

**METAPHORICAL EXPRESSIONS IN ANDREA HIRATA'S AND JOHN  
COLOMBO'S *EDENSOR***

**A THESIS**

**Presented as Partial Fulfillment of the Requirements for Attainment  
of a *Sarjana Sastra* Degree in English Language and Literature**



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METAPHORICAL EXPRESSIONS IN ANDREA HIRATA'S AND JOHN  
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A THESIS

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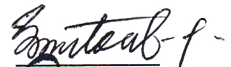
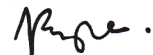
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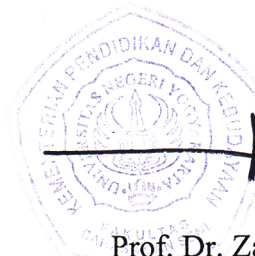
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Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 5 Desember 2013

Penulis,



Yolanda Cynthia Putri

# MOTTOS

~ **The only sure way to avoid making mistakes is to have no new ideas.**

~ **Falling is not bad when you learn what not to do.**

~**The future is not a gift – it is an achievement.**

~ **God does not play dice.**

~**Not everything that counts can be counted and not everything that can be counted counts.**

~ **You never fail until you stop trying.**

~ **To belittle, you have to be little.**

## **DEDICATIONS**

**This thesis is dedicated to:**

**My Beloved Parents : Mr. and Mrs. Nursahid,**

**My Brother : Johan Prasetyawan,**

**My Special Engineer : Azhar Mustafa, and**

**My Beloved Friends.**

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I realize that this thesis is far from being perfect. Therefore, comments and suggestions are accepted kindly. I really hope that this thesis will be useful for everyone who is interested in translation study.

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Yolanda Cynthia Putri

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## LIST OF ABBREVIATIONS

SL	: Source Language
TL	: Target Language
DM	: Dead Metaphor
LM	: Live Metaphor
Bor	: Borrowing
Cal	: Calque
Lit	: Literal Translation
Mod	: Modulation
Trans	: Transposition
Equ	: Established Equivalent
Adap	: Adaptation
Amp	: Amplification
Comp	: Compensation
Des	: Description
Dis	: Discursive Creation
Gen	: Generalization
Liam	: Linguistic Amplification
Lico	: Linguistic Compression
Par	: Particularization
Red	: Reduction
Sub	: Substitution

Var : Variation

Acr1 : Accurate

Acr2 : Less Accurate

Acr3 : Inaccurate

Acp1 : Acceptable

Acp2 : Less Acceptable

Acp3 : Unacceptable

## **TRANSLATION OF METAPHORICAL EXPRESSIONS IN ANDREA HIRATA'S *EDENSOR***

**By:**  
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### **ABSTRACT**

Metaphor is one form of the figurative languages which is considered difficult to recognize since it is rather implicit in terms of the comparison and meaning. The implicit comparison and the meaning lead to the complexity of the translation process. The aims of this research are to know the types of the metaphor in the source text, the translation techniques applied by the translator to translate the metaphorical expressions, and the translation quality assessment of the translated metaphorical expressions in terms of the accuracy and the acceptability. In general, this research is intended to know how the metaphorical expression in *Bahasa Indonesia* is translated into English

The Qualitative approach is used in this research in order to make this research successful. The data of this research are taken from Andrea Hirata's novel entitled *Edensor* in *Bahasa Indonesia* and its English version translated by John Colombo. The main instrument of this research is the researcher herself and the second instrument is the data sheets. The data sheets consist of the data and the classifications of the types of metaphor, translation techniques and the translation quality assessments. To achieve data trustworthiness, the data sheets are repeatedly checked by the researcher and some peers. After that, the results are discussed with the consultants and the respondents.

The results of this research show that there are two kinds of metaphor found in Andrea Hirata's *Edensor*. They are dead metaphor and live metaphor. From 18 techniques introduced by Molina and Albir, there are nine techniques applied by the translator to translate the novel into English. They are borrowing, literal translation, transposition, modulation, established equivalent, adaptation, generalization, linguistic amplification and reduction. Two respondents are involved in this research in order to assess the accuracy and the acceptability level in the form of questionnaire sheets. Based on the respondents, 20 out of 43 data are considered accurate and acceptable. It means that, in accordance with the translation quality, less than 50% of the translation of metaphorical expressions found in Andrea Hirata's *Edensor* is considered accurate and acceptable.

**Keywords:** metaphorical expressions, types of metaphor, translation technique, translation quality assessment

# CHAPTER I

## INTRODUCTION

### A. Research Background

As a *homo socius*, people need communication to interact with each other. Communication among people is divided into two kinds. They are direct and indirect communication. Talking to each other by face to face is a kind of direct communication. While direct communication could be done by the fast reaction process, indirect communication has a longer reaction since it needs such instruments during the interaction. One of the instruments could be in the form of paper, including novel. Communication using a novel is a kind of communication between the author and the reader. A novel has a role as the media which delivers the author's opinion of certain phenomenon to the readers through a story which needs to be interpreted by the readers, so they can conclude by themselves after finish reading the novel.

Communication using a novel could be succesful as long as the author and the readers use the same language. In other words, if the language is different, it cause a problem. The message could not be delivered to the readers because they do not understand the language. Thus, it needs another communicator which is called as translator.

In some conditions, people are fond of a certain novel not because of the story, but often because it is written by a certain author. In other words, some people like the novel because of the author. The reason why some people are fond

of certain author is a kind of phenomenon. There must be something in the author that makes the readers fond of his/her works. The answer is because the author has their own characteristics in telling a story or writing a novel. This kind of feature is called language style.

When a novel that uses certain style is translated into other languages, the language style is possibly changed. The translator should have a responsibility to maintain the language style of the source text, so the readers from all over the world can appreciate it and feel the same sense as reading the original novel. It is important to make the same effect to the readers when they read the translated text as well as the original text. Some examples of the literary works which have spread and been appreciated in all over the world are Khalil Gibran's, Shakespeare's, Charles Dickens', Pramoedya Ananta's, and Andrea Hirata's. Each of the authors has their own characteristics of writing. Their works are translated into some languages and the spreading of their novel is proved successful since the books are appreciated by people who read them. It seems that the translator has succeeded in giving the same effect when the works are translated into the target language.

Andrea Hirata is an example of a novel writer who is called as a metaphorical writer since his works are full of metaphor. Prof. Sapardi Djoko Darmono writes "*...karya Andrea Hirata bergaya realis bertabur metafora yang berani, tak biasa, tak terduga, kadang kala ngawur, namun amat memikat*". It means that Andrea Hirata's works are full of such brave, unusual, unexpected, sometimes scatter, but attracted metaphors. *Tempo Magazine* also gives a

comment “...dibalut sejumlah metafora dan deskripsi yang kuat, filmis ketika memotret lanskap dan budaya”. It means that his works are covered by numbers of metaphors and strong descriptions in capturing the landscape and culture. *Tribun Jabar Daily* also writes “*Metafora-metafora yang ditulis Andrea demikian kuat karena unik dan orisinal*”. In other words, Andrea’s works contain many strong metaphors because of their uniqueness and the originality. He is new as a writer. His first novel, *Rainbow Troops*, has become the best seller novel all over the world followed by other novels. *Edensor*, which is studied in this research, is the third novel. It also has become the best seller and been spread all over the world. It has been translated into English by John Colombo. This novel, like others, also contains figurative language, especially metaphors as mentioned before.

## **B. Identification of Problem**

Problems occur when there is difference of languages used by the author and the readers. Thus, the process in delivering the meaning should be done by a translator. It means that the translator should be able to take a role as a reader and a writer. The difficulties as a reader might be caused by the complicated sentence used by the author, so it makes the translator find it difficult to understand the meaning. The unusual words used by the author might also cause the problems. Moreover, it would be more complex when the unusual words are used in a form of figurative language, especially in metaphor. If the unusual words are used in metaphor, then the meaning would be difficult to understand since metaphor is

rather implicit in terms of meaning. Furthermore, it would also create the intangibility which would also create the complexity of the problems.

On the other hand, the translator also has a role as a writer since he should write his interpretation about the novel into another language which is used by the readers. The problems which occur during the translation process might be caused by the different culture between the source language and the target language. The different culture among them would cause an ambiguity if the translator fails to find the suitable words.

The other problem occurs when the metaphorical expressions are translated. It is said so because in translating metaphor, a translator should consider not only the meaning, but also the way the meaning is expressed as Nida and Taber in Ran (2009:44) state that “translation consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style.” It is considered difficult since creating such a beautiful writing containing figurative language could not be done by everyone randomly. The translator should have a skill in writing a literary work. The lack of knowledge in literature might cause the low-quality of translation. The different sense of metaphorical expressions between the source language and the target language could also cause this problem. It means that when the sense of metaphorical expression in the source language is considered as usual, it could not be assured that the same sense would occur in the target language. It could be considered as problem since it would have a big impact related to the works of Andrea Hirata’s. The impact could be in the form of

disadvantages such as the works would be interested only in Indonesia or original country, so people around the world could not enjoy the beauty of the metaphorical writing that freshly created by Andrea Hirata.

### **C. Research Focus**

There are three important points that are discussed in this research. They are types of metaphorical expressions, translation techniques and translation quality assesment. The metaphorical expression is focused only on two types, dead and live metaphor. The translation technique is based on Molina and Albir's theory who introduce 18 techniques such as borrowing, calque, literal translation, modulation, transposition, established equivalent, adaptation, amplification, compensation, description, discursive creation, generalization, linguistic amplification, linguistic compression, particularization, reduction, substitution and variation. Lastly, the translation quality assesment is limited only on the accuracy and acceptability.

There are several interesting parts that can be analyzed from this product of translation. The novel itself actually has its own characteristics which represent the writer's character in writing a work. These characteristics are usually called as the style of writing or stylistics. Thus, this research focuses only on the following questions.

1. What kinds of metaphorical expressions does the writer use in writing the novel?

2. What translation techniques does the translator use in translating the metaphorical expressions in Andrea Hirata's *Edensor*?
3. What is the quality of the translated Metaphorical Expressions in terms of the accuracy and acceptability?

#### **D. Research Objectives**

The purposes of this study are:

1. to describe the types of the Metaphorical Expressions which exist in Andrea Hirata's *Edensor*,
2. to describe the translation techniques used by the translator in translating the metaphorical expressions found in Andrea Hirata's *Edensor*, and
3. to analyze the translation quality of the translated Metaphorical Expressions found in Andrea Hirata's *Edensor* in terms of accuracy and acceptability.

#### **E. Research Significance**

Based on the objectives of the study above, some benefits can be derived as follows.

1. Theoretically, this study is expected to give some information and contribution to translation study. It can be used as a reference to any related translation research particularly in terms of metaphorical translation.
2. Practically, this research offers some benefits for several people.

a. Other researchers

It gives information about the techniques in translating metaphorical expression. Thus, it can be used as a reference for the next study in the same field.

b. Academic society

It is contributed to comprehend people who curiously start to reveal something beyond translation and those who are interested in translating the literary works.

c. Translators

It helps the translators to enrich their knowledge in translation activity. Hence, this research can be used as a reference if they find some difficulties when they are translating texts, especially for those who are interested in translating literary works.

## **CHAPTER II**

### **LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK**

#### **A. Literature Review**

##### **1. Translation**

There are three points which are discussed in this subchapter. The discussion starts with the definitions of translation. It consists of many definitions proposed by many scholars, the paraphrases of each definition in order to make a clear understanding, and the conclusion of the definitions. The second point is translation technique which contains many definitions of the translation technique and the kinds of translation techniques. There are also some examples of each technique. The last point of this subchapter is translation quality assessment. The translation quality assessment contains some views on how a translation product is considered as a good translation. It consists of three ways in assessing a translation product involving accuracy, clarity (readability) and naturalness (acceptability).

##### **a. Definitions of Translation**

Translation could be defined in some ways and by many people or scientists. Generally, translation has a function as a bridge to connect one language to other languages. It aims to deliver the meaning of the source language to the target language. Solodub in Sokolovsky (2010:286) states that “Translation is a creative intellectual activity, denoting the transmitting of information from a

source language into a target language”. It means that translation is a process of transmitting the meaning of one language called Source Language (SL) into another language called Target Language (TL).

Semenov in Sokolovsky (2010:286) defines “First of all, translation is the translator’s activity of transforming a message in one language into another language; secondly, translation is a result of the translator’s activity, i.e. an oral or written language utterances”. This definition seems completing the previous definition that translation is not only a process, but also the result of the process.

Jiang (2008:862) writes that “Translation does not mean to replace one linguistic text with another, or to find word-for-word, sentence-for-sentence equivalence, but to reproduce in linguistic forms the mental image constituted out of the source text”. This definition is actually similar with the previous definitions that translation is an activity of delivering the information from one language to another. However, this definition is more explicit for it clarifies that translation is not about finding the word-for-word equivalence, but rather about understanding the meaning of the source text then recreating it into the target text.

Nida and Taber in Ran (2009:44) state that “Translation consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style.” The definition stated by Nida and Taber clarifies that translation does not only aim to deliver the meaning, but also to deliver the style used by the writer of the source text. In other words, a translator does not only interpret the meaning, but also maintain how the way the text is expressed.

Regarding Nida's definition, Ran adds that "...as translation is to 'reproduce' the closest natural corresponding information and meaning, for translators it is to find the presupposed meaning and express it out." It seems that in translation, the translator takes an important role in interpreting the meaning of the source text into the target text. Thus, the translation product is rather about the translator's mind or understanding of the source text.

Toury in James (2002:1) defines that "Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions." This definition reminds that language will always deal with culture. Thus, translation process must consider not only the language, but also the culture.

However, though the various definitions above are stated in different ways, the point of view is quite similar. Thus, those various ways in defining translation could be allied in one complete definition. That is, translation is an activity of catching what the aims of the writer in writing such text or what he wants to deliver to the readers using certain kinds of style, then recreating the whole messages to the target language that understandable for the target readers in the same way or in the same style. This research adopts Nida and Taber's theory that translation does not only deal with the meaning, but also the style. It is because this research is focused on the metaphorical expression that becomes the style of the writer in writing the novel.

## **b. Translation Technique**

It has been known that translation is not a simple activity since there are several elements which needs to be considered such as culture, sense, style and, of course, language. Hence, a translator should understand what he has to do before starting the translating activity. It is important to pay attention to the strategy or technique or method or procedure in translation process. In fact, the term strategy, technique, method and procedure in translation are defined in different ways and that the definitions are still debatable. However, in this study, those terms are considered the same. Thus, translation technique, in this research, means the phase in translating process which involves some ways or formulas in order to create a good translation, so that the target readers could easily understand the translated text.

Molina and Albir (2002:510) introduce 18 techniques of translation. Those techniques are explained as follows.

### 1) Borrowing

A word taken directly from another language is a technique called borrowing. It could be seen from the word “borrow” in borrowing which means that it borrows the technical term from the source language into the target language without changing the word.

For example: Style (English) → *Style* (Bahasa Indonesia)

### 2) Calque

Calque is done if a foreign word or phrase is translated and incorporated into another language. Calque is a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements.

For example: Honeymoon (English) → *Bulan Madu* (Bahasa Indonesia)

### 3) Literal Translation

It is also known as word for word translation. It is the direct transfer of a source language text (SL) into a grammatically and idiomatically appropriate target language text (TL).

For example: There is a girl in this room (English) → *Ada seorang gadis di ruangan ini* (Bahasa Indonesia)

### 4) Transposition

Transposition is a shift of word class. It involves replacing one word class with another without changing the meaning of the message.

For example: After he arrives at Adi Sucipto Airport (English) → *Setelah kedatangannya di Bandara Adi Sucipto* (Bahasa Indonesia)

### 5) Modulation

It is a shift of point of view. Whereas transposition is a shift between grammatical categories, modulation is a shift in cognitive categories. It is a variation of the form of the message.

For example: I will become a father (English) → *Aku akan segera memiliki anak*  
(Bahasa Indonesia)

#### 6) Established Equivalent

This is for the same situation using a completely different phrase. It can be rendered by two texts using completely different stylistics and structural methods.

For example: Killing two birds with one stone (English) → *Sambil menyelam minum air* (Bahasa Indonesia)

#### 7) Adaptation

Adaptation is a shift in cultural environment. It is used in those cases where the type of situation being referred to by the source language message is unknown in the target language culture.

For example: *Keris* (Bahasa Indonesia) → Sword (English)

#### 8) Amplification

It is a technique which aims to introduce details that are not formulated in the source text. It could be in the form of information or explicative paraphrasing.

For example: Ramadhan (Bahasa Indonesia) → Ramadhan, the Moslem month of fasting (English)

#### 9) Compensation

It aims to introduce a source text element of information or stylistic effect in another place in target text because it cannot be reflected in the same place as in the source text. This is rather amorphous term, but in general terms it can be used where something cannot be translated from source to target language, and the meaning that is lost in the immediate translation is expressed somewhere else in the target text.

For example: Man attempts, the will of God prevails (English) → Manusia berusaha, kehendak Tuhan berkuasa (Bahasa Indonesia)

#### 10) Description

Description is a technique which replaces a term or expression with a description of its form or/and function.

For example: Ketupat (Bahasa Indonesia) → Indonesian traditional food eaten on the celebration of Eid al-Fitr (English)

#### 11) Discursive Creation

It is to establish a temporary equivalence that is totally unpredictable out of context. It usually happens in the translation of title.

For example: Maryamah Karpov (Bahasa Indonesia) → Strange Rhythm (English)

#### 12) Generalization

Generalization is a technique which uses a more general or neutral term.

For example: Mansion (English) → Rumah (Bahasa Indonesia)

### 13) Linguistic Amplification

It is a technique which is done by adding linguistic element. This technique is often used in oral consecutive interpreting and dubbing.

