

Translation Strategies of Figurative Language in the Novel *The Fault in Our Stars*

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ABSTRACT

This research wanted to help the reader to understand about the classification of translation strategies in the novel *The Fault in Our Stars*. The writer used Larson's (1998), proposes three strategies to translate figurative language. The writer was interested in analyzing the figurative language because there are many kinds of implicit meaning in figurative language; she felt that it was interesting to be analyzed. Besides, the writer chose a novel because it explains the story more detail than others such as movie. She chose *The Fault in Our Stars* novel because the story is quite touched and there are a lot of figurative languages on its novel. The writer hope that the translated meaning of figurative language can be the same as the original text.

Keywords: Translation, Translation Strategy, Figurative Language, Source Language, Target Language.

INTRODUCTION

The Fault in Our Stars, is the sixth novel written by John Green. This novel tells the story of a sixteen-year-old girl named Hazel Grace who had cancer and spread to her lungs, who was forced by her parents to attend a support group. Later, she met and fell in love with Augustus Waters, a former basketball player and amputated. Unfortunately, the ending of this story is not a pleasant story.

There are so many figurative languages on the both novels such as “you’re such a Debbie Downer” which refers to “someone who frequently bringing down the mood of everyone around them”, etc. The purpose of the study is to find about the strategies used to translate the figurative language in the novel *The Fault in Our Stars*. Besides, she also wants to find the appropriateness in dominant strategy used by the translator to translate *The Fault in Our Stars* novel.

The main theory that I used is literal translation by Larson (2000). He states that the purpose of a translator in translating figurative language is to maintain the three elements of clarity, forth and beauty in the language. It can be said that the translation strategy is used by the translator to find out the problem solving in the process of translation.

According to Larson (2000), “Translation consists of transferring without distortion the meaning of the source language into the target language, meaning which must be kept constant, even when the form of the source language changes as it is turned into the form of the target language.” By this statement, we learn that the impression by native speaker of the source language should be equivalent with the impression by native speaker of the target language.

According to Barbara (2014), “Figurative language is a broad range of concepts including metaphor, metonymy, simile, blending, and develops new tools for analyzing them.” In translation, it is important to understand about what the figurative language is because many creations such as novel use figurative language in their story. If the translator cannot understand

the meaning of figurative language in the source text and fails to analyze it correctly, there will be a misunderstanding because not all figurative language can be easily interpreted. Therefore, translator must be able to use appropriate words from the source text into the target text.

As a student who has learned about translation in the fifth semester, the writer chose to analyze the translation strategies of figurative language in the novel *The Fault in Our Stars* by John Green as well as the figurative language translation in the novel *The Fault in Our Stars* of Indonesian version by Ingrid Dwijani Nimpoeno (2012) for her research. The writer chose a novel as her thesis because she thought that novel is the most detail information worked compare to others; such as a movie, a magazine, etc. Also, she chose a novel entitled *The Fault in Our Stars* because she interested on its story. The story tells about a sixteen-year-old girl named Hazel Grace who fights against her cancer.

By conducting a research on this topic, the writer hopes that this research would give knowledge to recognize and to determine the strategies in translating figurative language. Furthermore, the writer hopes that this research would be useful for those who want to conduct further studies in translation field.

REVIEW OF RELATED LITERATURE

Review of Related Theories

Larson (2000) states that “the purpose of a translator in translating figurative language is to maintain the three elements of clarity, forth and beauty in the language”. It can be said that the translation strategy is used by the translator to find out the problem solving in the process of translation. Larson (2000) proposes three strategies to translate figurative language.

