

AN ANALYSIS OF TRANSLATION TECHNIQUES USED TO TRANSLATE METAPHORS AND SIMILES IN EKA KURNIAWAN'S *CANTIK ITU LUKA* INTO *BEAUTY IS A WOUND*

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ABSTRACT

This study is a descriptive qualitative research implemented in the area of translation studies. It aimed to identify the translation techniques used in translating metaphors and similes in the national best-selling novel *Cantik itu Luka* authored by Eka Kurniawan (2015) into *Beauty is a Wound* translated by Anne Tucker. Purposive sampling was chosen to adjust to the researcher's limitation and feasibility, where Chapter I of the two novels was selected as the source data. In translating similes and metaphors as figurative language, a translator must be able to maintain the imaginative pleasure, imagery, and emotional intensity without eliminating the exact meaning. This study employed two stages of analysis namely *domain* and *taxonomic* analyses. In the domain analysis, similes and metaphors from the two novels were identified, reviewed, and checked whether they had fulfilled the criteria of metaphors and similes covering *topic*, *image*, *point of similarity*, and *nonfigurative equivalent*. In performing the taxonomic analysis, the 18 translation techniques namely adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation proposed by Molina & Albir (2002) used to translate the selected metaphors and similes were identified and discussed. Based on the analysis result, modulation and literal translation were the most frequently used techniques. Modulation was applied 14 times (19.44%), while literal translation was applied 15 times (20.83%) in the single technique. Meanwhile, in the double technique, modulation was the most frequently used one with 7-time occurrence (9.72%). In the triple technique, modulation was also the most frequently used one with 2-time occurrence (2.78%).

Keywords: *Beauty is a Wound, Translation Techniques, Metaphors and Similes*

I. INTRODUCTION

Translation has generally been understood as rendering the source language text (SL) into the target language (TL) by ensuring that the surface meaning of the two languages is approximately similar and the structures of the SL are preserved as closely as possible but not so closely that the TL structures will be seriously distorted (Bassnett, 1996: 2). It consists of transferring the

meaning of the source language into the receptor language by going from the form of the first language to the form of a second language by way of semantic structure, in which meaning must be held constant (Larson, 1984: 3). Because the goal of translation is to keep the meaning constant, whenever necessary, the receptor language form should be changed in order that the source language meaning not be distorted (Larson, 1984: 11).

Translation itself cannot be seen as merely the replacement of lexical and grammatical items between languages, because it may involve discarding the basic linguistic elements of the SL text for the sake of achieving maintaining the expressive identity between SL and TL texts and achieving the equivalence (Bassnett, 2002: 32). Larson (1984: 6) affirms that the best translation is the one which uses the normal language forms of the receptor language, communicates to the receptor language speakers the same meaning understood by the speakers of the source language, and maintains the dynamics of the original source of language text.

There have been many texts of various genres translated from SL to TL such as history, science, legal documents, philosophy, psychology, and literature. Many of Indonesian literary texts, particularly novels, have been translated into other languages including English. In this case, translation plays an essential role in introducing the richness of Indonesian literature to the audience worldwide. *Cantik itu Luka* authored by Eka Kurniawan (2015) is a national best seller which has been translated into *Beauty is a Wound* by Annie Tucker is selected to be the subject of this study. The novel uses a lot of uniquely varied imaginative language which makes translation a real challenge for the translator.

Novel itself is a literary work where the author attempts to communicate messages to the readers through imaginative languages. Figurative language is one of imaginative languages frequently used in novels. Rozakis (1995: 28) defines figurative language as saying one thing in terms of another. Meaning that through figurative language, an author expresses something in another way to refer to one thing by giving the implied meaning. It is frequently used in literary works to demonstrate the creativity of the author and the beauty of the language itself.

Figurative language is very effective in demonstrating the creativity of the author and the beauty of the language due to several reasons as outlined by Perrine (1982: 55). It affords the readers' imaginative pleasure of

literary works, it is a way of bringing additional imagery into verse, it makes the abstract concrete and makes the literary works more sensuous, it adds emotional intensity rather than merely conveying informative statements, and it conveys attitudes along with information. In translating figurative language, a translator must be able to maintain the imaginative pleasure, imagery, and emotional intensity without eliminating the exact meaning.

In transferring the source language into the receptor language, a translator has to cope with several problems concerned with meaning, untranslatability, and equivalence. Highlighting 'meaning' as the first crucial issue in translation outlined previously, a translator needs to distinguish *primary sense* from *secondary sense*. Primary senses are senses coming to the minds of most speakers of the language when a word is cited in isolation, while secondary senses are those dependent upon context for the indication of the sense intended, e.g. expressions with figurative meaning (Larson, 1984: 111). Figurative expressions are words and phrases used not with their basic meaning, but with a more imaginative meaning (CALD, 2010).

Translating expressions entailing figurative meaning gives a translator a great challenge, since she must comprehend the context embedded within the SL text before finding the equivalence. Translators will encounter a lot of expressions with figurative meaning when translating literary works. Using figurative expressions is the author's style which should not be omitted by the translator. Translating such figurative expressions requires thorough carefulness (Suryawinata & Hariyanto, 2003: 112). There are some types of figurative expressions such as metonymy, synecdoche, idioms, euphemism, hyperbole, metaphors, similes, and personification (Larson, 1984, Baker, 1992, Machali, 2000, and Suryawinata & Hariyanto, 2003).

