

# *Metaphor Translation in Sandra Brown's Novel "Exclusive"*

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## **Abstract**

The objectives of this study were to 1) find the meaning of metaphors found, 2) analyze the strategies used in translating them into Indonesian version and 3) identify the types of shifts found in the translation of Sandra Brown Novel "Exclusive" with its Indonesian version entitled "Berita Eksklusif". There are two types of metaphor namely dead metaphor and live metaphor. This study was restricted in analyzing live metaphors based on theory of Larson(1998) that was applied to analyze the meaning of metaphor by identifying the topic, image, point of similarity, and/or non figurative meaning, as well as her other theory of strategies used for translating metaphors. The types of shift were identified and analyzed by following theory of Catford (1974). Data were collected through library research by note taking the live metaphors found in the data source. Many examples of metaphorical expressions were collected from the novel. Then, the collected data were analyzed by the theory concerned. The result of the study showed that it is hard to identify the live metaphor if the topic and/or the point of similarity left implicit. There are four strategies applied by the translator in translating live metaphors in this study, they were translating by keeping the metaphorical image, translating as simile, substituting to the metaphor in the target language which had the same meaning and translating without keeping the metaphorical imagery. The most strategy used in translating live metaphors in this study is the last one without keeping the metaphorical imagery. All types of category shifts occurred in this translation, such as class shift, structure shift, unit shift, and intra system shift.

*Key words : metaphor translation, translation strategy, translation shift*

## **1. Background**

Figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation. Figurative language usually is used in poetry, fiction, and speech. Most of us do not think about the language we use, and even if we do, we do not realize that much of it consists of figures of speech a way of saying one thing and meaning another. We use figures of speech all the time, for effect and for emphasis. Understanding the way figurative language works is essential for a true appreciation of art and literature. It permeates our culture and our lives. Figurative language divided into nine kinds; simile, personification, apostrophe, hyperbola, antithesis, synecdoche, paradox, symbol and metaphor. Metaphor is usually used in literary works, such a novel, play and poetry. This research discussed about the metaphor translation in a novel. The data were taken from Sandra Brown's novel entitled 'Exclusive'. The researcher chose this novel because she found many metaphors in it and interested to analyze the metaphor translation. Some of the metaphors she found in the novel:

'Give me *the green light*';  
'*stars* in your eyes';  
'He's *a maggot*';  
'to memorize and *parrot*';

‘Did I tell you I got it *on the bird?*’;  
'She did this to rattle *his cage*'.

But in reality, there are always the difficulties in translating metaphors from the meaning of the source language into target language.

There are some reasons why metaphors are hard to understand and difficult to be translated literally according to Larson (1998: 275), they are: the image used in the metaphor may be unknown in the target language, the fact that the topic of metaphor is not always clearly stated, the point of similarity is sometimes implicit and hard to be identified or may be understood differently in one culture from another, and the receptor language possibly does not make comparisons of the type which occur in the source text metaphor. Used well, metaphors are an efficient way of conveying an image or idea to the reader, while when used poorly they confuse or distract them.

Understanding and analysing figurative language in a text is one of the difficult processes in translation. When a person, place, thing, or an action is portrayed as being something else, even though it is not actually that something else, we are speaking metaphorically. "He is the black sheep of the family" is a metaphor because he is not a sheep and is not even black. However, it is used to compare the description of a black sheep with that person. A black sheep is an unusual animal and typically stays away from the herd, and the person describing shares similar characteristics. Metaphor is a figure of speech which makes an implicit, implied or hidden comparison between two things that are unrelated but share some common characteristics. In other words, a resemblance of two contradictory or different object is made based on a single or some common characteristics.

Generally, metaphor is viewed as a matter of words rather than thought or action. In literally contexts, metaphor is regarded as used for effect or for ornament and contrasts with literal language. For most people, metaphor is above the everyday ordinary language. They believe that the function of the metaphor is only a device of the poetic imagination and "rhetorical flourish" (Lakoff & Johnson, 1980). Metaphor is not only "a matter of words", but also "a matter of thought" (Lakoff & Turner, 1989). Human thought processes are largely metaphorical, and the human conceptual system is structured and defined in a metaphorical way. According to this view, metaphor plays a major role in people's everyday language using and thinking. There are two main categories performed in the process of analyzing the data of this study, they are metaphor analysis and translation analysis. In the part of metaphor analysis, the data collected was being analyzed in referring to its meaning by applying theory of metaphor stated by Larson (1998:272) that each metaphor consists of topic, image, point of similarity and non-figurative meaning. The comparison between the source and target language text were implied. The meaning of metaphor was analyzed after comparing the target language metaphor with the context. Based on the theory of strategies of translating proposed by Larson (1998), the translation of metaphors of the source language text were analyzed whether they were translated by keeping the metaphorical image, translated into simile, or into non-figurative meaning in the target language. Therefore, in part of translation analysis the focus is analyzing those three main strategies applied by the translator to translate live metaphors found in the source text, as well as analyzing the shifts

occurred. The occurrence of shifts in any translational activity is an unavoidable phenomenon that always interested to be analyzed.

