Exploring Metaphor Use: Its Categories and Translation Strategies within the Novel *Anak Bajang Menggiring Angin* by Sindhunata into *Herding the Wind* by Joan Suyenaga

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Abstract

This research explores the use of metaphor categories and its translation strategies using the theory of Newmark (1988). The qualitative method was employed since the data were in the form of verbal data derived from novels. In the stage of collecting the data, an observational method followed by note-taking technique was applied. In this study, 151 data were considered to be metaphors in the Source Text (ST), while 90 data belong to Target Text (TT). A number of 61 data were converted into other forms (simile, sense, and even deletion). Of the six metaphor categories, four categories emerged in the texts. The other two categories – Adapte and Recent metaphor – were not used. The metaphor categories that are dominantly used in both texts is dead metaphor with 111 data (11,2%) in the ST, 70 data (7,8%) in the TT, while the strategy 'metaphor to metaphor' dominates over other strategies (81 data, 53,6%). Meanwhile, the least strategy employed was 'metaphor to simile with sense'. One strategy that was not used was 'metaphor to metaphor plus sense'. In addition, as the metaphor translation strategies were bound to the metaphor categories, the result poses that dead metaphor is most frequently translated by using the strategy of 'metaphor to metaphor'.

Keyword*s: Anak Bajang Menggiring Angin, metaphor categories, metaphor translation strategies*

Abstrak

Penelitian ini bertujuan untuk menganalisis kategori metafora dan strategi penerjemahannya dengan menggunakan teori Newmark (1988). Metode kualitatif diaplikasikan karena data dalam penelitian ini merupakan data verbal sementara metode observasi dan teknik catat diterapkan dalam tahap pengambilan data. Dalam penelitian ini, 151 data teridentifikasi sebagai metafora dalam Bahasa Sumber (Bsu), 90 data metafora dalam Bahasa Sasaran (Bsa), dan 61 data lainnya diterjemahkan dalam bentuk lain (simile, literal, dan bahkan dihilangkan) dalam Bsa. Dari enam kategori metafora yang ada, empat kategori muncul dalam kedua teks sementara dua lainnya (Adapted dan Recent metaphor) tidak digunakan. Dead metaphor (metafora mati) merupakan kategori yang mendominasi dalam kedua teks – sumber dan sasaran – dibandingkan kategori metafora yang lain dengan jumlah 111 data (11,2%) dalam Bsu dan 70 data (7,8%) dalam Bsa. Strategi yang paling sering ditemui adalah penerjemahan metafora menjadi metafora yang sama dalam Bsa (81 data, 53,6%) dan strategi yang sangat jarang digunakan adalah penerjemahan metafora menjadi simile diikuti oleh sense (titik kemiripan). Selain itu, ada satu strategi yang tidak digunakan yakni penerjemahan metafora menjadi metafora diikuti oleh sense. Dengan melihat bahwa dalam menentukan strategi yang

digunakan dalam menerjemahkan metafora dalam Bsu ditentukan dari kategorinya, dead metaphor (metafora mati) paling sering diterjemahkan dengan menggunakan strategi penerjemahan metafora menjadi metafora yang sama dalam Bsa.

Kata kunci: Anak Bajang Menggiring Angin, kategori metafora, strategi penerjemahan metafora

INTRODUCTION

Metaphor is a unique language phenomenon which is quite often employed in literary works such as novels, poems, songs, dramas, and short stories. Besides, it is also regarded to be a subtle and tactful language to build a link between two irrelevant things by discovering its common ground. Through metaphor, the effect is perceived to be more effective and direct. Aside from that, it makes the expressions more vivid, enlightening, and concise. Rochmadi (2011) states that there are three basic purposes that underlie the use of metaphorical expressions, namely, to overcome the word limitations and deficiencies, to beautify the author's expressions, and to avoid monotony.

Metaphor can be problematic for translators in that it is closely related to cultural-bound aspects. Moreover, it compares one thing to another in which the sign of comparison is not as clear as that in simile since metaphor does not use words such as 'like', 'as', 'as though', or other comparative words. That is why comprehending the cultural and language aspects of both languages at the same time necessarily entails tackling the difficulties in identifying metaphor meanings hidden beyond words. Additionally, another problem that emerges is that similar and equivalent metaphorical words, phrases, clauses, and even sentences occasionally could not be discovered in the receptor language. In brief, translating metaphor poses challenges of approaching the texts culturally, linguistically, or even conceptually. It also demands the translators to be able to convey the adequate transmission of artistic values in both the Source Text (ST) and Target Text (TT) as metaphor translation is typically rich with aesthetic and expressive values. Hence, translating metaphor does in fact involve a number of factors. It is not only limited to the provision of linguistic equivalence of the texts, but also the ability to identify aspects related to concept and culture. Besides, due to language principles and culture distinction that stand among languages, certain issues may raise when metaphorical expressions cannot be rendered in the receptor languages. It might be caused by a number of reasons: redundancy, vagueness, and oddness that may cause the translators to delete or convert them into other forms like simile or sense. In some cases, certain expressions related to cultural images are presumably perceived to be uncommon, unfamiliar, and slightly redundant by the recipients. Translators may thus consider to apply the deletion or conversion strategies.

