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RESEARCH ARTICLE

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ANALYSIS OF ENGLISH – INDONESIAN TRANSLATION METHOD IN TRANSLATING METAPHOR IN THE VANISHED MAN NOVEL

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Abstract: The research investigatedthe translation methods used by Sendra B. Tanuwidjaja to translate the metaphors in the Vanished Man Novel by Jeffrey Deaver translated as Si Perapal. This was an analysis descriptive research. There were three chapters out of 52 chapters that were analyzed.There were 30 metaphorical sentences taken from those three chapters. The data were collected by analysis of document. Based on the research findings, from 30 metaphors, 16 metaphors (52.90%) were translated literally, five metaphors (16.50%) were translated with addition, and nine metaphors (29.70%) were translated freely.To conclude, Sendra B. Tanuwidjaja as the translator followed the common pattern of translation where as he tried to emphasize the use of literal translation and made translation equivalence.

Key words: Metaphor, Translation of Metaphor, Translation Equivalence

Abstrak: Penelitian ini menginvestigasi metode terjemahan yang digunakan oleh Sendra B. Tanuwidjaja untuk menerjemahkan metaphor dalam novel Vanished Man yang dikarang oleh Jeffrey Deaver diterjemahkan sebagai Si Perapal. Penelitian ini adalah penelitian deskriptif. Terdapat tiga dari 52 bab yang dianalisis. Terdapat 30 kalimat metaphor yang diambil dari ketiga bab tersebut. Data dikumpulkan melalui analasis dokumen. Berdasarkan temuan penelitian, dari 30 kalimat metaphor, 16 metapor (52,9%) diterjemahkan dengan literal translation, lima metapor (16,5%) diterjemahkan dengan translation with addition, dan Sembilan metaphor (29,7%) diterjemahkan dengan free translation.

Kata Kunci: Metaphor, Terjemahan Metapor, Kesetaraan Terjemahan

L anguage is one of important aspects that human needs. It is a human system of communication that uses arbitrary signals, such as voice sounds, gestures, and/or written symbols. It is also defined as a sign to identify things in the world

according to the society agreement. Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols (Edward Saphir, 1921). Peng (2005) claims that language is a behavior which utilizes body parts: the vocal apparatus and the auditory system for oral language; the brachial apparatus and the visual system for sign language. It shows the importance of language that is to communicate ideas, emotions, and produced symbols. People communicate ideas and emotions in many ways, and one of them is in form of written forms. One of famous ways that most people use to narrate their real life experiences/imaginary stories is in form of a novel.

A Novel is a long, fictional narrative which describes intimate human experiences. It usually makes use of a literary prose style in this modern era. Mostly, novel writers do not only express their ideas in ordinary sentences. Ideas in novels are generated beautifully with some language feature which avoid rigidities and flatness. This language feature is familiarly known as metaphor.

Metaphor is somewhat advance and needs a special knowledge to be able to understand the meaning behind it. This position creates a space where skilled translators can participate in. Many texts among languages are translated vice versa. It is obviously simple to translate ordinary sentences. Most translators will have the same interpretations, for example in English-Bahasa Indonesia translation, "I go to school" is translated to be "saya pergi ke sekolah". Most translators will have the same assumption because either word-for-word or free translation can be applied together. In the contrary, metaphor is a different thing. It creates comprehensive translation styles where some translators may have different style of translation, for example in English-Bahasa Indonesia translation, "He is the lion of the school!" is translated to be "Dia adalah singanya sekolah ini!" if the translator applies literal translation, or "Dia adalah penguasa di sekolah ini" if the translator applies free translation. This phenomena makes the researcher interests to attempt a research on translation styles

METHOD OF RESEARCH

The method of research used in this research was qualitative which referred a way of conducting and conceiving research. In qualitative research, the researcher is the instrument or the tool for designing, collecting, and analyzing research. In contrast to quantitative research, Qualitative research generally does not translate aspects of the world into numbers to be analyzed mathematically. Instead, it analyzes the world through the lenses the researcher brings to bear on the data.

Design of research

The object of the research was a novel entitled The Vanished Man; the best seller International novel. It has been translated into many languages especially Bahasa Indonesia. It indicates that the novel has been a phenomenon in society. Since then, design of research of this novel is considered well to use in the light of fame. Thus, qualitative research was applied in this research. It was a

method which was designed to describe a situation, phenomenon, problem or event (Kumar, 2011).

