

**TRANSLATION ANALYSIS ON METAPHORS: A CASE
STUDY OF NEGERI 5 MENARA NOVEL TRANSLATED INTO
THE LAND OF FIVE TOWERS**

UNDERGRADUATE THESIS

**BY
ITSNAAINI RUSIRJAYANTI
NIM 115110100111041**



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2015

**TRANSLATION ANALYSIS ON METAPHORS: A CASE STUDY OF
NEGERI 5 MENARA NOVEL TRANSLATED INTO *THE LAND OF FIVE
TOWERS***

UNDERGRADUATE THESIS

Presented to
Universitas Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra*

BY
ITSNAAINI RUSIRJAYANTI
NIM 115110100111041

**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2015

DECLARATION OF AUTHORSHIP

Herewith I,

Name : Itsnaaini Rusirjayanti

NIM : 115110100111041

Address : Jalan Soekarno Hatta Gg. Kartika 1 No.4 Kediri

Declare that:

1. this undergraduate thesis is the sole work of mine and has not been written in collaboration with any other person, nor does it include, without due acknowledgement, the work of any other person.
2. if at a later time it is found that this undergraduate thesis is a product of plagiarism, I am willing to accept any legal consequences that may be imposed upon me.

Malang, 13 Agustus 2015

Itsnaaini Rusirjayanti
NIM. 115110100111041

This is to certify that the undergraduate thesis of **Itsnaaini Rusirjayanti** has been approved by the supervisor

Malang, 13 Agustus 2015

Supervisor,

Yana Shanti Manipuspika, M.Appl.Ling.
NIK. 201002 841105 2 001



This is to certify that the undergraduate thesis of **Itsnaaini Rusirjayanti** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra*.

Emy Sudarwati, M. Pd, Chair
NIK. 201009 830414 2 001

Yana Shanti Manipuspika, M.Appl.Ling., Member
NIK. 201002 841105 2 001

Acknowledged by,
Head of Study Program of English

Sighted by,
Head of Department of Languages
and Literature

Yusri Fajar, M.A.
NIK. 19770517200312 1 001

Ismatul Khasanah, M.Ed., Ph.D
NIK. 19750518 200501 2 001

ABSTRACT

Rusirjayanti, Itsnaaini, 2015. *Translation Analysis on Metaphors: A Case Study of Negeri 5 Menara Novel Translated into The Land of Five Towers*. Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Yana Shanti Manipuspika

Keywords: translation, figurative language, metaphors, metaphor translation, novel

Translation is transferring the meaning from source language (SL) into target language (TL). One of the difficult processes in translation is translating the sentences contain culture substance, for instance, the sentences which use metaphor. One kinds of translation work is in the novel. In this study, the writer identified translation of metaphor used in *Negeri 5 Menara* novel and its translation. This study aimed at answering the two research problems: (1) What are the types of metaphor found in the *Negeri 5 Menara* novel translated into *The Land of Five Towers*; (2) What are the strategies of translating metaphor in the *Negeri 5 Menara* novel translated into *The Land of Five Towers*.

This study uses qualitative approach for it provides the analysis of the types of metaphor and strategies of translating metaphor found in the novel. Document analysis is also used in this study since the data were taken from a novel in which it employs text or document. The data analyses are described using Larson's theory (1998).

This study reveals that there are 42 metaphors found in this novel which consist of dead metaphor (69% or 29 data) and live metaphor (31% or 13 data). Meanwhile, four strategies are applied by translator in this novel. Firstly, the strategy used is keeping the metaphorical image (67%). Secondly, the use of substituting SL metaphor with has similar image meaning in TL metaphor is 16%. Thirdly, translating metaphor into metaphorical meaning is 12%. And the least is changing metaphor into simile which only reveals 5%. The results show that dead and live metaphors have been translated by employing four strategies of translating metaphor which is found in this novel.

In conclusion, the dominant type of metaphor in *Negeri 5 Menara* novel is dead metaphor, whereas the most frequent strategy in translating dead and live metaphor is keeping the metaphorical image. The writer suggests the future researchers to widen the scope by analyzing, for instance the acceptability or accuracy of the translation and can also use another object then analyze it using other theories of translating metaphor.

ABSTRAK

Rusirjayanti, Itsnaaini, 2015. *Analisis Penerjemahan Metafora: Studi Kasus pada Novel Negeri 5 Menara dan Terjemahannya, The Land of Five Towers*. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: Yana Shanti Manipuspika

Kata kunci: penerjemahan, gaya bahasa, metafora, penerjemahan metafora, novel

Penerjemahan adalah proses mentransfer arti dari bahasa sumber (BSu) menjadi bahasa sasaran (BSa). Salah satu kesulitan dalam proses penerjemahan adalah menerjemahkan kalimat yang mengandung unsur budaya, seperti kalimat bermetafora. Salah satu hasil terjemahan terdapat dalam novel. Dalam penelitian ini, penulis mengidentifikasi penerjemahan metafora dalam novel *Negeri 5 Menara* dan terjemahannya. Karena itulah, penulis akan menjawab rumusan masalah dalam penelitian ini: (1) tipe metafora apa sajakah yang ditemukan pada novel *Negeri 5 Menara* yang diterjemahkan menjadi *The Land of Five Towers*; (2) strategi apa sajakah yang digunakan dalam novel *Negeri 5 Menara* yang diterjemahkan menjadi *The Land of Five Towers*

Penelitian ini menggunakan metode kualitatif dimana dalam studi ini menganalisis tipe metafora dan strategi penerjemahan metafora yang ditemukan didalam novel. Analisis dokumen juga digunakan karena data yang didapatkan berasal dari novel dimana novel tersebut merupakan teks atau dokumen. Analisis data dideskripsikan menggunakan teori dari Larson (1998).

Penelitian ini menunjukkan bahwa ada 42 metafora yang ditemukan dalam novel yang terdiri dari metafora mati (69% atau 29 data) dan metafora hidup (31% atau 13 data). Sementara itu, 4 strategi penerjemahan digunakan oleh penerjemah dalam novel ini. Yang pertama, strategi yang digunakan adalah mempertahankan citra metaforanya (67%). Yang kedua adalah penggantian citra metafora BSu menjadi citra metafora BSa, namun kedua image tersebut masih memiliki pengertian yang sama (16%). Yang ketiga, menerjemahkan metafora menjadi pengertian yang sebenarnya adalah sebanyak 12%. Dan yang terakhir, mengubah metafora menjadi simili hanya 5%. Hasil menunjukkan bahwa semua metafora mati dan hidup diterjemahkan menggunakan empat strategi penerjemahan metafora yang ditemukan dalam novel.

Kesimpulannya, tipe metafora yang paling dominan dalam novel *Negeri 5 Menara* adalah metafora mati, sementara itu strategi yang paling sering digunakan untuk menerjemahkan metafora mati dan metafora hidup adalah dengan mempertahankan citra metaforanya. Penulis menyarankan kepada peneliti yang akan datang untuk memperluas subjek permasalahannya, contohnya akseptabilitas atau keakuratan terjemahan dan menggunakan objek yang lain kemudian menganalisisnya menggunakan teori yang lain tentang penerjemahan metafora.

ACKNOWLEDGEMENTS

Alhamdulillah, in this occasion, I would like to express my deepest gratitude to Allah SWT who always gives His Blessing and I finally completed my undergraduate thesis for fulfilling the requirement of *Sarjana Sastra* in Faculty of Cultural Studies, Universitas Brawijaya. I would show my gratitude to my supervisor, Yana Shanti Manipuspika, M.Appl.Ling who patiently helped me in writing process and gave many advices for the perfection of this thesis. And also thank to the examiner, Emy Sudarwati, M.Pd for the comment and suggestion to make this result better.

Special gratitude is also addressed to my beloved parents, Eko Rusmardiyanto and Sukartiningsih who always care, love, and support me to be a successful person. I would also like to thank my sister and my brother who always motivate me. I should give big thanks for my best friends, Riski, Ifa, Hanum, Hida, Angga, Zain, and Om Ais who always encourage me. The last gratitude for Abang Tomy, he always gives me spirit and can evoke me when I feel chaotic to finish my study.

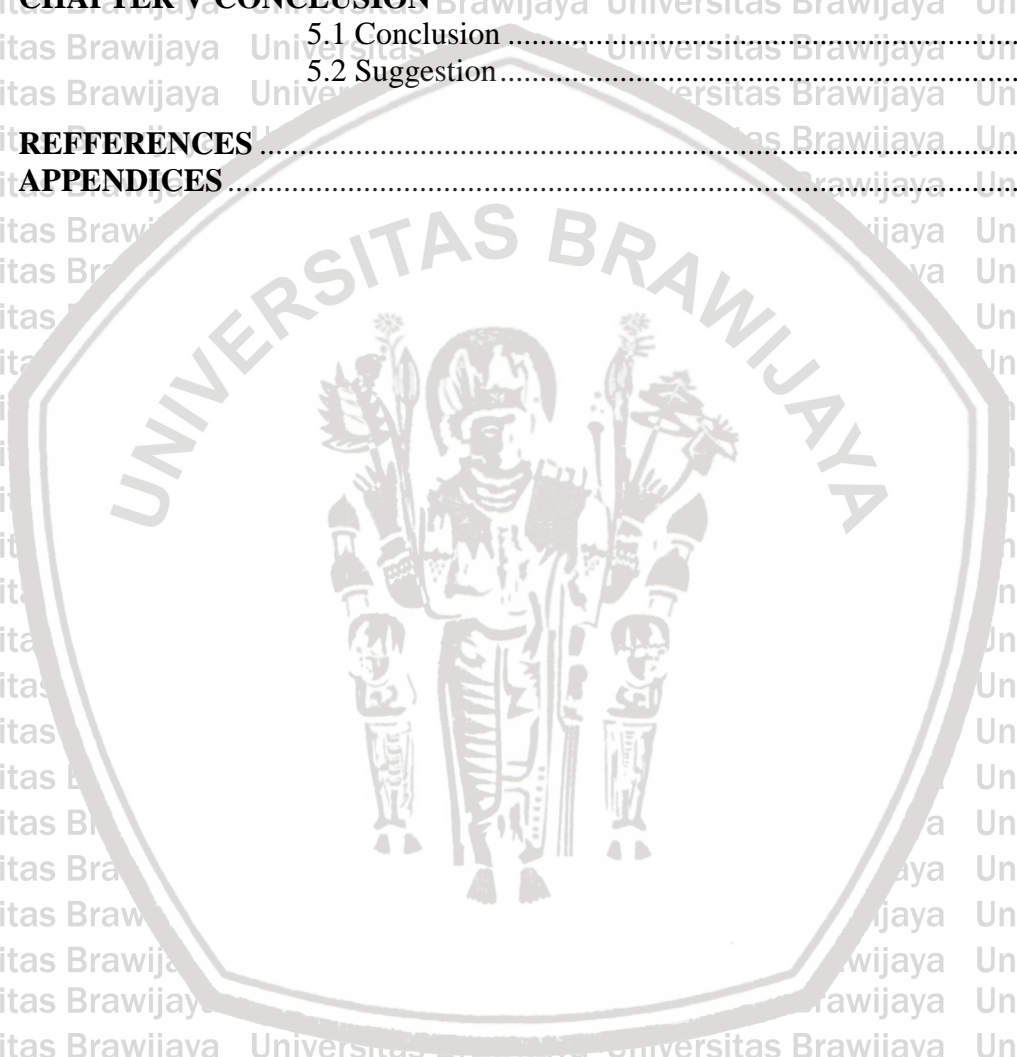
I realize that this thesis is far from perfect. Therefore, comments and suggestion for my thesis is kindly accepted. I hope this thesis is useful for the readers, especially for English Department students.

