

TECHNIQUES OF TRANSLATING ENGLISH FIGURATIVE EXPRESSIONS IN 'COLOURS' MAGAZINE AT GARUDA INDONESIA INTO INDONESIAN

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Abstract

The article is aimed to find out the types of figurative expressions found in the English version of 'Colours' magazine and their translation's equivalence into Indonesian and (2) kinds of translation techniques applied in translating the English figurative expression into Indonesian. The data used in this study were taken from the 'Colours' Magazine at Garuda Indonesia. The main theory which is applied in this study is taken from the theory of Molina & Albir (2002) in their book entitled *Translation Techniques Revisited; A Dynamic and Functionalist Approach*. Another theory applied is taken from the theory of McArthur (1992) in his book entitled *The Oxford Companion on The English Language*. Other supporting theories which are used to support this study are the theory of Larson (1998) in her book entitled *Meaning-Based Translation* and some other books considered relevant to the topic. The result showed that there are eleven kinds of English figurative expressions found in the data. They are antithesis, euphemism, hyperbole, idioms, irony, metaphor, metonymy, personification, pleonasm, simile and synecdoche. In translating techniques, the translator applied ten translating techniques, they are; adaptation, borrowing, compensation, description, established equivalent, linguistic comprehension, literal technique, modulation, reduction and transposition. In translating a figurative expression from SL into TL, some of the results showed that an English figurative expression is translated into Indonesian figurative translation but some of them can not maintain its figurativeness in Indonesian, therefore the English figurative expression is translated into Indonesian non-figuratively.

Keywords: *Semantic feature, Balinese language, natural semantic metalanguage.*

Abstrak

Artikel ini bertujuan untuk menemukan (1) jenis-jenis gaya bahasa yang ditemukan pada versi bahasa Inggris dari 'Colours' magazine dan terjemahannya ke dalam bahasa Indonesia dan (2) jenis-jenis teknik penerjemahan dalam menerjemahkan gaya bahasa dalam bahasa Inggris ke dalam bahasa Indonesia. Data penelitian ini diperoleh dari majalah 'Colours' yang diterbitkan oleh Garuda Indonesia. Teori utama yang diaplikasikan dalam penelitian ini diambil dari buku Molina & Albir (2002) dalam bukunya yang berjudul *Translation Techniques Revisited; A Dynamic and Functionalist Approach*. Teori lain yang dipakai adalah teori dari McArthur (1992) dalam bukunya yang berjudul *The Oxford Companion on The English language*. Teori pendukung lainnya yang dipakai dalam tesis ini adalah teori dari Larson (1998) dalam bukunya yang berjudul *Meaning-Based Translation* dan beberapa buku yang relevan dengan topik dalam penulisan tesis ini. Hasil analisis menunjukkan bahwa terdapat sebelas jenis gaya bahasa dalam bahasa Inggris yang ditemukan. Jenis gaya bahasa tersebut adalah: antithesis, euphemism, hyperbole, idioms, irony, metaphor, metonymy, personification, pleonasm, simile and synecdoche. Dalam teknik penerjemahan, ditemukan sepuluh teknik yang dipakai oleh penerjemah yaitu: adaptation, borrowing, compensation, description, established equivalent, linguistic comprehension, literal technique, modulation, reduction and transposition. Dalam penerjemahan gaya bahasa dari bahasa sumber ke bahasa target, ditemukan data yang diterjemahkan dari gaya bahasa dalam bahasa Inggris ke gaya bahasa dalam bahasa Indonesia, tapi ada juga data gaya bahasa dalam bahasa Inggris yang diterjemahkan bukan kedalam gaya bahasa dalam bahasa Indonesia atau diterjemahkan secara literal sesuai dengan makna aslinya.