In the process of translating metaphors, it sufficiently entails special attention to bring to light the actual meaning of every single word intended in the source text although in some cases it is sometimes untranslatable. It is similar to what have been stated by Newmark (1988) that one of the most difficult parts in translation is employing appropriate strategies in general and translating metaphor in particular. Some scholars such as Nida (1964), Dagut (1976), Vinay & Dalbelnet (1995) argued that some metaphors are not translatable, while some others like Reiss (1971), Mason (1982), van den Broek (1981), and Newmark (1988) proposed that metaphors can be translated as long as they are still part of the linguistic scope.

Anak Bajang Menggiring Angin is a novel written by Sindhunata. The novel contains a number of metaphors and has been translated into English. The novel tells a beautiful story of the great epic of *Ramayana*. By applying the unique literary language, colorful symbolic imagination, and deep meaning of philosophy, this novel presents the epic story of *Ramayana* in a form of literary story. In this novel, the figurative language, metaphor in particular, is used in a creative and skillful way and successfully makes it as a unique opus (Sita, 2019). This novel was firstly published in 1983 and has been published several times. In 2007 it has reached the eighth printing. The translated version, entitled *Herding the Wind* by Joan Suyenaga, was published in 2015.

The discussion on metaphor translation strategies has been conducted by quite many researchers, but it is still perceived to be interesting as a topic of discussion. Heriwati (2018), Kurnianingtyas (2008), Mata (2016), Abdullah (2013), and Suwardi (2005) apply various approaches but largely focus on the exact strategies which are employed to maintain the cultural values, the types of metaphors found, and evaluation on the equivalence. Other previous studies raise the issues about identifying metaphor categories and evaluating the equivalence of metaphor in both Source Language (henceforth SL) and Target Language (henceforth TL). While diverse approaches are employed, the findings contributed are absolutely not alike. As stated by Newmark (1988), metaphor translation strategies are bound to the categories as well as text types so that an adequate translation can be produced.

The aim of this present study is to spot on the metaphor categories and the strategies of translating the metaphors by applying Newmark's (1988) theory. The novel *Anak Bajang Menggiring Angin* and its translated version *Herding the Wind* are used as the objects of the research. The research questions are: (1) What types of metaphors are found in the novel *Anak Bajang Menggiring Angin* by Sindhunata into *Herding the Wind* by Joan Suyenaga? and (2) What strategies are used in translating the metaphors found in the novel *Anak Bajang Menggiring Angin* by Sindhunata into *Herding the Wind* by Joan Suyenaga?

SOME LITERARY WORK ON METAPHORS

The word metaphor firstly appeared in a theory proposed by Aristotle (in Hester, 1976: 14). It is stated that metaphor is used to compare one thing in particular with another thing. Later Kovesces (2010) defines metaphor as a kind of figure of speech in which one thing is compared with another by saying that such thing in another term. Lakoff & Johnson (2003: 5) also state that "the essence of metaphor is the understanding and experiencing one kind of thing in terms of another". Another definition is proposed by Sutrisno (2008), who says that metaphor is a figure of speech which tells different things from the actual meaning. It means that metaphor includes the comparison of equations between two things, and the similarity could be in the form of the character or nature. Besides, metaphor is usually applied since the conventional language could not represent the meaning that is expected. Another perspective is given by Saeed (2003), who argues that metaphor is concerned with similarity identification which leads to concepts transmission. The concepts proposed are the starting concept (target) and the concept of usual analogy or comparison (source).

The definitions stated above are largely concerned with the level of linguistic similarity usage which is related to the internal features of language itself. It is comprehensively different from what have been defined by Hurford, et al. (2007) and Lakoff & Johnson (1980) that by looking at different perspectives, metaphor is considered to be persuasive in everyday life, not

only the language but also the thought and the action (ordinary conceptual system). What people think and act is fundamentally metaphorical in nature.

Metaphor is a common figure of speech found in many languages that represents proposition in the semantic structure (Larson, 1997). Proposition consists of a topic and a comment about that topic. When metaphor occurs in the text, it is worthwhile for translators to analyze it and find the semantic structure behind the figure of speech.

Scholars have categorized metaphors in many different ways. For example, Larson (1997) classifies it into two, Newmark (1988) advances it into six types, Raymond van den Broeck (1981) divides it into three categories, whilst Lakoff & Johnson (1980) propose two types by putting the emphasis on the cognitive aspect. Newmark (1988) classifies metaphors into six types; they are: (1) Dead Metaphor, which deals with universal terms of space and time, main parts of the body, general ecological features, and main human activities, (2) Cliche Metaphor, which refers to the substitution of emotional expression, (3) Stock/ Standard Metaphor, which deals with mental and physical situation, (4) Original Metaphor, which deals with poetic expressions employed to declare something specific of an occurrence, (5) Adapted Metaphor, which deals with proverbs which reflect the relationship between language and culture yet it is adapted into a new context, and (6) Recent Metaphor, which deals with neologism.

The strategies used to render the metaphorical expressions in the TT vary. In this respect, the theory proposed by Newmark (1988) is emphasized as he offers more detailed methods. The strategies offered by Newmark (1988) are: (1) reproducing the same image in the TL, (2) replacing the image in the SL with a standard TL image acceptable in the TL culture, (3) translating metaphor by simile, retaining the image, (4) translating metaphor (or simile) by simile plus sense (or occasionally a metaphor plus sense), (5) converting metaphor to sense, (6) deletion, and (7) using the same metaphor combined with sense.

