivalence and Formal Equivalence.

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Dynamic Equivalence is ‘the principle of equivalent effect’, where the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message.”44

Nida defined the aim of dynamic equivalence as seeking the closest natural equivalent to the source message. “A translation of dynamic equivalence aims at complete naturalness expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source language context in order to comprehend the message.”45

Formal equivalence consists of a TL item which represents the closest equivalent of a SL word or phrase. Nida and Taber make it clear that there are not always formal equivalents between language pairs. They therefore suggest that these formal equivalents should be used wherever possible if the translation aims at achieving formal rather than dynamic equivalence.46

46 Vanessa Leonardi, *Op Cit.*
CHAPTER III
DATA FINDINGS

A. Data Description

In this data description, the writer analyzes selected recent metaphors in the novel. The writer analyzes how recent metaphors in the Indonesian are translated into English.

The data are collected from the novel Supernova: Ksatria, Putri, dan Bintang Jatuh written by Dewi Lestari and translated by Harry Aveling. It is released on 2001, and published in Truedee Books, Bandung, Indonesia.

<table>
<thead>
<tr>
<th>Table 1.1</th>
<th>Table of reproducing the same image in target language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Source Language</td>
<td>Target Language</td>
</tr>
<tr>
<td>1</td>
<td>Badai Serotonin 4’</td>
</tr>
<tr>
<td>2</td>
<td>Meninggalkan Re dalam tsunami batin. 183’</td>
</tr>
</tbody>
</table>

1. According to the context in the novel. The author used word **badai serotonin** to analogize the drastic effect of the drugs in Ruben’s head. Literally, the word **badai** means storm or sudden disaster. It is a metaphor, because it is used to analogize something different. The researcher writes down the equality of these two domains in to the metaphorical mapping bellow:
2. In the context of this novel, Ferre was jealous when Rana said that she could not communicate with Ferre for a while because her cellphone would be borrowed by her husband. Dewi Lestari describes Fere’s broken heart with the phrase tsunami batin. The word tsunami batin does not mean there is a tsunami in Ferre’s heart or body. The word tsunami batin is a metaphor because it describes or analogizes something different or does not explain true meaning. The similarities or the sense can be seen in the metaphorical mapping below.

<table>
<thead>
<tr>
<th>Target Domain</th>
<th>Source Domain</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drug Effect</td>
<td>Badai serotonin</td>
</tr>
<tr>
<td>Attack the brain</td>
<td>Could attack everyone</td>
</tr>
<tr>
<td>Drug danger someone</td>
<td>The storm is unavoidable</td>
</tr>
<tr>
<td>Sometimes zap drastically</td>
<td>It comes suddenly</td>
</tr>
</tbody>
</table>

The similarities or the sense can be seen in the metaphorical mapping below.

<table>
<thead>
<tr>
<th>Target Domain</th>
<th>Source Domain</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broken heart</td>
<td>Tsunami batin</td>
</tr>
<tr>
<td>Hurt everyone</td>
<td>attack everyone it passes</td>
</tr>
<tr>
<td>Filled with sadness</td>
<td>killing many people</td>
</tr>
</tbody>
</table>

Table 1.2

Table of replacing the SL image with the standard TL image

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Muntahan kantor saja bangga. 66’</td>
<td>Bringing home garbage from your office is nothing to be proud of</td>
</tr>
<tr>
<td>2 Re tidak tahu cara menyarungkan pedang pedang tajam itu, Teroris-teroris dalam otaknya. 140’</td>
<td>Ferre could not restrain the renegade thoughts that were running through his brain</td>
</tr>
<tr>
<td>3 Kiamat adalah lidah kehancuran yang menjilati</td>
<td>Judgment day is a long tongue that licks the bowl clean and leaves nothing</td>
</tr>
<tr>
<td><strong>Target Domain</strong></td>
<td><strong>Source Domain</strong></td>
</tr>
<tr>
<td>-------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Office Leftover</td>
<td>Muntahan Kantor</td>
</tr>
<tr>
<td>Something that is not to be proud of</td>
<td>Something should to throw away</td>
</tr>
<tr>
<td>Something has been unused</td>
<td>Something disgusting</td>
</tr>
</tbody>
</table>

