AN ANALYSIS OF METAPHOR TRANSLATION IN NOVEL AVATAR THE NA’VI QUEST

RISLAH NUUR FITRI
206026004298

ENGLISH LETTERS DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY
SYARIF HIDAYATULLAH
JAKARTA
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This research discusses metaphor translation in James Cameron’s novel entitled “Avatar, The Na’vi Quest.” Here the writer studies the novel as the unit of analysis. The theory of metaphor translation that developed by Peter Newmark and it used as the theoretical framework of the research. Moreover, the method of data collection is descriptive qualitative, which tries to explain plainly about the translation of metaphor that occurs in the novel. The first step is collected the sentence that contain of metaphor then followed by classifying them into types or kinds of metaphor translation. After finishing the process of classification, the writer focuses on analyzing those types. From all the steps, the writer is able to classify the sentence into metaphor translation and its type.

The result of this study shows that most of the metaphor translation that occurs in Novel Avatar The Na’vi Quest is standard metaphor. There are seven procedures of standard metaphor; reproducing the same image in target language, replacing the image in the source language with standard target language images, translating of metaphor by simile-retaining image, translation of metaphor (or simile) by simile plus sense, conversion of metaphor to sense, deletion, same metaphor combined with sense.
APPROVEMENT

AN ANALYSIS OF METAPHOR TRANSLATION IN NOVEL “AVATAR THE NA’VI QUEST”

A thesis of submitted to Faculty of Adab and Humanities in Partial Fulfillment of the requirements for the strata 1 (S1) Degree

Rislah Nuur Fithri
206026004298

Approved by
Advisor

Dr. Muhammad Farkhan, M.Pd
NIP. 150 299 480

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SYARIF HIDAYATULLAH
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Name : Rislah Nuur Fithri  
NIM : 206026004298  
Title : Metaphor Translation in Novel Avatar “The Na’vi Quest”

The thesis has been defended before the faculty Letters and Humanities Examination Committee on July 4th, 2011. It has been accepted as a partial fulfillment of the requirements for the degree of Strata one.

Jakarta, July 4th, 2011

The Examination Committee

1. Drs. Asep Saefuddin, M.Pd (Chair person)  
   19640710 199303 1 006

2. Elve Oktafiyani, M.Hum (Secretary)  
   19781003 200112 2 002

3. Dr. M. Farkhan, M.Pd (Advisor)  
   150 299 480

4. Dr. Frans Savogie, M.Pd, SH (Examiner 1)  
   19700310 200003 1002

5. M. Agus Suriadi, M. Hum (Examiner 2)  
   14/10/11
Declaration,

I hereby declare this submission is my own work and to the best of my knowledge and belief. It contains no material previously published or written by another neither person nor material, which to a substantial extent has been accepted for the award of any degree or diploma of another universities or institute of higher learning, except where due knowledge has been made in the text.

Jakarta, July 2011

Rislah Nuur Fithri
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The Writer
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CHAPTER I

INTRODUCTION

A. Background of the Study

Language is important to human’s daily-life since they have to communicate with others. The medium for people to communicate is, whether written or spoken languages. The primary function of language is undoubtedly to facilitate interaction among people who may or may not come from different cultural background.

The function of language, perhaps more than any other attribute, distinguishes humans from other animals. To understand our humanity, one must understand the nature of language that makes us human. According to the philosophy expressed in the myths and religion of many people, language is the source of human life and power.¹

In the context of literary works, this is the major reason why language is very important. That is to interact between authors and readers. Authors can express feelings, ideas, ideologies, and insights through literature. Expressions such as the embodiment of something seen by the author and he can changes the expression into something creative in literary forms such as poetry, novels or other literary works. So, the readers can get the point of what the authors convey.

Nowadays, the development of literary work such as romance novels and poetry that is growing rapidly, so does the translation. How if the translation of a

¹ Victoria Fromkin, et.al, An Introduction to Language (United States: Michael Rosernberg, 2003), p. 3
literary work does not contain a good translation so that readers can’t digest the messages from what they read.

Therefore, the quality translation is needed to understand and express the message of target language. *Translation is a craft consisting in the attempt to replace a written message or statement in one language by the same message or statement in another language.*

Nida and Taber propose that translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. So, the translator should use the closest natural equivalent either in the meaning or the style of the receptor language.

Likewise in the translation of metaphor, such I.A Richards statement in Frans Sayogies’ book “*Metafora adalah cara penyampaian dimana sebuah tanda yang secara literal sudah memiliki makna denotative dari gagasan tertentu, digunakan untuk symbol lain*”. Through this statement, we can define that every word is metaphor when it compare with other symbol. In other statement, *Metaphor is much more than simple A is like B or A is B statement. Researcher need to be aware of diversity of metaphoric forms and recognize that a particular theoretical account for one aspect of metaphor may not apply to other of metaphorical language.* More specifically, we have to find the relation between

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5 Lynne Cameron and Graham Low, *Researching and Applying Metaphor*, (United Kingdom: Cambridge University Press, 1999), p. 31
the things which is described by the metaphor to other thing.

Whenever you meet a sentence that is grammatical but does not appear to make sense, you have to test its apparently nonsensical element for a possible metaphorical meaning, even if the writing is faulty, since it is unlike that anyone, in an otherwise sensible text, is suddenly going to write deliberate nonsense.\(^6\)

Metaphor is often use in daily conversation, for example in expression of happiness, *I am up*. The word *Up* means *naik*, but in that sentence is not translated to *naik* but it express happiness and people say “*I am Up*”.

In this study, the writer tries to analyze the metaphor translation that occurs in the text of Avatar novel that based on the movie written and directed by James Cameron in 2010. There are six types of metaphor like dead metaphor, cliché metaphor, standard metaphor, recent metaphor, original metaphor. The writer will takes one example from the text in the novel on page 1, “*Its oceans no longer dance with fish of all shapes and sizes*”\(^7\). That sentence containts standard metaphor, that sentence can be translated to “*Lautannya tidak lagi dihuni ikan-ikan dari berbagai bentuk dan ukuran*”. The word *dance* is not translated to *menari* but *dihuni*, if we translate that sentence to “*Lautannya tidak lagi menari dengan ikan-ikan dari berbagai bentuk dan ukuran*” the readers will not get a message from the sentence, it sounds strange.

The explanations above becomes writer’s reason to choose the topic that is to analyze the metaphor translation in the text of novel Avatar The Na’vi Quest, beside reading the novel for pleasure, the reader also can uncover the message of

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the text in that novel and enrich the style of language.

B. Focus of the Study

In the translating the literary work like novel, there are many criteria and strategy for translating the novel. In this study, the writer will focus the study with analyzing the metaphor form in the novel *Avatar The Na’vi Quest.*

C. Research Questions

The problem will be discussed in this study as formulated through the following questions:

1. How the strategies used by the translator in translating the sentences consist of English metaphor into Indonesia in the novel *Avatar The Na’vi Quest*?

2. To what extent does the Indonesian translation text equal with the original text of the novel *Avatar The Na’vi Quest*, especially in the sentences consist of metaphor?

D. Significance of the Study

The writer expects this study gives a benefit to the readers to increase the knowledge in translation especially in translating the literary work, because many problem that has to solve for translating the literary work, such as the metaphor translating like the writer analyzes. So, it can embellish the language style that understood by readers easily. In addition, the writer expects 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 know more about the metaphor and its translation from English to Indonesia

b. Try to mention and explain metaphor form that found in the novel *Avatar The Na’vi Quest”*

2. The Method of the Research

This research is a kind of qualitative research. It gives a description about metaphor in the novel *Avatar the Na’vi Quest* that the writer chooses as a unit analysis.

3. Technique of Data Analysis

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

a. Underlining the sentence or phrase which has metaphor form, then find out the meaning of the sentence or paraphrase.

b. Identifying the type of metaphor which has marked, analyzing the sentence or paraphrase.

c. Classifying the sentences or phrases to every type of metaphor and account the amount of metaphor in that novel.

4. Research Instruments

The data which are related to the every sentence or phrase that
contains metaphor of the novel *Avatar the Na’vi Quest* will be classified and translated into several types, such as:

a. Dead Metaphor
b. Cliché Metaphor
c. Standard Metaphor
d. Adapted Metaphor
e. Recent Metaphor
f. Original Metaphor

5. **Unit of Analysis**

The unit of analysis in this research is the popular film by James Cameron and packaged in a novel published by Harper Collins in 2010 and translated by Hary Tunggal and Immanuel published by PT. Surya Teratai Abadi in 2010. This is a popular film for all ages. The story is very interesting and it’s being a best film that got golden globes award.