Instrument

The instrument of collecting data was the researcher himself that obtained the data about the methods of translation by reading and analyzing the novel The Vanished Man by Jeffery Deaver translated as Si Perapal by Sendra B. Tanuwidjaja.

Unit Analysis

There were 3 out of 52 chapters that were going to be analyzed in novel The Vanished Man by Jeffery Deaver as source language and the novel translation Si Perapal by Sendra B. Tanuwidjaja as target language. The data collection method used in this research was purposeful sampling. Palinkas, et al., (2003) defines that purposeful sampling is widely used in qualitative research for the identification and selection of information-rich cases related to phenomenon of interest. In line with this research, the theory addressed the use of this method only for qualitative research, especially for identification (in this case identification of metaphor), and selection of information-rich cases which mean the novel as a population, and phenomenon of interest which in this case was metaphor. Furthermore, Banning, Camstra, &Knottnerus (2012) states that the interest is often not only in the population as a whole, but also in specific subpopulations or in making comparisons between subpopulations. The novel consisted of 52 chapters and there were only 30 metaphorical sentences that were examined. However, for each chapter, there were only 10 metaphors were selected.

Procedures of Collecting Data

To gain reliable data, the researcher applied some steps as follows:
a. Sorting out the data from the corpus
   In sorting out the data, the researcher listed the declarative sentences which were considered to be Metaphors in the novel.
b. Analysis the type of translation method in novel
   In this section, the researcher analyzed the selected sentences and investigate the translation method used by Sendra B. Tanuwidjaja.

Technique of Data Analysis

The data was in form of sentences. Each sentences obviously had their own translations. The translations method of target language were analyzed comprehensively and resulted in detail explanations. The result covered a generalization of translation methods attended by Sendra B. Tanuwidjaja.

RESEARCH FINDINGS

There were 5 metaphorical sentences which were translated literally; 10 metaphorical sentences attended vehicle-converted translation; 9 metaphorical sentences attended free translation; 5 metaphorical sentences attended translation

with addition; and one metaphorical sentence that was able to be translated literally or freely. Since any word can be a metaphor, and its sense had to be teased out by matching its primary meaning against its linguistic, situational and cultural contexts (Newmark, 1988).

Below were the representative of the total samples of the research with explanation under the table.

Table 1 Analysis of Translation

No	Sentence in English (Source Language)	Sentence in Bahasa Indonesia (Target Language)	Translation Metdhod
1	The expert magician seeks to deceive the mind, rather than the eye. (Ch.1 Page 1)	Pesulapahlicenderungmenipubenak, bukansekedarpenglihatan. (Ch.1 Page 10)	Literal Translation
2	Glancing at his face, noting the flirtatious way he glanced around him-a cruisin' look. (Ch.26 Page 527)	Kalaumengamatiwajahnyasekilas, daricaradiameliriksekitarnya-pandanganmenjelajah. (Ch. 26 Page 285)	Literal translation
3	The room was essentially a sealed cube. (Ch.1 Page 21)	Ruanganitumerupakankubustertutup. (Ch.1 Page 20)	Translation with addition
4	Getting through is losing. (Ch.52 Page 1041)	Melaluiberartikalah. (Ch.52 Page 553)	Translation with addition
5	They were two of the army of Vegas service people. (Ch.26 Page 529)	Duadiantarapasukanservis Vegas. (Ch.26 Page 286)	Free translation
6	When I was a portable. (Ch.52 Page 1037)	Sewaktumasihberpatroli. (Ch.52 Page 551)	Free translation

ST: *The expert magician seeks to deceive the mind, rather than the eye.*
TT: *Pesulap ahli cenderung menipu benak, bukan sekedar penglihatan.*

Tenor   : the mind
Vehicle   : the eye
Image   : the eye presents a small work done and usual in a trick show, while the mind refers to concept of life, everything that is related to concept space and time, including emotion which affect audience's life. In short, the comparison is between the function in which the mind has bigger respect of audience's life than the eye.

The word "the eye" is the tenor of the metaphor in which equivalent translation for that phrase in Bahasa Indonesia is "mata", and "the mind" refers to

"pikiran / benak". "deceive" in this context means "to trick" which has the same meaning with "menipu" in Bahasa Indonesia. "deceive" usually works with living creature like; deceive people, deceive the girl, deceive his friend, or any other. "deceive the mind, rather than the eye" is pragmatically accepted and can be understood if it is translated literally. The translation equivalent is gained. However, the metaphorical meaning in the target language is retained.

