THE ENGLISH TRANSLATION OF FIGURATIVE LANGUAGE IN IWAN SETYAWAN'S *9 SUMMERS 10 AUTUMNS*

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Abstract

This research aims to describe the types of figurative language found in Setyawan's *9 Summers 10 Autumns*, the translation techniques applied by the translator and the degree of equivalence in terms of meaning and style. The research employed qualitative research. The data were taken from the figurative language and its translation found in *9 Summers 10 Autumns*. There are two main instruments of the research, namely the researcher and the data sheet. The findings show 258 data appearing. The types of figurative language consist of simile, metaphor, personification, hyperbole, metonymy and synecdoche. The most dominant type is metaphor. It shows that assumption towards something which can give clear image to the situation. In order to translate those types, there are 12, including 4 mixed translation techniques. They are borrowing, compensation, compression, explicitation, generalization, literal translation, modulation, transposition, literal translation and modulation, literal translation and transposition, compensation and modulation, and explicitation and modulation. Literal translation is the most dominant technique used because it perceives the meaning and style of figurative language. Although the dominant technique applied is literal translation, the degree of equivalence provides partly equivalent as the dominant result of the translation of the figurative language. It is caused by the change of tendency in the figurative language and the style in the target text is different from the source text.

Keywords: figurative language, translation techniques, equivalence

INTRODUCTION

In literary works, adding figurative language is vital because it aims to create certain effects in the expressions that make the readers feel and imagine the feeling the characters possess and how the story happens. By giving different sense, readers can keep their attention to the literary works. In contrast, some people sometimes regard literary works as the complex works because they need more interpretation to figure out what the real meaning is. However, this difficulty does not make the devotee of literary works decrease.

One of the literary works that has good response is novel. It can be seen from the achievement they have received, such as reaching the bestseller lists and winning some nominations in several festivals, one of them is Iwan Setyawan's *9 Summers 10 Autumns*. To get wider readers in international scale, translating the novel into another language, especially in English, can be means to introduce and show that

Indonesian novels have good quality in international level. That is why translation is needed to reproduce Indonesian novel in English version.

Because of the characteristics of literary works, translating literary works becomes different from translating non literary works, especially translating figurative language in the novel. Thus, the issue that is found in the *9 Summers 10 Autumns* is made as the subject of the research. There are three objectives of the research; they are (1) to describe the types of figurative language applied in Iwan Setyawan's *9 Summers 10 Autumns* novel and its translation, (2) to explain the translation techniques used in the translation of Iwan Setyawan's *9 Summers 10 Autumns* novel, and (3) to describe the equivalence of Iwan Setyawan's *9 Summers 10 Autumns* novel and its translation in terms of meaning and style.

The significance of this research can be used as the reference in translating literary works which have figurative language. In addition, it can enrich the students' and the translators' knowledge dealing with the translation of figurative language.

RESEARCH METHOD

This research employs qualitative method. It produces narrative or textual descriptions of the phenomena under study (Vanderstoep and Johnston, 2009: 7). Related to the definition and aim of qualitative method, this research aims to describe, to discuss, and to assess findings.

There are two data sources to analyze the translation of the figurative language which are applied in Indonesian and English versions. The Indonesian version of *9 Summers 10 Autumns* written by Iwan Setyawan is used as source data. It was published on February 2011. Meanwhile, the English version that has been translated by Maggie Tiojakin published on October 2011.

To analyze this research, there were two instruments involved. They are the researcher as the main instrument of the research and the data sheet that are used to analyze the findings. In order to achieve the trustworthiness, the researcher discussed her data findings with her two supervisors. Besides, the researcher asked one literature student and one translation student to check her data findings.

FINDINGS AND DISCUSSION

A. Findings

Out of seven types, this research finds six types of figurative language conducted from DiYanni (2012), there are six types found, namely simile, metaphor, personification, hyperbole, metonymy and synecdoche. However, there is one type which did not find in the data findings, namely litotes.

Table 1. **The Frequencies and the Percentages of the Types of Figurative Language**

No.	Types of Figurative Language	Frequency
1.	Simile	37
2.	Metaphor	82
3.	Personification	57
4.	Hyperbole	79
5.	Metonymy	2
6.	Synecdoche	1
Total		**258**

According to Guerra's techniques (2012), there are 15 translation techniques. However, the translator applies 12 techniqes to translate figurative language. They are borrowing, compensation, compression, explicitation, generalization, literal translation, modulation and transposition. In addition, there are four additional mixed translation techniques found in the research, namely literal translation and modulation, literal translation and transposition, compensation and modulation, and explicitation and modulation.