Translation of metaphor had been treated as part of the more general problem of untranslatability. This tendency build on the fact that metaphors in general were associated with indirectness, which in turn contributes to the difficulty of translation. Therefore, based on the phenomena mentioned above, the problems needed to be analyzed in this study are as follows:

1. What is the meaning of metaphors found in the novel “*Exclusive*”?
2. What strategies are used in translating metaphores in the novel “*Exclusive*”?
3. What types of shift are found in the process of translating metaphors in the novel “Exclusive”

Many figures of speech especially metaphor expressions were found in the novel and its translation in Indonesian that is used as the data source of this study. This study was restricted to 1)the analysis of the live metaphors only, instead of other kind of metaphors that are employed in the novel “*Exclusive*”; 2)the translation strategies used in translating the metaphors and 3)finding out the types of used in translating them into its Indonesian version by Diniarty Pandia.

### **Translation**

Translation, by dictionary definition, consist of changing from one state or form to another (The Merriam – webster Dictionary,1974). Larson (1998 : 3) states that translation is basically a change of form. When we speak of the form of language, we are referring to the actual word, phrases, clauses, sentences, paragraph, etc, which are spoken or written. These forms are referred to as the surface structure of language. While Hartmann (1972: 713 ) states that translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language. Callow (1974; cited in Silalahi, 2012 : 10) state that traslation is communicating messages from one language to different language.

Translation theory was influenced by Nida (1964), a bible translator from United States, and Catford (1965) who strongly advocated the central concept of equivalence in contrast to traditional dichomy of faithful versus free. Bell (1991) supported their view by stated the definition of translation as the expression in another language or (target language) of what has been expressed in another, source language.

Bell (1992: 5-7) describes that translation should “preserve” the equivalence of the text from the Source Language Text (SLT) into the Target Language Text (TLT). Baker (1992) explains that in translation there are mainly two kinds of equivalence, structural equivalence and textual equivalence. But, by different experts the components of this ‘equivalence’ can be found different. Dubois (1973) in Bell (1991) describes that a translation should be preserving semantic and stylistic equivalence. Other translation scholars, Hartman

and Stork (1972) in Bell (1992) group three kinds of approach in equivalence, that is, (1) equivalent in different degrees, (2) equivalent in respect of different levels of presentation and (3) equivalent at different ranks.

In addition, Venuti (2000:131) states that a good translation in terms of certain requirements which must be made of translation, namely; (1) should understand the original word thematically and systematically ; (2) overcome the differences between the two linguistic structure, and (3) reconstruct the stylistic structures of the original work in his translation. Then Newmark (1988:94) points that culture is the way of life and its manifestation that are peculiar to a community uses a particular language as its means of expression. Most of certain requirements which must be made .

Brislin (1976 : 21) as quoted by Theresia (2013:9) states that translation is the general term referring to the transfer of thought and ideas from one language (Source Language) to another (Target Language) whether the language have established orthographic or do not have much such standardization or whether one or both language is based on as with sign language of the deaf. While Newmark (1981:7) states that 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.

Although there are different term such as, transfer, reproduce, replace, but the meaning are similar, i.e, transferring meaning from Source Language Text to Target Language Text. The main goal of translating as Theresia (2013) states is finding equivalent of the words and make the text of the SL sounds natural in TL.

Based on all defenitions above, it can be concluded that translation is a communication process which involves the transfer of a message from SL to TL. Translation then consist of studying the lexicon, grammatical structure and communication situation as well as the cultural context of the source language text, analysing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammar structure which are appropriate in Target Language (TL) and its cultural context. Then the process may be diagrammed as Larson (1998) illustrate it in Figure 1.