The writer

TABLE OF CONTENTS

TITLE PAGE	i
DECLARATION OF AUTHORSHIP	ii
SUPERVISOR'S APPROVAL	iii
EXAMINERS' APPROVAL	iv
ABSTRACT	v
ABSTRAK	vi
ACKNOWLEDGMENTS	vii
TABLE OF CONTENTS	viii
LIST OF TABLES	x
LIST OF APPENDICES	xi
CHAPTER I INTRODUCTION	
1.1 Background of the Study	1
1.2 Problems of the Study	6
1.3 Objectives of the Study	6
1.4 Definitions of Key Terms	6
CHAPTER II REVIEW OF RELATED LITERATURE	
2.1 Translation	8
2.2 Figurative Language	10
2.3 Metaphor	11
2.3.1 Types of Metaphor	12
2.3.2 Translating Metaphor	14
2.4 Previous Studies	19
CHAPTER III RESEARCH METHOD	
3.1 Research Design	21
3.2 Data Source	22
3.3 Data Collection	22
3.4 Data Analysis	22
CHAPTER IV FINDING AND DISCUSSION	
4.1 Finding	24
4.1.1 Types of Metaphor Found in <i>Negeri 5 Menara</i> Novel Translated into The Land of Five Towers	24
4.1.1.1 Dead Metaphor	24
4.1.1.2 Live Metaphor	30
4.1.2 Strategies of Translating Metaphor in <i>Negeri 5</i> <i>Menara</i> Novel Translated into The Land of Five Towers	34
4.1.2.1 Keeping the metaphorical image	34

4.1.2.2	Changing metaphor into simile	41
4.1.2.3	Substituting SL metaphor with has same meaning in TL metaphor	42
4.1.2.4	Translating metaphor into its metaphorical meaning	44
4.2	Discussion	48
CHAPTER V CONCLUSION		
5.1	Conclusion	52
5.2	Suggestion	53
REFERENCES		54
APPENDICES		56



LIST OF TABLES

Table		Page
3.1	Sample Table of Translation Type and Strategies of Metaphor in <i>Negeri 5 Menara</i>	23



LIST OF APPENDICES

Appendix	Page
1. Types of Metaphors and Strategies of Translating Metaphor in <i>Negeri 5 Menara</i> Novel Translated into <i>The Land of Five Towers</i>	56
2. <i>Berita Acara Bimbingan Skripsi</i>	60



CHAPTER I

INTRODUCTION

This chapter consists of background of the study, problems of the study, objectives of the study, and the definitions of key terms.

1.1 Background of the Study

Translation plays an essential role for our daily life especially in getting the information since there are many languages in the world. Because of so many languages in this world, people are demanded to think creatively for gaining the information of different languages. It is possible for us to know other society outside our country like the culture from other country. Therefore, translation is one of the ways on how to simplify us to connect with all over the world and translator has great influence to make connection by translating one language into another language.

Translation is conveying the meaning from one language (Source Language) to another language (Target Language). The important point of translation is the message which is sent by translator. The message or meaning from source language should be similar with the target language. Nida and Taber (1982, p.12) say, "Translating consist in reproducing in the receptor language the closest natural equivalence of source language message, firstly in terms of meaning and secondly in terms of style".

Many translators have translated some works in order to make the readers who do not understand the source language can read their translation. Becoming a translator is an uneasy task because the translator should know the culture of target language and has wide knowledge. The greater the gap between SL and TL, the harder the translator's duty to create an equivalent message from the former to the latter will be.

It becomes a problem when translator finds the difficulty to translate texts that contain figurative language. It is because translating figurative language is one of the difficult processes in translation. Figurative language should be translated in fixed way which means that there are special strategies or techniques to get an equal message from source language. Figurative language is defined as group of words used to achieve some special meaning or effect (Abrams, 1999, p. 96). The authors usually employ figurative language because it has different sense rather than the direct statement.

According to Perrine (1982), there are thirteen kinds of figurative language and they are commonly used around us. They are metaphor, simile, personification, apostrophe, metonym and synecdoche, symbol, allegory, paradox, overstatement, understatement, verbal irony, dramatic irony, irony of situation.

One of these figurative language which is considered by linguists as the most basic in language style is metaphor (Lakoff and Johnson, 1980). It is a kind of comparison in figurative language which establishes an analogy between two objects. Basically, metaphor compares two objects implicitly without using any

other comparison words, for example the words *like*, *as*, or *resemble*. Metaphor can be found easily in every form, whether in spoken or written form.

Metaphors become very important part in language experience. Almost all words have lexical meaning that can be used metaphorically as well. As stated by Newmark (1988, p. 106), "Whenever you meet sentence that is grammatical but does not appear to make sense, you have to test its apparently nonsensical element for a possible metaphorical meaning". Usually, many common words have connotations, but only some words can be metaphors and their senses have to be teased out by matching the primary meaning against the linguistic, situational, and cultural context. Newmark (1988) also says that translating cultural metaphor is more difficult than translating universal or personal metaphors. Due to the culture as one of the reasons translating metaphor problems, Larson (1984, p. 137) also says, "One of the most difficult problems in translating is found in the differences between cultures". Therefore, there are some metaphors cannot be translated literally. It occurs because some elements of metaphor (image, topic, and point of similarity) might be unidentified in target language.

However, translating the metaphor is challenging for translators because they cannot translate it literally which can involve a risk misinterpretation. Analyzing the translation of metaphor is able to enrich our knowledge about culture in revitalizing language and suggesting the relationship between thought and language.

Larson (1998) differentiates metaphor into two groups; they are dead metaphor and live metaphor. Dead metaphor means metaphor which is part of

idiomatic construction of the lexicon of the language. For example *kuping gajah* (idiom from Indonesia), Indonesian people recognized it as kind of snack whose shape is like an elephant's ear. Meanwhile, live metaphor means metaphor which is constructed on the spot by the author or speaker to teach or illustrate. For example, *you spineless worm* (SL) = *kau cacing tak bertulang belakang* (TL), it means that the word *you* is equalized with *spineless worm* and both of them are creature.

In our daily life, metaphor is often used in any occasion such as in daily conversation, article in newspaper, advertisement, novel, or other literary works.

Since this research analyzes about translating metaphors, novel is selected to be an object because it has a lot of metaphors to be analyzed besides metaphor as the base of language style and it builds readers' interest to read novel. The writer also wants to figure out how translator transfers the metaphor from Bahasa Indonesia to English.

Novel is a fiction book which has long story and the author usually wants to captivate readers' interest when he is utilizing metaphor as one kind of figurative language. One of selected novel which contains great number of metaphor is written by A.Fuadi entitled *Negeri 5 Menara*. The author of this novel is basically a writer and journalist so he knows the aesthetic of writing like metaphor which can make the writing more attractive. This novel has also been great best seller for publisher because this novel has been printed twelve times in less than two years after it was released (Republika, 2011, para. 8). Moreover, this novel was translated into English by Angie Kilbane. She is a well-experienced translator and

it was her second novel which has been translated after another novel, *Laskar Pelangi*.

Mostly, this novel tells about the education in Pesantren and how to realize big dreams of six school mates; they are Alif, Raja, Baso, Atang, Dulmajid, and Said. They come from different regions in Indonesia which means that they have different culture but they can create fellowship until their adulthood. The author can enliven the atmosphere and employ the metaphor well as if the reader is involved inside the story.

Based on those reasons, the writer decided to identify figurative language, particularly translation of metaphor in the novel *Negeri 5 Menara* by A.Fuadi which was translated into English as *The Land of Five Towers* by Angie Kilbane.

In this research, the writer utilized Larson's theory to analyze what strategies applied by the translator for translating metaphor. Compared with Newmark's (1988) theory which has seven strategies of translating metaphor, Larson's (1998) theory summarizes them into the five strategies of translating metaphor well and comprehensively. In addition, Larson's theory is more recent strategy of translating metaphor than Newmark's.

Theoretically, this research is presumed as one of references to the translation study, especially in translating metaphor. Still, it is just limited to find the research about translating metaphor. Hereafter, this research is expected to give contribution to translation study and help next researcher to examine more regarding the metaphor translation. Practically, the results of this study are

expected to give feedback to the readers who are interested in translation study so they can provide new ideas of the translation

1.2 Problems of the Study

Based on background, this study is going to answer the following research problems, they are:

1. What are the types of metaphor found in the *Negeri 5 Menara* novel translated into *The Land of Five Towers*?
2. What are the strategies of translating metaphor in the *Negeri 5 Menara* novel translated into *The Land of Five Towers*?

1.3 Objectives of the Study

The objectives of the study are related to research problems, as follows:

1. To identify the type of metaphor found in the *Negeri 5 Menara* novel translated into *The Land of Five Towers*
2. To find out the strategies of translating metaphor in the *Negeri 5 Menara* novel translated into *The Land of Five Towers*

1.4 Definition of Key Terms

To avoid ambiguity, definition of key terms is given as follows:

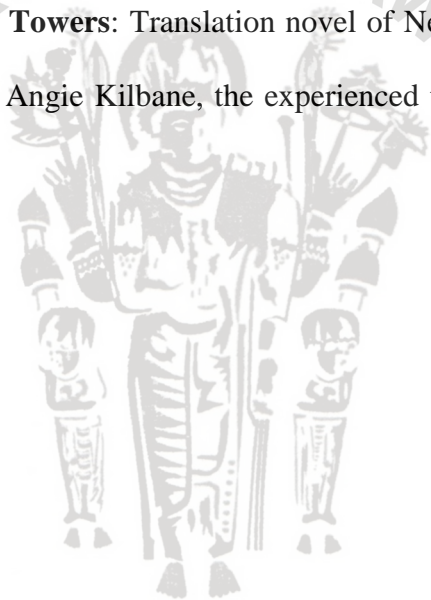
1. **Translation:** Rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1988, p. 5)

2. **Translation Strategies:** Translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task (Krings, 1986, p. 263).

3. **Metaphor:** Figure of speech which concisely compares two things by saying that the one is the other (McArthur, 1996, p.653)

4. **Negeri 5 Menara:** One of best seller novels written by A.Fuadi, which was released on 2009 and the novel tells about persistence of six colleagues who are living in Pesantren and wants to reach their biggest dreams.

5. **The Land of Five Towers:** Translation novel of Negeri 5 Menara which has been translated by Angie Kilbane, the experienced translator and released on 2011.



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter deals with some related theories of this research. It consists of theory of translation, theory of metaphor, and previous studies.

2.1 Translation

There are so many definitions of translation. One of the experts in translation, Brislin (1976, p. 1) says,

“Translation is a general term referring of thoughts and ideas from one language to another, whether the language is written or oral form, whether the language have established orthographies or not; or whether one or both languages is based on signs, as with signs of the deaf”.