A. The sense of the word may be translated non-figuratively

The translator changed the literal meaning from the source language into the literal meaning in the target language so that the readers of the target language are able to feel the sense of figurative language from the source language. For example:

Source text: *Even if you are there, even if you are not there, and you fell law, they ate you*
(Larson, 2000, p.170)

B. Retaining the word in the original, but to add the sense of the word

The translator changed the word of the source text into the common word that often used by the readers of target text. However, the sense for both source language and target language is similar. For example:

Source text: *The baby's nose was running*(Larson, 2000, p.177)

C. Substituting a figurative expression of the target language for the figurative expression of the source language

The translator did not change or replace to any similar word because the figurative language in the source language has the same meaning as the figurative language in the target language. For example:

Source text: *The wealthy live here*(Larson, 2000. P.176)

Review of Related Studies

The Choice of Larson's Translation Strategies and the Resulted Quality of Indonesian Translation of Hyperboles in *The Shrunken Head* Novel (Oktaviani, 2018)

The writer chose Oktaviani's research as her related studies because she had the same topic as the writer which dealt with translation strategies. Oktaviani wanted to reveal the common strategy used of hyperbole in *The Shrunken Head* novel. Oktaviani used Larson's (1998), Newmark's (1988) theories in order to classify the translation strategies of hyperbole that she had found in the novel she used. In conclusion, Oktaviani found that the translation strategy of retaining the word in the original, but to add the sense of the word became the most strategy that used by the translator in translating hyperboles in *The Shrunken Head* novel. She also found that the analysis of the level of accuracy in translating hyperbole was 88% accurate which means the messages of hyperbole of the source language is successfully conveyed to the target language.

The differences between the writer's and Oktaviani's research were the writer not only found out about the hyperbole in translation strategies, but also the other types of figurative languages such as personification, metaphor, simile, etc. Besides, the writer did not do research whether or not the figurative language used in the source language was accurate as the figurative language in the target language. The writer used Larson's theory in order to show what types of translation strategies used in *The Fault in Our Stars* novel and what the common strategy often used by the translator in *The Fault in Our Stars* novel. In this research, the writer classifying eight figurative languages and finds what translation strategies are used in each figurative language. Also, she counts manually the translation strategy that is often used by the translator to translate *The Fault in Our Stars* novel.

Translation Errors in English-Indonesian Humor Text Produced by Student of Basic Translation Class (Gunawan, 2013)

The writer chose Gunawan's research as her related studies because she used the same order as the writer. Gunawan wanted to reveal about what kinds of errors are found in the translation produced by basic translation student and what kind of error is mostly produced by the student. Gunawan used Newmark's, and Munday's theories in order to find the most frequent kind of error which is made by student. In conclusion, Gunawan found that the most occurs error is *Change One Phrase of the Story*. The differences between the writer and Gunawan's research were the writer used Larson's theory, whereas Gunawan used Newmark's and Munday's theory for translation errors. Also, the writer analyzed the data use three majors' classification by Larson's and Gunawan used two major types to analyze her data. The similarities between the writer and Gunawan's research were both used English to Indonesian translation and had the same purpose to deliver the same meaning from the source language into the meaning of the target language.

From Gunawan's research, the writer learned something about how to make an interesting and effective table which she put on her thesis. Gunawan's table inspired writer to create the similar one. The following table is taken from Gunawan's thesis in chapter three.

Gunawan's table

No.	English Text	Translated Text (Indonesian)	Suggested correction	E	PV	Notes
1.1						
1.2						
2.1						
2.2						

METHOD

In this research, the writer used a quantitative method. According to Aliaga and Gunderson (2002), this research is quantitative that means "... an inquiry into a social problem, explain phenomena by gathering numerical data that are analyzed using mathematically based method". The writer analyzed English and Indonesian sentences which contain figurative languages, then she describes the strategies of each data. This research design was applied in order to make the research easy and successful. Research method can be interpreted as a device or procedure used in order to collect, process, analyze and present data or solve the problems. Research method is basically a way you can use to achieve a goal. In this research, the writer used quantitative method. She collected the data of figurative languages and translation strategies, then she counted the number of how many figurative languages found on each translation strategy.

