



**NATURALNESS OF INDONESIAN TRANSLATED
SIMILES IN DOYLE'S SHORT STORIES**

a final project
submitted in partial fulfilment of the requirements
for the degree of Sarjana Pendidikan
in English

by

AJI PRASETYO

2201410136

UNNES
UNIVERSITAS NEGERI SEMARANG
ENGLISH DEPARTMENT

FACULTY OF LANGUAGES AND ARTS

UNIVERSITAS NEGERI SEMARANG

2017

DECLARATION OF ORIGINALITY

I Aji Prasetyo hereby declare that this final project entitled *Naturalness of Indonesian Translated Similes in Doyle's Short Stories* is my own work and has not been submitted in any form for another degree or diplomat at any university or other institute or tertiary education. Information derived from the published and unpublished work of other has been acknowledged in the text and a list of references is given in bibliography.

Semarang, 15 Augustus 2017



AJI PRASETYO



APPROVAL

This final project entitled *Naturalness of Indonesian Translated Similes in Doyle's Short Stories* has been approved by a board of examiners and officially verified by the Dean of the Faculty of Languages and Arts on August 30th 2017.

1. Chairman,

Prof. Dr. Agus Nuryatin, M.Hum.
NIP. 196008031989011001



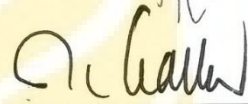
2. Secretary,

Bambang Purwanto, S.S., M.Hum.
NIP. 197807282008121001



3. First Examiner,

Dr. Rudi Hartono, S.S., M.Pd.
NIP. 196909072002121001



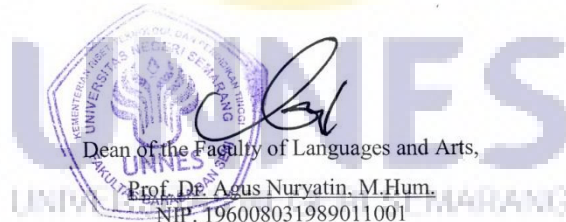
4. Second Examiner/Second Advisor,

Arif Suryo Priyatmojo, S.Pd., M.Pd.
NIP. 198306102010121002



5. Third Examiner/First Advisor,

Dr. Issy Yuliasri, M.Pd.
NIP. 196207131990032001



Dean of the Faculty of Languages and Arts,
Prof. Dr. Agus Nuryatin, M.Hum.
NIP. 196008031989011001

MOTTO AND DEDICATION

“Any fool can know. The point is to understand.”

-Albert Einstein-



This Final Project is dedicated to:

- My dearest parents
- My beloved family
- All of my friends

UNNES
UNIVERSITAS NEGERI SEMARANG

ACKNOWLEDGEMENT

First, I would like to express my gratitude to Allah SWT for giving me directions in every step I take in doing this final project.

I would like to thank Dr. Issy Yuliasri, M.Pd. as the first advisor, who has willingness to give valuable guidance and advice in making and finishing this final project. Arif Suryo Priyatmojo, S.Pd.,M.Pd. as the second advisor, who has given useful suggestions and corrections for its improvement. In this chance, I also thank all of my lecturers and staff for giving the valuable knowledge and helping me during my study at English Department.

I would like to express my great pride to my beloved parents, brother, and sister who always give their endless love, pray and support for finishing my study. My big appreciation also goes to my friends, who always supporting me to finish my study and to everyone that I cannot mention one by one.

Last but not least, I hope this final project will be useful for all the readers both English teacher and English students.

Semarang, August 2017

UNNES
UNIVERSITAS NEGERI SEMARANG
Writer

ABSTRACT

Prasetyo, Aji 2017. *Naturalness of Indonesian Translated Similes in Doyle's Short Stories*. Final Project, English Department, Faculty of Language and Arts, Universitas Negeri Semarang. First Advisor: Dr. Issy Yuliasari, M.Pd, Second Advisor: Arif Suryo Priyatmojo, S.pd., M.Pd.

Keywords: Simile, Translation, Translation Strategies, Naturalness.

This study was conducted to find out the naturalness of the translated English simile of Doyle's short stories. The purpose of this final project was to describe the translation strategies used and see the naturalness of the translated simile of Doyle's short stories, and also the relation between strategy used with the naturalness score of the translated simile. The result of the study showed that there were 165 data which consist of 5 translation strategies proposed by Pierini (2007). They were literal translation strategy (37.57%), replacement of the image with different image strategy (18.78%), reduction of the simile if idiomatic to its sense strategy (31.51%), retention of the same image plus explicitation of similarity feature(s) strategy (8.48%), and omission of the simile strategy (3.63%). Meanwhile the naturalness of the translated simile assessed by using naturalness assessment proposed by Larson (1998), showed that 46.66% were categorized as highly natural translation, 25.45% data natural, 27.87% data less natural and 0% data unnatural. The findings also showed that reduction of simile if idiomatic to its sense translation strategy produces the highest highly natural score followed by, literal, replacement, retention, and omission strategies. The writer suggested that Translator should try to understand the meaning of simile before translate it, and If the translator couldn't find the equivalence for the simile in target language, they should have translated it based on the meaning. Furthermore, for other researchers suggested to examine the effect of the translation strategies on the other aspect of quality of the translation such as readability and accuracy.

UNNES
UNIVERSITAS NEGERI SEMARANG

TABLE OF CONTENTS

ACKNOWLEDGEMENT	v
ABSTRACT	vi
TABLE OF CONTENTS	vii
CHAPTER I.....	1
INTRODUCTION	1
1.1 Background of the Study	1
1.2 Reason for Choosing the Topic	4
1.3 Problems of the Study	5
1.4 Objective of the Study.....	5
1.5 Significance of the Study.....	6
1.6 Limitation of the Study	6
1.7 Outline of the Report	6
CHAPTER II	8
REVIEW OF RELATED LITERATURE.....	8
2.1 Review of Previous Studies	8
2.2 Review of Related Literature	11
2.2.1 Definition of Translation	11
2.2.2 Translation Process.....	12
2.2.3 Types of Translation	13
2.2.4 Translation Quality Assessment	14
2.2.5 Naturalness.....	15
2.2.6 Naturalness Assessment	16
2.2.7 Definition of Simile	17
2.2.8 Definition of Metaphor	20
2.2.9 The Similarity of Metaphor and Simile	21
2.2.10 The Differences of Metaphor and Simile	23
2.2.11 Strategies in Translating Simile.....	26
2.2.12 Problems in Translating Simile.....	27
2.2.13 Equivalence in Translation.....	28

2.2.14 Theoretical Framework	31
CHAPTER III.....	33
RESEARCH METHODOLOGY	33
3.1 Research Design.....	33
3.2 Object of the Study	33
3.3 Role of the Researcher	34
3.4 Type of Data.....	34
3.5 Procedure of Collecting Data	34
3.6 Procedure of Analyzing Data	35
3.7 Technique of Reporting Data	38
CHAPTER IV.....	39
RESULT OF THE STUDY.....	39
4.1 General Description.....	39
4.2 Findings	39
4.3 Discussion.....	42
4.3.1 Literal Translation (retention of the same image/vehicle)	42
4.3.2 Replacement of the Vehicle/Image with Different Vehicle/Image.....	45
4.3.3 Reduction of the Simile, if Idiomatic, to its Sense.....	47
4.3.4 Retention of the Same Vehicle plus Explication of Similarity Feature(s)	50
4.3.5 Omission of the Simile.....	52
4.3.6 Naturalness Level.....	53
4.3.7 Relation of Translation Strategy to Naturalness Level.....	64
CHAPTER V.....	66
CONCLUSION AND SUGGESTION.....	66
5.1 Conclusion	66
5.2 Suggestion.....	67
REFERENCES	68
APPENDICES	71

LIST OF TABLES

CHAPTER II

Table 2.1 Larson (1998) Naturalness Assessment.....	16
Table 2.2 Nababan (2012) Naturalness Assessment	17

CHAPTER III

Table 3.1 List of Similes	35
Table 3.2 Translation Strategy Analysis	35
Table 3.3 Result of Translation Strategies Analysis.....	36
Table 3.4 Naturalness Assessment	36
Table 3.5 Relation of Translation Strategies with Naturalness	37

CHAPTER IV

Table 4.1 The Result of Translation Strategies Analysis	40
Table 4.2 The Relation Between Translation Strategies and Naturalness.....	41
Table 4.3 Examples of Literal Translation Strategy.....	43
Table 4.4 Examples of Replacement Translation Strategy.....	45
Table 4.5 Examples of Reduction Translation Strategy	47
Table 4.6 Example of Retention Translation Strategy	50
Table 4.7 Examples of Omission Translation Strategy	52
Table 4.8 Examples of Highly Natural Translation.....	53
Table 4.9 Examples of Natural Translation.....	57
Table 4.10 Examples of Less Natural Translation	60

LIST OF FIGURES

Figure 4.1 Result of the Naturalness Analysis	40
Figure 4.2 Relation Between Translation Strategies and Naturalness.....	42



LIST OF APPENDICES

Appendice 1.1 Table the Analysis of Similes.....	71
--	----



CHAPTER I

INTRODUCTION

In this chapter, the writer will discuss the background of the study, reason for choosing topic, statement of the problem, objective of the study, significance of the study, and outline of the study.