1. **Muntahan kantor saja bangga**

In the novel, there is a character named Diva. She is a high class part time hooker. She got a client who shows her a Grand Hyatt hotel keycard with confidence but Diva says **Muntahan kantor saja bangga**. Diva meant to insinuates him with the thing that is not to be proud of. The word **muntahan kantor** is a metaphor because from the context of the novel, that hotel key was a leftover from the event of the office so that the author analogize it with the word **Muntahan kantor** which when translated literally becomes *Office vomit*.

Here is the metaphorical mapping to see the similarities or the sense between office leftover and Muntahan Kantor.

2. **Menyarungkan pedang pedang tajam itu**

A character named Ferre feels he cannot hold some bad words from his mind. The author analogizes bad words inside Ferre’s mind with **pedang-pedang tajam itu**. The phrase *pedang-pedang tajam* is a metaphor because if it is translated literally it will become *Sharp swords*. To see the point of
similarities between bad words and pedang-pedang tajam, the researcher writes the metaphorical mapping bellow:

<table>
<thead>
<tr>
<th><strong>Target Domain</strong></th>
<th><strong>Source Domain</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bad words</td>
<td>Pedang pedang tajam</td>
</tr>
<tr>
<td>Could make resentment</td>
<td>Dangerous</td>
</tr>
<tr>
<td>Not good to hear</td>
<td>Can cause injury</td>
</tr>
<tr>
<td>Sometimes attack someone heart</td>
<td>Often used for war</td>
</tr>
</tbody>
</table>

3. **Lidah kehancuran**

The author of the novel analogizes the doomsday with the phrase **Lidah kehancuran**. It is a metaphor because the word **lidah kehancuran** used to analogize something different from it’s literal meaning. The point of similarities between **Doomsday** and **Lidah kehancuran** can be seen in the metaphorical mapping below:

<table>
<thead>
<tr>
<th><strong>Target Domain</strong></th>
<th><strong>Source Domain</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Doomsday</td>
<td>Lidah kehancuran</td>
</tr>
<tr>
<td>Destroying the world</td>
<td>Crushing food inside mouth</td>
</tr>
<tr>
<td>Eleminate everything in the world</td>
<td>Digest food inside mouth</td>
</tr>
</tbody>
</table>

4. **Evangelish**

The author of the novel analogizes money as god in the marketplace and the stockbroker is it’s Evangelists. It becomes metaphor because the true meaning of evangelist is actually the people who preach of the gospel with the intention exposing God’s love to all mankind\(^\text{47}\). The point of similarities between stockbroker and evangelists can be seen in metaphorical mapping below:

\(^\text{47}\) En.m.wikipedia.org
5. Monyet-monyet korporasi

In the context of the novel, the author analogizes the *corporation officials* who always wanted to occupy the highest position in his company with the phrase *monyet monyet korporasi*. The word *monyet-monyet korporasi* become a metaphor because it is used to represent or analogize other thing that is not it's literal meaning. The point of similarities between corporation officials and monyet monyet korporasi can be seen in the metaphorical mapping below:

<table>
<thead>
<tr>
<th>Target Domain</th>
<th>Source Domain</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corporation official</td>
<td>Monyet monyet korporasi</td>
</tr>
<tr>
<td>Work to get the high position</td>
<td>Climb the tree to eat</td>
</tr>
<tr>
<td>Compete to reach high position</td>
<td>Fight to be a dominant in it’s colony</td>
</tr>
</tbody>
</table>

Table 1.3
Table of deletion

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semua bersatu dalam mahaenzim yang mencerna jagat 209’</td>
<td><em>(Omitted)</em></td>
<td>The sentence including word Mahaenzim was omitted in the target language</td>
</tr>
</tbody>
</table>

1. In the novel, the author analogizes how the doomsday destroying world with the phrase *mahaenzim yang mencerna jagat*. The word *mahaenzim* literally
means the great enzyme. Enzyme itself usually used to ingest food inside mouth. The word Mahaenzim is a metaphor because it is used to represent other thing that is not it’s true meaning. The similarities can be seen in the metaphorical mapping below.