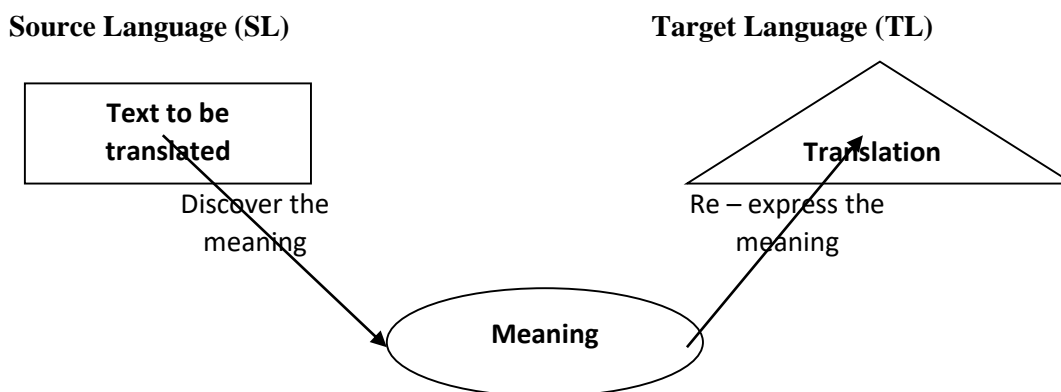


Figure 1. Larson's Diagram of Translation Process

## Translation Shifts

Shift is something unavoidable in translation. In his attempt to transfer the meaning from one language (SL) to another (TL) by means of the universally known practice of translation, the translator faces a plethora of linguistics, stylistic and even cultural problems. Gentzler (1993) wrote Popovic's opinion about shift (1970) that each individual method of translation is determined by the presence or absence of shifts in the various layers of the translation. All that appears as new with respect to the original or fails to appear where it might have been expected may be interpreted as a shift.

Vinay and Darbelnet (1995) introduce the term "transposition" as one of the four procedures of oblique translation and define it as a change of one part of speech for another without changing the sense (Vinay and Darbelnet, 2000 as cited in Baker, 1998). Although, Vinay and Darbelnet did not use the term "shift"

in their definition of the formal changes, they referred to the same phenomenon in translation as is referred to by Catford (2000) who is known as the pioneering theorist of "shifts". Catford said that 'shifts', is departures from formal correspondence in the process of going from the SL to the TL. There are two major types of 'shift': level shifts and category shifts:

- 1) Level shift is SL item at one linguistic level has a TL translation equivalent at a different level.
- 2) Category shift is a departure from formal correspondence in translation. Category shift occurs if the source language (SL) has different forms from the target language (TL). So category shifts are:
  - (1) Structure shift is to be the most common form of shift and involve mostly a shift in grammatical structure. These are amongst the most frequent category shifts at all ranks in translation; they occur in phonological and graphological translation as well as in total translation. In grammar, structure-shifts can occur at all ranks.
  - (2) Class shift occurs when the translation equivalent of SL item is a member of a different class from the original item. Class-shift, then occurs when the translation equivalent of a SL item is a member of a different class from the original item.
  - (3) Unit-shift means change of rank – that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL, is a unit at a different rank in the TL. By unit-shift it means changes of rank—that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL.
  - (4) Intra-system shift is a departure from formal correspondence in which (a term operating in) one system in the SL has as its translation equivalent (a term operating in) a different – non-corresponding-system in the TL.

## **Metaphor**

Metaphor, as stated in the Merriam Webster online dictionary, is etymologically from Greek, from *metapherein*, meaning to transfer and from *meta-* + *pherein*, meaning 'to bear'. It is defined by the same source as a figure of speech, in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them. One of Shakespeare's most famous and oft-quoted lines, 'All the world's a stage', is an example of a metaphor, where he indicates that 'the world' and 'stage' are analogous.

Metaphor may also be used for any rhetorical figures of speech that achieve their effects via association, comparison or resemblance. With metaphor, unlike with analogy, specific interpretations are not given explicitly.

### **Classifications of Metaphor**

Metaphor always involves illusions, like a lie where you are pretending to be someone you are not, a metaphor is a kind of deception, often used to conceal an intention (Newmark: 1988). Metaphor incidentally demonstrates a resemblance, a common semantic area between two or more or less similar things, the image and the object. Metaphors are comparisons that can often be rewritten as similes, in which the comparison is always that of some likeness (Larson: 1998). She stated there are two kinds of metaphors namely live metaphors and dead metaphors. She mentioned about how important it is to make a distinction between “live” and “dead” metaphors. She explained clearly the definitions of both metaphors.

1. “Dead” metaphors are those which are a part of the idiomatic constructions of the lexicon of the language. When a “dead” metaphor is used, the person listening or reading does not think about the primary sense of the words, but only about the idiomatic sense directly. For example, ‘leg of the table’ is an idiom. An idiom is a “dead” metaphor. All languages have idioms which are constantly used without anyone thinking about the comparison. In English, there are many idioms such as ‘run into debt’, ‘foot of the stairs’, ‘the head of state’, and ‘foot of the class’. They are “dead” metaphors since native speakers who use them do not think about comparison, but think directly of the meaning of the idiom. Dead metaphors are dead in the sense that they no longer act as metaphors, they just become plain words, with a simple functional meaning. In a sense, this is how language develops. Somebody tries to explain something by making up a word that conjures up an image, and eventually the word becomes a standard in the language, with its original image being lost or evolved.
2. Live metaphors are those which are constructed on the spot by the author or speaker to teach or illustrate. It is one which is understood only after paying special attention to the comparison which is being made. A live metaphor can be described as a comparison that shows how two things that are not alike in most ways are similar in another important way.