The instrument of the study is the writer collected and analyzed the data, then counted it at the end to find out the dominant strategy in the novel *The Fault in Our Stars*. First, she read the origin novel of *The Fault in Our Stars* by John Green. Second, she re-read and at the same time collected the figurative language based on each chapter. The writer gave a mark on each figurative language in every chapter, so it will be easier when she collects all figurative language becomes one table. Third, the writer also read the translated novel to get figurative language. She collected the data from the translated novel using the similar way when she collected the figurative language in the origin novel. Fourth, the writer compared between both figurative languages in the source text and in the target text and put them on the table. The source of data is from two novels entitled *The Fault in Our Stars* (John Green, 2012 and Dwijani Nimpoeno, 2012). There are twenty-five chapters in the novel, but the writer just analyzed chapter 1-15. From fifteen chapters, there are approximately 60-80 figurative language sentences. The writer chose chapter 1-15 because according to the author, John Green, one of the lessons from this novel is at the beginning of the novel which explains about how the author writes authentically from a 16-year-old girl's perspective. The writer will classify whether the translation of figurative language is appropriate with the origin novel or not, she also will describe about the strategy used in the translated novel. Total of the pages from the origin novel is 313 pages and 422 pages for the translated novel.

In data analysis, the writer divided the data as source text (figurative language in English novel) and target text (figurative language in Indonesian or translated novel). She also put FL (figurative language) on the table in order to classify the FL from both novels. Also, she put TS (translation strategy) as well as notes to tell and describe the strategy used of the target text. Below is the table of writer's data analysis. The writer gave code (1.1.1, 1.1.2, 2.1.1, 3.1.1, etc.) to differentiate the chapter, the figurative language, and how many examples on a table. "1.1.1" means "chapter 1, figurative language 1, example 1", "1.1.2" means "chapter 1, figurative language 1, example 2",

“2.1.1” means “chapter 2, figurative language 1, example 1”, “3.1.1” means “chapter 3, figurative language 1, example 1”, etc. After analyzing and put the data on the table, the writer manually counted the number of translation strategies from all chapters in order to get the idea of the dominant strategy often used in *The Fault in Our Stars* novel.

FINDINGS AND ANALYSIS

In analyzing the data, the writer classified the analysis into three parts. The first part is figurative languages which include *in the sense of the word may be translated non-figuratively*, the second part is figurative languages which include *retaining the word in the original but add the sense of the word*, and the third part is figurative languages which include *substituting a figurative expression of the target language for the figurative expression of the source language*. The writer also classified each table by its chapter and figurative language. There are seven figurative languages and each figurative language has their own number. For *personification*, the writer put it as *figurative language 1*. For *metaphor*, the writer put it as *figurative language 2*. For *simile*, the writer put it as *figurative language 3*. For *hyperbole*, the writer put it as *figurative language 4*. For *paradox*, the writer put it as *figurative language 5*. For *irony*, the writer put it as *figurative language 6*. For *synecdoche*, the writer put it as *figurative language 7*. On the table, the writer will put a number for the chapter. Then, following by the number of figurative language. The last is the number for the example.

A. The sense of the word may be translated non-figuratively

In this part, the writer puts figurative language before the original and translated texts. Then, she puts translation strategy as well as notes for the explanation. In this part, the translation strategy of each figurative language uses *the sense of the word may be translated non-figuratively*. Here the writer will divide discussion into four categories: Translation Strategy in Metaphor, Translation Strategy in Simile, Translation Strategy in Synecdoche, and Translation Strategy in Hyperbole.

Table 4.1.1 Translation Strategy in Metaphor

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
1.2.1	4; 10	Doctor Jim agreed that I was veritabily swimming in a paralyzing and totally clinical depression	<i>Dokter Jim mengiyakan bahwa aku jelas berkubang dalam depresi yang melumpuhkan dan benar-benar klinis</i>	“Swimming” has different meaning to “ <i>berkubang</i> ”. In Indonesia, “ <i>berkubang</i> ” has related to “ <i>lumpur</i> ”. While, this content refers to a girl whom depressed because of her illness.	Inappropriate
1.2.2	7; 14	Television is a passivity	<i>Televisi adalah pasivitas</i>	“Passivity” in Indonesian means “ <i>kepasifan</i> ”. While, “ <i>pasivitas</i> ” has no definition in Indonesia Dictionary. In this content, Hazel’s mom tried to give explanation that “you cannot interact or make friends with a television” because television is a passive stuff.	Inappropriate
8.2.1	114; 155	She was a hugger	<i>Dia senang memeluk</i>	The translator changed the word “hugger” into “ <i>senang memeluk</i> ” which has different	Inappropriate

				meaning from the original novel.	
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Table 4.1.2 Translation Strategy in Simile