For example: Shall we? (English) → Bisa kita berangkat sekarang? (Bahasa Indonesia)

### 14) Linguistic Compression

It is a technique which aims to synthesize linguistic elements in the target text. It is often used in simultaneous interpreting and sub-titling.

For example: I want you to know (English) → Ketahuilah (Bahasa Indonesia)

### 15) Particularization

Particularization is a technique which uses more specific or concrete word or phrase in the target text.

For example: Developed countries rejected the protocol (English) → Negara maju menolak Protokol Kyoto (Bahasa Indonesia)

### 16) Reduction

It aims to suppress the information item of the source text into the target text.

For example: Ramadhan, the Moslem month of fasting (English) → Ramadhan (Bahasa Indonesia)

### 17) Substitution

It is to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa.

For example: The gesture of bowing head (Bahasa Indonesia) → Shy (English)

### 18) Variation

It is to change linguistic or paralinguistic elements (intonation, gestures) that affect aspect of linguistic variation such as changes of textual tone, style, social dialect, geographical dialect, etc.

Molina and Albir (2002:509) define “translation techniques as procedures to analyze and classify how translation equivalence works”. It means that translation techniques as stated by Molina and Albir could be used to analyze a product of translation and see whether the translation product is equivalent with the original text. They also state that “Translation techniques are not good or bad in themselves. They are used functionally and dynamically in terms of the genre, type, mode, purpose and method”.

### c. Translation Quality Assessment

It is not an easy task to measure whether or not a translation product is considered as a good translation. Downing and Bogoslaw (2013:6) write that “A good translation is one that draws upon a source text to effectively fulfill a communicative purpose.” Thus, a product of translation could be considered as a

good translation as long as it could communicate the writer's opinion to the target readers.

Larson in Yarahmedzehi, Beikian and Nadri (2013:62) states that "The translator wants to be sure his translation is accurate, clear and natural." They add that "These are three determining and widely accepted criteria in assessing the quality of translation." Hence, it is clear that in translation, accuracy, clearness (readability) and naturalness (acceptability) are the major assessments.

#### 1) Accuracy

Accuracy is conducted to make sure that the meaning of the source text is delivered and equal to the target text. It aims to communicate the meaning accurately. It means that the meaning in the source language should be accurate without any addition and omission of the meaning.

#### 2) Readability (Clearness)

Larson in Yarahmedzehi, Beikian and Nadri (2013:62) argues that, "...a translation maybe accurate but still not communicate to the people for whom it is prepared due to lack of clarity." The main purpose of clearness is to know whether or not the target readers understand in reading the translated text. Once the target readers do not find any amusements in reading the translated text, it means that the product of translation is good in terms of clearness.

#### 3) Acceptability (Naturalness)

Generally, acceptability is measured by how natural the target language is. It also deals with the language culture of the target language, so when the readers of the target language read the translated text, they do not seem as if they read a translated text or a product of translation. Yarahmedzahi, Beikian and Nadri (2013:62) state that “Eventually, the purpose of naturalness test is to see if the form of the translation is natural and the style is appropriate.” Thus, naturalness focus on the style of the target text.

## **2. Metaphor**

Figurative language usually emerges in literary works in order to achieve special effects for the readers. The special effects are usually in the form of emotion. Egudu in Teilanyo (2007:310) defines figurative language as “...one of the features that gives literature its distinctiveness in the form of the suggestion or indirection, and imagination or invention that characterise its method of expression.” In his research, Teilanyo (2007:310) adds that “In fact, figurative use is common in everyday speech, employed to indicate the speaker’s deep perception of or emotive identification with the idea being expressed.” One of figurative languages that is usually used in literary works is metaphor.

Metaphor is a kind of figurative language which uses connotative meaning through the comparison without using the word “like” or “as”. Metaphor is considered difficult especially in understanding the meaning. It depends on the background knowledge of the readers. It needs a deeper attention since the comparison is conveyed implicitly. In literary works, metaphor takes an important

role to communicate the complex material and convey it more effectively to the readers. Therefore, the writer's intention could be understood for the readers. Besides, metaphor could help the readers to catch the accurate insight of the writer physically and emotionally.

Lakoff and Johnson (2003:4) define metaphor as "...a device of the poetic imagination and the rhetorical flourish—a matter of extraordinary rather than ordinary language." This may become the reason why metaphor contains connotative meaning rather than denotative.

Glucksberg (2001:52) states that "Metaphors work via an interaction between the metaphor vehicle and the metaphor topic." This statement supports that metaphor deals with the comparison. Thus, in comparing two objects, there must be the main object or the topic and the symbol which is called by Glucksberg as the vehicle.

Metaphor is a kind of figurative language comparing two objects implicitly as Nigel Armstrong (2005:189) states that "a metaphor is an implicit comparison, most often using imagery". In terms of translating metaphor, Nigel continues that "...the translator needs to consider selecting an equivalent metaphor if one is available; in the latter case, a neutral translation must be found."

According to Lakoff and Johnson (2003:152), metaphor could be divided into conventional metaphor and new metaphor. They are explained as below.

- 1) Conventional metaphor. It is often based on correlations which is perceived in daily experience. That is, metaphors that structure the ordinary conceptual system of culture, which is reflected in everyday language.

For example: Time is running out.

- 2) New Metaphor. It is a metaphor which could create new meaning. This kind of metaphor is capable in giving a new understanding of experience. New metaphor is an active metaphor which is more creative and imaginative.

For example: You are my sun.

Kovecses (2002:29) explains that "...metaphor can be characterized with formula *A IS B*, where the target domain (*A*) is comprehended through a source domain (*B*). This comprehension is based on a set of mappings that exist between elements of (*A*) and elements of (*B*).” The set of mapping which has been explained by Kovecses deals with the term conceptual metaphor. Kovecses (2002:4) also adds that “A conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of another”. In the book entitled *Metaphor: A Practical Introduction*, Kovecses (2002:33) then distinguishes the conceptual metaphor into three general basis. They are structural metaphor, ontological metaphor and orientational metaphor.

- 1) Structural metaphor. It is a metaphor in which the source domain provides a relatively rich knowledge structure for the target concept (Kovecses, 2002:33). This kind of metaphor makes the readers get a clear understanding of the compared object in metaphorical expressions. Since it is a mapping, the structural metaphor exists in more than only one sentence.

For example: Your claims are indefensible. He attacked every weak point in my argument. His criticisms were right on target. I demolished his argument.

- 2) Ontological metaphor. It is a kind of metaphor which provides much less cognitive structuring for target concepts than structural ones do. The ontological metaphor seems rather sharper in giving the information of an object being compared than those in the structural metaphor.

For example: The mind is an entity.

- 3) Orientational metaphor. It is a metaphor which provides even less conceptual structure for target concepts than ontological ones. Orientational metaphor aims to make a coherence metaphor by giving the opposite comparison such as up and down, good and bad, rise and sink, etc.

For example: Happy is up. Sad is down.

Richards in Madsar (2010:13) classifies the types of metaphor into nine. They are dead metaphor, extended metaphor, mixed metaphor, active metaphor, complex metaphor, compound metaphor, implicit metaphor, simple metaphor and submerged metaphor.

- 1) Dead metaphor. It is defined as a metaphor in which the sense of a transferred image is not present and goes unnoticed. It is a metaphor which has lost of its metaphorical sense.

For example: We are in the same boat.

- 2) Extended metaphor. It is a metaphor which sets up a principal subject with a subsidiary subject or comparison.

For example: All the world is a stage.

And all the men and women are merely players.

- 3) **Mixed metaphor.** It is a metaphor which leaps from one identification to the second identification that is inconsistent with the first. It is done when two metaphors are used in one sentence without any correlations between them.  
For example: He stepped up to the plate and grabbed the bull by the horns.
- 4) **Active metaphor.** It is also known as live metaphor. It is a metaphor which is newly created by a writer and has to be understood in a particular context. The sense of metaphorical expression in this kind of metaphor could be felt directly by the readers.  
For example: You are my light.
- 5) **Complex metaphor.** It is a metaphor which mounts one identification on another. It happens where a metaphor is based on a secondary metaphoric element. It is a way in making a more complex form of metaphor when it is actually could be created in a more simple form. The aim is to make the readers interest with the diction, especially for those who love literary works.  
For example: She owed me an apology and she finally gave it to me.
- 6) **Compound metaphor.** It is a metaphor that catches the mind with several points of similarity. It is made of more than one similarity.  
For example: Thick, primal, blind fog descended before his eyes.
- 7) **Implicit metaphor.** It is a metaphor in which the tenor is not specified but implied. It needs further experience of the readers in understanding the connection. Deeper understanding is needed to interpret the meaning behind.  
For example: We were drinking the white.

- 8) Simple metaphor. It is a metaphor in which there is only one point of resemblance between the tenor and the vehicle. Simple metaphor aims to make a metaphor as easy as possible to be understood by the readers.

For example: Cool down!

- 9) Submerged metaphor. It is a metaphor in which the metaphoric image is indicated by one part of it. It involves the ability of thinking like when a person is told about a small part of something, he/she would automatically think of the whole part. It is how this metaphor could be understood.

For example: Her thoughts were on the wing.

Larson in Zhang (2010:11) classifies the metaphor into two types, dead metaphor and live metaphor. Their explanations are below.

- 1) Dead metaphor. It is a metaphor which is a part of constructions of lexicon of the language. It is a kind of metaphor in which the sense of a transferred image is not present and goes unnoticed. When they are used, the person who listens or reads does not think about the primary sense of the words, but only the idiomatic sense directly. The dead metaphor is commonly defined as a metaphor which has lost its metaphorical sense. In other words, the connotative meaning in the metaphorical expression has changed into denotative as it is used very often.

For example: The explanation is crystal clear.

- 2) Live metaphor. Live metaphor or active metaphor is defined as a metaphor which can be identified by its readers after they give special attention to the

primary meaning of the words which are used metaphorically (Larson in Zhang: 2010). It is not a part of daily language and is noticeable as a metaphor. It is a metaphor which is newly created by a speaker and has to be understood in a particular context.

For example: It's been a purple dinosaur of a day.

The types of metaphor classified by Larson in Zhang (2010:11) would be the basic theory used in this study since those types are considered the simplest type of metaphor among others.

### **3. Edensor**

*Edensor* is the third novel in *Rainbow Troops* quartet. *The Dreamer* and *The Strange Rhythm* are the other novels in the series. *Rainbow Troops* quartet is based on the true story of the author himself. The third novel, *Edensor*, tells about the journey of the author, Andrea Hirata, and his close friend who is also his relative called Arai. Though they come from a suburb area of Bangka Belitung, they did not afraid of having a dream to study abroad in Sorbonne University and go around Europe. They both are interested in every single branch of science and reach a good accomplishment in Senior High School. In order to make their dream come true, they had a plan to go to Jakarta. In Jakarta, they studied in different universities. The author studied at University of Indonesia (UI). Besides, Arai studies at Bogor Agricultural University (IPB). After they finished their studies, they had got scholarships to continue their study in Sorbonne University, Paris. They met many kinds of people who come from various countries and got so

many experiences from there. Still, they keep their dream to go around Europe. In summer holiday, they challenged their new friends from other countries to go around Europe. Finally, they really made their dream to study abroad at Sorbonne University and go around Europe.

#### **4. Relevant Studies**

The previous research in the same field which uses a literary text as the data and translation technique to analyze the data was done by Andina Agusti Wisudarani in *An Analysis of Translation Techniques in Six Translated Poems of Chairil Anwar* (2009). In her research, she analyze the translation technique used by the translator and how those techniques are workable to the poems. The source data that she uses in her research are six different poems by Chairil Anwar and the English Version translated by Liaw Yock Fang. The other data are taken from thirty intended respondents. Based on her research, she found that the translated poems apply literal translation techniques which influences some elements within the poems. It was supported by the high frequency of literal translation which was about 89,5%. She also found about 80% respondents who said that they could not enjoy the beauty of the poem entirely as well. It was strengthened by the argument of the six selected respondents that the poems looked stiff. Besides, it is often diminishing the sense or the spirit of the original. In short, she concluded that those translated poems could be evaluated as adequate and acceptable translation though there were some weaknesses within.

The research above is similar with this research. It is said so because this research uses the literary work as the data. Besides, it also uses translation technique to analyze the data.

Another previous research which focused on metaphorical expression comes from Susi Apriati Madsar in *The Analysis of The Translation of Metaphorical Expressions In The Novel The God of Small Things By Arundhati Roy Into Yang Maha Kecil By A. Rahartati Bambang Haryo* (2010) who tries to find the types of metaphor, the translation strategy and translation quality assessment in terms of accuracy. The source data that she uses in her research is *The God of Small Things* novel and the Indonesian version *Yang Maha Kecil*. The data become the primary data, while the secondary data were taken from the questionnaire collected from three raters. In her research, she finds 69 data of metaphorical expression. Based on her analysis, she finds that there are seven types of metaphor in the novel. They are dead metaphor (16 data), extended metaphor (3 data), active metahor (20 data), compound metaphor (21 data), implicit metaphor (4 data), submerged metaphor (3 data) and complex metaphor (2 data). There are two strategies in translating metaphorical expressions that she finds in her research. They are metaphor into metaphor (51 data) and metaphor into simile (18 data). From the researcher's analysis on the accuracy of translation, she finds that there are 22 data which are considered accurate and 47 data that are considered less accurate.

The previous research above has inspired this study to focus on the metaphorical expressions. However, this study is rather different in terms of

translation quality assessment. In this research, it is not only focus on the accuracy, but also on the acceptability or naturalness. It is also different in categorizing the types of metaphor and the translation technique. The types of metaphor in this research are dead metaphor and live metaphor. Whereas, the translation technique consists of borrowing, calque, literal translation, transposition, modulation, established equivalent, adaptation, amplification, compensation, description, discursive creation, generalization, linguistic amplification, linguistic compression, particularization, reduction, substitution and variation.

## **B. Conceptual Framework**

In terms of translation, this research adopts the theory from Nida and Taber in Ran (2009:44) that “translation consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style.” It could be connected with this research since metaphorical expression is considered as the style of the writer in writing *Edensor*, the source of data. The translation of the metaphorical expressions found in the novel is the problem that is analyzed in this research.

In accordance with metaphor, this research adopts the theory stated by Larson in Zhang (2010:11) who classify the types of metaphor into dead metaphor and live metaphor. They are considered as the simplest types of metaphor among others. Besides, the difference between the types is also clear, so that it would be easy to differ. Hence, in this research, the metaphorical expressions of the source

text are also classified into dead metaphor and live metaphor. Dead metaphor consists of the metaphorical expressions in which the sense of transferred image is not present and goes unnoticed. This kind of metaphorical expression has lost its metaphorical sense. Most of the readers do not notice that this kind of metaphorical expression is a kind of figurative language which has connotative meaning.

For examples: We are in the same boat.

The explanation is crystal clear.

Another type of metaphor which is used in this research is live metaphor. Live metaphor is a metaphor which can be identified after the readers give a special attention when they read the metaphorical expressions. The readers are mostly notice that it is a kind of figurative language. This kind of metaphor is sometimes newly created by the writer, so the technical term of the metaphor is not common.

For examples: The sun became a fortuneteller.

The hope blown over to me.

In categorizing the translation techniques, this research adopts the theory comes from Molina and Albir (2002:509) who introduce 18 techniques. The techniques are borrowing, calque, literal translation, transposition, modulation, established equivalent, adaptation, amplification, compensation, description, discursive creation, generalization, linguistic amplification, linguistic compression, particularization, reduction, substitution and variation.

Borrowing is a translation technique which borrows the original terminology of the source language into the target language without any changes. It could be seen from the word “borrow” in borrowing which means that it borrows the technical term from the source language into the target language without changing the word. Below is an example of borrowing. In the following example, there is a word *angkot* which is translated into *angkot* in English. Since the word *angkot* is not originally from English, it could be concluded that the translator uses borrowing as the technique.

For example: SL : “*Ini ongkos angkot. Pulang sana!*”

TL : “Here’s money for an angkot. Go home!”

Calque is a technique which maintains the expression form of the source language then translates literally of each element. It is done when a foreign word or phrase translated and incorporated into another language. Below is an example of live metaphor which is translated using calque procedure. The word *simpai keramat* is an unknown technical term in the target text. The translator seems to maintain the word *simpai keramat*, so the translator prefers to translate it literally into the target language.

For example: SL : *Kutatap mata lelaki simpai keramat yang selalu membelaku itu, dialah Lone Rangerku.*

TL : I looked into the eyes of that boy of the sacred knot who always protected me, he was my lone ranger.

Literal translation is known as word for word translation which considers the appropriate grammar and idiom of the target language text. Below is an

example of live metaphor which is translated using literal translation procedure. It could be seen in the example that each word in the source text is translated word-for-word into the target text.

For example: SL : *Mereka adalah gajah di laut.*

TL : They are the elephants of the sea.

Transposition is a technique that involves replacing the word class of the source language text into another without changing the meaning. Below is an example of the translation of dead metaphor using transposition procedure. It could be seen that the word *pandanganku* in the source text is categorized as noun, then the translator translates it into *saw* which is categorized as verb.

For example: SL : *Pandanganku berkunang-kunang.*

TL : I saw stars.

Modulation is done by changing the point of view without changing the meaning. Whereas transposition is a shift between grammatical categories, modulation is a shift in cognitive categories. It is a variation of the form of the message.

For example: SL : *Aku akan segera memiliki anak.*

TL : I will become a mother.

Established Equivalent is a technique which uses completely different terminology. It can be rendered by two texts using completely different stylistics and structural methods. Below is an example of live metaphor which is translated into dead metaphor using equivalence procedure. It is clear that the term in the

source text is completely different with the target text, but it does not change the meaning.