Whereas another expert, Newmark (1981, p.7) gives definition “Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language”.

Another definition of translation is brought up by Catford (1965, cited in Simatupang 2000, p. 3). Catford strengthens the concept of two experts above, “Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language”. Meanwhile, Larson (1984, p. 3) stated, “A translation consists of transferring the meaning of the source language into the receptor language”.

From the definitions above, it can be concluded that basically, translation is defined as such activity in rendering the meaning by way of replacing textual material from one language into another language, either from written or oral

form. In a process of translation, a translator attempts to create an equivalent message in order to provide a good translation for the reader.

Larson (1984, p. 6) gives some rules to make a good translation. The first rule is translation should use a proper form in target language text. Next is communication of the translation which means that the meaning in target language should refer to source language. The last is sustaining the dynamic of source language text, it means that the reader's impression from source language should be similar with the reader's impression from target language when they read or listen to the translation so the translation seems natural.

In addition, Duff (1989, pp. 10-11) has six general principles related to translating texts which will not look like a translation:

1. Firstly, the translation should reflect accurately the meaning of the original text. Transferring meaning from SL into TL is the basic requirement when translating the text. A translator can change the form, but the meaning should be equal for the target language.
2. The ordering words and ideas in the translation should match the original as closely as possible. It happens when the translator translates legal document such as contract. But, the structure of language whether in SL or TL need to change because every language has different form or structure.
3. Languages often differ greatly in their level of formality in a specific context.
4. Many translations do not sound natural. It should be translator's work, because translator must be accurate when he chooses the diction in translating.

Translator's knowledge about source language is required to reproduce the message so it can make usual patterns in target language.

5. The translator should not change the style of the original as much as possible.
6. Idiomatic expressions include figurative language, noun phrase, and many others. To translate idiomatic expression is not easy, and it needs translation techniques to translate figurative language. For example one of figurative language is metaphor, metaphor has image which is used to compare two objects and is not always similar as in target language, so the translator should be careful in translating those kinds of figurative language.

Therefore, the main point of making a good translation is the translation should have similar meaning in both languages even there is culture gap between source language and target language. The translator should know what strategies or techniques are appropriate to use in translating the text from source language into target language. However, the translator must have comprehension in source or target language text, like the culture or the language itself so that the translation makes sense. So, a good translation can be reached if the translation seems like the target language or seems natural and have the similar response of the readers who read the translation's work.

2.2 Figurative Language

Figurative language is kind of language which is describing, comparing object or person. To use kind of figurative language, called figure of speech, the author uses his imagination to write something in his work. The authors usually

use figurative language directly in their literary work such as novel or poetry thus the reader know whether it is kind of figurative language or not.

Figurative language is a way to attract reader's interest in reading literary work. Besides, the writer can also deliver his imagination and develop his idea to make his work more captivating. As stated by Tarigan (1985, p. 5) that figurative language is an attractive language which is used to appeal the reader's interest with comparing specific and general objects.

According to Perrine (1982), there are thirteen kinds of figurative language; they are metaphor, simile, personification, apostrophe, metonymy and synecdoche, symbol, allegory, paradox, overstatement, understatement, verbal irony, dramatic irony, irony of situation. In this research, the writer only chooses metaphor. As stated by Newmark (1988, p. 104) that the most particular problem of translation besides the choice of word is the translation of metaphor. Therefore, the writer selected metaphor for conducting the research in *Negeri 5 Menara* novel.

2.3 Metaphor

Metaphor is common figurative language which is always used in every literary work. Metaphor is an analogy of comparing two objects or something directly. Knowles and Moon (2005, p.5) explain that metaphor as non-literal language which uses comparison cannot be interpreted literally otherwise the meaning would be irrational. For example, *I am a wild animal*, in this example the

word *I* does not mean the animal but the author wants to compare two similar objects (*animal* and *I*), so the sentence has the meaning that *I am strong or brave*.

There are four parts which can help to analyze the metaphor to find out the strategies of translating metaphor so it has the same meaning in target language.

Larson (1998, pp. 272 – 274) describes clearly on the way to analyze the metaphor. She explains that metaphor consists of four parts. First is topic which refers to something really being talked about in metaphor. Second is image referring to the term what it is being compared with. Third is point of similarity, this is the comment from the topic and image. The topic and image must have similar point when they are compared with each other. Point of similarity is implicit. The example is *the moon is blood*, so the topic is *moon*, the image is *blood*, and point of similarity between moon and blood is *red*.

Another expert, Ulmann (1972, cited in Widiyantari 2012, pp.63-64) states that there are only two parts of metaphor, namely tenor and vehicle. Tenor is the term to which attributes are ascribed and vehicle is the term from which attributes are borrowed. He also says that the effectiveness of a metaphor related to the distance of tenor and vehicle. So, if the Ulmann's theory is lined up with Larson's theory, they have similar point, it is merely the naming of the term. It shows that tenor is like topic, while the vehicle is the image.

2.3.1 Types of Metaphor

To distinguish literal comparison or not, the metaphor require to be distinguished. There are two categories of metaphor based on Larson (1998 p.

274), namely dead metaphor and live metaphor. She explains distinctly both categories of metaphor, as follows:

1. Dead metaphor

Dead metaphors are part of the idiomatic constructions of the lexicon of the language. Dead metaphor is easily found and it is such an idiom. It usually makes a person or reader does not think that it is dead metaphor because they do not think about the primary sense, but only the idiomatic sense directly. For example, *the leg of table* is dead metaphor. It is shown that there is comparison between the leg of table which is lifeless thing and the leg of the person or animal which is living thing. However, the example is an idiom and the person using it no longer thinks of comparison on which it is based.

In English, there are many idioms such as *run into debt*, *foot of the stairs*, *the head of state*, and *foot of the class*. Although it is obvious that each of these words is built on a type of comparison, they are named as dead metaphor. They are understood directly without giving attention to the primary sense of each word. To translate dead metaphor from source language into target language is easy because it can be translated directly or literally without any attempt to keep the metaphorical image of the idiom.

2. Live metaphor

Live metaphors are those which are constructed on the spot by the author or speaker to teach or illustrate. While the dead metaphor is easily understood, the live metaphor is paying special attention to the comparison which is being made. Live metaphor can be described on how the author compares two different objects

which are not alike but he can combine in most ways are similar. There are many strategies to translate live metaphor.

For example:

SL = *his walrus moustache aquiver* (p.659)

TL = *kumisnya yang seperti kumis beruang laut bergetar* (p.791)

(Taken from Harry Potter and the Deathly Hallows)

2.3.2 Translating Metaphors

As discussed previously, metaphor deals with the cultural content that should be translated. However, translator plays important role in translating metaphor because he does not only consider both languages which is used but also every part of both languages especially in culture appeared. In order to produce an ideal translation, translator should broaden his knowledge and substance that cover the process of translation.

The difficulty is faced by the translator to make an ideal translation. The translators usually translate metaphor literally without paying attention to the metaphor aspect. They tend to translate in that way in order to make similar the metaphorical image of source language. There are several reasons why metaphors are hard to be translated literally. Related to this translating metaphor difficulty, in her book, Larson explains clearly what the reasons are (1998, pp.275-277):

1. The image used in metaphor may be unknown in the target language.

For example, a metaphor based on *snow* would be meaningless to people who live in some parts of the world where snow is unknown, like in South Pacific.

2. The topic of metaphor is not always clearly stated.

For example *the tide turned against the government*, the topic of this metaphor is public opinion. Therefore, the implicit topic may also pose a problem for a reader.

3. Not only the topic which is implicit, but also point of similarity can be implicit and hard to identify.

For example, *you are a pig*, this sentence has ambiguous in point of similarity. In some cultures, pig means dirty animal, or it is shabby for human. But another culture, pig might mean one who is a glutton. This is very difficult to be translated when the translator does not know the correct meaning of the metaphor in source language. It becomes most serious problem when point of similarity may be understood differently from source language into target language.

4. There is also possibility that the target language does not make comparison of the type which occurs in the source text metaphor.

For example, *there was a storm in the national parliament yesterday* (SL).

The word *storm* here means that *heated debate*, but it could prefer use *fire* than *storm* in another target language for the appropriate one.

From the reasons above stated by Larson, a translator has to be careful to translate metaphor in finding the proper meaning or at least the closest meaning to

the word, phrases, or sentences. Translating the metaphor needs some strategies to be acceptable for the reader to know the original meaning although it has been translated.

Newmark (1988) in his book "A Textbook of Translation" gives seven strategies to translate the metaphor from source language into target language.

Firstly, reproduce the same image in the TL using an exact equivalent of the original metaphor. Secondly, replace the same image in the SL with a standard TL image which does not clash with the TL culture, it means replacing an untranslatable metaphor of the original with its approximate literal paraphrase.

Thirdly, translate metaphor by simile, retaining the image to look for another metaphorical phrase which would express a similar sense. Fourthly, translate metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense.

Fifthly, change metaphor into sense. Sixthly, delete the metaphor, if the metaphor is redundant or serves no practical purpose, there is a case for its deletion, together with its sense component. Seventhly, translate metaphor by the same metaphor combined with sense, the addition of a gloss or an explanation by the translator is to ensure that the metaphor will be understood.

Another expert, Larson (1998, pp. 277 - 279) mentions some strategies for the translator to translate the metaphor:

1. Keeping the metaphorical image.

It means, metaphor is maintained. Metaphor may be kept if the target language permit, meaning that if it sound natural and is understood correctly by the reader. The foremost way is to determine the category of metaphor

whether it is dead or live metaphor. As mentioned previously that dead metaphor is an idiom, and then the image does not need to be kept, so the meaning can be translated literally. For example:

SL = *Economic growth*

TL = *Pertumbuhan ekonomi* (Pardede, 2013)

In this example, the metaphorical expression has this metaphorical meaning in target language and there would not be a problem in a rather literal translation.

2. Changing metaphor into simile

Metaphor can be changed as a simile by adding some words *like, as, resemble*. Most languages, simile is more understood easily than metaphor.

For example:

SL = *He is hanging on a thread in the coming competition*

TL = *Nasibnya bagai telur di ujung tanduk dalam kompetisi mendatang*

(Pardede, 2013)

It may be that the comparison is correctly understood in target language in this form. But this sentence can be spelled out carefully in a form such as *nasibnya bagai telur di ujung tanduk*, it is more clearly understood that the sentence compares between he (his fate) and thread.

3. Substituting SL metaphor with has same meaning in TL metaphor

Metaphor of target language which has same meaning can be replaced or substituted. This strategy allows the translator to transfer different metaphor in target language, one that carries the same meaning in the source

language. It can be occurred that there is different culture in both languages.

For example:

SL = *Icy needles*

TL = *Jarum – jarum dingin* (Pardede, 2013)

It might be good in some languages to change metaphorical image into *jarum – jarum dingin*. The metaphor of *jarum – jarum dingin* is indicated that the needles as cold as ice. As long as the nonfigurative meaning of the metaphor is not lost, or distorted, a metaphor from target language might well be substituted.