1.1 Background of the Study

The world society has entered into globalization era where people around the world can interact to each other in anytime, anywhere and anyplace. As the result, they can communicate to share the information, do their business together and develop science the world's need. Although they have their own language and background, they can communicate by using international language.

English has become an international language used by people around the world in the globalization era. Therefore, English should be learned by the people as the foreign language to establish communication among people around the world. Though there is an international language, people will find difficulties when they transfer English language into other language or vice versa. There is an activity to facilitate this process. This activity is called translation. Larson (1984) defined translation as “the process of transferring the meaning of the source language into the receptor language.” This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and constant. From the statement above, it can be said that translation is the process transferring the first language that is source language to the second language that is target language without changing the meaning of the source language.

Likewise, Toury (2000) in Hartono said that “translation is a kind of activity, which inevitably involves at least two languages and two cultural traditions.” Then, based on that statement there are two aspects that must be considered as the important aspects

in translation. Translator not only transfers the language into another, but also transfers the aspect of the equivalences in cultural traditions of the two languages. Hence, a translator should be able to translate some words and idioms related to the cultural tradition in SL (Source Language).

“Translating a text from source language to the target language needs an intensive effort. A translator should have a “flair” for translation” (Baker, 1992). This means that a translator does not just translate well, but has to make a conscious effort to understand various aspects of their translation’s work. A good translator must have an objective in doing translation. Larson (1984) said that “the goal of a good translator is to translate idiomatically, by means of making many adjustments in the forms.” In other word, the translator’s goal should be to reproduce a text in the target language which communicates the same message as the source language but using the natural grammatical and lexical choices of the target language.

“English is probably the most widely translated language in the world in non-literary translation” (Baker, 1992). We know that there are many books; magazines and newspapers from countries around the world served in English language as the medium of communication. Newspaper is the most dominant media which is read by all people in every level of live because it is easy to get a newspaper. Students who take an English language as their major in the college should be able to translate not only literary work but also non-literary work.

Many countries and companies usually employ the service of professional translator in translating a document, letters and etc. This is because a professional translator is the one who practices translation as a professional service and the ones who are trained for translation job. As Newmark (1988) stated:

As a means of communication, translation is used for multilingual notices, which have at last appeared increasingly conspicuously in public places; for instructions issued by exporting companies; for tourist publicity, where it is too often produced from the native into the 'foreign' language by natives as a matter of national pride; for official documents, such as treaties and contracts; for reports, papers, articles, correspondence textbooks to convey information, advice and recommendations for every branch of knowledge.

Nevertheless, there are many translators regardless their work and hence their translation is difficult to be understood and the reader cannot reach the meaning of the text correctly. A good translator knows their role well, thus they will produce a good translation; have certain quality translation, easy to understood, natural and looks like it is not the product of translation and gives benefit as the source of information. As Kovacs (2008) in Hartono stated “in this respect the text as a standalone product must also satisfy the requirements set for any information product, or product meant to be read, understood and used as information.”

The translator often found some problems when translating a novel or short story, for example the figurative language. The figurative languages from the source language must be translated socio-culturally into the acceptable target language. This is what they face in translating a novel. Newmark (1988) in Suparman (2003:144-145) says that “the translators of literary works mainly have difficulties in translating the linguistic aspects, socio-cultural aspects, and moral aspects implicitly stated in the literary works.”

Here are some difficulties that novel translators usually face every time on which they translate English novels into Indonesian. Firstly, linguistically they usually do not understand some long complex sentences with complicated structures. They also find so many very long paragraphs that are difficult to understand with complicated grammatical patterns. Secondly, culturally they are difficult to find out the closest natural equivalence of the socio-cultural terms existing in the novel because the author always uses unique words based on his or her cultural background. Thirdly, literarily they are difficult to translate figurative languages and idiomatic expressions are stated in the novel. Those difficulties always come to their mind and always make them hard to think about.

There are many problems of translating a literary work, and one of them is translating simile. Holman and Harmon (1995:44) state that “simile is a figurative language that expresses indirectly the comparison of two objects.” It is different from metaphor. The simile usually uses the linking words like, as, such as, as if, and seem, whereas the metaphor uses the auxiliary be, for examples, ‘He is like a frog’ is a simile, whereas ‘He is a frog’ is a metaphor. Moentaha (2006:190) stresses that:

Simile compares two different objects that have different categories or classes, so the expression like ‘The boy seems to be as clever as his mother’ (Anak lelaki itu sependai ibunya) is not a simile but an ordinary comparison because the words ‘boy’ and ‘mother’ are from the same category. According to him, the example of a simile is ‘He is as brave as a lion’ (Dia seberani banteng or Dia seberani pendekar) because the words ‘he’ and ‘lion’ are from the different category. The pronoun ‘he’ refers to the man, whereas the noun ‘lion’ refers to ‘the animal’. Then, why is the word ‘lion’ translated into ‘banteng’ or ‘pendekar’ not ‘singa’? Contextually the word ‘banteng’ or ‘pendekar’ is more acceptable in the socio-culture of Indonesia. Thus, the English similes and metaphors should be transferred and reproduced into the accepted language and culture. The other example of simile translation, we can look at the expression ‘He is as sly as a fox’ is translated into ‘Dia secerdik kancil’ not ‘Dia secerdik rubah’. The word ‘fox’ is not natural in Indonesian context, so it is translated into ‘kancil’ not ‘rubah’ because the former is more natural than the later.

Seeing those phenomena, the writer wants to conduct the research about what strategies used when translating similes and how natural the translated similes in Indonesian. The purpose of this study is to analyze the strategies used by the translator when translating similes in the text in SL, and analyze how natural the result of the translation in the TL. By doing this analysis, the writer hopes that the English students as the translator candidate who must master the knowledge of translation could decrease the mistakes in translating a text.

1.2 Reason for Choosing the Topic

This study concerns to the translation of simile in Doyle’s short stories into Indonesian. The researcher chooses his study because as the English department students, we are expected to be professional if not being close to getting used to translating and analyze a translated text. Therefore, it is important to have knowledge and experience in that field. Moreover, the ability to translate similes that are appropriate and natural, in this context commonly used in Target Language will be important factor to know whether the similes are properly translated or not.

Another reason there are still few researchers who conducted a research about the translation work analysis. Furthermore, this study could become a reference of translation

in the future. Moreover, this study may become a quality control of English Department students' translation work. Through this analysis, it would enrich the knowledge of strategies used to translated similes and naturalness of the translated similes. Then, students could learn from the result of the study and increase their translation quality, in this case related to strategies to translate similes and how to keep the translation of similes natural into the Target Language.

1.3 Problems of the Study

Based on the background above, the writer realizes that in translating similes in Doyle's short stories, translator should pay attention on the naturalness of the translation in the Target Language. The problems that will be discussed in this study are:

1. What strategies are used in translating the simile in Doyle's short stories similes into Indonesian?
2. How is the naturalness of the translated similes?
3. How the translation strategies used influences the naturalness level of similes?

1.4 Objective of the Study

Based on the problems stated above, the researcher has design objectives of the study as follows:

1. To analyze the strategies used to translating the similes in the Doyle's short stories into Indonesian.
2. To analyze how is the naturalness of the translated English similes in Doyle's short stories into Indonesian.
3. To analyze how the translation strategies used influences the naturalness of the translated English similes in Doyle's short stories.

1.5 Significance of the Study

Based on the problems and objectives of the study, there are some significances of the study that is stated below:

1. This study is expected to give the knowledge and information to the language learner about the strategies in translating similes or kinds of figurative languages, and how natural the translation of the similes in Indonesian. The writer hopes, it will help the students as translator in doing translation work appropriately.
2. For translators, by knowing these kinds of strategies in translating similes, this information will be the information to create a good translation work.
3. For the researcher of the translation, this result of this study will become researcher references on the field of translation in the next study and give contribution for the development of translation study especially translation of the similes in the literature text.