For example: SL : *Perutku naik menyundul-nyundul ulu hatiku.*

TL : I got butterflies in my stomach.

Adaptation is a technique which is focused on the culture of the source language and the target language. Adaptation is done by finding the closest meaning and term because of the different culture between the two languages. It is a shift in cultural environment. It is used in those cases where the type of situation being referred to by the source language message and the technical term is unknown in the target language culture. Below is an example of dead metaphor which is translated using adaptation procedure. The word *arjuna* in the source text is unknown in the target text. *Arjuna* is a local figure of the source culture and is unknown in the target culture. Thus, the translator translates the word *arjuna* into *ideal guy*, so that it could be understood for the target readers.

For example: SL : *Alessandro D'Archy, si ganteng itu adalah arjuna kelas kami sekaligus seorang Italia yang agak playboy.*

TL : Alessandro D'Archy, that stud was the ideal guy in our class and was also a playboy.

Amplification is a technique which aims to introduce details that are not formulated in the source text. It could be in the form of information or explicative paraphrasing. It is to add a description of a technical term which is not familiar in the target text. Below is an example of amplification technique. The word

*Ramadhan* is maintained in the target text, but then it is described explicitly into the *Moslem month of fasting*.

For example: SL : *Ramadhan*

TL : *Ramadhan*, the Moslem month of fasting

Compensation aims to introduce a source text element of information or stylistic effect in another place in target text because it cannot be reflected in the same place as in the source text. This is rather amorphous term, but in general terms it can be used where something cannot be translated from source to target language, and the meaning that is lost in the immediate translation is expressed somewhere else in the target text. The following example uses compensation as the technique since it is not translated literally but by finding the closest meaning and by creating the same rhyme.

For example: SL : Man attempts, the will of God prevails

TL : *Manusia berusaha, kehendak Tuhan berkuasa*

Description is a technique which replaces a term or expression with a description of its form or/and function. It is to translate an unknown word of the source text into the target text by giving a description directly without maintaining the original term. In the following example, the word *Ketupat* is an unknown word for the target text which is translated as *Indonesian traditional food eaten on the celebration of Eid al-Fitr*. The word *Indonesian traditional food eaten on the celebration of Eid al-Fitr* is the description of the word *Ketupat*.

For example: SL : *Ketupat*

TL : Indonesian traditional food eaten on the celebration of Eid al-Fitr

Discursive Creation aims to establish a temporary equivalence that is totally unpredictable out of context. It usually happens in the translation of title. *Maryamah Karpov* is one of Andrea Hirata's novel title. It is a name of the first character in the novel. In the translated novel, the title is changed into *The Strange Rhythm* which is not a name of any character in the novel. Nevertheless, the word *The Strange Rhythm* is able to represent the content of the novel.

For example: SL : Maryamah Karpov

TL : The Strange Rhythm

Generalization is a technique which uses a more general or neutral term. It uses more general term in order to avoid the ambiguity or unnaturalness in the target text. Below is an example of generalization technique since the word *Einstein kedua* is translated into *The second person*.

For example: SL : *Einstein kedua dalam hidupku – yang mengenalkanku pada diriku sendiri – adalah tokoh legendaris ini: Mak Birah, dukun beranak kampung kami.*

TL : The second person to better acquaint me with myself was a legendary figure: Mak Birah, a midwife from our village.

Linguistic amplification is a technique which is done by adding linguistic element. This technique is often used in oral consecutive interpreting and dubbing. The following example uses linguistic amplification technique since the word *Shall we?* is expressed explicitly and clearly in the target text.

For example: SL : Shall we?

TL : *Bisa kita berangkat sekarang?*

Linguistic Compression is a technique which aims to synthesize linguistic elements in the target text. It is often used in simultaneous interpreting and subtitling. It is the opposite term of linguistic amplification.

For example: SL : I want you to know

TL : *Ketahuilah*

Particularization is a technique which uses more specific or concrete word or phrase in the target text. It is the opposite term of generalization. The following example uses particularization since the word *the protocol* is expressed specifically into *Protokol Kyoto* in the target text.

For example: SL : Developed countries rejected the protocol

TL : *Negara maju menolak Protokol Kyoto*

Reduction aims to suppress the information item of the source text into the target text. It is the opposite term of amplification. Below is an example of a dead metaphor which uses reduction as the technique. In the following example, the word *biru buah ganitri muda* is omitted since the word *sky blue* is enough to make a clear description.

For example: SL : Bola matanya biru langit, bukan, lebih indah, biru buah ganitri muda.

TL : Her eyes were sky-blue.

Substitution is to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa. It is to translate a gesture into a written form.

Below is an example of translating a gesture.

For example: SL : The gesture of bowing head

TL : “Shy”

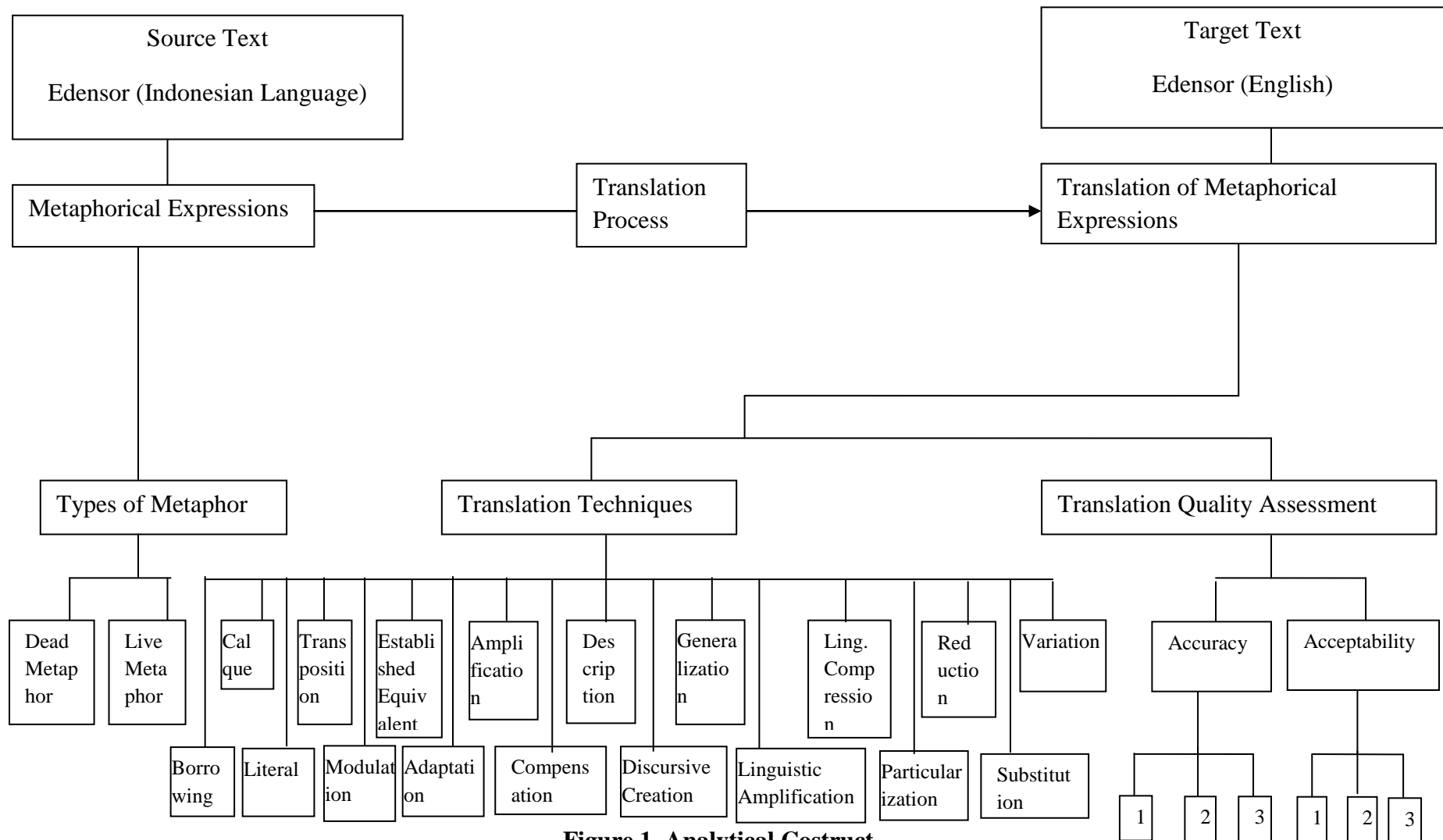
The last technique is variation. It aims to change linguistic or paralinguistic elements (intonation, gestures) that affect aspect of linguistic variation such as changes of textual tone, style, social dialect, geographical dialect, etc.

This research also adapts the theory stated by Larson in Yarahmedzehi, Beikian and Nadri (2012:62) in testing the translation quality. However, this research only uses two of the three categories. The categories are accuracy and acceptability or naturalness. Accuracy in this research is merely focused on the meaning. The translation quality is considered accurate when it has a clear meaning without any omissions.

Another category is acceptability that focuses on the naturalness of the style used by the writer of the source language text. The translation quality is considered acceptable when the style of the source text is accepted by the readers of the target text. Style in this research refers to the metaphorical expressions used by the writer of the source text.

### **C. Analytical Construct**

The data are analysed by finding the metaphorical expression in the source text first and see how it is expressed in the target text. Then, both are classified into two types of metaphor, dead and live metaphor. After that, the analysis continues into how the source text is translated into the target text. That is the translation techniques that are used by the translator to translate the metaphorical expressions in the novel entitled *Edensor*. The techniques are based on Molina and Albir's theory (2002:509). The categories of the translation techniques would be borrowing, calque, literal translation, transposition, modulation, established equivalent, adaptation, amplification, compensation, description, discursive creation, generalization, linguistic amplification, linguistic compression, particularization, reduction, substitution and variation. The translation quality assessment is analysed in two ways, namely accuracy and acceptability. The accuracy will be ranked in six scales, while the acceptability will be ranked in three scales. The step of analytical construct is shown in the chart below.



**Figure 1. Analytical Costruct**

## **CHAPTER III**

### **RESEARCH METHOD**

#### **A. Type of The Research**

Qualitative approach is used in this research in order to make it successful in analysing the metaphorical expressions, translation technique and translation quality in terms of the accuracy and acceptability in English translation of Andrea Hirata's *Edensor* translated by John Colombo. Vanderstoep and Johnston (2009:7) state that "Qualitative Research produces narrative as textual descriptions of the phenomena under study." It means that qualitative approach is rather deep in analyzing the phenomena. In short, the qualitative descriptive approach of this research aims to describe the translation of metaphor, to classify the types of metaphor, to identify the translation technique used in translating metaphor and to analyze the translation quality in terms of accuracy and acceptability of the translated metaphorical expressions found in Andrea Hirata's *Edensor*.

#### **B. Data and Sources of Data**

The data of this research were taken from Andrea Hirata's novel entitled *Edensor* that is translated into English by John Colombo. Andrea Hirata's *Edensor* is originally published by PT Bentang Pustaka. It is the twenty third edition and published in 2011. The data are in the form of clauses or sentences considered as metaphorical expressions.

The data are also obtained from two raters by purposeful sampling. The raters are willing to evaluate the assessment of translation quality in terms of accuracy and acceptability. Since it uses the purposeful sampling technique, the raters are those who require certain criteria. The raters should at least took a master degree in English Linguistics or Translation, have a good knowledge of translation, have a good sense in translation of literary works and have a good understanding of English and Indonesian language.

### **C. Instruments of the Research**

Since the research uses the qualitative approach, the main instrument of the research is the researcher herself. The researcher takes an important role in reading and writing related to this research. The ability in understanding the metaphorical expressions, translation techniques and translation quality assessments become the most important tools in analysing the data of this research. The researcher also collects, analyzes, interprets data, and reports the result of the research. Meanwhile, this study also uses additional instruments, such as books, dictionaries, data sheets and laptop to collect and classify the data.

Data sheets are used to record and to classify the data. The data sheets consists of number, code, data, the classifications of the types of metaphor, translation techniques and translation quality assessments. There are also tables containing the scales of the translation quality assessments in terms of the accuracy and the acceptability. It is used by the respondents as the basic for measuring the accuracy and the acceptability.

#### **D. Technique of Collecting Data**

Since the researcher become the main instrument of this research, the researcher uses her own skill to classify and collect the data based on the background knowledge and match them with the existing theory. The data are collected by:

1. rereading the source and target versions of the *Edensor* novel carefully,
2. underlining the metaphorical expressions found in the source novel of *Edensor*,
3. seeking the translation of the metaphorical expressions in the target novel of *Edensor*,
4. gathering the data of metaphor in both Indonesian and English versions of *Edensor* novel,
5. validating the data by consulting them to the experts whether the data are considered as metaphor or not,
6. revising the data as a result of disscussion done by the researcher and the experts,
7. categorizing the valid data based on certain clasification of the types of metaphor and the translation techniques found in *Edensor* novel and its English translation,
8. transferring the valid data into the table of data in certain classifications,
9. encoding the data in order to simplify the term of analysis data,
10. making a list of the data in the form of questionnaire,

11. asking for the raters to rate the translation quality in terms of accuracy and acceptability and give a brief explanation for each point, and
12. presenting the result of the questionnaire.

In the process of collecting data above, there is a step where the data should be encoded orderly, for instance: 01/SL2/TL1/DM/Bor/Acr1/Acp2. It means that the datum number 1 can be found in page 2 of the source language and page 1 of the target language. The type of metaphor of the datum is Dead Metaphor and translated using Borrowing as the technique. The accuracy of the translation is 1 which could be considered as accurate. The acceptability of the translation is 2 which could be considered as less acceptable.

The abbreviations of the code are below.

- 01 : number of the datum
- SL1 : Indonesian version page of the datum
- TL1 : English version page of the datum
- DM : Dead Metaphor
- LM : Live Metaphor
- Bor : Borrowing
- Cal : Calque
- Lit : Literal Translation
- Tran : Trasposition
- Mod : Modulation
- Equ : Equivalence
- Adap : Adaptation

Amp	: Amplification
Com	: Compensation
Des	: Description
Dis	: Discursive creation
Gen	: Generalization
Liam	: Linguistic amplification
Lico	: Linguistic compression
Par	: Particularization
Red	: Reduction
Sub	: Substitution
Var	: Variation
Un	: Unrealized
Acr1	: Accurate
Acr2	: Less Accurate
Acr3	: Inaccurate
Acp1	: Acceptable
Acp2	: Less Acceptable
Acp3	: Unacceptable

#### **E. Technique of Analysing Data**

Since metaphor is the main issue in this research, the data analysis starts from the metaphorical expressions first. It is not an easy task to decide whether a

text contains metaphor or not, especially for the common metaphor or in this research called as dead metaphor. Thus, it needs some experts to check the data.

After the data are gathered, they are analysed based on the objectives of the research. First, the metaphorical expressions of the source and target language text is divided into two types of metaphor, namely dead metaphor and live metaphor. Second, the data of the metaphorical expressions in both Indonesian and English version of Andrea Hirata's *Edensor* are analysed based on the translation technique. Third, the translation quality assessment is analysed by the qualified raters. The raters are willing to analyse the translation quality assessment in terms of accuracy and acceptability. The accuracy is rated in three degrees or assessment scales. The scales of the accuracy is adapted from a thesis created by Kholifah (2010:46) entitled *Analisis Teknik dan Kualitas Subtitle Film My Mom's New Boyfriend*. Each scale is described in the following table.

**Table 1. Scale of Accuracy Adapted from Kholifah (2010:46)**

Scale	Description
<p style="text-align: center;"><b>1</b> <b>(Accurate)</b></p>	<p>The meaning and the interpretation of metaphor in the source text is accurately conveyed into the target text. Moreover, the translation does not need rewriting.</p>
<p style="text-align: center;"><b>2</b> <b>(Less Accurate)</b></p>	<p>The meaning and the interpretation of metaphor in the source text is accurately conveyed into the target text. Yet, the translation needs some rewriting in words or expressions.</p>

<b>3</b> <b>(Inaccurate)</b>	The meaning and the interpretation in the source text are not accurately conveyed into the target text. These might because the expressions in the source text do not equal in the target text or they are not translated or the expressions are not realized instead.
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Besides, the raters also assess in terms of acceptability or naturalness. The acceptability is also rated in three degrees or assessment scales. The scales of the acceptability is also adapted from a thesis created by Kholifah (2010: 46) entitled *Analisis Teknik dan Kualitas Subtitle Film My Mom's New Boyfriend*. Each scale is described in the following table.

**Table 2. Scale of Acceptability Adapted from Kholifah (2010:46)**

<b>Scale</b>	<b>Description</b>
<b>1</b> <b>(Acceptable)</b>	The metaphorical expressions of the source text are conveyed naturally in the target text. It cannot be identified as a translated text (the readers feel like reading an original text).
<b>2</b> <b>(Less Acceptable)</b>	The metaphorical expressions of the source text are not really conveyed naturally in the target text. There are some words, grammar and phrase found unnatural. The unnatural words, grammar and phrase are less than 20% of the text.

<b>3</b> <b>(Unacceptable)</b>	The metaphorical expressions of the source text are conveyed unnatural in the target text. It could be identified easily as a translated text (the readers surely feel like reading a translated text)
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The raters or respondents evaluate both the accuracy and the acceptability in the form of questionnaire. The questionnaires are provided in a table in order to make it easier and simpler. Below is the table of the questionnaire which is given to the respondents.

**Table 3. Questionnaire of Translation Quality Assessment**

No	Data		Accuracy			Acceptability			Explanation
	Source Language (Indonesian)	Target Language (English)	1	2	3	1	2	3	
1.									