4. Keeping the metaphor and adding the topic

Metaphor is maintained by explaining the meaning or adding the topic of the talk or the point of similarity. Translator may keep the metaphor of source language, but it will be necessary to include the meaning so the intended force of metaphor does not lose. For example:

SL = *The tongue is a fire*

TL = *Lidah adalah api. Api menghanguskan benda – benda, dan ucapan kita bisa menyakiti orang lain* (Pardede, 2013)

Translator will be translated by adding the meaning of metaphorical image *a fire* and the sentence can be shown in TL.

5. Translating metaphor into its metaphorical meaning

Meaning of metaphor may be translated without keeping the metaphorical imagery. It means that the translator attempt to translate the

metaphor of source language without translate the metaphor in target language (deleting the metaphor). For example:

SL = *His business continues to flourish*

TL = *Bisnisnya terus maju pesat* (Pardede, 2013)

It is shown that the word *flourish* is simply translated into *maju pesat*, which means the sentence omits the metaphorical image, translator change the metaphorical image into non-figurative meaning.

This study is going to apply Larson's (1998) theory because her theory, compared to Newmark's, is more recent and already summarizes the strategies proposed by Newmark (1988). Moreover, Larson provides more detailed explanation on the strategies which is suitable to be used in this study.

2.4 Previous Studies

This research is conducted by some relevant theses besides the theories from the experts for making a comparison between the previous researches and recent research. The first research is conducted by Priyanto (2011), entitled "*Analysis of Metaphor Translation in Harper Lee's Novel Entitled to Kill a Mocking Bird*".

This research was intended to find out the types of metaphor also the translation procedure for translating metaphor. Moreover, the researcher described the quality of translation metaphor in terms of accuracy, clarify, and naturalness. The theories which were used by researcher were Larson when analysis type of metaphors, while to analysis the procedure was proposed by Newmark. From 200 data discovered in the novel, the results showed that the most dominant type of

metaphor was dead metaphor (76%) and most frequently used for procedure was synonymy (58%), literal (23%), couplet (10.5%), addition (5%), transposition (2%), modulation (1%), and the smallest one paraphrase (0.5%).

The second research is entitled *‘The Translation of Live Metaphor in ‘Harry Potter and The Deathly Hallows’ into ‘Harry Potter dan Relikui Kematian’* written by Lilasari (2012). This research used the translation strategies theory by Larson (1984) and type of shift theory proposed by Catford (1974). The researcher focused on analyzing the live metaphors found in Harry Potter and the Deathly Hallows. She took 12 data which there were three out of five strategies were applied and four kinds of shift found in the data. The first result showed that the most dominant strategies was keeping the metaphorical image, then changing into simile, the last one is translate into nonfigurative meaning. The second result showed that the types of shift are structure shift, class shift, unit shift, and intra system shift.

Those two previous studies have the similarities and the differences with this present study. The similarities are on the topic, the approach, and the object which both of them used metaphor translation, qualitative descriptive approach and also used novel to conduct the research. The differences are on the theory used; the first previous study used Newmark’s theory, while the second previous study used Catford’s theory. Meanwhile, this present study analyzed the data using Larson’s theory. Moreover, Lilasari (2012) analyzed live metaphor whereas this present study analyzes both types of metaphors.

CHAPTER III

RESEARCH METHOD

This chapter includes the methodology of this research, describing the research design, data source, data collection, and data analysis.

3.1 Research Design

In this research, qualitative approach was used by the writer in analyzing and exposing the obtained data which is metaphor existed in the novel. Qualitative approach emphasizes on descriptive method to analyze the data. As stated by Ary et al. (2002, p.425), "Qualitative inquiry deals with the data that are in the form of words, rather than number and statistic". Qualitative research is based on the writer's perspective to examine the research accurately and is also formed by some words, holistic image, and has a little complex.

According to Ary et al. (2002, p. 25), there are many different types of qualitative research, they are ethnography, case studies, document analysis, naturalistic observation, focused interviews, phenomenologic studies, grounded theory, and historical studies. Concerning to the object of this research, the writer used document analysis because she wanted to describe the analysis focused on word or sentences rather than number since this research examined and explored the translation types and strategies used in translating metaphor inside the *Negeri*

5 Menara novel translated into English as *The Land of Five Towers*.

3.2 Data Source

The data were taken from the original Bahasa Indonesia novel entitled *Negeri 5 Menara* by A.Fuadi and the translated novel entitled *The Land of Five Towers* is translated by the famous translator, Angie Kilbane. Both were published by PT. Gramedia Pustaka Utama. The Bahasa Indonesia version was released on July 2009, while English version was released on September 2011. This novel consists of 46 chapters, 405 pages and the metaphor was analyzed from the first until the last chapters.

The data in this study were the sentences containing metaphors in the *Negeri 5 Menara* novel and its translation, *The Land of Five towers*. The translator translated the metaphor as if she has known the culture or illustration that is shown in the story. Therefore, the writer wanted to know the strategies used to translate the metaphors.

3.3 Data Collection

The procedures of data collection are:

1. Getting both versions of the novel. Bahasa Indonesia and English versions are both in printed form published by PT. Gramedia Pustaka Utama.
2. Selecting the sentences containing metaphors.

3.4 Data Analysis

The processes of analyzing data are presented as follows:

1. Classifying metaphors into the types of metaphors in the translation of *Negeri 5*

Menara novel based on Larson's theory (1998).

2. Classifying the sentences into strategies of translating metaphor used by translator based on Larson's theory (1998).

3. Organizing the type and translation strategies of metaphor into a table illustrated as follows:

Table 3.1 Sample Table of Translation Type and Strategies of metaphor in *Negeri 5 Menara*

No.	Source Language	Target Language	Type of metaphor	Translation strategies of metaphor

4. Analyzing the types of metaphor in the data found by identifying for the topic and object which are compared in the sentences.

5. Analyzing strategies in translating metaphor. The data were described based on the characteristics of strategy in translating metaphor proposed by Larson (1998).

6. Discussing the finding.

7. Drawing the conclusion based on the result of the analysis and discussion.

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents findings and discussions of the study. The analysis intends to answer the problems of the study.

4.1 Finding

In this part, the writer explained the findings and the analyses of the types and strategies in translating metaphor found in *Negeri 5 Menara* translated into *The Land of Five Towers* novel based on Larson's theory (1998). Forty two (42) data of metaphors were found and selected data were analyzed in this study.

4.1.1 Type of Metaphor Found in *Negeri 5 Menara* Novel Translated into *The Land of Five Towers*

Based on Larson's theory (1998), there are two kinds of metaphor, they are dead metaphor and live metaphor. Each of them is explained in the following part.

The complete data can be found in the appendix.

4.1.1.1 Dead Metaphor

Among the data, there are twenty nine (29) data which are categorized as dead metaphors. The following is the representatives of the data.

Datum (1)

SL: *Kulit tropisku berubah kering dan gatal disana-sini*

TL: My tropical skin becomes dry and itchy

The part of this story is found in the novel when the first character (Alif) is still in his office and enjoying the winter around his office, like the weather or situation. In fact, Alif still adapts with the situation because he just moved from Indonesia to Washington. In the sentence, the pronoun *ku* (English: *my*) is referred to Alif. We have to adapt with the environment when we move to other place, likewise our body.

This datum belongs to dead metaphor because of the word *tropis*, which is abstract but in this passage, it is described as something alive. It is shown from the word *kulit* which is compared with the metaphorical image *tropis* which means the hottest part in this world around the equator line (*Kamus Besar Bahasa Indonesia*). The author wants to spread the meaning of the dry skin because the character of this story lives in tropical area before. *Tropis* is usually dealt with the weather, but this passage shows that *tropis* as an abstract can also be lined up with human body, named *kulit* or skin. Therefore, the topic of this metaphor is *kulit*, the image is *tropis*.

Datum (3)

SL: (*dunia impianku*) runtuh jadi abu dalam sekejap mata

TL: (the dream world) then collapsed into dust in the blink of an eye

The excerpt above occurs when Alif is dwelling on his conscience about his dreaming in getting public school after he graduates from Islamic junior high school. But in different perspective, his parents do not agree with him to get in public senior high school because they want their children to study in Islamic senior high school to add religious knowledge.

The datum has the metaphorical image *abu* (English: *dust*) which is compared with *dunia impian yang runtuh* or “the collapsed of dream world”. It can be seen that the dream world is abstract which looks like the dust as concrete thing. In *Kamus Besar Bahasa Indonesia*, *abu* means the remnant of something, for example is incinerator. It is impossible to be back again like in the former. The metaphorical image in this datum goes to dead metaphor because the reader directly finds out what the meaning of the dust itself which exists around us.

Datum (5)

SL: *Pondok dijadikan bengkel untuk memperbaiki yang rusak*

TL: Pesantrens became repair shops to fix what was broken

This excerpt is found in the novel within Alif’s utterances about pesantren.

He always thinks that pesantren is a place for defective kids who are not accepted in public schools, perhaps because of the wrong social intercourse or poor parenting.

The topic of this metaphorical expression is *pondok*, in this passage, *pondok* has meaning as the dormitory or Islamic school for learning about religion. This is usually used for the people who want to study hard in their religion or want to be a leading religious figure. But in Indonesia, many people consider that *pondok* is a place for fixing bad characters in order to be a good person when they graduate from their pesantren. So, the author equalizes the metaphorical image of *pondok* into *bengkel*. In *Kamus Besar Bahasa Indonesia*, *bengkel* is a place for doing an exact purpose, for example for fixing the damaged car or cycle. Therefore, it is dead metaphor because it is part of daily language.

Datum (6)

SL: *Jalan lintas Sumatra yang mengular, memilin perut*

TL: Sumatran highway, twisting the stomach

In this passage, *yang mengular* as the metaphorical image is compared with *Jalan lintas Sumatra* as the topic. The author describes Sumatran highway is like snake, it has long and curve road. The metaphorical image of *mengular* is referred to dead metaphor because it is part of daily language and unnoticed as metaphor.

This metaphorical expression fills some characteristics of dead metaphor.

Datum (14)

SL: *Surga itu ada di bawah telapak kaki ibu*

TL: Heaven is under a mother's heel

The passage above is one of favorite hadith of Datuak Rajo, Alif's madrasah teacher. He always says this to Alif three times a week to remind Alif for him to obey his parents, especially his mother. This metaphorical expression compares heaven as the image with mother's heel as the topic. It is kind of religion term that becomes a belief in every human in this world. The meaning of that term is human should look for mother's blessing, because with her blessing, the doors to heaven will be opened.

Datum (15)

SL: *Dosaku terus menggunung*

TL: My sins grow in number

It is one of the quotes in Abu Nawas' poem which is sung by Alif. He sang the verses solemnly because he asked forgiveness for all his sins. This extract has compared between *dosa* and *gunung* which means that the sins grow continuously. It can be seen from the word *gunung*, it is a metaphorical image.

The word *dosa* as an abstract thing has the meaning of an attitude which breaks God's law and it is in contrast with the word *gunung* as concrete thing which symbolizes large amount. Target language reader can understand why the author puts the metaphorical image of *gunung* on the sentence.