This story tells about the futuristic world of James Cameron’s Avatar, a young man named Jake becomes parts of an exploration team on the planet Pandora inhabited by the exotic Na’vi. Scientists have created and avatar – a body that looks like a Na’vi but is operated by a human’s consciousness.

6. **Procedure of the Research**

The work procedure will be done as follows:

a. Reading the novel *Avatar The Na’vi Quest* then observed the metaphor
form that may found in translating the metaphor.

b. Underlining sentences or phrases and their equivalence in Bahasa contained metaphor form and classified the sentences or phrases.

c. Classifying the sentences or phrases to every type of metaphor

d. Making a conclusion.
CHAPTER II
THEORETICAL FRAMEWORK

A. Definition of Metaphor

Metaphor is one of figurative language, which is applied in the text aims to compare two different unrelated objects, it is also reflected in our daily language and liven up some text of language to make them more colorful and dramatic. Peter Newmark stated that metaphor is figurative expression, the transferred sense of physical word, the personification of an abstraction, the application of a word or collocation to what it does not literally denote to describe one thing in terms of another.  

There are some definitions of metaphor; As George Lakoff and Mark Johnson, metaphor is for most people a device of the poetic imagination and the rhetorical flourish-a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically view as characteristic of language, a matter of words rather than thought or action.  In additional, Victoria Fromkin and her friend stated that metaphor is an expression that ordinarily designates another concept, thus creating an implicit comparison.  Beside it, the dictionary defined the meaning of metaphor is a word or phrase used to describe somebody or something else, in a way that is different from its

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normal use, in order to show the two things powerful.\textsuperscript{11}

From some definitions above, those are explained that metaphor is linguistic expression to describe and understand one kind of thing to another in different way and it demonstrates resembles between two or more similar things (the image and the object). Metaphors help us to communicate what we think or feel about something, explain what a particular thing is like and convey a meaning in more fascinating way.

To make the definition of metaphor is clearer; here is the diagram of the translation of metaphor:

- Object is what described or qualified by metaphor.
- Image is the picture conjured up by the metaphor, which may be universal.
- Sense is the literal meaning of the metaphor, the resemblance or the semantic area overlapping object and image; usually this consist of more than one sense component—otherwise literal language would do.

B. Types of Metaphor

In A Textbook of Translation, Peter Newmark divided the procedure to translate the metaphor into six types; dead metaphor, cliché metaphor, standard metaphor, adapted metaphor, recent metaphor and original metaphor.

1. **Dead Metaphor**

This type is considered by dead metaphor because the sense of figurative that is used as a common language and dead metaphor no longer act as metaphors, it just become plain words, with a simple functional meaning. The translation of this type may be translated to other types of metaphor if the message is not changed or shifted from the image.

“Dead metaphors are no part of translation theory, which is concerned with choices and decisions. Which potentially have both concrete and figurative sense and which broadly appear to have universal applications or aspirations for all languages but which again offer the translator certain traps, often owing the collocation influence but metaphors as such does not become a translation problem.”

Dead Metaphor being furthest removed from their source, are the easiest metaphor to translate and their figurative aspect is ignore in source language to target language. This type is easy to understand when it common to apply in daily language. Dead metaphor can be recognized by observing its intended meaning. So, when a dead metaphor is applied in a sentence, the readers do not think about the primary sense but only the idiomatic and figurative sense.

Example:

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Leg of the table Kaki Meja
Foot of the mountain Kaki Gunung

It is easy to compare between the leg of human and leg of something (table and mountain). Although the word “Leg” and “foot” of “table” and “mountain” has same meaning with “Leg” and “Foot” of human but the message of that word is different. In translating dead metaphor, the translator may translate directly without any affliction to keep the metaphorical image distinctive interpretation based on the context and it message.

Dead metaphor hardly conscious of the image, frequently relate to universal terms of space and time, the main part of the body, general ecological features and the main human activities, such as: space, field, line, top, bottom, foot, mouth, arm, circle, drop, fall, rise, etc.  

2. Cliché Metaphor

This type is an expressive text to get the reader reaction from the content of the texts. Then, it is used for giving the additional clear explanation and connotative information but it doesn’t matter if the translator should remove it from the text because it should be inefficient.

Based on Newmark in his book, Cliché metaphors are metaphors that have at least “temporarily outlived their usefulness, that

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13 Peter Newmark, Op. Cit p. 106
are used as a substitute for clear thought, often emotively."^{14}

Example:

They soar like hot-air balloons on strings and are as high as the eyes can see, piercing through the clouds.^{15}

*Mereka membumbung seperti balon udara yang terikat pada benang dan tinggi menembus awan sejauh mata bisa memandang.*

The informative text is to obtain an optimum reaction from the readers. However, the translator has to get rid of clichés to simple and more effective sense if the text is well understood to the reader.

Usually, this type is used in some literature text for embellishment.

3. **Standard Metaphor**

As an established metaphor, Standard metaphor has a universal aspect to consider the text in source language. Newmark defined a standard metaphor as an established metaphor which in an informal context is an efficient and concise method of covering a physical and mental situation both referentially and pragmatically.^ {16}

This type 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. In translating this type, Newmark in his book *Approaches to Translation* has seven procedures for translating the standard metaphor. The following are the translating procedures of standard metaphor;

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^14 Ibid


a. Reproducing the same image in the target language.

In this procedure, the translator has to translate the image in source language that has comparable frequency and currency image in the target language while this type is hardly to translate because translating this type is rare and depends on the culture of target language. Example: *You are my sunshine* and its translation is *Engkaulah matahariku*. The image of the sentence has a universal aspect; it is the advantage, useful or valuable. *I saw that cow coming*, its translation is *Saya melihat kedatangan sapi itu*. The image of this sentence has a connotation although it unmarked for sex or age.17

b. Replacing the image in the source language with standard target language image.

To translate the metaphor as this procedure, the translator may replace the image in the source language which does not clash with the culture in the target language but which like most standard metaphors, proverbs, etc. the images in standard metaphor are often change if the translators transfer the source text to target text that has a different culture. For example, *Time is money* (English) it can be transferred to *Al waktu kasshaif* (Arabic). The two texts have the same message that aim to the *time* while the images of

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both are different. In the English, the time is assumed as money and Arabian assumed the time as shaif or sword.

There is often a case for converting such metaphors to sense in the translation, whether in the target language or not, simply because they are so stereotype.\textsuperscript{18}

c. Translating of metaphor by simile, retaining the image.

This is an obvious way of modifying the standard metaphor. Not only will components of sense be missing or added but the emotive or pragmatic impact will be impaired or lost.

A simile is more restrained and scientific than a metaphor. This procedure can be used to modify any type of word as well as original complex metaphor.\textsuperscript{19} Example; \textit{I can read him like a book} it means \textit{I can read him as in a book}, \textit{Budi adalah lintah darat} it can change to \textit{Budi seperti lintah darat}.

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

This procedure is a compromise procedure but it has the advantage of combining communicative and semantic translation. If there is a difficult or awkwardness in addressing the simple transfer, the translator can transfer the difficult metaphor to the simile by simile plus sense. For example, \textit{He is as sharp and cunning as a fox, he is a glutton for work; dilly dally}. 

\textsuperscript{18} Ibid, P. 89  
\textsuperscript{19} Ibid
e. Conversion of metaphor to sense

Depends on the type of text, this procedure is common, and is to be preferred to any replacement of any source language by target language image which is too wide of the sense or the register.

In poetry translation, compensation in a nearby part of the text may be attempted but to state that in poetry, some metaphor must always be replaced by another is an invitation to inaccuracy and can only be valid for original metaphors.

In principle, when a metaphor is converted to sense, the sense must be analyzed componential; since the essence of an image is that it is plural dimensional, otherwise literal language would have been used. Example: *He is as slow as tortoise, She is as good as gold*

f. Deletion

If the metaphor is redundant or otiose, the translation can do this procedure to the case for its deletion together with its sense component. Sometime, the source language text must not translated, it is an expressive or an authoritative of the writer. Peter Newmarke stated that “A decision of this nature can be made only after the translator has weighed up what he thinks more important and what less important in the text in relation to its intention. Such

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20 Ibid, p. 91
criteria can only be set up specifically for each text on an informal basis, all based on a text analysis scheme. A deletion of metaphor can be justified empirically only on the ground that the metaphor’s function is being fulfilled elsewhere in the text. Example: His sharp, razor-edge wit.

g. Same metaphor combined with sense

Occasionally, the translator who transfers an image way wish to ensure that it will be understood by adding gloss. The example from Beekman and Callow, *The tongue is fire* and suggest that the translator may add *A fire ruins thing*. This suggests a lack of confidence in the metaphor’s power and clarity, but it is instructive and may be useful if the metaphor is repeated.