ST: *Glancing at his face, noting the flirtatious way he glanced around him-a cruisin' look.*
TT: *Kalau mengamati wajahnya sekilas, dari cara dia melirik sekitarnya-pandangan menjelajah*

Tenor   : his face
Vehicle   : a cruisin' look
Image   : his face is likened to a something that can travel to every part of the places.

The tenor of the metaphor is "his face", and the vehicle is "cruisin' look". "his face" technically describe the part of the body-neck up. In Bahasa Indonesia, "his head" is literally translated as "kepalanya". The vehicle is "cruisin' look", cruising means "a journey on a large ship for pleasure, during which you visit several places". Literally, "cruise" means "menjelajah" in the target language. "pandangan menjelajah" as the result of literal translation for "cruisin' look" is slightly awkward. This metaphorical phrase actually has to attend free translation. However, since this kind of metaphor belongs to original metaphor which comes from the writer's original thought, to find the meaning of it is considered difficult. This is probably one of the reason why the translator attends literal translation and let the readers grab the meaning by their own research.

ST: *The room was essentially a sealed cube.*
TT: *Ruangan itu merupakan kubus tertutup.*

Tenor   : the room
Vehicle   : sealed cube
Image   : room is likened to a cube that has no entrance door or any other way out / a place that is closed.

The sentence is translated literally and still retains its meaning as well as its metaphor. Since the culture shares in both language, literal translation can be applied. The translator successfully translate all the words, unless the word "essentially". He converts the meaning of "essential" into "merupakan" in Bahasa Indonesia in which the word "merupakan" is actually meaningless and used only do make a definition of something, for example: "Biologi merupakan ilmu pengetahuan alam" that is "Biology is a science". "merupakan" here has equal meaning with "be". If that is the case, the word "essential" is no longer has its own meaning in the target language, but it is actually omitted. However, this adaption is taken into account because it brings a rigid meaning if the word "essential" is translated. The word has the same meaning with "penting/ dibutuhkan". Because it breaks the conveyed message and render a rigidity, the word is left and not translated.

ST: *Getting through is losing.*
TT: *Melalui berarti kalah.*

Tenor   : getting through
Vehicle   : losing
Image   : getting through here is actually not complete yet. There is a hidden word. The complete one must be "getting through life", since then, it leads to an assumption that if someone just get through the life, and he does not achieve anything, he is a loser.

The sentence is really simple. The result of it is highly recommended using literal translation. It is a common knowledge that people know when someone does not achieve anything in life, he is a loser. Since then, the aspect share the same knowledge over the languages. One thing to note, the translator give a new words which does not exist in the source text. Indeed, the pure of literal translation is no longer applied, the translator add the new word "berarti" which is the core word same as "mean" in English. This addition is needed to avoid rigidity. However, as it has been explained before, some adaption needs to be applied, where it sometime heading the target text to simile.

ST: *They were two of the army of Vegas service people.*
TT: *Dua diantara pasukan servis Vegas.*

Tenor   : They (Malerick's father and mother)
Vehicle   : Army of Vegas service people.
Image   : Army of Vegas service people refers to the employee whose works is to serve people.

This metaphorical sentence is translated freely. The tenor "they" is omitted. However, "they" is the subject of the sentence. in literal translation' style, the translator must follow the structure of the source language as well as the lexical meaning as long as the core message in both language is retained. In fact, it is more accepted to translate "they" in which result in "Mereka adalah dua pasukan pelayanan Vegas". Besides that, the word people is not necessarily translated whereas the word "Army" represents "people" already. It is a redundancy. Because the translator omits the subject, which is essential in the sentence, and change the structure of the sentence, proven by addition "diantara" which is not mentioned in the source text, this type of translation is considered free translation.

ST: *When I was portable.*
TT: *Sewaktu masih berpatroli.*

Tenor   : I
Vehicle   : portable
Image   : easy to be carried everywhere, or easy to move, or easy to be going everywhere which creates an assumption that "I am portable" means "I am easily going around", in this context since the subject relate to police officer, it can imply that "I patrol".

The translator attends a free translation because the meaning of the portable is metaphorical. It is a comparison of "I" to achieve equivalent

translation, the meaning of it has to be explained. The appropriate meaning of portable is "mudah dibawa kemana saja". In this context, the translator decides to juxtapose the intended meaning by analyzing the previous part where the man is talking about "walk the beat", and he is an officer, which in Bahasa Indonesia means "ketika saya masih berpatroli".