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
1.3.1	11; 20	She said that she felt strong , which felt like bragging to me as the oxygen-drizzling nubs tickled my nostrils	<i>Dia merasa kuat, dan bagiku ini terasa seperti menyombongkan diri, ketika ujung-ujung selang penyalur oksigen menggelitiki lubang hidungku</i>	What Hazel meant was, the girl who said that she was strong, actually she was not as strong as its reality. The translator changed the meaning from English text to Indonesian text.	Appropriate
5.3.1	76; 106	And then, like the bitch I am	<i>Lalu, karena aku memang menyebalkan</i>	The translator changed the word “bitch” into “menyebalkan” but the Indonesian readers did not get the same meaning as the native English readers.	Inappropriate
11.3.1	156; 211	I could see dozens of houseboats moored along the water, it looked like an old painting	<i>Aku melihat lusinan rumah-kapal berlabuh di sepanjang perairan</i>	The translator omitted the word “looked like an old painting” so the Indonesian readers did not get the same meaning as the native English readers.	Inappropriate

Table 4.1.3 Translation Strategy in Synecdoche

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
3.7.1	42; 60	Kaitlyn saw me the moment I raised my hand, flashed her very white and newly straightened teeth at me	<i>Begitu aku mengangkat tangan, dia langsung melihatku, memamerkan giginya yang putih bersih dan baru saja diluruskan</i>	The translator changed the word “flashed” into “memamerkan”. Both of two words are different and the meaning of both texts was also different.	Appropriate

Table 4.1.4 Translation Strategy in Hyperbole

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
10.4.1	141; 191	After about ten seconds, my lungs felt like they were folding in upon themselves like flowers at dusk	<i>Setelah kira-kira sepuluh detik, paru-paruku terasa seakan terlipat-lipat seperti bunga di waktu senja</i>	The translator changed the word “folding in upon themselves” into “terlipat-lipat” which has different meaning. In case, the Indonesian readers did not get the same meaning as the native English readers.	Appropriate

B. Retaining the word in the original, but to add the sense of the word

In this part, the writer puts figurative language before the original and translated texts. Then, she puts translation strategy as well as notes for the explanation. In this part, the translation strategy of each figurative language uses *retaining the word in the original, but to add the sense of the word*. Here the writer will divide discussion into seven categories: Translation Strategy in Hyperbole, Translation Strategy in Paradox, Translation Strategy in Irony, Translation Strategy in Synecdoche, Translation Strategy in Metaphor, Translation Strategy in Personification, and Translation Strategy in Simile.

Table 4.2.1 Translation Strategy in Hyperbole

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
1.4.1	4; 11	We sat down in the Circle of Trust and listened to Patrick recount for the thousandth time his depressingly miserable life story	<i>Kami duduk membentuk Lingkaran Kepercayaan dan untuk kesekian kalinya mendengarkan Patrick menceritakan kembali kisah hidupnya yang menyedihkan dan membuat depresi</i>	In the novel, Patrick was not re-telling his miserable story for “thousandth time”. The author just tried to exaggerate the meaning. Then, the translator translated “recount for the thousandth time” into “ <i>menceritakan kembali kisah hidupnya</i> ” which is different for literal translation. The translator chose its sentence in order to enhance the sense of Indonesian readers.	Appropriate
3.4.1	44; 63	Then she grabbed a pair of strappy hooker shoes and said, “ Is it even possible to walk in these? I mean, I would just die- ”	<i>Lalu, dia meraih sepasang sepatu bertali dan berhak supertinggi dan berkata, “Bisakah berjalan dengan sepatu ini? Maksudku, lebih baik aku mati saja-”</i>	“To walk in there?” and “ <i>berjalan dengan sepatu ini?</i> ” are different. However, the translator changed it so it was not complicated.	Appropriate
11.4.1	166; 224	I was going to have to go through hell for six months or a year	<i>Aku harus menjalani neraka selama enam bulan atau setahun</i>	The translator changed the word “go through” into “ <i>menjalankan</i> ”. However, the Indonesian readers still get the same meaning as the native English readers.	Inappropriate