RESEARCH METHOD

This study employs a qualitative method. The findings are interpreted descriptively in accordance with the theory used to analyze such data. It is in line with what have been stated by Merriam (in Creswell, 1994: 145) that qualitative research is descriptive in that the researcher is interested in process, meaning and understanding gained through words or pictures. Another opinion is likewise cited from Flick (2004: 3), in that a qualitative research claims to describe life world 'from the inside out', from the point of view of the people who participate. By so doing it seeks to contribute to a better understanding of social realities and to draw attention to processes, meaning patterns, and structural features.

In conducting the research, the data were acquired from the novels which were published in both Indonesian and English versions, *Anak Bajang Menggiring Angin* as the source text and *Herding The Wind* as the target text. The object is all forms of sentences in the narratives or utterances by the characters identified as metaphors in the novels. Those sentences and utterances comprise phrases, clauses, and sentences.

The steps are as follows. First of all, both the English and Indonesian versions of the novel entitled *Anak Bajang Menggiring Angin* and *Herding The Wind* were read and then compared. Afterwards, the metaphor types were investigated in the source text (*Anak Bajang Menggiring Angin*) and then compared with the expressions in the translated version, which were then identified as metaphors or not. After that the metaphors in both versions (ST and TT) were

classified and grouped according to the types of metaphors. Strategies of the metaphor translation were investigated according to the theory of Newmark (1988).

RESULTS AND DISCUSSION

The result of this study demonstrates that there is a tendency of certain metaphor category usage as well the metaphor strategies. The category tends to be dead metaphor which is very often used in both the ST and TT. Observe Table 1 below.

Table 1. Metaphor Categories in the ST and TT

No	Metaphor Category	ST		TT	
		Frequency	Percentage	Frequency	Percentage
1	Dead Metaphor	111	11.2%	70	7.8%
2	Cliche Metaphor	4	2.6%	1	1.1%
3	Stock/ Standard Metaphor	11	7.3%	6	6.7%
4	Original Metaphor	25	16.5%	13	14.4%
5	Adapted Metaphor	-	-	-	-
6	Recent Metaphor	-	-	-	-
	Total	**151**	**100%**	**90**	**100%**

As many as 151 metaphors were elicited from the 483 pages of the novel *Anak Bajang Menggiring Angin*, while 90 metaphors were found in the 426 pages in the translated version, *Herding the Wind*. Due to dissimilar cultural aspects and language provisions of both languages (SL and TL), the number of the data discovered were not alike, in which the original version evidently employed more metaphorical expressions rather than the translated version. It is supported by the displaying data in Table 1 that dead metaphor apparently dominates in both versions with 111 data (11.2%) in the original version whilst 70 data (7.8%) were spotted in the translated version.

To sum up, the metaphor category that was most frequently employed in both novels is dead metaphor. Likewise, it implicitly says that the author emphasizes on using the common concepts within metaphor formation. Two out of six categories do not exist, namely adapted metaphor and recent metaphor. Although the storyline of the novels are rich with cultural values and senses, but numerous recognizable metaphors are presumably preferred by the author to serve an easy illustration of such fiction tale so that the messages can be easily captured by the recipients. By corresponding to the universal terms of space and time, the main part of body, general ecological features, and main human activities, dead metaphor is deemed to be a common metaphor in every language.

The next frequently used metaphor category is original metaphor. This kind of metaphor puts its emphasis on the comparison that is newly created by the author and sounds uncommon

elsewhere, since it is purposively produced to reflect the author's identity and his own creativity. Likewise, this category was present within a literary text as a poetic device which pleasingly embellishes the language. Of the 151 data identified as metaphors, 25 data (16.5%) in the ST and 13 data (14.4%) in the TT were considered to be original metaphors.

Furthermore, stock or standard metaphor is deemed to be the next category which was quite often employed in both languages. A number of 11 data (7.3%) and 6 data (6.7%) occurred in the ST and TT respectively. This category, in the informal context, is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically (Newmark, 1988).

Last but not least, cliche metaphor implies to be the most infrequently metaphor category emerged in both ST and TT. It contributes 4 data (2.6%) in the original version and only 1 data (1,1%) in the TT. This category is used only for connotative function and is perceived to lose the aesthetic sense (Newmark, 1988). Additionally, it is applied in order to express thoughts more clearly and often times with a bigger share of emotions. However, the expression choice in translating cliche metaphor in the ST is made in favor of expressive means in the target language, as it will have a greater impact on the reader.

In brief, the conclusion that can be drawn is that 151 metaphorical expressions were employed in the ST whilst 90 expressions were applied in the TT. Aside from that, the rest of expressions; 61 other data were not metaphorically translated in the TT as it might have been translated onto other forms such as simile, sense, or deletion. One thing to notably bear in mind is that categories of metaphor (as well the text types) sits on a crucial position to notice since it binds the translation strategies to use.