Metaphors and similes are the most frequently encountered figurative expressions in Eka Kurniawan's *Cantik Itu Luka*. A metaphor is an imaginative way of describing something by referring to something else

which is the same in a particular way (Collins COBUILD, 2003). Meanwhile, a simile is an expression which describes a person or thing as being similar to someone or something else (Collins COBUILD, 2003). These two figurative expressions are very identical and the sole difference lies on the comparing words used by similes.

This study aims to identify metaphors and similes in the translation of Eka Kurniawan's *Cantik itu Luka* into *Beauty is a Wound* and to analyze the translation techniques used to translate those metaphors and similes.

II. LITERATURE REVIEW

This section discusses some theories related to the study covering definitions of translation, metaphors and similes, and translation techniques.

2.1 Definitions of Translation

Different definitions of translation are provided by some translation theorists. Newmark (1982: 7) defines translation as a craft consisting in an attempt to replace a written message or statement in one language by the same message or statement in another language. Larson (1984: 3) defines translation as a process of transferring the meaning of the Source Language (called SL henceforth) into the Target Language (called TL henceforth), which is the language of the receptors, by retaining the SL and changing its forms. Translation process involves the perspectives of formal equivalence which represents the closest equivalent in terms of meaning and styles of both the SL and TL.

Ordudari (2014: 3-4) highlights that translation is commonly used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to produce various kinds of texts of particular issues into another language to make them more accessible and comprehensible to wider readers. He also adds that the difference between SL and TL and the variation in their cultures makes the translation process very challenging. There are some problematic factors occurring in the translation process, such as form (vocabulary

and grammar), meaning, style, proverbs, idioms, and so on.

In short, translation is an attempt of transferring the meaning and style of written or spoken SL texts into their closest equivalent written or spoken TL texts by maintaining the global meaning of the SL, considering the cultural variation between the two, and altering its structure for the sake of making it more understandable for the receptors.

2.2 Metaphors and Similes

Metaphors and Similes are figurative expressions using comparisons showing likeness (Larson, 1984: 246). Machali (2000: 89) defines metaphors as figures of speech in which a word or phrase is applied to an object or action that it does not literally denote in order to imply a resemblance. Similes have the comparing words such as like, as though, as if, or as. Meanwhile, metaphors do not have such comparing words, but can often be paraphrased as similes. Metaphors and similes are grammatical forms representing two propositions in the same semantic structure. The propositions consist of a topic and a comment about the topic. The relationship between the two propositions is in the form of comparison which comes in the comment part of the propositions.

According to Beekman & Callow in Larson (1984: 247), metaphors and similes have four parts namely **topic**, **image**, **point of similarity**, and **nonfigurative equivalent**. **Topic** is the topic of the first preposition (nonfigurative), that is, the thing being talked about. **Image** is the topic of the second proposition (figurative), that is, what it is being compared with. **Point of similarity** is the likeness found in the comments of both of the propositions involved or the comment of the event proposition which has the image as topic. **Nonfigurative equivalent** means that when the preposition containing the topic is an event preposition, the comment is the nonfigurative equivalent. In the *simile the moon is like blood*, *moon* is the topic, *blood* is the image, and *red* is the point of similarity. In the metaphor encoding event proposition *the righteous judge will give you the crown of life*, *God who judges righteously* is the topic,

officials (who normally give the victorious athlete a crown) is the image, *giving people reward for doing well* is the point of similarity between the topic and the image, and the nonfigurative meaning of *will give you the crown of life* is *will give you eternal life*.

There are some problems in translating metaphors and similes outlined by Larson (1984: 250-251) as follows. First, if they are translated literally in the receptor language, they might be completely misunderstood. Second, the image used in the metaphor and simile may be unknown in the receptor language. For example, *the simile his clothes were like a chimney sweep's face* might be meaningless in some countries having no chimney sweeps. Third, the topic of the metaphor is not always clearly stated. In the metaphor *the tide turned against the government*, for example, the topic *public opinion* is left implicit. Fourth, the point of similarity is sometimes implicit and hard to identify. The metaphor *he is a pig*, for example, does not include the point of similarity and imply various ideas in different cultures, such as *dirty, someone who does not listen to people*, etc. Fifth, the point of similarity may be understood differently in one culture than another. The metaphor *John is a rock*, for example, might mean *he is still, he doesn't move, he can't talk, or he is always there*.

Larson (1984: 254) suggests five ways that metaphors and similes might be translated. The metaphor might be kept if the receptor language permits, that is, if it sounds natural and is understood correctly by the readers. A metaphor might also be translated as a simile by adding *like*, *as*, or *as if*. Besides, a metaphor of the receptor language which has the same meaning might be substituted. The metaphor may be kept and the meaning can be explained, i.e. the topic and point of similarity may be added. Another technique is the meaning of the metaphor may be translated without keeping the metaphorical imagery.