<table>
<thead>
<tr>
<th>Target Domain</th>
<th>Source Domain</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doomsday</td>
<td>Mahaenzim</td>
</tr>
<tr>
<td>Destroy the world</td>
<td>annihilate foods in the mouth</td>
</tr>
<tr>
<td>Broke everything</td>
<td>ingest every food inside body</td>
</tr>
</tbody>
</table>

Table 1.4

a. Table of conversion metaphor to sense

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>SIM resmi untuk kegiatan ranjang? P. 166’</td>
<td>A permit to sleep together?</td>
</tr>
</tbody>
</table>

1. SIM resmi untuk kegiatan ranjang

The author of the novel analogizes the marriage with the phrase SIM resmi untuk kegiatan ranjang. In the source language, the true meaning of word SIM is driving license. So that it is a metaphor because it used to analogize other thing or domain which is not it’s true meaning. To see the point of similarities between marriage and SIM resmi, researcher writes the metaphorical mapping below:

<table>
<thead>
<tr>
<th>Target Domain</th>
<th>Source Domain</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marriage</td>
<td>SIM resmi</td>
</tr>
<tr>
<td>A bond to live with partner</td>
<td>A license to can driving vehicle</td>
</tr>
<tr>
<td>Legitimate by religion</td>
<td>Issued by police officers</td>
</tr>
</tbody>
</table>
Table 1.5

b. Table of the same metaphor combined with sense

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Apa yang barusan ia dengar bukan lagi sekedar gaung labirin hati. 232'</td>
<td>The voice has not come from the deep within the labyrinth of his heart.</td>
</tr>
<tr>
<td>2 Barangkali Ale memang Nostradamus untuk urusan asmaranya</td>
<td>Rafael may have had the prophetic insight of Nostradamus as far as his own love life was concerned</td>
</tr>
</tbody>
</table>

1. In this sentence, Ferre realized that the stranger’s voice he heard was not from his heart, instead it was very real. Gaung labirin hati does not mean there is a sound from the labyrinth inside the heart. The novel writer uses the phrase gaung labirin hati to depict a sound from the depth of Fere’s heart or his hallucination. It is a metaphor because the word gaung labyrinth hati is used to describe other thing or the other domain. The similarities between the sense and the image can be seen in the metaphor conceptual mapping below

<table>
<thead>
<tr>
<th>Target Domain</th>
<th>Source Domain</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hallucination</td>
<td>Gaung labirin hati</td>
</tr>
</tbody>
</table>

The object is unreal
The object is unseen
Seems real but does not really exist
Could heard but cannot touch

2. In the novel there is a character named Rafael/Ale who is Ferre’s best friend. He knew everything about Ferre’s love life and always guessing Ferre’s feelings even though Ferre does not tell him. So that the author of the novel described Ale as Nostradamus. From several references, Nostradamus is a French reputed seer who published collections of prophecies that have since become widely
famous. The world Nostradamus is a metaphor because in used to analogize something different with it’s true meaning. To see the similarities between Rafael and Nostradamus, the researcher wrote the metaphorical mapping bellow.