Kata Kunci: *Teknik Penerjemahan, gaya bahasa dalam bahasa Inggris, Majalah Colours*

1. INTRODUCTION

Translation is part of the social and culture activity and the product of transla-

tion is part of the society culture (Hoed, Benny H, 2003). It is such a complicated process as involving the activities of trans-

ferring the meaning of the source language into the target language. As stated by Larson (1984) that translation is an activity of transferring the meaning from one language to another language or what is called as source language and the target language. And this is done by semantic structure. Considering that the source language and the target language in translation are derived from two different languages that obviously have different language system as well as live in different social and cultural background, translation is sometimes considered to be nonsense. The process often faces some obstacles and problems as not all of the words or concepts of the source language can be easily transferred to the target language. It is obviously caused by the differences of meaning embedded by the expressions between both languages. In addition, social culture is also considered to accelerate the problem. Culler, (1976) proposes that if language were simply a nomenclature for a set of universal concepts, it would be easy to translate from one language to another. If language were like this, the task of learning a new language would also be much easier than it is. But anyone who has attempted either of these tasks has acquired a vast amount of direct proof that languages are not nomenclatures that the concepts of one language may differ radically from those of another. Each language organizes the word, their sentences and their expression differently. However there are many works of translations in

the literature field which has its source language (SL) and the target language (TL) together inside of it. One of them shows in a promotion magazine. Many promotion magazines are translated into English and on the contrary.

Like other translating processes, the most common problems of translating a magazine is the choice of appropriate diction or words as well as phrases that can represent the exact meaning proposed by the source language text. Referring to different social and cultural background, the process of writing a promotion magazine must exploit the use of words or phrases based on the English culture. It is important to consider that words or phrases may have various senses (Larson, 1998). Words or phrases may have primary senses and secondary senses or figurative senses. As we know that figurative expression may not convey the literal meaning of them. They may convey the indirect meanings which may just the opposite to their literal meaning such as symbolic and metaphoric meaning.

If the translator is unable to understand the figurative meaning of the source text and fails to analyze them correctly, then the risk will be a misunderstanding. Larson (1998: 276-277) proposes some reasons why metaphors are hard to understand and cannot be translated literally. One of them is that the image used may be unknown in the receptor language. For example, a metaphor based on *snow* would be

meaningless to people living in tropical countries in which snow does not exist. In this case, to make a similar comparison, another image should be taken. The use of figures of speech involves a risk misinterpretation. Moreover, it would be a challenge for a translator to be able to translate the meanings of figures of speech in the source language into their equivalence in the receptor language. Based on the phenomenon above, then it is interesting to identify translations of figures of speech, particularly the translation of figurative expression in English into Indonesian.

The primary concern of translation is communicating the overall meaning of a stretch of language (Baker, 1992), include translating some figurative expression between the two languages or more. A translator needs strategies or procedures and techniques in the process of translation. The application of strategies, procedures and techniques hopefully contributes to the acceptability and equivalences of the products of translation.

This study tries to see how the English figurative expressions (SL) are translated into Indonesian (TL). Then it gives more emphasis on what techniques are applied in the translation of English figurative expression (SL) into the Indonesian (TL). The analysis is also completed by finding out the reasons of the translation techniques are applied from the source language into the target language by applying the techniques of translating theory and

figurative expressions.

The data of this research were collected by observation method supported by note taking technique. The data were analyzed according to the theory of translation techniques proposed by Molina, L & Albir (2002). The data that have been analyzed are presented by formal and informal method.

2. CONCEPTS AND THEORETICAL FRAMEWORK

CONCEPTS

The Concepts of Translation

Larson (1998) mentions that translation is basically a change of form. When we speak of the form of a language, we are referring to the actual words, phrases, clauses, sentences, paragraph, etc, which are spoken or written. Translation consists of transferring the meaning of the source language into the receptor. It is meaning which is being transferred and must be held constant, only the form changes. The form from which the translation is made will be called the source language (SL) and the form into which it is to be changed will be called the target language (ST). Translation, then consist of studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, analyzing it in order to determine its meaning, and the reconstructing the same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural

context.

The Concepts of Translation Techniques

Hornby (1984, 887) the term of translation is a method or way of doing something expertly; a way of artistic expression. Translation techniques are defined as procedures to analyze and classify how translation equivalence works. Obviously, translation techniques are not the only categories available to analyze a translated text. Coherence, cohesion, thematic progression and contextual dimensions also intervene in the analysis.