2.3 Translation Techniques

Molina & Albir (2002) suggested 18 translation techniques namely adaptation,

amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. Each of the techniques is explained as follows.

a. Adaptation

Molina & Albir (2002: 500) define adaptation as replacing a cultural element in a SL text with the one originating from TL culture which makes the translation of the original more familiar in the TL. According to Hatim & Munday (2004: 151), adaptation is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture. Therefore, the translator has to create a new situation that can be considered as being equivalent. A simple adaptation exemplified by Kardimin (2013: 207) is when *How's Jefry?* Is translated into *Bagaimana kabar Jupri?*

b. Amplification

Molina & Albir (2002: 500) define amplification as the technique applied by adding or introducing information item that is not present in the SL text. This technique can be used to provide necessary additional information. Amplification occurs when the TL uses more signifiers to cover syntactical or lexical gaps. Amelia et al (2016: 243) exemplifies an amplification through the addition of the word *kumpulan* in the target text *Saat itu aku menyadari kami sesungguhnya adalah kumpulan persaudaraan cahaya dan api* as the translation for the source text *At that moment, I realized that we were the brothers of light and fire*.

c. Borrowing

Molina & Albir (2002: 499) define borrowing as a word taken directly from another language. Budiharjo & Minggu (2016: 103) specify borrowing as taking original words or expressions existing in the SL text and using them in the TL text. The words or expressions can be presented in the TL text with or without any modification in terms of spelling and pronunciation. Kardimin (2013: 207) distinguishes two kinds of borrowing

namely *pure borrowing* and *naturalized borrowing*. An example for pure borrowing is translating *operator* in English into *operator* in Indonesian. An example for naturalized borrowing is translating *Polyjuice* in JK Rowling's *Harry Potter and the Chamber of Secrets* into *Polijius* in its Indonesian version.

d. Calque

Molina & Albir (2002: 499) define calque as a foreign word or phrase translated and incorporated into another language. Budiharjo & Minggu (2016: 103) specify calque as the technique employed by applying literal translation of a foreign word or phrase, either structurally or lexically. Hatim & Munday (2004: 149) state that a calque is a special kind of borrowing whereby a language borrows an expression form of another, but translates literally each of its elements. The result of calque is either a lexical calque or a structural calque. A lexical calque is the calque which maintains the syntactic structure of the TL while introducing a new mode of expression such as translating *compliments of the season* into *compliments de la saison*. Meanwhile, a structural calque introduces a new construction of the language such as translating *science-fiction* into *science-fiction*. Kardimin (2013: 208) exemplifies the translation of *Junior High School* into *Sekolah Lanjutan Tingkat Pertama as a calque*.

e. Compensation

Molina & Albir (2002: 500) explain that compensation takes place when an item of information or a stylistic effect from the ST that cannot be reproduced in the same place in the TT is introduced elsewhere in the TT. For example, the archaic *thee* in *I was seeking thee* (taken from *the Jungle Book*) is compensated by the vocative *O* in the French translation, because there is no corresponding archaic equivalent in French. Budiharjo & Minggu (2016: 103) specify that compensation is used whenever there is a linguistic or stylistic element in the SL text which is reproduced in the different part in the TL text. This technique is commonly used if the original linguistic or stylistic element cannot be reproduced and reflected in the same part in the translation. Kardimin (2013: 208) exemplifies compensation as follows.

Source Text: *Enter, stranger, but take heed of what awaits the sin of greed.*

Target Text: *Masuklah, orang asing, tapi berhati-hatilah terhadap dosa yang harus ditanggung orang serakah.*

f. Description

Molina & Albir (2002: 510) define description as replacing a term or expression with a description of its form or function. For example, the Italian micro culture item *panettone* is translated as *traditional Italian cake eaten on New Year's Eve*. Another example is translating *Ngaben* into *Balinese cremation ceremony to send the deceased to the next life*.

g. Discursive Creation

Molina & Albir (2002: 510) define discursive creation as establishing a temporary equivalence that is totally unpredictable out of context. Kardimin (2013: 208) adds that this technique is commonly used to translate film titles which are out of context. An example for discursive creation is the Spanish translation of the film *Rumble Fish* into *La ley de la calle*. Other examples are translating *And Then There Were None* into *Sepuluh Orang Negro, Khu Kam* (a title of a Thai film meaning ill-fated lovers) into *Sunset at Chaopraya*, and *Rod FaiFa Maaha Na Thoe* (a title of a Thai film meaning *My Train is Seeing You*) into *Bangkok Traffic Love Story*.

h. Established Equivalent

Molina & Albir (2002: 510) define established equivalent as using a term or expression recognized by dictionaries or daily language in use as an equivalent in the TL. An example for established equivalent is given by Kardimin (2013: 209), that is, translating *Great Britain* into *Britania Raya*. Other examples are translating *United Nations*, *Cote D'ivoire*, and *Jewish* into *Perserikatan Bangsa Bangsa*, *Pantai Gading*, and *Yahudi*.

i. Generalization

Molina & Albir (2002: 510) define generalization as using a more general or neutral term. Budiharjo & Minggu (2016: 103) specify it as translating using more super-ordinate term. Kardimin (2013: 209) adds that in generalization the translator changes a foreign term having specific characteristics into a more familiar term in the receptor

language. For example, *flat* is translated into *apartemen*, *nasi* and *gabah* are translated into *rice*, and French micro-culture terms *guichet*, *fenetre*, and *devanture* are translated into *window in English*.