This study was focused on analyzing the image of live metaphors based on the Larson’s theory. Live metaphors are often used in poetry and eloquent speech to stimulate the reader or

listener. When words do not fit your known patterns of meaning, you are forced to think harder about them, their use and what is intended by the author. Their use is a sign of a fertile imagination, and this attribute of the originator may well be recognized by the audience. This makes live metaphors a particularly useful method of impressing other people. Done badly, however, live metaphors can be a sign of arrogance or someone who thinks they are more intelligent than perhaps they actually are. Example: 'You are my sun', 'Her hair was silk', 'The waves of emotion have punctured my heart', etc

### **Identifying Metaphors**

Metaphors are a way to describe something and establish a relationship at once, it leaves more to the imagination. It is a shortcut to the meaning, it sets two unlike things side by side and makes us see the likeness between them. Authors use them to make their writing more interesting or entertaining. Unlike similes that use the words "as" or "like" to make a comparison, metaphors state that something is something else. Practically, metaphor does not simply express, it conditions thought. Metaphor is not an empty play of words, or even free play of ideas. Metaphors need to be in harmony with the social and historical setting, with the beliefs and personal constructs of the society or micro-society of the time. In less picturesque terms, metaphor is a mapping from source (familiar, everyday) to target domain (abstract, conceptual, internal, etc.).

The recognition of a metaphor in a certain text or speech may be rather easy for native speakers, but when it comes to a non-native, the challenge begins. The supposition that an expression is a metaphor when it yields a false or absurd meaning when interpreted literally is not reliable because not all metaphors have false literal interpretations (Way, 1991:14). This unreliability is proven by Way when she exemplifies through the following lyrics of a song: 'A rock feels no pain, and an island never cries'. This statement is a metaphor, but it is also literally true; rocks do not feel pain, and islands are not the kind of things that can cry. But how do we identify it as a metaphor, even when the literal meaning seems true? Way explains that it perhaps because, while not actually false, talking about rocks feeling pain and islands crying is certainly a peculiar combination; maybe we can identify metaphors by their odd juxtaposition of ideas.

A more classical way of identifying metaphors, which again is not reliable, is the form 'x is a y'. Although many metaphors do take this form, many more donot. As Way exemplifies through Shakespeare's 'Let slip the dogs of war', she states that although this is clearly a metaphor, but it does not fit the form of 'x is a y', for we are not comparing dogs to war, but rather to armies, something which is never explicitly mentioned in the phrase.

### **Analyzing Metaphors**

A metaphor consists of two main parts: the tenor and the vehicle. The tenor is the subject to which the metaphor is applied. The vehicle is the metaphorical term through which the tenor is applied. These two parts come together to reach a point of similarity known as a ground.

Larson (1998) in her book "Meaning-Based Translation" has clearly described the way to analyze metaphors. She stated that metaphors and similes are grammatical forms which represent two propositions in the semantic structure. A proposition consists of a topic and the comment about that topic. The relationship between the two propositions is one of comparison which occurs in the comment part. The comments are identical, or there is some point of similarity. A metaphor has four parts, they are:

1. Topic. It means the topic of the first proposition (nonfigurative), it is the thing really being talked about.
2. Image is the topic of the second proposition (figurative), i.e. what it is being compared with.
3. Point of similarity is found in the comments of both of the propositions involved or the comment of the event proposition which has the image as topic.
4. Nonfigurative equivalent. When the proposition containing the topic is an event proposition, the comment is the nonfigurative equivalent. In event proposition, the thing and attribute concepts are related to the central event concept by relations which are often called case roles.

It is very helpful to write out the propositions which are basic to the comparison in order to analyze metaphors and similes. The four parts mentioned above should all be included and of course the meaning in the source text must be discovered first, due to the correct understanding of any metaphor or simile depends on the correct identification of the topic, image, and point of similarity.

A metaphor is given as example: *The righteous judge will give you the crown of life.* We should mention the two propositions of it, that is:

1. (The officials) give (the victorious athlete) a crown.
2. (God), who judges righteously, will give you (eternal life).

