



**THE USE OF LARSON’S STRATEGIES IN
TRANSLATING METAPHORS IN RIGGS’
“MISS PEREGRINE’S HOME FOR PECULIAR
CHILDREN” AND THEIR ACCURACY
(A DESCRIPTIVE QUALITATIVE STUDY)**

A Final Project

submitted in partial fulfillment of the requirements for the degree of
Pendidikan Bahasa Inggris in English Department

by

Sarah Nur Azizah

2201414079

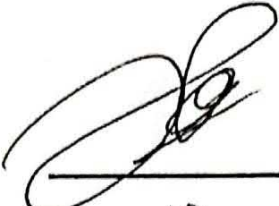
**ENGLISH DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
UNIVERSITAS NEGERI SEMARANG
2019**


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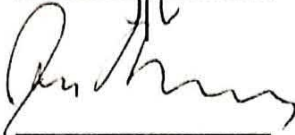
This final project was approved by Board of Examiners of the English Department of Languages and Arts of Semarang State on Tuesday, 20th August, 2019.


Board of Examination


1. Chairperson,
Dr. Hendi Pratama, Spd., M.A.
NIP. 195207231980031004
2. Secretary,
Bambang Purwanto, S.S., M.Hum.
NIP. 197807282008121001
3. First Examiner,
Prof. Dr. Januarius Mujiyanto, M.Hum.
NIP. 195312131983031002
4. Second Examiner,
Dr. Rudi Hartono, S.S., M.Pd.
NIP. 196909072002121001
5. First Advisor as Third Examiner,
Dr. Issy Yuliasri, M.Pd.
NIP. 196207131990032001











Approved by

Dean of Language and Arts Faculty



Dr. Sri Rejeki Urip, M.Hum.

NIP. 196202211989012001

PERNYATAAN

Dengan ini saya

Nama : Sarah Nur Azizah

NIM : 2201414079

Prodi/Jurusan : Pendidikan Bahasa Inggris/Bahasa dan Sastra Inggris FBS UNNES

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yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana ini benar-benar merupakan karya saya sendiri, yang saya hasilkan setelah melalui pembimbingan, diskusi, dan pemaparan atau ujian. Semua kutipan baik langsung maupun tidak langsung, baik yang diperoleh melalui sumber kepustakaan, elektronik, maupun sumber lainnya telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dilakukan dalam penulisan karya ilmiah. Dengan demikian, walaupun tim penguji dan pembimbing penulisan skripsi/*final project* ini membutuhkan tandatangan sebagai tanda keabsahannya, seluruh karya ilmiah ini tetap menjadi tanggung jawab saya sendiri. Jika kemudian hari ditemukan pelanggaran terhadap konvensi tata tulis yang berlaku, saya bersedia menerima sanksi berdasarkan peraturan yang berlaku.

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Yang membuat pernyataan,



Sarah Nur Azizah

NIM 2201414079

MOTTO AND DEDICATION

“you can, you should, and if you’re brave enough to start, you will.”

(Stephen King)

To:

My parents (Maskur Junaedi and Muhaeminatun)

My brothers (Zuhdan Kamal, Amal Hudi and Najahan Bagus)

My beloved Kurniawan Suryatama

My friends

ACKNOWLEDGEMENT

Throughout the writing of this final project I have received a great deal of support and assistance. I would like to express my gratitude to my supervisor Dr. Issy Yuliasri, M.Pd. for the useful comments, remarks and engagement through the learning process of this final project. In addition, I would like to thank my parents (Muhaeminatun and Maskur Junaedi) for their wise counsel and sympathetic ear and supporting me spiritually throughout my life. You are always there for me. My sincere thanks also goes to my loved ones, Kurniawan Suryatama, who have supported me throughout entire process.

Finally, there are my friends, who were of great support in deliberating over our problems and findings, as well as providing happy distraction to rest my mind outside of my research.

Semarang, August 20, 2019

The Writer

ABSTRACT

Azizah, Sarah Nur. 2019. *The use of Larson's Strategies in Translating Metaphors in Riggs' "Miss Peregrine's Home for Peculiar Children" and their Accuracy*. Final Project. English Department, Faculty of Languages and Arts, State University of Semarang. Advisor: Dr. Issy Yuliasri, M.Pd.

Keywords: Larson, metaphor, metaphor type, metaphor translation strategy, translation accuracy

This study attempted to analyze the use of metaphor translation strategies and their accuracy. The objectives of the study were to describe the metaphor translation strategies used to translate metaphors and to identify their accuracy in translated metaphors of Riggs' "*Miss Peregrine's Home for Peculiar Children*". This study was conducted qualitatively. Text analysis was done by comparing the original and the translated novel to find out the most used metaphor translation strategies, and rater survey was also done to find out the accuracy level of the translated metaphors. The results of the study showed that there were 82 data of translated metaphors and five metaphor translation strategies found in this study. The mostly used metaphor translation strategy was strategy 5 (the meaning of the metaphor is explained without using its metaphorical image), followed by strategy 4 (the metaphor is maintained by explaining the meaning or adding the topic of the talk or the point of similarity), strategy 1 (the metaphor is kept in case that the receptor language permits), strategy 2 (the metaphor is translated as simile by adding some word such as like, as, if, resemble and so on), and the last was strategy 3 (the metaphor of the source language is transferred to another metaphor in the target language which has the same meaning). In terms of accuracy, three raters found that around 84.96% data were translated accurately, 14.63% data were translated less accurately, and 0.41% data were translated inaccurately. The translation strategy that contributes to highest accuracy was strategy 4.

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CHAPTER I

INTRODUCTION

This chapter presents the background of the study, reasons for choosing the topic, research questions, purposes of the study, limitation of the study, the significance of the study, and the outline of the research.

1.1 Background of the Study

Reading book has significant role in this globalization era. It can enable people in another country or people with different social background to comprehend the literary works of certain cultures. However, there are some books which are written out of reader's mother tongue. Due this condition, some books are translated into different language such as English into Indonesian. Hartono (2014) said that many miscommunications happen every day particularly on the use of English utterances in Indonesian daily-life. Since language has three main functions: expressive, informative, and vocative function (Newmark, 1988).

According to Yuliasri (2016), translation process is a complicated task as it involves two different languages with two different systems and produces a good translation product; a translator should have good translation competence. Translation can be defined as the result of a linguistic-textual operation in which a text in one language is re-contextualized in another language. Translation process not only deals with changing one sentence into another sentence in different language but also with a sense and nuance that translator must catch in every sentence. Translation is a general term that refers to the removal of reflections and ideas from one source language (SL) and target language (TL) without changing the idea or meaning of the source language. Based on that meaning, a successful translation can convey the

explicit and implicit meaning of the source language into the target language as fully and accurately as possible. Translation must have a correspondence relationship with the source text. Bell (1991), translation is the expression in another language (or target language) of what has been expressed in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences. In using translation, human can get knowledge from foreign language through meaning transferred from one language into the others. For example is reading a novel beside their mother tongue for every country. Reading the novel is what some people do in their leisure time. Reading a novel, in Indonesia, the readers will not only find some novels in Indonesian version, but also in English or other languages. Translator who is responsible to the transfer of the message bind the proper meaning several obstacles to look for the appropriate meaning of the source text. Any mistranslated did will only lead to a rigid translation result or even a misunderstood translation. Translator also has to notice the figurative language to avoid the misinterpretation of meaning in the translation. There may less difficulty in reading novels in Indonesian, even though the translators use figurative languages. When it comes to reading English novels, it is another story.

Translating novel from one language to another language is not an easy job. “The main problem in the process of translation is about meaning which will occur when the process is in progress, not translation as a product” (Hatim and Munday, 2004, p. 34). Gutt (1991) said a translation is a receptor language text which is similar to the text in the source language (Stolze, 2011). Therefore, the translator should master both languages which are English and Indonesian (for example) in order to produce a good translation work. The translator should apply translation strategies in order to overcome the problems in transferring the message in order to produce an accurate translation product. People realize that the quality of translation product depends on the translator. It means that if the translator does not do the translation process well, the quality of the translation product will decline. Therefore, a translator is also responsible for the content of the translation product.

Most writers, in reading a novel do not only use their daily language, but they also use figurative language. Ferrer (2011) said “figurative language sparks the imagination by taking words beyond their literal meaning”. Writers intend to make the story more alive by giving more description to help the readers picturing the story. The figurative language that is used, especially metaphor, is closely related to the novel writer’s culture and background, so it is probably a bit harder to be understood. Gibbs (2008) said that writers use metaphor to broaden their linguistic and conceptual resources and to supply novel perceptivity into experiences done by human. Metaphor is a kind of figurative language which is comparing two things directly, it does not use the words *like*, *as though*, *as*, *seems*, and *similar to*. However, a metaphor says it actually *is* that thing.

According to Newmark (1988), metaphor can be defined as an indirect comparison between unrelated things or subjects. The point of similarity ‘may be physical but often it is chosen for its connotations’. He discussed a number of functions of metaphor: to define something more closely; a decoration to show resemblances; to create emotive effect; as an object of interest for media; and lastly as a ‘basic element of language where it later becomes dead or literal language’. For him, translation theory is mainly concerned with the serious purpose of metaphor which is, “to describe an entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language”. He also said metaphor as a figurative language and it is a single or extended text in the form of a collocation or sentence and so on. It makes a comparison between two different things in an unclear way rather than a clear way. It cannot be translated easily using word for word or literal translation. It also has a high difficulty in process of translating. Larson (1984) stated that “If a metaphor is translated by word for word translation, it will raise a misunderstanding translation result. It is because in the metaphor the culture of the source text society lies behind it. The culture of the source text is not merely the same with the target text” (p. 293). Larson (1984) mentioned five ways to translate metaphor as follow: 1) The metaphor is kept if the receptor

language permits, 2) The metaphor is translated as simile by adding some words such as like, as if, resemble and so on, 3) The metaphor of the source language is transferred to another metaphor in the target language which has the same meaning, 4) The metaphor is maintained by explaining the meaning or adding the topic of the talk or the point of similarity, 5) The meaning of the metaphor is explained without using its metaphorical image. Newmark (1988) discussed that choosing from among the strategies to translate metaphors is strongly contingent upon their types. According to Newmark (1988), there are 6 types of metaphor, namely: 1) dead metaphor, 2) cliché metaphor, 3) stock metaphor, 4) adopted metaphor, 5) recent metaphor. Metaphor translation strategies and their types will raise the possibility that there will be an untranslatability condition. It is because the translator will not only consider the both languages used but also the both cultures appeared.

To be a good translator is not easy. The translator's identity is also multifaceted. A translator must have an overall and composite identity comprising the idiosyncratic things that make the translator a social unique entity, namely a person who translates from one language into another, not only have to know meanings, strategies and procedures but also the culture itself. There isn't true or false in translation but the translation has to be appropriate. The identity of the translator immediately reveals two important aspects of the nature of this identity, namely: (1) the identity of the translator, the contingent roles the translator undertakes in specific contexts. As said by Nida (1964),

“a ‘gloss translation’ mostly typifies formal equivalence where form and content are reproduced as faithfully as possible and the target language (TL) reader is able to understand as much as he can of the custom, manner of thought” of the source language (SL) context. Contrasting with this idea, dynamic equivalence tries to relate the receptor to modes of behavior relevant within the context of his own culture” without insisting that he “understands the cultural patterns of the source-language context. According to him problems may vary in scope

depending on the cultural and linguistic gap between the two or more language.” (p. 129)

Misunderstanding in translation result of metaphor if it is translated by word for word translation or literal translation:

1. The culture of the source text society lies behind it (not the same with the target text).
2. The image used in the source text metaphor is not used in the target text metaphor.
3. The topic of metaphor is not explicitly explained.
4. The point of similarity has multi-interpretations in the variety of cultures.
5. The target language metaphor do not have the comparison as it has in the source text.