<table>
<thead>
<tr>
<th><strong>Target Domain</strong></th>
<th><strong>Source Domain</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Rafael</td>
<td>Nostradamus</td>
</tr>
<tr>
<td>He guesses Ferre’s feeling</td>
<td>Predicted many major world events</td>
</tr>
<tr>
<td>Knowledgeably</td>
<td>Known by his prophetic insight</td>
</tr>
</tbody>
</table>

**B. Data Analysis**

In data analysis, the writer finds 15 recent metaphors from the source language of the novel. To determine the data found are recent metaphor the writer uses *Kamus Ungkapan Bahasa Indonesia* written by Abdul Chaer, *Kamus Ungkapan Bahasa Indonesia – Inggris* by Hadi Podo and Joseph J Sullivan also browse in the Internet to make sure that the data founds are recent metaphor. To get further or detailed analysis is as follows:

1. **SL:** Ini Badai Serotonin pertamaku. 4’

   **TL:** This is my first **Serotonin Storm**

   In the novel, a main character named Ruben consumed some drugs for the first time until they are intoxicated said to Dimas “Ini badai serotonin pertamaku”. Serotonin is an amino acid which is present in the blood and brain that function as hormone and neurotransmitter. The word “badai” is strong and fast. The novel writer used word “badai serotonin” to analogize the drastic effect of the drugs in Ruben’s head. The translator translates the phrase
into target text with the same image as in the source text. In this case the translator uses *the same image in target language* to translate recent metaphor in the source language. The translator use formal equivalence to relate both the image of source text and target text. “Ini adalah badai serotonin pertamaku” is translated into “This is my first serotonin storm.” The translation above can be understood by the receiver in the target language.

2. **SL:** Muntahan kantor saja bangga 66’
**TL:** Bringing home garbage from your office is nothing to be proud of.

Word *‘muntahan kantor’* Does not means an office spew something. The word “muntahan” used by the novel writer to analogize a hotel key shaped card that was obtained from the office program. Its sentence reflected a satire or showing the displeasure about someone’s words. “Muntahan kantor” is a recent metaphor. This can be proved in *Kamus Ungkapan Bahasa Indonesia* and *Kamus Ungkapan Bahasa Indonesia - Inggris* used by the author as reference material does not have the word "Muntahan” as an expression or image of something. It means this is a new image that used by the author herself to analogize something not too good or nothing to be proud of. The translator uses the dynamic equivalence to equal the message of source language. In the theory of translating metaphor by newmark, it is categorized as *replacing the source language image in to the standard target language image*. It can be seen from the word “Muntahan” is not translated into ‘vomit’ in the target language. The translator choose to translate it become “bringing
home garbage from your office is nothing to be proud of.” So the TL readers can get the same understanding with the readers in the Source Language.

3. **SL**: Re tidak tahu cara menyarungkan pedang pedang tajam itu, Teroris teroris dalam otaknya. 140’

**TL**: Ferre could not **restrain the renegade thoughts** that were running through his brain

On the sidelines of a conversation between Ferre and Ranna, Ferre paused and asked himself about the forbidden relationship with Rana. Occasionally he wanted to be angry at a situation like this, but he cannot. Then the author represented Ferre’s feeling into a recent metaphor to make the story more dramatic. The author of the novel used the words ‘menyarungkan pedang tajam’ to represent Fere’s confusion about his relationship that could become anger. As we know anger is a trait which able to hurt Rana’s feeling like a sword could make people injure. The translator was translated into “Ferre could not restrain the renegade thoughts that were running through his brain” she uses the dynamic equivalence to equal the message of source language in the target language. The word ‘pedang tajam’ does not translate into **sharp swords**. The translator **replaced the image in the source language with the standard target language image into renegade thoughts**. So the readers in the TL could more understand the message of the sentence.

4. **SL**: Bagai mana nasib monyet monyet korporasi yang tengah meraambat

pohon karir. 154’

**TL**: They were **monkeys climbing** the corporate tree 134’
In the novel, the author compared someone who fell for shoes that have the right to exceed the maximum limit to the variety of things one of which is *monyet monyet korporasi yang tengah merambati pohon karir* wherein the words *monyet-monyet korporasi* is a recent metaphor in the source language which has a negative meaning such businessman who continually seek material gain by all means like monkeys. The sentence was translated into *They were monkeys climbing the corporate tree.* From the translation above, the translator uses the dynamic equivalence. In the theory of translating metaphor by Newmark it is *changing image in the target language in to the standard TL image.* It can be seen in the word “*monyet-monyet korporasi*” that means *some corporate monkeys,* is translated into *monkey climbing.* So the readers in the target language can understand what the original meaning.