Then, the four parts should be analyzed as follows:

Topic	: God, who judges righteously
Image	: officials
Point of similarity	: receive a reward for doing well
Nonfigurative meaning	: will give you eternal life

It is often easy to identify a metaphor because there will be other things in the context, either in the written text or in the situation, which are related to the image being used in the metaphor (Larson, 1998: 273).



## The Strategies Used for Translating Metaphors

Larson's point of view in her book "Meaning-based Translation" (1998) for translating metaphors and simile are almost similar. There are five ways to translate a metaphor, they are:

1. The metaphor may be kept if the receptor language permits. The first step is to determine whether the comparison is a "live" metaphor or simile, or whether it is simply a "dead" figure. If the words which are figurative are simply a dead metaphor, then the image does not need to be kept, but the meaning can be translated directly, if it sounds natural and understood correctly by the readers.
2. However, if the comparison is a "live" metaphor (or simile) then the translator should analyze the metaphor carefully. It can be very helpful to write down explicitly the two propositions with the topic, the image, and the point of similarity. In the case of metaphors, it is possible sometimes to keep the metaphorical image. In some languages, it would be much clearer if the metaphor was changed to a simile. Similes are more easily understood than metaphors in most languages. For example: 'the road is a snake', snake means something like crooked. It would be much clearer if the metaphor was changed to a simile and the sentence was 'the road is like a snake'.
3. A metaphor of the receptor language which has the same meaning may be substituted as long as the nonfigurative meaning of the metaphor is not lost or distorted. For example: 'there was a storm in parliament'. It might be good in some languages to change the metaphor from storm to fire, and the translation would read 'the parliament was on fire last night'.
4. The translator might keep the metaphor of the source text and also explain the meaning, that is the topic and/or point of similarity may be added, so as not to lose the intended force of the metaphor. For example: 'the tongue is a fire'. It might be translated into 'the tongue is a fire'. A fire destroys things, and what we say can ruin people.
5. There will be some times when the translator will simply need to ignore the image in the source text. The meaning of the metaphor may be translated without keeping the metaphorical imagery. For example: 'he was a pig' might simply be translated 'he is a messy person'.

According to Newmark on his book "A Textbook of Translation", the purpose of metaphor is basically two fold: its referential purpose and its pragmatic purpose. The referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language. The pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify 'graphically', to please, to delight, to surprise. He proposes the following seven strategies for translating metaphors:

1. Reproducing the same image in the TL using an exact equivalent of the original metaphor

2. Replacing the 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.
3. Translation of metaphor by simile, retaining the image to look for another metaphorical phrase which would express a similar sense.
4. Translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense.
5. Conversion of metaphor to sense.
6. Deletion. If the metaphor is redundant or serves no practical purpose, there is a case for its deletion, together with its sense component.
7. Translation of metaphor by the same metaphor combined with sense. The addition of a gloss or an explanation by the translator is to ensure that the metaphor will be understood.

### **3. Research Design**

This study adopted a qualitative research methods which which included methods and technique of collecting data, method and technique of analyzing data as well as method of presenting the analyses. Descriptive qualitative method is used in conducting research.

Creswell (2008 : 230 -231) stated that a valuable source of information in qualitative research can be qualitative. As this study was analytical study, the result of the findings were presented in description form. The description in qualitative provided data in detail to form answer to the research questions. The data obtained was interpreted by using qualitative approach, then it was presented descriptively.

This research described the translation of English novel into Bahasa Indonesia viewed from metaphors, translation strategies and their shifts occurred in the source language and the target language. Thus, the result of this research was a description of metaphors and their shifts in translated novel.

### **Data and Data Source**

Translating involves at least two languages, the source language and the target language. Pralystia (2009 :11) explains that data is something known or regarded. Something that has happened is a fact. Furthermore austin C.J (1992 in Pralystia 2009 :11) states that data is a row fact or collected descriptions of a certain situation. Arikunto (2006:129) describes that data source in a research is subjects where the data can be gained.

The source data of this research were the metaphors found in the English-Indonesian translation novel "Exclusive" written by Sandra Brown and translated by Diniarty Pandia. The novel which was analyzed had a lot of figurative expressions especially metaphors.

#### **1. Data Analysis**

The data source of this study was taken from a novel written by Sandra Brown entitled “Exclusive” which translated into Indonesian version by Diniarty Pandia entitled “Berita Eksklusif” and published by PT. Gramedia Jakarta in 1999. The data were taken by identifying live metaphors from the novel by taken 30 live metaphors randomly. All the data being analyzed are also shown in appendix of this thesis.