j. Linguistic Amplification

Molina & Albir (2002: 510) define linguistic amplification as adding linguistic elements to the translation. Budiharjo & Minggu (2016: 103) specify that linguistic amplification is frequently used under the contexts of consecutive interpreting and dubbing. According to Kardimin (2013: 209), the addition of linguistic elements in the receptor language text makes the translation more contextual and easily understood. For example, translating the expression *I am in* into *Aku ikut*. Another example is translating the English expression *No way* into Spanish as *De ninguna de las maneras* instead of using an expression with the same number of words *En absolute*.

k. Linguistic Compression

Molina & Albir (2002: 510) define linguistic compression as synthesizing linguistic elements in the TT that is frequently used in simultaneous interpreting and subtitling. This technique is in opposition to linguistic amplification, since the TT appears to be longer than the ST. The English question *Yes, so what?* is translated simply into *Y?* instead of using a phrase with the same number of words *Si y que?* Kardimin (2013: 201) exemplifies the translation of *not following you* into *aku tidak mengerti* as a linguistic compression.

l. Literal Translation

Hatim & Munday (2004: 149) define literal translation as the direct transfer of an SL text into a grammatically and idiomatically appropriate TL text in which the translators' tasks is limited to observing the adherence to the linguistic servitudes of the TL. Molina & Albir (2002: 510) define it as translating a word or an expression word for word. This literal translation corresponds to formal equivalent technique when form coincides with function and meaning. Literal translation is different from established equivalent where the dictionary and language use are used as reference. Instead, the translator finds the

translation in which form, function, and meaning correspond to each other. Kardimin (2013: 216) exemplifies some literal translations as follows.

Source Texts	Target Texts
Bumblebee landed beside him.	Seekor lebah hinggap di sampingnya.
How did you get here?	Bagaimana kamu bisa sampai sini?
He wrapped a leaf around himself to keep warm.	Dia menyelimuti badannya dengan selembur daun agar tetap hangat.

Table 1: Examples of literal translation

m. Modulation

Hatim & Munday (2004: 150) define modulation as a variation of the form of the message obtained by a change in point of view when literal or transposed translation results in a grammatically correct utterance or is considered unsuitable, unidiomatic, or awkward in the TL. Molina & Albir (2002: 510) specify that it changes the point of view, focus, or cognitive category in relation to the ST which can be either lexical or structural. For example, an Arabic expression *satasiiru abban* which literally means *you are going to be a father* is translated into *you are going to have a child*. Kardimin (2013: 213) adds that modulation is a free translation where the message accuracy depends on the context. He also exemplifies a list of modulation (2013: 217) as follows.

Source Texts	Target Texts
The crunching munching caterpillar.	Ulat yang suka makan.
Until the light begin to dim.	Sampai hari mulai gelap.
He fell into a deep, deep sleep.	Si ulat sudah tertidur sangat lelap.

Table 2: Examples of modulation

n. Particularization

Molina & Albir (2002: 510) define particularization as using a more precise or concrete term. For example, *window* in English is translated into *guichet* in French. Kardimin

(2013: 209) adds that particularization is in opposition to generalization. A general term in ST is made more specific in TT. Another example is *rice* in English is translated into *padi, gabah, beras, or nasi* depending on the context in Indonesian language.

o. Reduction

Molina & Albir (2002: 510) define reduction as suppressing or reducing information item found in the SL so that it does not appear in the TL. An example is given by Kardimin (2013: 210) where the phrase *the month of fasting for Moslem* in English is translated simply into *Ramadhan* in the receptor language. Below are some other examples of reduction.

Source Texts	Target Texts
Well, you can't.	Kamu tidak bisa.
In the early morning light.	Di awal pagi.
You're far too fat to fly.	Kamu terlalu gemuk untuk terbang.

Table 3: Examples of reduction

p. Substitution

Molina & Albis (2002: 511) define substitution as changing linguistic elements for paralinguistic elements either intonation or gestures or vice versa. For example, Arabic gesture of *putting your hand on your heart* is translated into *Thank you* and *both Japanese bows each other* is translated into *kedua orang Jepang itu saling memberikan salam*.

q. Transposition

Molina & Albir (2002: 511) define transposition as changing the grammatical category. Budiharjo & Minggu (2016: 103) specify that transposition means translating units of translation by applying changes in grammatical category, because of the difference between the grammar of the SL and that of the TL. According to Hatim & Munday (2004: 150), transposition involves replacing one word class with another without changing the meaning of the message. Kardimin (2013: 212-213) exemplifies some transposition as follows.

Source Texts	Target Texts	Transposition
Caterpillar woke to the sound of twittering.	Si ulat terbangun oleh suara kicau burung.	from active voice to passive
Who knows? Perhaps one day you will fly, light as feather, like me.	Siapa tahu suatu hari nanti kamu bisa terbang seringan burung, seperti aku.	from interrogative sentence to statement
There are children playing in the garden.	Ada banyak anak bermain di taman.	from plural noun to singular
Road safety first.	Utamakan keselamatan di jalan raya.	a change on grammatical pattern because there is no corresponding equivalence in the receptor language but less natural
Manufacturer's limited warranty	Garansi terbatas pabrik	a change on grammatical pattern to overcome the differences in the use of lexical items

Table 4: Examples of transposition

r. Variation

Molina & Albir (2002: 511) defines variation as changing linguistic and paralinguistic elements such as intonation and gestures that affect aspects of linguistic variation, e.g. changes of textual tone, style, social dialect, geographical dialect, etc. to introduce or change dialectical indicators for characters when translating for the theater and changes in tone adapting novels for children. Kardimin (2013: 210) exemplifies the

translation of “*He’ll never get to sleep with all this dim,*” said *Ma Lion* into “*Leo tidak akan bisa tidur jika ramai seperti ini,*” kata *Bu Singa* as a variation.

