

Metaphor Translation from the French Novel *Vingt-mille Lieues Sous Les Mers* of Jules Verne into Bahasa Indonesia

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Abstract: Metaphor is figurative and cultural. A translator should be capable of making a good translation by applying appropriate strategies such as transposition and modulation (Vinay & Dalbernet 1958), foreignisation, and domestication (Venuti, 1995, 2018). This research focused on metaphors from the French novel *Vingt-mille lieues Sous Les Mers* of Jules Verne and their translated forms into Bahasa Indonesia in the novel *20 000 Mil di Bawah Lautan* by Nh. Dini. This study aimed at finding a profound comprehension of strategies implemented in translating metaphor from French to Bahasa Indonesia, to achieve the equivalence of the message between source language (SL) and target language (TL). Besides, the researcher also attempts to reveal the types of shift happening and the reason of shift. This qualitative research used content analysis. The result of the study showed that the equivalence between SL and TL was obtained by translating metaphors with transposition and modulation. Foreignisation were used more frequently than domestication. Those strategies caused 1) grammatical, 2) figurative and non figurative, and 3) meaning shifts. Some strategies were absolutely needed to get the meaning equivalence. It was concluded that the different cultures and system of French and Indonesian were important factors causing shifts.

1 INTRODUCTION

Nowadays translation is becoming more important and has been a reliable tool for multicultural transfer and knowledge sharing. Legal documents are required to be translated for various purposes. Literature works such as novel and poem have been translated into many languages and played some important roles in mediating countries from all over the world, in transmitting cultural values and ideas. Cassin (2016:17) said that a translation is “*une leçon de vivre ensemble*” (a lesson to live together). It is a lesson in a multicultural life.

Readers not only gain information but they could understand a life in the context of plurality. In line with this idea, Gill and Guzman in Baker (2011) said that “Translation is a point of contact between people, and since it is rare that two people have the same access to power, the translator is in a privileged position as a mediator, to make explicit the differences between cultures, expose injustice, or contribute to diversity in the world.” (Gill & Guzman in Baker, 2011: xix).

Language and culture are inseparable elements that become essential things in translation. A translator should be capable of rendering the meaning of a text that contains culture of a source language (SL) to a text of target language (TL).

Translation is considered as “*Les belles infidèles*” unfaithful beautiful ladies. The translation could be beautiful but not faithful or vice versa, faithful but not beautiful. It’s very difficult to make a translation which preserves the same form and meaning. According to Vinay and Dalbernet (1958) “*La transmission originale du message perd toujours quelque chose en traduction.*” (The original transfer of message always loses something in a translation)

This phenomenon happens because of different systems of language. Thus a mastery of SL and TL is a must for a translator to be capable of making an equivalent translation Translation involves at least two languages and two cultural traditions.

Fang Gao (2014) in his article “*Idéologie et traduction: la réception des traductions de Lu Xun en France*” made a research about ideology and translation. He found that political and ideological factors between France and China played role in the

act of translating. The historical background of Lu Xun influenced also the translation of his books.

Machaly (2012) said in her article that translator should use different strategies when they face culturally sensitive elements in a text. Her article discussed about domestication and foreignization strategies applied in translating Indonesian poetries into English. The results of findings show the importance of strategies employed by a translator and also the essential aspects to consider such as the aim of a translation and the power relation between Indonesian and English.

Machaly (2012) focuses in poetries as the data sources. Poetries are example of literary texts that reflect culture and social life of a certain community or group of people. Lustyantje (2012) in her article "Pendekatan Semiotik Model Roland Barthes" says that literary works are the reflection of a community. They are produced by authors who use their personal style of language.

Important research about relation of culture and translation is also discussed by Santalaura (2010) in her article *The Translation of Cultural Referents: From Reference to Mental Representation*". She focused on how the translation could be successful by analysing cultural aspect of the two countries, in this case, United States and Spain.

Emzir, et al (2017) in their article "Translation of English Tasks into Indonesians Through Online Machine Translation Program", found the factor of cultural differences between the SL and TL causing deviations in translation.