### The Meaning of Live Metaphors

The correct understanding of any metaphor depends on the correct identification of the topic, image, point of similarity, and the nonfigurative meaning when the propositions are event propositions (Larson, 1998). In metaphor translation, the meaning in the source text must be discovered first by identifying the propositions then an adequate translation can be made into the target text. All the data in this study is analyzed by identifying explicitly the topic, image, and point of similarity. The data analysis are presented in table 4.1

**Table 4.1 The Data of Metaphors**

<b>Data</b>	<b>Source Language</b>	<b>Target Language</b>
1	I've some <b>tough breaks</b>	Saya punya beberapa <b>aib</b>
2	Before you come for <b>the kill</b>	Sebelum kau datang <b>mencercanya</b>
3	Forget it, <b>Sugarbuns</b> , you ever heard of sexual harassment in the workplace?	Tidak usah ya <b>cantik</b> , pernah dengar soal pelecehan seksual di kantor?
4	Berrie had turned him out just after the “ <b>stars in your eyes</b> ” statement	Berrie mengabaikan persis setelah pernyataan “di matamu tampak <b>ambisi</b> ”
5	You'll be the belle of <b>the ball</b> .	Kau akan menjadi <b>primadona</b> pesta.
6	Give me <b>the green light</b> .	Beri aku <b>lampu hijau</b> .
7	You should have, you <b>son of gun</b> .	Sudah semestinya <b>bajingan</b> .
8	<b>What an insect</b> , Spence thought as he headed back to White House.	<b>Benar-benar brengsek</b> , pikir Spence ketika ia melaju kembali ke Gedung Putih.
9	Experience had taught him that journalists were <b>vicious scavengers</b> .	Pengalaman telah mengajarkan padanya bahwa semua wartawan adalah <b>burung bangkai yang ganas</b> .
10	All she told me was that it was <b>hot stuff</b> .	Dia cuma bilang <b>beritanya mengegerkan</b>
11	It had <b>seen wear and tear</b> .	Tubuhnya telah <b>kenyang makan asam garam kehidupan</b>
12	Spence was <b>a machine</b> .	Spence bagai <b>mesin</b> .
13	Gray wouldn't have been surprised to find <b>a computer</b> instead of a brain inside his skull.	Gray takkan terkejut kalau menemukan <b>komputer</b> , bukan otak, di dalam tengkoraknya
14	His talent for being <b>a chameleon</b> did not increase her confidence in him.	Bakat <b>bunglonnya</b> tidak menambah kepercayaan Berrie padanya.

15	We thought you might be <b>charcoal</b> .	Kami kira kau sudah jadi <b>arang</b> .
16	A <b>skirt</b> ?	Seorang <b>wanita</b> ?
17	She's <b>trash</b> , a nobody.	Dia <b>cewek murahan</b> , bukan orang penting
18	Senator Armbruster smothered his daughter in a <b>bear hug</b> .	Clete memeluk istrinya erat-erat.
19	Because it's been fun to be <b>the monster</b> in your fairy tale life.	karena rasanya mengasyikkan menjadi <b>monster</b> dalam hidupmu yang bagai dongeng
20	Because it's been fun to be the monster in your <b>fairy tale life</b> .	karena rasanya mengasyikkan menjadi monster dalam hidupmu <b>yang bagai dongeng</b> .
21	You're evil.	Kau setan
22	She supposed she was getting her just deserts.	Mungkin sudah sepantasnya dia mengalami nasib buruk begini.
23	It could have been the story that launched her career into superstardom.	Itu bisa jadi berita yang akan membawa kariernya ke langit ke tujuh.
24	She gave a small Mona Lisa smile, and Gray asked what the secret was.	Berrie tersenyum misterius seperti Mona Lisa, dan Gray bertanya apa rahasianya.
25	He wore the confident, fearless air of a predator who'd just spotted his next meal and knew that it was going to be an easy kill.	Ia memancarkan aura hewan pemangsa yang percaya diri dan tak kenal takut, yang baru saja melihat santapannya yang berikut dan tahu itu adalah sasaran empuk.
26	His granite expression hadn't softened.	Expresi wajahnya bagai granit tak berubah sedikit pun.
27	He's a maggot."	Dia ular."
28	Call off the dogs.	Tarik anjing-anjing itu.
29	.....and threats didn't budge them from their resolute silence	..... dan ancamannya tidak berhasil membuyarkan sikap tutup mulut mereka.
30	I'm all ears.	.Aku siap mendengarkan.