Table 2. **The Frequencies and the Percentages of the Translation Techniques**

No.	Translation Techniques	Frequency
1.	Borrowing	1
2.	Compensation	1
3.	Compression	5
4.	Explicitation	40
5.	Generalization	2
6.	Literal Translation	123
7.	Modulation	75
8.	Transposition	3
9.	Literal Translation and Modulation	2
10.	Literal Translation and Transposition	1
11.	Compensation and Modulation	1
11.	Explicitation and Modulation	4
Total		**258**

In order to assess the quality of translation product, the degree of equivalence parameter is used. There four criteria to assess the equivalence in terms of meaning and style, namely fully equivalent expression, partly equivalent expression, non-equivalent expression, and unrealized expression. To simplify the findings, the table is functionalized by categorizing each finding.

Table 3.**The Frequencies and Percentage of the Degree of Equivalence**

No.	Degree of Equivalence	Frequency
1.	Fully Equivalent Expression	124
2.	Partly Equivalent Expression	132
3.	Unrealized Expression	2
	Total	**258**

B. Discussion

1. The Types of Figurative Language

a. Simile

Simile establishes explicitly the comparison of the words *like*, *seem*, or *as*. In Bahasa Indonesia, a statement is categorized as simile if it contains comparison by adding *seperti*, *bak*, *seakan*, or *tampaknya*. It aims to present images through a direct comparison between two dissimilar thing or objects or ideas, for example:

SE   : "*Aku bisa merasakan kesejukan masa kecilku. Seperti air hujan yang menetes di kepala, di depan rumah kecilku.*"

TE   : "I can sense the comfort of the years that had gone by. It is like the rain that drops onto my head in front of my childhood home."

(Datum No.22: 022/Si-Si/LT/FE)

The speaker tries to compare his happiness with the feel of raindrops onto his head. The way of comparing, he adds 'seperti' or 'like' that makes both sentences are categorized as simile. Because of the same category, the technique used by the translator is literal translation with fully equivalent is the quality of translation product.

b. Metaphor

Metaphor has the same function with simile which is to compare dissimilar two objects. However, it employs no such explicit verbal clue. In addition, the way of comparing something applies certain character to a thing which does not belong to (Keraf, 1996: 139). For instance:

SE   : "*Siapa yang banyak memberi warna dalam hidupmu*?"

TE   : "*Who gives your life the most color*?"

(Datum No.048: 048/Mt-Mt/LT/FE)

In the source and target text, there is a comparison presented by the author and the translator, which is 'color'. However, this comparison is not seen clearly. The word 'color' stands for value of life and meaning of life. According to the example above, it describes someone who gives the speaker the meaning and value of life. Therefore, the speaker can understand how he should survive to live.

c. Personification

Personification is a kind of figurative language that non-humans are given human qualities and characteristics, such as

SE : "*Sepi memagut*."
TE : "This loneliness bites."
(Datum No.60: 060/Pe-Pe/LT/FE)

The underlined expression above is categorized as personification. According to KBBI, '*memagut*' has similar meaning to '*menggigit*' atau 'bite'. Hence, it is categorized as personification because the existence of human quality in inanimate object which is 'this loneliness'. In other words, this example means that this loneliness becomes painful.

d. Hyperbole

Hyperbole aims to exaggerate the atmosphere. Keraf (1996: 135) defined hyperbole as figure of speech which contains exaggerating statement that makes the situation become extraordinary, for examples:

SE : "*Aku masih bisa merasakan hangat napasnya di antara daun-daun hijau yang mulai tumbuh di pucuk ranting*."
TE : "I can still feel his warm breath among the green leaves that are beginning to grow at the edges of tree trunks."
(Datum No.12: 012/Hy-Hy/LT/FE)

According to the situation happened in the source novel, the speaker hugs his little friend after he told his past. It makes the atmosphere becomes sad. Because of his little friend's soft heart, the speaker can feel sadness and empathy that comes from him. It is exaggerated through their environment which is the green leaves. It shows that the nature also can be part of their feeling.

e. Metonymy

Metonymy is characterized by the substitution of a term naming an object closely associated with the word for the word, such as

SE : "*Keduanya tidak pernah duduk di bangku sekolah*."
TE : "The two had never gone to school."
(Datum No.26: 026/Mn--/Gn/PE)

In the source text, '*bangku sekolah*' associates with school. However, in the target text, it is translated into 'school' which has general expression. That is why the technique applied in translating metonymy is called generalization. The result of translation product shows partly equivalent.

f. Synecdoche

Synecdoche is using a part to signify the whole. This statement is also supported

by Keraf (1996) that synecdoche is used a part of thing to say a whole or is used a whole to say a part of thing, for examples:

SE : "<u>New York</u> *tengah sibuk mempersiapkan pesta kembang api di beberapa sudut kota untuk merayakan hari kemerdekaan*."