4. Adapted Metaphor

This type is actually a stock metaphor that has been adapted into a new context. For example, *carrying coals to Newcastle* can be turned into *membuang garam dilaut*. This type should be translated using equivalent adapted metaphor or reduced to sense because if it were translated literally, it might be incomprehensible. As Peter Newmark stated that *since their sense is normally clear, the translation should ‘err’ on the side of caution and comprehension.*

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21 Ibid
25 Ibid
5. **Recent Metaphor**

   Recent metaphor designating new objects or process is treated like other new word formation with certain reference to the level language of the metaphor and the anonymous metaphorical neologism of this type has become generally used in the source language. Some examples such as *tug-of-love walk on, building disease, etc.* Peter Newmark stated that this type is a metaphorical neologism which spread rapidly in the source language. Otherwise, it may be a new metaphor designating one of a number of prototypical qualities that continually renew themselves in language.26. Example: “…and they belief the woodsprite is a shead from the Great Tree…”27 “dan mereka percaya bahwa atokirian adalah benih dari Pohon Agung…”

6. **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.

   Peter Newmark stated that 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

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26 Op.Cit, p. 112
universal, cultural or obscurely subjective”.\textsuperscript{28} Take this passage as an example: “they’ve never met a warrior dreamwalker”\textsuperscript{29}. The translator translates the word dreamwalker originally in the target language and its meaning isn’t change in target language.

Newmark stated about the translation of original metaphor that “The metaphor is virtually a literal rendering, and the readers of each version faced with virtually the same difficulties of interpretation. However, if an original cultural metaphor appears to you to be a little obscure and not very important, you can sometimes replace it with descriptive metaphors or reduce it to sense."\textsuperscript{30}

C. Meaning Equivalence

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

Nida defined equivalence into: Dynamic Equivalence and Formal Equivalence.

“Dynamic equivalence is ‘the principle of equivalent effect’, where the relationship between receptor and message should be substantially the same

\textsuperscript{28} Peter Newmark, Loc.Cit
\textsuperscript{29} James Cameron’s, Op.Cit, p.18
\textsuperscript{30} Peter Newmark, Loc. Cit, p. 112
as that which existed between the original receptors and the message.”  

Nida defined the aim of dynamic equivalence as seeking the closest natural equivalent to the source language message. “A translation of dynamic equivalence aims at complete naturalness of 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”

Dynamic Equivalence is therefore to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This is an aim to make people understand and present the message and it is more far than mere correct communication of information.

“Formal equivalence focuses attention on the message itself, in both form and content... One is concerned that the receptor language should match as closely as possible the different elements in the source language.”

Formal Equivalence is basically recreated from the translation process oriented in the source language structure and arrowed to come across as wide as possible the form and the meaning of the original. “Most typical of this kind of translation are ‘gloss translation’ with a close approximation

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will often with scholarly footnotes, allowing the student (since this type of translation will often be used in an academic environment) to gain close access to the language and customs of the source culture.  

D. Relevant Research Findings

There are many researches to study about metaphor. This study has some similarities topic with other studies research. They are;

1. The Translation of Metaphor in the novel *The Lord of the Rings; the Return of the King* that have been written by Jakarta State university student in 2007.


CHAPTER III
RESEARCH FINDINGS

A. Data Description

As in the previous chapter, the focus of this study is only on the translation of metaphor. The metaphor will be categorized into six types and their procedures are: Dead metaphor, cliché metaphor, standard metaphor, adapted metaphor, recent metaphor and original metaphor.

After analyzing the whole chapters in Avatar and The Na’vi Quest, which was written by James Cameron and translated by Harry Tunggal, Imanuel, the writer found 34 metaphors that occurred in the novel. There are; dead metaphor 1 (2.9%), cliché metaphor 7 (20.6%), standard metaphor 17 (50%), adapted metaphor 3 (8.8%), recent metaphor 4 (11.8%), original metaphor 2 (5.9%). They are collected from eight chapters and its prologue.

Form the data above, the writer found that most of types of metaphor and their procedure used by the translator in Avatar, The Na’vi Quest is standard metaphor.

B. Data Analysis

In this analysis, the writer describes the translation of metaphor that occurs in the novel “Avatar The Na’vi Quest”. Therefore, the data analysis can be elaborated as follows:

1. Dead Metaphor

Dead metaphor is one of metaphor that used as a common language. This
The literal meaning of phrase “tips of mountain” is *ujung gunung* but in the text, it was translated to *puncak gunung* to get the natural meaning. The phrase contents two things, “tips” which means “ujung” and “mountain” which means “gunung” but if we translate that phrase to *ujung gunung*, the translation is so rigid. In this case, the translator used dynamic equivalence in order to get the closest and natural meaning equivalence, so the translator translated it to “*puncak gunung*”. However, this translation is enough clear to understand. As the definition of dead metaphor is categorized of the translator translated it without any affliction to keep the metaphorical image and it was no problem to keep the message because it is commonly used in our daily language.

2. **Cliché Metaphor**

This type is an expressive text to get the reader’s reaction from the content of the text. Then, it is used for giving the additional clear explanation and connotative information but it doesn’t matter if the translator should remove it from the text because it can be inefficient. Here are the examples of cliché metaphor:

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>….and <em>tips of mountain</em> pierce through it (page 7)</td>
<td>….dan <em>puncak gunung</em> menembus diatasnya (page 7)</td>
</tr>
</tbody>
</table>
Where cities of gray have expanded to the horizon and way up high in the sky.

Dimana kota-kota yang kelabu telah membentang hingga mencapai cakrawala dan menjulang tinggi di langit.

The italic sentence above is classified into cliché metaphor. The sentence “expanded to the horizon and way up high in the sky” was translated literally into “telah membentang hingga mencapai cakrawala”. As the understanding about cliché metaphor, this sentence is the expressive text to get the reaction of the readers. That’s the reason why the translator didn’t reduce it, because if the translator reduced it and become where cities of gray have expanded to the horizon (SL) - Dimana kota-kota yang kelabu telah membentang hingga mencapai cakrawala (TL), the sentence becomes meaningless or there isn’t the expression of the text. Therefore, the translator translated it literally without reducing the additional text which the source text and its translation equal in formal equivalence to enliven the language.

The phrase “Full of every shade of green in crayon box” supports the source text into cliché metaphor. The sentence was translated literally into “yang...
"dipenuhi semua nuansa hijau yang terdapat dalam kotak”. Although most of cliché metaphors are inefficient and should be removed, the translator didn’t remove it but still keep the source text to be translated in the target language as the informative text to make the sentence more expressive. If the additional expression text is reduced, the target text is *Helikopter membawa Jake dan avatar lainnya diatas hutan lebat yang dipenuhi semua nuansa hijau* so the text is less of an expression that giving the clear information. Then, the source text becomes less of information. To make it as cliché metaphor, the supported sentence still kept

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>They climb <em>high and low</em> over vast-ravines and steep cliffs. (page 16)</td>
<td>Mereka mendaki turun-naik – melalui jurang yang curam dan tebing yang terjal. (page 16)</td>
</tr>
</tbody>
</table>

The sentence above “*They climb high and low over the vast-ravines and steps cliffs*” is categorized into cliché metaphor. The sentence was translated literally into “*Mereka mendaki turun-naik melalui jurang yang curam dan tebing yang terjal*”. As the aim of translating the informative text, the words *high and low, vast, steep* weren’t removed in the target text. If those words were removed, so the phrase wasn’t cliché metaphor. To enliven this sentence, the translator kept them in target text in order to make it more expressive.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Firelight flickers against the shadow on the wall.</td>
<td>Cahaya api berkelap-kelip memantulkan bayangan di dinding.</td>
</tr>
<tr>
<td>(page 20)</td>
<td>(page 20)</td>
</tr>
</tbody>
</table>
As written above, the sentence “firelight flickers against the shadow on the wall” was translated literally to “cahaya berkelap-kelip memantulkan bayangan di dinding”. The word “flickers” supports the sentence into cliché metaphor that the text is more expressive. If the word “flickers” is deleted, the text is just a usual sentence that isn’t metaphor.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jake’s gaze climbs high up the inside of the tree… (page 20)</td>
<td>Tatapan jake menerawang jauh kedalam pohon itu (page 20)</td>
</tr>
</tbody>
</table>