Table 2. Metaphor Translation Strategies

No	Metaphor Translation Strategy	Frequency	Percentage
1	Metaphor to metaphor	81	53.6%
2	Metaphor to different metaphor	8	5.3%
3	Metaphor to simile	3	2%
4	Metaphor to simile plus sense	1	0.6%
5	Converting SL image to sense	53	35%
6	Deletion	5	3.4%
7	Metaphor to metaphor combined with sense	-	-
	Total	**151**	**100%**

Working on literary text translation is much more troublesome for translators rather than any other text types since it is perceived to be rich in culture-specific connotations like translating metaphors. In addition, according to Lomheim (1995:102), "most words in a language have absorbed cultural aspects and historical experiences". Thereby, most metaphors are culture-bound, and can only be understood in direct translation by those sharing the same (or a closely

related) language and/or culture. The analyzed data reveal that six out of seven procedures proposed by Newmark (1988) are applied in the translation of *Anak Bajang Menggiring Angin* metaphors such as: (1) metaphor to metaphor, (2) metaphor to different metaphor, (3) metaphor to simile, (4) metaphor to simile plus sense, (5) converting SL image to sense, and (6) deletion.

Of the data represented in the Table 2, it signifies that 151 data elicited from the novels were identified applying the variety of strategies in translating metaphorical expressions and it is readily apparent that which strategy dominates is translating metaphor to the same metaphor. It implies that most original images are preserved in the TT with a number of 81 data (53.6%) whilst the least strategy employed is translating metaphor to simile plus sense which was merely one datum invented with its percentage 0.6%. On the other hand, translating metaphor to same metaphor combined with sense is perceived to be absent.

Furthermore, the following section is provided as a particular space to elaborate each of the primary research questions in relation with the metaphor categories and its translation strategies.

Metaphor Categories

Dead Metaphor

As previously mentioned, metaphor is defined as the core of the process of providing the rein to imagination and association and linking unusually two things that seem to have no relation with each other from one thing to another. In this regard, metaphor is stressed on the indirect comparison built by portraying one thing in terms of another which deals with universal terms of space and time, the main parts of body, general ecological features, and as well main human activities.

In addition, it is deemed to be a metaphor category that the figurative sense is employed as a common language with simple functional meaning. Thus, when such category is adopted in a sentence, the readers do not think about the major sense yet merely the idiomatic and figurative sense. An example is the following.

> ST: ***Cinta*** *adalah **mawar*** *yang mekar tanpa pertolongan musim manapun jua.*
> TT: .. **love** is a **rose** that blooms in any season
>
> (Datum 62)

Dead metaphor is actualized at Datum 62 in which the image *mawar* is used to refer to the main topic being talked about (object) namely *cinta* 'love'. Meanwhile, another element that should be paid special attention in creating or translating metaphorical expressions is sense that stands between topic and image. In this matter, the sense is its nature, which conceives beauty yet provides a pain sometimes. It implies that both words *mawar* "rose" and *cinta* "love" conceive a similarity in the aspect of its common ground which equally serves a beauty yet at the same time the existence of thorns can injure whoever touches them. Such case as well prevails in the context of love which it can allot the happy feeling due to its beauty and occasionally it gets the lovers drown into the sad and painful feeling. Apart from that, such comparison is admitted to be a very common analogy that occurs in every language. Without knowing each of its elements, the speakers or the readers must presumably have known the particular message that was attempted to convey by the original author.

In brief, it is considered as dead metaphor because the expression is quite common in both languages and the image is as well scarcely spotted by the language users due to the recurrent usage in both languages. In this case, the strategy employed is translating metaphor to the same metaphor in the TT as the original image was retained in the TT in which *mawar* (ST) rendered literally to be the same term "rose" (TT).

Furthermore, this sort of metaphor refers to another aspect like main parts of body. Consider the following example.

ST: **Di kaki Gunung** *Sandyawela*
TT: **At the foot of Mount** Sandyawela

(Datum 91)

Datum 91 demonstrates that the metaphorical expression lies on the phrase *di kaki gunung* in the ST and it was translated the same in the TT into 'at the foot of Mount…'. The same image was retained in the translated version. It belongs to dead metaphor since the word *kaki* is included into part of body aspect and is commonly collocated into animate thing, yet it is used to describe an inanimate thing, namely *gunung* 'mountain'. It implies that a mountain is indirectly compared to human by using the word *kaki* 'foot' to literally refer to the lower part of the mountain slope. Such expression is common in both languages. Both versions represent a similarity that the word is used to refer to the lower part of anything and its function is to prop up the other parts above it. Nevertheless, in case of dead metaphor, the images are highly unmarked.

Cliche Metaphor

This kind of metaphor category is no longer regarded as metaphor since it is commonly used by the language users. It aims to confer a supplementary vivid elaboration and connotative information. In addition, it is as well exerted to substitute a clear thought, often emotively, without corresponding to the matter of fact. When it occurs in informative texts, the translator is entitled to get rid of it whilst it should be upheld in the vocative text. Observe the following example.

ST: **Tangis bayi***pun makin* **menyayat** *hati*
TT: **The baby's cry** was **heartbreaking**

(Datum 82)

The example manifested at Datum 82 denotes a comparison between *tangis bayi* 'the baby's cry' and the word *menyayat* which is commonly collocated with 'knife'. It is indirectly stated that the author made an effort to compare *tangisan bayi* 'the baby's cry' to *pisau* 'knife'. Such expression is very common to adopt in the SL in relation to a person's bad feeling, an overwhelming distress, whilst the similar expression was likewise applied in the TL by rendering it to be 'heartbreaking'. By so doing, the example belongs to cliche metaphor since the metaphorical expression sounds cliche or has been overused to the extent that it loses its original meaning or novelty.