Vinay and Dalbernet (1958) proposes direct and indirect procedures of translation. Newmark (1988) also mentions 2 important major types of translation, direct translation which focuses on SL, and indirect translations which focuses on TL.

Translating a metaphor has become an interesting issue in translatology. Metaphorical expressions have been an interesting subject in translatology. Metaphor reflects a conceptual mind and a fact of thought not a language. It is figurative and cultural. Olynyk (2014) in her article explains the translation of Ukrainian metaphors using Newmark theory. Her findings show that maintaining the original form of metaphors of SL is really important as long as the balance in the overall style of the text is considered. There are two functions of metaphors defined by Newmark (1988); connotative and aesthetics. Metaphors could describe concrete and abstract concepts more deeply. They are expressed

cognitively from human mind. The aesthetics function refers to the richness and variety uses of metaphors giving the impact of interest and surprise to readers. Based on these functions, Newmark stresses the importance of preserving the form of metaphor. There are direct and indirect strategies employed in metaphor translation (Léfèvre, 1993; Snell-Hornby, 2006);

This qualitative research focused on metaphors from the French novel **Vingt-mille lieues Sous Les Mers of Jules Verne** and their translated forms into Indonesian in the novel **20 000 Mil di Bawah Lautan by Nh. Dini**. This study aimed at finding a profound comprehension of strategies implemented in translating metaphor from french to indonesian, to achieve the equivalence of the message between source language (SL) and target language (TL). Besides, the researcher also attempts to reveal the types of shift happening and the reason of shift.

2 THEORETICAL BACKGROUND TRANSLATION

Equivalence is the final goal of Translation. Nida states "A translation of dynamic equivalence aims at complete naturalness of expression, (Nida 1964:159). In line with this, Barnwell (1980) mentions the three most important qualities of a good translation are accuracy, clarity and naturalness.

Vinay and Dalbernet (1958) classify seven procedures of translation, that could be simplified into direct and oblique translation.

Direct translation comprises (1) borrowings, The SL word is transferred directly to the TL. (2) calque, 'a special kind of borrowing', where the SL expression or structure is transferred in a literal translation, (3) literal translation, 'word-for-word' translation.

Oblique translation comprises (4) transposition, a change of one part of speech for another without changing the sense, (5) modulation, a procedure that emphasize meaning; abstract for concrete cause-effect part-whole part-another part reversal of terms negation of opposite active to passive (and vice versa) space for time rethinking of intervals and limits (in space and time) change of symbol (including fixed and new metaphors). (6) Equivalence in this term refers to replacement of an SL expression/word in another TL expression or word that is culturally equivalent. (7) Adaptation refers to "free translation"

Table 1: Seven Procedures of translations (Vinay and Dalbernet, 1958:55)

| | <i>Lexique</i> | <i>Agencement</i> | <i>Message</i> |
|-------------------------------------------------------|----------------------------------------------------|--------------------------------------------------------------------------------------|-------------------------------------------------------------|
| <i>Emprunt, (borrowing)</i> | <i>Bulldozer Fuselage</i> | <i>Science-fiction À la mode</i> | <i>Five o'clock tea Bon voyage</i> |
| <i>Calque (Calque)</i> | <i>Economiquement faible Normal school</i> | <i>Lutetia Palace Governor General</i> | <i>Compliments de la saison Take it or leave it</i> |
| <i>Traduction littérale (literal translation)</i> | <i>Inc Encre</i> | <i>L'encre est sur la table The ink is on the table</i> | <i>Quelle heure est-il? What time is it?</i> |
| <i>Transposition</i> | <i>Expéditeur From</i> | <i>Depuis la révalorisation du bois As timber becomes more valuable</i> | <i>Défense de fumer No smoking</i> |
| <i>Modulation</i> | <i>Peu profond Shallow</i> | <i>Donnez un peu de votre sang Give a pint of your blood</i> | <i>Complet No vacancies</i> |
| <i>Equivalence</i> | <i>La soupe Tea</i> | <i>Comme un chien dans un jeu de quilles Like a bull in a china shop</i> | <i>Chateau de cartes Hollow triumph</i> |
| <i>Adaptation</i> | <i>Cyclisme Cricket Baseball</i> | <i>En un clin d'oeil Before you could say Jack Robinson</i> | <i>Bon appetit! Hi!</i> |

Based on these procedures, Chuquet and Paillard (1987), Hoed (1993) simplified the seven into two procedures; transposition and modulation.