III. METHODOLOGY

This translation study is a descriptive qualitative research with purposive sampling. The data sources were taken from sentences containing metaphors and similes from two novels namely *Cantik itu Luka* authored by Eka Kurniawan and its English version *Beauty is a Wound* translate by Annie Tucker. Since this study used cycling method for collecting the data, the metaphors and similes were selected from the first chapters of the novels only.

The data were collected through some steps. First, the researcher read the first chapter of the original novel entitled *Cantik itu Luka* while identifying the metaphors and similes. Second, the researcher identified the translation of the metaphors and similes in the first chapter of the novel’s translation entitled *Beauty is a Wound*. In analyzing the data, this study applied the first two stages of Spradle’s theory in Amelia et al (2016: 241-242) namely *domain analysis* and *taxonomic analysis*.

The domain analysis was conducted after selecting the similes and metaphors from the two novels. The list of similes and metaphors was reviewed and checked whether they had corresponded to the theory of metaphors and similes and had fulfilled the criteria of metaphors and similes covering topic, image, point of similarity, and nonfigurative equivalent. In performing the taxonomic analysis, the 18 translation techniques proposed by Molina & Albir (2002) used to translate the selected metaphors and similes were identified and discussed.

IV. FINDINGS AND DISCUSSION

There were 53 similes and 19 metaphors in Indonesian and English identified from the first chapter of the two novels. Forty (75.48%) of the similes used single technique, 11 (20.75%) used double techniques, and 2 (3.78%) used triple techniques. Twelve (63.15%) of the metaphors used single technique and 7 (36.84%) used double techniques.

In translating the similes, compensation was used 3 times (5.67%), transposition and adaptation were used once simultaneously (1.89%), reduction was used 7 times (13.2%), amplification and transposition were used once simultaneously (1.89%), generalization was used once (1.89%), linguistic compression and transposition were used once simultaneously (1.89%), transposition was used twice (3.78%), amplification and established equivalent were used once simultaneously (1.89%), modulation was used 10 times (18.87%), compensation and modulation were used once simultaneously (1.89%), adaptation was used once (1.89%), literal translation was used 12 times (22.64%), description and reduction were used once simultaneously (1.89%), particularization and modulation were used once simultaneously (1.89%), compensation, adaptation, and modulation were used once simultaneously (1.89%), amplification was used 3 times (5.67%), particularization was used once (1.89%), transposition and reduction were used once simultaneously (1.89%), modulation, amplification, and description were used once simultaneously (1.89%), adaptation and reduction were used once simultaneously (1.89%), amplification and reduction were used once simultaneously (1.89%), and modulation and generalization were used once simultaneously (1.89%).

In translating the metaphors, modulation and amplification were used simultaneously (5.26%), reduction was used twice (10.53%), modulation and adaptation were used once simultaneously (5.26%), modulation was used 4 times (21.05%), modulation and established equivalent were used once simultaneously (5.26%), literal translation was used 3 times (15.79%), reduction and modulation were used once simultaneously (5.26%), transposition was used once (5.26%), particularization was used once (5.26%), amplification was used once (5.26%), pure borrowing and amplification were used once simultaneously (5.26%), amplification and adaptation was used once (5.26%), and compensation was used once (5.26%).

4.1 Single Translation Techniques

This section discusses the metaphors or similes in Kurniawan's *Cantik itu Luka* translated using one technique.

a. Adaptation

SL: Tak ada kutukan yang lebih mengerikan dari pada mengeluarkan bayi-bayi perempuan cantik di dunia laki-laki yang mesum seperti anjing di musim kawin.

TL: There's no curse more terrible than to give birth to a pretty female in a world of men as nasty as dogs in heat.

The term *anjing di musim kawin* in the above simile is bound to the SL culture. The translator used *dogs in heat* after considering it as being equivalent to the corresponding SL term. *In heat* means a state where a female animal is ready to mate with a male animal resulting in her becoming pregnant.

b. Amplification

SL: Seorang lelaki tua dengan hidung menyerupai paruh kakak tua.

TL: An old man with his nose in the shape of a parrot's beak.

The word *shape* in the above metaphor does not appear in the ST. It is a new information item added in the TT.

SL: Seperti seorang Scheherazade, Dewi Ayu mengisahkan begitu banyak cerita fantastis.

TL: Like a Scheherazade, Dewi Ayu would tell many fantastical tales.

A new information item in the form of modal *would* is added to the translation to cover the syntactical gap.

c. Compensation

SL: Ia bahkan melonjak kegirangan ketika menemukan betapa menjijikkan tai yang teronggok di toilet dan bertanya-tanya, tak bisakah ia melahirkan bayi semacam itu.

TL: She even jumped for joy when she found some truly disgusting shit sitting in the toilet and asked, couldn't she please have a baby like that.

The stylistic effect of the exclamation *betapa menjijikkan tai yang teronggok di toilet* meaning *how disgusting the shit sitting in the toilet is* in the ST is reproduced in the TT in the different place through the adverb *truly* in the noun phrase *some truly disgusting shit sitting in the toilet*. The translator assumed that

adverb *truly* can create the same stylistic effect as the exclamation *betapa* in the ST.