The data analysis containing the types of metaphor, the translation techniques and the translation quality assessment in terms of accuracy and

acceptability are simplified in the form of a table. The table of data analysis is represented in the following table.



## **F. Trustworthiness**

Trustworthiness is similar to the concept of validity and reliability in quantitative research. According to Moleong (2001:173), trustworthiness could be achieved by four degrees. They are credibility, dependability, confirmability and transferability.

### **1. Credibility**

Credibility is the test whether the researcher assumes the presence of multiple realities and attempts to represent these multiple realities adequately. It is the degree to which a process is credible. In this research, the researcher performs deep observation toward the data in order to make it considered as credible. The researcher used triangulation in testing the credibility of this research.

Triangulation is done in order to avoid the subjectivity of the research. In applying triangulation, the researcher used other observers to verify the data. The observers are those who observe and check whether the data are considered metaphorical expression or not. They are Herdian Praditya and Maria Wintang who study English Literature in Yogyakarta State University. The data were observed in detail and deeply by reading and rereading the data until the researcher surely confirmed that the data were in accordance with the objectives of the research. Thus, by organizing detail and deep observation, the data can be considered credible. Besides, the researcher also involved two raters who are considered qualify the certain criteria related to this research. The raters are Mr. Andy Bayu Nugroho, S.S. M.Hum who works as a lecturer in Yogyakarta State University and Mr. Agus Riyanto who works as a UNICEF Consultant. Both of

them have enough experiences in translation practice and are considered as experts in terms of translation.

## **2. Transferability**

It is a modification of external validity in quantitative research. It means that transferability is measured by the reader's understanding in achieving the context and the focus of the research. For maintaining transferability, the researcher provided sufficient and clear information related to the research. Also, the researcher conceptualized her idea in a form of a framework in order to make a clear understanding of the context and the research focus.

## **3. Dependability and Confirmability**

Both dependability and confirmability are similar to reliability which concerns with the research accuracy in conceptualizing what she studies. In order to maintain the dependability and the confirmability of this research, the researcher audited the quality and the accuracy of the findings by rechecking them many times.

**Table 4. Data Analysis of Metaphorical Expressions and The English Version**

Code	Data		Type of Metaphor	Translation Techniques																Translation Quality Assessment										
	Source Language (Indonesian)	Target Language (English)		D	L	B	C	L	M	T	E	A	A	C	D	D	G	L	L	P	R	S	V	U	Accuracy			Acceptability		
				e	i	o	a	i	o	r	q	d	a	m	s	s	e	i	a	i	a	e	u	a	r	n	1	2	3	1

## CHAPTER IV

### FINDINGS AND DISCUSSION

In this chapter, there are two important points to be discussed. They are research findings and discussion. The research findings presents the finding of the research in the form of numbers which are presented in two different ways, namely frequency and percentage. The research findings are derived from the data which have been categorized based on the types of the metaphorical expressions, the translation techniques in translating the metaphorical expressions and the translation quality assessment in terms of the accuracy and the acceptability. The discussion presents the deep explanation for each finding. The explanation of each finding is divided based on the research objectives. They are types of metaphorical expressions, the translation techniques and the translation quality assessment in terms of the accuracy and the acceptability.

#### **A. Research Findings**

This sub-chapter consists of the findings of the types of metaphor found in Andrea Hirata's *Edensor*, translation techniques and the translation quality assessment of the metaphorical expressions. The findings are shown in the form of tables which contains the frequency and the percentage which represents the amount of the findings. There is also the description which describes each table.

**Table 5. The Frequencies of the Types of Metaphor found in Andrea Hirata's *Edensor***

<b>Kinds of Metaphor</b>	<b>Frequency</b>	<b>Percentage</b>
Dead Metaphor	9	26.47%
Live Metaphor	34	79.07%
<b>Total</b>	<b>43</b>	<b>100%</b>

Table 5 shows the frequency of the types of metaphor found in Andrea Hirata's *Edensor*. The types of metaphor that are expressed in the novel are both dead and live metaphor. From Table 5 above, it could be seen that live metaphors dominate the data since the percentage of its appearance is 79.07% of the whole data. Whereas, the appearance of dead metaphor is 26.47%. In other words, live metaphor is used more often than dead metaphor in order to make the novel more attractive and to create a deeper sense for the literary readers.

**Table 6. The Frequencies of The Translation Techniques Applied in Translating the Metaphorical Expressions found in Andrea Hirata's *Edensor***

<b>Translation Techniques</b>	<b>Frequency</b>	<b>Percentage</b>
Literal Translation	10	23.26%
Modulation	1	2.33%
Transposition	1	2.33%
Generalization	2	4.65%
Linguistic Amplification	3	6.98%
Reduction	3	6.98%
Borrowing & Literal Translation	1	2.33%
Literal Translation & Modulation	2	4.65%
Literal Translation & Established Equivalent	1	2.33%
Modulation & Reduction	1	2.33%
Modulation & Transposition	1	2.33%
Established Equivalent & Adaptation	1	2.33%

Established Equivalent & Linguistic Amplification	1	2.33%
Generalization & Reduction	1	2.33%
Borrowing, Generalization & Reduction	1	2.33%
Unrealized	14	32.56%
<b>Total</b>	<b>43</b>	<b>100%</b>

Based on Table 6, there are only 9 translation techniques found in the data that are used by the translator to translate the metaphorical expressions found in Andrea Hirata's *Edensor*. They are borrowing, literal translation, modulation, established equivalent, adaptation, generalization, linguistic amplification and reduction. In fact, theoretically, there are 18 translation techniques which are introduced by Molina and Albir (2002:510). It means that there are 9 techniques which are not used by the translator in translating the metaphorical expressions in Andrea Hirata's *Edensor*. Those techniques are calque, amplification, compensation, description, discursive creation, linguistic compression, particularization, substitution and variation.

From Table 6, it could be concluded that the translator mostly uses literal translation to translate the metaphorical expressions of Andrea Hirata's *Edensor*. It is said so since the percentage number for literal translation is 23.26% of the whole techniques. The second techniques that are mostly used by the translator are linguistic amplification and reduction that have the same number of percentage around 6.98% and are followed by generalization and mixed techniques of literal translation and modulation that have the same percentage number about 4.65%. After that, there are modulation, transposition, mixed of established equivalent and linguistic amplification, mixed of modulation and

reduction, mixed of borrowing and literal translation, mixed of established equivalent and adaptation, mixed of generalization, mixed of literal translation, mixed of modulation and transposition, and mixed of borrowing, generalization and reduction that have the same number of percentage about 2.33%. Those techniques are placed on the lowest number of percentage. The rest of the data belong to Unrealized that the number of percentage is about 32.56%.

**Table 7. The Frequencies of Accuracy Level in the Translation of Metaphorical Expressions found in Andrea Hirata's *Edensor***

<b>Accuracy Level</b>	<b>Frequency</b>	<b>Percentage</b>
Accurate	20	46.51%
Less Accurate	9	20.93%
Inaccurate	14	32.56%
<b>Total</b>	<b>43</b>	<b>100%</b>

According to Table 7 above, the translation quality assessment is divided into three levels. They are Accurate, Less Accurate and Inaccurate. Table 7 shows that the translation of metaphorical expressions in Andrea Hirata's *Edensor* is mostly accurate. It could be seen from the number of frequency that shows the amount of the accurate translation is approximately reach number 20 and the percentage number is 46.51%. It is followed by the inaccurate translation with the number of frequency is around 14 and the percentage is 32.56%. It is because there are so many unrealized expressions in the target text. Whereas, the lowest

number is placed for less accurate that has the number of frequency around 9 and the number of the percentage is around 20.93%.

**Table 8. The Frequencies of The Acceptability Level in the Translation of Metaphorical Expressions found in Andrea Hirata's *Edensor***

<b>Acceptability Level</b>	<b>Frequency</b>	<b>Percentage</b>
Acceptable	20	46.51%
Less Acceptable	8	18.60%
Unacceptable	15	34.88%
<b>Total</b>	<b>43</b>	<b>100%</b>

Table 8 above shows the frequency and the percentage of acceptability level in the translation of metaphorical expressions found in Andrea Hirata's *Edensor*. It could be seen that most of the translation of metaphorical expressions are acceptable. It is shown by the table above that the acceptable translation reaches the highest number about 20 and the percentage is approximately 46.51%. The next is unacceptable translation which the number of frequency is about 15 and the percentage number is around 34.88%. The lowest number of frequency is less acceptable translation with the number of frequency is 8 and the percentage number is around 18.60%.

## **B. Discussion**

The discussion section contains deep explanation of the findings. It is done in order to answer the objectives of the research that consists of three points,

namely the types of metaphor, translation techniques and the translation quality assessment, which is in the form of accuracy and acceptability, of the metaphorical expressions found in Andrea Hirata's *Edensor*.

## 1. Types of Metaphor

The types of metaphor is divided into two kinds. They are dead metaphor and live metaphor. It is based on the theory introduced by Larson in Zhang (2010: 11).

### a. Dead Metaphor

Dead metaphor is a metaphor which is a part of constructions of lexicon of the language. It is a kind of metaphor in which the sense of a transferred image is not present and goes unnoticed. The dead metaphor is commonly defined as a metaphor that has lost its metaphorical sense. In other words, the connotative meaning in the metaphorical expression has changed into denotative as it is used very often. There are nine data expressing dead metaphor in Andrea Hirata's *Edensor*. Below are some examples of the data.

Pengalaman semacam itu bak mutiara dan **mutiara dalam hidupku adalah lelaki yang mengutuki hidupnya sendiri, namanya Weh.**  
(Datum number 2: 02/SL1/TL1/DM/Un/Acr3/Acp3)

The example above belongs to dead metaphor since it compares *a pearl* to a person. In the source language's culture, when someone or something is compared to *mutiara* (pearl), it means that the person or thing is considered as worth as a pearl. The expression is common in Bahasa Indonesia. Thus, the example above is considered as dead metaphor, where the topic of the metaphor is

*Weh* (name of the character in the novel), the image is *mutiara* (pearl), and the point of similarity is the quality value.

**Alessandro D'Archy, si ganteng itu adalah arjuna kelas kami**  
 sekaligus seorang Italia yang agak playboy.  
 (Datum number 19: 19/SL113/TL106/DM/Equ/Adap/Acr2/Acp2)

The example above belongs to dead metaphor since it compares a certain person to *arjuna* (a legend figure in source language's culture). In Indonesian culture, *Arjuna* is a legend figure who has a perfect appearance. A person in reality, who is perfectly handsome, is usually compared to *Arjuna*. It is a common expression in Bahasa Indonesia that someone handsome is always compared to or called as *arjuna*. Thus, the example above is considered as dead metaphor with *Alessandro D'Archy* as the topic of the metaphor, *arjuna* as the image and the appearance as the point of similarity.

Gothia menunjuk kostum ikan duyung, ia menginginkan kostum itu. No way! **Kostum Famke Somers itu adalah nyawaku.**  
 (Datum number 37: 37/SL222/TL176/Lit/Acr1/Acp1)

The example above belongs to dead metaphor since it compares *Kostum Famke Somers* (a mermaid costume made by Famke Somers) to *nyawaku* (the life of the main character in the novel). A thing which is called as *nyawaku* or compared to *nyawa* means something important or something vital and considered as valuable as life. In other words, if those things, which is considered as *nyawa* (life), is gone, the person will be died. It is a common expression in *Bahasa Indonesia* when something important is compared to *nyawa* (life). Thus, the example above belongs to dead metaphor where the topic of the metaphor is

*Kostum Famke Somers*, the image is *nyawaku* and the point of similarity is the value.

### **b. Live Metaphor**

Live metaphor or active metaphor is defined as a metaphor that can be identified by its readers after they give special attention to the primary meaning of the words that are used metaphorically (Larson in Zhang:2010). It is not a part of daily language and is noticeable as a metaphor. It is a metaphor which is newly created by a speaker and has to be understood in a particular context. There are 34 expressions that belong to live metaphor found in Andrea Hirata's *Edensor*. Below are some examples of the whole live metaphor data found in Andrea Hirata's *Edensor*.

**Pujian bagi wanita tertentu, tak ubahnya bulu ketiak Tarzan Kota, di situlah titik lemahnya.**  
(Datum number 16: SL97/TL90/LM/Un/Acr3/Acp3)

The example above is a kind of expression containing live metaphor. It is said so because it compares the uncommon things such as *pujian* (praising) that is compared to *bulu ketiak Tarzan Kota* (*Tarzan Kota's* / Indonesian Legend's armpit hair). This expression is not common and considered as new in metaphor field. The readers will not understand if they only read the expression without reading the whole sentence or related sentence. Thus, the writer should explain further how it can be compared. In the example above, the writer clarifies the relation between *pujian* (praising) and *bulu ketiak Tarzan Kota* by adding the word *di situlah kelemahannya*. In other words, what the writer wants to tell is that

praising is the women's main weakness. Hence, the example above belongs to live metaphor with *pujian* as the topic of metaphor, *bulu ketiak Tarzan Kota* as the image and weakness as the point of similarity.

**Tapi Townsend dan Stansfield tak ubahnya jungkat-jungkitan.**  
Mereka reaksioner satu sama lain.  
(Datum number 20: 20/SL121/TL107/LM/Un/Acr3/Acp3)

The example above belongs to live metaphor since it compares *Townsend and Stansfield* (the names of the character in the novel) to *jungkat-jungkitan* (seesaw). In *Bahasa Indonesia*, the comparison is uncommon and considered as new metaphor. The writer adds the sentence *Mereka reaksioner satu sama lain* in order to make the readers understand the meaning. Thus, the example above belongs to live metaphor. The topic of the metaphor is *Townsend and Stansfield*, the image is *jungkat-jungkitan* and the point of similarity is reactionary.

Kawan, apa yang bisa kukatakan padamu tentang Daria Werbowy? Kurasa, meski bagian dari keindahannya, sedikit kurang respek kalau ia kurepresentasikan lewat nomor-nomor lingkaran dada, pinggang, dan pinggulnya. Kuharap cukup artikulatif kalau kubeberkan angka-angka ini: 180 dan 52. Itulah tinggi dan beratnya dalam sentimeter dan kilogram. **Maka ia adalah tiang listrik.**  
(Datum number 27: 27/SL151/TL125/LM/Un/Acr3/Acp3)

The datum above is considered as live metaphor since the comparison of *ia* (*Daria Werbowy*) and *tiang listrik* (electrical pole) is uncommon in *Bahasa Indonesia*. Besides, the expression is hard to understand if it stands alone. Thus, the writer should give further explanation such as *Kawan, apa yang bisa kukatakan padamu tentang Daria Werbowy? Kurasa, meski bagian dari keindahannya, sedikit kurang respek kalau ia kurepresentasikan lewat nomor-nomor lingkaran dada, pinggang, dan pinggulnya. Kuharap cukup artikulatif kalau*

kubeberkan angka-angka ini: 180 dan 52. Itulah tinggi dan beratnya dalam sentimeter dan kilogram. It means that Daria Werbowy, with her tall and weight, is tall and thin and can be called as electrical pole. In other words, this kind of metaphor needs a deeper attention when it is read. Thus, it belongs to Live Metaphor. The topic of the metaphor is *ia (Daria Werbowy)*, the image is *tiang listrik* (electrical pole) and the point of similarity is physical appearance.

## 2. Translation Techniques

The analysis of metaphorical expressions using the translation techniques and the translation quality assessment is presented in the form of a table. It is done in order to make it easier to understand.

**Table 9. Data Classifying Analysis**

Types of Metaphor Translation Techniques	Dead Metaphor		Live Metaphor	
	Accuracy Level	Acceptability Level	Accuracy Level	Acceptability Level
<b>Literal Translation</b>	1. <u>37.</u> _____ 2. <u>03.</u> _____ 3. _____	1. <u>37.</u> _____ 2. <u>03.</u> _____ 3. _____	1. <u>12, 14, 25, 35, 40, 41 &amp; 42.</u> _____ 2. <u>24.</u> _____ 3. _____	1. <u>12, 14, 25, 35, 40, 41 &amp; 42.</u> _____ 2. <u>24.</u> _____ 3. _____
<b>Modulation</b>	1. _____ 2. _____ 3. _____	1. _____ 2. _____ 3. _____	1. _____ 2. <u>34.</u> _____ 3. _____	1. _____ 2. <u>34.</u> _____ 3. _____
<b>Transposition</b>	1. _____ 2. _____ 3. _____	1. _____ 2. _____ 3. _____	1. <u>11.</u> _____ 2. _____ 3. _____	1. <u>11.</u> _____ 2. _____ 3. _____

<b>Generalization</b>	1. <u>32.</u> _____ 2. _____ 3. _____	1. <u>32.</u> _____ 2. _____ 3. _____	1. _____ 2. <u>33.</u> _____ 3. _____	1. _____ 2. <u>33.</u> _____ 3. _____
<b>Linguistic Amplification</b>	1. _____ 2. _____ 3. _____	1. _____ 2. _____ 3. _____	1. <u>08, 09 &amp; 18.</u> _____ 2. _____ 3. _____	1. <u>08, 09 &amp; 18.</u> _____ 2. _____ 3. _____
<b>Reduction</b>	1. _____ 2. _____ 3. <u>17</u> _____	1. _____ 2. _____ 3. <u>17</u> _____	1. <u>38</u> _____ 2. <u>23</u> _____ 3. _____	1. <u>38</u> _____ 2. _____ 3. <u>23</u> _____
<b>Borrowing &amp; Literal Translation</b>	1. _____ 2. _____ 3. _____	1. _____ 2. _____ 3. _____	1. <u>15.</u> _____ 2. _____ 3. _____	1. <u>15.</u> _____ 2. _____ 3. _____
<b>Literal Translation &amp; Modulation</b>	1. <u>39.</u> _____ 2. _____ 3. _____	1. <u>39.</u> _____ 2. _____ 3. _____	1. <u>07.</u> _____ 2. _____ 3. _____	1. <u>07.</u> _____ 2. _____ 3. _____
<b>Literal Translation &amp; Established Equivalent</b>	1. _____ 2. _____ 3. _____	1. _____ 2. _____ 3. _____	1. <u>36.</u> _____ 2. _____ 3. _____	1. <u>36.</u> _____ 2. _____ 3. _____
<b>Modulation &amp; Transposition</b>	1. _____ 2. _____ 3. _____	1. _____ 2. _____ 3. _____	1. _____ 2. <u>43.</u> _____ 3. _____	1. _____ 2. <u>43.</u> _____ 3. _____
<b>Modulation &amp; Reduction</b>	1. _____ 2. <u>10.</u> _____ 3. _____	1. _____ 2. <u>10.</u> _____ 3. _____	1. _____ 2. _____ 3. _____	1. _____ 2. _____ 3. _____
<b>Established Equivalent &amp; Linguistic Amplification</b>	1. _____ 2. _____	1. _____ 2. _____	1. <u>04.</u> _____ 2. _____	1. <u>04.</u> _____ 2. _____

	3. _____	3. _____	3. _____	3. _____
<b>Established Equivalent Adaptation</b> &	1. _____ 2. <u>19.</u> _____ 3. _____	1. _____ 2. <u>19.</u> _____ 3. _____	1. _____ 2. _____ 3. _____	1. _____ 2. _____ 3. _____
<b>Generalization &amp; Reduction</b>	1. <u>26.</u> _____ 2. _____ 3. _____	1. <u>26.</u> _____ 2. _____ 3. _____	1. _____ 2. _____ 3. _____	1. _____ 2. _____ 3. _____
<b>Unrealized Translation</b>	1. _____ 2. _____ 3. <u>02.</u> _____	1. _____ 2. _____ 3. <u>02.</u> _____	1. _____ 2. _____ 3. <u>01,06,13,16,20,21</u> <u>,22,27,28,29,30 &amp;</u> <u>31.</u>	1. _____ 2. _____ 3. <u>01,06,13,16,20,21</u> <u>,22,27,28,29,30 &amp;</u> <u>31.</u>

Table 9 above represents the following phenomena.