Datum (18)

SL: *Pasangan Malaysia bermain kesetanan*

TL: Malaysian pair to play like crazy

This datum clearly states a play of Malaysian pair as topic and *kesetanan* (English: *like crazy*) as the image. It is mentioned as dead metaphor because it goes unnoticed so the readers just directly think about the meaning of *kesetanan*. In this context, "play like crazy" means spirit for playing badminton to win the game. The reader of source or target language can understand about the metaphorical image why *kesetanan* put on the label.

Datum (20)

SL: *Tidak diganggu tikus – tikus pos*

TL: It would not be disturbed by postal rats

In this metaphorical expression, the image is *tikus – tikus* (English: rats). It is common for source language culture, Indonesia, that rats symbolizes damaged pest. When the readers read this sentence, they do not think about the rats (such as its color and shape) but they directly understand the meaning of rats which is an idiom. Therefore, this sentence is one example of dead metaphor.

Datum (24)

SL: *Mulai besok kami menjadi orang merdeka*

TL: Starting tomorrow we were free

This datum is also categorized as dead metaphor. It can be shown in image and the topic of this sentence. The author compares between the word *kami* (English: *we*) and *orang merdeka* (English: *free*). The meaning of *merdeka* is the man who is not in captivity.

Datum (30)

SL: *Kami telah melejit ke puncak rantai makanan*

TL: We had reached the top of food chain

The author compares two different objects between the highest class as the topic and the top of food chain as the image. The point of similarity between them is the highest level. This datum is dead metaphor because it is a kind of idiomatic word (food chain). From *Kamus Besar Bahasa Indonesia*, food chain means getting a food on organism successively.

Datum (39)

SL: *Ucapan yang menegakkan bulu roma*

TL: The spine – tingling words

It is dead metaphor expression because it is an idiom, as Larson's theory (1998) suggested, through understanding a dead metaphor, target language reader does not think about the comparison. In this passage, the topic and metaphorical image have stated, that is *ucapan* as the topic and *menegakkan bulu roma* as the metaphorical image. According to *Kamus Besar Bahasa Indonesia*, the meaning of *bulu roma* is soft hair in human body like in hand or neck. This soft hair usually arise when human are watching scary thing such as watching the accident in front of their face. In this context, Alif is receiving Randai's letter. This letter talks about Randai, Alif's best friend, who is accepted in ITB and greeted on

campus by famous ITB alumni from around Indonesia by saying “You’re Indonesia’s best generation”. So, that statement can make Alif jealous and being terrified.

4.1.1.2 Live Metaphor

In the novel, live metaphor is used less frequently than dead metaphor and there are thirteen (13) data categorized into live metaphor. In the following analysis, seven (7) data were analyzed as the representatives.

Datum (2)

SL: *Suaraku layu tercekat*

TL: My voice choked

This passage is found in part of narration when Alif is delivering his speech at his junior high school’s graduation. He is speechless and cannot put out his word except the word “thank you”. In this context, *Alif’s voice* is the topic and *layu* is the image. It is live metaphor because the reader should think about the comparison between *Alif’s voice* and *layu*. *Layu* means unhealthy and *tercekat* means blocked (*Kamus Besar Bahasa Indonesia*). By observing the topic and the image which are being compared, it infers that the metaphorical image is symbolized as restrained voice.

Datum (4)

SL: *Yang kulihat hanya gelap, segulita pikiranku*

TL: I saw was only dark, like my thought

The author creates this metaphorical expression because he wants to compare the darkness and Alif’s mind. It is called as live metaphor because the author

illustrates on the spot and does not take common metaphor of our daily lives. In the sentence, the metaphorical image is only dark and the topic is my thought ("my" is referred to Alif). The darkness symbolizes Alif's mind which is messed up with his mother's desire to get to Islamic school after he graduates from junior high school. According to *Kamus Besar Bahasa Indonesia*, the gloomy mind means at your wit's end or can imply that madness which is occurred by stuffiness. Therefore, it is connected when they are compared to each other.

Datum (20)

SL: *Berhak mendapat derajat premium di akhirat nanti*

TL: Be entitled to a premium position in the hereafter

In this passage, the word *derajat premium* is the metaphorical expression.

Derajat is the topic and *premium* is the metaphorical image. It is called live metaphor because the point of similarity in this context is implicit so the reader has to think about it. Based on *Kamus Besar Bahasa Indonesia*, the meaning of premium is a gift, related to this context, a gift is from God. A gift symbolizes something that is given by God if we always obey his rules. So, it is appropriate when the author binds those two words into one.

Datum (29)

SL: *Nasib kami para petani garam masih tetap asin, belum manis*

TL: This fate of us salt farmers is still salty and not yet sweet

Metaphor always involves illusion and demonstrates a resemblance between the image and the object (Newmark, 1988). Based on this theory, in this case, *masih tetap asin, belum manis* is the image of live metaphor expressions which has resemblance with the image *nasib para petani garam*. According to *KBBI*,

32
nasib means a thing which has been determined by God to someone. In this context, salt farmer is Dulmajid's father. He learns in Madani Pesantren because of some reasons, one of them should help family's condition to ease the education fee. Dulmajid considers that the fate of salt farmer, especially his family have not guaranteed yet. They always feel insufficient, whereas salt is one of the important substance in Indonesia. Therefore, Dulmajid assumes that the fate of salt farmer is still salty, it is not stable yet.

Datum (29)

SL: *Wajah – wajah pecinta lensa kami*

TL: Our lens – loving face

The concept of metaphor is a word or phrase denoting one kind of object or idea used in place of another to suggest likeness between them. This metaphor which is found in this datum denotes the idea of *wajah pecinta lensa* or lens – loving face as the image and all of Alif's classmates as the topic. It can be seen from the story that the author uses the words *lensa* for symbolizing a camera because this case tells about class photo as the tradition in Madani Pesantren before final exam. The lens – loving mentioned obviously does not mean that all of them love lens or addicted to camera. It is just a metaphor which means Alif's classmate like to be photographed especially for taking picture jointly.

Datum (37)

SL: *Manusia berkepala botak yang memantul cahaya matahari gilang gemilang ke segala arah*

TL: Men with bald heads reflecting the sunlight in all directions

This datum is categorized as live metaphor because the author compares bald heads with the mirror which can reflect the sunlight. It supports the idea of live

metaphor that the author creates the metaphor in the spot (Larson, 1998). The image of this sentence is left implicit because the author just makes the point of similarity between the image and the topic. According to *KBBI*, bald head means no more hair in his head and it sometimes like a mirror if it is caught by the sunlight.

Datum (38)

SL: *Mendapat jubah kemuliaan di akhirat*

TL: Have the robe of honor in the hereafter

The topic of this metaphorical expression is implicitly stated, that is *keselamatan orang tuanya di akhirat* and the image is *jubah kemuliaan*. As stated by Larson that live metaphor can be described on how the author compares two different objects which are not alike but he can combine in similar ways, so here, the point of similarity between the topic and the image is full of peacefulness. The author successfully illustrates the metaphorical image as if the readers also know the intention of the metaphor. *Jubah* is described like dress which is always worn by Arabian, it is found in *Kamus Besar Bahasa Indonesia*. The phrase *jubah kemuliaan* is usually found in religious term, related to this case, Baso does not have the parents, they have passed away when he was child. He tried to achieve his noble wish by memorizing Al-Qur'an for his parents who were in the hereafter, therefore he wanted to get *jubah kemuliaan* or the robe of honor for his parents.

4.1.2 Strategies of Translating Metaphor in *Negeri 5 Menara* Novel Translated into The Land of Five Towers

As mentioned in chapter II, Larson (1998) gives five strategies to translate metaphor. The translator of the *Negeri 5 Menara* novel applies four out of the five strategies in translating metaphor. They are: 1) Keeping the metaphorical image, 2) Changing metaphor into simile, 3) Substituting SL metaphor with has same meaning in TL metaphor, 4) Translating metaphor into its metaphorical meaning.

Several data were analyzed in the following and the complete data can be seen in the appendix.

4.1.2.1 Keeping the metaphorical image

In this type, the writer found twenty eight (28) data which were related with this strategy. Some are analyzed in the following.

Datum (5)

SL: *Pondok dijadikan bengkel untuk memperbaiki yang rusak*

TL: Pesantrens became repair shops to fix what was broken

The metaphorical image of source language is translated directly by the translator. It means that the translator maintains the image in target language. The image *bengkel* is transferred into “repair shops” because both words have same meaning. “Repair shops” is also suitable word for target language, it seems that the translator tends to save the culture of source language.

Datum (8)

SL: *Agama adalah oksigen*

TL: Religion is oxygen

35

This metaphorical expression is found in a part of novel where Burhan, the senior in Madani Pesantren, explains about activity of Madani Pesantren's students to the student's parents. He says that MP (Madani Pesantren) does not distinguish between religious and non-religious activity, so religion can be learned everywhere and every time. Religion is practiced directly in their daily activities, besides doing the sports, boy scout, and arts.

The example shows that translator translates metaphorical image in similar form and she translates it literally. The author makes similarity between "religion" and "oxygen", he intends to make religion becomes everything for our lives, without religion we cannot live in this world, it is the same with oxygen. Without oxygen, human cannot breathe and there is no life. So, the topic here is religion, the image is oxygen while point of similarity is important thing in our life.

Datum (12)

SL: *Jantung kota London yang Classic*

TL: The heart of Classic London

Translator translates dead metaphor by keeping the metaphorical image. It is shown in the word *jantung kota* into the heart of. Basically, it sounds natural whether in source or target language. The translator also prefers not to translate it into any other kind of imagery related to target language because it is easily understood and accepted in target language. The goal of translation is when translator can reproduce similar message or meaning from source language into target language (Larson, 1998). Based on *KBBI*, *jantung* means center of blood circulation in organism. In this context, the author employs the word *jantung* as the image because it means center of the city. The word *jantung* is also related to

this part which is talking about the noise and activity of some people going around in London, like admiring Big Ben and going through Trafalgar Square.

Datum (13)

SL: *Senyumnya adalah obat yang sejuk*

TL: Her smile was fresh medicine

This metaphorical image is translated by maintaining the image of metaphor in source language. *Obat* is translated into medicine, while *sejuk* is translated into fresh. The author compares “her smile” as the topic, and “fresh medicine” as the image because in this case, it is talking about Alif who loves his mom so much, she always has a smile that can mend Alif’s pain when his heart feels chaotic.

Here, the translator translates it literally without changing the metaphorical image in order that the reader can understand the message of metaphor in target language.

Datum (14)

SL: *Surga itu ada di bawah telapak kaki ibu*

TL: Heaven is under a mother’s heel

The translator makes the same metaphorical image in target language. It shows that the word *di bawah telapak kaki ibu* is translated into “under a mother’s heel”. This datum is found in the novel when Alif’s teacher gives advice to Alif about religious counseling in dedicating with parents. Alif’s teacher said this quotation and it is taken from Prophet Muhammad’s deed.

Datum (17)

SL: *Kipas anginnya menderu – deru mendinginkan semut – semut*

TL: The fans whirled around to cool off the ants

In this passage, the translator does not choose to change the metaphorical image and give no explicit addition or explanation about the image because it is understandable for target language. This metaphorical expression compares between the resident of Madani Pesantren and the ants which have point of similarity, gathering together. This passage is found when the residents of Madani Pesantren are watching the badminton competition in hall of Madani Pesantren.