SL: Keempat dombanya lari diantara batu dan kayu nisan tanpa arah bagaikan seekor macan dilemparkan ke arah mereka.

TL: His four sheep ran off haphazardly in between stones and wooden grave markers as if a tiger had been thrown into their midst.

The adverb *tanpa arah* meaning *without direction* is translated into *haphazardly* meaning *in an unorganized way*. In the target text, it is reproduced in the different part that is before the prepositional phrase.

d. Generalization

SL: Masih terbungkus kain kafan seolah ia dan kain kafannya dikubur semalam saja.

TL: Still wrapped in a shroud as if she'd only just been buried the night before.

In the above simile, the cultural term *kain kafan* is substituted by the more general term *shroud*. *Kafan* refers to a cloth used to wrap a dead body in Moslem's and Jewish' funeral ceremony, while *shroud* refers to a cloth that protects or covers an object. To make it more specific, the term *burial shroud* should have been used instead.

SL:

e. Literal Translation

SL: Ia telah bosan dengan bayi-bayi semacam itu, yang menurutnya seperti boneka-boneka manekin di etalase toko.

TL: She was bored with babies like that, who according to her were like mannequins in a storefront display.

In the above simile, The TT corresponds word for word to the ST in terms of form, function, and meaning. There is the direct transfer of an SL text into a grammatically and idiomatically appropriate TL text.

SL: Rosinah sering melihatnya berdiri dibalik tirai jendela, mengintip orang-orang di jalanan, atau memandangnya ketika ia harus keluar membeli sesuatu, seolah meminta untuk diajak.

TL: Rosinah often caught her standing behind the window curtain, peeking out at people in the street, or gazing at her when she had to go out to buy something, as if asking to be invited along.

The ST is transferred word for word and directly to the TT in terms of function, form, and meaning.

f. Modulation

SL: Perempuan-perempuan tetangga diam-diam berbisik mengatakan bayi tersebut seperti hasil persilangan antara lutung, kodok, dan biawak.

TL: The neighbor women furtively whispered that the baby was like the result of randomly breeding a monkey with a frog and a monitor lizard.

The ST states *hasil persilangan antara lutung, kodok, dan biawak* which literally means *a cross-breed of a monkey, a frog, and a monitor lizard*. The term *a cross-breed* itself means an animal that is the result of cross-breeding, a reproduction of a new or different animal born from some species cross-breeding one and another. This kind of reproduction is a naturally biological process. However, in the TT, the translator interpreted that someone helped the process of cross-breeding through the gerund phrase *randomly breeding*. In other words, there is a change on the point of view.

SL: Seperti Maria melahirkan anak Tuhan dan kedua istri Pandu melahirkan anak-anak dewa, rahimku jadi tempat setan membuang anak-anak mereka dan aku melahirkan anak setan.

TL: Like Mary gave birth to the Son of God and Pandu's two wives gave birth to their god children, my womb is a place where demons deposit their seed and so, I gave birth to demon children.

There is a change on the point of view of the verb phrase *membuang anak-anak mereka* meaning *dump their children* into *deposit their seed* used metaphorically to refer to men leaving their semen in women's wombs to develop into a fetus.

SL: Rambutnya tampak kacau sekali serupa orang yang bebas dari pertarungan dengan banteng.

TL: Her hair was a total mess, like someone staggering away from a bullfight.

There is a change on the point of view on the adjectival clause *yang bebas dari pertarungan dengan banteng* meaning *freed from a fight with a bull* into *staggering away from a bullfight*. In the ST, the woman was

metaphorically involved in the bullfight as one of the fighter. In other words, she fought the bull herself. However, in the TT, she was metaphorically described as one of the spectators running away unsteadily from the bullfight arena.

g. Particularization

SL: Ia telah berusaha untuk tidak memperlihatkan wajah neraka itu.

TL: She had tried her best not to show them the hellish countenance.

The term *wajah* in the SL literally means *face* in the TL. However, the translator chose the term *countenance* as a more precise term for face expression in the literary style.

SL: Mulutnya sebagai mulut celengan.

TL: Its mouth as the mouth of a piggy-bank slot.

The word *celengan* meaning a moneybox in the SL culture can resemble any form of animals, e.g. rooster, pig, frog, etc. or other attractive objects. The translator specified it into *a piggy bank* to refer to the previous message in the ST that it is the kind of moneybox used by children in that era.

h. Reduction

SL: Ia memandang ke arahnya, tapi bahkan si gadis buruk rupa itu memberinya senyum, atau sesungguhnya lebih menyerupai seringai barongsai.

TL: She looked in her direction, but the hideous girl just gave her a smile.

The clause *atau sesungguhnya lebih menyerupai seringai barongsai* meaning *or she looked more like a smirking barongsai* does not appear in the translation.

SL: Seolah mengatakan bahwa apa yang dikatakannya tak memiliki maksud apapun kecuali ia sungguh-sungguh mengingatkannya agar lain kali jangan berlaku sembrono.

TL: As if to imply that she was merely reminding her not to act so carelessly.

The message is suppressed as to omit some information items. The information items reduced are *apa yang dikatakannya* meaning *what she said* and *tak memiliki maksud apapun* meaning *does not mean anything*.

i. Transposition

SL: Semestinya ia dibunuh saja, kata seorang perempuan yang pertama terbebas dari amnesia mendadak itu.