Besides, the metaphorical phrase *menyayat hati* does not literally correspond to cutting the liver off, yet it is used connotatively to refer to someone's grief. When language users apply such a metaphorical phrase, the purpose is to describe a terribly sad feeling. Apart from that, such example is metaphorically included into emotive expression and thus it meets the category of cliche metaphor.

In sum, the elements used to form a metaphor in the above example are *tangisan bayi* 'the baby's cry' as the object, *pisau* 'knife' for the image, while the sense is equally causing a pain. Whilst *tangis bayi* causes a pain in the aspect of emotion (grief) for whoever hears it, the word knife ordinarily induces a pain (physical aspect). In addition, since every language provides various ways in performing metaphorical expressions, the correspondence is occasionally required. As shown in Datum 82, the metaphorical expression was converted into a literal meaning (sense) that might rather sound common and apprehensible for the recipients than retaining the original image that possibly leads to vagueness of meaning.

Stock Metaphor

Stock metaphor is defined as an established metaphor that is concisely and efficiently used as a method to cover physical and mental situation both referentially and pragmatically which is not deadened by the overuse (Newmark, 1988: 107). An example is the following.

ST: ***Wajahnya berapi-api merah***
TT: His **face** was **blazing red**

<div align="right">(Datum 49)</div>

The above example demonstrates that a comparison is made between *wajahnya* and *api*. In the TL, it was translated by preserving the original image. Even though the image used in the TT was indirectly reproduced in the form of 'blazing', it refers to the same thing, and that is fire. By considering the context, such expression is figuratively used to refer to a facial appearance of a person who is in anger and it is symbolized by performing a red face. Therefore, such metaphorical expression is perceived as a standard/stock metaphor as it is used to metaphorically describe a physical situation. The word *wajahnya* 'his face' stands for an object, *berapi-api merah* 'blazing red' is considered as the image, whilst the sense is the characteristic of both in the aspect of color (red) since it is well recognizable in both languages (SL and TL) that the facial situation of an angry person is identically turning into red.

ST: *Dipaksanyalah dirinya berkata-kata dengan **berat hati***
TT: He forced himself to speak with a **heavy heart**

<div align="right">(Datum 118)</div>

This example is identified as stock/standard metaphor since the expression is metaphorically concerned with the mental situation, namely *berat hati,* which was translated into *heavy heart.* It is kind of figurative phrase since the meaning intended by the original author is to depict a hard feeling to do something. It belongs to standard or stock metaphor as the metaphorical expression corresponds to the mental situation.

On this detail, the comparison was established between *berat* – commonly collocated to an object that the weight is able to be scaled – and the word 'heart' with the result that both words seems metaphorically the same. The image is a thing that can be scaled, the object is *hati* 'heart' whilst the point of similarity is its characteristic, that is weight. Apart from that, the same image is seemingly pertained in the TT.

Original Metaphor

This kind of metaphor is apparently applied quite often by the author to carry out the aesthetic values since it commonly occurs in the literary texts, novels in particular. In other words, original metaphor is theoretically asserted as metaphor that indicates comparison, analogy and as well similarity between one concept to another concept dealing with poetic expressions employed to declare a specific event. Besides, it also tends to notify the author's creativity. Thus, noticing its context to discover the absolute meaning should have been undertaken as it is firmly tricky to conceive. Consider the following example.

> ST: *Kesadaran itu membawa kera putih ini lari **mengenakan masa kecilnya***
> TT: This realization brought the white monkey to **recall his childhood**
>
> (Datum 107)

This metaphor category is dealt with the author's own creativity. The expression exemplified in Datum 107 is employed to compare between *masa kecil* 'childhood' and *pakaian* 'clothes,' which actually sounds uncommon in both languages. The expression represents an event at the time Anoman (the white monkey) is reminded by his childhood moment. The author designated a metaphorical word *mengenakan* to describe such remembrance which is collocated to something that is put on the body like clothes. As recommended by Newmark (1988), in order to thoroughly comprehend the absolute meaning of original metaphor is by seeing the context. By so doing, it can be concluded that the example in Datum 107 belongs to original metaphor since it describes a particular event when Anoman is newly created. Meanwhile, the original image in the ST was translated differently into 'recall' to replace word *mengenakan*. Thus, the image of the example given in Datum 107 lies on the word *pakaian* 'clothes', the object is *masa kecilnya* 'his childhood', and the sense of point of similarity is equally stuck on the body part. Whilst *pakaian* is attached on the body, *masa kecilnya* 'his childhood' is attached on the memory.