Catford (1968) proposes level and category shifts that could happen in translation process.

Important strategies which mark the history of translation is **domestication**, an act of rendering SL values as natural as possible and **foreignization**, an act of preserving foreign taste of an SL text. Venuti (1995/2018) says that Translation is believed as a rewriting of an original text.

Léfèvre in Munday (2011) sees translation as a process of rewriting influenced by power relations and ideologies in the patronage and poetics of literary and cultural systems that interface with literary translation

3 METAPHOR AND STRATEGIES OF ITS TRANSLATION

Metaphor is well known as a figure of speech which contains comparison. Metaphor has been an interesting issue in cognitive linguistics. According to Lakoff and Johnson (1980) Metaphor is a cognitive

process that is commonly used to create fictive entities and events

Lakoff and Johnson (1980) bring the idea that metaphoric expressions are constructed conceptually in human mind. Metaphor is not only figurative, but the fact of thought which could be influenced by a certain culture.

Newmark (1988) defines metaphor as any figurative expression. Metaphors are classified from the smallest to the biggest linguistic unit; a single lexical unit, and compound or common, which may be represented by a word-group, a phrase, a sentence or a whole text.

Newmark (1988) and also cited by Oliynyk (2014) in her article which title is *Metaphor Translation Methods*, distinguished two functions of metaphors: connotative and aesthetic. The connotative function refers to the ability of metaphor to describe both concrete and abstract concepts in more detail, express thoughts vividly and characterize the quality of the described object. The aesthetic function refers to the ability of a metaphor to provide the aesthetic impact on the reader, to interest and surprise him. Metaphor is a combination of the two function: 1) the unity of form and content, and 2), cognitive and aesthetic functions.

Metaphor translation is an important topic in translatology. According to Newmark (1988) there are two tasks of a translator; identification the cause of comparison (to evaluate positive or negative colouring of the sense in this semantic area, and understanding whether a given area is connotative or denotative, is to understand what amount of the semantic component of metaphors should be rendered in translation.

4 METHODOLOGY

This qualitative research has objective to find a profound comprehension of strategies implemented in translating metaphor from French to Indonesian, to achieve the equivalence of the message between source language (SL) and target language (TL). Besides, the researcher also attempts to reveal the types of shift happening and the reason of shift. Based on this objective, the research question is “How are strategies implemented in translation of Metaphors from French into Indonesian to achieve the equivalence and what types of shifts happening as an impact of the translation?

In order to obtain the objectives of this research, several procedures are taken. First, Metaphors as the sources of this research selected here are taken from the French novel *Vingt-*

Table 2: Metaphor translation

| No | Metaphors | Translation | M | NM |
|----|--------------------------------------------------------------------------------|----------------------------------------------------------------------------|---|----|
| 1 | <i>Un écueil fuyant (a rock/coral which escaped)</i> | Terumbu karang yang menghilang (coral reefs which escaped) | V | |
| 2 | <i>Les évaluations timides (the timid evaluations)</i> | Perkiraan kasar (Rude estimation) | V | |
| 3 | <i>...éclata l'interminable polémique (.....burst the endless controversy)</i> | Timbul polemik berkepanjangan (appeared the endless controversy) | | V |
| 4 | <i>La question du monster enflamma (The question of monster burned)</i> | Masalah monster membakar opini (The problem of monster burned the opinion) | V | |
| 5 | <i>des flots d'encre (some floods of ink)</i> | banyak tinta (much ink) | | V |
| 6 | <i>La question parut été enterrée (the question seemed to be buried)</i> | Persoalan itu seolah-olah tenggelam (that problem seemed to be sunk) | V | |

mille lieues Sous Les Mers of Jules Verne and their translated forms into bahasa Indonesia in the novel *20 000 Mil di Bawah Lautan by Nh. Dini*. Then, the selected metaphors are compared to their translated form to find the strategies used and to reveal the shifts happening. Finally, descriptive analyses were applied to answer the research question