According to Larson (1984) if metaphor is translated literally or by word for word method, the translation result will often contain misperception. The problem is due to the cultural substance of the society who speak in the source language is not always the same to the culture of the target language. Thus, the miss-equivalent translation will result to a rigid translation or the worst is that the translator will create a misconception about the text. A translator is strived for determining an exact equivalent based on the contexts surround it. A translator has to see figurative expressions such as metaphor, idiom and proverb in the both languages involved in order to avoid deviation of meaning in translation.

The purpose of the metaphor translation is about deep understanding in the novel and a diving through both cultures are two significant things to be concerned. The objective of this research is to analyze what Larson’s metaphor translation strategies are used by the translator in the *Miss Peregrine’s Home for Peculiar Children* novel and the accurate of the translation result. Ransom Riggs, the writer of *Miss Peregrine’s Home for Peculiar Children* also used figurative language in

writing this novel, he used metaphors mostly. The translation experts admit that they often have to work extra harder when they translating texts that contain figurative expressions. Metaphor is one of the problems that have to be solved by the translators because they have to translate it in high level of difficulty in the process. It is important to not only have a deep understanding about the two languages used but also the understanding of cultural contexts of those languages involved. Larson (1984, p. 276) gave an example in the sentence “He is a sheep”. In several cultures this sentence has different meanings based on the its local cultural context. It can be translated as a person who just follows without thinking or in other culture that sentence is translated as a young fellow waiting for girls to follow him, and many more. From the example, the metaphorical translation must be translated properly so that the meaning will remain the same and understood by the readers in the target text. When translating the metaphors, the translator should apply some translation strategies to produce good translation.

1.2 Reasons for Choosing the Topic

The reasons for choosing the topics are stated as follows:

1. The author wanted to analyze Larson’s metaphor translation strategies used by the translator in *Miss Peregrine’s Home for Peculiar Children* and their accuracy.
2. *Miss Peregrine’s Home for Peculiar Children* is a bilingual/multilingual novel which in this case appears in English version as the original version and Indonesian version as the translated version. The author wanted to know which one was easy to understand, imagine, and feel the sense of the novel, the original or the translated version in the perspective of Indonesian readers.
3. The author wanted to improve translators’ skill in translating a text or a book by showing the translation quality of *Miss Peregrine’s Home for*

Peculiar Children novel in choosing which strategies or types best in the translation metaphors in the novel.

1.3 Research Questions

There are some problems that are going to be analyzed:

1. What Larson's metaphor translation strategies are used in the translation of metaphors in *Miss Peregrine's Home for Peculiar Children*?
2. How is the degree of accuracy in the translation of metaphors in *Miss Peregrine's Home for Peculiar Children*?

1.4 Objectives of the Study

The objectives of this study are:

1. To know what Larson's metaphor translation strategies are used in the translation of metaphors in *Miss Peregrine's Home for Peculiar Children*.
2. To determine the degree of accuracy in the translation of metaphors in *Miss Peregrine's Home for Peculiar Children*.

1.5 Significances of the Study

The significances of this study are:

1. For the readers can increase knowledge and skills in metaphor translation strategy and metaphor itself. They can obtain the message of the story of novel as close as possible to the author's intention without reducing the aesthetic values from ST.
2. The result of the author's study can be used as a reference for the other researcher who wants to conduct similar research related to the translation strategy in translation subject, especially in metaphor.
3. For University/PT namely as a collection of reading materials, references the same study and to enrich the research.

4. For educator, this research can be useful as a significant material for developing the translation studies, especially in the translation of metaphor and maintaining the aesthetic values of a text using relevant theories by Larson.

1.6 Scope of the Study

The scope of the study aims to focus the topic research in one direction. The specification helps the author to analyze the problem in translation deeply. This research is limited only on the analysis of the metaphorical translation in a novel entitled *Miss Peregrine's Home for Peculiar Children* and its translation in Indonesian that is used as the data source of this study. The author focuses on two points: the analysis of Larson's metaphor translation strategies contained in English-Indonesian translation of Riggs' *Miss Peregrine's Home for Peculiar Children* and whether the translation has accurate message beside it is acceptable and readable by the target readers.

1.7 Definitions of Key Terminologies

Definitions of terminologies are important to be given in order to avoid misinterpretation and misunderstanding.

1. Translation

Translation is an activity dealing with replacement of a text in the source text by finding the equivalence in the target text. Translation refers to written information, whereas interpretation refers to spoken information. The purpose of translation is to convey the original tone and intent of a message, taking into account cultural and regional differences between source and target languages.

2. Source Text (ST) and Target Text (TT)

Source text (ST) is the text which translator is given to translate into another language (in other words, the original text or the text you start with). Then, target text

(TT) is the translation of the source text (in other words, the final text or the text you end up with).

3. Translation Quality Assessment (TQA)

TQA is type of evaluation to mean the determination of merit, worth, or significance of the translation result. TQA models and procedures must pass the test of validity and reliability.

4. Accuracy of Translation

Accuracy is one of the most important qualities of a good translation. An accurate translation is one that conveys exactly the same meaning as the original, or at least it tries to get as close as possible to the intended meaning whilst being effective and appropriate in the target language.

5. Figurative Language

Figurative language refers to language that uses words in ways that deviate from their literal interpretation to achieve a more complex or powerful effect. This view of figurative language focuses on the use of figures of speech that play with the meaning of words, such as metaphor, simile, personification, and hyperbole. But in this research, the author would like to focus on metaphor only.

6. Metaphor

Lakoff (2003, p. 1) defined metaphor as a poetic linguistic expression where one or more words for a concept are used outside of its normal conventional meaning to express a similar concept. Metaphor is the thing that can be found everywhere automatically and becomes part of language.

7. Metaphor translation strategy

“Translation strategy refers to a way which is applied by the translator to solve the problem occurred during the translation process” (Larson, 1984, p. 252). Metaphor translation strategy can also be a procedure for solving a problem faced in translating a metaphor.

1.8 Outline of the Study

This study is divided into five chapters. The explanation of each chapter can be elaborate as follow:

Chapter one introduces the background of the study, reasons for choosing the topic, research questions, objectives of the study, significances of the study, scope of the study, definitions of the terminologies, and outline of the study.

Chapter two covers the review of related literature, which included previous studies review, theoretical review, theoretical framework, and brief description about *Miss Peregrine's Home for Peculiar Children*. Previous studies review presented some researchers which ever been conducted related the topic of this study. Besides, theoretical review presented some theories embodied which used as the references. It is included definition of translation and metaphor, metaphor linguistic form, the differences between metaphor and Simile, type of metaphor, metaphor translation strategy, and assessing the quality of translation. Next are theoretical framework and brief description about *Miss Peregrine's Home for Peculiar Children*.

Chapter three describes the research methodology. It consists of research design, assumptions, setting, object of the study, source of the data, roles of the report, unit of analysis, method of collecting data, method of analyzing data, and triangulation.

Chapter four presents the results and discussions. It deals with the analysis and the findings of the data obtained and discussions of the results.

The last, chapter five presents the conclusions and suggestions based on the finding

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter is related to the previous study and the theories that related to the topic of the study. The summary of the previous studies explained some studies that have been conducted by other researchers. Then, theoretical review summarized some theories of translation, metaphor and assessing the quality of translation. The writer also stated theoretical framework and brief description of the novel.

2.1 PREVIOUS STUDIES REVIEW

Some researches related to the field of my study had been conducted. These studies are grouped into two groups.

The first research is the studies on metaphor and the types have been conducted (see e.g Hakim, 2009; Madsar, 2010; Lilasari, 2012; Putri, 2013; Muntaha, 2014; Yudha, 2014; Nila, 2013; Khairuddin, 2015; Octavia, 2015; Maulida, 2015; Andarini, 2016).

The second research is the studies on translation strategies have been conducted (see e.g Madsar, 2010; Fithri, 2011; Suprajaheni, 2011; Machali, 2012; A'yun, 2013; Prasetyo & Nugroho, 2013; Lestiyawati, Hartono, & Sofwan, 2014; Yang, 2014; Siregar, Sinar, Lubis, & Muchtar, 2015; Hesmatifar & Biria, 2015; Ratnasari, Yuliasri, & Hartono, 2016; Budiana, Sutopo, & Rukmini, 2017; Kaparang & Putranti 2017, Nduru, 2017; Sari & Yuliasri, 2017; Mutiara, Sofwan, & Kalisa, 2017; Manipuspika, 2018; Sambayu, 2019).

The third research is the studies on quality of translation have been conducted (see e.g Fata, 2009; Fatimah, 2011; Kolahi & Shirvani, 2012; Akhiroh, 2013;

Yuliasri, 2015; Mujiyanto, 2015; Yolanda & Yuliasti, 2016; Ardi, 2016; Permatahati & Rosyidi, 2017; Sipayung, 2018).

Some previous studies have similar aim of the study on analyzing metaphor translation strategy, and the types with my study. The difference of their studies and my study is on the source data. My source data is *Miss Peregrine's Home for Peculiar Children* novel. Meanwhile, Hakim (2009) organized a study about the number of metaphor, the most dominant type of metaphor were found and analyzed the meanings of the metaphor in Dream Theatre's Selected Lyrics. The findings showed that 95 metaphors were found which consist of conceptual metaphor 65 data (68,4%), mixed metaphor 28 data (29,5%) and poetic metaphor 2 data (2,1%). Madsar (2010) studied the strategies used by the translator in translating metaphorical expression in *The God of Small Thing* novel and the accuracy of the translation. This research was a descriptive qualitative study and employed a single-embedded case study as it focused on certain characteristics of the data. The research used two kinds of data: primary data and secondary data. The primary data were taken from the novel written by Arundhati Roy entitled *The God of Small Things* and also the Indonesian version, a translation by A. Rahartati Bambang Haryo which entitled *Yang Maha Kecil*. The secondary data were the results of questionnaires distributed to the informants. The questionnaires deal with strategies used by the translator and also the degree of accuracy of the translation. In collecting the data, the researcher used two methods namely content analysis and questionnaire. The results were: 1) There were seven types of metaphor found in the novel entitled *The God of Small Things*, they were dead metaphor (16 data or 23,1%), extended metaphor (3 data or 4,3%), active metaphor (20 data or 28,9%), compound metaphor (21 data or 30,4%), implicit metaphor (4 data or 5,7%), submerged (3 data or 4,3%), and complex metaphor (2 data or 2,8%). The compound metaphor was dominant in the novel. 2) There were only two strategies applied by the translator in translating the metaphorical

expressions, they were translating metaphor into metaphor (51 data or 73,9%) and translating metaphor into simile (18 data or 26%). The types of metaphor translated into metaphor were dead metaphor (15 data), extended metaphor (3 data), active metaphor (11 data), compound metaphor (14 data), implicit metaphor (3 data), submerged metaphor (3 data), and complex metaphor (2 data). The types of metaphor translated into simile were dead metaphor (1 data), active metaphor (9 data), compound metaphor (7 data), and implicit metaphor (1 data). 3) The analysis on the accuracy of the translation showed that 22 data were considered to be accurate and 47 data were considered to be less accurate. Most of the accurate data were resulted from the strategy of translating metaphor into metaphor. Meanwhile, most of the less accurate data were resulted from the strategy of translating metaphor into simile.

Lilasari (2012) analyzed the live metaphoric expression found in the translation of *Harry Potter and The Deathly Hallows* by J.K Rowling into Indonesian *Harry Potter dan Relikui Kematian*. This study aimed to find the meaning of live metaphors found in the novel, then to analyze the strategies used in translating them into Indonesian version, and to identify the types of shifts found in the translation. Lilasari concluded that the meaning of live metaphors was analyzed by determining its topic, and point similarity, proposed by Larson. Based on her conclusion, three strategies were applied in translating live metaphors found in data source, 1) live metaphors translated by keeping the metaphorical image, 2) live metaphors translated into simile, 3) and live metaphors translated into non-figurative meaning.