As written above, the text “Jake’s gaze climbs high up the inside of the tree” is categorized into cliché metaphor. The phrase “climbs high up” supports this sentence into cliché metaphor. In this case, the translator translated the source text idiomatically to “tatapan Jake menerawang jauh kedalam pohon itu”. If the sentence is translated to “tatapan Jake mendaki tinggi ke dalam pohon itu”, it is difficult to understand and to get the message of the text. To relate the content of the source text and target text, the translator used dynamic equivalence.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>They soar like hot-air balloons on strings and are as high as the eyes can see, piercing through the clouds. (page 40)</td>
<td>Mereka membumbung seperti balon udara yang terikat pada benang dan tinggi menembus awan sejauh mata bisa memandang. (page 40)</td>
</tr>
</tbody>
</table>

The text above is categorized into cliché metaphor. The sentence “they soar like hot-air balloons on strings and are as high as the eyes can see, piercing
“through the clouds” was translated literally to “mereka membumbung seperti balon udara yang trikat pada benang dan tinggi menembus awan sejauh mata bisa memandang”. Based on the story in Avatar The Na’vi Quest, this sentence is an expressive sentence when the na’vi ride their direhorse through the sky. This parable is easy to understand, so this expressive sentence is still kept in source language and target language.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>His heart beats loudly in his ears (page 42)</td>
<td>Jantungnya berdetak kencang ditelinganya (page 42)</td>
</tr>
</tbody>
</table>

The sentence above “His heart beats loudly in his ears” was translated literally into “jantungnya berdetak kencang ditelinganya”. The sentence and its translation equal formal equivalence, which focuses on the source language message. The phrase “in his ears” may be deleted from the text, but to keep this informative text the translator should make the sentence more expressive that the sound of heart beating is very loud so it is heard by the ears.

3. Standard Metaphor

This type of metaphor has a universal aspect, sometimes it’s tricky to translate. The translator has to render it as good as possible and not to reduce although in different social or culture. Here are the examples of standard metaphor:

1. Reproducing the same image in the target language
The sentence above “This earth is home to Jake sully” was translated literally to “Bumi ini adalah rumah bagi Jake Sully”. The translator translated the source text the same image as in the source text. In this case, the translator used formal equivalence to relate both the image of source text and target text. “Earth” and “Home” have equal image. So, the translator put this sentence in first procedure of standard metaphor.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>This earth is home to jake sully (page: prologue)</td>
<td>Bumi ini adalah rumah bagi jake sully (page: prologue)</td>
</tr>
</tbody>
</table>

As written above, the sentence “The humans had been nothing but a stain on Pandora, but perhaps they can study this warrior and learn how to rid themselves of the stain and restore peace. (page 23)” was translated literally to “Manusia hanyalah noda pada Pandora, namun mereka mungkin bisa mempelajari pejuang ini dan belajar bagaimana mereka bisa membuang noda ini dan mengembalikan kedamaian. (page 23)”. As the culture of Avatar, they thought that humans are enemy like the stain in their environment. The object and the image both the source text and target text are equal.
2. Replacing the image in the SL with a standard TL image which does not clash with the TL culture

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Its oceans no longer <em>dance with fish</em> of all shapes and sizes (page: Prologue)</td>
<td>Lautannya tidak lagi dihuni ikan-ikan dari berbagai bentuk dan ukuran.</td>
</tr>
</tbody>
</table>

The text above can be categorized as the second procedure of standard metaphor. The word “dance” in the sentence was not translated literally because if it was translated to “menari” the reader would not get the real meaning of metaphor. Therefore, the translator translated the word “dance” to “dihuni”. So, the target text become clear if the source text was translated into *lautannya tidak lagi dihuni ikan-ikan dari berbagai bentuk dan ukuran*. In this case the translator used dynamic equivalence to get the closest and natural meaning.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>As night falls (page 36)</td>
<td>Ketika malam tiba. (page 36)</td>
</tr>
</tbody>
</table>

The word “*falls*” in Indonesia is “*jatuh*” but the translator didn’t translate it literally because if it was translated literally, the reader can’t get the message of source text in target text. To get the closest and natural meaning the translator translated it to “*tiba*”. This sentence can be categorized into second procedure of standard metaphor. Although the source language “*falls*” is translated to “*tiba*”, the message can be
transferred to the reader. In this case the translator used dynamic equivalence to get the natural meaning of source language. Then, the source text was translated into ketika malam tiba. Of course the reader can understand what the message in source text.

3. Translation of metaphor by simile

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The skin glimmers in the fluid, and the body twitches like a baby sleeping.” (page 4)</td>
<td>“kulit tersebut berkilauan didalam cairan dan tubuhnya bergerak-gerak seperti bayi yang sedang tidur.” (page 4)</td>
</tr>
</tbody>
</table>

The sentence above “the skin glimmers in the fluid, and the body twitches like a baby sleeping” was translated literally to “kulit tersebut berkilauan didalam cairan dan tubuhnya bergerak-gerak seperti bayi yang sedang tidur”. It is categorized into third procedures of standard metaphor. The twitches body is reflected like a baby sleeping. In this case, the translator didn’t hard to find the equal meaning, he used formal equivalence.

4. Translation of metaphor or simile by simile plus sense or occasionally a metaphor plus sense

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Growing from its head is long black hair that swirls around the body in the tank with a life of its own.” (Page 4)</td>
<td>“Dikepalanya tumbuh rambut hitam yang panjang, menari-nari disepatu tubuh dalam tangki tersebut seolah-olah memiliki kehidupan sendiri.”</td>
</tr>
</tbody>
</table>
The text above can be categorized as the forth procedure of standard metaphor. The word “swirls” in the sentence was not translated literally because if it was translated to “berputar” the reader would not get the real meaning of metaphor. Therefore, the translator reflected the word “swirls” to “menari-nari” as the explanation from the source language in order to get the understanding of the reader. In this case the translator used dynamic equivalence to get the natural meaning.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>You’re like baby, making noise! (Page 16)</td>
<td>Kamu seperti seorang bayi, berisik!</td>
</tr>
</tbody>
</table>

As written above, the source text “you’re like baby, making noise” was translated literally to “kamu seperti bayi, berisik!”. The text is categorized into forth procedure of standard metaphor. The word “you” is reflected to “baby” and “making noise” is the explanation of it. In this case, the translator used formal equivalence to get the closest meaning.

5. Conversion of metaphor to sense

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>This forest is an artist’s dream of pinks, purples, and blues (page 7)</td>
<td>Hutan ini adalah sebuah impian seniman yang dihiasi warna merah jambu, ungu dan hijau.</td>
</tr>
</tbody>
</table>

The sentence above “this forest is an artist’s dream of pinks, purples, and blues” was translated into “hutan ini adalah sebuah impian seniman yang dihiasi warna merah jambu, ungu dan hijau. The written
above is categorized into fifth procedure of standard metaphor. The sentence “an artist’s dreams of pinks, purples and blues” is the explanation of “the forest of an artist's dream”. As the definition of forth procedure of standard metaphor, this type is combining semantic and communicative translation. To make the reader get the message of source text, so the target text was translated into *Hutan ini adalah sebuah impian seniman yang dihiasi warna merah jambu, ungu dan hijau.*

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>You have a strong heart, no fear. (page 16)</td>
<td>Engkau mempunyai hati yang tegar, tak kenal takut.</td>
</tr>
</tbody>
</table>

The phrase *a strong heart* was translated communicatively into *hati yang tegar*. It isn’t problem if it was translated into *hati yang kuat* but to get the communicative sentence the translator translated it into *hati yang tegar*. Of course it is clearer to understand. So, the word “no fear” is the reflection that someone who has a strong heart, in this text is “*you have a strong heart*”. Then, the source text of this sentence was translated into “*engkau mempunyai hati yang tegar, tak kenal takut*”.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>My cup is empty, I’m no a scientist (page 23)</td>
<td>Cangkirku kosong dan aku bukanlah ilmuwan</td>
</tr>
</tbody>
</table>

This sentence above can be categorized into the first procedure of standard metaphor. The sentence “*my cup is empty, I'm no scientist*” was
translated literally to “cangkir kosong dan aku bukanlah ilmuwan”. The meaning of “cup” is brain; it is the reflection from brain to cup. The explanation is; someone that isn’t a scientist, he has not a smart brain or not diligent. In this case, empty is equaled to not diligent. Then, the translator is easy to put this sentence in formal equivalence.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>They are so high up that the Na’vi below them look like ants (page 30)</td>
<td>Mereka berada di tempat yang sangat tinggi sehingga Na’vi dibawah mereka terlihat seperti semut-semut</td>
</tr>
</tbody>
</table>

This written above can be categorized into the first procedure of standard metaphor. The sentence “they are so high up that the Na’vi below them look like ants” was translated literally to “mereka berada ditempat yang sangat tinggi sehingga Na’vi dibawah mereka terlihat seperti semut-semut”. The sentence “they look like ants” reflects that the place they go is very high from the na’vi below them. In this case, the translator is easy to translate both source language and target language and he used formal equivalence in translating it.