- a. There are 9 translation techniques applied by the translator in translating the metaphorical expressions found in Andrea Hirata's *Edensor*. Theoretically, Molina and Albir (2002:599) have introduced 18 techniques of translation.
- b. The translator mostly prefers to use literal translation to translate the dead metaphor.
- c. Literal translation is also mostly used by the translator to translate live metaphor.
- d. Borrowing and transposition are only used to translate the live metaphor.
- e. Adaptation is only applied to translate the dead metaphor.
- f. The accurate translation is mostly derived using literal translation.

- g. The inaccurate translation mostly occurs when the metaphorical expressions are not realized.
- h. Less accurate translation is mostly derived using modulation.
- i. Accuracy and acceptability are almost the same and contiguous.

Based on the data classification above, the translation of metaphorical expressions is analysed and discussed according to the translation techniques and the translation quality assessment in terms of accuracy and the acceptability. Below are the examples of the translation techniques applied by the translator in translating the metaphorical expressions found in Andrea Hirata's *Edensor*.

#### **a. Translation of Dead Metaphor**

There are 7 techniques applied by the translator in translating dead metaphor. Those techniques are literal translation, generalization, linguistic amplification. Other techniques are considered mix techniques. They are modulation with reduction, established equivalent with adaptation, generalization with reduction, and literal translation with modulation.

##### **1) Translation of Dead Metaphor Using Literal Translation**

Literal translation is known as word for word translation which considers the appropriate grammar and idiom of the target language text. There are two literal translation techniques applied by the translator in translating dead metaphor. Below are the examples and the deep explanations of dead metaphor translated using literal translation technique.

SL : Semakin dekat, raksasa-raksasa kelabu itu ternyata jauh lebih besar dari yang selalu kubayangkan. **Mereka adalah gajah di laut.**

TL : The sharks drew close, grey giants that were plainly far larger than I had imagined. **They are the elephants of the sea.**

(Datum number 3: 03/SL6/TL6/DM/Lit/Acr2/Acp2)

The example above shows that the translator uses literal translation to translate the dead metaphor since it is translated word-for-word. It could be seen from the word *Mereka adalah gajah di laut* which is translated into *They are the elephants of the sea* in the same order.

SL : Gothia menunjuk kostum ikan duyung, ia menginginkan kostum itu. No way! **Kostum Famke Somers itu adalah nyawaku.**

TL : Gothia pointed at the mermaid costume, she wanted it. No way! **Famke Somers' costume was our life.**

(Datum number 37: 37/SL222/TL176/DM/Lit/Acr1/Acp1)

The example above shows that the translator uses literal translation to translate the dead metaphor since it is translated word-for-word. It could be seen from the sentence *Kostum Famke Somers itu adalah nyawaku* translated in the same order into *Famke Somers' costume was our life*.

## 2) Translation of Dead Metaphor Using Generalization

Generalization is a technique which uses a more general or neutral term. There is merely one generalization applied by the translator in translating the dead metaphor found in Andrea Hirata's *Edensor*. Below is the example.

SL : Jika musim panas, **Paleis menjadi surga bagi para penampil jalanan.**

TL : Throughout the summer **this place would be a paradise for street performers.**

(Datum number 32: 32/SL179/TL134/DM/Gen/Acr1/Acp1)

The datum of dead metaphor above shows that the translator uses generalization since the word *Paleis* is translated into *this place*. In the example above, *Paleis* refers to the certain place. Whereas, it is translated into the more general term as *this place* which is not clear where the place is exactly placed since it does not mention the name of the place.

### 3) Translation of Dead Metaphor Using Linguistic Amplification

Linguistic amplification is done by adding linguistic element into the target text. There is only one linguistic amplification found in the translation of dead metaphor in Andrea Hirata's *Edensor*. Below is the example.

SL : Terutama karena pembawaannya yang gembira dan paras baby face-nya. **Matanya adalah mata bayi.**

TL : This was mostly because of his enthusiastic disposition and his baby face. **His eyes were those of a baby, too.**

(Datum number 18: 18/SL106/TL102/DM/Liam/Acr1/Acp1)

The translation of dead metaphor above shows that it uses linguistic amplification as the technique since there is an addition of the linguistic element. Literally, the phrase *mata bayi* is actually could be translated as *baby eyes*. However, the translator prefers to use linguistic amplification in translating the phrase *mata bayi* into *those of a baby, too*. The linguistic element such as *too* is added since the previous sentence has clarified the meaning of *mata bayi*.

### 4) Translation of Dead Metaphor Using Modulation and Reduction

There is also an expression of dead metaphor which is translated using two techniques, namely modulation and reduction. Below is the example.

SL : “Saya Famke ...” Ia menyalami Arai. **Bola matanya biru langit, bukan, lebih indah, biru buah ganitri muda.**

TL : “I’m Famke ...” She greeted Arai. **Her eyes were sky-blue.**

(Datum number 10: 10/SL53/TL53/DM/Mod/Red/Acr2/Acp2)

Above is an example of the translation of dead metaphor using modulation and reduction. Since modulation is a technique which changes the point of view of the source text, this example of translation also changes the point of view. It could be seen that the dead metaphor above is rather comparing *bola mata* to *biru buah ganitri muda* than *biru langit*. Whereas, in the target text the comparison has changed into *her eyes* and the *sky-blue* which refers only to *biru langit*. In other words, there is a shift of the object being compared from *biru buah ganitri muda* into *biru langit*. Thus, the technique in translation the expression above belongs to modulation.

Whereas, it is also translated using reduction. It could be seen that the expression *Bola matanya biru langit, bukan, lebih indah, biru buah ganitri muda* is suppressed into *Her eyes were sky-blue*. It means that the information *bukan, lebih indah, biru buah ganitri muda* is omitted since it contains the similar information as *sky-blue*. It is done in order to avoid ambiguity since the word *biru buah ganitri muda* is unknown in the target language.

##### **5) Translation of Dead Metaphor Using Established Equivalent and Adaptation**

The translator seems to mix the technique established equivalent with adaptation since there is an expression of dead metaphor which is translated using both established equivalent and adaptation. Below is an example.

SL : **Alessandro D'Archy, si ganteng itu adalah arjuna** di kelas kami sekaligus seorang Italia yang agak playboy.

TL : **Alessandro D'Archy, that stud was the ideal guy** in our class and was also a playboy.

(Datum Number 19: 19/SL113/TL106/DM/Equ/Adap/Acr2/Acp2)

The example above is considered using established equivalence since the phrase *si ganteng itu* is translated into *that stud*. The phrase *that stud* in the target language belongs to idiom. Thus, the translation of *si ganteng itu* into *that stud* belongs to established equivalence. Besides, the translator also uses adaptation as the technique since the word *arjuna* is translated into *the ideal guy*. It seems that the translator want to express the meaning of *arjuna* by using the closest meaning of it in the target language.

#### 6) Translation of Dead Metaphor Using Generalization and Reduction

There is only one expression of dead metaphor which is translated using generalization and reduction. Below is the example.

SL : Waktu pertama bertemu degannya di bandara Schippol dulu, **aku telah melihat supermodel Daria Werbowy dalam diri Famke Somers.**

TL : The first time we met at Schippol Airport, **I had seen a model in Famke Somers.**

(Datum number 26: 26/SL151/TL125/DM/Gen/Red/Acr1/Acp1)

The example above shows that the translator uses generalization as the technique since the word *supermodel Daria Werbowy* in the source language is translated into *model* only. The word *Supermodel Daria Werbowy* refers to one person only, but the translator uses more general term as *model* which refers to all model in the world or model in general. Thus, this technique belongs to generalization.

reduction is also used to translate the dead metaphor above. It is said so since the name *Daria Werbowy* in the source text is suppressed. In other words, the name *Daria Werbowy* is disappeared in the target text. Thus, it could be said that the translator uses reduction as the technique in translating the dead metaphor above.

### 7) Translation of Dead Metaphor Using Literal Translation and Modulation

There is only one expression of dead metaphor which is translated using both literal translation and Modulation. Below is the example.

SL : Orang Italia, melihat **hidup sebagai seni**.

TL : Italians look at **life as art**.

(Datum number 39: 39/SL247/TL181/DM/Lit/Mod/Acr1/Acp1)

The example above shows that the translator uses literal translation and modulation as the technique in translating the dead metaphor above. It is proven by each of the word in the source text which is translated literally into the target text. The translator even does not change the order of each word. Besides, the expression *hidup sebagai seni* is translated into *life as art*. It means that the metaphorical expression in the source text is changed into simile in the target text. Thus, there is a change in the point of view. Hence, it could be concluded that the translator uses literal translation and modulation to translate the expression of dead metaphor above.

## b. Translation of Live Metaphor

There are 6 techniques applied by the translator in translating live metaphor. Those techniques are literal translation, modulation, transposition, generalization, linguistic amplification and reduction. Other techniques are considered mix techniques. They are established equivalent with linguistic amplification, established equivalent with literal translation, literal translation with modulation, borrowing with literal translation, modulation with transposition, and a mix of three techniques consists of borrowing, generalization, and reduction.

### 1) Translation of Live Metaphor Using Literal Translation

Literal translation is also known as word for word translation. It is the direct transfer of a source language (SL) into a grammatically and idiomatically appropriate target language (TL). There are 8 literal translation applied by the translator to translate live metaphor in Andrea Hirata's *Edensor*. Below are some examples of them.

SL : Hari ini, tiga Juli, peringatan kematian **Jim Morrison**, seorang rocker flamboyan, pentolan The Doors, **dewa bagi penganut mazhab anti-kemapanan**.

TL : Today, July third, was the anniversary of the death of **Jim Morrison**, a flamboyant rocker, front man of The Doors, **a god to worshippers of the anti-establishment sect**.

(Datum number 14: 14/SL93/TL99/LM/Lit/Acr1/Acp1)

In the datum above, the live metaphor is shown from the expression *Jim Morrison, dewa bagi penganut mazhab anti-kemapanan*. The expression is translated into *Jim Morrison, a god to worshippers of anti-establishment sect*. The

translation is considered using literal translation as the technique since it is translated in the form of word-for-word based on the grammatical order of the target language.

SL : **Laut Mediterania tak ubahnya tabir ajaib** yang memisahkan dua tempat yang sama sekali berbeda.

TL : **The Mediterranean Sea was no different from a magical screen** that separated two completely different places.

(Datum number 40: 40/SL265/TL219/LM/Lit/Acr1/Acp1)

The expression of live metaphor above uses literal translation to translate it into English. It could be seen from the order of the translated text *The Mediterranean Sea was no different from a magical screen that separated two completely different places* since it is translated word-for word based on the grammatical order of the target language.

SL : Kutatap mata lelaki simpai keramat yang selalu membelaku itu, **dialah Lone Ranger-ku**.

TL : I looked into the eyes of that boy of sacred knot who always protected me, **he was my Lone Ranger**.

(Datum number 41: 41/SL277/TL230/LM/Lit/Acr1/Acp1)

The datum above is considered using literal translation as the technique to translate the live metaphor in Andrea Hirata's *Edensor*. It could be proven from the sentence of the source text which is translated word-for-word in the target text. Though it is translated word-for-word, it still allows the grammatical order of the target language. It could be seen that the phrase *Lone Ranger-ku* is translated into

*my Lone Ranger*. It is said so because according to the target language's structural form, the possessive pronoun is placed before the noun.

## 2) Translation of Live Metaphor Using Modulation

Modulation is a shift of point of view. It is a shift in cognitive categories. It is a variation of the form of the message. There is merely one modulation applied by the translator to translate the live metaphor in Andrea Hirata's *Edensor*. Below is the example.

**SL : Belushye dijuluki penjara dunia, surga bagi pelaut hidung belang dan orang-orang yang tak menyukai daratan.**

**TL : Belushye is nicknamed the world's prison, heaven for masher sailors and savage people who shun land.**

(Datum number 34: 34/SL201/TL155/LM/Mod/Acr2/Acp2)

The datum above uses modulation as the technique to translate the live metaphor in Andrea Hirata's *Edensor*. It is said so since the clause *orang yang tak menyukai daratan* is translated into *savage people who shun land*. The clause in the source text contains a negation expression shown by the word *tak* in it which means not. Whereas, the translated text changes into an affirmative expression. This technique is considered as the change of the point of view or called as modulation.

## 3) Translation of Live Metaphor Using Transposition

Transposition is a shift of word class. It involves replacing one word class with another without changing the meaning of the message. There is only one

transposition applied by the translator to translate the live metaphor in Andrea Hirata's *Edensor*. Below is the example.

**SL : Jalanan adalah karya seni instalasi yang sempurna.**

**TL : The street is the perfect installation for a work of art.**

(Datum number 11: 11/SL55/TL59/LM/Trans/Acr1/Acp1)

The datum above is considered using transposition as the translation technique since there is a change of the word class as the word *karya seni* in the source text is translated into *for a work of art*. The different is that the word *karya seni* in the source text is a noun and the word *for a work of art* is an adverb. Thus there is a change in the word class. That is why it is considered using transposition.

#### **4) Translating Live Metaphor Using Generalization**

Generalization is a technique which uses a more general or neutral term. There is merely one generalization applied by the translator in translating the live metaphor found in Andrea Hirata's *Edensor*. Below is the example.

**SL : Perbuatan-perbuatan kecil yang buruk tak ubahnya bayi-bayi jantan Hyena, ia akan tumbuh, dan cepat atau lambat akan mengepung induknya sendiri.**

**TL : Our naughty little deeds were no different while baby beast. They would grow and, sooner or later, they would endanger their own mother.**

(Datum number 33: 33/SL187/TL142/LM/Gen/Acr2/Acp2)

The example above belongs to generalization since the word *Hyena* is translated into *beast*. *Hyena* is a species of wild animal. Whereas, *beast* is a

synonym of wild animal which is a general term of *Hyena*. Thus, the datum above is considered using generalization as the translation technique.

### 5) Translation of Live Metaphor Using Linguistic Amplification

Linguistic amplification is done by adding linguistic element into the target text. There are two linguistic amplification found in the translation of live metaphor in Andrea Hirata's *Edensor*. Below are the examples.

**SL** : **Kalong-kalong yang rakus bukan lagi tikus yang terkena kutukan** tapi hewan langka familia Palaeochiropteryx tupaidon yang harus dilindungi, kalau perlu dengan undang-undang.

**TL** : **The voracious fruit bats were no longer rats that had been cursed**, but a rare animal from the family Palaeochiropteryx tupaidon that needed protection, if necessary, by force of law.

(Datum number 8: 08/SL31/TL35/LM/Liam/Acr1/Acp1)

The translation technique of the example above is linguistic amplification since the word *fruit* appears in the target text. It is from the expression *kalong-kalong yang rakus* which is then translated into *the voracious fruit bats*. The word *fruit* is not expressed in the source text, but then expressed in the target text in order to make it clear.

**SL** : Baru kutahu ada orang yang ditampik hampir sepuluh tahun tapi tetap kukuh berjuang. Arai tak pernah tertarik pada perempuan lain. **Zakiah adalah resolusi dan seluruh definisinya tentang cinta.**

**TL** : I realized then that there are some people who can get rejected for almost ten years and still cling to struggling on. Arai had never been drawn to anyone else. **Zakiah was the only resolution and the entire definition of love for him.**

(Datum number 9: 09/SL46/TL50/LM/Liam/Acr2/Acp2)

The translation technique of the example above is linguistic amplification. It could be seen from the expression *Zakiah adalah resolusi dan seluruh definisinya tentang cinta* which is translated into *Zakiah was the only resolution and the entire definition of love for him*. There is an addition of the word *only* in

the target text which is not expressed in the source text. This kind of addition could be concluded that the datum above uses linguistic amplification as the technique.