The Concepts of Figurative Expressions

Hornby (1984: 300) mentioned that expression is a process of saying or showing expressing or make know of something by words, looks, actions. A process of saying or showing something in a manner that cannot be expressed. It is also strengthened by McArthur (1992:402) who explains that figurative language is that language in which figures of speech such as metaphor and similes freely occur. He also considers a figure of speech as a rhetorical device using words in distinctive ways that achieves a special effect.

THEORETICAL FRAMEWORK

Process of Translation

Translation process is related to something that happens during translating. Bell (1991: 45-60) divides the process into analysis and synthesis and within them,

there are three distinguishable areas operation: syntactic, semantic, and pragmatic. Based on Bell (1991) in the process of syntactic analysis, At this stage there are two stores that relieve the short term memory they are frequent structure store (FSS) and Frequent lexis store (FLS). Then the semantic analysis is passed to provide a register analysis. Later the idea passes the semantic representation that deals with a set of abstract, universal concepts and relationship.

Techniques of Translation

The main theory that is applied in the theory of translation proposed by Molina & Albir (2002) who proposes several techniques of translation:

1. Adaptation, to replace a ST cultural element with one from the target culture, for example: a book worm into *seorang kutu buku*; as white as snow into *seputih kapas*.
2. Amplification, to introduce details that are not formulated in the ST: information, explicative paraphrasing, e.g. when translating Muslim month of fasting into *bulan Ramadhan*.
3. Borrowing, to take a word or expression straight from another language. It can be pure (without any change), for example: the word *STOP* is purely used in Indonesian in context of traffic sign, while *STOP* is originally English word.
4. Calque, literal translation of a foreign

- word or phrase; it can be lexical or structural, for example: *Directorate General into Direktorat Jendral*.
5. Compensation, to introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST, for example: a pair of scissor into *sebuah gunting*.
 6. Description, to replace a term or expression with a description of its form or/and function, for example: Spaghetti into *mie pasta ala Italia*.
 7. Discursive creation, to establish a temporary equivalence that is totally unpredictable out of context, for example: *The Godfather* into *Sang Godfather*.
 8. Established equivalence, to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL, for example: Ambiguity into *ambigu*.
 9. Generalization, to use a more general or neutral term, for example: Penthouse, mansion into *tempat tinggal*.
 10. Linguistic amplification, to add linguistic elements. This is often used in consecutive interpreting and dubbing, for example: bullshit into *omong kosong*.
 11. Linguistic compression, to synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling, for example: “yes, so what?” into “*ya, lalu kenapa?*”.
 12. Literal translation, to translate a word or an expression word for word, for example: killing two birds with one stone into *membunuh dua burung dengan satu batu*.
 13. Modulation, to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural, for example: nobody doesn't like it into *semua orang menyukainya*.
 14. Particularization, to use a more precise or concrete term, for example: air transportation into *pesawat*.
 15. Reduction, to suppress a ST information item in the TT, for example: SBY the president of Indonesia into *SBY*.
 16. Substitution (linguistic, paralinguistic), to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, for example: showing a middle finger to other in English means ‘fuck’ in Indonesian ‘*brengsek*’.
 17. Transposition, to change a grammatical category for example: the adverb of the ST changed into verb in TT, for example: adept into *terampil*.
 18. Variation, to change linguistic or paralinguistic elements (intonation, gestures) that effect of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g. to introduce or change dialectal indicators for characters when translating for

the theater, change in tone when adapting novels for children, etc.

Kinds of Figurative Expression

The theory of figurative expression applied in this study is taken from McArthur (1992:402), Larson (1998, 121), and Keraf (2002; 126). McArthur (1992:402) figures out the types of figurative expression as: *antithesis*, *hyperbole*, *metonymy*, and *simile*. Meanwhile, Larson (1998:121) stated that there are five types of figurative expressions, they are *metonymy*, *synecdoche*, *idioms*, *euphemism*, and *hyperbole*. Moreover, Keraf (2002: 126) states some other types of figurative expressions including *antithesis*, *pleonasm*, *paradox*, *simile*, *metaphor*, *personification*, *irony*, and *sarcasm*

