

CHAPTER I

INTRODUCTION

Generally a novel uses a figurative language. Figurative language is used in any form of communication, such as in daily conversation, articles in newspaper, advertisements, novels, poems, etc. Perrine (1982) states the effectiveness of figurative language is in four main reasons. First, figurative language affords readers imaginative pleasure of literary works. Second, it is a way of bringing additional imagery into verse, making abstract concrete, making literary works more sensuous. The third, figurative language is a way of adding emotional intensity to otherwise merely informative statements and conveying attitudes along with information. And the last, it is a way of saying much in brief compass. She divides figurative language into seven types, namely metaphor, simile, personification, metonymy, paradox, overstatement, understatement, irony and illusion.

Metaphor is considered by linguist as the most basic where one object is used to describe another object and both objects are essentially disparate entities, but common in one or more attributes (Encarta Dictionary). In other words, metaphor is use of a word or a phrase for the purpose of suggesting a likeness between the two.

In literature, metaphor as one of the stylistic elements does not merely convey ideas, in addition it also function as a tool for literally writers to embellish and give colors to their works. With the presence of the stylistic elements, including metaphor, writers always try to maximize it to reveal their uniqueness. Concerning the semantic conventions, many violations are

conspicuous in terms of using such style of language. Metaphor is also used widely in philosophy, religion, politics, commerce, history and art.

The use of According to Larson (1998: 274), there are two types of metaphor, namely dead metaphor and live metaphor. Dead metaphors are those which are part of constructions of lexicon of the language. When they are used, the person who listens or reads does not think about the primary sense of the words, but only idiomatic sense directly. Dead metaphor is commonly defined as a metaphor which has lost its metaphorical sense. For example, 'leg of the table' is an idiom. Live metaphor, on the contrary, is defined as a metaphor which can be identified by its readers after they give special attention to the primary meaning of the words which are used metaphorically.

The use of metaphor can also be found in the novel. Larson (1998) divides translation into two types, they are 'literal translation' which is a form-based translation attempting to follow the form of the source language and 'idiomatic translation' which is a meaning-based translation that makes effort to communicate the meaning of the source language text in natural form of the receptor language. The strategies used in translating live metaphors in the novel are analyzed based on Larson theory, whether they are translated by keeping the metaphorical image, translated into simile, substituted metaphor of the receptor language which has the same meaning, translated into metaphor and explain the meaning, or translated the meaning of the metaphor without keeping the metaphorical imagery (non-figurative meaning).

For example:

1. SL: The lift doors opened; the old witch with **the anthill hair** left and Ron darted past her out of sight. (pg.284)

TL: *pintu lift terbuka, si penyihir wanita tua dengan **rambut sarang semut** keluar dan ron melesat melewatinya, lenyap dari pandangan.* (pg.339)

2. SL: Mundungus Fletcher is small, dirty and hangdog with his droopy, **basset hound's eyes** and matted hair. (pg.56)

TL: *Mundungus Fletcher, kecil, kotor, dan muram, **dengan matanya yang redup seperti mata anjing Basset** dan rambutnya yang kusut.* (pg.69)

3. SL: Voldemort was dead, killed by his own rebounding curse, and Harry stood with two wands in his hand, staring down at **his enemy's shell**. (pg.815)

TL: *Voldemort sudah mati, terbunuh oleh kutukannya yang berbalik, dan Harry berdiri dengan dua tongkat sihir di tangannya, menunduk memandangi **jasad musuhnya**.* (pg.981)

From the example of live metaphors in the novel above, there are some strategies applied by the translator. 1) This is the example that the translator preferred to translate a live metaphor without changing the metaphorical image, 2) In this example, the translator chose to translate this metaphor into simile by adding word 'seperti' means 'like', 3) In this situation, the translator chose to translate the meaning of the metaphor without keeping the metaphorical imagery. Non-figuratively translation pattern is applied in this live metaphor.

There are many researchers which have conducted the research related to strategies in translating metaphor for example; Xuedong (2014) conducted a research of *The Strategy of Metaphor Translation: Domestication or Foreignization*. She found that different elements such as the contextual factors of the SL text, the consideration of referential accuracy, the reader's acceptability and the pragmatic economy can decide the way whether to use foreignizing or domesticating strategy. There are some obstacles in translating of metaphors, but the method if the translation of metaphor is reasonable within the common theory of translation. Domestication translation and foreignization translation have a relationship of dialectical unity and the use of them depends on the need of translation practice. Then Bojovic (2014) conducted *Strategies of Metaphor Translation*. She said that metaphors were reflected on with respect to translatability or what was lost in translating them, their originality, cultural background or TL language richness. Metaphors are also culture-specific; they cannot be transferred intact from a source language (SL) to target language (TL).

Based on the phenomenon above, then the researcher is interested to identify the translation of live metaphor from English into Indonesian. The focus of the study is to find out the strategy of translating live metaphors in the novel of "Harry Potter and the Chamber of Secrets" by J.K Rowling into "Harry Potter dan Kamar Rahasia" by Listiana Srisanti. Larson's theory will be used to analyze the live metaphors collected in this translation.