Discussion

To comprehend meanings of figurative language especially in form of metaphor and simile, readers somehow need to go "outside the box", figuratively; the readers should use imagination, creativity, and time (Arsyani, 2015). As it had been mentioned earlier that, metaphor was categorized into some types and each type brought its own feature.

To see how the pattern of the translation, it required a table that sort the list, as explained in the following table:

Table 2. The Sort of Translation Method Frequency

No	Translation Method	Frequency
1	Literal Translation	16
2	Translation with Addition	5
3	Free Translation	9

Based on the above table, the translator attempted to translate the metaphor mostly using literal translation. Wang (2013) states: literal translation is the most commonly used one; conversion translation is suitable for translating the metaphors that cannot be translated literally but the vehicles or images of which can be converted in the TL; free translation is employed only when neither literal translation nor conversion translation is applicable; translation with addition is a supplementary method; whether to provide two versions of both literal and free translation depends on the particular situation. However, as long as the structure of the sentence and the metaphorical meaning could be retained, literal translation was highly recommended.

Then, if literal translation could not be done, it had to move to the next priority, it is translation with addition. Translation with addition respected the cultural principle where it allowed a modification of literal translation. Sometimes it was not precise to translate the metaphor literally, it was not because of the words meaning, but it was because of the culture itself, for example; Las Vegas is a mirror surrounded by glaring lights; which was translated to be Las Vegas seperti cermin yang dikelilingi cahaya terang. However, the translator relied on literal translation, and it is recommended. There was sometimes translation was correct in meaning and structure, but was slightly rigid for the target language's speaker. It was because the metaphor needed certain adaption, and sometimes, the result led it to simile. The above example was a precise example. The sentence turned into simile after being translated. It was highly suggested to transform it to simile because if it was not done that way, the result was merely strange. However, metaphor and simile had the same function and areas, the only

difference was that simile was easier to be identified where it relied on the use of comparison signals such as like, as, likely, same as, and similar to. From this point, it could be concluded that sometimes one metaphor could be a simile in other language.

The translator also needed to attend free translation if both literal translation and translation with addition could not be done. Before coming to this style, there was actually one more style that was recommended to use, it is Vehicle converted translation. Unfortunately, this style converted the vehicle from the source language into different form, but brings the same metaphorical meaning. Unfortunately, the translator obviously leaved this style. This style was preferred by some translator before the free translation. It was suggested to use because this style retained the aesthetic meaning, since there were some considerations to select the style of translation: following the structure and the metaphorical meaning as a unity, if the structure could not be done, but there was an appropriate metaphor in target language which brought the same meaning, it was suggested to use rather than free translation, because beside the core meaning was retained, the aesthetic was also existed.

If those three translation methods could not be done, the use of free translation was then suggested. Newmark (1988) claims that free translation reproduces the matter without the manner, or the content without the form of the original. Usually it was a paraphrase much longer than the original, a so-called 'intralingual translation, often prolix and pretentious, and not translation at all. Free translation really relied on the translator understanding about the passage, for example: two grass-growing minute. This metaphor did not share the same culture as it also could be related to its own regional meaning. For British, grass-growing intended a bored situation. However, literal translation could not be done since it was not universal. There were only two choices left, using vehicle-converted translation to retain its aesthetic meaning or using free translation if the same vehicle did not exist in the target language. Furthermore, the translator prefered free translation rather than count on vehicle converted translation, it was maybe because of if he applied it, it would take time and hard to find its match. As the consequence, metaphorical meaning was lost, that rendered non metaphorical sentence.

Conclusion
Referring to the research analysis and research findings, the researcher made conclusions that Sendra B. Tanuwidjaja as the translator followed the common pattern of translation where as he tried to emphasized the use of literal translation. From 30 metaphors, 16 metaphors (52,9%) were translated literally, 5 metaphors (16,5%) were translated with addition, and 9 metaphors (29,7) were free translated.

Suggestion

According to the result of the research, there were some suggestions that the researcher wanted to share that could be taken into account, presented below respectively. First, It was suggested to first try to translate the metaphor using lexical meaning, since it is the closest method to translation equivalence. Second, If it did not work, tried to use translation with addition, if in case certain adaption were needed in the target language to make them acceptable. Third If literal translation and translation with addition did not work, tried to find an appropriate vehicle which carry the same meaning (converted-vehicle translation). Fourth, Free translation was applied if the structure, meaning, and culture were not match between source and target languages, and the fifth, Further research of translation of metaphor in this novel was highly suggested, since the result of this research only presented three chapter out of 52 which means it was only 5,7 % of part of the novel being analyzed.

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