> ST: *... yang karena deritanya merasa pasti dapat **mengayun rembulan***
> TT: ....because of their strength in enduring their suffering, felt that they could **swing** on the **moon**.
>
> (Datum 63)

Similar with Datum 107, Datum 63 shows that the metaphor was based on the author's creativity. In this case, the comparison is made between *rembulan* 'moon' and *ayunan* 'swing', which is not common in both SL and TL. Such metaphorical expression is particularly employed to delineate an occurrence of Begawan Wisrawa who was in regret and sorrow throughout his life. Along with the hardest life burden that he carried on throughout his life, the strength appeared as Begawan Wisrawa was illustrated as if he was able to swing onto the moon. In sum, the example illustrated in Datum 63 obviously belongs to original metaphor since the comparison sounds new and it is not overused by the language users. Meanwhile, the *rembulan* 'moon' is considered as the object, the word *ayunan* 'swinging' is perceived to be the image, and the point of similarity or sense is the movement.

> ST: *... di **lekuk lembah** yang ada di amtara **buah dadanya**, yang menjulang keindahannya*
> TT: ... into the **cleft** between her **breasts**, enhancing her exquisite beauty.
>
> (Datum 90)

Datum 90 signifies that a comparison is made between *celah antara buah dadanya* 'gap between her breasts' and *lekuk lembah*. Such phrase is metaphorically used to refer to a particular part of the woman body and to compare it with another concept to make the expression more vivid and pleasing. By considering that every original concept cannot always be similarly rendered in the receptor language, the translator preferred to use such a literal word to replace the metaphoric one *'lekukan lembah'* into 'cleft'. As such, the metaphorical expression is not pertained in the TT.

The comparison is literally new and uncommon in the SL in which it is produced by the original author to embellish the narration in a poetic way, and therefore the example is considered to belong to original metaphor. The word *lekukan lembah* stands for the image, *lekukan buah dada* is for the object, whilst the sense or point of similarity lies on the beauty and the shape.

Metaphor Translation Strategies

Following Newmark (1988), the seven strategies in translating metaphors are illustrated in the following subsections.

Metaphor to Metaphor

As stated by Newmark (1988), this kind of strategy can be applied to cope single-word metaphors. However, it is rarely used to render the extended metaphors or idioms as it relies on cultural overlap. Newmark also states that it is easier to translate certain images when the senses rely on universal values. See the following examples.

ST: ***Bumi pertiwi***
TT: **Mother earth**

(Datum 33)

ST: *Maka terkejutlah mereka ketika mendengar gegap- gempita di **kaki gunung***
TT: They were startled when they heard a commotion at **the foot of mountain**

(Datum 96)

ST: ***Kesunyiannya tanpa bintang. Kesedihannya tanpa bulan.***
TT: **Starless** silence; **moonless** sorrow

(Datum 2)

Metaphors can be preserved in the receptor language in the form of similar metaphorical expression as it is perceived to be natural and clear for the recipients. Translating metaphor to the same metaphor means translating any metaphorical expressions into the TT by pertaining the same image as the original version. Newmark (1988) asserts that such strategy can be employed in rendering metaphors that contain universal images like dead metaphor.

The data presented in Datum 33 and Datum 96 above indicate that the elements forming a metaphor are actualized in the phrases *bumi pertiwi* 'mother earth' and *kaki gunung* 'the foot of the mountain'. The same images produced in the original text were reproduced in the same images in the translated version. Datum 33 denotes the three core elements in metaphor formation; they are the image of *pertiwi* "mother", the object *bumi* "earth", and the sense which is implicitly stated. The word *pertiwi* 'mother' conceives a connotative meaning of a goddess who rules the earth (KBBI Online), and it was translated into 'mother' in the TT. The images of both *pertiwi* and 'mother' are commonly collocated to an animate object, a woman who gives birth in

particular, yet in this case such words are used to refer to inanimate object, namely *bumi* 'earth'. Due to such figural displacement, the expression is categorized as a metaphor. It is apparent that Datum 33 has undergone the "metaphor to metaphor" strategy as the images exerted in both versions are identically the same.

A similar case in exemplified in Datum 96, in which the image is *kaki* 'foot', the topic is *gunung* 'mountain', whilst the sense is implicitly stated. Whilst *kaki* means a limb that supports the body and are used for walking, it belongs to the lower part of the body. In the context of mountain, 'foot' also refers to the lower part of a mountain. In short, both ST and TT describe the same image in portraying a particular object. It can therefore be inferred that the sense sits on the function; prop the other limb above it, and the location; the lower part. In addition, those examples indicated in Data 2, 33, and 96 are included as dead metaphors since the images used correspond to the universal aspects. Such metaphorical expressions are regarded common in both languages.

Metaphor to Different Metaphor

This metaphor could be applied to render any metaphors which normally conceive cultural images. An image in the SL can be rendered communicatively by substituting the original image with a compatible image in the TL. However, when translating the image to the receptor language, the translator should consider the culture diversity and make sure that it does not clash with the culture in the TL. Consider the following examples.

> ST: *Raja Dasarata **terdiam seribu bahasa***
> TT: King Dasarata was **silent** in **a thousand tongues**
>
> (Datum 46)

> ST: *... **meledaklah nafsu** Rahwana*
> TT: … Rahwana's **passions poured** forth
>
> (Datum 39)

Newmark (1988) argues that metaphors are supposed to be rendered as close as possible to the original, because (a) the author's metaphor manifests individual style and personality of the author, and (b) the author's metaphors contribute to the enrichment of the vocabulary of the target language. He thus recommended to translate metaphors almost verbatim. Nevertheless, if the translator thinks that the translation of the metaphor containing cultural elements might be unclear for the recipients, the translation should be confirmed by converting the unknown image onto the image which is familiar to the recipients. In short, to lead the readers to easily grasp such metaphor in context, the adapted image is somehow necessary in the TT when the same metaphors are impossible to be found. Besides, this kind of strategy is intended to bridge the distinction of the cultures prevailing in the ST and TT. Despite the images utilized are lexically dissimilar, yet the messages delivered remain equal.