### Strategies in Translating Metaphors

As has been mentioned on chapter II, there are five strategies for translating metaphors proposed by Larson (1998) that the metaphor may be kept if the receptor language permits, the metaphor may be translated as a simile, the metaphor of the receptor language which has the same meaning may be substituted, the metaphor may be kept and the meaning is explained, and the meaning of the metaphor may be translated without keeping the metaphorical imagery. Four strategies have been applied in the translation of this study, they are the metaphor may be kept if the receptor language permits, the metaphor may be translated

as a simile, the metaphor which has the same meaning in the receptor language may be substituted, and the translator ignored the image by translating the meaning with or without keeping the metaphorical imagery. Table 4.2 presented them.

A: the metaphor may be kept if the receptor language permits,

B: the metaphor may be translated as a simile,

C: the metaphor of the receptor language which has the same meaning may be substituted,

D: the metaphor may be kept and the meaning is explained,

E: the meaning of the metaphor may be translated without keeping the metaphorical imagery

Table 4.2 **Strategies Found in Translating Metaphors**

Data	Source Language	Target Language	A	B	C	D	E
1	I've some <b>tough breaks</b>	Saya punya beberapa <b>aib</b>					√
2	Before you come for <b>the kill</b>	Sebelum kau datang <b>mencercanya</b>					√
3	Forget it, <b>Sugarbuns</b> , you ever heard of sexual harassment in the workplace?	Tidak usah ya <b>cantik</b> , pernah dengar soal pelecehan seksual di kantor?					√
4	Berrie had turned him out just after the " <b>stars in your eyes</b> " statement	Berrie mengabaikan persis setelah pernyataan "di matamu tampak <b>ambisi</b> "					√
5	You'll be the belle of <b>the ball</b> .	Kau akan menjadi primadona <b>pesta</b> .					√
6	Give me <b>the green light</b> .	Beri aku <b>lampu hijau</b> .	√				
7	You should have, you <b>son of gun</b> .	Sudah semestinya <b>bajingan</b> .					√
8	<b>What an insect</b> , Spence thought as he headed back to White House.	<b>Benar-benar brengsek</b> , pikir Spence ketika ia melaju kembali ke Gedung Putih.					√
9	Experience had taught him that journalists were <b>vicious scavengers</b> .	Pengalaman telah mengajarkan padanya bahwa semua wartawan adalah <b>burung bangkai yang ganas</b> .	√				
10	All she told me was that it	Dia cuma bilang					

	was <b>hot stuff</b> .	<b>beritanya mengegerkan</b>					√
11	It had <b>seen wear and tear</b> .	Tubuhnya telah <b>kenyang makan asam garam kehidupan</b>			√		
12	Spence was a machine.	Spence bagai mesin.		√			
13	Gray wouldn't have been surprised to find a computer instead of a brain inside his skull.	Gray takkan terkejut kalau menemukan komputer, bukan otak, di dalam tengkoraknya	√				
14	His talent for being a chameleon did not increase her confidence in him.	Bakat bunglonnya tidak menambah kepercayaan Berrie padanya.	√				
15	We thought you might be charcoal.	Kami kira kau sudah jadi arang.	√				
16	A skirt?	Seorang wanita?					√
17	She's trash, a nobody.	Dia cewek murahan, bukan orang penting					√
18	Senator Armbruster smothered his daughter in a bear hug.	Clete memeluk putrinya erat-erat.					√
19	Because it's been fun to be the monster in your fairy tale life.	karena rasanya mengasyikkan menjadi monster dalam hidupmu yang bagai dongeng	√				
20	Because it's been fun to be the monster in your fairy tale life.	karena rasanya mengasyikkan menjadi monster dalam hidupmu yang bagai dongeng.		√			
21	You're evil.	Kau setan	√				
22	She supposed she was getting her just deserts.	Mungkin sudah pantas dia mengalami nasib buruk begini.					√
23	It could have been the story that launched her career into superstardom.	Itu bisa jadi berita yang akan membawa kariernya ke langit ke tujuh.			√		
24	She gave a small Mona Lisa smile, and Gray asked what the secret was.	Berrie tersenyum misterius seperti Mona Lisa, dan Gray bertanya apa rahasianya.		√			
25	He wore the confident,	Ia memancarkan aura					

	fearless air of a predator who'd just spotted his next meal and knew that .....	hewan pemangsa yang percaya diri dan tak kenal takut,.....					
26	His granite expression hadn't softened.	Expresi wajahnya bagai granit tak berubah sedikit pun.		√			
27	He's a maggot."	Dia ular."			√		
28	Call off the dogs.	Tarik anjing-anjing itu.	√				
29	.....and threats didn't budge them from their resolute silence	..... dan ancamannya tidak berhasil membuyarkan sikap tutup mulut mereka.			√		
30	I'm all ears.	.Aku siap mendengarkan.					√