#### 6) Translation of Live Metaphor Using Reduction

Reduction aims to suppress the information item of the source text into the target text. There are three reduction found in the translation of dead metaphor in Andrea Hirata's *Edensor*. Below are some of the examples.

SL : Abraham Levin adalah ahli matematika ekuilibrium paling jempolan yang pernah kukenal. **Ia memiliki embrio kecerdasan Nobelis John Nash.**

TL : Abraham Levin was the most impressive expert on mathematical equilibria I have ever known. –

(Datum number 17: 17/SL101/TL92/LM/Red/Acr3/Acp3)

The datum above uses reduction as the translation technique. It could be seen that the expression *Ia memiliki embrio kecerdasan Nobelis John Nash* is disappeared in the target text. It means that the translator prefers to omit the whole expression without any explanation in the target text. It might be because the expression is not effective since the sentence before has clarified enough.

SL : **Paris di hari-hari akhir musim salju tak ubahnya gemerincing snare drum musik country jazz Norah Jones:** simpel, terduga, dan menimbulkan perasaan senang.

TL : **Paris at the end of the winter.** –

(Datum number 23: 23/SL145/TL113/LM/Red/Acr2/Acp3)

The datum above shows that it uses reduction as the technique since the expression is not fully expressed in the target text. It could be seen from the source text that the expression *tak ubahnya gemerincing snare drum musik country jazz Norah Jones: simpel, tak terduga, dan menimbulkan perasaan*

*senang* is not expressed in the target text. This kind of omission is called as reduction.

**SL : Toha, orang Banyumas berhati mulia yang kutemui di pedalaman Eropa adalah Weh kedua dalam hidupku.** Weh dan Pak Toha, laki-laki terbuang dengan pilihan hidup yang getir, mencerahkanku dengan cara yang tak dapat kujelaskan.

**TL : Toha, the man from Banyumas whom I met deep in Europe was the second Weh in my life.** Weh and Pak Toha, men cast out with a bitter life choice, enlightened me in ways that I cannot explain.

(Datum number 38: 38/SL227/TL181/LM/Red/Acr1/Acp1)

The example above is considered using reduction as the technique. It could be seen from the phrase *berhati mulia* in the source text which is then omitted by the translator in the target text. The phrase *berhati mulia* is not expressed since it is only a complement. Yet, this omission could diminish the beauty of the expression since the phrase which has been omitted is expressed in order to make a stronger sense of the aesthetics and to attract the readers all at once. Nevertheless, the translator prefers to omit the phrase. In addition, the activity of omitting the phrase belongs to reduction.

## **7) Translation of Live Metaphor Using Established Equivalent and Linguistic Amplification**

There is only one live metaphor which is translated using established equivalent and linguistic amplification. Below is the example.

**SL : Langit adalah kitab yang terbentang.**

**TL : The sky is a vast, open book.**

(Datum number 4: 04/SL8/TL8/LM/Equ/Liam/Acr1/Acp1)

The example above belongs to established equivalent since the expression is translated by finding the proverb in the target text. The expression *the sky is a vast* is known in the target text as a common technical term. The phrase *open book* is added in order to maintain the phrase *kitab yang terbentang*. This technique is called as established equivalent. The translator also applied linguistic amplification since the word *vast* is appeared in the target text to add the aesthetic sense of the writing style. Hence, the translator is considered using linguistic amplification.

#### **8) Translation of Live Metaphor Using Literal Translation and Established Equivalent**

There is only one mix of literal translation and established equivalent applied by the translator to translate live metaphor. Below is the example.

**SL : Parsi adalah tanah peradaban, pertarungan gengsi masa lalu, dan tarik menarik estetika yang membingungkan, namun memesona.**

**TL : Persia is a land of civilization full of past prestige and though bewildering tug-of-war of aesthetic, nevertheless enchanting.**

(Datum number 36: 36/SL211/TL166/LM/Lit/Equ/Acr1/Acp1)

The datum above is considered using established equivalent since the translator translates the phrase *tarik menarik* into *tug-of-war*. The term *tug-of-war* belongs to idiom in the target language which has the same meaning with *tarik menarik*. This technique belongs to established equivalent for it uses idiom in translating the usual phrase in the source text. literal translation is also applied by

the translator since the expression above is translated word-for-word in the same order and following the grammatical order of the target text.

### 9) Translation of Live Metaphor Using Literal Translation and Modulation

There is merely one mix of literal translation and modulation in the translation of live metaphor. Below is the example.

SL : Kuberi tahu kawan, **rahasia romansa komidi putar adalah fisika sederhana: hukum gravitasi!** Waktu komidi mencapai posisi empat puluh lima derajat dari porosnya, daya tarik bumi membuat mempelai dalam kurungan ayam tadi seperti akan terjungkal. A Ling histeris, takut campur manja, memeluk erat lenganku.

TL : I'll tell you, friend, **the secret of a carousel romance lies in simple physics: the law gravity.** When one rotates forty-five degrees on the axis of a carousel, the earth's attractive force cause the lovers in the chicken cage to feel as if they're about to be tossed out. Aling was hysterical, her fear mixed with affection, holding tightly onto my arm.

(Datum number 7: 07/SL30/TL35/LM/Lit/Mod/Acr1/Acp1)

The datum above is considered using modulation as the technique since the word *adalah* is translated into *lies in*. The word *adalah* in the source text is a linking verb which shows the metaphorical expression. Whereas, the word *lies in* in the target text is a phrasal verb which shows personification since *lies in* is an activity which is usually done by human. The change of the figure of speech could be considered as change of the point of view. Thus, it belongs to modulation. The translator also applied literal translation since it is translated literally or by word-for-word. Thus, it could be concluded that the translator applied two techniques in translating the live metaphor above.

### 10) Translation of Live Metaphor Using Borrowing and Literal Translation

There is only one mix of borrowing and literal translation applied by the translator to translate live metaphor. Below is the example.

**SL** : Mahasiswa-mahasiswa dari beragam bangsa di dalamnya membuat kelasku seperti laboratorium perilaku. **Kelasku bukan sekedar ruang untuk belajar science tapi juga university of life.**

**TL** : Students from various countries made the class like a laboratory for human behaviour. **My class wasn't only a room for studying science, but also a university of life.**

(Datum number 15: 15/SL95/TL90/LM/Bor/Lit/Acr1/Acp1)

The datum above belongs to borrowing since it keeps the phrase *university of life* in the source text into the target text. However, the phrase *university of life* is originally from the target language, but it is known in the source language. When it goes to the translation process, borrowing is the best way to avoid ambiguity. Literal translation is also used to translate the live metaphor above. Thus, there are two techniques in one expression, namely borrowing and literal translation.

### 11) Translation of Live Metaphor Using Modulation and Transposition

There is merely one mix of modulation and transposition applied by the translator in translating the live metaphor. Below is the example.

**SL** : Di pinggir Ouse, aku menemukan kembali Weh yang meninggalkan rasa kelu sekaligus rindu dalam sukma.

**TL** : On the edge of the Ouse, I again found Weh and he left me speechless and longing.

(Datum number 43: 43/SL285/TL235/LM/Mod/Trans/Acr /Acp )

The datum above contains modulation since there is a change of point of view between the expression *aku menemukan kembali Weh yang meninggalkan rasa kelu sekaligus rindu dalam sukma* and the expression *I again found Weh and he left me speechless and longing*. Both expressions has the same meaning, but different in terms of the point of view since the expression *rasa kelu sekaligus rindu* which belongs to noun is translated into *speechless and longing* which belongs to adjective. The change from noun into adjective could be considered as the change of the point of view. This is called as modulation.

Besides, it also contains transposition since the words *rasa kelu* and *rindu* which belong to noun are translated into *speechless* and *longing* which belong to adjective. The change of the noun into adjective in the translation above shows that the translator is considered using transposition. It is said so because there is a change of the word class.

## 12) Translation of Live Metaphor Using Borrowing, Generalization and Reduction

This is the only mix techniques applied by the translator using three techniques in one expression. There is only one mix of three techniques applied, namely borrowing, generalization and reduction. Below is the example.

SL : **Einstein kedua dalam hidupku** – yang mengenalkanku pada diriku sendiri – **adalah tokoh legendaris ini: Mak Birah**, dukun beranak kampung kami.

TL : **The second person** to better acquaint me with myself **was a legendary figure: Mak Birah**, a midwife from our village.

(Datum number 5: 05/SL13/TL15/LM/Bor/Gen/Red/Acr1/Acp1)

The first technique is generalization. The datum above uses generalization as the translation technique since *Einstein* in the source text which refers to a name of a famous scientist is translated into *person* which could be refer to anybody. The generalization might be used to avoid ambiguity or unnaturalness. It is said so because the phrase *the second person* is more acceptable than *the second Einstein*. Thus, the translation technique that used by the translator to translate the expression above is called generalization. The second technique is reduction. It could be seen that the terms *dalam hidupku* in the source text is omitted in the target text. The last technique is borrowing. The datum above is considered using borrowing as the technique since the word *Mak* in the source text is maintained in the target text into *Mak*. The translator seems prefer to use borrowing to introduce the setting of the story.

### **3. Translation Quality Assessment**

The Translation Quality Assessment is measured based on the accuracy and the acceptability. Both accuracy and acceptability are divided into three levels for each of them. The accuracy level consist of Accurate (1), Less Accurate (2) and Inaccurate (3). Whereas, the acceptability level consist of Acceptable (1), Less Acceptable (2) and Unacceptable (3). In measuring the Translation Quality Assessment, the researcher involve two respondents. The respondents are those who have been engaged with translation for years and considered as professional translators. They are Mr. Agus Riyanto and Mr. Andy Bayu Nugroho who are required as the best respondents.

**a. The Accuracy Translation of Metaphorical Expressions in Andrea Hirata's Edensor**

Accuracy is conducted to make sure that the meaning of the source text is delivered and equal to the target text. It aims to communicate the meaning accurately. It means that the meaning in the source language should be accurate without any addition and omission of the meaning. There are three levels of measurements in the accuracy. They are Accurate (1), Less Accurate (2) and Inaccurate (3).

**1) Accurate Translation**

The translation of metaphorical expressions is considered accurate if the meaning and the interpretation of the metaphorical expressions in the source text is accurately conveyed into the target text. Moreover, the translated text does not need rewriting.

**a) Accurate Translation of Dead Metaphor**

The translation of dead metaphor is considered accurate if the meaning and the interpretation of the dead metaphor in the source text is accurately conveyed in the target text. There are 7 accurate translation of dead metaphor. Below are some examples of them.

SL : Terutama karena pembawaannya yang gembira dan paras baby face-nya.  
**Matanya adalah mata bayi.**

TL : This was mostly because of his enthusiastic disposition and his baby face. **His eyes were those of a baby, too.**

(Datum number 18: 18/SL106/TL102/DM/Liam/Acr1/Acp1)

The translation of dead metaphor above is considered as accurate since the expression *Matanya adalah mata bayi* is equal with those in the translated text *His eyes were those of a baby, too.*

SL : Waktu pertama bertemu degannya di bandara Schippol dulu, **aku telah melihat supermodel Daria Werbowy dalam diri Famke Somers.**

TL : The first time we met at Schippol Airport, **I had seen a model in Famke Somers.**

(Datum number 26: 26/SL151/TL125/DM/Gen/Red/Acr1/Acp1)

The translation of dead metaphor above is considered accurate. It could be seen from the expression *aku telah melihat supermodel Daria Werbowy dalam diri Famke Somers* which is translated into *I had seen a model in Famke Somers.* Though there are some terms which are omitted by the translator, the meaning is still fully conveyed.

SL : Jika musim panas, **Paleis menjadi surga bagi para penampil jalanan.**

TL : Throughout the summer **this place would be a paradise for street performers.**

(Datum number 32: 32/SL179/TL134/DM/Gen/Acr1/Acp1)

The datum above is accurate since the meaning of the expression in the source text is delivered well in the target text. What is expressed in the target text is exactly what the writer wants to express. Though the word *Paleis* which refers to a specific place is translated into a more general term, it still does not change the meaning. Thus, it is considered accurate.

#### **b) Accurate Translation of Live Metaphor**

The translation of live metaphor is considered accurate if the meaning and the interpretation of the live metaphor in the source text is accurately conveyed in

the target text. There are 15 accurate translation of live metaphor. Below are some of the examples.

**SL : Langit adalah kitab yang terbentang.**

**TL : The sky is a vast, open book.**

(Datum number 4: 04/SL8/TL8/LM/Equ/Liam/Acr1/Acp1)

The translation above is considered accurate. It is said so since the expression *Langit adalah kitab yang terbentang* is translated into *The sky is a vast, open book*. It could be seen that the comparison between *langit* and *kitab yang terbentang* is equal with *the sky* and *open book*. Thus, the translation of the live metaphor above is accurate.

**SL : Jalanan adalah karya seni instalasi yang sempurna.**

**TL : The street is the perfect installation for a work of art.**

(Datum number 11: 11/SL55/TL59/LM/Adap/Acr1/Acp1)

The translation of the expression *Jalanan adalah karya seni instalasi yang sempurna* into *The street is the perfect installation for a work of art* is considered accurate. The writer wants to inform that *jalanan* which means the street could be compared to *karya seni instalasi* which means installation of a work of art. The live metaphor stated by the writer is delivered by the translator accurately since the meaning is fully conveyed. Thus, the accuracy level for the translation of live metaphor above is high which means accurate.

**SL : Jika bangun subuh, selempang merah membujur di langit timur menjelmakan atap-atap bangunan sepanjang L’Avenue De La Baurdonnais menjadi sayap-sayap burung starling yang mengibas sisa es di bibir talang, di rongga-rongga pancuran dan topi-topi cerobong asap.**

**TL : When I woke up at dawn, a red line extending across the eastern sky transformed the roofs of houses along L’Avenue De La Baurdonnais into**

**starling wings** flapping the remainder of the eyes of the lips of roof gutters, faucet holes and chimney crowns.

(Datum number 25: 25/SL145/TL113/LM/Lit/Acr1/Acp1)

The datum above shows that the translation of live metaphor above is considered accurate. It means that the meaning of the source text is delivered well into the target text. The respondents and the researcher agree that the translation of live metaphor is considered accurate.

## 2) Less Accurate Translation

The translation of metaphorical expression is considered less accurate if the meaning and the interpretation of metaphor in the source text is accurately conveyed into the target text. Yet, the translation needs some rewriting in words or expressions.

### a) Less Accurate Translation of Dead Metaphor

The translation of the dead metaphor is considered less accurate if the meaning and the interpretation of metaphor in the source text is accurately conveyed into the target text. Yet, the translation needs some rewriting in words or expressions. There are 3 less accurate translation of dead metaphor found in Andrea Hirata's *Edensor*. Below are the examples.

**SL** : Semakin dekat, raksasa-raksasa kelabu itu ternyata jauh lebih besar dari yang selalu kubayangkan. **Mereka adalah gajah di laut.**

**TL** : The sharks drew close, grey giants that were plainly far larger than I had imagined. **They are the elephants of the sea.**

(Datum number 3: 03/SL6/TL6/DM/Lit/Acr2/Acp2)

The translation of dead metaphor above is considered less accurate. Based on the respondent, it is considered as less accurate since the phrase *gajah di laut* does not equal to *elephants of the sea*. *Gajah laut* is better to be translated into *elephant seal*. Thus, the accuracy level of the translation of dead metaphor above is 2 which means less accurate.

SL : “Saya Famke ...” Ia menyalami Arai. **Bola matanya biru langit, bukan, lebih indah, biru buah ganitri muda.**

TL : “I’m Famke ...” She greeted Arai. **Her eyes were sky-blue.**

(Datum number 10: 10/SL53/TL58/DM/Red/Acr2/Acp1)

The datum above is considered less accurate. Based on the respondent, it is better to translate the complete expression since it contains the whole metaphor. The researcher agrees that it should be translated completely since the interesting part is the image *biru buah ganitri muda* rather than *biru langit*. The interesting part means that it is the expression which is able to attract the readers. In the datum above, the expression is not realized in the target text. Thus, the accuracy level of the translation of dead metaphor above is 2 which means less accurate.

SL : **Alessandro D’Archy, si ganteng itu adalah arjuna** di kelas kami sekaligus seorang Italia yang agak playboy.

TL : **Alessandro D’Archy, that stud was the ideal guy** in our class and was also a playboy.

(Datum number 19: 19/SL113/TL106/DM/Equ/Adap/Acr2/Acp2)

The datum above is considered less accurate. It is said so since the phrase *seorang Italia* is not translated by the translator. It is better to translate the phrase

*seorang Italia* since it contains an important information. That is the information which is needed by the readers so that the novel could be interpreted completely.

#### b) Less Accurate Translation of Live Metaphor

The translation of the live metaphor is considered less accurate if the meaning and the interpretation of metaphor in the source text is accurately conveyed into the target text. Yet, the translation needs some rewriting in words or expressions. There are 6 less accurate translation of dead metaphor found in Andrea Hirata's *Edensor*. Below are some of the examples.

**SL** : Baru kutahu ada orang yang ditampik hampir sepuluh tahun tapi tetap kukuh berjuang. Arai tidak pernah tertarik pada perempuan lain. **Zakiah adalah resolusi dan seluruh definisinya tentang cinta.**

**TL** : I realized then that there are some people who can get rejected for almost ten years and still cling to struggling on. Arai had never been drawn to someone else. **Zakiah was the only resolution and the entire definition of love for him.**

(Datum number 9: 09/SL46/TL50/LM/Liam/Acr2/Acp2)

The accuracy level of the translation above is 2 which means less accurate. It is because there is addition of phrase which is not necessary for the target text. The addition of the phrase *the only* is considered unnecessary since it cannot be ensured that what the writer means is that *Zakiah was the only resolution* since there is no phrase which represents the expression of *the only* in the source text. Hence, the example above belongs to Less Accurate translation of live metaphor.