Aside from that, Datum 46 indicates the same case which the different image in the TT is reproduced to render the same purpose as the original version. The example shows that the translation has undergone a strategy since the original image is adjusted to the TT by using a compatible and familiar image to refer to *diam* 'silent'. The image applied by the original author is to emphasize a person who is literally held by the silence and does not intend to say anything. The author therefore represents it by means of the phrase *seribu bahasa* as *bahasa* itself is commonly known as tool for communication. Meanwhile, in the TT, the word correspondence is

applied in the word 'tongues', which is more recognizable and familiar for the readers. Even so, the meaning remains captured and the message is identically rendered.

A similar case emerges in Datum 39, in which the original image represented in the word *meledak,* commonly collocated with bomb, is converted to another image which is dealt with *poured forth;* commonly collocated with blood, tears, etc. In sum, the SL uses the image of *bomb* whilst the TT employs the image of *blood*. Nonetheless, they are both equally intended to refer to the same object, namely *nafsu* 'passion'.

Metaphor to Simile

When it is not possible to retain the original image or to invent the equivalent image in the TT, converting metaphor to simile is deemed to be worthwhile.

> ST: ***Air matanya jatuh berupa batu-batu hitam** menutupi kehijauan rerumputan*
> TT: **Their tears fell as black stones** covering the green grass
>
> (Datum 1)
>
> ST: *Sebagai **bulan yang tertutup pelangi**, demikian **keadaan buah dadanya yang jelita**, **tersembunyi di balik kain** bersulamkan manikam Batari Ratih*
> TT: … like **the moon behind a rainbow**, **her exquisite breasts hid behind cloth** that was adorned with jewels from goddess Ratih
>
> (Datum 9)

To convey unrecognizable terms and vague meaning in the TT, the strategy of converting metaphor to simile is another option that will assist readers to understand the concept. As indicated in Data 1 and 9, the words *like* and *as* were apparently appended in the translated version to clarify the original meaning intended by the author through such comparison. It is in line with the statement declared by Larson (1998) that additional words *as* or *like* should be applied since a simile always has such words. It aims to ease the comparison as the resemblant expression to represent a similar metaphor which might be hard to find in the TL. Also, in the case of metaphor, the point of similarity is often implicit, yet when it is converted to a simile in the receptor language, it becomes easier to identify since a simile can state the meaning explicitly (Larson, 1998).

The examples provided in Data 1 and 9 obviously adopted the words of simile. Datum 1 shows that the object is *air mata* and the image is *batu-batu hitam* whilst the sense is implicitly stated, namely symbolism. By looking at the context, it can be viewed that the comparison was made between the object and the image in which *air mata* 'tears' is symbolized to portray someone's hard feeling (terrible sorrow) which enables one to be in tears, whilst *batu-batu hitam* 'black stones' is used to symbolize sorrow. In this case, the author tries to reflect the sorrow experienced by Prabu Danareja who was falling in love with Dewi Sukesi. Such sorrow is carried on by his longing towards her. Hence, for a more dramatic presentation, poetic and heartbreaking event was depicted in order to show the hard feeling endured by Prabu Danareja. So, a comparison between *air mata* 'tears' and *batu-batu hitam* 'black stones' is deliberately built. Aside from that, in the TT the word *like* is added to make a clearer resemblance so that it can be easily comprehended by the readers in the receptor language. The additional word *like* is also adopted in Datum 9. The indirect comparison was established between *keadaan buah dadanya yang jelita* 'her exquisite breasts' which functions as the object and *bulan yang tertutup pelangi* 'the moon

behind a rainbow' which functions as an image. Additionally, the point of similarity or sense sits on the beauty reflected by the image and the object. In short, as the expression in the ST is regarded to be very cultural, metaphoric and identical, the word *like* added in the TT is quite worthwhile and make the expression apprehensible by the readers although the language style was converted.

Metaphor to Simile plus Sense

The strategy that is least employed in this novel is translating metaphor to simile plus sense. Regardless of adding the word markers *as* or *like* when converting the SL metaphor into simile in the TT, its sense is required to attach since its existence aims to clarify such expressions. This procedure has the advantage of combining communicative and semantic translation in addressing itself both to the layman and the expert if there is a risk that a simple transfer of the metaphor will not be understood by most readers. Observe the following.

> ST: ***Bibirnya membentuk senyuman bunga angsoka*** *yang manja dibangunkan embun pagi*
>
> TT: Her smile was as **serene as a pampered ashoka flowers**, awoken by the morning dew.

(Datum 7)

In Datum 7, the image is depicted in the form of *bunga Angsoka* whilst the object is *senyuman* and the sense added is *serene.* The *bunga Ashoka* 'Ashoka flower' is utilized to express and represent the beauty of a woman. In this respect, the comparison lies on the smile of a woman, Sinta, which was associated with flowers. Flowers are culturally adopted to decipher beauty in the source language. To make such expression easily comprehended in the receptor language, the advent of sense is somehow needed. Another consideration can be in the diverse conceptualization of both languages in portraying the beauty of a woman's smile. Yet, when the concepts in both languages are alike, the sense might also be better removed to avoid redundancy and less effectiveness in meanings.