Putri (2013) studied the types of metaphorical expressions, translation techniques used by the translator, and the translation quality of the translated metaphorical expressions found in Andrea Hirata's *Edensor* in terms of accuracy and acceptability. According to the findings of the research and the discussion, the conclusion derived as follows. 1) In terms of the types of metaphor, there were two types found in Andrea Hirata's *Edensor*, namely dead and live metaphor. The metaphorical expressions found in the novel were majority recognized as live metaphor. 2) In terms of the translation techniques, there were 9 techniques applied by the translator. They were borrowing,

literal translation, transposition, modulation, established equivalent, adaptation, generalization, linguistic amplification and reduction. Theoretically, there were 18 techniques introduced by Molina and Albir (2002). Based on the findings, literal translation was mostly applied by the translator to translate the metaphorical expressions both live and dead metaphor. Borrowing and transposition were not applied by the translator to translate dead metaphor. 3) In terms of the translation quality assessment, there were two respondents who were given a sheet of questionnaires and asked to assess the accuracy and the acceptability level. The findings were based on the answers of the respondents in measuring the translation quality assessment in terms of the accuracy and the acceptability. The accuracy consisted of three levels, namely Accurate (1), Less Accurate (2) and Inaccurate (3). Whereas, the acceptability consisted of three levels, namely Acceptable (1), Less Acceptable (2) and Unacceptable (3). Based on the respondents and a brief discussion between the researcher and the respondents, the translation of metaphorical expressions in Andrea Hirata's *Edensor* was mostly found Accurate and Acceptable. The least with the lowest number of frequency were Less Accurate and Less Acceptable. Another study from Nila (2013), she used the theory from Nababan to assess the quality of translation of metaphor, simile, and personification in *The Kite Runner* novel. She involved three raters to give the rating of accuracy, acceptability, and readability. She also applied triangulation to measure the validity of the data. Nila concluded that the translation of metaphor, simile, and personification in the novel were assessed to have a high quality. It showed 88,1% in terms of accuracy, 93,8% for acceptability, and 98,9% in terms of readability. Muntaha (2014) studied to find out the types of metaphor and the translation procedure of metaphor in the novel *The Ghost*. The writer analyzed the procedure translation of those metaphors based in the theory from Peter Newmark Book of Translation. She concluded that: 1) the types of metaphor such as dead metaphor and live metaphor were becoming the focus on analyzing this novel. From majorities number of analyzed metaphor in this novel was live metaphor, 2) the various translation procedures had been used by the translator,

such as literal 4 data (2,90%), transference 5 data (3,62%), naturalization 2 data (1,45%), cultural equivalent data (0,72%), transposition 9 data (6,52%), modulation data 12 (8,70%), synonymy 5 data (3,62%), paraphrase 23 data (16,67%), reduction 28 data (20,29%), addition 21 data (15,22%), couplet 22 data (15,94%), and even triplet 4 data (2,90%). Reduction procedure was the most frequent translation used by the translator since there were 28 data (20,29%). Khairuddin (2015) had the result about the writer's intention for writing the novel was the realization of her self-expression, creative thinking, and imagination. In such text type, metaphor played much a part to make strong expressive and aesthetic impression of the language. Therefore, the translator should strive to transfer the metaphorical expressions to TL text for preserving the expressive and aesthetic component of the English metaphors in the original text. The metaphorical expressions in *Harry Potter and the Chamber of Secrets* were translated to Indonesian through various metaphor translation strategies: (1) English metaphor was adopted or reproduced when it was also a common or popular metaphor in Indonesian language or culture. (2) The English metaphor was adapted or replaced with Indonesian metaphor if the metaphor cannot be appropriately reproduced, and if the Indonesian metaphor is not defiant or corruptive to the meaning of the SL metaphor. (3) The English metaphor was changed to simile in the Indonesian translation to retain the metaphorical image of the original. (4) The English metaphor was reproduced and combined with sense or the interpretive meaning of the metaphor. (5) The English metaphor was also changed to simile and combined with sense or the interpretive meaning of the metaphor in its original text; in the specific English-Indonesian metaphor translation case, he sense may come first before the simile. (6)The metaphor was converted to sense or translated to literal language. (7) The English metaphor was deleted when the metaphorical meaning was redundant. The translation of English metaphors in *Harry Potter and the Chamber of Secrets* to Indonesian had been done relatively successfully. This conclusion was inferred from the evaluation results which show that 85 % of the English metaphors were marked appropriate metaphor translation.

Only 12% and 3% were marked respectively less appropriate and inappropriate metaphor translation. Octavia (2015) used the object of this study was one of the young-adults novel by John Green which was “The Fault in Our Stars. This research was descriptive qualitative research by using metaphor translation strategies according to both Larson and Newmark. The researcher decided to use both typologies because both typologies complete each other. The result of this study showed that the translator of the novel “The Fault in Our Stars” only used three strategies out of seven that proposed by Larson and Newmark. Three strategies were translating a metaphor into a simile, translating a metaphor into senses, and reproducing a metaphor using a similar metaphor. The strategies found may be used to translate another novel from the same genre. Maulida (2015) with her objectives of the Research were analyzing the types of metaphor and translation strategies applied in the subtitle of *300: Rise of an Empire* movie. She concluded that to understand metaphor, the context in which it occurred need to be examined closely. It was because figures of speech in this case particularly metaphor cannot be translated literally. To translate them, need some understandings and steps. Larson stated that discovering the topic, image and the point of similarity. This thesis digs deeper about metaphor. It is proved that the translation of metaphor from the source language into target language was better if the metaphor is translated in the form of metaphorical sense as well as in the target language. Therefore, to avoid the misunderstanding the used of the metaphorical word or phrase must be understood in the target language cultures. It was found that metaphor in the source language mostly translated into metaphors in the target language. In the translation strategy as well, it was found that more than one strategy could be seen in one translation, and some translation may result from a cluster of strategies that was difficult to discern. Andarini (2016) studied to find out the metaphors and similes and to analyzed the types of translation techniques used to express the metaphors and similes in *Laskar Pelangi* into English in *The Rainbow Troops*. The method of library research was used in collecting the data using qualitative method. Then, the data already collected were analyzed by

comparing and identifying the techniques used to translate the source language. The other theory was proposed by Nida (1975) about loss of information, gain of information in translation were also used as the supporting theory. This study concluded that metaphor and simile found in the novel *Laskar Pelangi* could be categorized into two groups; Dead and Live. Some metaphor and simile here had been discussed with the theory proposed by Larson about the technique of translating metaphor and simile. From 5 techniques mentioned by Larson; 1) The metaphor was kept if the receptor language permits, 2) A metaphor was translated as a Simile, 3) Substitution, 4) Meaning Explain, 5) Without keeping the imagery metaphor; the technique mostly used was by keeping the language if the receptor language permits it, all these techniques were found in the translation of metaphors and similes in the novel *Laskar Pelangi* into its English version.

Another previous study has similar aim of the study on analyzing translation strategies with my study. The difference of their studies and my study is on the source data. My source data is *Miss Peregrine's Home for Peculiar Children* novel. Meanwhile, Madsar (2010) studied metaphorical expressions in the novel *The God of Small Things*. The author concluded in three aspects which were: (1) there were seven types of metaphor found in the novel entitled *The God of Small Things*, they were dead metaphor (16 data or 23,1%), extended metaphor (3 data or 4,3%), active metaphor (20 data or 28,9%), compound metaphor (21 data or 30,4%), implicit metaphor (4 data or 5,7%), submerged (3 data or 4,3%), and complex metaphor (2 data or 2,8%). The compound metaphor was dominant in the novel, (2) There were only two strategies applied by the translator in translating the metaphorical expressions, they were translating metaphor into metaphor (51 data or 73,9%) and translating metaphor into simile (18 data or 26%). The types of metaphor translated into metaphor were dead metaphor (15 data), extended metaphor (3 data), active metaphor (11 data), compound metaphor (14 data), implicit metaphor (3 data), submerged metaphor (3 data), and complex metaphor (2 data). The types of metaphor

translated into simile were dead metaphor (1 data), active metaphor (9 data), compound metaphor (7 data), and implicit metaphor (1 data), (3) the analysis on the accuracy of the translation showed that 22 data were considered to be accurate and 47 data were considered to be less accurate. Most of the accurate data were resulted from the strategy of translating metaphor into metaphor. Meanwhile, most of the less accurate data were resulted from the strategy of translating metaphor into simile. Fithri (2011) studied metaphor translation strategies in the novel *Avatar The Na'vi Quest*. The writer concluded that the translator used the strategies of Newmark, there were five strategies to translate the metaphors. Beside it, almost English metaphors did not have the equal metaphorical meaning in Indonesian. To get the message from source language to target language, the writer used meaning equivalence. Suprajaheni (2011) investigated the strategies applied in the translation of metaphors in the novel *The Stars Shine Down* about its metaphor translation strategies found in that novel by used Larson's theory. Suprajaheni concluded that the strategies used by the translator in translating the source text of metaphor were metaphor translated into metaphor (74,2%), metaphor translated into simile (11,3%), and metaphor translated into non-figuratively (14,5%). The most dominant strategies applied were the metaphors translated into metaphors. Machali (2012) study investigated in the translation of Indonesian poetry into English. The result showed the translation strategies employed by the translator reflect his interpretation that dictated the translation process. A'yun (2013) study analyzed in the bilingual textbook *Biology 1* for Senior High School Year X. the result was literal translation dominated the translation strategies used by the translator. Prasetyo and Nugroho (2013) discussed translation strategies in the translation of advertisements. The result showed that domestication and foreignization strategies should be balance in translation. Lestyanawati, Hartono, & Sofwan (2014) study analyzed in the translated works of English news item text done by 15 number of the sixth semester students of the English Department of the University of Sains and Qur'an (UNSIQ) Wonosobo in the academic year of 2012/2013. The result showed literal translation was dominantly used as a technique

in translating the source text with the highest used technique in which 149 of 225 sentences applied the technique. Yang (2014) study discussed about the issues of foreignization and domestication strategies in the translation in the different area. Siregar, Sinar, Lubis, & Muchtar (2015) study analyzed in the non-fiction book *The 8th Habits* by Stephen R. Covey. The results were 14% domestications in the form of word, 28% in the form of phrase, and 58% in the form of clause. Meanwhile, foreignization found only 30 foreignizations with 25 (83,3%) in the form of words, and 5 (16,7%) in the form of phrases. Hestimatifar & Biria (2015) study explored the translation strategies underlying the rendition of economic terms from English into Persian. The result was the most frequently used translation strategy was literal translation. Ratnasari, Yuliasri, & Hartono (2016) study analyzed in the translation novel *The Hobbit*. The result was the translator mostly copied the name of characters and geographical name that appeared in this novel. Mutiara, Sofwan, & Kalisa (2017) study analyzed in an English novel Totto-chan: *The Little Girl at the Window* to its Indonesia version entitled Tatto-chan: *Gadis Cilik di Jendela*. The result showed the most strategy used was using idiom of similar meaning but dissimilar form. Sari & Yuliasri (2017) study analyzed in *Physic Bilingual Book for Senior High School Year XI*. The results showed that the translation procedure mostly used was equivalence, followed by calque and transposition. Kaparang & Putranti (2017) studied about metaphor translation strategies and its quality in their journal entitled “The Translation Strategies of Metaphors in Dee’s *Supernova: the Knight, the Princess, and the Falling Star*.” The result showed that it is a priority to reproduce the same object and image in the target text, but, in times when it was not done, the translation maintains the sense. The key to translating metaphor, both by using general Translation Strategies and specific Metaphor Translation Procedures, was the sense of the metaphor. Nduru (2017) study analyzed in the translation of Grisham’s *Time to Kill* novel. The result was literal translation was 322 times used by the translator. Budiana, Sutopo, & Rukmini (2017) study investigated in subtitle of the *Dhaup Ageng* documentary movie. The result was literal translation was the most dominant

strategies used in subtitling process. Manipuspika (2018), in her paper tried to figure out the kinds of metaphor translation procedures used by the translator in rendering *Fallen* novel using Newmark's theory (1988). Based on the findings, only five procedures were found out of seven procedures proposed by Newmark. Sambayu (2019) in her research entitled "Metaphorical Translation Strategies of Bahasa Indonesia into English on Contemporary Indonesian Poetry Translated by Harry Aveling" studied about metaphor translation strategies. She concluded that there were cultural aspects in SL that able to express in TL. It indicated that process of the translation from SL into TL by using literal translation. While for errors, some factors causing misuse of the translation strategy was there was no equivalent value in TL.