Table 4.2.2 Translation Strategy in Paradox

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
1.5.1	5; 11	Slowly working his way toward a master’s degree that will not improve his career prospects	<i>Perlahan-lahan berupaya meraih gelar master yang tidak akan meningkatkan</i>	“Working” in Indonesian means “ <i>bekerja</i> ”; in progress to achieve master’s degree. Whereas, “ <i>berupaya</i> ” is more likely to “trying”. However, the meaning of the two texts is same for both readers.	Appropriate

			<i>prospek kariernya</i>		
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Table 4.2.3 Translation Strategy in Irony

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
1.6.1	8; 15	There is only one thing in this world shittier than biting it from cancer when you're sixteen, and that's having a kid who bites it from cancer	<i>Hanya ada satu hal di dunia ini yang lebih menyebalkan daripada mati gara-gara kanker di usia enam belas, yaitu punya anak yang mati gara-gara kanker</i>	"Shittier, biting, bites" are not literally translated to Indonesian text by the translator. However, both of English text and Indonesian text have the same meaning for their own readers.	Appropriate
1.6.2	15; 26	I feel so fortunate that an intellectual giant like yourself would deign to operate on me	<i>Aku merasa sangat beruntung karena orang yang mahacerdas seperti dirimu bersedia mengoperasiku</i>	In fact, Issac was not really feel fortunate; instead torture. The translator changed the words "intellectual giant" into "mahacerdas" so that the Indonesian readers can get the same meaning as native English readers.	Appropriate
9.6.1	130; 176	I've gotten really hot since you went blind	<i>Aku menjadi sangat seksi semenjak kau buta</i>	The translator omitted the word "went" in Indonesian text. However, both of readers can et the same meaning.	Appropriate

Table 4.2.4 Translation Strategy in Synecdoche

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
1.7.1	9; 1	I cut a glance to him, and his eyes were still on me	<i>Aku melirik cowok itu, dan matanya masih terpaku padaku</i>	"Were still on me" and "terpaku padaku" have the same meaning even though not translated literally.	Appropriate

Table 4.2.5 Translation Strategy in Metaphor

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
1.2.1	11; 20	I'm on a roller coaster that only goes up, my friend	<i>Serasa berada di atas roller coaster yang hanya melesat ke atas, sobatku</i>	"I'm on a roller coaster" has different meaning to "Serasa berada di atas roller coaster". However, the translator tried to make Indonesian readers get the same meaning as native English readers.	Appropriate
2.2.1	27; 41	You're such a Debbie Downer	<i>Kau benar-benar merusak suasana</i>	The English text and the Indonesian text are really not literally translated. However, the translator is quite good to understand the meaning of English text. She translated into the same meaning but	Appropriate

				different sentence so that the Indonesian readers can get the same meaning as native English readers.	
2.2.2	36; 53	He really was beautiful	<i>Dia sungguh rupawan</i>	The translator changed the word “beautiful” into “ <i>rupawan</i> ” because she does not want to make the Indonesian text becomes complicated because of Hazel’s statement.	Inappropriate
3.2.1	42; 61	I’ve been dating Derek Wellington for a bit, but I don’t think it will last. He’s such a boy	<i>Aku mengencani Derek Wellington untuk sementara ini, tapi kurasa tidak akan lama. Dia begitu ke-kanak-kanak-an</i>	The translator changed the word “such a boy” into “ <i>ke-kanak-kanak-an</i> ” because it is easy to be understood by the Indonesian readers.	Appropriate
8.2.1	116; 158	They might be glad to have me around, but I was the alpha and the omega of my parents’ suffering	<i>Mereka mungkin senang memilikiku, tapi akulah awal dan akhir dari penderitaan orang tuaku</i>	The translator is quite good to understand the metaphor used here. She changed the sentence “alpha and omega” into “ <i>awal dan akhir</i> ” and they have the same meaning for both readers.	Appropriate