5 RESULT AND DISCUSSION

5.1 Description of Data

Focusing on metaphors from the French novel *Vingt-mille lieues Sous Les Mers of Jules Verne* and their translated forms into Bahasa Indonesia in the novel *20 000 Mil di Bawah Lautan by Nh. Dini*, the research shows some important findings.

The translation of metaphor uses strategies of transposition and modulation. Metaphors are translated into metaphor. Metaphors are also translated into non-figurative form, in other term, non-metaphor. This finding showed that metaphors are used dominantly as an equivalent translated form. However the non-metaphors were used to get the equivalence in translation. The translator used both foreignization and domestication.

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|----|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------|---|---|
| 7 | <i>Elle ne semblait pas devoir renaitre (She did not seem to have to be reborn)</i> | Itu seperti tidak akan muncul kembali (That seemed not to appear again) | | V |
| 8 | <i>Un danger reel. sérieux, à éviter (A real danger, serious to avoid)</i> | Bahaya serius yang harus di hindari (Serious danger that must be avoided) | V | |
| 9 | <i>L'accident était arrivé (the accident was arrived and</i> | Kecelakaan itu terjadi (That accident happened) | | V |
| 10 | <i>le jour commençait à poindre the day started to dawn)</i> | ketika hari mulai terang (the day started to brighten) | V | |
| 11 | <i>Son intelligente gestion (His intelligent management)</i> | Kecerdikan investasinya itu (That intelligence of his investment) | V | |
| 12 | <i>La mer etant belle (The sea was beautiful)</i> | Laut tenang (The sea was calm) | V | |
| 13 | <i>Il marchait (It was walking)</i> | Ia berlayar (He/she was sailing) | | V |

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|--------|-------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------|---|---|
| 3 4 | <i>L'horizon qui se rétrécissait et s'obscurissait (The horizon that was shrinking and darkening)</i> | Cakrawala yang mengecil sedikit demi sedikit menjadi gelap (The horizon that was smaller, gradually darkened) | V | |
| 3 5 | <i>Toutes traces lumineuses s'évanouissaient dans les ténèbres (All of luminous tracks were fainting in the darkness)</i> | Semua berkas sinar menghilang dalam kepekatan (All of ray beam disappeared in the darkness) | V | |
| 3 6 | <i>L'obscurité était profonde (The obscurity was profound)</i> | Kegelapan amat padat (The darkness was very dense) | V | |
| 3 7 | <i>Mon Coeur battait à se rompre (My heart beat to break)</i> | Jantungku berdebar bagaikan akan pecah rasanya (My heart beat just like going to break) | V | |
| 3 8 | <i>Une grande puissance éclairante (A very illuminating power)</i> | Penyinaaran (Illumination) | | V |
| 3 9 | <i>Un foyer ardent (An ardent hearth)</i> | Sumber cahaya yang hebat (Source of light that was great) | V | |
| 4 0 | <i>L'insoutenable éclat s'éteignait par dégradation successive (The unbearable brilliance was extinguished by successive degradation)</i> | Kecermerlangannya yang menyilaukan secara berangsur-angsur berkurang dengan sendirinya (its dazzling brilliance was gradually decreasing itself) | V | |
| 4 1 | <i>Puissante lumière (Powerful light)</i> | Cahaya yang sangat terang (A very bright light) | | V |
| 4 2 | <i>Attendons le jour (Let's wait the day)</i> | Kita tunggu saja matahari (We just wait the sun) | V | |
| 4 3 | <i>L'aube commence à poindre (The dawn starts to arise)</i> | Fajar mulai merekah (The dawn starts to bloom) | V | |
| 4 4 | <i>La brume roulait lourdement sur les flots (The mist rolled heavily on the waves)</i> | Kabut melayang berat di atas air. (The mist sank heavily on the water) | V | |