TL: It should just be killed, said a woman, the first one freed from her sudden-onset amnesia.

There is a change in the grammatical category of the adjectival clause *yang pertama terbebas* meaning *who first freed* into the noun clause *the first one freed* functioning as an appositive.

SL: Ia bahkan tak mampu mendiskripsikannya, hanya membayangkannya sebagai monster kutukan neraka.

TL: She wasn't able to describe it, but she thought it looked like a cursed monster from hell.

There is a change in the grammatical category in the noun phrase *monster kutukan neraka* (noun + noun + noun) to *a cursed monster from hell* (past participle/ -ed adjective + noun + prepositional phrase) meaning that there are some changes in the word class without changing the meaning of the message.

4.2 Double Translation Techniques

This section discusses the metaphors or similes in Kurniawan's *Cantik itu Luka* translated using two techniques simultaneously.

a. Transposition and Adaptation

SL: Tak seorangpun berani mendekat, hanya mendengarkan kegaduhan dari kuburan tua itu bagaikan mengelilingi tukang obat.

TL: No one dared approach, they just listened to the uproar coming from that old grave as if they were gathered around the medicine peddler.

Transposition was employed when the verb *mengelilingi* is translated into *were gathered* around which results in a shift in the grammatical category from active voice to passive one.

Adaptation takes place when the phrase *tukang obat* is translated into *medicine peddler*. The phrase is a cultural element in the SL replaced using the other cultural element in the TL to make it more familiar. The word *tukang* will not be understood well if

translated literally, since this term generally refer to any service-based occupation regarding to fixing or constructing something in the SL culture. Thus, the translator found out the nature of *tukang obat*, that is, someone who goes from place to place in order to sell medicine. Thus, the term *peddler* is used instead.

b. Amplification and Transposition

SL: Dengan rumput dan nisan melayang dibalik hujan tanah yang bagaikan tirai itu.

TL: That sent grass and headstone flying and behind the dirt raining down like a curtain.

Amplification occurs when the verb *sent* is added into the TL. In addition, transposition is employed when the noun phrase *hujan tanah* consisting of noun + noun is changed into the noun phrase *the dirt raining down* consisting of noun + adjectival clause.

c. Modulation and Adaptation

SL: Rambutnya telah tumbuh secara ajaib, sehingga ketika ia mengeluarkannya dari selimut kain mori itu, mereka bertebaran diterpa angin sore.

TL: Her hair had grown up magically so that when she shook it loose from the calico wrap it fluttered in the afternoon breeze.

Modulation occurs when there is a change on the point of view on the verb *mengeluarkannya* meaning *took it out* into *shook it loose*. Adaptation is applied when the cultural term *kain mori* meaning a white cloth made of cotton, polyester, or silk used to make batik is changed into *calico wrap* meaning a plain-woven textile made from unbleached and often not fully processed cotton used for wrapping an object.

d. Compensation and Modulation

SL: Si kecil yang malang, seperti para penjahat, orang-orang juga susah mati.

TL: Oh wretched little one- just like evildoers, the wretched don't die easy.

Compensation takes place when the pathetic tone which is the stylistic effect in the ST is compensated through the use of vocative *Oh* in the TT. Modulation occurs when there is a lexical variation on the phrase *susah mati* meaning *die hard* into *don't die easy* resulting in the change on the point of view.

e. Reduction and Modulation

SL: Mereka berdiri setelah pekikan sesaat itu dengan wajah-wajah idiot kehilangan ingatan.

TL: They just stood for a moment, with the faces of idiots whose memories had been suddenly erased.

Reduction is applied when the prepositional phrase *setelah pekikan sesaat* does not appear in the TT. Modulation is employed when there is a change on the point of view of the phrase *kehilangan ingatan* meaning *had lost their memory* into *whose memories had been suddenly erased* resulting in the variation on the lexicons.

f. Amplification and Adaptation

SL: Berkunjung kepadanya dalam kesopanan orang-orang saleh di hadapan para wali.

TL: Came to visit her with the virtuous manners of the pious in front of a saint.

Amplification is applied when the translator provided necessary additional information by adding adjective *virtuous* to refer to the manner of a holy person.

Adaptation is employed when dealing with the term *wali* as a cultural element in the SL. It is taken from Arabic word meaning custodian, protector, helper, or friend. In this context, it means a Muslim holy person having duty to socialize Islamic teaching for people to embrace Islam. Considering that the TL readers are not familiar with this term, the translator used *saint*, meaning someone who has died and been officially recognized and honored by the Christian church because his or her life was a perfect example of the way Christian should live, as its equivalence. The TL readers are more familiar with the term *saint* instead of *wali*.

g. Modulation and Generalization

SL: Ia berpenampilan serupa gerilyawan dengan rambut yang kacau balau, gimbang dengan ikat kepala dari jamur kuning layu.

TL: He looked like a guirella, with hair that was going every way, matted and tied back with a wilted yellow leaf.

Modulation takes place when the adjective *kacau balau* meaning *messy* is not translated literally. Instead, the translator changed its point of view and its lexical and syntactical category into the verb phrase *going every way*.