1.1 The Problems of the Study

Based on the background of the study, there are some questions formulated as the following:

1. What translation problems are found in translating live metaphors in Harry Potter and the Chamber of Secrets into Indonesian?
2. What strategies are applied by the translator in translating live metaphors in Harry Potter and the Chamber of Secrets into Indonesian?

1.2 The Objectives of the Study

1. To find out the problems of translating live metaphors in Harry Potter and the Chamber of Secrets into Indonesian.
2. To describe the strategies applied in the translation live metaphors in Harry Potter and the Chamber of Secrets into Indonesian.

1.3 The Scope of the Study

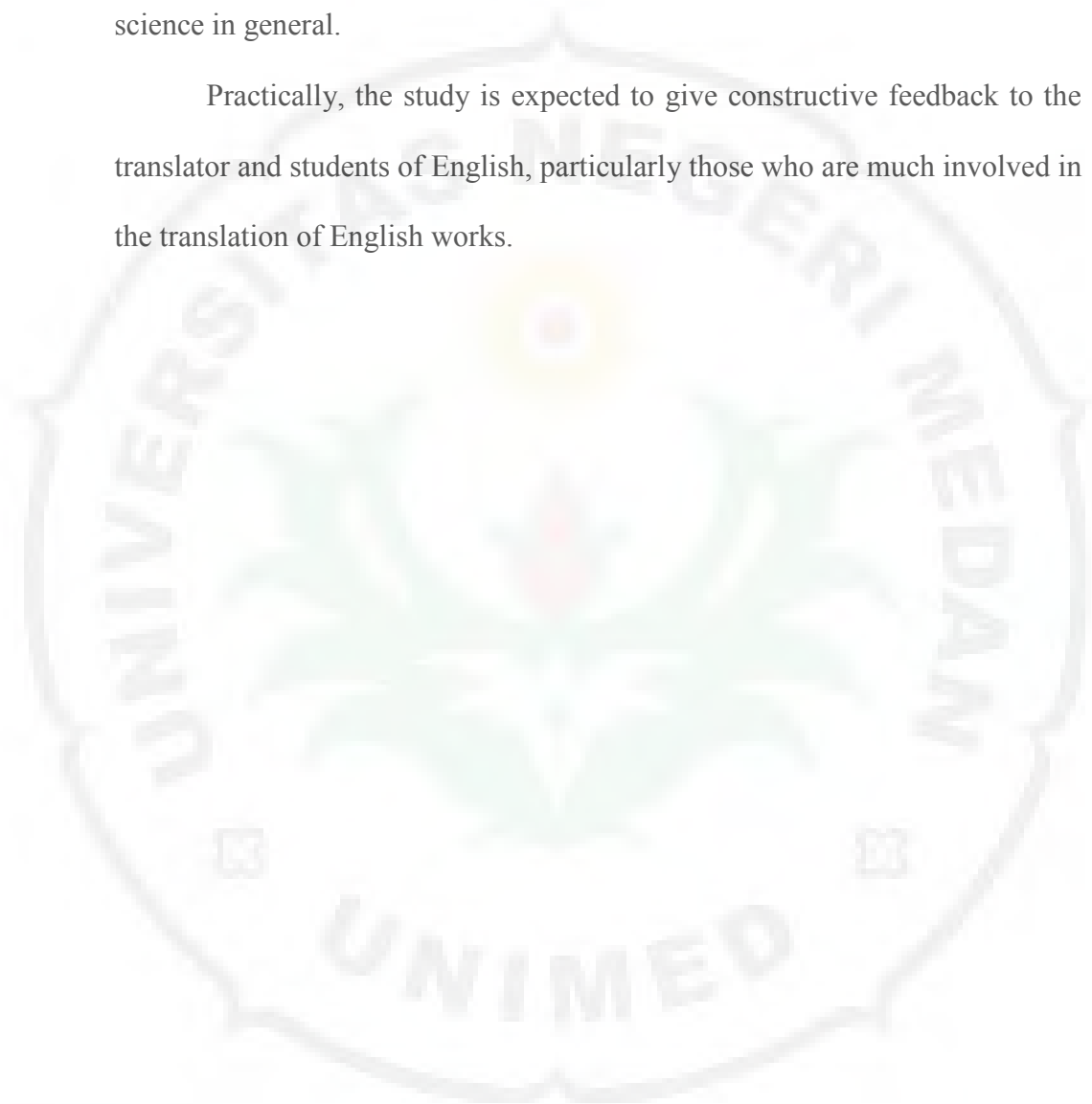
This study was focused on the problems of translation, translation strategies and the choice of such strategies in translating live metaphors in the novel Harry Potter and the Chamber of Secrets into their translation in Indonesian.

1.4 The Significances of the Study

The outcome of the study is expected to give theoretical and practical significances. Theoretically, this study will be useful for learning the translation of metaphor particularly from English into Indonesian and this study will

inspire those who would like to do similar research along with the progress of science in general.

Practically, the study is expected to give constructive feedback to the translator and students of English, particularly those who are much involved in the translation of English works.



THE
Character Building
UNIVERSITY