From those types of figurative expression stated by the three linguists above, it can be seen that there are some type of figurative expression that belong to the same linguist. For instance, the type of figurative *metonymy* and *hyperbole* are found in McArthur (1992) and Larson (1998) theory. Moreover, the type of figurative expression *antithesis* and *simile* are found in McArthur (1992) and Keraf (2002). Referring to that fact, the theory of the types of figurative expression which is taken from Larson (1998) are *synecdoche*, *idioms*, and *euphemism*, while the theory of the types of figurative expression which is taken from Keraf (2002) are *pleonasm*, *paradox*, *metaphor*, *personification*, *irony*, and

sarcasm By combining the theory of the type of figurative expression from those three linguists (McArthur, 1992:402; Larson, 1998:121; and Keraf (2002: 126), there are thirteen (13) types of figurative expression that are analyzed from the data of this study. The reason of combining the theory of figurative expression from those three linguists is to enrich and to cover the analysis of the data that might be found in this study.

3. RESULT AND DISCUSSION

The Types of English Figurative Expressions and Their Translations into Indonesian

After analyzing the data, it was found that there were eleven types of English figurative expression. Each type of English figurative expression and its translation into Indonesian will be presented in the following.

Table 1. Types of Figurative Expression and Their Translations

No.	Types of Figurative Expression	Translation
1 the three islands that make up the former Portuguese colony are in a constant dance with the forces of antiquity and modernity .	Makau terkenal sebagai wilayah paling padat penduduk di dunia) terus menggeliat di antara gerusan modernitas dan warisan tradisional .
2	“Portuguese women were a bit short on the ground ,” says Tam,	Tidak banyak perempuan Portugis di sini ,” kata Tam,
3	Like the Bugis, however, the Konjo were among the world’s most fearless sailors and perhaps the most talented shipwrights in all of Asia.	Akan tetapi, sama seperti orang Bugis, orang-orang Konjo adalah salah satu pelaut paling berani di dunia dan bisa dibilang pembuat kapal terbaik di Asia.
4	A ranger patrol comprising trained local rangers keeps an eye out for poaches and non-compliance	Para jagawana setempat berjaga-jaga dari aksi pemburu gelap dan beragam pelanggaran
5	But over time, as has happened in many places, local culinary traditions have become commercialized and age-old Macanese dishes have been diluted to suit modern tastes .	Namun seiring perjalanan waktu, seperti yang juga terjadi di tempat lain, tradisi kuliner local mulai dikomersialkan sehingga hidangan asli khas Makau disesuaikan bumbu dan bahannya demi cita rasa yang lebih modern .
6	Sulawesi was once home to the infamous Bugis sailors.	Sulawesi dikenal sebagai daerah asal para pelaut Bugis
7	I am looking out through the window of a sleek Garuda Indonesia ATR 72-699 aircraft at the isle below. (May, 110)	Melalui jendela pesawat Garuda Indonesia ATR 72-600, saya melihat Pulau Biak di bawah sana. (May, 114)
8	Ara must surely be one of the prettiest villages in all of Indonesia.	Ara adalah salah satu desa tercantik di Indonesia.
9	If you’re missing the snow and the slope and think it’s high summer everywhere	Bila anda merindukan dinginnya salju dan bermain ski serta bosan dengan hangatnya musim panas
10	But this was like a whale shark studio, with big fish coming right in to pose. (may, 113)	Namun tempat ini bak sebuah studio hiu paus , dengan ikan raksasa yang datang untuk berpose
11	Situated on the southwest tip of Macau Island, the UNESCO World Heritage-listed temple dates back to 1488	Terletak di ujung barat daya Pulau Makau, kuil yang masuk daftar Warisan Dunia UNESCO ini dibangun tahun 1488

In the example (1), the word **antiquity** is opposed to the word **modernity**. The two words indicate meaning opposite one to another. The English antithesis figurative type is translated into Indonesian *modernitas dan warisan tradisional*, which is translated literally therefore the figurative sense is eliminated in the Indonesian translation. In the example (2), **a bit short on the ground** is a euphemism type as it literally means *sedikit merendahkan ke tanah*. Short and ground itself do not have any figurative meaning. The bold SL expression, therefore, shows a sense of figurative that is marked by the presence of the whole expression ‘**a bit short on the ground**’. The

above example is translated into ‘*tidak banyak perempuan portugis*’. This Indonesian translation sound does not have any figurative sense but the English expression is succeed to mild the sentence.