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|--------|------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|---|---|
| 4 5 | <i>Une sourde colère courait (The deaf anger was running)</i> | Kemarahan yang ditekan menyebar..... (A pressed anger spread away) | V | |
| 4 6 | <i>Un silence profond régnait sur le pont (A profound silence was reigning the bridge)</i> | Di geladak sunyi senyap (in the deck it was silent) | | V |
| 4 7 | <i>Les ténèbres étaient profondes (The mists were profound)</i> | (Gelap gulita) (really dark) | V | |
| 4 8 | <i>Mes vêtements m'embarrassaient (My clothes embarrassed me)</i> | Pakaianku menyusahkan (My clothes made me difficult) | V | |
| 4 9 | <i>La lune apparait à travers les franges d'un gros nuage (The moon appears through the fringes of a big cloud)</i> | Bulan muncul melalui saringan awan tebal (The moon appears through the fringes of a big cloud) | | V |
| 5 0 | <i>Le vent entraînait dans l'est (The wind drove in the east)</i> | Yang ditarik angin ke arah timur (Which was pulled by the wind to the east) | V | |
| 5 1 | <i>Cette bienfaitante lumière ranima nos forces (This beneficent light revived our strength)</i> | Sinar yang dermawan itu menghidupkan kembali kekuatan kami (This bountiful light revived our strength) | V | |
| 5 2 | <i>Le froid m'envahissait (The cold invaded me)</i> | Dingin menguasai diriku (The cold invaded me) | V | |
| 5 3 | <i>Il faut que je reprenne mes esprits Je revivifie mes souvenirs (I must recover my spirits I revive my memories)</i> | Aku harus menghidupkan kenanganku, harus mengendalikan pernyataanku sendiri (I must revive my memories, control my statement) | V | |
| 5 4 | <i>Ce bateau n'a pas marché (This ship did not walk)</i> | Kapal ini tidak berjalan (The ship was not running) | V | |
| 5 5 | <i>Il se laisse bercer au gré des larmes mais il ne bouge pas (He lets</i> | Dia membiarkan dirinya dibuai ombak, dia tidak bergerak maju. | V | |