1.6 Limitation of the Study

In this study, the writer limits the scope of the study on the strategies used to translate the similes and the naturalness level of the translated similes into Indonesian in Doyle's short stories.

1.7 Outline of the Report

Basically, the writer divides this report into five parts. Those are introduction, review related literature, method of data investigation, result and description, and conclusion and suggestion.

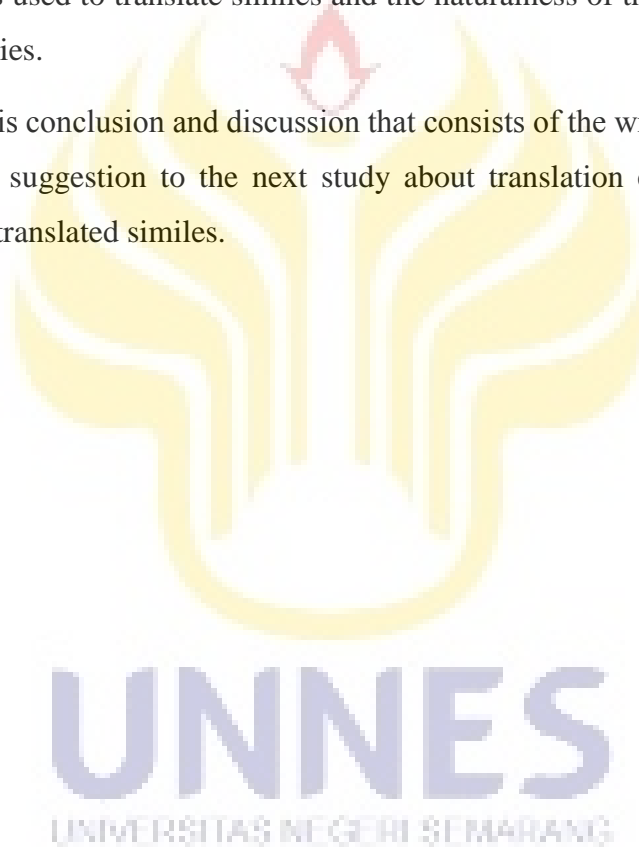
Chapter I introduce that talks about background of the study, reasons for choosing the topic, research problems, objectives of the study, significance of the study, limitation of the study and outline of the report. Therefore, the reader may get an overview about the study.

Chapter II is review related literature that discusses the previous studies from the previous researchers and the theoretical review of the translation studies from experts especially about similes translation.

Chapter III is the method of data investigation that consists of research design, object of the study, role of the researcher, types of the data, procedure of collecting the data and procedure of analyzing the data.

Chapter IV is the result and the description that presents the analysis of general findings, strategies used to translate similes and the naturalness of the translated similes in Doyle short stories.

Chapter V is conclusion and discussion that consists of the writer's conclusion of the study and the suggestion to the next study about translation especially focus on naturalness of the translated similes.



CHAPTER II

REVIEW OF RELATED LITERATURE

In conducting this study, the writer has been searching the information and ideas in order to support the theories used in this study. There are many sources of references from textbooks and articles from expert which is related to the topic in this study that are used by the writer as a framework of this study. This chapter deals with of review of previous studies and review of related literature.

2.1 Review of Previous Studies

There are studies that were conducted by some researches related to the analysis of simile translation. Maulana (2012) conducted a study entitled “The Strategies in The English-Indonesian Translation of Simile Found in Lemony Snicket’s *The Ersatz Elevator*”. The objectives of this analysis are to find out how many similes are translated from English into Indonesian and find out the strategies used in translating them. The analysis of data based on six strategies suggested by Pierrini (2007). They are: literal translation, replacement of the vehicle with different vehicle, omissions of the simile, retention with the same vehicle and explication of similarity features, reduction of the simile, and the replacements of the vehicle with gloss. The result shows that the translator, in translating those similes, used five strategies; there 63 of which used literal translations dominated the result (71.60%). The second place was taken by the replacement of the vehicle with different vehicle which amount is 13 (14.78%). The rest were in order; omission of the simile 7 (7.95%); retention with the same vehicle and explication of similarity features 3 (3.40%); and the last was reduction of the simile, if with idiomatic, to its sense 2 (2.27%); while the replacement of the vehicle with a gloss got zero result. He suggests that the translator should be able to choose appropriate strategies in translating similes so that the similes are translated correctly. Additionally, these strategies can be beneficial materials in translation course.

Ayuhana (2014) conducted second study entitled “Translation Methods Used in The Indonesian Translation of Simile in The Hunger Games. She used eight translation methods suggested by Newmark (1988) to analyze the data, which there are; Literal word for word translation, Literal translation, Faithful translation, Semantics translation, Adaptation, Idiomatic translation, Free translation, and Communicative translation. She found that about 125 times (51.02%) of Idiomatic translation that dominate the result of data analysis, 39 times (15.92%) semantic translation, 32 (13.06%) free translation, 20 (8.16%) communicative translation, 13 (5.30%) literal translation, 11 (4.49%) faithful translation, and the last is 5 (2.05%) word for word translation with adaptation gets zero result in research. She suggests that the translator should carefully choose the right method in translating similes so that the meaning of the similes can be delivered to the reader while still carrying the beauty of the sentences or clauses. Additionally, the methods can be beneficial in translation course.

The third study was conducted by Sari (2015) entitled “Translation Methods and Naturalness of the Indonesian Subtitle of ‘The Chronicles of Narnia: Prince of Caspian’”. She focused on the explaining than the number in analyzing the data. She classified the data in form of sentences and clauses, which were gathered, based on the method used. After that she checked the naturalness by asking 15 informants. The result of the study showed that there are 499 data that consist of 744 utterances with 6 translation methods purposed by Newmark (1988). They were word for word translation (47.72%), Literal translation (18.95%), faithful translation (0.54%), free translation (7.39%), idiomatic translation (6.59%), and communicative translation (18.81%). While the naturalness of the subtitle, the data showed that 82.84% were categorized as natural, 15.32% data were less natural, and 1.84% data were unnatural. She suggests the other researchers to examine the effect of the choice of the translation methods on other aspects of quality of translation such as readability and accuracy especially in the movie because the quality of the translation is important to be assessed to produce a good translation.

The fourth study was conducted by Devi (2014) entitled “Cultural Translation Strategies from English into Indonesian in A Child Called ‘It’ Novel”. In this study the researcher, attempts to investigate what are the cultural words translated from English into Indonesian and what strategies are used to accomplish the translation in novel.

Newmark's cultural words category (1988) is employed to identify and classify the cultural words found in the novel. The analysis of the strategies used is relied on Baker's translation strategies which frequently used by the professional translators. Qualitative method is utilized since this study focused on description of the case. The result of the analysis reveals that the translator to translate 134 cultural items uses seven strategies. They are translation by more general word (superordinate), by cultural substitution, using loan word, using loan word plus explanation, by paraphrase using a related word, by paraphrase using unrelated word, and by omission. These findings can be used as guideline for translator dealing with cultural translation. However, the strategies used depend on the translator's purpose and the characteristics of the cultural words.

The last study was conducted by Saputri (2014) entitled "Strategies in The Translation of *Breaking Dawn* by Stephanie Meyer". The researcher uses Baker's translation strategies to analyze the translation strategies in the novel. Bell classification of meaning equivalence in translation of idiomatic expression is also used in this study. The purpose of the study is to analysis the translation strategies and meaning equivalence in novel. In gathering the data, the writer uses several steps. They are observing, collecting, identifying, comparing, and analyzing. After evaluating the data, the writer presents the finding by using the qualitative method. There are 202 data analyzed are found from English into Indonesian. The finding of the analysis are as follows: idiom with similar meaning and form (0.5%), idiom with similar meaning but dissimilar form (7.4%), translation by paraphrase (89.6%), translation by omission (0.5%), and literal translation (2%). Meaning equivalence found in the novel; equivalence meaning (87.6%), compared with non-equivalence meaning (12.4%). The translator uses various strategies to translate idiomatic expressions in the novel in order to give the acceptable translation and also to convey the closest meaning from the SL text into the TL text. Based on the result of each strategy, translation by paraphrase and complete meaning equivalence are mostly used in this study. The researcher suggests that we have to do some strategies to make the translation become natural, communicative, and easily understandable by the readers. Also find the closest meaning equivalence from source into target text. The result of the translation should have the same meaning equivalence from the source text to the target text. Hope that the translators can improve themselves so they can minimize the

non-equivalence meaning in translating the idiomatic expressions and the text will be more understandable to the readers.