The hyperbolic expression can obviously be seen from the phrase the world’s most fearless sailor in the example (3). The hyperbole type in this sentence is intended to tell the reader that the sailor has had a very great courage n spirit as the reader is indicated by word **the world’s** and very brave is stated with the word **fearless**. The SL which is translated into the TL *salah satu pelaut paling berani didunia* also delivers a figurativeness. When we look the

translation in Indonesian from its English figurative type, we can see that the English figurative expression is translated into non-figurative type. Moreover, ‘**keeps an eye out** for poaches and non-compliance’ in the example (4) contains a figurative meaning and it cannot be translated literally. Its connotative meaning *berjaga jaga*, as in its Indonesian version, is based on its context and is comprehended from its common use, not from the literal meaning of each word it is made from. And when the translator translated **keeps an eye out** into *berjaga jaga*, the English figurative expression has its figurative sense in Indonesian translation.

The example (5) above shows an irony figurative sense as the sentence shows two conditions which are directly opposite. **Local culinary traditions have become commercialized and age-old Macanese dishes have been diluted to suit modern tastes.** Something become irony here when the tradition in this case culinary, is something that they have to maintain to keep its uniqueness (age-old Macanese dishes) and when the modernity conquer the present life, that tradition must be adjusted in order to fulfill the modern taste and commercialization. So, it can be easily guessed that the tradition will be gone, and things that left is the tradition modification.

The sentence **Sulawesi was once home to the infamous Bugis sailors** in the example (6) above, the word *Sulawesi* is considered as a home which has a place of comfort for the sailors who are moving and

do not live permanently in one place, therefore the metaphoric is existed in this text. The translator change it into *Sulawesi dikenal sebagai daerah asal para pelaut Bugis*, it seems that the adaptation occurs in the translation as home is changed into *daerah asal* which has converted in the meaning instead of *rumah* or *tempat tinggal* in its literal meaning.

In the example (7) above, the bold expression is partly figurative. The way of the translator transferred the meaning into the target language was by maintaining its figurativeness. **Garuda Indonesia** show its metonymy as the writer does not mention that it is an aero plane to explain about the Garuda Indonesia but on the other hand the reader is supposed to understand that it is a brand of an aircraft in Indonesia. So the metonymy comes out here as it represents a collocation of some words. This word does not have a figurative meaning since it can simply be translated into its original meaning.

In the example (8), **the prettiest village** is expressing types of figurative meaning of personification. The writer intends to personify the condition which belongs to village that commonly what humans or living things have. It will clearly see that it is not a personification when we see the example of ‘Rina is nominated as the prettiest girl in the school’. The meaning of pretty is appropriate as it is dedicated to a human. And in the Indonesian translation into *desa tercantik* maintains its fig-

urativeness.

The word **high summer** in the sentence (9) *If you're missing the snow and the slope and think it's high summer everywhere* which is translated into *hangatnya musim panas*, show their figurativeness both in the source and in the target text. The sense of pleonasm is really there as the word summer emphasized by the word high. The word high in this expression is unnecessary as summer itself has already have a sense of high temperature, therefore, high in this case is useless. The same reason occur in the translation of Indonesian that *musim panas* itself has a meaning of *hangat*, but in this case the translator seems use an adaptation meaning than its literal meaning. High in Indonesian is *tinggi or sangat panas*, but for this translation the translator choose *hangat* instead of *tinggi*. Therefore the figurative sense still happen in the Indonesian translation.

In the example (10) above, the simile occurs in the sentence. But this was **like a whale shark studio**, with big fish coming right in to pose. The word 'this' here means the marine life in which is Cendrawasih Bay in Biak compared as a 'studio' for a whale shark. This comparison seems make sense as the marine life looks like a big portrait under the water. And when the translator translate it into Indonesian '*bak sebuah studio hiu paus....*' the figurativeness is still existed.

The figurative sense can be seen in the example (11) above in the word **THE**

UNESCO, which is in Indonesian translated into UNESCO as well. The synecdoche occurs when this word represent a part or department in the world organization and it is worldwide understanding. When people heard about this word, than their mind will be driven to an organization that concern about, education and their wealthy. And when in the translation it still maintains its English version, then it is translator's techniques in translating this word.