TE : "<u>New York</u> is getting ready to celebrate the 4th of July and shooting fireworks into the sky from every corner in the city."

(Datum No.1: 001/Sn-Sn/LT/FE)

The reason for categorizing New York is that the name of city shows the representation of citizen of New York. In other words, New York is used to present the part of whole of people. It is common to mention people by their nation which represents people.

2. The Translation Techniques

a. Borrowing

Borrowing aims to introduce element of the source text to the target readers by perceiving the words without translating into another language. For instance:

SE :"You know, since I reached NYC ten years ago, I thought about you right away, *Bule Gila*!"

TE :"You know, since I reached NYC ten years ago, I thought about you right away, *Bule Gila*!"

(Datum No.131: 133/Hy-Hy/Br/FE)

The underlined phrase is the example taken from datum No. 131. The phrase '*Bule*

Gila' is not translated into another language. 'Bule Gila' refers to the common language that is used by Indonesian to express a foreigner who acts silly which means 'crazy foreigner'. In this context, the speaker wants to express how excited he is to hear his old friend whom is foreigner. That is why perceiving the meaning and style of the source text borrowing is an appropriate technique that is used by the translator to translate this phrase. Besides, it can be a medium to introduce this expression to the target readers.

b. Compensation

Compensation is one of the translation techniques used to introduce information of the source text in another place in the target text, such as

SE : "<u>*Ketika angin berembus membelai rambut*</u>, *ketika melihat Gunung Panderman*,"

TE : "<u>With the car window open, I</u> would let the breeze caress me. I would look Mount Panderman with awe."

(Datum No.29: 029/Pe-Pe/Cn/PE)

The underlined sentence above shows that there is additional information in the target text. The situation of the target text describes where the speaker sits which is 'with the car window open,'. However, in the source text, this information appears in

the previous sentence. The reason for translating in another place is that to emphasize the situation and to get the target readers attention by showing how the breeze cares him when the car window is open.

c. Compression

Compression aims to suppress or reduce information of the source text which is unnecessary in the target text, for example:

SE : "*Aku mekar bersama mereka dan belum menghadirkan lukisan indah di rumah mereka.*"

TE : "I haven't had the chance to make my grandparents happy."

(Datum No.46: 046/Mt--/Co/U)

The example above states that '*aku mekar bersama mereka*' which is not translated in the target text. This sentence means that 'I have been grown up with them'. Instead of translating it, the translator translates the next statement which is '*dan belum menghadirkan lukisan indah di rumah mereka.*' Furthermore it is categorized as compression because information is suppressed by the translator. However, it does not influence the information of the source text.

d. Explicitation

Guerra stated that explicitation is similar to expansion, amplification and diffusion. It aims to add or emphasize information which is not stated in the source text, for example:

SE : "*Dari semua saudaraku, akulah yang paling "kejam" dalam meminta buku-buku ini.*"

TE : "And all of my siblings, I was the hardest one the please when it comes to books."

Datum No.103: 103/Hy--/Ex/PE

The example above is categorized as explicitation. In the source text, the underlined word is called as hyperbole. However, this word is translated explicitly by the translator. It aims to give more understanding to the target readers. In the source text, the word '*kejam*' can be said 'cruel'. However, in the target text, '*kejam*' is translated into usual expression which is 'the hardest one'.

e. Generalization

Generalization is the translation technique used to generalize the words, for example:

SE : "*Keduanya tidak pernah duduk di bangku sekolah.*"

TE : "The two had never gone to school."

(Datum No.26: 026/Mn--/Gn/PE)

The underlined phrase of the source text which is '*bangku sekolah*' is associated with school. If the phrase is translated literally, the style will be not delivered well to the target readers. Furthermore, generalization is chosen to translate this phrase which is from '*bangku sekolah*' into 'school'.Beside, the translated word is more acceptable for the target readers.

f. Literal Translation

It is called as a 'word-for-word' translation. It is a translation strategy used 'most common between languages of the same family and culture', for instance:

SE   : "*Tak ada yang bisa memberi warna lebih dalam hidupku, selain saudara-saudaraku tercinta*."
TE   : "No one can give my life any more color than my beloved siblings."
(Datum No.49: 49/Hy-Hy/LT/FE)