Table 4.2.6 Translation Strategy in Personification

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
3.1.1	42; 60	I do wish you were at school these days. Some of the boys have become downright edible	<i>Aku benar-benar berharap kau ada di sekolah belakangan ini. Beberapa cowok sudah berubah menjadi sangat menggiurkan</i>	The translator changed the word “edible” into “ <i>menggiurkan</i> ” so that the Indonesian readers can get the same meaning as the native English readers.	Inappropriate
5.1.1	65; 91	Of course made me worry that my lungs were again swimming in a rising pool of fluid	<i>Tentu saja ini membuatku khawatir paru-paruku sekali lagi berenang dalam genangan cairan yang semakin banyak</i>	“Rising pool” literally has different meaning to “ <i>genangan</i> ”. However, “ <i>genangan</i> ” is still can be accepted or related to “ <i>kolam renang</i> ”. So, the translator changed it in order to make the Indonesian readers get the same meaning as the native English readers.	Inappropriate
10.1.1	142; 192	The pain was always there, demanding to be felt	<i>Rasa nyeri itu selalu ada di sana, menuntut untuk dirasakan</i>	The translator changed the literal meaning of the word “pain” into “ <i>nyeri</i> ”. However, the Indonesian readers still get the same meaning as the native English readers.	Appropriate

Table 4.2.7 Translation Strategy in Simile

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
4.3.1	60; 85	Issac nodded, the tears not like tears so much as a quiet metronome	<i>Issac mengangguk, air matanya lebih menyerupai metronom yang berdetak pelan</i>	The translator changed the sentence in English text to Indonesian text with easier way. She omitted “not like tears” which means “ <i>tidak seperti air mata</i> ” in Indonesia. She just tried to make the sentence become not complicated.	Inappropriate
7.3.1	110; 150	Thanks for not trying to see me when I looked like hell	<i>Terima kasih karena tidak berupaya menengokku ketika penampilanku berantakan</i>	The translator changed the word “hell” into “ <i>berantakan</i> ”. However, both of readers get the same meaning of reading TFIOS novel either original or translated.	Appropriate

C. Substituting a figurative expression of the target language for the figurative expression of the source language

In this part, the writer puts figurative language before the original and translated texts. Then, she puts translation strategy as well as notes for the explanation. In this part, the translation strategy of each figurative language uses *substituting a figurative expression of the target language for the figurative expression of the source language*. Here the writer will divide discussion into seven categories: Translation Strategy in Metaphor, Translation Strategy in Simile, Translation Strategy in Hyperbole, Translation Strategy in Synecdoche, Translation Strategy in Irony, Translation Strategy in Paradox, and Translation Strategy in Personification.

Table 4.3.1 Translation Strategy in Metaphor

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
1.2.1	14; 23- 24	Lord Jesus Christ, we are gathered here in Your heart , <i>literally in Your heart</i>	<i>Tuhan Yesus Kristus, kami berkumpul di sini di dalam jantung-Mu, secara harafiah di dalam jantung-Mu</i>	They are not literally gathered in Jesus’s heart, but in the church basement. The translator literally translated it because its metaphor is easy to be understood for most Indonesian readers.	Appropriate
6.2.1	99; 136	I’m a grenade and at some point I’m going to blow up and I would like to minimize the casualties	<i>Aku granat dan suatu ketika aku akan meledak, sehingga aku ingin meminimalkan jumlah korban</i>	The translator literally translated the sentence. However, we know that it was just a metaphor because of the mix words between “I” and “grenade”	Appropriate
8.2.1	121; 165	The sky is depressing me	<i>Langitnya membuatku depresi</i>	The translator did not change any words; we know that “sky” cannot “depress” us.	Appropriate

10.2.1	141; 191	I was a nonmetallicized creature	<i>Aku adalah makhluk tak berlogam</i>	The translator did not change the sentence, we know it was just a metaphor because “I” is a human and there is no metal human in life.	Appropriate
12.2.1	195; 263- 264	His brain is Swiss cheese. He doesn’t even remember writing the book.	<i>Otaknya seperti keju Swiss. Dia bahkan tidak ingat menulis buku itu.</i>	The translator literally translated the sentence, we know the meaning of “Swiss cheese” because of the next sentence “doesn’t even remember”. The Indonesian readers get the same meaning as native English readers.	Appropriate