6. Deletion

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Good morning, sunshine (page 2)</td>
<td>Selamat pagi</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>….jump into the sky (page 11)</td>
<td>Meloncat</td>
</tr>
</tbody>
</table>

The example above can be categorized as the sixth procedure of standard metaphor, it is deletion. The translator didn’t translate the word “into the sky” in target language. This word is redundant to translate while the point of the text is translating the word “jump”. Then, the translator translated the sentence “jump into the sky” into “meloncat”.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neytiri lets out a gleeful cry and jumps into the ferns (page 37)</td>
<td>Neytiri berteriak gembira dan melompat dihamparan lading pakis</td>
</tr>
</tbody>
</table>

The translator translated this sentence literally. Although the word “cry” is omitted, it doesn’t affect the message of source language in the target language. If the translator translated the source text “Nyetiri lets out gleeful cry and jumps into the ferns” into “Nyetiri berteriak tangis bahagia dan melompat ke ladang pukis”, the word tangis would confuse the reader. Then, the translator omitted the word “cry” or “tangis” in the target text.
The sentence above is categorized into sixth procedure of standard metaphor. The source text “His eyes rolling back in his head” was translated into “matanya terbalik-balik”. The translator omitted the word “in his head” because it is just the expression of the source text while the point of the message is “his eyes rolling back”.

7. Same metaphor combined with sense

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>His eyes rolling back in his head</td>
<td>Matanya terbalik-balik</td>
</tr>
<tr>
<td>(page 57)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>The mountains are floating above the ground! Braided and twisted tree roots dangle from the mountains’ craggy bottoms, tying them to surface below. (page 32)</td>
<td>Pegunungan itu mengambang diatas tanah, akar-akar pohon yang melingkar dan terkepang menggantung terjulur dari tebing-tebing dasar pegunungan, mengikatnya pada permukaan dibawahnya.</td>
</tr>
</tbody>
</table>

The source text above “the mountains are floating above the ground! Braided and twisted tree roots dangle from the mountains craggy bottoms, tying them to surface below” was translated literally to “pegunungan itu mengambang diatas tanah, akar-akar pohon yang melingkar dan terkepang menggantung terjulur dari tebing-tebing dasar pegunungan, mengikatnya pada permukaan dibawahnya”. It is the formal equivalence both the source and target text. This sentence is categorized
into seventh procedure of standard metaphor that the floating mountains
make the roots dangled from the bottoms of mountain.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>As waterfalls spray mist over the green forest (page 32)</td>
<td>Sementara air terjun menyemburkan kabut diatas belantara yang hijau.</td>
</tr>
</tbody>
</table>

As written above, the sentence “as waterfalls spray mist over the green forest” was translated into “sementara air terjun menyemburkan kabut diatas belantara yang hijau”. This is the example of seventh procedure of standard metaphor. If the source text was translated into “sementara air terjun menyemprotkan kabut diatas belantara yang hijau” the word is rigid. The the translator choose the natural meaning of word “spray”, then it was translated into “menyemburkan” because based on the story, the site of waterfalls is above the land. The waterfalls are like spreading the mist to the green forest.

4. Adapted Metaphor

Actually this type is a stock metaphor that has been adapted into a new context.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>If he breathed the air, it would kill him in two minutes flat. (Page: 2)</td>
<td>Jika ia menghirup udara disana, ia akan meninggal dalam waktu kurang dari dua menit.</td>
</tr>
</tbody>
</table>

As written above, the sentence “if he breathed the air, it would kill him in two minutes flat” was translated into “Jika ia menghirup udara disana, ia akan meninggal dalam waktu kurang dari dua menit”. This sentence is
categorized into adapted metaphor because if the word *it would kill him in two minutes flat* was translated literally it should be rigid. Then, the meaning of the text might be changed into *ia akan meninggal dalam waktu kurang dari dua menit*. Of course the readers get the clear message

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jake freezes every muscle (page 9)</td>
<td>Jake terpaku (page 9)</td>
</tr>
</tbody>
</table>

As written above, the text “*Jake freezes every muscle*” is categorized into adapted metaphor. In this case, the translator didn’t translate the source text literally into “*Jake membeku setiap otot-otonya*”. As the statement of Reagan in Newmark’s book “if it were translated literally, it might be incomprehensible”. So, the translator tried to equal the message both of source text and target text into “*Jake terpaku*” in order make clear the message of source language. In this case, the translator equal both of source language and target language by using dynamic equivalence, which is related to the context to get natural message. Therefore, the translator translated it into

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jake’s chest is so full; he feels he’ll burst with pride. (Page:58)</td>
<td>Dada Jake membusung, dia merasa kalau dia akan meledak dengan kebanggaan.</td>
</tr>
</tbody>
</table>

As written above, the text “*Jake’s chest is so full, he feels he’ll burst with pride*” is categorized into adapted metaphor. In this case, the translator didn’t
translate the source text literally into “Dada Jake sangatlah penuh, dia merasa kalau dia akan meledak dengan kebanggaan”. As the statement of Reagan in Newmark’s book “if it were translated literally, it might be incomprehensible”. So, the translator has to choose the other language in order get the natural meaning; it is Dada Jake membusung, dia merasa kalau dia akan meledak dengan kebanggaan but it should be better if the translation is Dada Jake membusung, dia merasa kalau dia akan meledak karena rasa bangganya.

5. Recent Metaphor

This type is used for the new institutions and occurrences. This type can be conveyed by exploring the connotation source text of metaphor in other language that is the closest meaning in the target text.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>…and they believe the woodsprite is a seed from the Great Tree and is connected to Eywa (Page 13)</td>
<td>…dan mereka percaya bahwa atokirina adalah benih dari Pohon Agung dan berkaitan dengan Eywa</td>
</tr>
</tbody>
</table>

The word “woodsprite” is categorized into recent metaphor. In the target language, the translator doesn’t translate the word woodsprite to peri pohon. As in the culture of avatar, woodsprite is called atokirina. In the target text, the translator directly translated “woodsprite” into “atokirina” to simplify the exploring of explanation.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doglike creatures with knife-sharp teeth (Page 13)</td>
<td>Makhluk seperti anjing dengan gigi yang setajam pisau</td>
</tr>
</tbody>
</table>
The italic phrase above supports to the recent metaphor. If the phrase “knife-sharp teeth” is translated literally to “pisau-gigi tajam” so the reader is hard to get the message of this phrase. Then, the translator translated it into “makhluk seperti anjing dengan gigi yang setajam pisau”. The translation in target text shows the message of source text especially the phrase “knife-sharp teeth”.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>A storm of Na’vi warriors….</td>
<td>Sejumlah besar pejuang Na’vi</td>
</tr>
<tr>
<td>(Page 18)</td>
<td></td>
</tr>
</tbody>
</table>

A written above is an example of recent metaphor. The translator used dynamic equivalence to equal “A storm” in source language to target language. A sentence “A storm of Na’vi warrior” was translated into “sejumlah besar pejuang Na’vi”. If the word “A storm” is translated to “badai”, the reader doesn’t get the point of message in source language. Then, the translator translated it into “sejumlah besar” to equal the image in order to get the message of this sentence.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
</table>

The sentence above is one of examples in recent metaphor. The translator used dynamic equivalence to equal the message of source language
in target language. If the sentence “hearth racing” is translated literally to “perlombaan hati”, the reader doesn’t understand what the message of sentence is. To equal the meaning of it, the translator adjusts the sentence in order to get the clear message. Then, the translator translated it to “jantung yang berdebar-debar” and the reader get the clear message in the target sentence.