In the example above, literal translation is applied to translate hyperbole. In order to perceive the meaning and style of the source text, literal translation is applied. The speaker says that there is no one can give more color to his life than his siblings. In other words, this statement means that his siblings are priceless than anything. Thus, to perceive the meaning and style of the source text, it is translated literally.

g. Modulation

Modulation is the technique which aims to translate the source text in different of point of view, for instance:

SE   : "*...ketika debu-debu jalanan menyentuh muka kecil kami, dunia menjadi lain.*"
TE   : "…I didn't even mind the dust. Our world has been transformed."
(Datum No.30: 030/Pe--/Md/PE)

The underlined statement of the source text means '…when the dust touched our small faces,'. However, in the target text, it is translated in different style. The translator changes into 'I didn't even mind the dust'. In the target text, the translator tries to stress the speaker, from 'we' becomes 'I'. Beside, the translator changes the situation where the speaker did not mind with the dust.

h. Transposition

According to Newmark (1988: 55) in *A Textbook of Translation*, transposition is also called as shift which means there is changing in the grammar from source text into target text, such as change from singular to plural or from noun into verb, for example:

SE: "*Air hujan yang menyentuh kepalaku menjadi salah satu kebhagiaan sederhana yang abadi.*"

TE: "The feel of raindrops on my head became one of the simplest joys in my life that I would cherish forever."

In the example above, there is a class shift in underlined phrase. In the source text, the word "*menyentuh*" or "touch" or "feel" which its function as verb is changed by the translator into noun.

i. Literal translation and Modulation

SE   : "*Jantungku hampir berhenti. **Aku hampir tak bisa berdiri**.*"
TE   : "My heart almost stops. **I can't stand on my feet**."
(Datum No.4: 04/Hy-Hy/LT-Md/PE)

The example above is taken from datum no.4. There are two types of translation techniques found in the data findings. The underlined sentence represents literal translation while the bold sentence represents modulation. Each sentence has the same figurative language which is hyperbole. In the first sentence, the source text is translated literally or by word-for-word.

However, in the second sentence, the source text is translated into modulation that makes the change of point of view. If the sentence '*aku hampir tak bisa berdiri*' is translated literally, it will be 'I almost can't stand on my feet'. Instead of translating literally, the translator delivers into 'I can't stand on my feet'. In other words, it has different meaning and style from the source text that the author can barely stand on his feet.

j. Literal Translation and Transposition

SE   : "*Gelombang semakin besar tapi **pelayaran kami** tak berhenti*."
TE   : "The waves grew bigger, but **we** never stopped **sailing**."
(Datum No.146: 146/Mt-Mt/LT-Tr/PE)

The datum above is taken from datum no.146. The underlined sentence is translated using literal translation, but the bold printed is translated using transposition. The part of literal translation is not having problem because the figurative language, meaning and style of target text are the same as the source text. Meanwhile, the bold printed is translated using transposition which affects the different ranks of the source text and target text. In the source text, '*pelayaran kami*' is categorized as possessive. However, in the target text, it is translated into 'we' who is categorized as pronoun.

k. Compensation and Modulation

SE   : "***Ketika angin berembus membelai rambut**, ketika melihat Gunung Panderman,*"
TE   : "With the car window open, **I**

would let the breeze caress me. I would look Mount Panderman with awe."
(Datum No.29: 029/Pe-Pe/Cn-Md/PE)

The underlined sentence above shows that there is additional information in the target text. The situation of the target text describes where the speaker sit which is 'with the car window open,'. However, in the source text, this information appears in the previous sentence. The reason for translating in another place is to emphasize the situation and to get the target readers attention by showing how the breeze cares him when the car window is open.

Meanwhile, the bold printed is categorized as modulation because the translator changes the point of view in the situation of the source text. In the source text "*ketika angin berembus membelai rambut…*" portrays the situation where the wind touches the speaker's hair. However, it is translated into "… I would let the breeze caress me." In other words, the translator presents the speaker's willingness to be touched by the wind.

l. Explicitation and Modulation

SE   : "*Hanya layar hitam putih TVRI dan lampu redup di ruang tamu yang menjadi teman setia kami*."

TE   : "We only had a small black-and-white televison that aired TVRI (government-channel)- and we had always watched TV **while being basked in the fluorescent light of a dimming bulb**."
(Datum No.5: 005/Mt--/Ex-Md/PE)

The example above belongs to explicitation and modulation. Explicitaion is represented by the underline while modulation is represented by the bold printed. In part of explicitation, the translator adds some information which is the information of channel TVRI which is aired in the television and the repetition of pronoun 'we', such as 'we only …' and 'we had always watched TV…'.