2.2 Review of Related Literature

This section will explain about definition of translation, translation process, types of translation, translation quality assessment, naturalness, naturalness assessment, definition of simile, definition of metaphor, similarity of metaphor and simile, differences of metaphor and simile, strategies in translating simile, problems in translating simile, and equivalence in translation.

2.2.1 Definition of Translation

Generally, translation is changing a text from one language into another without changing the meaning carried by the source language. The following definitions of translation proposed by linguists around the world will be explained below.

Catford (1965) said that “translation is the replacement of textual material in one language (SL) by equivalent textual material in another language.” This definition proposed two keywords in understanding translation. These are textual material (where text might have been expected) and equivalent. The uses of these terms reveal a notion that translation is transpose the Source language grammar (clauses and groups) into target language equivalents and translate the lexical units into the sense that appears immediately appropriate in the context of the sentence.

Next, Sperber and Wilson in Hartono (2012) said “translation is the replacement of a text in one language by a representation of an equivalent text in second language.” This definition means that translating a text into another language, translator should create the target text as the representation of the equivalent source text.

According to Newark (1988) “translation is rendering the meaning of a text into another language in the way that the author intended the text.” Newmark gives more explanation from his statement above that “translation is not only translating the language

but also the translator should transfer the meaning of the text, so the reader knows about the author intention.”

From those definitions of translation above, the writer, conclude that translation is a process of changing the language (source language) to another language (target language) with the consideration of equivalence and the language structures without changing the meaning from source language, so the information contents from the source language still remain.

2.2.2 Translation Process

Translation cannot be done by just changing the language into another language. There is a process in doing translation. According to Baker (1992), “a good translator does need not begin to translate until s/he has read the text at least once and got a ‘gist’ of the overall message. Once the source text is understood, the translator then has to tackle the task of producing a target version that has accepted as a text in its own right.”

The phraseology and the collocational and grammatical patterning of the target version must conform to the target – language norms. Then, collocational patterns and grammatical structures can only enhance the readability of individual sentences. Finally, they ensure that sentences and paragraphs add up to a readable and coherent text.

According to Newmark (1988):

When we are translating, we translate with four levels more or less consciously in mind: (1) the SL text level, the level of language, where we begin and which we continually (but not continuously) go back to; (2) the referential level, the level of objects and events, real or imaginary, which we progressively have to visualize and build up, and which is an essential part, first of the comprehension, then of the production process; (3) the cohesive level, which is more general, and grammatical which traces the train of thought, the feeling tone (positive or negative) and the various presuppositions of the SL text. This level encompasses both comprehension and reproduction: it presents an overall picture, to which we may have to adjust the language level; (4) the level of naturalness, of common language appropriate to the writer or the speaker in a certain situation. This level of naturalness is concerned only with reproduction. Finally, there is the revision procedure, which may be concentrated or staggered according to the situation. Therefore, the process of translation

is very complex because a translator must follow that process that requires the knowledge of translation.

2.2.3 Types of Translation

There are some types of translation stated by linguists. Catford (1965) “divided translation in terms of the extents, level and ranks of translation.” Based on extent, there are “full translation” and “partial translation”. In a full translation, the entire text is submitted to the translation process: that is, every part of the SL text is replaced by TL text material. However, in partial translation, some part or parts of the SL text are left untranslated: they are simply transferred to and incorporated in the TL text. There are “total translation” and “restricted translation”; relates to the levels of language involved in translation.

Total translation is translation in which all levels of the SL text are replaced by TL material. Total translation may best define as replacement of SL grammar and lexis by equivalent of TL grammar and lexis with consequential replacement of SL phonology/graphology by non – equivalent TL phonology/graphology. However, restricted translation is translation performed only at the phonological or at the graphological level, or at only one of the two levels of grammar and lexis. Restricted translation means replacement of SL textual material by equivalent TL textual material at only one level. Based on the differentiation in translation relates to the rank in a grammatical (phonological) hierarchy at which translation equivalence is established, there are rank – bound translation and unbounded translation. Rank – bound translation is like a total translation but in which the selection of TL equivalents is deliberately confined to one rank (or few ranks, low in the rank scale) in the hierarchy of grammatical units. However, normal total translation in which equivalences shift freely up and down the rank scale may be termed unbounded translation.

According to Newmark (1981):

Distinguish the varieties of translation into two types based on the translation approach used in producing the target text; semantic translation, which attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning, and

communicative translation which attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original.

Semantic translation is more writer oriented and source language oriented; communicative translation is more reader oriented and target language oriented.

The popular terms free, literal, and word-for-word translation, though closely used, partly correlate with the distinctions dealt with rank bound and unbounded translation. A free translation is always unbounded equivalences shunt up and down the rank scale, but tends to be at the higher ranks, sometimes between larger units than the sentence. Word for word translation generally means what it says: i.e. is essentially rank bound at word rank (but include some morpheme – morpheme). Literal translation lies between these extremes; it may start, as it were, from a word-for-word translation, but make changes in conformity with TL grammar (e.g. inserting additional words, changing structures at any rank, etc.); this may make it a group – group or clause – clause translation. Lexical adaptation to TL collocational or idiomatic requirements seems to be characteristic of free translation. However, is that literal translation, like word for word, tends to remain lexically word – for – word, i.e. to use the highest (unconditioned) probability lexical equivalent for each lexical item.

2.2.4 Translation Quality Assessment

The final result of translation is to produce a product which can be easily understood by the TL readers. A translator should be able to transfer the information/message from the SL into TL so that the translation itself can give a better understanding to the TL readers. To make the reader understand well, a translation should fulfill a good quality.

According to Newmark (1988:184), “Translation Quality Assessment is a very important because it becomes a significant link between translation theory and its practice.” There are several reason why TQA is an essential component in a translation course; first, because “it improves the translator’s competence”; second, “it expands knowledge and understanding of translator’s own language and foreign language”; third, “it helps translator to sort out the ideas about translation” (Newmark, 1988:185).

Moreover, Larson in Hartono (2009:90) states that there are three reasons to evaluate translations that are “to see the accuracy, clarity, and naturalness.” A translation should be accurate, means that “translation reproduces as exactly as possible meaning of the source language.” A translation should be clear; it means that “the translation can be understood well by the target readers.” Clarity is also known as readability. “A good translation should not only be accurate and clear but also natural.” Natural in this case means that “the translation is understandable, using appropriate grammatical structure, and usual form in the target reader”. Therefore, the reader seems like reading the original version rather than reading a translation.

2.2.5 Naturalness

According to Larson in Hartono (2009:91), “one of the reasons to evaluate a translation is to see the naturalness.” Meanwhile Jakobson in Fadaee (2011) argues, “Natural translation is whole message transference from one language into another rather than the transfusion of single separate-code unit. What the translator does is recording the entire message and transmitting it into the target language.” Nida in Venuti (2000) says, “In addition to being appropriate to the receptor language and culture, a natural translation must be in accordance with the context of the particular message.”

For Newmark (1988) “naturalness is essential in all communicative translation; whether one is translating an informative text, a notice or an advert.” According to him, “a translator has to ensure that, a) the TT makes sense, and b) it reads naturally” (Newmark, 1988:89).

From the definitions above, we may conclude that naturalness means that the extent of message communicated in usual form, so the target reader feels like reading the original text that written in his own language. A translator should know whether his/her translation have used natural language or not. Therefore, naturalness test should be done. If the translation does not reach the level of the naturalness yet, it should be revised.

2.2.6 Naturalness Assessment

Translation can be said as a good translation if it sounds natural as if the target readers feel like not reading a translation work. Therefore, naturalness test should be done to see whether the translation is natural or not. Larson (1988:529) says that “the purpose of naturalness test is to see if the form of translation is natural and the style appropriate.”

Larson in Hartono (2009:84) also determines that “translation can be defined as natural based on criteria: The meaning in the SL is conveyed accurately; the meaning in TL uses common or standard grammatical pattern and vocabulary; and the Translated work should represent an ordinary context in SL.” According to Larson (1988:544),

Naturalness test should be done by reviewers who are willing to spend time reading through the translation making comment and suggestions. It also important, that the reviewers are people who have skills in the receptor language. They should be good at both the source language and receptor language, because the reviewers represent the target reader.