The Techniques Used in the Translation of English Figurative Expression into Indonesian

Certain techniques must be applied by the translators in order to get the most equivalence translation of the English figurative expression into Indonesian. Referring to theory, there are 18 techniques of translation. However, the data show that there are only 10 techniques to be applied by the translator in translating the promotion articles in COLORS Magazine at Garuda Indonesia. There are adaptation, borrowing, compensation, description, established equivalent, linguistic comprehension, literal technique, modulation, reduction, and transposition. The following description will show how those techniques were applied in the process of translation.

Adaptation

The adaptation in translation techniques is found in the page 114 of May edition in the sentence, *off course, this left the*

*local girls floundering, wondering where they were.....*The word *floundering* consists a meaning of violent and usually vain effort, makes mistakes when trying to do something. And in the Indonesian translation it is adapted into the word *kebingungan* in order to smooth the meaning of its source language. The figurative sense in the translation is still maintained as the reader will have their own understanding of the text if we do not see the whole translation that the translator wants to be. It can be said that the adaptation here occurred is exactly based on the translator interest. The other cases occur overtly in the sentence *Portuguese women were a bit short on the ground*. When we read the bold word without considering the context, the reader may translate or understand it as short woman or woman with kindhearted or any other interpretations. But when we see the Indonesian translation, the translator made it into *tidak banyak perempuan portugis*, he compares that *short to the ground* is *only a little amount or not many*, then the adaptation of the word is clearly felt even though the adaptation in this case sounds a little bit far from the reader's expectation.

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Borrowing

In the source text May edition page 110 as example 1, there was founded a statement *not far from the Jordaam is Hazenstraat-also known as the gallery street od Amsterdam*. The borrowing are shown up in the translation into Indonesian, as the word *the Jordaam* is translated purely as *Jordaam* and *Hazenstraat* are translated directly into its target language Indonesian into *Hazenstraat* without any change. But when we see slightly to the process of translation from *The Jordaam* into *Jordaam*, we can also see that the reduction of the article also occurs there by ommiting the translation of the word *The* which is not translated at all into the TL.

Another borrowing is found in sentence *I like to start the day with a crème (flat white)*. The bold word shows a term in English version and it is translated directly into *secangkir crème (flat white)*. It is clearly seen that the borrowing technique is applied even though the translator added an Indonesian word *secangkir* as another description to explain what the *crème (flat white)* exactly is. Culturally speaking, *a crème (flat white)* will not be properly un-

derstood by the reader if they do not see the whole context of sentence, since it is unpredictable for the reader.

Compensation

The example of compensation can be found in the sentence *new sites beg to be found and known sites are being...* Here, the word *beg* is translated into *menunggu* into Indonesian. The result of the translation would be far from the literal meaning of SL but in order to deliver the message that the writer want to inform the reader, some compensation word is done. Actually, this kind of technique applies the same process as the adaptation technique; however, adaptation category tends to focus on the cultural background lies under the word and compensation is concerned with the movement of the stylistic effect.

Compensation technique is found in the May edition page 134, in the expression *and they're genuinely interested in discovering...* The writer tend to translate it into *dan mereka benar benar tertarik dengan talenta baru ...* the focus of attention goes to the the word *genuinely* which suitably make into *benar-benar* in Indonesian instead of *sesungguhnya*. Therefore, the compensation techniques is applied in order to give a natural sense of the translation in the target language.

Descriptions

This description technique is found in May edition page 114, in the sentence *As*

few as three and as many as eight appeared at our various feeding sessions that stretched over two days contains a description. It is translated into *Sedikitnya tiga ekor hiu dan paling banyak delapan ekor hiu muncul di setiap sesi kami memberi makan selama dua hari ini*. The bold expression is in line with the context of description. It seems to be elaboration explanation the amount three and eight in Indonesian it is specifically described *as tiga ekor hiu and delapan ekor hiu*, while in the SL there is no clear explanation that the number refer to the whale. And the word *kami* give a better explanation to the reader that the doer is *us* or *kami* in Indonesian.