They are like thousands of ants making a fuss around a tiny grain of sugar. It occurs because there is prohibition rule which forbids students to watch TV around Madani Pesantren so it is like a miracle when they are allowed watching TV. This translation choice is related to the translator's style that assumes the word "the ants" has the same character with "the residents of Madani Pesantren" in which they like to get together so it has close equivalence in meaning.

Datum (19)

SL: *Berhak mendapat derajat premium di akhirat nanti*

TL: Be entitled to a premium position in the hereafter

The translator translates *derajat premium* into a premium position, it means that she does not change the metaphorical image in target language. In Indonesia, *derajat* means *kedudukan* (English: position). A premium position is compared with a process of seeking knowledge. It is one of our Prophet's speaking that he tells us to seek knowledge from infancy until the eve of our expiration, seek knowledge from the cradle to the grave. It shows that the translator delivers the meaning well, therefore she retains the image of this metaphors.

Datum (21)

SL: *Ibukota Negara superpower ini*

TL: The capital of this superpower nation

The SL metaphor *Negara superpower* is translated into superpower nation which is also the metaphor in TL. It shows that the image is still identical in target language. Both source and target language still contain the figurative meaning.

The word *superpower nation* refers to nation which has extreme force, related to this context is Washington DC (capital of America). The translator translates the metaphorical image directly of source language text into grammatically appropriate target language text.

Datum (22)

SL: *Mesir yang disebut ibu peradaban dunia*

TL: Egypt is called the mother of world civilization

In this passage, the word *ibu peradaban dunia* is the image in this metaphorical expression. The translator translates the image in similar form on the target language. Actually, the meaning of the word “civilization” is state of human social development and organization. Related to this context, Atang says the most places that need to be visited are the Middle East and Africa because they are often mentioned in the Holy Book, one of them is Egypt.

Datum (23)

SL: *Di kepalaku berkecamuk badai mimpi*

TL: In my head a storm of dream swirled

The example of live metaphor above is translated by keeping the metaphorical image which “many desire” as the topic and “storm of dream” as image. The translator does not replace or change the image in target language because the message is given for the reader in target language. In target language,

badai is a storm and *mimpi* is dream, the translations sound natural to be compared with the many wish that are owned by Alif. Those two words are translated literally in order to be easily understood by the reader.

Datum (27)

SL: *Nasib kami para petani garam masih tetap asin, belum manis*

TL: This fate of us, salt farmer is still salty and not yet sweet

The translator has translated this metaphor by keeping the metaphorical image, it means that this sentence is also acceptable for target language reader.

Besides, the translator also maintains the metaphor of source language in order not to change the meaning in target language. So, image and topic obviously list that “still salty and not yet sweet” as the image and the topic is the fate of salt farmer.

Datum (30)

SL: *Kami telah melejit ke puncak rantai makanan*

TL: We had reached the top of food chain

This datum is found in the novel when the fellowships of minaret are entering year six, it means that they have reached the top of food chain. The word “top of food chain” is the image of this metaphorical expression. The translator renders the image into “the top of food chain”, meaning that the translator translates it literally. So, this datum belongs to the first strategy, it is keeping the metaphorical image.

Datum (32)

SL: *PM adalah kerajaan ribuan laki – laki*

TL: MP was a kingdom of men

The excerpt above tells about live of Madani Pesantren. In this novel, Madani Pesantren is one of Pesantren in Indonesia, especially for men, so there is no woman there except chef for serving meals for MP's resident. It is shown in the passage that the author describes MP as men's kingdom. To make it understandable for target language reader, the translator also maintains the metaphorical expressions. The translator does not substitute the image, it means that the word "a kingdom of men" is also acceptable in target language culture.

So, it is obviously seen that "a kingdom of men" is compared with "MP" as the topic of this metaphor.

Datum (36)

SL: *Ustad Torik dengan wajah besi*

TL: With an iron face, Ustad Torik

This passage tells about the appearance of Ustad Torik who has face like an iron. The author uses the word *wajah besi* (English: *iron face*) because he likens the distinctness of Ustad Torik between an iron. This datum shows the translator maintains the image in target language also. According to Oxford Dictionary, the meaning of iron is hard strong metal, so the readers also know what the meaning of an iron face although it has been translated by the translator.

Datum (42)

SL: *Negaraku surgaku*

TL: My country is my paradise

This metaphor tells about how Alif admire his country, Indonesia, even though he has been living in North America. He wants to go home to practice his knowledge to others and also advance his nation. In this datum, the translator

keeps the metaphorical image. In every culture, paradise is symbolized as place or state of perfect happiness, it means that the word of paradise is also acceptable in target language. Related to this context, the country is like home for Alif so whenever he goes, he always misses home because home makes him comfortable.

4.1.2.2 Changing metaphor into simile

In this part, two (2) data were translated by changing metaphor into simile.

Datum (4)

SL: *Yang kulihat hanya gelap, segulita pikiranku*

TL: I saw was only dark, like my thought

It is Alif's thought when his desire is not accepted by his parents. He just stares at himself in his bedroom. The translator transfers the metaphorical expression into simile in order to make the readers find out the meaning of the metaphor clearly in target language. In Indonesia, *gelap gulita* is part of idiom, whereas in English, the translation of *gelap gulita* is "very dark" so the translator translates it into "only dark, like my thought". The topic of metaphor is thought, the image is dark, and the point of similarity here is confusion.

Datum (18)

SL: *Pasangan Malaysia bermain kesetanan*

TL: Malaysian pair play like crazy

This metaphor is found when the entire Madani Pesantren's residents are watching badminton competition in television. In this competition, delegations of Indonesia are Liem Swie King and Bobby Ertanto who oppose Malaysian pair.

The target language shows that the translator has transformed metaphorical image into simile because she adds the word "like" which is characteristic of

simile form. Also, the translator translates *kesetanan* into “crazy” because the word *kesetanan* in Indonesia has meaning that they are enthusiastic to do something, in this context means the enthusiasm to play badminton. Therefore, the translator employs the word “crazy” to illustrate the metaphorical image in target language. The metaphorical expression has “play” as the topic, “crazy” as the image, and point of similarity between them is wildly excited to win the game.

4.1.2.3 Substituting SL metaphor with has same meaning in TL metaphor

There are seven data of metaphor which apply this strategy in the translation process. All data were analyzed in the following explanation.

Datum (7)

SL: *Kubah dan menara raksasanya berkilau disapu sinar matahari*

TL: Its giant dome and minaret sparkled in the wash of morning sun

In this passage, the translator changes the metaphorical image. She transforms the word *disapu* into “in the wash” for making appropriateness in the target language. Generally, both words have similar meaning, it is cleaning dirty thing. But, *disapu* implies that cleaning using broom, whereas “in the wash” is cleaning in using water. Related to this passage, the metaphor is discovered when Burhan, the senior in Madani Pesantren, explains all the situation and environment within Madani Pesantren. He is so proud when he denotes the most conceit mosque in his Pesantren. The mosque is so great that has giant dome and minaret. Therefore, in this context, the author wants to compare “the sparkling of giant dome and minaret” as the topic and “in the wash of morning sun” as the image. Meanwhile the similarity between them is shining.

Datum (9)

SL: *Bahasa asing adalah kunci jendela- jendela dunia*

TL: Foreign languages are the true keys to unlocking the doors of the world

It is found in the part of Kiai Rais' speech to his students. Kiai Rais is the chief or school headmaster of Madani Pesantren. He says that his new students must speak English and Arabic in four months, 24 hours a day, and seven days a week. Because of the condition, Madani Pesantren as one of pioneer pesantren is accredited in foreign country especially in Middle East countries, so learning language is set as particular course here.

The translator translates the word *jendela – jendela* into “the doors”, which means translator changes metaphorical image in target language in order to be acceptable in target language. In fact, the meaning of key is piece of metal that basically locks or unlocks a door (Oxford Dictionary). Therefore, the topic of the metaphor is foreign languages, the image of the metaphor is the true keys, and the point of similarity between them is one of the ways as opener.

Datum (10)

SL: *Isi pengumuman ini sungguh gado – gado*

TL: The content of these announcement were really hodgepodge.

This extract is found when there are announcements about a meeting for band members, actors, silat fighters, calligraphers, homeroom teachers' meetings, schedule changes, winner of the weekly magazine, request for prayers for sick Madani Pesantren family members and prayer for alumni who had passed away.

So, from this extract above, the translator translates *gado – gado* into hodgepodge.

As it is known, the term *gado – gado* does not exist in target language. The

44
meaning of *gado* – *gado* is kind of traditional food in Indonesia especially from East Java which the vegetables, fruits, and rice packet is mixed into one with peanut sauce (*Kamus Besar Bahasa Indonesia*). Meanwhile, the meaning of hodgepodge is mixed thus it is proper, the metaphorical image in source language has similar meaning with metaphorical image in target language. Then, the topic of this metaphor is announcement, the image is hodgepodge, and point of similarity is many announcements which are announced into one.

Datum (15)

SL: *Dosaku terus menggunung*

TL: My sins grow in number

The translator changes the metaphorical image of *menggunung* into growing in number. The meaning of *menggunung* is having large amount, the relation of this context is having so much sins. Although the translator has substituted the image, both of them have similar meaning within each culture (source and target language culture). According to Oxford Dictionary, growing is referred to increase in size, number, strength, or quality. Therefore, the translation is potentially understandable for the reader of target language.

Datum (25)

SL: *Matanya kejora*

TL: Her eyes shone

This passage of the novel tells about Najwa's appearance. Said tells about his fiancé (Najwa) who has beautiful appearance and he is so proud of having her.

The author compares "her eyes" with *kejora* and the meaning of *kejora* is an eastern star that is often visible in the morning (*Kamus Besar Bahasa Indonesia*).

In Indonesia, the word *kejora* is usually used to illustrate the sparkle thing, in this context, it refers to the eyes so the translator replaces the word *kejora* into “shone” in order to be acceptable in target language. Therefore, the topic of this metaphorical expression is her eyes, the image is shone, and the last point of similarity is something sparkling (the eyes).

Datum (28)

SL: *Aku adalah seekor garuda yang terbang tinggi dan mendarat di bulan*

TL: I was an eagle flying high, landing on the moon

It is found when Alif wants to take a picture with Ustad Khalid’s daughter, Sarah. But, unfortunately, he is afraid to talk directly in front of Ustad Khalid so he gives idea to document his interview into photograph to be with Ustad Khalid’s family. Because it is difficult to get Sarah’s picture, Alif is so happy after they take picture together. Thus, the translator compares Alif with *garuda* as metaphorical image and she changed *garuda* into an eagle. Basically, *garuda* means a kind of bird that has power to fly, it is like an eagle but absolutely it is not an eagle (*Kamus Besar Bahasa Indonesia*). In this passage, the translator changes the metaphorical image of source language which has meaning almost the same. Therefore, “I” as a topic of this metaphor, “an eagle” as the image, and has the power of manly and brave as the point of similarity.