**SL** : **Paris di hari-hari akhir musim salju tak ubahnya gemerincing snare drum musik country jazz** Norah Jones: simpel, terduga, dan menimbulkan perasaan senang.

**TL** : **Paris at the end of the winter.** –

(Datum number 23: 23/SL145/TL113/LM/Mod/Red/Acr2/Acp1)

The datum above is considered less accurate because it is not translated completely. It could be seen that the target text is cut and the expression *tak ubahnya gemerincing snare drum musik country jazz Norah Jones: simpel, tak terduga, dan menimbulkan perasaan senang* is not realized in the target text. Besides, the metaphorical expression expressed in the source text is disappeared in the target text. Thus, the accuracy level of the translation above is 2 which means less accurate.

**SL : Matahari adalah tukang tenung.**

**TL : The sun became a fortuneteller.**

(Datum number 24: 24/SL145/TL113/LM/Lit/Acr2/Acp2)

The translation of live metaphor above is considered less accurate. It is based on the respondent who says that the meaning in the source text is not delivered well in the target text. The respondent puts number 2 for the accuracy level which means that the translation of live metaphor above is less accurate.

### **3) Inaccurate Translation**

The translation of metaphorical expressions found in Andrea Hirata's *Edensor* is considered inaccurate when the meaning and the interpretation in the source text are not accurately conveyed into the target text. It might happen because the expressions in the source text do not equal in the target text or the expressions are not realized instead.

### a) **Inaccurate Translation of Dead Metaphor**

The translation of dead metaphor is considered inaccurate if the meaning and the interpretation in the source text are not accurately conveyed into the target text. Besides, it is considered inaccurate if the dead metaphor is not realized. There is only one dead metaphor which is translated inaccurately. Below is the example.

SL : Pengalaman semacam itu bak mutiara dan **mutiara dalam hidupku adalah lelaki yang mengutuki hidupnya sendiri, namanya Weh.**

TL : -

(Datum number 2: 02/SL1/TL1/DM/Un/Acr3/Acp3)

The datum above is considered inaccurate. It is said so since the expression is not realized in the target text. It could be seen that the expression in the source text could not be found in the target text. It seems that the translator do not try to deliver the message. The unrealized expression above is considered inaccurate.

### b) **Inaccurate Translation of Live Metaphor**

The translation of live metaphor is considered inaccurate if the meaning and the interpretation in the source text are not accurately conveyed into the target text. Besides, it is considered inaccurate if the live metaphor is not realized. There are 13 live metaphor which are translated inaccurately. Below are some of the examples.

SL : **Belitong menjelang malam adalah semburan warna dari seniman impresi yang melukis spontan tak dibuat-buat dan memikat.**

TL : -

(Datum number 6: 06/SL25/TL29/LM/Un/Acr3/Acp3)

The example above shows that the expression in the source text is not realized by the translator. It means that the message is not delivered as well. Because the message in the source text is not delivered, it could be concluded that the accuracy level for the example above is low or called as inaccurate.

SL : **La Nieve au Sahara: Snow on The Sahara adalah metafora hidupku. Anak Melayu pedalaman di Paris, tak ubahnya salju di Sahara.**

TL : -

(Datum number 13: 13/SL88/TL88/LM/Un/Acr3/Acp3)

The datum above is considered as inaccurate translation since the message in the source text is not realized. The translator prefers to erase the expression in the target text. Since the expression is disappeared in the target text, the example above is involved to inaccurate translation.

SL : **Pujian bagi wanita tertentu, tak ubahnya bulu ketiak Benjamin Tarzan Kota, di situlah titik lemahnya.**

TL : -

(Datum number 16: 16/SL97/TL90/LM/Un/Acr3/Acp3)

The datum above belongs to inaccurate translation. It is said so because the expression in the source text is not realized by the translator. The unrealized translation as shown in the example above is considered as inaccurate translation.

## **b. Acceptability Translation of Metaphorical Expressions in Andrea Hirata's Edensor**

Acceptability is measured by how natural the target language is. It also deals with the language culture of the target language, so when the readers of the target language read the translated text, they do not seem as if they read a translated text or a product of translation. Thus, naturalness focus on the style of the target text. There are three level of measurements in acceptability. They are Acceptable (1), Less Acceptable (2) and Unacceptable (3).

### **1) Acceptable Translation**

The translation of metaphorical expressions is considered acceptable if the metaphorical expressions of the source text are conveyed naturally in the target text. It cannot be identified as a translated text. Also, the readers feel like reading an original text.

#### **a) Acceptable Translation of Dead Metaphor**

The translation of dead metaphor is considered acceptable if the dead metaphor of the source text are conveyed naturally in the target text. It cannot be identified as a translated text. Also, the readers feel like reading an original text. There are 5 acceptable translation of dead metaphor which are found in Andrea Hirata's Edensor. Below are some of the examples.

SL : Terutama karena pembawaannya yang gembira dan paras baby face-nya. **Matanya adalah mata bayi.**

TL : This was mostly because of his enthusiastic disposition and his baby face. **His eyes were those of a baby, too.**

(Datum number 18: 18/SL106/TL102/DM/Liam/Acr1/Acp1)

The datum above belongs to acceptable translation. It is based on the respondents who put number 1 for the acceptability level which means acceptable. The answers from the respondents mean that they do not find any ambiguity in reading the translated text.

SL : Waktu pertama bertemu degannya di bandara Schiphol dulu, **aku telah melihat supermodel Daria Werbowy dalam diri Famke Somers.**

TL : The first time we met at Schiphol Airport, **I had seen a model in Famke Somers.**

(Datum number 26: 26/SL151/TL125/DM/Gen/Red/Acr1/Acp1)

The example above shows the high acceptability translation. It is said so based on the respondents who give number 1 for this datum in terms of the acceptability. Number 1 means that the translation of dead metaphor above is considered acceptable.

SL : Gothia menunjuk kostum ikan duyung, ia menginginkan kostum itu. No way! **Kostum Famke Somers itu adalah nyawaku.**

TL : Gothia pointed at the mermaid costume, she wanted it. No way! **Famke Somers' costume was our life.**

(Datum number 37: 37/SL222/TL176/DM/Lit/Acr1/Acp1)

Above is an example of acceptable translation of dead metaphor. It is considered acceptable based on what respondents has answered in the questionnaire sheet. It means that the translated text do not contains any problems which could make the readers feel confused and read the target text unnaturally. Thus, the translation of dead metaphor above is considered acceptable.

#### **b) Acceptable Translation of Live Metaphor**

The translation of live metaphor is considered acceptable if the live metaphor of the source text are conveyed naturally in the target text. It cannot be identified as a translated text. Also, the readers feel like reading an original text.

There are 15 acceptable translation of Live Metaphor which are found in Andrea Hirata's *Edensor*. Below are some of the examples.

SL : **Desis angin berubah menjadi seribu mata lembing**, menghujam tubuh kami yang lapar dan kedinginan.

TL : **The whistling wind changed into a thousand spear points**, stabbing our cold, starved bodies.

(Datum number 12: 12/SL62/TL66/LM/Lit/Acr1/Acp1)

The datum above is an example of the live metaphor translation which is considered acceptable for the target readers. It is based on the respondents who has been asked to read and give answers whether or not the translation text above is considered acceptable. Since the expression is expressed naturally in the target language, it could be concluded that the translation of live metaphor above is acceptable.

SL : **Jalanan adalah karya seni instalasi yang sempurna.**

TL : **The street is the perfect installation for a work of art.**

(Datum number 11: 11/SL55/TL59/LM/Tran/Acr1/Acp1)

The example above is considered acceptable. It is said so since the readers of the target text do not find any ambiguity when they read the translated text. In other words, it still could be accepted by the readers Hence, the translation of live metaphor above is considered acceptable.

SL : **Rusia adalah potongan terbesar mozaik hidupku**, yang membuka ruang dalam hatiku untuk memahami arti zenith dan nadir hidupku, seperti pesan Weh dulu.

TL : **Rusia was the largest piece in my life mosaic**, the one that open a space in my heart to understand the meaning of the zeniths and nadire in my life, just as Weh had asked of me.

(Datum number 35: 35/SL207/TL161/LM/Lit/Mod/Acr1/Acp1)

The datum above is considered acceptable. It is an expression contains live metaphor which is translated using literal translation and modulation as the technique. The translation of live metaphor above is acceptable. It is based on the respondents who put number 1 for the acceptability level.

## 2) Less Acceptable Translation

The translation of the metaphorical expressions is considered less acceptable if they are not really conveyed naturally in the target text. There are some words, grammar and phrase found unnatural. The unnatural words, grammar and phrase are less than 20% of the text.

### a) Less Acceptable Translation of Dead Metaphor

The translation of the dead metaphor is considered less acceptable if it is not really conveyed naturally in the target text. There are some words, grammar and phrase found unnatural. There are three less acceptable translation of dead metaphor found in Andrea Hirata's Edensor. Below are the examples.

**SL** : Semakin dekat, raksasa-raksasa kelabu itu ternyata jauh lebih besar dari yang selalu kubayangkan. **Mereka adalah gajah di laut.**

**TL** : The sharks drew close, grey giants that were plainly far larger than I had imagined. **They are the elephants of the sea.**

(Datum number 3: 03/SL6/TL6/DM/Lit/Acr2/Acp2)

The example above is a translation of dead metaphor which is considered less acceptable. It is based on the respondents who decide that the translated text

seems unnatural since the phrase *gajah di laut* is better to be translated into *elephant seal* rather than *the elephants of the sea*.

SL : “Saya Famke ...” Ia menyalami Arai. **Bola matanya biru langit, bukan, lebih indah, biru buah ganitri muda.**

TL : “I’m Famke ...” She greeted Arai. **Her eyes were sky-blue.**

(Datum number 10: 10/SL53/TL58/DM/Mod/Red/Acr2/Acp2)

The translation of dead metaphor is considered less acceptable by the respondents. It is said so since they argue that the expression is not fully translated. It is better to maintain the expression *biru buah ganitri muda* in the target text. The reason why it should be maintained is that the sense of metaphor is placed precisely on the expression *biru buah ganitri muda* rather than *biru langit* or *blue-sky*. Thus, the translation of dead metaphor above belongs to less acceptable translation.

SL : **Alessandro D’Archy, si ganteng itu adalah arjuna** di kelas kami sekaligus seorang Italia yang agak playboy.

TL : **Alessandro D’Archy, that stud was the ideal guy** in our class and was also a playboy.

(Datum number 19: 19/SL113/TL106/DM/Equ/Adap/Acr2/Acp2)

Above is the translation of dead metaphor which is considered less acceptable. It is based on the respondents who argue that the phrase *seorang Italia* should be translated in order to avoid an ambiguity of the translated text. It is said so since the phrase *seorang Italia* in the source text which means *an Italian*

should be understood by the readers so that the readers know the correlation between playboy and Italian.

#### **b) Less Acceptable Translation of Live Metaphor**

The translation of the live metaphor is considered less acceptable if it is not really conveyed naturally in the target text. There are some words, grammar and phrase found unnatural. There are 5 less acceptable translation of live metaphor found in Andrea Hirata's Edensor. Below are some of the examples.

**SL : Perbuatan-perbuatan kecil yang buruk tak ubahnya bayi-bayi jantan Hyena**, ia akan tumbuh, dan cepat atau lambat akan mengepung induknya sendiri.

**TL : Our naughty little deeds were no different while baby beast.** They would grow and, sooner or later, they would endanger their own mother.

(Datum number 33: 33/SL187/TL142/LM/Gen/Acr2/Acp2)

The translation of live metaphor above is considered less acceptable. It is said so since the respondents choose number 2 as the acceptability level which means less acceptable. The respondents who represent as the readers, found that the translated text is not really natural to read. There are some phrases which are hard to understand, such as *naughty little deeds* and *baby beast*. It is better to change them with other terms.

**SL : Belushye dijuluki penjara dunia, surga bagi pelaut hidung belang dan orang-orang yang tak menyukai daratan.**

**TL : Belushye is nicknamed the world's prison, heaven for masher sailors and savage people who shun land.**

(Datum number 34: 34/SL207/TL161/LM/Mod/Acr2/Acp2)

Above is a translation of live metaphor which is considered less acceptable. The respondents argue that the word *nicknamed* in the target text makes the text becomes rather unnatural. It is better to change the term *nicknamed* into other term.

**SL : Perbuatan-perbuatan kecil yang buruk tak ubahnya bayi-bayi jantan Hyena**, ia akan tumbuh, dan cepat atau lambat akan mengepung induknya sendiri.

**TL : Our naughty little deeds were no different while baby beast.** They would grow and sooner or later, they would grow and, sooner or later, they would endanger their own mother.

(Datum number 33: 33/SL187/TL142/LM/Gen/Acr2/Acp2)

The translation of live metaphor above is considered less acceptable. It is based on the respondents who argue that the expression in the target text cannot fully accepted for the readers. It might be caused by the word *Hyena* which is translated into *beast*. It is better to keep the term *Hyena*. Since that term is not expressed in the target text, the acceptability level is 2 which means less acceptable.

### 3) Unacceptable Translation

The translation product is considered unacceptable if the metaphorical expressions of the source text are conveyed unnatural in the target text. It could be identified easily as a translated text. Besides, the readers surely feel like reading a translated text.

### a) Unacceptable Translation of Dead Metaphor

The translation of dead metaphor is considered unacceptable if the dead metaphor in the source text are conveyed unnatural in the target text. It could be identified easily as a translated text so that the readers surely feel like reading a translated text. There is only one translation of dead metaphor which is considered unnatural or unacceptable. Below is the example.

SL : Pengalaman semacam itu bak mutiara dan **mutiara dalam hidupku adalah lelaki yang mengutuki hidupnya sendiri, namanya Weh.**

TL : -

(Datum number 2: 02/SL6/TL6/DM/Un/Acr3/Acp3)

The datum above is a translation of dead metaphor which is considered unacceptable. It is based on the respondents who decide that it is better to deliver the message of the source text into the target text rather than unrealizing it. In other words, it is considered unacceptable because the expression is disappeared in the target text.

### b) Unacceptable Translation of Live Metaphor

The translation of live metaphor is considered unacceptable if the live metaphor in the source text are conveyed unnatural in the target text. It could be identified easily as a translated text so that the readers surely feel like reading a translated text. There are 14 translation of live metaphor which is considered unnatural or unacceptable. Below are some of the examples.

SL : **Tapi Townsend dan Stansfield tak ubahnya jungkat-jungkitan.** Mereka reaksioner satu sama lain.

TL : -

(Datum number 20: 20/SL129/TL113/LM/Un/Acr3/Acp3)

Above is an example of live metaphor which is considered unacceptable. The expression in the source text is not realized in the target text. That is why the translation above is unacceptable since the information is not delivered. In other words, the unrealized expression could make a jumping sentence which could make the readers difficult to understand the next sentence or paragraph.

SL : Kuharap cukup artikulatif kalau kuberikan angka-angka ini: 180 dan 52. Itulah tinggi dan beratnya dalam sentimeter dan kilogram. **Maka ia adalah tiang listrik.**

TL : -

(Datum number 27: 27/SL151/TL125/LM/Un/Acr3/Acp3)

The translation of live metaphor above is considered unacceptable. It could be seen that the live metaphor in the source text is not realized in the target text. Whereas, the expression in the source text above contains important descriptions of certain characters which is needed for the readers. It could make the readers hard to understand. Besides, it makes the readers difficult to feel the sense of the metaphor if it is not expressed. Thus, the example above is considered unacceptable.

SL : Amat berbeda dengan Stansfield dan Townsend. **Mereka adalah Xena dengan tinggi di atas 175 senti.**

TL : -

(Datum number 31: 31/SL170/TL133/LM/Un/Acr3/Acp3)

The datum above belongs to unacceptable translation since the live metaphor in the source text is not expressed in the target text. Since the expression in the source text is not translated, the readers would not get any sense of the metaphor. Hence, it could be said that the datum above is unacceptable in terms of the translation quality.

## CHAPTER V

### CONCLUSION AND SUGGESTIONS

This chapter is the last part of the whole research. It consists of two sub-chapters, namely conclusion and suggestions. Conclusion contains a brief explanation based on the findings of the research and the discussion. It covers the objectives of this research which are the types of the metaphorical expressions, the translation techniques and the translation quality assessment in terms of the accuracy and the acceptability. The suggestion contains some suggestions which is derived in order to cover the lack of this research and follow the good points of this research. Those brief explanations are discussed in the following sub-chapters.

#### A. Conclusion

According to the findings of the research and the discussion, the conclusion could be derived as follows.

1. In terms of the types of metaphor, there are two types found in Andrea Hirata's *Edensor*, namely dead and live metaphor. The metaphorical expressions found in the novel are majority recognized as live metaphor. Whereas, the dead metaphor is found less than the live metaphor. Live metaphor is mostly used by the writer in order to create a deep sense of literary work. It could also make it interesting to read for its beauty of the metaphor.
2. In terms of the translation techniques, there are 9 techniques applied by the translator. They are borrowing, literal translation, transposition, modulation, established equivalent, adaptation, generalization, linguistic amplification and

reduction. Theoretically, there are 18 techniques introduced by Molina and Albir (2002: 599). Thus, there are 9 techniques which are not applied by the translator. They are calque, amplification, compensation, description, discursive creation, linguistic compression, particularization, substitution and variation. Based on the findings, literal translation is mostly applied by the translator to translate the metaphorical expressions both live and dead metaphor. Borrowing and transposition are not applied by the translator to translate dead metaphor. Whereas, the translator does not use adaptation to translate the live metaphor.