6. Original Metaphor

The original metaphor is the original message reflection of the translator from the source language to target language.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>…. The head of security at <em>Hell’s gate</em>… (Page 3)</td>
<td>Kepala keamanan di Hell’s gate</td>
</tr>
</tbody>
</table>

As written above, the sentence “the head of security at Hell’s gate” was translated literally to “Kepala keamanan di Hell’s gate”. The italic sentence *Hell’s gate* supports this sentence into original metaphor that the translator didn’t change it to “gerbang neraka” but the translator kept it in target language, because it is the name of something.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>They’ve never met a warrior <em>dreamwalker</em> (Page 23)</td>
<td>Mereka belum pernah bertemu dengan pejuang dreamwalker</td>
</tr>
</tbody>
</table>

This sentence can be categorized into original metaphor. The source text “They’ve never met a warrior *dreamwalker*” was translated literally
except the italic word into “Mereka belum pernah bertemu dengan pejuang dreamwalker”. The translator kept the source language as the original message. So, the translator doesn’t change dreamwalker into bahasa, because “dreamwalker” is the nickname of Jake in Na’vi people.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

*Avatar The Na’vi Quest* is the popular film by James Cameron, Packaged in a novel published by Harper Collins in 2010 and translated by Hary Tunggal and Immanuel in 2010. This is a popular film for all ages. The story is very interesting and it’s being a best film that got golden globes award. In this unit analysis, the writer has tried to reach some conclusions as the issue of translating the metaphorical language in the novel.

1. The types and the examples that are wrote by the writer to prove how the extent of the Indonesian translation text equal with English text is.

2. The types of metaphor such as dead metaphor, cliché metaphor, standard metaphor, adapted metaphor, recent metaphor and original metaphor are becoming the focus on analyzing this novel. From the tabulated data analysis shows, that the majorities number of analyzed metaphor in this novel is standard metaphor.

3. In answering the research question, the writer concludes that the writer uses the strategies of Peter Newmark, there are five strategies to translate the metaphors. Beside it, almost English metaphors do not have the equal metaphorical meaning in Indonesian. To get the message from source language to target language, the writer used meaning equivalence
B. Suggestion

Based on the conclusion above, there are some suggestions given by the writer to other researcher in order to do a better research. The writer suggests that to translate metaphor needs a deep understanding to know the metaphorical sentence that occur in the novel. In taking part of translating metaphor, the researcher has to adjust the meaning equivalence of the metaphorical sentence because not all the English metaphors have equal meaning in Indonesian. Somehow, the researcher not only know how the metaphor that appear in novel but also know how the equivalence of metaphor translation in source language to the target language.
Name: Rislah Nuur Fithri
Date and Place of Birth: Jakarta, May 31st 1987
Religion: Moslem
Sex: Female
Nationality: Indonesian
Status: Not Married
Address: Kp. Kecil Jl. Ashiroth Rt. 006/01 No. 6
         Kel. Sukabumi Selatan Kec. Kebon Jeruk
         Jakarta Barat 11560
Telephone/Mobile: 021. 530 5432 / 08561820944
Email: rislah_ahmad@yahoo.com

Formal Education

- Grogol Utara 04 Elementary School
  Jakarta 1993 – 1999
- La Tansa Junior High Islamic Boarding School
  Banten 1999 – 2002
- La Tansa Senior High Islamic Boarding School
  Banten 2002 – 2005

Non Formal Education

- March 2008  “Mahesa Institute” Program Translation
              Pare, East Java
- March 2008  “Daffodil Course” Program Speaking
              Pare, East Java

Experience of Work

- Alifya English Kid Course
  Jakarta  October 2009 – June 2010
- LPIA Saharjo Branch
  Jakarta  October 2010 – December 2010
CHAPTER I

INTRODUCTION

A. Background of the Study

Language is important to human’s daily-life since they have to communicate with others. The medium for people to communicate is, whether written or spoken languages. In the context of literary works, this is the major reason why language is very important. Authors can express feelings, ideas, ideologies, and insights through literature.

Nowadays, the development of literary work such as romance novels and poetry that is growing rapidly, so does the translation. How if the translation of a literary work does not contain a good translation so that readers can’t digest the messages from what they read.

Therefore, the quality translation is needed to understand and express the message of target language. Translation is a craft consisting in the attempt to replace a written message or statement in one language by the same message or statement in another language.\(^1\)

Nida and Taber propose that translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.\(^2\) So, the translator should use the closest natural equivalent either in the meaning or the style of the receptor language.


Likewise in the translation of metaphor, “Metaphor is much more than simple A is like B or A is B statement. Researcher need to be aware of diversity of metaphoric forms and recognize that a particular theoretical account for one aspect of metaphor may not apply to other of metaphorical language.\(^3\)

Metaphor is often use in daily conversation, for example in expression of happiness, I am up. The word Up means naik, but in that sentence is not translated to naik but it express happiness and people say “I am Up”.

In this study, the writer tries to analyze the metaphor translation that occurs in the text of Avatar novel that based on the movie written and directed by James Cameron in 2010. There are six types of metaphor like dead metaphor, cliché metaphor, standard metaphor, recent metaphor, original metaphor.

B. Focus of the Study

In the translating the literary work like novel, there are many criteria and strategy for translating the novel. In this study, the writer will focus the study with analyzing the metaphor form in the novel Avatar The Na’vi Quest.

C. Research Questions

The problem will be discussed in this study as formulated through the following questions:

1. How the strategies used by the translator in translating the sentences consist of English metaphor into Indonesia in the novel Avatar The Na’vi Quest?

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\(^3\) Lynne Cameron and Graham Low, Researching and Applying Metaphor, (United Kingdom: Cambridge University Press, 1999), p. 31
2. To what extent does the Indonesian translation text equal with the original text of the novel *Avatar The Na’vi Quest*, especially in the sentences consist of metaphor?

D. **Significance of the Study**

The writer expects this study gives a benefit to the readers to increase the knowledge in translation especially in translating the literary work, because many problem that has to solve for translating the literary work, such as the metaphor translating like the writer analyzes. So, it can embellish the language style that understood by readers easily. In addition, the writer expects 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 know more about the metaphor and its translation from English to Indonesia

   b. Try to mention and explain metaphor form that found in the novel *Avatar The Na’vi Quest“*

2. **The Method of the Research**

   This research is a kind of qualitative research. It gives a description about metaphor in the novel *Avatar the Na’vi Quest* that the writer chooses as a unit analysis.
3. Technique of Data Analysis

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

a. Underlining the sentence or phrase which has metaphor form, then find out the meaning of the sentence or paraphrase.

b. Identifying the type of metaphor which has marked, analyzing the sentence or paraphrase.

c. Classifying the sentences or phrases to every type of metaphor and account the amount of metaphor in that novel.

4. Research Instruments

The data which are related to the every sentence or phrase that contains metaphor of the novel *Avatar the Na’vi Quest* will be classified and translated into several types, such as: Dead Metaphor, Cliché Metaphor, Standard Metaphor, Adapted Metaphor, Recent Metaphor and Original Metaphor.

5. Unit of Analysis

The unit of analysis in this research is the popular film by James Cameron and packaged in a novel published by Harper Collins in 2010 and translated by Hary Tunggal and Immanuel. This story tells about the futuristic world of James Cameron’s Avatar, a young man named Jake becomes parts of an exploration team on the planet Pandora inhabited by the exotic Na’vi. Scientists have created and avatar – a body that looks
like a Na’vi but is operated by a human’s consciousness.

6. Procedure of the Research

The work procedure will be done as follows:

a. Reading the novel *Avatar The Na’vi Quest* then observed the metaphor form that may found in translating the metaphor.

b. Underlining sentences or phrases and their equivalence in Bahasa contained metaphor form and classified the sentences or phrases.

c. Classifying the sentences or phrases to every type of metaphor

d. Making a conclusion.

CHAPTER II
THEORETICAL FRAMEWORK

A. Definition of Metaphor

Metaphor is one of figurative language, which is applied in the text aims to compare two different unrelated objects, it is also reflected in our daily language and liven up some text of language to make them more colorful and dramatic. Peter Newmark stated that metaphor is figurative expression, the transferred sense of physical word, the personification of an abstraction, the application of a word or collocation to what it does not literally denote to describe one thing in terms of another.\(^4\) Metaphors help us to communicate what we think or feel about something, explain what a particular thing is like and convey a meaning in more

B. Types of Metaphor

In A *Textbook of Translation*, Peter Newmark divided the procedure to translate the metaphor into six types; dead metaphor, cliché metaphor, standard metaphor, adapted metaphor, recent metaphor and original metaphor.

1. Dead Metaphor

This type is considered by dead metaphor because the sense of figurative that is used as a common language and dead metaphor no longer act as metaphors, it just become plain words, with a simple functional meaning. So, when a dead metaphor is applied in a sentence, the readers do not think about the primary sense but only the idiomatic and figurative sense.

Example:

Leg of the table  Kaki Meja
Foot of the mountain   Kaki Gunung

It is easy to compare between the leg of human and leg of something (table and mountain). Although the word “Leg” and “foot” of “table” and “mountain” has same meaning with “Leg” and “Foot” of human but the message of that word is different. In translating dead metaphor, the translator may translate directly without any affliction to keep the metaphorical image distinctive interpretation based on the context and it message.