For the last previous studies has similar aim of the study on translation field with my study. The difference of their studies and my study is on the source of the data. My source data is *Miss Peregrine's Home for Peculiar Children* novel. Meanwhile, Fata (2009) aimed to describe the translation strategies and to identify translation quality of his book. The book was a humor book. Thus, the researched tended to find the quality of humor terms in this book. The quality assessment aimed to know the accuracy level, acceptability level and readability level of the translation. The researcher categorized the result of the study based on each aspect criteria of translation quality. Fatimah (2011) had a research aimed to find out the translation technique used by the translator in translating song lyrics and to describe the subtitles quality of songs in terms of accuracy, acceptability, and readability in the film. This study investigated the techniques used to translate the song lyrics and found out the degree of quality from those technique used. The result of the study showed that some of the translation techniques had the high degree of accuracy, acceptability and readability, but some others had low degree of quality. Kolahi & Shirvani (2012) had in research in English textbook of translation and their Persian translation. The result was the Persian translation textbooks were less readable than their English originals. Akhiroh, (2013) had in research in the translation of international news in *Seputar*

Indonesia daily. From the analysis, there were identified 11 translation techniques and the qualities of the translation were described as follow: accurate for 34 (40%) translation, accurate with thematic differences for 6 (7%) translation, less accurate for 40 (46%) translation, and inaccurate for 6 (7%) translation. Yuliasri (2015) study analyzed in students' translation works in 2 English-Indonesian Translation classes in an EFL context in Indonesia. The result was the students tend to use faithful translation method, and did not dare to explore the different techniques. Mujiyanto (2015). Study analyzed in novel entitled *The Wuthering Heights* and its Indonesian translation. The results were the back rendering of two translation and readability measures available in <https://readability-score.com> were employed to compare the readability levels of the text. Yolanda & Yuliasri, (2016) study analyzed in English-Indonesian translation English-Indonesian Tolkien's *The Hobbit*. The result was the analysis on translation techniques showed that there were six techniques used. Pun to Non Pun technique, Punoid, Pun to Pun, Non Pun to Pun, then Pun in ST is copied to Pun in TT and Pun to Zero. The analysis on the translation quality showed that 56 translations were considered as accurate, and 187 translations were considered as less accurate. Ardi (2016) study analyzed in the "*asal usul Elite Minangkabau Modern: Respons terhadap Kolonial Belanda Abad XIX/XX*" its source text "The Minangkabau Respons to Dutch Colonial Rule in the Nineteenth Century". The finding was the four of the most frequent techniques, which influence the quality of the translation, were amplification, literal translation, established equivalence, and modulation. Permatahati & Rosyidi (2017) study analyzed in *Alice in Wonderland* novel and its Indonesian translations *Petualangan di Negeri Ajaib* and *Dunia dibalik Cermin*. The finding was established equivalent mostly used and *Petualangan di Negeri Ajaib* was readable. Sipayung (2018) study analyzed in the bilingual history textbook. The finding was the dominant translation shift and method were unit shift 58,33% and free translation: 57,57%.

2.2 Theoretical Review

This part discusses definition of translation and metaphor, the differences between metaphor and simile, types of metaphor and metaphor translation strategies.

2.2.1 Translation

Translation has been defined in many ways by different writers in the field, depending on how they view language and translation. There are some definitions from the experts about translation. Generally, translation has a function as a bridge to connect one language to other language. In addition, Hatim and Munday (in Munday, 2009) defined that “translation as the transferring a written text from SL to TL, conducted by translator, in a specific socio-cultural context” (p. 7). Then, Jiang (2008) believes that “Translation does not mean to replace one linguistic text with another, or to find word for word, sentence for sentence become equivalence, but to reproduce the linguistic form as the mental image constituted out of the source text then recreating it into the target text” (p. 862). It is a process of exchange information and message from source language to target language done by the translator. This is in line with Yuliasri (2015), Rupiah & Hartono (2017), Purwanti & Mujiyanto (2015), and Bao (2014). Translation is a complex task that is not only the transmission of language on the language level, but also is the rewriting of the original works on the social and cultural level. Some experts propose that there are some definitions to draw the translation are.

According to Nida (1982, p. 12), the essence of translation is transferring the message, which is expressed by one language to another. This is in line with A’yun (2013), Hartono (2012). The author assumed that translation is a process of reproducing message from the source language to target language.

Meaning plays the most important part in the transferring process, but the translator can take a note on the style, in order to get the best translation. Bell (1991) mentioned that “translation is the expression in another language (or target language)

of what has been expressed in another, source language, preserving semantics, and stylistic equivalences” (p. 5).

According to Wills in Cholimudin (2007, p. 3), translation is a procedure which leads from a written source language text to an optimally equivalent target language text and requires the syntactic, semantic, stylistic and text pragmatic comprehension by the translator of the original text. Besides, Nida and Taber (1982) said that translating consists in the reproducing in the receptor language the closest natural equivalent of the source language message, firstly in terms of meaning and secondly in terms of style. Both definitions above imply that translation involves two languages: the source language (SL) and the target or receptor language (TL or RL), and that an act of translating is an act of reproducing the meaning of the SL text into that of the TL text (p. 12).

Pinchuck (in Soemarno, 1988, p. 28) who was simply defined translation as a meaning transferring. A deeper opinion was revealed by Brislin (1976) that “Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target) whether the languages are in written or oral form” (p. 1).

Catford (1965) stated that “translation may be defined as the replacement of textual material in one language (SL) by equivalent textual material in another language (p. 20). Similar definition is also mentioned by Larson (1984), he believes that translation consists of translating 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 must be held constant, only the form changes.

Newmark (1988) defined translation as delivering the text meaning into another language based on what the writer intended. Translation is an activity of transferring meaning from the source language into the target language. Soemarno (1988) stated that “translation as a meaning transferring” (p. 28). Brislin (1976) argued that “translation is the general term referring to the transfer of thoughts and

ideas from one language (source) to another (target) whether the languages are in written or oral form” (p. 1). Brislin said that translation is a general term that refers to the transfer of idea or thought from the source language into target language either written or spoken. The core of translation is the transforming of message, meaning or idea from the source language into another one. Both languages must be appropriate each other so that it will give the same effect between the reader of the source text and the reader of the translation version. It is because the resulted translation is accurate, understandable and acceptable. Translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language) (Catford, 1974, p. 20). Translation consists of changing from one state or form to another to turn into one’s own or another’s language. In translation, the form of the surface structure of language is replaced by the form of the target language. It is done by going from the form of the first language to the form of the second language by way of semantic structure (Larson, 1984, p. 3).

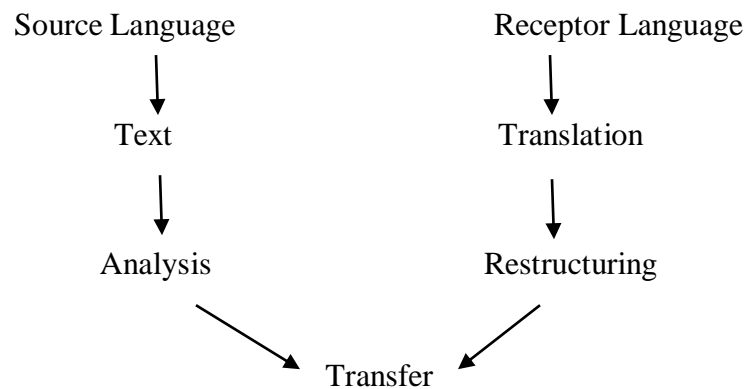
Baker (1992) argued that the equivalent meaning in source language and target language can be obtained in a particular level (p. 4). However it is influenced by linguistic and cultural factors so that translation is always relative. Basil and Mason also supported Baker’s theory. They defined “translation as an act of communication which attempt to across linguistic and cultural boundaries which may have been intended for different purposes and different readers” (Basil and Mason, 1997, p. 1).

Also, Kridalaksana (2008), in Anshori (2010, p. 8), defined translation as transferring cross cultural and linguistic meaning grammatically and linguistically by maintaining the purpose, meaning, and the structure of the text.

Bell (1991) said “The translator must, as a communicator, possess the knowledge and skill” (p. 36). It means that a translator should have a wide deep insight and also skill. He has to master the translation theory and also has an understanding about the type of translation. A translator does not only transfer the meaning, there are two terms that should be taken into consideration, those are

linguistics (the language itself like phrase, sentence, etc) and non linguistics (like social context and cultural context). Bell (1991) said that “translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language” (p. 20). Translation is delivering the text meaning into another language which is equivalent and it is just as what the author intended. Another thing that could not be forgotten by a translator is the process of translation. According to Nida and Taber (1974, p. 79) process of translation comprises three steps; analysis, transfer and restructuring.

Figure 2.1 Process of Translation



From the diagram above, it can be stated that the process of translation consists of three stage, they are analysis, transfer, and restructuring stages.

1. Analysis Stage

In this stage, the translator conducts an analysis in term of linguistic aspects either grammatical or semantic analysis, that involves referential and connotative meaning of word, phrases, clauses, or whole texts. Analysis of the source language text is the first step for the translator in the process of translation. The translator should have the knowledge and master in linguistics and socio cultural aspect of both languages. It is very crucial related to the analysis of the content of the whole text. In this step, the translator has to read the whole source text. Then, the translator analyzes the text in order to understand the message of the source text in terms of structure, language

style, semantic, idiom, etc, which are used in the source language text. the second is socio cultural. It is not only translating the language but also transferring the culture of the source language text. mastery in this term can help the translator to understand the message of the text and make translation work correctly.

2. Transfer

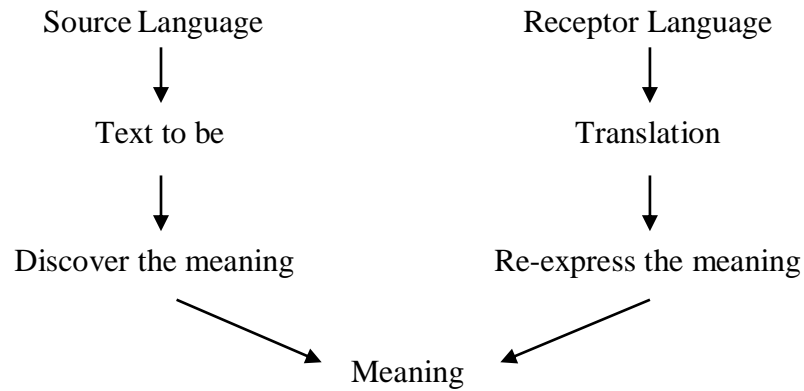
Transfer is stage of transferring that is happened in the mind of the translator from the SL into TL. In transferring, the translator finds the appropriate equivalence of SL words, phrases, clauses, sentences, or the whole text into TL, so that the translator would be able to convey the content exactly without any changes in meaning. The translator can go back into the analysis step when the translator faces difficulties in finding the equivalent meaning. The translator must create the right equivalent for words, phrases, clauses, and sentences of the source language into the target language.