In this study, the writer uses Naturalness Assessment proposed by Larson (1998) in assessing the naturalness of the translated simile in Bahasa Indonesia. Larson (1998:532) set criteria to rate or assess the naturalness of translation, the instrument will be described in detail to the table below.

Table 2.1 Larson (1998) Naturalness Assessment

Scale	Level	Criteria
4	Highly natural	Make sense and read naturally (written in ordinary language, common grammar, proper idiom and words)
3	Natural	Correct meaning, using appropriate idioms and words but there are some error structures.
2	Less natural	Make sense with minimum unnatural words, grammar, phrase, and idiom.
1	Unnatural	Unnatural form with awkward language, ungrammatical structure, and inappropriate word.

Nababan (2012) proposed an instrument to assessing the naturalness, called “Acceptability-Rating instrument” that has similar purposes in assessing naturalness proposed by Larson (1988). He said,

Translation must be tested to see if grammatical forms used are those normally used. Does the translation “flow” easily? Does it sound, “Sound right” to the speakers of the language or does it sound “foreign”? When we hear foreigners speak our language, we can often understand them. The message is accurate and clear, but at the same time they sound strange.

The level of naturalness can be seen as follows:

Table 2.2 Nababan (2012) Naturalness Assessment

Scale	Indicator	Conclusion
3	Translation feels natural: use common term for target reader; and the use the word, phrase, clause and sentence which is appropriate with the rule of Bahasa Indonesia.	Natural
2	In general, translation feels natural, but there is little bit problem in some term; a few grammatical errors.	Less Natural
1	Translation is unnatural; use unusual term and inappropriate Bahasa Indonesia rule.	Unnatural

2.2.7 Definition of Simile

Holman and Harmon (1995:44) state that “simile is a figurative language that expresses indirectly the comparison of two objects.” It is different from metaphor. The simile usually uses the linking words like, as, such as, as if, and seem, whereas the metaphor uses the auxiliary be, for examples, ‘He is like a frog’ is a simile, whereas ‘He is a frog’ is a metaphor.

“Both simile and metaphor establish a connection between two entities, but the two figures differ in three respects: simile compares the entities, while metaphor conceptually assimilates them to one another” (Bredin 1998); the former can be literal or non-literal, the latter is only non-literal; the former is signaled by a variety of comparison markers, the latter has no surface marker. Probably, there is also a difference in impact: a simile usually has less power, suggestiveness and effectiveness than a (good) metaphor. In literary texts, we can find similes mingled inextricably with metaphors, enhancing each other’s effect. “Simile also differs from analogy, intended in its narrower sense” (Miller 1993): the former involves two entities, while the latter involves four, since it is patterned following the arithmetic relation of proportionality.

Moentaha (2006:190) stresses that

Simile compares two different objects that have different categories or classes, so the expression like ‘The boy seems to be as clever as his mother’ (Anak lelaki itu sepandai ibunya) is not simile but an ordinary comparison because the words ‘boy’ and ‘mother’ are from the same category. According to him, the example of a simile is ‘He is as brave as a lion’ (Dia seberani banteng or Dia seberani pendekar) because the words ‘he’ and ‘lion’ are from the different category. The pronoun ‘he’ refers to ‘the man’, whereas the noun ‘lion’ refers to ‘the animal’. However, why is the word ‘lion’ translated into ‘banteng’ or ‘pendekar’ not ‘singa’? Contextually the word ‘banteng’ or ‘pendekar’ is more acceptable in the socio-culture of Indonesia. Thus, the English similes and metaphors should be transferred and reproduced into the accepted language and culture.

From the previous statements, it can be said that simile is a figure of speech comparing two different objects, which share the same point of similarity. It gives emphasis on the same characteristics shared by two objects and the uses of comparison marker. A simile is easy to identify by the presence of comparison markers. The available markers of simile in Indonesia language are “seperti, ibarat, bak, sebagai, umpama, laksana, penaka, serupa, and so on” (Tarigan, 2009: 9).

Pierini (2007) states that there are the available comparison markers including the following:

- a) Verbs: seem, look, like, act like, sound like, resemble, remind;
- b) Adjectives: similar to, the same as;
- c) Nouns: a sort of, some kind of;
- d) Preposition (in comparison phrases): like, as;
- e) Conjunctions (in comparative clauses): as if/though, as when;

The markers are not interchangeable: they impose different syntactic requirements on the constituents being compared, and often have different meanings. For example, be like signals a clear similarity, while be sort of a loose similarity; the verb seem can signal both an objective and subjective similarity, while remind signal a subjective one. They also occur in different registers: similar to and resemble occur most typically written, more formal discourse.

Furthermore, simile has three parts; they are topic, image, and point of similarity (Larson, 1984: 247). Each of it will be explain below:

- 1) Topic is the topic of the first proposition (nonfigurative), i.e. 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 proposition involved

The example of simile 'He is brave as bulldog' can be analyzed below:

Topic	: He
Image	: Bulldog
Point of Similarity	: Brave

The word 'He' refers to the topic, meanwhile the 'Bulldog' is the image, that's the thing which being compare to the topic and they have the same characteristics, i.e. 'Brave' which is the point of similarity. To translate the simile correctly, it is important for the translator to analyze the simile of SL before it is translated into the TL. It is done by determining the topic, the image, and the point of similarity of the simile in SL. In other words, the meaning of similes in SL should be identified first.

"Similes can fulfil various functions" (Fromilhague 1995:88-94). First, they serve "to communicate concisely and efficiently": they are one of a set of linguistic devices (figures of speech) which extend the linguistic resources available. Secondly, they can "function as cognitive tools for thought in that they enable us to think of the world in novel, alternative ways, namely, they can create relations of similarity". In discourse, they can also fulfil more specific functions depending on the textual genre in which they occur. In scientific texts, comparison and analogical reasoning play an important role. In popularization, similes serve "to establish a direct link with the reader's general knowledge, which makes the topic easier to identify" (Gotti 2003: 296). In textbooks, they are used as pedagogic aids to teach abstract or unfamiliar concepts by employing concepts known by students, for example: 'an atom is like a miniature solar system'. In

journalistic texts, similes can be used as an ornament, but in most cases, they serve a function: illustrating behaviors or individual experiences, describing entities in an appealing way to add interest, for example: “it was, she says, like belonging to a very exclusive, exciting club”. In literary text such as poetry or drama, similes fulfil an aesthetic function, and are usually creative, a way of talking about something in a surprising way, as in the following examples: Let us go then, you and I, / When the evening is spread against the sky / Like a patient etherized upon a table. Next example: “The morning light in the living room was like dishwater, pouring in under the grubby scalloped edge of the scooped-up curtains.” In Eliot’s verses, “the similarity statement is contrived resuming the Baroque practice of associating the natural world and man’s domain of crafts and artifices” (Wellek & Warren 1973: 198-199), producing a memorable simile. In literary text, we can also find an original use of standard simile, as in ‘just like little dogs’. The little dogs attributing the reckless behavior of young animals that like to play and are not aware of the consequences of their action.

2.2.8 Definition of Metaphor

The definition of metaphor can be found in many sources. One of them is from Oxford Advanced Learner’s Dictionary (734), “the imaginative use of a word or phrase to describe someone or something as another object in order to show that they have the same qualities and to make the description more forceful.” For example, ‘she has a heart of stone’ and the expressions such as ‘we must tighten our belts now’. It is also can be said that metaphors are familiar images to explain abstract ideas.

Newmark (1980: 284) defines metaphor as “A word or phrase applied to an object, action, or quality which is does not literary denote, in order to describe it more accurately or vividly- a degree of resemblance is therefore implied.”

Metaphor is slightly different from synonym. Metaphor does not mean that the two things are the same. They are similar only in their relations to something else. Metaphor is used to explain something abstract. It is also used for comparing two different things. It is a kind of beautiful language, which is used to build some effects for the readers. We have to consider that metaphor also differ from simile. Metaphor does not

use comparative word such as ‘like’ or ‘as’ explicitly. The sentences ‘Juliet is like the sun’ is not metaphor; it is a simile, but the sentence ‘Juliet is the sun’ is a metaphor.

2.2.9 The Similarity of Metaphor and Simile

Considered at the most basic linguistic level, the difference between metaphor and simile seems slight. Both commonly involve the juxtaposition of two concepts in order to enhance appreciation of one of them, differing only in the presence or absence of the word ‘like’. The two statements ‘Mary is a bulldozer’ and ‘Mary is like a bulldozer’, for example, are likely to lead the hearer to the same broad kinds of judgments about Mary’s personality. The fact that the two do function as distinct linguistic figures of speech, and are used in different contexts, however, has led many metaphor theorists working on the comprehension of figurative language to consider specifically the relationship between metaphor and simile. Theoretical thinking is sharply divided on one central issue: whether they are indistinguishable in meaning and so interchangeable, or altogether different in their effects.