Datum (39)

SL: *Ucapan yang menegakkan bulu roma*

TL: The spine – tingling words

It is found in the novel when Alif receives Randai’s letter. This letter talks about Randai, Alif’s bestfriend, who is accepted in ITB and greeted on campus by famous ITB alumni from around Indonesia by saying “You re Indonesia’s best

generation". The translator substitutes the form of metaphorical image in target language into idiom. The meaning of "the spine – tingling" is terrifying. However, metaphorical image of source or target language has the similar meaning in order to make the readers of target language understand the intention of the author. Therefore, the topic here is the words, the image is spine-tingling, and point of similarity between them is disturbing statement.

4.1.2.4 Translating metaphor into its metaphorical meaning

The translator applied five data in this strategy, and then the analyses are presented below.

Datum (2)

SL: *Suaraku layu tercekat*

TL: My voice choked

In this passage, translator prefers to translate the metaphor without keeping the metaphorical image. The metaphorical image may not be understood easily in target language if it is translated using the same image and become unusual sound for target language. Therefore, the translator transfers the image from *layu tercekat* into "choked" which means *tersedak* (English: *strangled*) without changing the meaning from the metaphorical expression in this passage.

Datum (6)

SL: *Jalan lintas Sumatra yang mengular, memilin perut*

TL: Sumatran highway, twisting the stomach

This passage is found in the novel when Alif is in a bus with his father, they are going to Madani Pesantren and it is located in Ponorogo, East Java. He is carsick because the road is curving. He wants to finish this journey. From the

passage, the translator has omitted the metaphorical image in target language and directly translated the sentence after it for making the sentence concisely but the meaning is still understandable, it is *yang mengular, memilin perut* into “twisting the stomach”. It is known that the shape of snake is long and flexible which can make to bend its body. Therefore, the topic is Sumatran highway, the image is *yang mengular*, and the point of similarity between them is the form or shape (it is long and curved).

Datum (12)

SL: *Kumis ijuk melintang yang subur*

TL: Thick mustaches

This extract is found when Alif with his five classmates are called into central security office. They have made some mistakes so they go there. Those passages are characteristic of committee of central security. It is true when the translator replaces the metaphorical image *subur* into thick (Indonesian: *tebal*) meaning that she prefers to translate the meaning of the metaphorical image. The word *subur* is usually applied in plant, but in this context, the author compares it with mustaches which are lifeless thing. Therefore, the topic of this metaphorical expression is mustaches, the image is *subur*, and the point of similarity is growing well.

Datum (31)

SL: *Panggilan KP selalu menggoyang jantung*

TL: Summons to the CD were always unnerving

This is the passage when Dul, Alif's friend, hands in the summons over to Alif. That is the summons from the CD. Alif is so afraid because CD is usually dealt with a punishment or discipline. He tries to remember any fatal mistake that he has made in the past few days.

It has shown that the translator has translated the metaphorical image of source language into “unnerving” which has meaning that the feeling of horrifying or losing confidence to face a certain thing (Oxford Dictionary). It implies that the translator conveys the metaphorical meaning in target language. So, from the passage of metaphorical expression, the topic is “summon to the CD”, the image is *menggoyang jantung* (unnerving), then the point of similarity is feeling of anxious.

Datum (33)

SL: *Dari saudari – saudari bening si Zam – zam*

TL: From Zam- zam’s beautiful siblings

In this metaphorical translation, the translator translates the image from *bening* into beautiful. It occurs because in this case, there are Zam – zam’s sister as the topic of metaphor, comes to Madani Pesantren. Because all of the Madani’s residents are men, so it is like a rare situation when there are women or girls who come to Pesantren. For three days and three nights, they become trending topic of conversation all over the dormitory. According to *KBBI*, *bening* also means shining and clean which is related to beautiful woman or girl. The word “beautiful” seems relevant in target language therefore the translator translates the metaphorical image into its meaning.

4.2 Discussion

Based on the result of analysis, there are two kinds of finding, the first is type of metaphor. The writer identified 69% data belongs to dead metaphor and 31% data belong to live metaphor in the *Negeri 5 Menara* novel translated into *The*

49
Land of Five Towers. Meanwhile, the second finding is strategies of translating metaphor. Among the five strategies proposed by Larson (1998), the writer found out that the translator of *Negeri 5 Menara* applied only four out of five strategies.

They are keeping the metaphorical image (67%), substituting SL metaphor with has same meaning in TL metaphor (16%), translating metaphor into its metaphorical meaning (12%), and the last is changing metaphor into simile (5%).

In addition, keeping the metaphor and adding the topic was not applied by the translator in translating metaphors in this novel.

From the first finding, the writer analyzed type of metaphor and the most dominant type is dead metaphor. Twenty nine data are identified as dead metaphor. Meanwhile, only thirteen data are categorized as live metaphor. The data are taken from analyzing the characteristic of each metaphors (topic, image, and the point of similarity).

Most of dead metaphors (19 data) were translated by using the first strategy, namely keeping the metaphorical image. It is in line Larson's theory which states that dead metaphor can be translated directly or literally without any attempt to maintain the metaphorical image.

The writer also found that the most dominant strategy which was employed by the translator was keeping the metaphorical image. The translator tends to maintain the image because the image of target language is universal image and commonly used where in SL and TL reader knows each other. In this case, the translator maintains the unfamiliar metaphorical image as well because keeping the image is able to give aesthetic of writing, especially in setting of the story. For

instance, in datum 37, the translator omitted the image *gilang gemilang* in the target language, nonetheless the image of source language is delivered well in target language without those words.

The least strategy of metaphor translation is changing metaphor into simile. The writer only found three data with the percentage of 5%. It seems that translator gave a little simile form in their work, like Larson (1998) states in previous chapter that simile is more comprehensible rather than metaphor, so she translates it into simile for making the readers easily understood and creating naturalness in the sentences. However, there is one sentence which combines this strategy and also applies another strategy, such as datum 18 has metaphorical image *bermain kesetanan* translated into “play like crazy”. It can be concluded that the translator also applies translating metaphor into its metaphorical meaning, the translator changes *kesetanan* into “crazy” because the metaphorical image may sound unfamiliar in target language so it has to be transformed.

In this study, there is one strategy that is not applied by the translator in translating metaphor, namely keeping the metaphor and adding the topic. Even though this strategy sustains the form of metaphor but in the end, there is explanation added for the topic. The translator does not use it because it is possible that the meaning of metaphor in source language will be missing and the translation sounds unnatural because of the addition. Based on findings, the translator transfers the SL metaphor into TL metaphor with the same figurative form, like metaphor into metaphor or metaphor into simile. Therefore, there is no combination the figurative form with the literal translation.

In comparison with two previous studies, the result of this recent study is different from the two previous studies. The first previous study conducted by Priyanto (2011) analyzed general procedure of translating metaphor, so he discovered seven procedures, they were synonymy, literal, couplet, addition, transposition, modulation, and paraphrase. Another result, he found two types of metaphor, namely dead and live metaphor. Furthermore, the second previous study written by Lilasari (2012) found out that generally three out of five strategies used in live metaphor, they were keeping the metaphorical image, changing metaphor into simile, and the last was translated metaphor into non figurative meaning.

Similar with the strategies proposed by Larson, the meaning of synonymy is translating the source language with the precise equivalent text in target language (Newmark, 1988). So, the similarity of this study with both previous studies is the most dominant strategy of metaphor used. In both previous studies, the translator tends to maintain the metaphor in order to create an ordinary meaning in target language and also the aesthetic of writing of source language. Even though this study is different with their studies in the data sources, but they have similar result especially in strategies used. Thus, Larson's theory is also appropriate for analyzing in metaphor translation, even within dead or live metaphor.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter provides the conclusion of this study and some suggestions for next researcher who are going to do further studies in the same field.

5.1 Conclusion

This study is purposed to identify types of metaphor found in the novel and the second is to find out the strategies in translating metaphor. Both of them were analyzed by using Larson's theory (1998). Based on the findings, dead metaphor is the dominant type of metaphor and most of the data are translated by keeping the metaphorical image.

Forty five (45) data of metaphor are found in the novel, comprising 69% (29 data) of dead metaphor and 31% (13 data) live metaphor. In terms of the strategies, four out of five strategies has been applied by the translator, they are keeping the metaphorical image (67%), substituting SL metaphor with has same meaning in TL (16%), followed by translating metaphor into its metaphorical meaning (12%) and the least usage is changing metaphor into simile (5%).

It can be seen that translating metaphor is not that simple, the translator attempts to transfer the similar meaning using some strategies. Sometimes, the metaphors can be translated literally or directly if they have similar metaphorical image of target language in order to keep the ordinary meaning of source language so the readers also understand the real plot of the novel. As stated by Larson

metaphor can be understood correctly depends on identifying topic, image, and point of similarity correctly also (Larson, 1998).

5.2 Suggestion

After conducting this study on metaphor translation, the writer gives some suggestion to the future researchers who are going to do a similar study.

Considering the data is still limited in this study, further researcher can use another type of the text apart from novel, such as the poems which have metaphorical expressions inside. The next researchers may conduct a research by analyzing the acceptability or accuracy of the translation to the raters, it can know the quality of translation whether it is acceptable in target language or not. In addition, the writer suggests to the future researchers use variant theories of metaphor translation so it can enrich our knowledge.

REFERENCES

Aminuddin. (1995). *Stilistika: Pengantar Memahami Bahasa dalam Karya Sastra*. Semarang: IKIP Semarang Press.

Anonymous. (n.d). *Ahmad Fuadi: Fulbright Alumnus 1999*. Retrieved April 1, 2015, from <http://jakarta.usembassy.gov/alumni-ahmad-fuadi.html>

Ary, D., Jacobs. Lucy Cheser., Razavieh, A. (2002). *Introduction to research in education. 6th edition*. United States of America: Wadsworth Thomson Learning Inc.

Brislin, Richard W. (1976). *Translation: Application, and Research*. New York: Gardner, Inc.

Fuadi, A. (2009). *Negeri 5 menara*. Jakarta: Gramedia Pustaka Utama.

Fuadi, A. (2011). *The land of Five Towers*. Jakarta: Gramedia Pustaka Utama.

Knowles, Murray and Moon, Rosamund. (2006). *Introducing Metaphor*. London and Newyork: Routledge.

Lakoff, G. and Johnson, M. (1980). *Metaphor We Live by*. London: The University of Chicago Press

Lanham, Richard A. (1991). *A Hand list of Rhetorical Terms*. Barkeley: University of California Press.

Larson, Mildred. (1998). *Meaning-Based Translation: A Guide to Cross Language Equivalences*. Second Edition. New York: University Press of America.

Lilasari, Li. (2012). *The Translation of Live Metaphors in "Harry Potter and the Deathly Hallows" into "Harry Potterdan Relikui Kematian"*. Denpasar. Dissertation. Universitas Udayana

Machali, Rochayah. (2000). *Pedoman Bagi Penerjemah*. Jakarta: Gramedia.

McArthur, Tom (ed). (1992). *The Oxford Companion to the English Language*. Newyork: Oxford University Press.

Muhammad, Djibril. (2011). *Novel 'Negeri 5 menara' Edisi Inggris Diluncurkan*. Retrieved March 26, 2015, from <http://www.republika.co.id/berita/senggang/seni-budaya/11/10/04/ljsnj6v-novel-negeri-5-menara-edisi-inggris-diluncurkan>.