3. In terms of the translation quality assessment, there are two respondents who are given a sheet of questionnaires and asked to assess the accuracy and the acceptability level. The findings are based on the answers of the respondents in measuring the translation quality assessment in terms of the accuracy and the acceptability. The accuracy consist of three levels, namely Accurate (1), Less Accurate (2) and Innaccurate (3). Whereas, the acceptability consists of three levels, namely Acceptable (1), Less Acceptable (2) and Unacceptable (3). Based on the respondents and a brief discussion between the researcher and the respondents, the translation of metaphorical expressions in Andrea Hirata's *Edensor* is mostly found Accurate and Acceptable. The least with the lowest number of frequency are Less Accurate and Less Acceptable. In other words, the translation product contains a high quality of translation in terms of the metaphorical expressions.

## **B. Suggestions**

This sub-chapter is intended for those who are supposed to engage with this research. They are clearly explained as follows.

### 1. For Other Researchers

This research is lack of data since there are only 43 data found in this research. Thus, it is suggested to other researchers to seek other source of data which have more numbers of data containing metaphorical expressions. Besides, it is better to use other techniques or theories in conducting the research both in terms of translation and metaphorical expressions so it could be compared to this research.

### 2. For Academic Society

It is better for the academic society in the same field, which is to say the translation study, to use the techniques or the translation quality assessment as the reference to study. The students of translation could also make a research which deals with the translation of literary works since it is rarely found. It could be a challenge for the students to translate the literary works using the techniques used in this research. Also, the translation quality assessment is given in order to announce that a translation product should be accurate, acceptable and readable. Thus, it is better to measure a product of translation using the translation quality assessment or other related assessments.

### 3. For the Translators

It is intended to announce the translators to consider the technique used in translating literary works or some expressions containing figure of speech. A translator should chooses and considers the best technique to translate certain expressions. This will lead to the quality of the translation. The better the translation techniques is chosen, the higher level of quality will be reached.

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# APPENDICES













31/SL 170/T L133	Amat berbeda dengan Stansfield dan Townsend. Mereka adalah <b>Xena dengan tinggi di atas 175 senti.</b>	-	v																v			3			3	
32/SL 179/S T134	Jika musim panas, <b>Paleis menjadi surga bagi para penampil jalanan.</b>	Throughout the summer <b>this place would be a paradise for street performers.</b>	V																			1			1	
33/SL 187/S T142	<b>Perbuatan-perbuatan kecil yang buruk tak ubahnya bayi-bayi jantan Hyena</b> , ia akan tumbuh, dan cepat atau lambat akan mengepung induknya sendiri.	<b>Our naughty little deeds were no different while baby beast.</b> They would grow and, sooner or later, they would endanger their own mother.	v																				2			2
34/SL 201/S T155	<b>Belushye dijuluki penjara dunia, surga bagi pelaut hidung belang dan orang-orang ganas yang tak menyukai daratan.</b>	<b>Belushye is nicknamed the world's prison, heaven for masher sailors and savage people who shun land.</b>	v				V																2			2
35/SL 207/S T161	<b>Rusia adalah potongan terbesar mozaik hidupku</b> , yang membuka ruang dalam hatiku untuk memahami arti zenith dan nadir hidupku, seperti pesan Weh dulu.	<b>Rusia was the largest piece in my life mosaic</b> , the one that open a space in my heart to understand the meaning of the zeniths and nadire in my life, just as Weh had asked of me.	v				v																1			1
36/SL 211/S T166	<b>Parsi adalah tanah peradaban, pertarungan gengsi masa lalu, dan tarik menarik estetika yang membingungkan, namun memeson.</b>	<b>Persia is a land of civilization full of past prestige and though bewildering tug-of-war of aesthetic, nevertheless enchanting.</b>	v				V																1			1
37/SL 222/S T176	Gothia menunjuk kostum ikan duyung, ia menginginkan kostum itu. No way! <b>Kostum Famke Somers itu adalah nyawaku.</b>	Gothia pointed at the mermaid costume, she wanted it. No way! <b>Famke Somers' costume was our life.</b>	v				v																1			1



**Kuisisioner Untuk Menentukan Tingkat Keakuratan dan Keberterimaan  
Terjemahan Metafora Novel Edensor**

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Kuisisioner ini disusun dalam rangka penelitian mengenai tingkat keakuratan dan keberterimaan terjemahan metafora novel *Edensor*.

Judul Penelitian : Translation of Metaphorical Expressions in Andrea Hirata's *Edensor*

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Pada kuisisioner ini, responden diminta untuk menulis skala keakuratan di tabel kolom "Accuracy" dan skala keberterimaan di tabel kolom "Acceptability" yang telah tersedia. Responden juga diminta untuk menuliskan alasan/penjelasan yang mendukung jawaban tersebut di tabel kolom "Explanation" yang telah tersedia. Adapun tingkat keakuratan berdasarkan skala dan definisi sebagai berikut.

**Table 1. Scale of Accuracy**

<b>Scale</b>	<b>Description</b>
<b>1 (Accurate)</b>	The meaning and the interpretation of metaphor in the source text is accurately conveyed into the target text. Moreover, the translation does not need rewriting.

<b>2</b> <b>(Less Accurate)</b>	The meaning and the interpretation of metaphor in the source text is accurately conveyed into the target text. Yet, the translation needs some rewriting in words or expressions.
<b>3</b> <b>(Inaccurate)</b>	The meaning and the interpretation in the source text are not accurately conveyed into the target text. These might because the expressions in the source text do not equal to the target text or they are not translated or the expressions are not realized instead.

Selain itu, tingkat keberterimaan juga dinilai berdasarkan skala dan definisi yang tersedia dalam tabel di bawah ini.

**Table 2. Scale of Acceptability**

<b>Scale</b>	<b>Description</b>
<b>1</b> <b>(Acceptable)</b>	The metaphorical expressions of the source text are conveyed naturally in the target text. It cannot be identified as a translated text (the readers feel like reading an original text).

<p style="text-align: center;"><b>2</b></p> <p><b>(Less Acceptable)</b></p>	<p>The metaphorical expressions of the source text are not really conveyed naturally in the target text. There are some words, grammar and phrase found unnatural. The unnatural words, grammar and phrase are less than 20% of the text.</p>
<p style="text-align: center;"><b>3</b></p> <p><b>(Unacceptable)</b></p>	<p>The metaphorical expressions of the source txt are conveyed unnatural in the target text. It could be identified easily as a translated text (the readers surely feel like reading a translated text)</p>

### Identitas Responden

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Karena informasi dari kuisioner ini sangat penting bagi peneliti, peneliti berharap responden berkenan mengerjakan dengan sungguh-sungguh dan teliti. Atas kesediaan dan kerjasama Anda, peneliti mengucapkan terima kasih dan selamat mengerjakan.

No	Data		Accuracy			Acceptability			Explanation
	Source Language (Indonesian)	Target Language (English)	1	2	3	1	2	3	
1.	Jika hidup ini seumpama rel kereta api dalam eksperimen relativitas Einstein, maka <b>pengalaman demi pengalaman yang menggempur kita dari waktu ke waktu adalah cahaya yang melesat-lesat di dalam gerbong di atas rel itu.</b>	-							
2.	Pengalaman semacam itu bak mutiara dan <b>mutiara dalam hidupku adalah lelaki yang mengutuki hidupnya sendiri, namanya Weh.</b>	-							
3.	Semakin dekat, raksasa-raksasa kelabu itu ternyata jauh lebih besar dari yang selalu kubayangkan. <b>Mereka adalah gajah di laut.</b>	The sharks drew close, grey giants that were plainly far larger than I had imagined. <b>They are the elephants of the sea.</b>		2			2		Gajah laut = Elephant seal

4.	Langit adalah kitab yang terbentang.	The sky is a vast, open book.	1			1		
5.	Einstein kedua dalam hidupku – yang mengenalkanku pada diriku sendiri – adalah tokoh legendaris ini: Mak Birah, dukun beranak kampung kami.	The second person to better acquaint me with myself was a legendary figure: Mak Birah, a midwife from our village.	1			1		
6.	Belitong menjelang malam adalah semburan warna dari seniman impresi yang melukis spontan tak dibuat-buat dan memikat.	-						
7.	<b>Kuberi tahu kawan, rahasia romansa komidi putar adalah fisika sederhana: hukum gravitasi!</b> Waktu komidi mencapai posisi empat puluh lima derajat dari porosnya, daya tarik bumi membuat mempelai dalam kurungan ayam tadi seperti akan terjungkal. A Ling histeris, takut campur manja, memeluk erat lenganku.	<b>I'll tell you, friend, the secret of a carousel romance lies in simple physics: the law of gravity.</b> When one rotates forty-five degrees on the axis of a carousel, the earth's attractive force cause the lovers in the chicken cage to feel as if they're about to be tossed out. A Ling was hysterical, her fear mixed with affection, holding tightly onto my arm.	1			1		

8.	<b>Kalong-kalong yang rakus bukan lagi tikus yang terkena kutukan</b> tapi hewan langka familia <i>Palaeochiropteryx tupaiodon</i> yang harus dilindungi, kalau perlu dengan undang-undang.	<b>The voracious fruit bats were no longer rats that had been cursed</b> , but a rare animal from the family <i>Palaeochiropteryx tupaiodon</i> that needed protection, if necessary, by force of law.	1			1		
9.	Baru kutahu ada orang yang ditampik hampir sepuluh tahun tapi tetap kukuh berjuang. Arai tak pernah tertarik pada perempuan lain. <b>Zakiah adalah resolusi dan seluruh definisinya tentang cinta.</b>	I realized then that there are some people who can get rejected for almost ten years and still cling to struggling on. Arai had never been drawn to anyone else. <b>Zakiah was the only resolution and the entire definition of love for him.</b>		2			2	
10.	“Saya Famke ...” Ia menyalami Arai. <b>Bola matanya biru langit, bukan, lebih indah, biru buah ganitri muda.</b>	“I’m Famke ...” She greeted Arai. <b>Her eyes were sky-blue.</b>		2			2	
11.	Jalanan adalah karya seni instalasi yang sempurna.	The street is the perfect installation for a work of art.	1			1		
12.	<b>Desis angin berubah menjadi seribu mata lembing,</b> menghujam tubuh kami yang lapar dan kedinginan.	<b>The whistling wind changed into a thousand spear points</b> , stabbing our cold, starved bodies.	1			1		

13.	<i>La Nieve au Sahara: Snow on The Sahara</i> adalah metafora hidupku. <b>Anak Melayu pedalaman di Paris, tak ubahnya salju di Sahara.</b>	-						
14.	Hari ini, tiga Juli, peringatan kematian Jim Morrison, seorang rocker flamboyant, pentolan <i>The Doors</i> , dewa bagi penganut mazhab anti-kemapanan.	Today, July third, was the anniversary of the death of Jim Morrison, a flamboyant rocker, front man of The Doors, a god to worshippers of the anti-establishment sect.	1			1		
15.	Mahasiswa-mahasiswa dari beragam bangsa di dalamnya membuat kelasku seperti laboratorium perilaku. <b>Kelasku bukan sekedar ruang untuk belajar science tapi juga <i>university of life</i>.</b>	Students from various countries made the class like a laboratory for human behaviour. <b>My class wasn't only a room for studying science, but also a university of life.</b>	1			1		
16.	Pujian bagi wanita tertentu, tak ubahnya bulu ketiak Benjamin Tarzan Kota, di situlah titik lemahnya.	-						
17.	Abraham Levin adalah ahli matematika ekuilibrium paling jempolan yang pernah kukenal. <b>Ia memiliki embrio kecerdasan Nobelis John Nash.</b>	Abraham Levin was the most impressive expert on mathematical equilibria I have ever known. -		2			2	Lebih

18.	Terutama karena pembawaannya yang gembira dan paras baby face-nya. <b>Matanya adalah mata bayi.</b>	This was mostly because of his enthusiastic disposition and his baby face. <b>His eyes were those of a baby, too.</b>	1			1		
19.	<b>Alessandro D'Archy, si ganteng itu adalah arjuna kelas kami</b> sekaligus seorang Italia yang agak playboy.	<b>Alessandro D'Archy, that stud was the ideal guy in our class</b> and was also a playboy.		2			2	Italia –playboy.. Italia sebaiknya diterjemahkan.
20.	<b>Tapi Townsend dan Stansfield tak ubahnya jungkat-jungkitan.</b> Mereka reaksioner satu sama lain.	-						
21.	Di Sorbonne, setiap hari aku diracuni ilmu <b>meski aku tak ubahnya anak burung puyuh yang tersuruk-suruk mengejar induk belibis.</b>	-						
22.	“Tahukah kau, Ikal?! <b>Hasil riset sitokrom-C ini dapat menjadi kanon yang merontokkan bangunan absurditas teori-teori kaum evolusionis,</b> ” lagaknya menceramahiku.	-						

23.	Paris di hari-hari akhir musim salju tak ubahnya gemerincing snare drum musik country jazz Norah Jones: simpel, terduga, dan menimbulkan perasaan senang.	Paris at the end of winter. -	1			1		
24.	Matahari adalah tukang tenung.	The sun became a fortuneteller.		2			2	
25.	Jika bangun subuh, selempang merah membujur di langit timur menjelmakan atap-atap bangunan sepanjang L'Avenue De La Baurdonnais menjadi sayap-sayap burung starling yang mengibas sisa es di bibir talang, di rongga-rongga pancuran dan topi-topi cerobong asap.	When I woke up at dawn, a red line extending across the eastern sky transformed the roofs of houses along L'Avenue De La Baurdonnais into starling wings flapping the remainder of the eyes of the lips of roof gutters, faucet holes and chimney crowns.	1			1		
26.	Waktu pertama bertemu dengannya di bandara Schiphol dulu, aku telah melihat supermodel Daria Werbowy dalam diri Famke Somers.	The first time we met at Schiphol Airport, I had seen a model in Famke Somers.	1			1		
27.	Kuharap cukup artikulatif kalau kubeberkan angka-angka ini: 180 dan 52. Itulah tinggi dan beratnya dalam sentimeter dan kilgram. Maka ia adalah tiang	-						

	<b>listrik.</b>								
28.	Cintanya mengajakku menulis puisi, <b>cintanya adalah sastra.</b>	-							
29.	Cinta adalah channel TV!	-							
30.	Bagaimana kalau <b>aku menjadi acara TV yang membosankan?</b>	-							
31.	Amat berbeda dengan Stansfield dan Townsend. <b>Mereka adalah Xena dengan tinggi di atas 175 senti.</b>	-							
32.	Jika musim panas, <b>Paleis menjadi surga bagi para penampil jalanan.</b>	Throughout the summer <b>this place would be a paradise for street performers.</b>	1			1			
33.	Perbuatan-perbuatan kecil yang buruk tak ubahnya bayi-bayi jantan Hyena, ia akan tumbuh, dan cepat atau lambat akan mengepung induknya sendiri.	Our naughty little deeds were no different while baby beast. They would grow and, sooner or later, they would endanger their own mother.		2			2		

34.	Belushye dijuluki penjara dunia, surga bagi pelaut hidung belang dan orang-orang ganas yang tak menyukai daratan.	Belushye is nicknamed the world's prison, heaven for masher sailors and savage people who shun land.	2			2	
35.	Rusia adalah potongan terbesar mozaik hidupku, yang membuka ruang dalam hatiku untuk memahami arti zenith dan nadir hidupku, seperti pesan Weh dulu.	Rusia was the largest piece in my life mosaic, the one that open a space in my heart to understand the meaning of the zeniths and nadire in my life, just as Weh had asked of me.	1			1	
36.	Parsi adalah tanah peradaban, pertaruhan gengsi masa lalu, dan tarik menarik estetika yang membingungkan, namun memesonana.	Persia is a land of civilization full of past prestige and though bewildering tug-of-war of aesthetic, nevertheless enchanting.	1			1	
37.	Gothia menunjuk kostum ikan duyung, ia menginginkan kostum itu. No way! <b>Kostum Famke Somers itu adalah nyawaku.</b>	Gothia pointed at the mermaid costume, she wanted it. No way! <b>Famke Somers' costume was our life.</b>	1			1	
38.	<b>Toha, orang Banyumas berhati mulia yang kutemui di pedalaman Eropa adalah Weh kedua dalam hidupku.</b> Weh dan Pak Toha, laki-laki terbuang dengan pilihan hidup yang getir, mencerahkanku dengan cara yang tak dapat	<b>Toha, the man from Banyumas whom I met deep in Europe was the second Weh in my life.</b> Weh and Pak Toha , men cast out with a bitter life choice, enlightened me in ways that I cannot explain.	1			1	

	kujelaskan.								
39.	Orang Italia, melihat <b>hidup sebagai seni.</b>	Italians look at <b>life as art.</b>	1				1		
40.	Laut Mediterania tak ubahnya tabir ajaib yang memisahkan dua tempat yang sama sekali berbeda.	The Mediterranean Sea was no different from a magical screen that separated two completely different places.	1				1		
41.	Kutatap mata lelaki simpai keramat yang selalu membelaku itu, dialah Lone Ranger-ku.	I looked into the eyes of that boy of sacred knot who always protected me, he was my Lone Ranger.	1				1		
42.	Arai adalah antitesis sikap pesimis, panglima yang mengobrak-abrik mentalitas penakut dan hulubalang bagi jiwa besar.	Arai was the antithesis to pessimistic attitude, a commander who destroyed fear full mentality and achive of great spirit.							
43.	Di pinggir Ouse, aku menemukan kembali Weh yang meninggalkan rasa kelu sekaligus rindu dalam sukma.	On the edge of the Ouse, I again found Weh and he left me speechless and longing.			2			2	