Another expression of description technique can be found in the expression *during the second world war, PBYS were used in anti-submarine warfare, patrol bombing, convoy escorts* was translated *selama perang dunia II, kapal-kapal amfibi PBY Catalina tersebut digunakan sebagai peralatan perang, selam, pengeboman, pengawalan..* The translation is trying to find an equivalent form in Indonesian. Slightly, the Indonesian translation (TL) describe to its source (SL) which seems to have a detail description. However, the translation is also successful in building up a meaning which can meet its temporary needs.

Established Equivalent

The translated sentences in the data use established equivalent techniques. In

the sentence ...*the former Portuguese colony are in constant dance with the forces of antiquity and modernity* is translated into TL *wilayah paling padat penduduk di dunia terus menggeliat diantara gerusan modernitas dan warisan budaya*. It seemed to be a bit hard for the translator to find the SL meaning in Indonesian with other technique, for instance with the literal technique; therefore, the translator found the equivalent of the terms by searching their meaning in the dictionary and combine them with their context. The first clause of the SL expression is consistent with its TL translation. However, the second clause of the expression finds it hard to be translated to use the same technique; therefore, he tried to find its equivalent without taking care of its structure and literal meaning. The second clause is simply translated into *warisan tradisional*. This translation is appropriate, meaningful, and reasonable based on its context. In term of the components of which the SL expression is built up, the TL expression can be considered a figurative meaning of the SL expression.

The technique of established equivalent also found in the sentence *with its ancient, smoke-stained temples, pastel-hued colonial mansions, glittering hotels and casinos, and cosmopolitan.* is also translated using the same technique into the TL expression *Dengan kuil-kuil kuno penuh asap dupa, rumah-rumah kolonial berwarna pastel, berdampingan dengan gemerlapnya hotel dan kasino, pesan cos-*

mopolitan. This simple SL expression is very simple consisting of a simple sentence. The case of established equivalent occurs with the word *pastel-hued colonial mansions* which is translated into *rumah-rumah kolonial berwarna pastel*. Moreover, pursuant to its context and its common use, the words *casinos and cosmopolitans* then translated into *kasino and kosmopolitan*.

Linguistic Comprehension

The technique of linguistic comprehension is found in the sentence *So what's the big deal here?* In June edition page 124 which was merely translated into Indonesian expression *Apa yang membuat Raja Ampat begitu istimewa?* The focus of attention is given to the word *the big deal* which was translated into *begitu istimewa*. Literal meaning of big deal is *penawaran besar* in Indonesian, but here, the translator tends to change it into *begitu istimewa* in order to connect it to the context. The translation sounds nonsense when we read it part by part, but when we come to the whole context, then the translation can be accepted to the context of the translation.

Other example linguistic comprehension technique is found in June edition page 124 in the sentence *this destination's incredible marine diversity gives it an impressive wow factor. So much so that ocean conservation groups from around the world...* The focus of attention goes to the expression *so much* which is translated

into *begitu mengesankan* in Indonesian expression. The TL sounds very simultaneously expressed so that it forms a linguistic comprehension translation.

Literal Technique

Literal translation is found in the sentence *Macau has one foot firmly planted in the past and the other in its bright future* which is translated into the TL *Makau menaruh satu kakinya di masa lalu dan kaki lainnya untuk masa depan yang cerah*. The obvious case can be seen that it is a word by word translation style. This was done by the writer because every single word in SL has its representative in the TL.

The sentence *Ara must surely be one of the prettiest villages in all of Indonesia* also underwent a literal translating technique into Indonesian as in *Ara adalah salah satu desa tercantik di Indonesia* as example 4. In this style of translation, all words in SL were translated literally into the TL. The word choices in SL are consistent with those in TL. There is no problem faced that makes the translator use other connotative expressions to help find suitable meaning.

Modulation

Modulation is a technique proposed by Molina Albir (2002) to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural. In the SL expression: *...Like the Bugis, however, the Konjo were among the*

world's most fearless sailors is an instance of the application of modulation technique. It is partly transferred into *... Akan tetapi, sama seperti orang Bugis, orang-orang Konjo adalah salah satu pelaut paling berani di dunia*. *Fearless* in SL is translated into *paling berani* in TL. *Fearless* is the word which refers to a feeling afraid or not brave. The use of this term in the translation tends to change the point of view or grammatically to change a word in negative form to a positive form by eliminating the word 'not'. So, in this kind of translation there might be a shift in perception from the SL to the TL though still in the same context.