Generalization is employed when dealing with the phrase *janur kuning*. *Janur kuning* actually means young coconut leaf used by particular ethnic groups in the SL culture for daily basis e.g. decoration in religious and wedding ceremony, art works, food wrapper, etc. However, the translator used a more super-ordinate term namely *yellow leaf* meaning all types of leaf the color of which is yellow, since it is more familiar in the receptor language.

h. Description and Reduction

SL: Cerita tentang bayi buruk rupa dan ibunya yang berselimut kain kafan dengan segera menyebar bagai wabah mematikan.

TL: But the story of the hideous baby and its mother wrapped in a burial shroud quickly spread like a plague.

Description is applied when the micro-culture term *kain kafan* is replaced with a short description of its function that is *burial shroud*. The meaning of the word burial itself is not contained in the original term.

Reduction occurs when the noun phrase *wabah mematikan* is suppressed into *a plague*, because the meaning of adjective *mematikan* (deadly) is included in the word *plague*; a very infectious disease which usually results in death.

i. Particularization and Modulation

SL: Dimana mereka memperbandingkan lolongan ajak sebagai bintang yang dilihat orang Majusi ketika Yesus lahir dan si ibu yang berselimut kain kafan sebagai Maria yang letih. Perumpamaan yang mengada-ada.

TL: With people comparing the howls of the wild dogs to the star seen by the Magi when Jesus was born and comparing the mother wrapped in her burial shroud to an exhausted Mary- a pretty far-fetched metaphor.

Particularization occurs because the phrase *lolongan ajak* meaning the *inviting howls* is not very specific whether it refers to all animals that howl e.g. dogs, wolfs, etc. or a particular animal that howls. The translation is made more concrete through the addition of *wild dogs*.

In employing modulation, the term *mengada-ada* is made idiomatic in the translation through the term *pretty far-fetched* meaning unrealistic or untrue.

j. Borrowing and Amplification

SL: Bahkan sang kyai yang bertahun-tahun lampau memimpin pemakamannya dengan rasa jijik seorang gadis atas cacing tanah.

TL: Even the *kyai*, who years ago had led her funeral with reluctance and looked at her with the disgust of a young girl feels for earthworms.

Pure Borrowing occurs when the translator took the original word *kyai* in the SL text and used it in the TL text. This cultural term is presented without any modification in terms of spelling and pronunciation. Meanwhile, Amplification is employed when the prepositional phrase *with reluctance* and the verb phrase *looked at her* are added in the translation to cover the lexical gap.

4.3. Triple Translation Techniques

This section discusses the metaphors or similes in Kurniawan's *Cantik itu Luka* translated using three techniques simultaneously.

a. Compensation, Adaptation, and Modulation

SL: Dengan sikap takut-takut seperti seorang gadis kecil yang membelai anak macan di kebun binatang, mereka berdiri di depan foto keliling bersama si bayi buruk rupa.

TL: With the terrified expression of a young girl petting a baby tiger in the zoo, the visitors posed with the hideous infant for a roving photographer.

Compensation is applied when the prepositional phrase *bersama si bayi buruk rupa* placed in the end in the ST is reproduced in a different part of the TT that is after the verb. Adaptation is employed when the term *foto keliling* is not translated literally into *roving photograph*, since the intended meaning will be misunderstood. The translator adapted it using the equivalent a *roving photographer* referring to an occupation to make it more familiar and understood in the TL.

Modulation occurs when the translator made a variation on the clause *mereka berdiri di depan foto keliling bersama si bayi buruk rupa* which literally means *they stood before a roving photographer with the hideous infant*. She changed the point of view

of the lexicon *standing* into *posing* to give a clearer image for the readers. In addition, the pronoun *mereka* is specified into *the visitors*.

b. Modulation, Amplification, and Description

SL: Bayangan itu membuatnya sedikit tergopoh seperti orang-orang di stasiun dan terminal, membuat kain kafannya nyaris terlepas dan dilemparkan badai.

TL: The image made her hurry a little, like people in train stations and bus terminals, which in turns made her burial shroud come loose as it was tossed by the storm.

Modulation is applied when the translator verified the lexicon by changing adverb *sedikit tergopoh* meaning *tumble a little* into *hurry a little*. Amplification occurs when a new information item that is *in turns* is added. Description is used when the micro-culture term *kain kafan* is replaced with a short description of its function that is *burial shroud*. The meaning of the word burial itself is not contained in the original term.

V. CONCLUSION

This study is a descriptive qualitative research implemented in the area of translation studies. It aimed to identify the translation techniques used in translating metaphors and similes in the national best-selling novel *Cantik itu Luka* into *Beauty is a Wound*. Purposive sampling was chosen to adjust to the researcher's limitation and feasibility, where Chapter I of the two novels was selected as the source data.

There are 72 similes and metaphors found in the first chapter the two novels. The translation techniques used in translating those two figurative expressions were categorized into single technique (only one technique is applied), double techniques (two techniques are applied), and triple technique (three techniques are applied).

Of the 18 translation techniques proposed by Molina and Albir (2002), modulation and literal translation were the most frequently used techniques. Modulation was applied 14 times (19.44%), while literal translation was applied 15 times (20.83%) in the single technique. Meanwhile, in the double technique, modulation was the most

frequently used one with 7-time occurrence (9.72%). In the triple technique, modulation was also the most frequently used one with 2-time occurrence (2.78%).

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