Accounts of the effects of metaphor go back as far as classical writings, and many recent theorists still use Aristotle as a framework or springboard for the development of their own line. Robert J. Fogelin draws on the following passage from Aristotle which suggests that, although metaphors should essentially be taken to be nothing more than elliptical similes, metaphor might have greater rhetorical force than simile in certain circumstances:

“The simile, as has been said before, is a metaphor, differing from it only in the way that it is put; and just because it is longer it is less attractive. Besides, it does not outright say that ‘this’ is ‘that’, and therefore the hearer is less interested in the idea.” (Fogelin 1988: 27). This account takes for granted a series of assumptions about the way metaphor and simile function: firstly, that they are not only interchangeable but entirely equivalent; secondly, that a longer formulation is necessarily less appealing; and, thirdly, that direct equation (saying that ‘this’ is ‘that’) is intrinsically more interesting than mere comparison.

The Princeton Encyclopedia of Poetry and Poetics (1990) defines metaphor as a verbal relation in which an idea or image is enhanced “by the presence of one or more other ideas”. Explanation of the mechanism by which the ideas are related, however, is deftly avoided; and this question is central to metaphor studies. Broadly speaking, the field divides into those who view metaphor comprehension as a process of direct comparison, highlighting similarities between different named concepts by a process of feature-matching, and those who envisage it as involving the formulation of novel abstract categories potentially encompassing (among other things) both the encoded concept of which they bear the name and the target of the metaphor. The comparison approach takes for granted, even depends upon, the fundamental equivalence and therefore interchangeability of metaphor and simile: both compare different concepts, and metaphors, which usually involve strictly untrue statements (as Mary is not actually a bulldozer), are understood by implicit translation to the simile form, which does not involve such a contradiction and so is easier to process.

As part of its definition of metaphor, The Penguin Dictionary of Literary Terms (1999) offers the following description: “A comparison is usually implicit; whereas in simile it is explicit”. This antithetical formulation, introducing simile directly into the definition, is proof of the extent to which not only is our thinking about metaphor and simile intertwined, but our thinking in general conditioned by the process of comparing one thing to another. George Lakoff’s pioneering and compelling theory of conceptual metaphor claims that “our entire cognitive makeup is fundamentally metaphorical in nature: we understand the world through a series of core conceptual metaphors (‘Purposes are Destinations’, ‘Difficulties are Impediments to Motion’, ‘More is Up’) based on experience” (Lakoff 2008, Lakoff & Turner 1989). This could be extended (or reduced, depending on one’s perspective) to a theory of conceptual simile: we see everything in terms of comparison, and make sense of the world by attempting to understand new things in terms of the already known or understood. That versions of the same hypothesis apply to both metaphor and simile only shows quite how linked they are, and how difficult to separate. The very fact that simile and metaphor are so often considered together, one used to illuminate the other, and so intertwined in terms of the way we think and write,

might be interpreted as support for the case that the difference between them is merely a linguistic or terminological one, and that metaphor might simply be shorthand for simile.

2.2.10 The Differences of Metaphor and Simile

The distinction between simile and metaphor is among the oldest and most widely recognized in rhetorical theory. In fact, a distinction almost without a difference, as Aristotle puts it, “the simile also is a metaphor...the difference is but a slight” (Rhetoric III, 4). Traditionally, what difference there is has been seen as a matter of form: a simile, simply makes explicit what a metaphor merely implies. One venerable tradition, stretching from Quintilian to Miler (1979), “sees metaphor as a sort of elliptical simile”. Another theorist as diverse as Aristotle, Lakoff and Johnson (1980), and Glucksberg and Keysar (1990), take metaphor as “the more basic of the two figures, and views simile as the explicit expression of a metaphorical mapping.”

The relation between metaphor and simile is not so much a matter of chickens and eggs as one of apples and oranges. Both figures are essentially analogical, involving processes of conceptual blending whereby one structure, the target, is somehow understood in terms of a second structure, the source. But analogical figures come in many shapes and sizes: in fact, both simile and metaphor should be distinguished not just from each other, but also from a third analogical figure, literal comparison. Although “metaphor is itself often seen as a sort of elliptical comparison” (e.g. Miller 1993), work in “conceptual metaphor theory” (Lakoff 1993, Grady 1997) has largely undermined this view. Many basic metaphors; for example, HAPPINESS is UP and DIFFICULTY is HEAVINESS, do not reflect objective similarities between source and target domains, but rather arise from basic correlations in the everyday experience of these domains. While comparison involves an actual assessment of what two entities share, metaphors selectively project conceptual structure directly from one domain onto another. Metaphors, in other words, create similarities rather than reflecting them. Similes, on the other hand, really are a kind of comparison. Unlike metaphors, they require individuation of both source and target concepts, and an evaluation of what they have in common, but unlike literal comparisons, they are figurative, comparing things normally felt to be

incomparable, typically using vivid or startling images to suggest unexpected connections between source and target.

Similes and metaphors are not simply alternative ways of expressing the same idea. Occasionally, of course, the two figures may appear interchangeable: a nominal metaphor like *Odysseus is a weasel* is roughly (if not exactly) identical in meaning to its counterpart *Odysseus is like a weasel*. For some theorists (e.g. Miller 1979, Glucksberg 2001), this in translatability is a defining feature of the two figures. Such examples, however, may be misleading: many metaphors lack any “clear counterpart simile” (Levinson 1983); and many, perhaps most, “similes resist any easy paraphrase as metaphors” (Tirrell 1991). One of the most striking differences between these figures is explicitness: while metaphors need not be overtly marked, similes, by their very nature, must be. Simile is fundamentally a figure of speech requiring overt reference to source and target entities, and an explicit construction connecting them. Metaphor, on the other hand, is ultimately a figure of thought. “Many conceptual domains are essentially metaphorically structured, and this structuring is often evident not just in metaphorical uses of language, but also in social practices and conventions, in gesture, and in reasoning processes in general” (Lakoff 1993, Gibbs 1994). Because metaphor is fundamentally, a cognitive rather than a linguistic phenomenon metaphorical expression need not be overtly signaled in any way: given the appropriate mappings, one can use source domain language metaphorically without even mentioning the target domain to which they apply.

The explicit nature of similes does have its advantages, however. Analogical figures in general require one to figure out an intended relation between source and target concepts. Unlike metaphors, similes sometimes facilitate this process by specifying tertium, a ‘third element’ in the comparison denoting the respect in which the source and target are being compared. While simile and metaphor are conceptually and rhetorically distinct, they can and do operate in tandem. Similes involve the individuation of two inputs and the matching of shared properties across those inputs; however, the matched properties in a simile may themselves be metaphorically structured. For example, ‘*Mary is like a bulldozer*’, the comparison depends on the metaphorical understanding of obstacles in terms of physical impediments, which is prominent part of “the event structure metaphor” (Lakoff 1993). Given this metaphor, the simile here highlights an

indelicate and unstoppable political will. The simile is, in effect, a comparison built on top of a metaphor. Since so much of conceptual structure is in fact metaphorical, this sort of scaffolding of similes on top of conceptual metaphors is quite common; but while the two figures often work together, they make distinct contributions to the process of meaning construction.

Aisenman (1999), building on “Gentner’s Structure-Mapping Model” (Gentner 1983, Gentner and Bowdle 2001) suggests that:

Similes and metaphors differ essentially in the types of properties they typically map, that metaphor and analogy typically map relations, while simile is the preferred figure for mapping attributes. The number of arguments they take defines relations and attributes. An attribute is a predicate with a single argument; a relation is a predicate with two or more arguments. Attributes include most features of appearance: shape, size, color, and so on. Relations, on the other hand, include features of function or behavior: what something does and how it interacts with other things.

The difference between metaphor and simile may have less to do with the kinds of properties they map than with the mapping process itself. Conceptual metaphors give form to a target domain by projecting structure from a source: in fact, some very abstract targets, like time and causation, may be structured almost entirely metaphorically (Lakoff 1993). Similes, on the other hand, match structures construed as simultaneously present in both domains: similes do not add structure to a target, but highlight what is already there. In short, while metaphor may actually structure a domain, simile is essentially a mode of description: similes may not always map attributes, but they do tend to function attributively. Simile seems like a simple figure, a minor variation on some other familiar figure. Unlike metaphor, simile is essentially a figure of speech, in fact, an explicit form of comparison; but unlike literal comparison, simile is essentially figurative, making unexpected connections between literally unlike concepts. These observations are simple, but they have important consequences for the forms similes take, the meanings they convey, and ultimately for the rhetorical functions they serve.