Then, it is followed by modulation. Hence metaphor that exists in the source text does not exist in the target text. In other words, the figurative language in the target text is translated into non figurative language. The meaning of the source text shows that the fluorescent light of a dimming bulb becomes the family's friend. Meanwhile, in the target text, the fluorescent light of a dimming bulb merely become the real light which enlighten the room.

3. The Degree of Equivalence

a. Fully Equivalent Expression

The quality of translation will be assessed as fully equivalent when figurative language in source text is translated into the same type of figurative language in target text. It also has the same meaning and style in the target text, for example:

SE : "*Keindahan musim semi, kesegaran dari daun-daun muda yang mulai tumbuh adalah salah satu meditasi alam yang menyembuhkan bagiku*."

TE : "The beauty of spring and the fresh bloom of young leaves are all part of a natural meditation that heals me."

(Datum No.011: 011/Mt-Mt/LT/FE)

The example above is considered as fully equivalent. The source text is categorized as metaphor which is as same as the target text. The speaker compares the beauty of spring with a natural mediation that heals him. It means that the spring has the same function with a medicine which can heal his soul. This message can be delivered well by perceiving the meaning and style of the source text. That is why the result shows fully equivalent.

b. Partly Equivalent Expression

In the data findings, there are two conditions in which the expressions are categorized as partly equivalent. First, the figurative language of the source text is different from the target text but both have the same meaning. Second, the figurative language of the source text is translated into non-figurative language but both have the same meaning, for example:

ST : "*Perjalanan selama 20 menit ini selalu segar dalam memori, menetes seperti air hujan setiap kali aku memanggilnya*."

TT : "The walk takes about 20 minutes-but each minute is precious to me. I can recall every step the way I remember the feel of raindrops on my skin."

(Datum No.13: 013/Si-Mt/Md/PE)

The example above is categorized as partly equivalent which fulfill the first condition. Datum no 13 shows different type of figurative language. The source text is categorized as simile but the target text is translated into another type of figurative languae which is metaphor. In the source text, the speaker compares his steps which reminds him to memory with the rain which falls by adding 'seperti' or 'as if'. However, in the target text, the expression shows direct comparison which shows the steps of his walk can recall his memory. It has the same feeling of the raindrops on his skin.

c. Unrealized Expression

Figurative language is not translated in target language. It means that the

translator does not translate the source text, for example:

SE : "*Aku mekar bersama mereka dan belum menghadirkan lukisan indah di rumah mereka.*"
TE : "I haven't had the chance to make my grandparents happy."
(Datum No.88: 088/Mt--/Co/U)

The underlined sentence of the source text is not translated by the translator. In the source text, the speaker wants to say that 'I grow up with them..' but this sentence does not exist in the target text. In result, the sense of the situation is having less meaning because in the source text, the speaker tries to deliver that he grows up with his grandparents but he has not made them proud yet.

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

According to the data findings and the discussion, the conclusion can be concluded that there are is types of figurative language found in the novel, namely metaphor, hyperbole, personification, simile, metonymy and synecdoche. In accordance with the novel, metaphor is mostly used by the author because it can facilitate the readers in comparing something. Besides, it can give clear assumption of something towards the character's story in the novel.

In addition, eleven techniques, including three mixed translation techniques, are applied by the translator to translate figurative language, namely borrowing, compensation, compression, explicitation, generalization, literal translation, modulation, transposition, literal translation and modulation, literal translation and transposition and explicitaion and modulation. According to the data findings, literal translation is mostly used by the translator to translate figurative language. By applying literal translation, the meaning and the style of the source text can be perceived in the source text. Thus, it can be considered as the most effective way to translate figurative language.

As the last conclusion, the degree of equivalence provides three criteria, such as partly equivalent (132 data). The following results are considered as fully equivalent (124 data) and unrealized (2 data). In other words, the English translation of figurative language is considered as partly equivalent in terms of meaning and style. It is caused by the summed techniques that result partly equivalent of the translation product.

B. Suggestions

The researcher gives suggestions to other researchers, including students of translation. There are many types of figurative language and the translation techniques available in other theories. By giving different theories conducting other types of figurative language or translation techniques or analyzing different objects which are related to literary translation, it can give extensive research about literary translation. Moreover, the other researchers could assess the translation product using different assessment that is not covered in this research, such as clarity or acceptance.

Besides, this research can be used to the translator as the reference in order to translate literary works, especially dealing with figurative language because they need to consider what techniques to translate certain figurative language. It will achieve the aim of translating figurative language related to the degree of equivalence in terms of meaning and style.

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