Newmark, P. (1988). *A Textbook of Translation*. New York: Prentice-Hall International.

Nida, E. A and Taber, C.R. (1982). *The theory and practice of translation*. Leiden: E.J Brill.

Pardede, Parlindungan. (2013). *Strategi Penerjemahan Metafora Bahasa Indonesia ke dalam Bahasa Inggris dalam Antologi Puisi On Foreign Shores: American Image in Indonesian Poetry*. Jakarta. Journal. Universitas Kristen Indonesia

Priyanto, Puji. (2011). *An Analysis of Metaphor Translation in Harper Lee's Novel Entitled to Kill a Mocking Bird*. Bandung. Thesis. Universitas Pendidikan Indonesia.

Simatupang, Maurits D.S. (2000). *Pengantar Teori Terjemahan*. Jakarta: Universitas Indonesia.

Tarigan, Henry Guntur.(1985). *Pengajaran Gaya Bahasa*. Bandung: Angkasa.

Widiyantari, Yunita. (2012). *The Strategy to Translate metaphor*. Journal Vol.5, 57-77. ABA Harapan Bangsa Surakarta

Yanto, D. (n.d). *Kamus Bahasa Indonesia*. Surabaya: Nidya Grafika.

_____. (2011). *Kamus Besar Bahasa Indonesia (Dalam Jaringan)*. Ed 3. Retrieved May 27, 2015 from <http://pusatbahasa.diknas.go.id/kbbi>

_____. (2008). *Oxford Learner's Pocket Dictionary*. Fourth Edition. New York: Oxford University Press

**Appendix 1. Types of Metaphors and Strategies of Translating Metaphor in
Negeri 5 Menara Novel Translated into The Land of Five
Towers**

Datum	Source Language	Target Language	Type of metaphor	Translation strategies of metaphor
1.	Kulit tropisku berubah kering dan gatal disana- sini	My tropical skin becomes dry and itchy	Dead metaphor	Keeping the metaphorical image
2.	Suaraku layu terekat	My voice choked	Live metaphor	Translating metaphor into its metaphorical meaning
3.	(dunia impianku) runtuh jadi abu dalam sekejap mata	(the dream world) then collapsed into dust in the blink of an eye	Dead metaphor	Keeping the metaphorical image
4.	Yang kulihat hanya gelap, segulita pikiranku	I saw was only dark, like my thought	Live metaphor	Changing metaphor into simile
5.	Pondok dijadikan bengkel untuk memperbaiki yang rusak	Pesantrens became repair shops to fix what was broken	Dead metaphor	Keeping the metaphorical image
6.	Jalan lintas Sumatra yang mengular, memilin perut	Sumatran highway, twisting the stomach	Dead metaphor	Translating metaphor into its metaphorical meaning
7.	Kubah dan menara raksasanya berkilau disapu sinar matahari	Its giant dome and minaret sparkled in the wash of the morning sun	Dead metaphor	Substituting SL metaphor with has same meaning in TL metaphor
8.	Agama adalah oksigen	Religion is oxygen	Dead metaphor	Keeping the metaphorical image
9.	Bahasa asing adalah kunci jendela-jendela dunia	Foreign languages are the true keys to unlocking the doors of the world	Dead metaphor	Substituting SL metaphor with has same meaning in TL metaphor
10.	Isi pengumuman ini sungguh gado-gado	The content of these announcement were really a hodgepodge	Dead metaphor	Substituting SL metaphor with has same meaning in TL metaphor

Table Continued...

Datum	Source Language	Target Language	Type of metaphor	Translation strategies of metaphor
11.	Kumis melintang yang subur	Thick mustaches	Dead metaphor	Translating metaphor into its metaphorical meaning
12.	Jantung kota London yang klasik	The heart of classic London	Dead metaphor	Keeping the metaphorical image
13.	Senyumnya adalah obat yang sejuk	Her smile was fresh medicine	Dead metaphor	Keeping the metaphorical image
14.	Surga itu ada di bawah telapak kaki ibu	Heaven is under a mother's heel	Dead metaphor	Keeping the metaphorical image
15.	Dosaku terus menggunung	My sins grow in number	Dead metaphor	Substituting SL metaphor with has same meaning in TL metaphor
16.	Suara empuk Pak Nur	Mr. Nur's pleasant voice	Live metaphor	Keeping the metaphorical image
17.	Kipas anginnya menderu- deru mendinginkan semut- semut	The fans whirled around to cool off the ants	Dead metaphor	Keeping the metaphorical image
18.	Pasangan Malaysia bermain kesetanan	Malaysian pair to play like crazy	Dead metaphor	Changing metaphor into simile
19.	Berhak mendapat derajat premium di akhirat nanti	Be entitled to a premium position in the hereafter	Live metaphor	Keeping the metaphorical image
20.	Tidak diganggu tikus-tikus pos	It wouldn't be disturbed by postal rats	Dead metaphor	Keeping the metaphorical image
21.	Ibukota Negara superpower ini	The capital of this superpower nation	Dead metaphor	Keeping the metaphorical image
22.	Mesir yang disebut ibu peradaban dunia	Egypt is called the mother of world civilization	Dead metaphor	Keeping the metaphorical image

Table Continued...

Datum	Source Language	Target Language	Type of metaphor	Translation strategies of metaphor
23.	Di kepalaku berkecamuk badai mimpi	In my head a storm of dream swirled	Live metaphor	Keeping the metaphorical image
24.	Mulai besok kami menjadi orang merdeka	Starting tomorrow we were free	Dead metaphor	Keeping the metaphorical image
25.	Matanya kejora	Her eyes shone	Dead metaphor	Substituting SL metaphor into its metaphorical meaning
26.	Aku mulai menyusun berbagai rencana yang mungkin untuk menembus tembok Cina ini	I started to come up with a few plans to break through this Great Wall of China	Dead metaphor	Keeping the metaphorical image
27.	Nasib kami para petani garam masih tetap asin, belum manis	This fate of us salt farmers is still salty and not yet sweet	Live metaphor	Keeping the metaphorical image
28.	Aku adalah seekor garuda yang terbang tinggi dan mendarat di bulan	I was an eagle flying high, landing on the moon	Live metaphor	Substituting SL metaphor into its metaphorical meaning
29.	Wajah-wajah pecinta lensa kami	Our lens- loving faces	Live metaphor	Keeping the metaphorical image
30.	Kami telah melejit ke puncak rantai makanan	We had reached the top of food chain	Dead metaphor	Keeping the metaphorical image
31.	Panggilan KP selalu menggoyang jantung	Summons to the CD were always unnerving	Live metaphor	Translating metaphor into its metaphorical meaning
32.	PM adalah kerajaan ribuan laki-laki	MP was a kingdom of men	Dead metaphor	Keeping the metaphorical image
33.	Dari saudari – saudari bening si Zam-zam	From Zam-zam’s beautiful siblings	Dead metaphor	Translating metaphor into its metaphorical meaning
34.	Tubuh kecilku meliuk dan menyelinap menembus pagar manusia	My small body moved in and snuck through the human fence	Dead metaphor	Keeping the metaphorical image

Table Continued...

Datum	Source Language	Target Language	Type of metaphor	Translation strategies of metaphor
35.	Bencana itu sedang mengetok- ngetok pintu	Disaster was knocking	Dead metaphor	Keeping the metaphorical image
36.	Ustad Torik dengan wajah besi	With an iron face, Ustad Torik	Live metaphor	Keeping the metaphorical image
37.	Manusia berkepala botak yang memantul cahaya matahari gilang gemilang ke segala arah	Men with bald heads reflecting the sunlight in all directions	Live metaphor	Keeping the metaphorical image
38.	Mendapat jubah kemuliaan di akhirat	Have the robe of honor in the hereafter	Live metaphor	Keeping the metaphorical image
39.	Ucapan yang menegakkan bulu roma	The spine – tingling words	Dead metaphor	Substituting SL metaphor with has same meaning in TL metaphor
40.	Berlembar- lembar kertas lancer kuhabiskan	I went through a lot of paper	Dead metaphor	Keeping the metaphorical image
41.	Kening kalian ada stempel PM	On your forehead, there is an MP stamp	Live metaphor	Keeping the metaphorical image
42.	Negaraku surgaku	My country is my paradise	Dead metaphor	Keeping the metaphorical image

Appendix 2. Berita Acara Bimbingan Skripsi



KEMENTERIAN PENDIDIKAN DAN KEBUDAYAAN UNIVERSITAS BRAWIJAYA FAKULTAS ILMU BUDAYA

Jalan veteran, Malang 65145 Indonesia

Telp. (0341) 575875 Fax. (0341) 575822

E-mail: fib_ub@ub.ac.id

<http://www.fib.ub.ac.id>

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Itsnaaini Rusirjayanti
2. NIM : 115110100111041
3. Program Studi : S1 Sastra Inggris
4. Topik Skripsi : Translation
5. Judul Skripsi : Translation Analysis on Metaphors: A Case Study of *Negeri 5 Menara* Novel Translated into The Land of Five Towers
6. Tanggal Mengajukan : 09/03/2015
7. Tanggal Selesai Revisi : 13/08/2015
8. Nama Pembimbing : Yana Shanti Manipuspika, M.Appl.Ling.
9. Keterangan Konsultasi :

No.	Tanggal	Materi	Pembimbing	Paraf
1	23 Maret 2015	Pengajuan BAB I, II, III	Pembimbing	
2	17 April 2015	Pengajuan revisi BAB I, II, III	Pembimbing	
3	20 April 2015	Revisi BAB I, II, III	Pembimbing	
4	23 April 2015	Pengajuan revisi BAB I, II, III	Pembimbing	
5	27 April 2015	Revisi BAB I, II, III	Pembimbing	
6	28 April 2015	Revisi BAB I, II, III	Pembimbing	

7	28 April 2015	Acc Sempro	Pembimbing	
8	5 Mei 2015	Seminar Proposal	Pembimbing	
9	19 Juni 2015	Pengajuan revisi BAB I, II, III	Pembimbing	
10	19 Juni 2015	Pengajuan BAB IV, V	Pembimbing	
11	29 Juni 2015	Pengajuan revisi BAB IV, V	Pembimbing	
12	7 Juli 2015	Pengajuan revisi BAB IV, V	Pembimbing	
13	9 Juli 2015	Revisi BAB IV, V	Pembimbing	
14	10 Juli 2015	Acc semhas	Pembimbing	
15	15 Juli 2015	Seminar Hasil	Pembimbing	
16	3 Agustus 2015	Acc Ujian Skripsi	Pembimbing	
17	6 Agustus 2015	Ujian Skripsi	Pembimbing	
18	6 Agustus 2015	Ujian Skripsi	Penguji	
19	12 Agustus 2015	Revisi setelah ujian skripsi	Pembimbing	
20	13 Agustus 2015	Acc Jilid Skripsi	Pembimbing	

10. Telah dievaluasi dan diuji dengan nilai:



Malang, 13 Agustus 2015
Dosen Pembimbing

Mengetahui,
Ketua Jurusan

Yana Shanti Manipuspika, M.Appl.Ling.
NIK. 201002 841105 2 001

Ismatul Khasanah, M.Ed., Ph.D.
NIP. 19750518 200501 2 001