3. Restructuring

Restructuring aims to make final message fully acceptable in the target language in term of the lexicon, grammatical structure, and its cultural context. After transfer is finished, it is necessary to restructure the result of transfer. In this step the translator will determine the equivalent words, grammar, language style, etc to the target language. Restructuring aims to make the text of TL better, accurate, and acceptable.

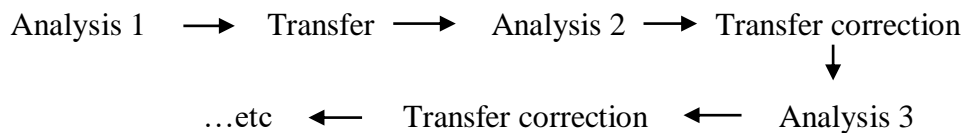
Meanwhile Larson (1984) suggested that process of translation consist of three steps. First, study the lexicon, grammatical structure, communication situation, and cultural context of the source language textual content. Second, analyze the source text to determine the means. The last, reconstructing the same the means using the lexicon and grammatical structure which might be suitable within the receptor language and its cultural context. He presents the diagram as follows:

Figure 2.2 Larson's Process of Translation



Both of the theories have the same in the aim which is to produce the good translation. However, the author tend to agree with Machali's (2000) concept that the good process translation is that we have natural translation. She explains her concept in her book as follow:

Figure 2.3 Process of Translation by Machali



Nababan (2003) stated that “a translation process is a series of activities done by a translator when he transfers the message from the source language to the target language” (p. 24). Briefly, a translation process is described as follow:

1. The analysis of the source language text: related to the socio cultural of the source language text which is cannot separate to the language itself.
2. Transferring: transfer of meaning from the source language to the target language.
3. Restructurisation: change the style form of the text into the style that matches to the style of the target readers or listeners.

Hoed (2004, p. 1) in a cultural text, the text must contain cultural substance either large or little in the amount, it is not enough to analysis the source language text. Another factor that needed by the translators are:

1. The text writer: the quality of translation result based on translator's education and social background.
2. The translator: translator's ability to determine words or terms or even sentences that will be used or omitted.
3. The reader: give the writer mark to show whether the translation is qualified or not.
4. The norm difference: pay attention to any norm contravention in a source text or even in a translation.
5. The culture: wide insight about both cultures involved in the translation process.
6. The topic of the talk: lead to the comprehension of a text by the translator, text writer and the translation readers.

The author has the result about some steps in translation activities which are mentioned below:

1. Preparation – the translator read the text first.
2. Analysis – he or she have to find a good lexical equivalent in the receptor language. The components of meaning which are crucial and need to be transferred should be identified.
3. Transfer – it is the process of going from the semantic structure analysis to the initial draft of the translation by understanding the meaning or the message in a source text.
4. Initial draft – the activity of preparation, analysis, transfer and initial drafting are dependent the one to other. When the translator begins to make the initial draft, he or she may find more information that he or she needs, as far as the analysis is concerned, and they need to go back for more background reading or rechecking in a dictionary.

5. Rework the initial draft – the translator comes with a fresh look at it and be able to be more objective in the evaluation. The reworking of the initial draft includes checking the naturalness and accuracy.

It can be concluded that translating includes the act of transferring message from the source text to the target text by still focus on the text type, the style of the language used and the culture. The translator, therefore, has to consider both linguistics and extra linguistics aspects. They mostly face a complicated case while they are translating culture-specific items in the novel that is caused by cultural differences between source language culture and target language culture, same with research by Alqaryouti, & Sadeq (2016), and Fedora (2015) said it is caused by culture-specific items have concepts that refer to domain such as social culture, customs, activities, concepts and habits differ from one area to the other (Newmark, 1988). The aim of translation is to find the equivalent meaning of the source language expression in the target language. Thus, meaning is important in translation and it must be held constant. Furthermore, translating a literary work into another language is creating a new literary work in another language. A translation novel is a novel that contains different language from the original text but carrying the spirit of the original text. It also arouses the same respond to the readers between the two languages.

2.2.1.1 Translation Quality Assessment

Translation is a transfer activity from the source text into target text. It is related to how the message of the source text is transferred into target text correctly. The most important thing in this kind of transfer activity is how the translation preserves the meaning or messages of the source text into the target text. House (1977) stated that “The essence of translation lies on the preservation of ‘meaning’ across two different languages. There are three aspects to this ‘meaning’: semantic, pragmatic, and textual such that translation may be defined as replacement of a text in the source language

by a semantically and pragmatically equivalent text in the target language” (p. 103). From this definition, the translation which is equivalent is the main criterion of translation quality. House added that in order to assess the function of translation text, the text must be analyzed in detail.

Downing and Bogoslaw (2013) stated that “A good translation is one that draws upon a source text to effectively fulfill a communicative purpose” (p. 6). Thus, a product of translation considered as a good translation as long as communicated with the writer’s opinion to target language.

Michael Scriven, a leading evaluation researcher, defined it as follows: “Evaluation is taken to mean the determination of merit, worth, or significance” (2007, p. 1). Nida as a pioneer in response-based approaches (1964; Nida & Taber, 1969) defined quality in terms of dynamic and formal equivalence: “Formal equivalence focuses attention on the message itself, in both form and content...the message in the receptor language should match as closely as possible the different elements in the source language” (Nida, 1964, p. 159). In the dynamic equivalence, “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (Ibid, p. 159). Nida presented three criteria for an optimal translation: general efficiency of the communicative process, comprehension of intent, equivalence of response. However for House (1997, 2001), these criteria are vague and non-verifiable to measure a good translation.

Translation quality assessment (TQA) according to Newmark (1988) “Translation Quality Assessment is a very important because it becomes a significant link between translation theory and its practice” (p. 184). Williams (2009) stated, while assessing translation quality, the focus are on products, performance or competence, and it must be based on criteria of goodness. The criteria of goodness mean the standard in assessing the quality of translation. The approach can be prescriptive, assessing translation against criteria of aesthetic effect, usability, and intrinsic compliance with standards of target language correctness and fidelity.

Larson (1998) mentioned that a translation must be examined since a translator needs to make sure the accuracy, the clarity and the nature of a translation. The translator wants to be sure his/her translation is accurate, clear, and natural. These are three determining and widely accepted criteria in assessing the quality of translation. Hence, it is clear that in translation, there (accuracy, readability, and acceptability) are the major assessments.

Nababan (2003) stated that “assessing the quality of a translation means criticizing a literature work” (p. 83). As there is neither a definitive reading of a text or a perfect rendering which achieves the goals of ST, translation quality assessment and criticism could go forever. The aim of criticizing a literature work is to find out the strengths and the weaknesses of a translation. Nababan (2003, p. 86) stated translation quality assessment is focused on three main things: the accuracy of transferring message, the accuracy of expressing the message into the target language and the language naturalness of the translation.

According to Larson in Hartono (2013, pp. 79-80) there are three reasons to assess a translation. Firstly, translator wants to know that his/her translation is accurate or not. It means that whether his/her translation was already convey the same meaning as the source text’s meaning or not, whether the meaning which captured by the source text (ST) reader similar with the meaning which captured by the target language reader or not. Second is clearness and for the last is naturalness. But in this research, the author focuses on accuracy only.

One of the objectives of this study is to determine the degree of accuracy in the translation of metaphors in *Miss Peregrine’s Home For Peculiar Children* by assessing the quality of a translation to criticize this translation work, to be able to criticize someone has to have a wide knowledge and ability. Nababan (1997, p. 76) said that there are several criteria to be a translation work critic. He must master the source and target languages. He also has to understand the difference of linguistics perception in both source language and target language. In addition he has to be very

familiar to the aesthetics of those two languages. Finally he has to have a deep wide knowledge about the material he is criticizing.

TQA is needed by the translator because of several reasons. First, a translator can improve her/his capability in translation when she/he learns from the mistake in the previous translation and then tries to revise them in the next translation. Second, a translator can enlarge her/his knowledge about SL and TL to make an acceptable translation in TL without leaving the norms of the SL. Third, a translator will finally formulate a guideline to decide whether a translation product is good or not.

1. Accuracy

Accuracy of translation means the message of the source text is transferred into target text correctly. It means that the meaning in the source language should be accurate without any addition and omission of the meaning. Accuracy can be achieved when the translation is almost like the original. The translation must have ability to provide accurate information because the accuracy aspect also related to the readers' understanding and affect to readers' expectation.

Shuttleworth and Cowie (1997) "Accuracy as a term used in translation evaluation to refer to the extent to which a translation matches its original. The accuracy of the message is an important thing in translation. Accuracy is a factor determining the quality of translation. Accuracy also means that the message of the source text is transferred into target text correctly and the translation can be understood by the target readers easily. Translation is considered to be accurate if it conveys the meaning of the source language to the target language correctly. The target readers of the translation should have the same interpretation, information, understanding, and feeling as the writers or the readers from the source of the texts." Preservation of meaning is a very important aspect in translation. The sameness in meaning is one of the factors determining the quality of a translation. Therefore, a translator has to be able to preserve the meaning or message of the original text.

In addition, a translator should not neglect the aspect influencing in process of translation, such as: style, expression, and culture. The appropriate equivalent word or phrase will help the target reader in making understanding in what the message of translation. Nevertheless, the accuracy is not only determined by the equivalence in word level but rather in meaning. By translating meaning, the target reader will give an equal response to the message translated. The equal response could be achieved by reproducing the message in natural and accurate TL.

2. Acceptability

A translation which leans toward acceptability can thus be thought as fulfilling the requirement of “reading as *an* original” that is written in target language rather than that of “reading as *the* original”. (Shuttleworth and Cowie, 1997)

Toury (1995) states that translation which learn towards acceptability can thus be thought of as fulfilling the requirement of reading as an original written in TL rather than reading as the original. Acceptable translation require the consideration of culture, custom, and style of language of the target language which have impact in the choosing words, thus the target readers does not realize that it is a product of translation.

A translation will be acceptable in target language if the translator can express the meaning in a natural way as if it an original text and no grammatical mistakes in the TL. Bell (1991, p. 90) stated that the target text must be intended to be a text and accepted as such in order to be utilized in communicative interaction. A good translation is a translation which does not replicate the characteristics of source language (Sadtono, 1985). A translator should express the message he or she translates appropriate with the literary norms of target language. (Suryawinata, 2000).

3. Readability

Readability is important in translation because translation cannot be separated from reading activity (Nababan, 2003). Therefore, a translator has to pay attention to

this aspect. It is because readability influences the readers' understanding of the message of a translation. A translation will be easier to understand if it is easy to read.

Nababan (1999, pp. 63-64) added several factors that influence the readability of a text, they are use of new words, local words, ambiguous words, strange words, the use of incomplete words and complex words and then the average length of sentences. A text which contains unusual words will be difficult to understand by the readers. A complex sentence also will be more difficult to understand than the simple sentence. The readers can understand the text easily if the text has a high level of readability. A readability of a translated text is not only caused by the text itself but also the translator's competence.

Basically, there are four main factors influencing the readability of a text. The first factor is the diction used in a text. This factor includes the use of new words, foreign words and ambiguous words. The second one is related to sentences which a translator writes. This factor includes (1) the use of foreign sentences, ambiguous sentences and incomplete sentences, (2) the length of the sentences and (3) the complexity of the sentences. The next factor is how the translator arranges the idea of his or her translation. The last factor includes other factors than which have been mentioned. They are (1) the content of a text, (2) the appearance of a text and (3) the ability of both the translator and the reader (Nababan, 2003).

Readability of the text is related to the comprehensible of message, its form and content that is easy to be understood by target readers. Every translator should consider on the words those they choose. The language used in target text should be elegant, simple, and easy to be understood. It is measures by how easy the translation read by target readers. It can be measured whether the target readers are difficult or fluent in reading text.