2.2.11 Strategies in Translating Simile

During the process of translating, translator should apply translation strategies in order to solve the problems encountered. The translator must realize that the strategies used in translating a text determine whether the translation product is considered to have a good quality or less. Pierini (2007) state that in selecting the appropriate strategies, “the translators should take into consideration factors such as context of use, connotation, and rhetorical effect and register.”

In analyzing simile translation, I will apply six translation strategies proposed by Pierini (2007), there are as follow:

2.2.11.1 Literal Translation (Retention of the Same Vehicle/Image)

Simile in the SL is Possible to have the same meaning in the TL which consists of equivalent lexical items. Therefore, Newmark (1981: 88) proposes “a strategy of reproducing the same image in the TL if the point of similarity is universal.” With this strategy, the translator can translate the simile into the TL directly and produces natural simile translation. Furthermore, Larson (1984: 280) affirms that “simile can be kept if receptor language permits (that is, if it sounds natural and is understood correctly by the readers).”

2.2.11.2 Replacement of the Vehicle with Different Vehicle

“When the image of the simile does clash with the TL culture, the translator may replace the image in the SL with standard TL image” (Newmark, 1981: 89). In addition, Larson says that “the translator will want to substitute a different simile in the SL,” one that “carries similar meaning as simile in the SL” (1984: 253).

2.2.11.3 Reduction of the Simile, if Idiomatic, to its Sense

If the simile is idiomatic, the translator may delete it. However, the TL readers will lose the sense of simile. Newmark’s (1981: 91) describe about deletion of the translation of metaphor (which is implicit form of simile) is that “a decision of this nature can be made only after the translator has weighted up what he thinks more important and what less

important in the text in relation to its intention.” Additionally, this strategy can be justified only if the simile’s function is being fulfilled elsewhere in the text.

2.2.11.4 Retention of the Same Vehicle plus Explicitation of Similarity Feature(s)

In translating simile, a translator can add any information or make the translation explicit to make it understandable by target readers. This change is either towards more explicitness (explicitation) or towards more implicitness (implication). Explicitation is well known to be one of the most common transliteral strategies. It refers to the way in which “translators add components explicitly in the target text which are only implicit in the source text.” (Chestrman 2000: 108). “If there is a risk that the simple transfer of the simile will not be understood by the majority of the target readers, the translator may translate the simile plus sense” (Newmark, 1981: 90).

2.2.11.5 Replacement of the Vehicle with a Gloss

This strategy can be applied in order to make the image, if it is added with a gloss a note or comment added to a piece of writing to explain a different word or phrase more understandable in the TL.

2.2.11.6 Omission of the Simile

It is a translation strategy when a simile is omitted to avoid an unnatural translation. This strategy also allows the translator to delete simile only if it is considered unnecessary. The omission, however, retains the meaning of the SL.

2.2.12 Problems in Translating Simile

Some similes are hard to understand and they even become completely misunderstood if they are not translated correctly. Larson in his book “Meaning-based Translation” (1984: 250) claims that there are number of reasons why metaphors or similes are hard to understand and cannot be translated literally:

1. The image used in the metaphor or simile may be unknown in the receptor language.
2. The topic of the metaphor or simile is not always clearly stated.

3. Sometimes the point of similarity is implicit and hard to identify.
4. The point of similarity may be understood differently in one culture than another.
5. There is also the possibility that the receptor language does not make comparisons of the type, which occur in the source text metaphor or simile.

2.2.13 Equivalence in Translation

Producing an equivalent translation, which is accurately communicating the same meaning as the SL, became aim of every translator. Nevertheless, the translator often gets problems from the characteristics differences between the SL and TL. Equivalence is a state of being equal. According to Newmark (1988) “the overriding purpose of any translation should be achieved equivalent effect, i.e. to produce the same effect or one as close as possible on the readership of the translation.” It means that the general purpose of the translating a target text is to reach equivalence of the source text.

According to Pym (2010),” equivalence thus perhaps means achieving whatever the ideal translator should set out to achieve.” Yet this is mere tautology: equivalence is supposed to define translation, but translation would then appear to define equivalence. He also stresses equivalence is not a predetermined relation that translators passively seek, but instead works as transitory fiction that translators produce in order to have receivers somehow believe that translations have not really been translated.

House (1977) is in favor of “semantic and pragmatic” equivalence and argues that “ST and TT should match one another in function”. House suggests that “it is possible to characterize the function of a text by determining the situational dimensions of the ST.” In fact, according to her theory, “every text is in itself is placed within a particular situation that has to be correctly identified and taken into account by the translator.” After the ST analysis, House is in a position to evaluate a translation; “if the ST and the TT differ substantially on situational features, then they are not functionally equivalent, and the translation is not of a high quality.” In fact, she acknowledges that “a translation text should not only match its source text in function, but employ equivalent situational-

dimensional means to achieve that function”. Central to House's discussion is the concept of overt and covert translations. In an overt translation, the TT audience is not directly addressed and there is therefore no need at all to attempt to recreate a “second original” since an overt translation 'must overtly be a translation'. By covert translation, on the other hand, is meant the production of a text, which is functionally equivalent to the ST.

Thus, Baker (1992) pointed that equivalence as “the relationship between a source text (ST) and a target text (TT) that allows the TT to be considered as a translation of the ST in the first place. Equivalence relationships are also said to hold between parts of STs and Parts of TTs.”

From those definitions, the meaning of translation equivalence is a state of the source text and the target text is being equal in meaning, yet the differences of the language and the meaning and message from the source text is transferred naturally to the target text. So, it looks like it is not really being translated.

Baker (1992) has divided the equivalence of translation into five typologies: (1) Equivalence at word level – the meaning of single words and expressions; (2) Equivalence above word level – explores combinations of words and phrases (stretches of language); (3) Grammatical equivalence – deals with grammatical categories; (4) Textual equivalence – discusses the text level (word order, cohesion, etc.); (5) Pragmatic equivalence – how texts are used in communicative situations that involves variables such as writers, readers, and cultural context.

2.2.13.1 Equivalence at Word Level

Equivalent at word level is the basic element for translator as consideration in doing translation work. When the translator starts analyzing the ST, he or she looks at the words as single units in order to find a direct “equivalent” term in the TL. She also gives a definition of the term “word” since it should be remembered that a single word can sometimes be assigned different meanings in different languages and be regarded as being more complex unit or morpheme.

2.2.13.2 Equivalence above Word Level

Equivalence above word level is the next level after the word level. Words are the part of the language used by community conveyed in communication. People combine words into the higher level in constructing idea to convey the messages. This part of equivalence comes “when words start combining with other words to form stretches of language” (Baker: 1992).

The great pest of speech is frequency of translation. No book was ever turned from one language into another, without imparting something of its native idiom; this is the most mischievous and comprehensive innovation; single words may enter the thousands and the fabric of the tongue continue the same, but new phraseology changes much at once; it alters not the single stones of building, but the other of the columns. “If an academy should be established for the cultivation of our style... let them, instead of compiling grammars and dictionaries, endeavor, with all their influence, to stop the license of translators, whose idleness and ignorance, if it be suffered to proceed, will reduce us to babble a dialect France.” (Samuel Johnson, Preface to the dictionary, 1755: xii) in Baker (1992).

2.2.13.3 Grammatical Equivalence

In translation, equivalence is a term used to refer to the nature and extent of the relationships between source language and target language. According to Baker (1992) grammatical equivalence is refers to “the diversity of grammatical categories across languages.” Every language has own rules in the grammatical structure, this may cause some change in the information content of the message during the process of translation. These changes may induce the translator either to add or omit the information in the target text because the lack of particular grammatical devices in the target language itself. Baker focuses on five grammatical categories related to the grammatical equivalence of translation. Those are number, gender, person, tense and aspect, and voice. Grammatical category of number relates to the idea of countability. However, not all languages have a grammatical category of number, and those do not necessarily view countability in the same terms. This distinction has to be expressed morphologically, by adding suffix to a

noun or by changing its form in some other way to indicate whether it refers to one or more than one: student / students, man / men. (Baker 1992)

2.2.13.4 Textual Equivalence

Textual equivalence relates to the equivalence between the equivalence between a SL text and a TL text in terms of information and cohesion. Texture is a very important feature in translation since it provides useful guidelines for the comprehension and analysis of the ST, which can help the translator in his or her attempt to produce a cohesive and coherent for the TC audience in a specific context. It is up to the translator to decide whether to maintain the cohesive ties as well as the coherence of the SL text. His or her decision will be guided by three main factors, those are: (1) the target audience, (2) the purpose of the translation, (3) the text type.