Table 4.3.2 Translation Strategy in Simile

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
1.3.1	6; 13	Like his whole head was basically just this fake eye and this real eye staring at you	<i>Seakan seluruh kepalanya bisa dibilang hanya terdiri dari mata palsu dan mata asli yang menatapmu ini</i>	In fact, Issac’s head was not contain just fake eye and real eye. The translator literally translated the sentence from English text to Indonesian text. Besides, Indonesian readers also can grasp the same meaning as the native English readers.	Appropriate
3.3.1	43; 62	Kaitlyn hated her feet because she felt her second toes were too long, as if the second toe was a window into the soul or something	<i>Kaitlyn membenci kakinya karena dia merasa telunjuk kakinya kepanjangan, seakan telunjuk kaki adalah jendela untuk melihat jiwa atau semacamnya</i>	The translator literally translated and the sentence was still can be accepted for Indonesian readers.	Appropriate
6.3.1	99; 136	My dad titled his head a little to the side, like a scolded puppy	<i>Dad sedikit memiringkan kepala ke samping, seperti anak anjing yang dimarahi</i>	The translator did not change any words, but we know that it was just a simile by the word “like”	Appropriate
12.3.1	180; 243	His face and belly were so round, like a dough ball	<i>Wajah dan perutnya begitu bulat, menyerupai bola adonan</i>	The translator literally changed the sentence, we know that it was just a simile from the words comparison “face and belly” and “a dough ball” as well as the word “like” between them.	Appropriate
12.3.2	196; 265	Lidewij drove a clunky gray Fiat with an engine that sounded like an excited	<i>Lidewij menyetir Fiat kelabu berisik dengan mesin yang kedengarannya</i>	The translator literally translated the sentence, we know that it was just a simile because the comparison words of “engine” and “an excited	Appropriate

		four-year-old girl	<i>seperti anak perempuan empat tahun yang kegirangan</i>	four-year-old girl” as well as the word “like” between them.	
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Table 4.3.3 Translation Strategy in Hyperbole

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
2.4.1	25; 38	My father was trying so hard not to sob that when he did, it was an earthquake	<i>Dad berupaya begitu keras untuk tidak menangis sehingga, ketika dia menangis, rasanya seperti gempa bumi</i>	The translator literally translated the sentence from English text to Indonesian text. For most Indonesian readers, they will know that the sentence is just hyperbole by the word “ <i>seakan</i> ”.	Appropriate
3.4.1	43; 61	Phalanxifor! So you could just live forever , right?	<i>Phalanxifor! Jadi, kau bisa hidup untuk selamanya, bukan?</i>	The translator literally translated the sentence, but we all know that live is not forever, it was just a hyperbole.	Appropriate
4.4.1	48; 69	I started reading An Imperial Affliction for the millionth time	<i>Aku mulai membaca Kemalangan Luar Biasa untuk kesejuta kalinya</i>	The translator literally translated the sentence, most of Indonesian readers know that millionth time was just a hyperbole.	Appropriate
11.4.1	165; 222	I want this dragon carrot risotto to become a person so I can take it to Las Vegas and marry it	<i>Aku ingin risotto wortel-naga ini berubah menjadi orang, sehingga aku bisa membawanya ke Las Vegas dan menikahinya</i>	The translator literally translated the sentence and we know that it was just a hyperbole by the words “marry it” or “marry the carrot risotto”. Carrot risotto is meal, will never be a person.	Appropriate
12.4.1	196; 264	I’m not going anywhere with that monster	<i>Aku tidak akan pergi kemana-mana bersama monster itu</i>	The translator literally translated the sentence, we know that it was just a hyperbole by the word “monster” which means in literal word is “Peter Van Houten”	Appropriate

Table 4.3.4 Translation Strategy in Synec

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
1.7.1	10; 18- 19	When he looked back at me, I flicked my eyebrows up to say, I win.	<i>Ketika dia kembali memandangkanku, kunaikkan alis untuk mengatakan, aku menang</i>	The author used parts of body to express an implicit meaning. The translator translated it literally and the Indonesian readers get the same meaning as the native English readers.	Appropriate