2.2.1.2 Accuracy of Translation

Translation is related to how the message of the source text is transferred into target text correctly. The 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 be accurate.

Munday (2001, p. 31) stated that accuracy is the very first requirement in assessing translation quality. The goal of the translator is to convey the meaning accurately. Hartono (2013, p. 82) said that translator should not ignore, add, or reduce the messages contained in the source language (SL), influenced by the formal form of the target language (TL). However, to express the meaning accurately, the translator allowed to make changes the form or the grammatical structure.

In addition, Shavit (1986) mentioned that, in viewing translation as a part of a transfer process, it must be stressed that the subject of stake is not just translation of text from one language to another language, but also the translation of texts from one system to another, for example, translation from the adult system into the children's. That is why it is important to have a translation naturally and accurately. A translation can be considered as a natural translation if it sounds like not a translation work. While, an accuracy in the translation means that, the translator should be to re-communicate the meaning of the original message as precisely as a possible in the language into which he/she is translating.

Furthermore, it can be said that, translating is not an easy thing to do, especially in translating literary works. Literary works is a kind of texts which is usually translated by many translators. Short story is a type of literary works. Translating literary work is more difficult than translating other types of text since literary works have specific values called the aesthetic and expressive values. So, the translator should have a special quality, especially in transferring message from SL to TL which is make a translation is acceptable or easy to be understood by the reader.

The procedure employed by Nababan (2004) in his research on translation process, practices, and products of professional Indonesian translator. Indirectly, a good translation shows that the translator has a good capability to translate and vice versa. (Nababan, 2003) The quality assessment covers three points; readability, acceptability and accuracy. Nababan (2004) added that acceptability as the third factor that is considered important in assessing translation quality.

The three selected translations were examined according to two of the criteria that Larson (1984) has proposed (accuracy and naturalness) for testing a translation. By accuracy, the researcher intended to see whether, the translators have been successful in rendering the SL text accurately and precisely without radical changes, omission and addition. Accuracy conveys all the information that is in the source text. Sometimes the translator struggles with reformulating the message and may include information that is not in the source text or meant in the source text. This information should be removed from the translation; and by naturalness, it was meant whether the translations sound natural or they contain strange and foreign words. Larson (1998, p. 3), accuracy in translation consists of studying the lexicon, grammatical structure, communication situation and cultural context of the source language text, analyzing it in order to determine its meaning and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

Larson explained that the accuracy test can be done by five methods, i.e.:

- a) compare the translation result with the source text at several points in the total project during the translation process,
- b) after the comparison complete, do one more careful comparison,
- c) when checking for equivalence of information context, make sure that the information is include – nothing omit, nothing add and nothing different,
- d) after checking to be sure that all of the information is there, make another comparison of source language and target language text. Larson also said that maintaining the dynamics of the original source text means that the translation is

presented in such a way that it will, hopefully, evoke the same response as the source text attempted to evoke.

Based on Nababan, Nuraeni and Sumardiono (2012, pp. 39-57), requirement of good translation in accuracy can be described as follows:

Table 2.1 Modification of Accuracy Rating Instrument

Indicator	Scale	Category
Word meanings, word order (grammatical rules), phrases, clauses and sentences and source text are accurately transferred into target text: zero distortion in meaning in transferring in SL to TL	3	Accurate
Word meanings, word order (grammatical rules), phrases, clauses and sentences and source text are accurately transferred into target text but there are still few distortion in meaning: double meanings (ambiguous in meaning), or lost in meaning are still found in transferring from SL to TL	2	Less accurate
Word meanings, word order (grammatical rules), phrases, clauses and sentences and source text are not accurately transferred into target text; Even the message are different; and many meaning are lost	1	Not accurate

The study concludes that a translation can be said accurate if it does not deviate from the context or information on the source text. If the result of translation does not match with the meaning on target language and context, it can be said that the translation is not accurate. In addition, the most important thing of the result of translation is an original work that maintains the meaning and context from source language. To be able to produce accurate translations, a translator has to preserve the meaning contained in the source text, attempt to create equivalent response and purpose through the translation he or she produces as well as produce translations which have similar style and manner of writing as the source texts.

2.2.2 Figurative Language

Figurative language is language that contains or uses figures of speech. When people use the term "figurative language," however, they often do so in a slightly narrower way. In this narrower definition, figurative language refers to language that uses words in ways that deviate from their literal interpretation to achieve a more complex or powerful effect. This view of figurative language focuses on the use of figures of speech that play with the meaning of words, such as metaphor, simile, personification, and hyperbole.

In the simplest terms figurative language is language that is used to convey something that is different from the literal dictionary definition of the word. Figurative language is most commonly used in poetry, and is often used in both fiction and nonfiction writing. It is also used when people speak, just think idioms. Some additional key details about figurative language:

1. Figurative language is common in all sorts of writing, as well as in spoken language.
2. Figurative language refers to language that contains figures of speech, while figures of speech are the particular techniques. If figurative speech is like a dance routine, figures of speech are like the various moves that make up the routine.
3. It's a common misconception that imagery, or vivid descriptive language, is a kind of figurative language. In fact, writers can use figurative language as one tool to help create imagery, but imagery does not have to use figurative language.

2.2.2.1 Metaphor

Metaphor is part of figurative language. The word metaphor comes from the Greek word *metaphora* which is derived from *meta*, meaning "over" and *pherein*, "to carry", which means to carry or to transfer something. The etymology above implies that metaphor has the quality of transference of one or more characteristics of a concept to another concept, thus creating a mental expression, statement or judgment. Ulmann (1972, pp. 213-216) said that metaphor is created under the grounded on the

similarity between two things or two terms that are *the thing we are talking about* and *that to which we are comparing with*. Metaphor is formed under certain factors. Still according to Ullmann those factors are because of a particular motivation, a certain emotional encouragement (to an intense emotional expression), to overcome the lack of vocabulary, to concrete something abstract, et cetera. The effectiveness of a metaphor depends on the distance of tenor and vehicle. If the distance is too close, metaphor is not interesting anymore because the similarity is so real that people do not take a good care of its connotation. For example *kuping gajah*. We recognize *kuping gajah* as a name of a kind of snack which shape is like the ear of an elephant. The similarity collides each other that makes the metaphor sounds ineffective. The near similarity of the above examples results to the uninteresting metaphor. This metaphor is called as the dead metaphor. The *kuping gajah* expression has been a cliché in Indonesian language so that the relation between tenor and vehicle is not an amazing topic to be discussed.

When the similarity of two substances in metaphor is vague, however, it will take the metaphor into an effective metaphor or called as the living metaphor (1972, pp. 213-216). We can take the example of the sentence *Mobilnya batuk-batuk sejak tadi pagi*. The phrase *batuk-batuk* is not suitable to put aside other lingual unities in that sentence. Certainly it is impossible for a car to get cough like what human being do. The meaning deviation that appeared here will create a living metaphor.

The existence of culture in metaphorical texts which has to be translated increases the untranslatability. This is since a translator has to consider not only the usage of languages involved but also the cultures, one of general problems in translation is translating metaphor (Newmark, 1988, p. 104). Metaphor itself is defined by Knowles and Moon (2005, p. 2) as “the use of language to refer to something other than what it was originally applied to, or what it “literally” means, in order to suggest some resemblance or make a connection between the two things”. Moreover, Newmark stated that metaphor is any figurative language which demonstrates resemblance (1988, p. 104). Thus, metaphor means language that is

used to show resemblance between two things other than using literal word. Related to the cultural factor that impact to the translation difficulties Larson (1984, p. 137) said “One of the most difficult problems in translating is found in the differences between cultures”. In translating metaphor, it is important to see the point of similarity between two involved languages. Goatly (1997) further elaborated “Metaphor occurs when a unit of discourse is used to refer unconventionally to an object, process or concept, or colligates in an unconventional way. And when this unconventional act or reference or colligation is understood on the basis of similarity, matching or analogy involving the conventional referent or colligates of the unit and the actual unconventional referent or colligates”. From the quotations “one kind of collocation”, metaphor is a result of a cognitive process of understanding that is based on experience between the ‘source’ domain and the ‘target’ domain. Larson (1984, p. 276) showed the sentence “He is a sheep” in some cultures will get different meanings as the cultural context that binds it. In a culture the sentence is translated into “a person who just follows without thinking”, or in another culture it has the meaning as “A young fellow waiting for girls to follow him”, and many more. Macadam (1975) affirmed this in his statement “Metaphor (translation) occurs when a word applying to one thing is transferred to another because the similarity seems to justify this transference”. Shaw (1972) defines metaphor as cited in Fadaee: (2010, p. 21)

A figure of speech in which a word or phrase is applied to a person, idea or object to which it is not literally applicable. A metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of the topos, a device by which an author turns, or twists, the meaning of a word.

Larson (1988, pp. 276-277) stated that there are some reasons which make it difficult to translate metaphor. Firstly, the image used in the metaphor may be

unknown in the TL. For example, a metaphor based on snow would be meaningless in South Pacific where snow is unknown. Secondly, the object of metaphor is stated implicitly. For example, in the tide turned against the government, the object of comparison which is public opinion is stated implicitly. Thirdly, the point of similarity is implicit and hard to identify. For example, the sentence he is a pig does not include the point of similarity. In some cultures, pig might give the idea of dirty, but in another culture, it means one who is a glutton, and in another culture might mean someone who does not listen to people. Fourthly, the TL uses different image as comparison. For example, in the SL there might be a sentence which says there was a storm in the national parliament yesterday but it may be that the TL does not use storm to talk about heated debate but fire. Lastly, frequency of using metaphor is different. There are some languages which do not use metaphor frequently which will make the readers difficult to understand if it is translated literally. This list of problems proves that metaphor translation needs more consideration from the translator.

Meanwhile, as cited in Abdullah and Shuttleworth (2013, p. 610), Newmark (1988) believes that metaphor is:

Any figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote. Metaphors may be 'single' (one-word) or 'extended' (a collocation idiom, a sentence, a proverb, an allegory, a complete imaginative text).

Metaphor relate thing with another based on Shawn, but Newmark says that the things which are being related actually do not have any relation to each other but they have similar characteristics. Shawn added that by using metaphor the writer can twist or change the meaning of the words.

Metaphor is used to “describe an entity, event, or quality more comprehensively and concisely in a more complex way than is possible by using literal language” (Newmark, 1988, p. 84). It conveys the meaning of an object by comparing it with another object, but they must have similarity. It shows that metaphor has an important role to communicate, explain, and convey message in a more creative and interesting way (Knowles & Moon, 2005, p. 3). However, metaphor is usually culturally bound; the word which is used is influenced by the culture. Newmark explains that universal metaphor is easier to translate but cultural metaphor is more difficult (1988, p. 106). In accordance with Newmark, Larson (1998, p. 275) asserted that not all metaphor can be understood easily. If it is translated literally, it tends to cause misinterpretation.

The culture of the source text is not merely the same with the target text. In details, there are several reasons that make metaphor literally untranslatable for example because the image used in the source text metaphor is not used in the target text metaphor, or also the topic of metaphor is not explicitly explained. Moreover, the point of similarity can be implicit, unknown and has multi-interpretations in the variety of cultures. In addition, the last reason is the target language metaphors do not have the comparison as it has in the source text.

There are some reviews of related literature provided as the following:

1) Metaphor

Metaphor is common figures of speech found in many languages (Larson, 1984, p. 271). Knowles & Moon (2005, p. 5) defined metaphor as a non-literal language that uses comparison thus it cannot be interpreted literally otherwise the meaning would be irrational. It is usually used to compare two things which are similar in quality, image, or physic. Thus, metaphor is a comparison of two different objects which possess similarity indirectly. For example, in the sentence *she is a fox*, it does not mean that the girl is an animal but it compares the quality of *she* with *a fox* which means that she is cunning or sly.