2. Cliché Metaphor

This type is an expressive text to get the reader reaction from the content of the texts. Then, it is used for giving the additional clear explanation and
connotative information but it doesn’t matter if the translator should remove it from the text because it should be inefficient.

Example:
They soar like hot-air balloons on strings and are as high as the eyes can see, piercing through the clouds.⁵

*Mereka membumbung seperti balon udara yang terikat pada benang dan tinggi menembus awan sejauh mata bisa memandang.*

The informative text is to obtain an optimum reaction from the readers. However, the translator has to get rid of clichés to simple and more effective sense if the text is well understood to the reader. Usually, this type is used in some literature text for embellishment.

3. **Standard Metaphor**

As an established metaphor, Standard metaphor has a universal aspect to consider the text in source language. Newmark defined a standard metaphor as an established metaphor which in an informal context is an efficient and concise method of covering a physical and mental situation both referentially and pragmatically.⁶

In translating this type, Newmark in his book *Approaches to Translation* has seven procedures for translating the standard metaphor. The following are the translating procedures of standard metaphor;

a. Reproducing the same image in the target language.

In this procedure, the translator has to translate the image in source

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language that has comparable frequency and currency image in the target language while this type is hardly to translate because translating this type is rare and depends on the culture of target language. Example:  *You are my sunshine* and its translation is *Engkaulah matahariku*. The image of the sentence has a universal aspect; it is the advantage, useful or valuable.

b. Replacing the image in the source language with standard target language image.

To translate the metaphor as this procedure, the translator may replace the image in the source language which does not clash with the culture in the target language but which like most standard metaphors, proverbs, etc. the images in standard metaphor are often change if the translators transfer the source text to target text that has a different culture. For example, *Time is money* (English) it can be transferred to *Al waktu kasshaif* (Arabic). The two texts have the same message that aim to the *time* while the images of both are different. In the English, the time is assumed as money and Arabian assumed the time as shaif or sword.

c. Translating of metaphor by simile, retaining the image.

A simile is more restrained and scientific than a metaphor. This procedure can be used to modify any type of word as well as original complex metaphor. Example; *I can read him like a book* it means *I can read him as in a book*, *Budi adalah lintah darat* it can change to *Budi seperti lintah darat*.

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7 Ibid
d. Translation of metaphor (or simile) by simile plus sense

This procedure is a compromise procedure but it has the advantage of combining communicative and semantic translation. If there is a difficult or awkwardness in addressing the simple transfer, the translator can transfer the difficult metaphor to the simile by simile plus sense. For example, *He is as sharp and cunning as a fox, he is a glutton for work; dilly dally.*

e. Conversion of metaphor to sense

Depends on the type of text, this procedure is common, and is to be preferred to any replacement of any source language by target language image which is too wide of the sense or the register.

In principle, when a metaphor is converted to sense, the sense must be analyzed componential; since the essence of an image is that it is plural dimensional, otherwise literal language would have been used. \(^8\) Example: *He is as slow as tortoise, She is as good as gold*

f. Deletion

If the metaphor is redundant or otiose, the translation can do this procedure to the case for its deletion together with its sense component. Sometime, the source language text must not translated, it is an expressive or an authoritative of the writer. Peter Newmarke stated that “... A deletion of metaphor can be justified empirically only on the ground that the metaphor’s function is being fulfilled elsewhere in the text.” \(^9\) Example: His sharp, razor-

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\(^8\) Ibid, p. 91
\(^9\) Ibid
edge wit.

g. Same metaphor combined with sense

Occasionally, the translator who transfers an image way wish to ensure that it will be understood by adding gloss. The example from Beekman and Callow, *The tongue is fire* and suggest that the translator may add *A fire ruins thing*. This suggests a lack of confidence in the metaphor’s power and clarity, but it is instructive and may be useful if the metaphor is repeated.

4. **Adapted Metaphor**

This type is actually a stock metaphor that has been adapted into a new context. For example, *carrying coals to Newcastle* can be turned into *membuang garam dilaut*. This type should be translated using equivalent adapted metaphor or reduced to sense because *if it were translated literally, it might be incomprehensible*. As Peter Newmark stated that *since their sense is normally clear, the translation should ‘err’ on the side of caution and comprehension*.

5. **Recent Metaphor**

Recent metaphor designating new objects or process is treated like other new word formation with certain reference to the level language of the metaphor and the anonymous metaphorical neologism of this type has become generally used in the source language. Some examples such as *tug-of-love walk on, building disease, etc*. Example: “…and they believe the

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13 Ibid
woodsprite is a shead from the Great Tree...”  
“dan mereka percaya bahwa atokirian adalah benih dari Pohon Agung...”.

6. **Original Metaphor**

Peter Newmark stated that 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”. Take this passage as an example: “they’ve never met a warrior dreamwalker”. The translator translates the word dreamwalker originally in the target language and its meaning isn’t change in target language.

C. **Meaning Equivalence**

In producing the meaning, the translator has to adjust the message for the equivalence. Nida defined equivalence into: Dynamic Equivalence and Formal Equivalence. Nida defined the aim of dynamic equivalence as seeking the closest natural equivalent to the source language message. “A translation of dynamic equivalence aims at complete naturalness of 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”.

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15 Peter Newmark, Loc.Cit  
16 James Cameron’s, Op.Cit, p.18  
“Formal equivalence focuses attention on the message itself, in both form and content... One is concerned that the receptor language should match as closely as possible the different elements in the source language.”\(^{18}\)

Formal Equivalence is basically recreated from the translation process oriented in the source language structure and arrowed to come across as wide as possible the form and the meaning of the original.

D. Relevant Research Findings

There are many researches to study about metaphor. This study has some similarities topic with other studies research. They are;

1. The Translation of Metaphor in the novel \textit{The Lord of the Rings; the Return of the King} that have been written by Jakarta State university student in 2007.

2. \textit{Analisis Penerjemahan Metafora dari Bahasa Inggris ke Bahasa Indonesia}, written by Indonesian University’s student in 2006.

CHAPTER III

RESEARCH FINDINGS

A. Data Description

As in the previous chapter, the focus of this study is only on the translation of metaphor. The metaphor will be categorized into six types and their procedures are: Dead metaphor, cliché metaphor, standard metaphor,

adapted metaphor, recent metaphor and original metaphor. The writer found that most of types of metaphor and their procedure used by the translator in *Avatar, The Na’vi Quest* is standard metaphor.

B. Data Analysis

In this analysis, the writer describes the translation of metaphor that occurs in the novel “Avatar The Na’vi Quest”. Therefore, the data analysis can be elaborated as follows:

1. Dead Metaphor

   Dead metaphor is one of metaphor that used as a common language. This type is easy to understand when it is common to apply in daily language and it easy to translate because the figurative aspect is ignored in source language to target language. Here is the example of dead metaphor.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>….and tips of mountain pierce through it (page 7)</td>
<td>….dan puncak gunung menembus diatasnya (page 7)</td>
</tr>
</tbody>
</table>

   The literal meaning of phrase “tips of mountain” is *ujung gunung* but in the text, it was translated to *puncak gunung* to get the natural meaning. The phrase contents two things, “tips” which means “*ujung*” and “mountain” which means “*gunung*” but if we translate that phrase to *ujung gunung*, the translation is so rigid. In this case, the translator used dynamic equivalence in order to get the closest and natural meaning equivalence, so the translator translated it to “*puncak gunung*”. However, this translation is enough clear to understand. As the definition of dead metaphor is categorized of the translator translated it without
any affliction to keep the metaphorical image and it was no problem to keep the message because it is commonly used in our daily language.

2. **Cliché Metaphor**

   This type is an expressive text to get the reader’s reaction from the content of the text. Then, it is used for giving the additional clear explanation and connotative information but it doesn’t matter if the translator should remove it from the text because it can be inefficient. Here are the examples of cliché metaphor:

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>They soar like hot-air balloons on strings and are as high as the eyes can see, piercing through the clouds. (page 40)</td>
<td>Mereka membumbung seperti balon udara yang terikat pada benang dan tinggi menembus awan sejauh mata bisa memandang. (page 40)</td>
</tr>
</tbody>
</table>

   The text above is categorized into cliché metaphor. The sentence “they soar like hot-air balloons on strings and are as high as the eyes can see, piercing through the clouds” was translated literally to “mereka membumbung seperti balon udara yang terikat pada benang dan tinggi menembus awan sejauh mata bisa memandang”. Based on the story in *Avatar The Na’vi Quest*, this sentence is an expressive sentence when the na’vi ride their direhorse through the sky. This parable is easy to understand, so this expressive sentence is still kept in source language and target language.