2.2.13.5 Pragmatic Equivalence

Pragmatic equivalence relates to the implicatures and strategies of avoidance during the translation process. Implicature is not about what is explicitly said but what is implied. Therefore, the translator needs to work out implied meanings in translation in order to get the ST message across. The role of the translator is to recreate the author's intention in another culture in such a way that enables the TC reader to understand it clearly.

2.2.14 Theoretical Framework

Translation has been defined by many linguists. It is a process of transferring meaning from one language into another without changing the message from the source text. A good translator should pay attention to the socio-cultural, knowledge and linguistic features in both languages (SL and TL). If they master all the aspect, they can be able to convey the closest message from the SL into the TL. So, the translation feels natural and acceptable for the readers when they read a translation product.

In this research, the writer will focus on two points. First, it deals with the strategies used in translating the English similes of Doyle's short stories. the writer will use six translation strategies proposed by Pierini (2007). They are (1) Literal translation (retention of the same vehicle). (2) Replacement of the vehicle with different vehicle. (3)

Reduction of the simile, if idiomatic, to its sense. (4) Retention of the same vehicle plus explicitation of similarity feature(s). (5) Replacement of the vehicle with a gloss. (6) Omission of the simile

Second, the writer focuses on the naturalness of the translated similes. the writer will try to see the naturalness of the similes whether it is acceptable, less acceptable or unacceptable by use four level naturalness proposed by Larson (1998). They are (4) Highly natural, (3) Natural, (2) Less natural, and (1) Unnatural.



CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

Answering the first research question, this study reveals that there are five translation strategies used in Doyle's short stories. The most dominant strategy used in the movie is literal translation (retention of the same image) 37.57%. The second is reduction of simile, if idiomatic to its sense 31.51%. The third is replacement of the image with different image with the percentage 18.78% then followed by retention of the same image plus explicitation of similarity feature(s) 8.48%. While the least used strategy is omission of the simile with the percentage 3.63%.

The translation of Doyle's short stories can be categorized as natural translation. As shown from 46.66% highly natural translation, 25.45% natural translation, 27.87% less natural translation, and 0% unnatural translation. Some of the data (27.87%) are rated as less natural because the raters found that there was a little bit grammatical error and wrong choice of idiom and words made the simile less acceptable for the target readers.

It can be concluded that there are five translation strategies used in the Doyle's short stories. One of them are highly acceptable in the source language, because the translation that used that strategy mostly acquired highly natural level, that is reduction of the if idiomatic to its sense. The rest are could be considered as natural translation, there are retention of the same image plus explicitation of similarity feature(s), and omission of the simile. While the others are less acceptable in the target language consist of literal translation, and replacement of the image with different image. Generally, the Indonesian translation of Doyle's short stories can be categorized as natural translation although there are some cultural words, proverbs and uncommon term used in the target languages which are still maintained by the translator in the translation.

5.2 Suggestion

The followings are several suggestions which are hopefully useful to others who want to conduct a research related to this study.

1. For the translator

Based on the research result, almost all the translation of the Doyle's short stories is mostly natural. However, there are some data which are less natural. It can be seen from the data that 27.87% of data are less natural. Most of the translation has been translated by using proper translation strategy although there are some words which still sound awkward in the target language. It is because the translator still maintains some foreign words and proverbs and does not change it properly to the target language. The translator also does not use proper words which are appropriate with Bahasa Indonesia rules, so it makes the translation less natural for the raters. It will be better if the translator translates those using common words in the target language and uses the words which are appropriate with Bahasa Indonesia rules. Translator should try to understand the meaning of simile before translate it, and If the translator couldn't find the equivalence for the simile in target language, they should have translated it based on the meaning.

2. For other researchers

Based on the finding, I suggest other researchers to examine the effect of the choice of translation strategies on other aspects of quality of translation such as readability and accuracy, especially in a short story or novel. Because it will help the target viewers to understand the storyline of the book, so the quality of the translation is important to be assessed to produce a good translation.

REFERENCES

- Atmanegara, W. S. (2017). *Pedoman Umum; Ejaan Bahasa Indonesia*. Bantul: Episentrum Books.
- Baker, M. (1992). *In other words: A course book for Translation*. London: Routledge.
- Baker, M. (2001). *Encyclopedia of Translation Studies*. London: Routledge.
- Catfold. (1965). *A Linguistic Theory of Translation*. London: Oxford University Press.
- Dewi, N. L. (2015). The Naturalness of Translation in Translating a Short Story Entitled “Drupadi” from Indonesian into English. *e-journal*, 2-3.
- Doyle, A. C. (1986). *Sherlock Holmes The Complete Novels and Stories Volume I*. New York: Bantam Dell.
- Fadaee, E. (2011). Translation Naturalness in Literary Works: English to Persian. *International Journal of English and Literature Vol. 2(9)*, 200-205.
- Flanagan, M. (2009). Recycling Text: Human Evaluation of Example-Based Machine Translation Subtitles for DVD. *School of Applied Language and Intercultural Studies Dublin City University*. Retrieved 3 30, 2015, from <http://doras.dcu.ie/14842/1/MarianFlanaganPhD.pdf>
- Hartono, R. (2012). Model dan Prinsip-Prinsip Penerjemahan Idiom dan Gaya Bahasa dari Bahasa Inggris ke Bahasa Indonesia. *Prosodi*, 6(1). Retrieved October 23, 2016, from <http://journal.trunojoyo.ac.id/prosodi/article/view/63>
- Hartono, R. (2012). *Teori Penerjemahan (A Handbook for Translation)*. Semarang: Citra Prima Nusantara Semarang.
- Haight, S. G. (2006). On the Relation Between Metaphor and Simile: When Comparison Fails. Retrieved April 1, 2017, from <http://www-psychology.concordia.ca/fac/deAlmeida/COGSCI/Gluckberg%20on%20similes.pdf>
- Larson, M. (1984). *Meaning based Translation, A Guide to Cross Language Equivalence*. Lanham: University Press of America.

- Larson, M. (1998). *Meaning Based Translation: A Guide to Cross Language Equivalence: Second Edition*. London: University Press of America.
- Mansour Shamsaeefard, M. R. (2013). Strategies for Translation of Similes in Four Different Persian Translations of Hamlet. *Linguistics and Literature Studies*, 1(3). doi:10.13189/lis.2013.010305
- Moentaha. (2006). *Bahasa dan Terjemahan*. Jakarta: Kesaint Blanc.
- Mujianto, Y. (2011). *Petunjuk Penulisan Skripsi*. Semarang: UNNES Press.
- Nababan, M. (2012). Pengembangan Model Penilaian Kualitas Terjemahan Kajian Linguistik dan Sastra. *Jurnal linguistik Bahasa*, 39-57.
- Newmark. (1988). *A Textbook of Translation*. Hertfordshire: Prentice Hall.
- Newmark. (1988). *Approaches to Translation*. Singapore: Prentice Hall.
- O'Donoghue, J. (2000). Is a metaphor (like) a simile? Differences in meaning, effect and processing. Retrieved April 1, 2017, from <http://pdfs.semanticscholar.org/b224/1695af0ddfe136252b5f58a13c9895bd5333.pdf>
- Ordudari, M. (2007). Translation Procedure, Strategies and Method. *Translation Journal*, Volume 11(No. 3). Retrieved July 2015, from <http://translationjournal.net/journal/41culture.htm>
- Pierini, P. (2007). Simile in English: from Description to Translation. *CIRCULO de Linguistica Aplicada a la Comunicacion*, 23-30.
- Pym, A. (2010). *Translation and Text Transfer*. Tarragona: Intercultural Studies Group.
- Suparman. (2003). *Terjemahan Sastra*. Surakarta: Fakultas Sastra dan Seni Rupa & Program Pascasarjana.
- Suryawinata, Z. a. (2003). *Translation: Bahasa Teori dan Penuntun Praktis Menerjemahkan*. Yogyakarta: Kanisius.
- Waridah, E. (2017). *Kumpulan Lengkap Peribahasa, Pantun, dan Majas*. Jakarta: Bmedia.