There are three terms related to metaphors, which define its various related concepts (Newmark, 1988, p. 85). These three terms will help to analyze metaphor to find the equivalent effect. First, *object* is the item described or qualified by the metaphor. Second, *image* is the item in terms of which the object is described or the picture conjured up by the metaphor. Third, *sense* is the point of similarity between object and image. For instance, in *rooting out the faults*, the object is *faults*, the image is *rooting up weeds*, and the sense is *eliminating with tremendous power*.

2) Translation of Metaphor

As previously stated, translating a metaphor can be problematic for the translator. Newmark (1988) proposed strategies which can be used as technical guide in translating metaphor to achieve the equivalent meaning in the TL. Newmark's theory emphasizes that metaphor must be given special "treatment" to achieve its approximate meaning in the TL.

2.2.2.2 *Metaphor Linguistic Form*

Larson (1984, p. 247) stated a metaphor has four parts, they are topic, image, point of similarity and non figurative equivalent. Topic is the topic of the first proposition (nonfigurative), i.e. the thing being talked about. Image is the topic of the second proposition (figurative), i.e. what it is being compared with. Point of similarity is found in the comments of both in the propositions involved and the comment of the event proposition which has the image as topic. Nonfigurative equivalent is found when the proposition containing the topic is an event proposition; the comment is the nonfigurative equivalent. For example:

The righteous judge will give you the crown of life

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

topic: God, who judges righteously, image: official (judge), point of similarity: receive a reward for doing well, and nonfigurative meaning: will give you eternal life.

According to Larson, to analyze metaphor, it is very helpful to write out the propositions which are basic to the comparison. The topic, image, point of similarity (found in the comments about the topic and the image), and the nonfigurative meaning (when the prepositions are Event Propositions) shall all be included.

Metaphor allows a writer to create a comparison between two unlike objects, ideas or situations by activating preexisting knowledge and describing one as actually being the other. Christi O'Donnell, on his blog, he tells about the characteristics of metaphor, which are: (1) Transfer of knowledge, the writer is drawing on a source of information that the reader is already familiar with in order to enhance his understanding of a target idea. For example, in stating, "My aunt is a bit of a porcupine," a writer would not expect someone to infer that her aunt is actually part rodent. Instead, she would be drawing on the writer's understanding of porcupines as prickly, lonesome creatures to inform his understanding of her aunt's character. (2) Common features, Metaphors are generally compact, vivid statements with an ability to make a clear connection between otherwise inexplicable or abstract qualities. These characteristics make it possible for writers and speakers to convey a large amount of information to their audiences in a creative, yet concise, way.

Metaphor Linguistic Form:

1. A figurative of speech
2. Metaphor is making the comparison in an unclear way rather than a clear way
3. It makes a comparison between two things that are basically dissimilar
4. It describes one thing in terms of another (a covert comparison; a word or phrase from one semantic field is substituted with a word or phrase from another)
5. It goes beyond a mere descriptive adjective
6. It describes one object as being or having the characteristics of a second object
7. It does not use connective words such as *like*, *as*, or *resembles* in making the comparison (except *of*, *is*)
8. Indirect and implied

The author will show some purposes in analyzing metaphor:

- a. Metaphor states relationship between things or categories by using some ideas about items.
- b. It allows the reader greater understanding of the concept, object, or character being described.
- c. Metaphor creates an image that is beautiful or profound or otherwise procedures the effect that the writer desires.
- d. It can help deepen and clarify people's understanding of literature, art, and life.
- e. By using metaphor, it can make the language that people used everyday more alive.

2.2.2.3 Type of Metaphor

There are four types of metaphor on Ullmann version (1972, pp. 213-216), namely:

- a. Antropomorfis metaphor

The source from part of human being body or the characteristics of human being which then relates to unloving things such as *kaki meja* (part of the table which is used to support the table to stand up).

- b. Animal metaphor

The source of the metaphor comes from the animal world such as *kumis kucing* (a kind of plant), *telur mata sapi* (omellete) et cetera.

- c. The abstract to concrete transfer and vise versa

It appeared as the result of the transfer of a concrete to an abstract experience and vise versa from an abstract to a concrete thing. Such as *highlight*, in the word for word translation, the word highlight means an abstract bright gleam though its metaphorical meaning is the main happening. This word is often used to emphasize the main news that showed in newspaper or on TV. Another example is *darkness* in the sentence 'Darkness was falling as they walked down to Lockhart's office' (Harry Potter), the word *darkness* (*kegelapan*) certainly is

something abstract. It is then compared to a verbal phrase was falling which is a concrete thing.

d. Synesthetic metaphor

It is created based on the transfer of conceptions or senses. It might be the transfer of one human being sense to another. Such as *suaranya halus* (her nice voice), *kata-katanya manis* (his nice words).

There are six types of metaphor according to Newmark (1988, p. 100):

a. Dead metaphor

Dead metaphor is metaphor that is not writing of the image. This is usually related to the universal term and has become literal language because users do not recognize them as metaphor, so its images or figurative meaning is lost. Olynix (2014) adds that dead metaphor is the metaphor that has lost its figurative meaning. Example:

(1) “this furniture costs an arm and a leg.” The phrase “cost an arm and a leg” means *sangat mahal* (very expensive) in Indonesian.

b. Cliché-metaphor

Cliché-metaphor consists connotative function to convey thoughts with sharing emotion, without corresponding to the facts of the matter and lost its aesthetic sense. Example:

(2) “the lecture’s explanation is crystal clear”, the word “crystal clear is translated into *sangat jelas* (can be clearly understood) in Indonesia.

c. Stock metaphor

This metaphor is used to describe the abstract concept and has emotional effect (physical and/or mental situation both referentially and pragmatically) and active aesthetic function for the reader. It may have cultural distance or overlap.

Example:

(3) “it’s raining cats and dogs” is translated in Indonesian means *hujannya rintik-rintik* (it is drizzling).

d. Adopted metaphor

This is the kind of metaphor in which the image has been changed or adapted according to the new context but it still has the same sense. Example:

(4) “you are my fire” is translated in Indonesian into *kamulah jantungku* (you are my heart).

e. Recent metaphor

This is where unidentified metaphorical neologism, often ‘anonymously’ coined, has been generally used in the source language. It can be made up by our own.

Example:

(5) “he is a cake to my birthday party” is an example that is made up by own “a cake to my birthday party” in Indonesian can be transferred into *sangat penting* (very important).

f. Original metaphor

This metaphor is not common in everyday usage and made up by the writer to make the talk more interesting and often used to highlight particular points or as reiteration. Or, if it is taken from another language, it still use the word from the source language. It contains the core of an important writer's message, his/her personality or comment on life. Example:

(6) “best friends are the sugar for your bitter life” is translated in Indonesian into *teman adalah gula dalam kehidupanmu yang pahit* (best friends add sweetness in your bitter life).

2.2.3 Differences between Metaphor and Simile

Both metaphor and simile are literary devices used for figurative comparison. Simile and metaphor are figures of speech used to paint a picture in the mind. Actually, a simile is a metaphor, but a metaphor is not a simile. A simile is a type of metaphor, just as an apple is a type of fruit. Both compare one item to another, but the difference is in the wording. A simile is a figurative comparison between two things using "like" or "as". Example: You were as brave as a lion. A metaphor is also a figurative

comparison between two things, but does not use "like" or "as"; the comparison is implied.

Simile is similar. Similar items are compared with the words "as" or "like." A metaphor also compares two things to the other, but the words "like" or "as" are left out. A simile says that one item is like another; a metaphor says that one item "is" the other. That's the simplest explanation for these two literary terms.

2.2.4 Metaphor Translation Strategies

The term strategy is often said similar to the term technique. In some ways it can be called similar because some experts use these terms with the same purpose. For example, Mona Baker says that she proposes some strategies to translate idiomatic expressions, whereas Andrejs Veisberg proposes some techniques to translate idiomatic expressions. Both expressions aim at the same point. According to Oxford Advanced Learner's Dictionary, technique is a method of doing or performing something whereas strategy is a plan to accomplish a specific goal. This research will use the term strategy related to Mona Baker's theory of strategies to translate idiomatic translation. Mona Baker's view of translation strategies are applied when a translation difficulty occurs and the translator wishes to solve the problem and produce a good translation. Thus, translation strategies are means which considers to be the best in order to reach the goals.

Venuti (1998) stated that the translation strategies contain the primary project of selecting the overseas textual content to be translated and developing a method to translate it. Fuadi (2016) it can be said that translation strategies depend on the translation process.

Translation strategies will raise the possibility that there will be an untranslatability condition. It is because the translator will not only consider the both languages used but also the both cultures appeared. Based on many experts in translation, there are many translation strategies to translate a text. Every translator uses different strategies to translate a text since different people may understand a

word in different ways. Furthermore, there are kinds of expressions such as idioms and proverbs which are the products of culture. Idioms in one language probably have different forms in other languages. It may have distinctive form but the same meaning. Related to this translation difficulty due to the culture, Larson (1984, p. 137) stated that “One of the most difficult problems in translating is found in the differences between cultures”.

The miss-equivalent translation will result to a rigid translation or the worst is that the translator will create a misconception about the text. A translator is strived for determining an exact equivalent based on the contexts surround it. A translator has to see figurative expressions such as metaphor, idiom and proverb in the both languages involved in order to avoid deviation of meaning in translation. The translation experts admit that they often have to work extra harder when they translating texts that contain figurative expressions. Metaphor is one of the problems that have to be solved by the translators because they have to translate it in high level of difficulty in the process. Larson (1984, p. 293) said that if metaphor is translated literally or by word for word method, the translation result will often contain misperception. The problem is due to the cultural substance of the society who speak in the source language is not always the same to the culture of the target language. Larson (1984, p. 17), the reason why metaphor has high level of difficulty in translation:

- a. The image used in the metaphor is not recognized in the target language.
- b. The topic of the metaphor is not clearly explained.
- c. The point of similarity is implicit and difficult to be recognized.
- d. The point of similarity can be interpreted differently depend on the culture.
- e. There is no comparison for the metaphor in the target language as their existences in the source language.
- f. Every language has their differences in the frequency of using metaphor and also the difference in the way they are created.

It is important to not only have a deep understanding about the two languages used but also the understanding of cultural contexts of those languages involved.

Larson (1984, p. 276) gave an example in the sentence “He is a sheep”. In several cultures this sentence has different meanings based on the its local cultural context. It can be translated as a person who just follows without thinking or in other culture that sentence is translated as a young fellow waiting for girls to follow him, and many more.

Larson (1984) mentioned five ways to translate metaphor as follow:

1. *The metaphor is kept if the receptor language permits*

This strategy can be used when the image that is used in the metaphor is understandable, understood correctly by readers and if it sounds natural in the target language.

(a) “Anika’s decision is a slap for her family” is translation in Indonesian become *Keputusan Anika adalah sebuah tamparan bagi keluarganya* (Anika’s decision makes her family upset).

2. *The metaphor is translated as simile by adding some words such as like, as if, resemble and so on*

This strategy is used to hold the image. It is explicitly express comparison and changes the metaphor into simile to make it more easily understood and much clearer.

(b) “The road is a snake” is translated in Indonesian into *jalannya seperti ular* (the road is like a snake) (Madsar, 2010).

3. *The metaphor of the source language is transferred to another metaphor in the target language which has the same meaning*

This is used to make the metaphor more understandable and fit the target language since in the target language there is a metaphor that has the same meaning although has a different image, added with some explanation, or not. As long as the nonfigurative meaning of the metaphor is not lost, or distorted, a metaphor from the receptor language might well be substituted.

(c) “Carrying coals to Newcastle” is translated in Indonesian becomes *membuang garam dilaut* (do unnecessary thing).