3. **Standard Metaphor**

   This type of metaphor has a universal aspect, sometimes it’s tricky to translate. The translator has to render it as good as possible and not to reduce although in different social or culture. Here are the examples of standard
metaphor:

1. Reproducing the same image in the target language

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>This earth is home to jake sully (page: prologue)</td>
<td>Bumi ini adalah rumah bagi jake sully (page: prologue)</td>
</tr>
</tbody>
</table>

The sentence above “This earth is home to Jake sully” was translated literally to “Bumi ini adalah rumah bagi Jake Sully”. The translator translated the source text the same image as in the source text. In this case, the translator used formal equivalence to relate both the image of source text and target text. “Earth” and “Home” have equal image. So, the translator put this sentence in first procedure of standard metaphor.

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

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Its oceans no longer <em>dance with fish</em> of all shapes and sizes (page: Prologue)</td>
<td>Lautannya tidak lagi dihuni ikan-ikan dari berbagai bentuk dan ukuran.</td>
</tr>
</tbody>
</table>

The text above can be categorized as the second procedure of standard metaphor. The word “dance” in the sentence was not translated literally because if it was translated to “menari” the reader would not get the real meaning of metaphor. Therefore, the translator translated the word ‘dance” to “dihuni”. So, the target text become clear if the source text was translated into *lautannya tidak lagi dihuni ikan-ikan dari berbagai bentuk*
In this case the translator used dynamic equivalence to get the closest and natural meaning.

3. Translation of metaphor by simile

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>The skin glimmers in the fluid, and the body twitches like a baby sleeping. (page 4)</td>
<td>Kulit tersebut berkilau didalam cairan, dan tubuhnya bergerak-gerak seperti bayi yang sedang tidur. (page 4)</td>
</tr>
</tbody>
</table>

The sentence above “the skin glimmers in the fluid, and the body twitches like a baby sleeping” was translated literally to “kulit tersebut berkilau didalam cairan dan tubuhnya bergerak-gerak seperti bayi yang sedang tidur”. It is categorized into third procedures of standard metaphor. The twitches body is reflected like a baby sleeping. In this case, the translator didn’t hard to find the equal meaning, he used formal equivalence.

4. Translation of metaphor or simile by simile plus sense or occasionally a metaphor plus sense

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Growing from its head is long black hair that swirls around the body in the tank with a life of its own. (Page 4)</td>
<td>Dikepalanya tumbuh rambut hitam yang panjang, menari-nari disepat tubuh dalam tangki tersebut seolah-olah memiliki kehidupan sendiri.</td>
</tr>
</tbody>
</table>

The text above can be categorized as the forth procedure of
standard metaphor. The word “swirls” in the sentence was not translated literally because if it was translated to “berputar” the reader would not get the real meaning of metaphor. Therefore, the translator reflected the word “swirls” to “menari-nari” as the explanation from the source language in order to get the understanding of the reader. In this case the translator used dynamic equivalence to get the natural meaning.

5. Conversion of metaphor to sense

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>You have a strong heart, no fear. (page 16)</td>
<td>Engkau mempunyai hati yang tegar, tak kenal takut.</td>
</tr>
</tbody>
</table>

The phrase *a strong heart* was translated communicatively into *hati yang tegar*. It isn’t problem if it was translated into *hati yang kuat* but to get the communicative sentence the translator translated it into *hati yang tegar*. Of course it is clearer to understand. So, the word “no fear” is the reflection that someone who has a strong heart, in this text is “you have a strong heart”. Then, the source text of this sentence was translated into “engkau mempunyai hati yang tegar, tak kenal takut”.

6. Deletion

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Good morning, <em>sunshine</em> (page 2)</td>
<td>Selamat pagi</td>
</tr>
</tbody>
</table>
The example above can be categorized as the sixth procedure of standard metaphor, it is deletion. The translator didn’t translate the word “sunshine” in target language because deleting the word “sunshine” in target language doesn’t affect significantly in getting the message of source language.

7. Same metaphor combined with sense

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>The mountains are floating above the ground! Braided and twisted tree roots</td>
<td>Pegunungan itu mengambang diatas tanah, akar-akar pohon yang melingkar dan</td>
</tr>
<tr>
<td>dangle from the mountains’ craggy bottoms, tying them to surface below.</td>
<td>terkepang menggantung terjulur dari tebing-tebing dasar pegunungan,</td>
</tr>
<tr>
<td>(page 32)</td>
<td>mengikatnya pada permukaan dibawahnya.</td>
</tr>
</tbody>
</table>

The source text above “the mountains are floating above the ground! Braided and twisted tree roots dangle from the mountains’ craggy bottoms, tying them to surface below” was translated literally to “pegunungan itu mengambang diatas tanah, akar-akar pohon yang melingkar dan terkepang menggantung terjulur dari tebing-tebing dasar pegunungan, mengikatnya pada permukaan dibawahnya”. It is the formal equivalence both the source and target text. This sentence is categorized into seventh procedure of standard metaphor that the floating mountains make the roots dangled from the bottoms of mountain.

4. Adapted Metaphor

Actually this type is a stock metaphor that has been adapted into a new context.
As written above, the text “Jake freezes every muscle” is categorized into adapted metaphor. In this case, the translator didn’t translate the source text literally into “Jake membeku setiap otot-otonya”. As the statement of Reagan in Newmark’s book “if it were translated literally, it might be incomprehensible”. So, the translator tried to equal the message both of source text and target text into “Jake terpaku” in order make clear the message of source language. In this case, the translator equal both of source language and target language by using dynamic equivalence, which is related to the context to get natural message. Therefore, the translator translated it into.

5. Recent Metaphor

This type is used for the new institutions and occurrences. This type can be conveyed by exploring the connotation source text of metaphor in other language that is the closest meaning in the target text.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jake freezes every muscle</td>
<td>Jake terpaku</td>
</tr>
<tr>
<td>(page 9)</td>
<td>(page 9)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>…and they believe the woodsprite is a seed from the Great Tree and is connected to Eywa (Page 13)</td>
<td>…dan mereka percaya bahwa atokirina adalah benih dari Pohon Agung dan berkaitan dengan Eywa</td>
</tr>
</tbody>
</table>

The word “woodsprite” is categorized into recent metaphor. In the target language, the translator doesn’t translate the word woodsprite to peri pohon. As in the culture of avatar, woodsprite is called atokirina. In the target text, the translator directly translated “woodsprite” into “atokirina” to...
simplify the exploring of explanation.

6. Original Metaphor

The original metaphor is the original message reflection of the translator from the source language to target language.

<table>
<thead>
<tr>
<th>Source text</th>
<th>Target text</th>
</tr>
</thead>
<tbody>
<tr>
<td>…. The head of security at Hell’s gate… (Page 3)</td>
<td>Kepala keamanan di Hell’s gate</td>
</tr>
</tbody>
</table>

As written above, the sentence “the head of security at Hell’s gate” was translated literally to “Kepala keamanan di Hell’s gate”. The italic sentence Hell’s gate supports this sentence into original metaphor that the translator didn’t change it to “gerbang neraka” but the translator kept it in target language, because it is the name of something.

CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

*Avatar The Na’vi Quest* is the popular film by James Cameron, Packaged in a novel published by Harper Collins in 2010 and translated by Hary Tunggal and Immanuel in 2010. In this unit analysis, the writer has tried to reach some conclusions as the issue of translating the metaphorical language in the novel.

1. The types and the examples that are wrote by the writer to prove how the
extent of the Indonesian translation text equal with English text is.

2. The types of metaphor such as dead metaphor, cliché metaphor, standard metaphor, adapted metaphor, recent metaphor and original metaphor are becoming the focus on analyzing this novel. From the tabulated data analysis shows, that the majorities number of analyzed metaphor in this novel is standard metaphor.

3. In answering the research question, the writer concludes that the writer uses the strategies of Peter Newmark, there are five strategies to translate the metaphors. Beside it, almost English metaphors do not have the equal metaphorical meaning in Indonesian. To get the message from source language to target language, the writer used meaning equivalence.

B. Suggestion

Based on the conclusion above, there are some suggestions given by the writer to other researcher in order to do a better research. The writer suggests that to translate metaphor needs a deep understanding to know the metaphorical sentence that occur in the novel. In taking part of translating metaphor, the researcher has to adjust the meaning equivalence of the metaphorical sentence because not all the English metaphors have equal meaning in Indonesian. Somehow, the researcher not only know how the metaphor that appear in novel but also know how the equivalence of metaphor translation in source language to the target language