### Metaphor Translation Shift Analysis

The following theory of translation shifts proposed by Catford (1974) that shifts in translation mean departures from formal correspondence in the process of going from the SL text to the TL text and it is divided into two: level shift and category shift. There are four types of category shift including class shift, structure shift, unit shift, and intra system shift. The metaphor translation can be seen in table 4.3 below

Table 4.3 Translation Shift Analysis of Metaphor

A: Unit Shift

B: Class Shift

C: Structure Shift

D: Intra System Shift

Data	Source Language	Target Language	A	B	C	D
1	tough breaks	aib	√	-	-	-
2	for the kill	mencercanya	-	√	-	-
3	Sugarbuns	cantik	-	√	-	-
4	Stars	ambisi	-	-	-	-
5	the ball.	pesta.	-	-	-	√
6	the green light.	lampu hijau.	-	-	√	√

7	son of gun.	bajingan.	√	-	-	-
8	What an insect	Benar-benar brengsek.	√	-	-	-
9	vicious scavengers.	burung bangkai yang ganas.	√	-	√	√
10	hot stuff.	beritanya mengegerkan	-	-	√	-
11	seen wear and tear.	kenyang makan asam garam kehidupan	√	-	-	-
12	a machine.	mesin.	-	-	-	√
13	a computer	Komputer	-	-	-	√
14	a chameleon	bunglonnya	-	-	-	√
15	charcoal.	Arang	-	-	-	√
16	A skirt?	Seorang wanita?	-	-	-	-
17	Trash	cewek murahan	√	-	-	-
18	a bear hug.	erat-erat.	√	-	-	-
19	the monster.	monster	-	-	-	√
20	fairy tale life.	yang bagai dongeng.	√	-	-	-
21	Evil	Kau setan	-	-	-	-
22	deserts.	nasib buruk	√	-	-	-
23	superstardom.	langit ke tujuh.	√	-	-	-
24	a small Mona Lisa smile	misterius seperti Mona Lisa	-	-	-	-
25	a predator	hewan pemangsa	√	-	-	-
26	His granite expression.	Expresi wajahnya bagai granit	-	-	-	-
27	a maggot.”	ular.”	-	-	-	-
28	the dogs.	anjing-anjing itu.	√	-	-	-
29	resolute silence	tutup mulut	√	-	-	-
30	all ears.	. siap mendengarkan.	-	√	-	-

#### 4. Conclusion

In communication sometimes a message is stated directly or explicit but sometimes it is stated in figurative languages. One of figurative languages often used is metaphor. Metaphor needs deep understanding and needs to be paraphrased first to get the intent literal meaning. Practically, metaphor does not simply express, it conditions thought. Metaphor is not



an empty play of words, or even free play of ideas. Metaphors are therefore active in understanding. Lakoff (1986) points out that metaphor is not just a way of naming, but also a way of thinking and it is “a figure of thought”. The correct understanding of any metaphor depends on the correct identification of the topic, image, and point of similarity (Larson, 1998).

In this study, the focus is in analyzing metaphor translation found in the novel “Exclusive” and its Indonesian version. Three questions have been discussed, they are 1) what is the meaning of metaphors found in the novel data source 2) what strategies are used in translating metaphors 3) what types of shift are found in the process of translating metaphors. In the scope of study, it is restricted to the analysis of the live metaphors only, instead of other kind of metaphors that are employed in the novel “*Exclusive*”, the translation strategies used in translating the metaphors and finding out the types used in translating them into its Indonesian version by Diniarty Pandia. The meaning of live metaphors was analyzed by determining its topic, image, and point of similarity, as been proposed by Larson. The topic and point of similarity in some data were stated implicitly, thus the researcher should analyze them carefully to get the correct meaning of them. Therefore, the translator had to suffer twice when she approached these metaphoric expressions. First, she had to work out their figurative meaning intralingually (i.e. in the language in which a metaphor was recorded). Second, she had to find out equivalent meanings and similar functions of these expressions in the TL.

Generally there were four strategies were applied in translating live metaphors found in data source, they were the metaphor may be kept if the receptor language permits, the metaphor may be translated as simile, the metaphor which has the same meaning in the receptor language may be substituted, and the translator ignored the image by translating the meaning without keeping the metaphorical imagery. The fourth strategy is most applied in the translation by translating the meaning without keeping the metaphorical imagery. There were 13 data for the fourth strategy, 9 data for the first strategy, 4 data for the second strategy and 4 data for the third strategy. It agreed that shift is something unavoidable in translation. Based on the theory of shift stated by Catford (1974), some category shifts had been analyzed in the translation of live metaphors of the collecting data. There were four kinds of category shifts applied in translating live metaphors found in the novel such as structure shift, class shift, unit shift, and intra system shift.

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