5. **SL:** SIM resmi untuk kegiatan ranjang?166

**TL:** A *permit* to sleep together?

The sentence above is Ferre’s question to himself about the meaning and use of the marriage. Then that word comes suddenly from the Ferre’s mind. As is known, SIM (*Surat Ijin Mengemudi*) in the source language is a driver’s license. In the context here, Dewi Lestari used the word SIM to analogize an official bond or a marriage. So, a couple can sleep together if they already have SIM. The translator used the dynamic equivalence to equal this sentence. The translator *converted the metaphor into a sense.* It translated into “*a permit to sleep together?*” it does not become a metaphor in the target language. This
procedure allows the TL readers can easily understand the message from the source language.

6. **SL:** Meninggalkan Re dalam tsunami batin. 183’

**TL:** Ferre was left in the middle of a tsunami of the heart

In the context of this novel, Ferre was jealous when Rana said that she could not communicate with Ferre for a while because her cellphone would be borrowed by her husband. So that Ferre was confused. Dewi Lestari describes Ferre confusion with the phrase tsunami batin. As we know the tsunami is a wave in the water body caused by the displacement of a large volume of water. She combines the name of the wave with the word batin which mean inward. Although it is a recent metaphor, the readers are able to easily understand what the sentence means because almost everyone knew what tsunami is. The sentence translates into Ferre was left in the middle of a tsunami of the heart. The translator chooses to keep the image in source language, in other words, reproducing the same image in TL.

7. **SL:** Kiamat adalah lidah kehancuran yang menjilati tandas sebuah piring tanpa sisa. 209’

**TL:** Judgment day is a long tongue that licks the bowl clean and leaves nothing behind.

In this sentence, the author of the novel represent about how catastrophic the judgment day is. She uses the world ‘Lidah’ which mean ‘tongue’ that licks the bowl clean and leaves nothing behind. This recent metaphor makes the readers easily imagine how the judgment day will erase all things in the
world. This sentence is translated into *judgment day is a long tongue that licks the bowl clean and leaves nothing behind*. From the translation above the translator does not translate the phrase *lidah kehancuran* with tongue of crushing or tongue of destruction. The translator chooses to change the image *lidah kehancuran* into the phrase *long tongue*. He uses dynamic equivalence to equal the sentence. The procedure of translating metaphor he uses is *change the image in the SL into the standard TL image*. So the readers in the target language could easily understand what the sentence means.

8. **SL**: Semua bersatu dalam *mahaenzim* yang mencerna jagat 209’

**TL**: [Deletion] 176’

The word “mahaenzim” is a neologism used as a metaphor by the novel writer herself. The word “mahaenzim” literally means the great enzyme. The use of enzyme is to digest any food inside our body. The novel writer used the word “mahaenzim” to describe how the doomsday destroys the world. The translator does not translate the sentence because it is not too important to write and the readers in TL could still get the message of the novel although it is omitted.

9. **SL**: Apa yang barusan ia dengar bukan lagi sekedar *gaung labirin hati*. 232’

**TL**: The voice has not come from the deep within the *labyrinth of his heart*.

In this sentence, Ferre realized that the stranger’s voice he heard was not from his heart, instead it was very real. The novel writer uses the phrase “gaung labirin hati” to depict a sound from the depth of Fere’s heart. When we are playing inside the labyrinth, we may hear the other people’s voices but we
could not find where the voice comes from. The sentence above is a recent metaphor in the source language. In this sentence we found the phrase "gaung labirin hati" which if it translated literally would be "echo of the heart labyrinth." The translator uses the same metaphor with the additional explanation or the same metaphor combined with sense "The voice has not come from deep within the labyrinth of his heart." This is also a dynamic equivalence. The translation procedure makes the readers in target language can get the message clearly.