Converting SL image to sense

Converting the SL image to sense in the TT can be regarded as literal translation since the image is omitted and substituted by the sense although it reduces its aesthetic sense. Due to cultural distinction, the same images can be hard to translate, and so such strategy is deemed to be the best way to undertake. In addition, the novel *Anak Bajang Menggiring Angin* is a literary work that specifies on a certain culture of Javanese, and so it would be somehow odd if a similar image is forced to be used. Observe the following examples.

> ST: ***Surya*** *baru saja* ***merekah***
>
> TT: **The sun** had just **risen**

(Datum 6)

> ST: ***Semangat*** *mereka* ***membara***
>
> TT: Their **spirits soared**

(Datum 55)

ST: *Apakah saatnya aku harus **melunasi sumpahku?***
TT :   Is this the moment when I must **fulfil** my **vow**?

(Datum 83)

The word *surya* 'the sun' in Datum 6 stands for the object and *merekah* is produced for the image and was translated to 'risen' in the TT. At this point, the word *merekah* was adopted to describe the sun which is commonly collocated to *flower* which means a stage to start blowing. Hence, the comparison is indirectly established between *sun* and *flower* to represent the beginning of a process. Such word possess a connotative meaning to depict how the sun begins to shine the universe at the time transition from dawn to morning. It was literally rendered in the TT as *risen* which is in accordance with the sense of the image (*merekah* or flower) and the object (sun) of the original version. Nonetheless, it must be slightly complicated for the translator when the major elements (image, topic, and sense) are not overall provided within the metaphor formation so that it certainly requires a translator to be more careful and crafty enough.

The word *semangat* in Datum 55 is identified as the topic, while the image is implicitly represented by word *membara* which is commonly collocated with *api*. The sense is therefore implicitly stated. In this case, the comparison is built on the words *semangat* and *api*. In several cases, the concrete concept used to clarify the abstract concept is worthwhile. The object *membara* means to be connotative and figurative to refer to *semangat* that sheds a light on the courage of a person that is getting bigger like *fire*. In the TT, it was therefore translated into *soared* which reproduces the sense that stands for the object and the image which literally means 'to ascend to a higher or more exalted level' (Merriam-Webster Online Dictionary). By so doing, the word *soared effectively* represents the same meaning and similar message as to what was intended by the author in original version by word *membara*.

In Datum 83, the word *melunasi,* which is collocated to debt, is used to refer to *sumpahku* 'my vow'. It can be underlined that the words *sumpah* and *debt* hold a similarity with respect to an obligatory fulfilment. *Sumpahku* 'my vow' is claimed to be the object, *melunasi* 'fulfil' is implicitly intended to be the image, whilst the sense indirectly corresponds to the obligatory fulfilment.

Deletion

Newmark (1988) acknowledges that this strategy may be applied when the original metaphorical expression is perceived to be unnecessary or redundant, and thus does not serve a useful function. Observe the following example.

ST: *Sekarang Anoman **terpaksa tenggelam dalam** rasa putus asa*
TT: Anoman was **desperate**

(Datum 150)

Deletion is used when there is no relevance invented in the receptor language and the metaphorical expression is perceived to be redundant. When the metaphorical expression in the original version does not provide a significant meaning, deletion is the best way to apply. In Datum 150, the metaphorical expression *terpaksa tenggelam dalam* is aimed to refer to *rasa putus asa* 'desperate'*,* which in this case, is being compared to concept of sea or river that may build the image of tenggelam 'drowned'. Yet, it is metaphorically used to portray *rasa putus asa* to establish a comparison between an abstract and concrete concept. *Rasa putus asa* plays the role

of an object, *tenggelam* might refer to the image of sea or river, whilst the sense is the similarity of the characteristics of a person who gets drowned, either physically or mentally. As the expression is apparently deemed to cause redundancy in the TT, it was therefore deleted whilst the object *rasa putus asa* 'desperate' is retained.

CONCLUSION

Figure of speech is commonly applied in literary works by aiming to make the works beautiful and to build every single word on aesthetic concepts. In fact, they both are closely interrelated. Metaphor is known as one type of figurative language which plays a great role in the field of rhetoric. The present study draws a conclusion that the finding denotes a tendency of certain metaphor category employed in the novel *Anak Bajang Menggiring Angin* and its translated version. Dead metaphor is regarded to be the most employed which implies that the author prefers to use the universal terms to enlighten and describe the events in the story. In addition, original metaphor is also used to narrate several events aesthetically to make the expressions more vivid, concise, and enlightening. Yet, the other categories are still employed even though they do not frequently emerge as those two categories.

    To make the metaphorical expressions apprehensible in the receptor language, appropriate strategies must be used. In this case, metaphor to metaphor strategy appears to dominate according to a number of data discovered (81 data, 53.6%). In sum, metaphor is one of the many complexities in the translation field as it is rich with cultural values of a language. Carefulness and appropriateness are two aspects that should be taken into account to render such expressions.

NOTE

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