In the sentence *Like the Inuit with their famous thesaurus of countless words to describe snow* which is translated into *Seperti orang Eskimo yang punya banyak istilah untuk menggambarkan salju*. Is applying modulation technique. The focus of attention goes to the bold word as the translator tend to modulate the word which has a negative form into positive form in Indonesian. *Countless*, literally means *tidak terhitung* but the translator prefer to change it into *banyak* which is be more positive in the form.

Reduction

In the sentence, *so the troops started marrying local Chinese women, who had been brought up with entirely different food traditions* was translated by omitting words which are not considered meaningful in the

target language (TL) into *karena itu mereka menikahi perempuan China setempat, yang dibesarkan dengan tradisi kuliner yang sama sekali berbeda*. There are, actually, a processes which the TL underwent. It was the reduction of the article *the* in the TL. The word was not merely translated in the TL. This was done since the word does not reserve a special meaning and can be omitted without reducing the meaning of the whole sentence.

Another application of reduction technique is found in the sentence *David Metcalf joins a crew on a true adventure through the wild rivers and forest of Borneo in search of the ancestral village of six Dayak elders.*(June,134). This expression was translated into *David Metcalf bersama sejumlah kru melakukan petualangan yang berani menjelajahi sungai sungai besar dan hutan-hutan di Kalimantan guna mencari desa leluhur dari enam orang tetua Dayak*. The word *wild in the word wild rivers and forest* is considered not meaningful and distinctive; therefore it was simply omitted. It does not appear in the TL in the form of other lexical item. The translator just simply focused on the word *sungai sungai besar dan hutan hutan* which represents the whole. This is perhaps due to cultural difference between both languages. In English, they may normally say *wild river* to mean *sungai sungai deras* in Indonesian. It is possible to translate the word *wild* into *deras* so the TL becomes *sungai sungai deras dan hutan hutan*. In this case

it is not translated, therefore the translator applied reduction technique.

Transposition

The technique is intended to change the grammatical categories of the SL sentences with other classes or categories in TL. The translator tends to use the technique since there is difficulty in finding the exact meaning in the same category. For example, a noun phrase in SL is changed into verb phrase in TL. The case of transposition can be seen in *Dunia Baru turned out to be the perfect marriage of the finest Konjo boat-building tradition and the most advanced western marine technology* which was translated into *Dunia Baru ini unik-menggabungkan tradisi pembuatan kapal terbaik Konjo dengan teknologi kelautan barat paling canggih*. If viewed from how the translator translated, the translator seemed to find it hard to use the same category in the TL. The word *perfect marriage* is from the *menggabungkan* belongs to different categories. The former is from the category of Noun phrase (NP) in SL which shifted into the category of verb (V) in TL.

4. CONCLUSION

Based on the result of data analysis on the figurative expression and the technique of translating applied, it can be concluded the following conclusions:

1. It was found that there were eleven types of English figurative expression

from the thirteen types of figurative expression proposed by McArthur (1992:402; Larson, 1998:121; and Keraf (2002: 126). There are: (1) antithesis, (2) euphemism, (3) hyperbole, (4) idioms, (5) irony, (6) metaphor, metonymy, (7) personification, (8) simile, (9) pleonasm, and (10) synecdoche.

2. There were 10 techniques applied in the translation of the English Figurative Expression into Indonesian, out of the eighteen techniques proposed by Molina & Albir (2002). The choice of the technique is dynamic and functional. All are focus on the target language. Each technique of translation has its own characteristic based on the factor underlying their application during the process of translation. Transposition and compensation are the techniques which are mainly influenced by linguistic factors. The other techniques such as particularization, generalization, literal translation, established equivalent, and reduction are the combination of both linguistic factors and translator's preference. Meanwhile, the adaptation technique is more concerned with social and culture influence but linguistic factor may also be involved. And discursive creation is a matter of the translator's preference because it is unpredictable out of the context. During the translation process, there may be combinations of

techniques used to translate some expressions within one sentence. It is caused by the intention to reach the closest natural equivalent.

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