10. **SL:** Uang, tentu saja. Dan para pelaku pasar adalah evangelisnya. 252’

**TL:** Money of course. And the stockbrokers are his prophet.

In the novel, a character named Diva asked to Ferre about what sort of god rules in the world of business. Then Ferre answered the question with *Uang, tentu saja. Dan para pelaku pasar adalah evangelisnya.* In this sentence there is a recent metaphor in the word *evangelis.* Evangelist is one who travels from town to town and from church to church, spreading the gospel of Jesus Christ. After describing money as a god in the world of business the author of the novel use the word *evangelis* to represent the stockbroker in the business world because Evangelist has several similarities of character with the stockbroker such as spreading something. The translator translates it into *Money of course. And the stockbrokers are his prophet.* The image *evangelis* is not translated into evangelist, instead translator choses to translate it into *prophet* in the target language. The translator uses the dynamic equivalence to equal this sentence into TL. The word *prophet* is more common and not too
different with evangelist in the context of their nature, so the readers in the
target language or other language can easily understand what the author
means. In brief the translator *Replaces the image in the SL with the standard
TL image*

11. **SL:** Barangkali ale memang Nostradamus untuk urusan asmaranya. 256’

**TL:** Rafael may have had the *prophetic insight of Nostradamus* as far as his
own love life was concerned.

In the novel there is a character named Rafael/Ale who is Ferre’s best
friend. He knows all the things about Ferre’s life including his love life. He
always guesses Ferre’s feelings with a woman who are close to him. Because
Ale knows all about Ferre’s feeling, the author of the novel says *barangkali
Ale memang Nostradamus untuk urusan asmaranya*. In that sentence, there is
a recent metaphor in the word *Nostradamus*. Nostradamus was a
French reputed seer who published collections of prophecies that have since
become widely famous. The author of the novel describes Ale/Rafael as
Nostradamus because he always guesses Ferre’s feeling. The sentence is
translated into *Rafael may have had the prophetic insight of Nostradamus as
far as his own love life was concerned*. The translator uses dynamic equivalent
to translate it. In this translation, the translator uses the same metaphor and
adds an additional description ‘had the prophetic insight’ to make the readers
in the target language understand on what the writer means. The translator
used a procedure *the same metaphor combined with sense* to translate this
sentence.
CHAPTER IV

CONCLUSION AND SUGGESTIONS

A. Conclusion

This study digs deeper about recent metaphor translation. It is proved that the translation of recent metaphor from the source language into the target language mostly translated in the form of metaphorical sense. Therefore, to avoid misunderstanding in translating recent metaphor not just need to understand the Target Language culture, the translator also need to be understood what the writer of the original text means.

It was found that the recent metaphor in the source language mostly translated into the standard Target Language image although there are found more than one procedure of translating recent metaphor. It is also found that almost all of translation recent metaphor uses dynamic equivalence. In 11 data of recent metaphor that found in the novel, the writer founds 5 procedure of translating metaphor. 2 data translated using reproducing the same image in target language, 5 data translated by replacing the SL image with the standard TL image, 1 data translated using deletion, 1 data translated using conversion metaphor to sense, 2 data translated using the same metaphor combined with sense. It is also dominated by the dynamic equivalent rather than formal equivalent.
B. Suggestions

For translators, translating metaphor especially the recent metaphor should have more deeply understanding about the translation of metaphor expression. They should careful in translating meaning on the text which contains metaphorical expression because it is bounded by the cultural-specific of a language in a source language. Thus, they must be able to use the most appropriate translation strategy and they must be able to understand the concept of meaning equivalence in translating metaphor expression to achieve the equivalencies between source language and the target language.

For other researchers, the writer suggested to have more knowledge about the procedure in translating metaphor especially recent metaphor and using a deeper analysis of the source language text and target language culture to find out the equivalence meaning.
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Journals


APPENDICES