4. *The metaphor is maintained by explaining the meaning or adding the topic of the talk or the point of similarity*

This strategy is used to keep the message of the metaphor. But it is given the explanation/the topic and/or point of similarity may be added to make the message clearer.

(d) In Indonesian, the sentence “The tongue is fire” is translated into *lidah adalah api. Api dapat menghancurkan benda, dan perbuatan kita bisa menghancurkan orang lain* (The tongue is fire can burn anything. Our words can make other people suffered (Pardede, 2013).

5. *The meaning of the metaphor is explained without using its metaphorical image (can be converted into non-metaphoric word)*

This strategy is used when there is no equivalent metaphor in the target language and it does not fit in the target language. It will simply need to ignore the image in the source text.

(e) “Andre is bad news”, the “bad news” phrase is translated in Indonesian into *berbahaya* (dangerous, trouble maker).

Another expert, Newmark (1981, pp. 88-91), proposed seven manners to translate metaphor, namely:

1. To reproduce the same image in the target language. It has a certain requirement that is the image used has a proportional frequency and usage in the appropriate style. When the image is translated, and it can be understandable and fit in the target language then this strategy is used.

(a) “The poverty trap” is translated in Indonesian into *perangkap kemiskinan* (hardship trick).

2. To change the image in the source language into a standard image in the target language which is not contrast to the target language culture but as metaphor (stock metaphor), proverb et cetera.

(b) “Price spikes” is translated in Indonesia into *lonjakan harga* (price jump).

3. To translate metaphor with simile by maintaining the image. This strategy is favorable as there is no equivalent image in the target language, but the analogy makes sense.

(c) “He is a giant” is translated to be *dia seperti raksasa* (he is like a giant) in Indonesian.

4. To translate metaphor or simile with simile but by adding the meaning or sometimes translate metaphor with metaphor plus the meaning. This strategy is used when the metaphor that is translated into simile still does really not show the meaning, but it still worth keeping.

(d) “He is a giant” is translated in Indonesian into *badannya tinggi dan besar seperti raksasa* (he is very tall and big just like a giant).

5. To change metaphor to be a meaning. When there is no equivalent metaphor and the image that is translated cannot be understandable in the target language, this strategy is used.

(e) “Oily manner” is translated to be *kehilangan sopan santun* (have no attitude) in Indonesian.

6. To omit it. When the metaphor is unneeded, the translator can omit it with the meaning component. This strategy is applied when the metaphor is no relevance with the target reader.

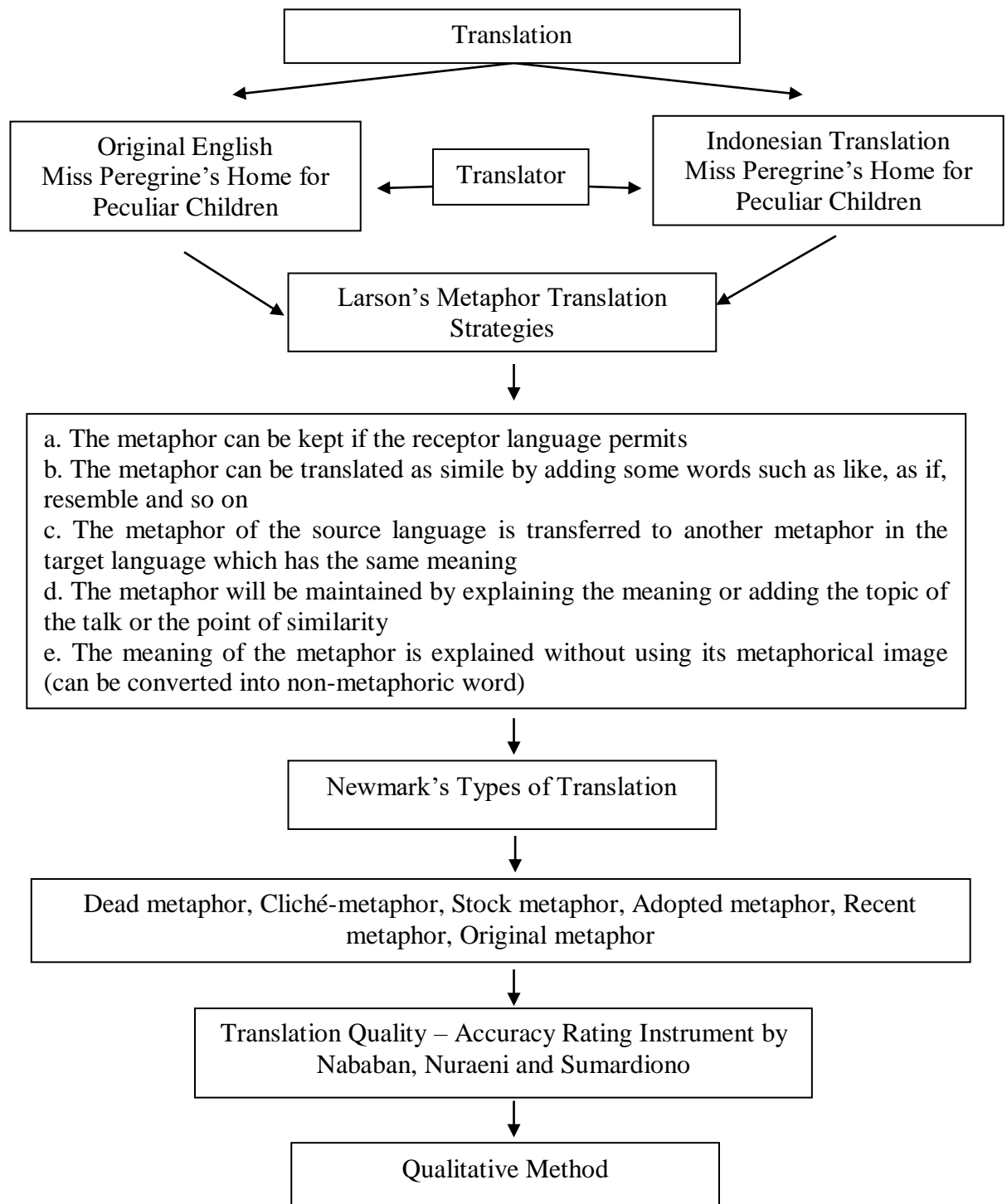
(f) “Good morning, sunshine” is translated in Indonesian into *selamat pagi* (good morning)

7. To combine the metaphor with the meaning. This strategy is used when the translator wants to make the meaning of the metaphor clearer.

(g) “The tongue is fire” is translated to be *lidah adalah api-api yang akan membakar* (tongue is a fire that will burn things down) in Indonesian.

2.3 Theoretical Framework

Figure 2.4 Theoretical Framework



In this part of theoretical framework, it will describe the correlation between the topic of this study and the problem related with the theories used to investigate and analyze the collecting data.

Translator is the center around whom the whole process of translation revolves. From the point of view of the translator, the translation is the decision making process from bilingual communication, a verbal communication involving two different languages; source language and target language. The author deals with reading an original novel of *Miss Peregrine's Home for Peculiar Children* and the translated novel (Indonesian novel). To be able to analyze metaphorical sentence, the author should explore the metaphor translation strategy in the translation of metaphor. After the metaphor translation strategy has implemented, the author is interested in assessing the type of translation and translation quality of metaphor in the terms of accuracy by using qualitative method.

2.4 Brief Description of Miss Peregrine's Home for Peculiar Children

Characters of Ransom Riggs (the writer): birthday unknown, interested in photography. grew up in Maryland, moved to Florida and now lives in California, grew up writing stories and knew he wanted to be a writer, also made videos as a child.

Plot: The novel follows the story of protagonist Jacob Portman, who grew up listening to his grandfather's wild stories of his orphanage in Wales during World War Two. After his grandfather's mysterious death, Jacob goes to Wales to explore his roots in his grandfather's old orphanage. In the orphanage, he meets a group of very peculiar children, all with very odd talents.

Setting: The story takes place in both modern-day Florida, as well as modern-day Cairnholm, Wales, and Cairnholm, September 1940.

Themes: A very big theme throughout the novel is emotion. Not only does Jacob's feeling of being lost lead him to Wales, but the feeling of love also helps him

make up his mind to stay there (desire to escape). Time is also a key theme to the story. Not only does it take place in modern times, but a great part of it also takes place in the year 1940. The last major theme is choice. This is displayed not only by Jacob's choice to stay in Wales, but also of the choice his grandfather made 70 years ago to leave the orphanage and join the military.

Style and Tone: The writer's style is very straightforward, using simple sentence and using regular literary devices, such as metaphor and foreshadowing. However, the writer also uses photographs that he's collected to describe many characters and scenes within the novel, adding to the one. The tone of the novel is very mysterious, as if you never know what is to happen next. With the usage of photographs after describing a character or a setting, it creates a very suspenseful feel. Also, with the photographs all being black and white, it contributes to the World War Two setting of the novel.

Characters: Miss Peregrine (matron of her orphanage, mysterious, very protective, can turn into a bird), Jacob Portman (curious, 16 years old, driven by love, protagonist), Abraham Portman (former soldier, brave, deceased, misunderstood), Emma Bloom (Abraham's former love interest, nearly eternally young, falls in love with Jacob, can sprout fire from her hands)

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter was the last chapter of this final project. It consisted of conclusions of the study as discussed in chapter IV and suggestions.

5.1 Conclusions

Conclusions were presented the Larson's metaphor translation strategies and Newmark's types of metaphor applied in the novel "*Miss Peregrine's Home for Peculiar Children*" by Riggs is the purpose of this research. This research also had a purpose in explaining the accuracy of the translated metaphor of the novel.

This research found out that five Larson's metaphor translation strategies were applied in the translated metaphor of Riggs' *Miss Peregrine's Home for Peculiar Children*. Strategy 5 (the meaning of the metaphor was explained without using its metaphorical image) was the most frequent metaphor translation strategy with the percentage of 41.5% and for the least frequent was strategy 3 (the metaphor of the source language was transferred to another metaphor in the target language which had the same meaning) with the percentage of 1.2%.

The results also showed that in English and Indonesian versions of this novel, only five types of metaphors were found out of six types proposed by Newmark. Dead metaphor was the most frequent type with the percentage of 28% and for the least frequent type was recent metaphor with the percentage of 7.3%. For adopted metaphor there was no single occurrence. Accuracy rating done by 3 respondents for the 246 data revealed that 84.96% were rated 3; 14.63% were rated 2; and 0.41% were rated 1.

From the data analyzed by the author, the relation between Larson's metaphor translation strategies and its accuracy rating used in Riggs' novel *Miss*

Peregrine's Home for Peculiar Children was high, which meant that most of the metaphors were accurate. In this case the highest level of accuracy was Strategy 4 (the metaphor was maintained by explaining the meaning or adding the topic of the talk or the point of similarity) got the highest accurate percentage 86.36% and Strategy 3 (the metaphor of the source language was transferred to another metaphor in the target language which had the same meaning) showed the lowest accuracy score with percentage 66.67%, but it was categorized as good translation (above 60%).

5.2 Suggestions

Based on the data analysis and the conclusions, some suggestions presented as follow:

For the future researchers, it can be a source for a similar research about other TQA (translation quality assessment) such as acceptability, readability, fluency (grammar, spelling, typography, etc), naturalness, etc, to developed translation studies. A further research study is recommended to involve more raters than this research to gain more accurate findings.

To the translators, metaphor is often found in literary works. It is important for translators to have good knowledge of metaphor and the strategy to translate them. So, they can translate metaphor accurately. Furthermore, translators need to carefully pay attention in choosing what strategy is best to translate a metaphorical expression. Choosing the best strategy means the best way to deliver the meaning and cultural aspect as exact as the SL intended. Thus, the readers will understand not only the meaning but also the cultural aspect inside the story.

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