Table 4.3.5 Translation Strategy in Irony

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
1.6.1	15; 26	Thank you for explaining that my eye cancer isn't going to make me deaf	<i>Terima kasih atas penjelasanmu bahwa kanker mata tidak akan membuatku tuli</i>	Issac, a boy whom said that, did not really mean to say "thank you" to the nurse. He wants to show his resentment on his way. The translator literally translated the sentence because it has same meaning as for the Indonesian readers.	Appropriate
4.6.1	54; 76	So welcome to the sweet torture of reading <i>An Imperial-</i>	<i>Jadi, selamat menikmati siksaan manis ketika membaca <i>Kemalangan Luar Biasa-</i></i>	The translator literally translated the sentence. However, most of Indonesian readers know that "sweet" and "torture" are nonsense and they were just an irony because of the word "welcome"	Appropriate
12.6.1	182; 246	It is at any rate a pleasure to meet such ontologically improbable creatures	<i>Bagaimanapun, senang berjumpa dengan makhluk yang secara ontologis mustahil</i>	The translator literally translated the sentence, we know that it was an irony because of the mix words of "pleasure" and "ontologically improbable creatures"; two contradictive words.	Appropriate

Table 4.3.6 Translation Strategy in Paradox

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
3.5.1	45; 64	I think my school friends wanted to help me through my cancer, but they eventually found out that they couldn't.	<i>Kurasa teman-teman sekolahku ingin membantuku mengatasi kanker, tapi pada akhirnya mereka tahu bahwa mereka tidak bisa.</i>	The translator literally translated the sentence and most of Indonesian readers are able to understand the purpose of its saying.	Appropriate
6.5.1	93; 127	It all felt Romantic, but not romantic	<i>Semuanya terasa Romantis, tapi tidak romantis</i>	The translator did not change any words and it still can be understood by Indonesian readers.	Appropriate

Table 4.3.7 Translation Strategy in Personification

No.	Page	English Text	Indonesian Text	Notes	Appropriate / Inappropriate
5.1.1	64- 65; 91	We were seated around our little circular table in the kitchen when my phone started singing	<i>Kami sedang duduk di meja melingkar kecil kami di dapur ketika ponselku mulai menyanyi</i>	The translator literally translated it, but we know that "phone" is just a stuff; its cannot be singing do something which human does.	Inappropriate

11.1.1	167; 225	The sun was a toddler insistently refusing to go to bed: It was past eight thirty and still light	Matahari seperti bayi yang bersikeras menolak untuk tidur: Saat itu sudah lewat pukul delapan tiga puluh, tapi hari masih terang	The translator literally translated the sentence, we know that “the sun” is not a person so it should cannot be “refusing” for something.	Appropriate
12.1.1	195; 264	I heard the <i>plonk plonk</i> of high heels running	<i>Aku mendenagr prok prok sepatu tumit tinggi berlari-lari</i>	The translator literally changed the sentence, we know that it was just a personification because “high heels” have no power to “running” like human does.	Appropriate
12.1.2	198- 199; 269	My lungs telling my brain <i>oh, God, we’re dying here</i>	Paru-paruku mengatakan pada otakku <i>astaga, kita sekarat di sini</i>	The translator literally translated the sentence, we know that it was just a personification because “lungs” have no power to “telling” like human does.	Appropriate
12.1.3	200; 270	The muscles in my arms and legs screaming for oxygen	Otot-otot lengan dan kakiku berteriak meminta oksigen	The translator literally translated the sentence, we know that it was just a personification because “the muscles” has no power to “screaming” like human does.	Appropriate

CONCLUSION

In brief, the findings of her thesis: there are three strategies of translation, they are *the sense of the word may be translated non-figuratively, retaining the word in the original but to add the sense of the word, substituting a figurative expression of the target language for the figurative expression of the source language*. Also, the most appropriate translation is *substituting a figurative expression of the target language for the figurative expression of the source language*. From this thesis, the writer learned something about the differences between translating explicit text and implicit text (figurative language). Besides, the difficulty during the process of her thesis was she lacks of knowledge about the meaning of implicit words and sentences. In conclusion, the writer finally found an answer of the statement of problems for her thesis using experts’ theories and the methodology. She found out the findings using Larson’s three translation strategies. Last, the writer hopes this research about translation strategy in figurative language can help others who interested in this field to write similar topic with her.

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