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|--------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|---|--|--|---|---|
| | <i>himself be rocked by the tears but he does not move</i> | <i>(He lets himself be rocked by the clouds but he does not move up)</i> | | | | | |
| 5 6 | <i>Une grande vitesse (A high speed)</i> | Kecepatan yang tinggi <i>(A high speed)</i> | V | | | | |
| 5 7 | <i>La lune disparaît alors et nous laissons dans une obscurité profonde (The moon then disappeared and left us in deep darkness)</i> | Bulan menghilang, membiarkan kami berada dalam kegelapan yang pekat <i>(The moon then disappeared and left us in dense darkness)</i> | V | | | | |
| 5 8 | <i>Enfin, Cette longue nuit s'écoula (A long night passed)</i> | Malam yang panjang akhirnya berlalu <i>(A long night finally passed)</i> | V | | | | |
| 5 9 | <i>Une si prodigieuse vitesse (A prodigieuse speed)</i> | Kecepatan luar biasa <i>(An extraordinary speed)</i> | V | | | | |
| 6 0 | <i>Le jour parut (The day appeared)</i> | Matahari kelihatan <i>(The sun appeared)</i> | | | | V | |
| 6 1 | <i>Les brumes du matin nous enveloppaient. Elles ne tardèrent pas à se déchirer (The mists of the morning enveloped us. They will not be long in tearing themselves apart)</i> | Kabut pagi menyelimuti kami. Tetapi cepat menguap <i>(The mists of the morning covered us. They will disappear soon)</i> | V | | | | |
| 6 2 | <i>Mille diables! Thousand phantoms!</i> | Sialan! <i>(Unlucky!)</i> | | | | V | |
| 6 3 | <i>Un homme jeta un cri bizarre (A man threw a bizarre shout)</i> | Ia berteriak aneh <i>(He shouted bizarre)</i> | | | | V | |
| 6 4 | <i>Un obscurité profond m'enveloppa (A profound darkness enveloped me)</i> | Kegelapan padat mengelilingi diriku <i>(A dense darkness surrounded me)</i> | V | | | | |
| 6 5 | <i>La colère ne mènerait à rien (The anger guided me to nothing)</i> | Kemarahan tidak membawa hasil apa apa <i>(The anger did not bring any result)</i> | V | | | | |
| 6 6 | <i>Trop de questions insolubles s'y pressaient (Too many insoluble questions pressed)</i> | Terlalu banyak pertanyaan berdesakan <i>(Too many questions jammed)</i> | V | | | | |
| 6 7 | <i>Mon imagination se fondit en une vague somnolence (My imagination melted into a vague drowsiness)</i> | Imajinasiku melumat rasa kantuk <i>(My imagination melted my drowsiness)</i> | | | | V | |
| 6 8 | <i>Je tombais bientôt dans un morne sommeil I was soon falling into a dreary sleep</i> | Aku pun terlelap tidur <i>(I slept deeply)</i> | | | | | V |
| 6 9 | <i>J'ai une faim de diable (I have a hunger of phantom)</i> | Saya lapar sekali <i>(I am very hungry)</i> | | | | | V |
| 7 0 | <i>Cette affreuse pensée prit dans mon esprit une intensité terrible (This frightful thought took in my mind a terrible intensity)</i> | Pikiran buruk ini menekan jiwa <i>(This bad thought burdened the soul)</i> | | | | V | |
| 7 1 | <i>Quand la force peut détruire les meilleurs arguments (When the force can ruin the best arguments)</i> | Jika kekuatan yang dia miliki bisa menghancurkan pendapat yang paling bagus sekalipun. <i>(If the force that he has can even ruin the best opinion)</i> | | | | V | |
| 7 2 | <i>Un goût sévère (A cruel taste)</i> | Cita rasa yang kaku <i>(Timid taste)</i> | | | | V | |
| 7 3 | <i>Une table enrichement servie (A table that is served richly)</i> | meja tempat disuguhkan makanan mewah <i>(table, place where the luxury dishes were served)</i> | | | | V | |
| 7 4 | <i>Cette salle si ingénieusement aménagée (The room that is so arranged ingeniously)</i> | Ruangan yang diatur secara cerdas. <i>(The room that is so ingeniously arranged)</i> | | | | V | |
| 7 5 | <i>Le soleil me gagnant (The sun wins me)</i> | sudah mengantuk <i>(I am sleepy)</i> | | | | | V |
| 7 6 | <i>Je me plongeais dans l'étude I immersed myself in the study.....</i> | Aku mengasyikkan diri mengamati <i>(I observed in an interesting way)</i> | | | | | V |
| 7 7 | <i>La mer s'enflamma sous</i> | Laut menyala dibawah | | | | V | |

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|--|---------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|--|--|
| | <i>son regard comme une trainée de poudre</i> (The sea caught fire under his eyes, like a trail of powder) | pandangannya menyerupai serbuk yang bertaburan (The sea caught fire under his eyes, like a trail of powder) | | |
|--|---------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|--|--|

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|---|--------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---|--|
| 7 | <i>Les rayons du soleil frappaient la surface des flots</i> (The sun's rays hit the surface of the waves) | Sinar matahari menimpa permukaan laut. (The sunshine hit the surface of the waves) | V | |
|---|--------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---|--|

Translation of Metaphor into Metaphor
Terumbu karang yang menghilang (*coral reefs which escaped*)

Un écueil is a rock/coral that is conceptualized as a human that could escape. In this case the translator used metaphor as an equivalent of SL metaphor.

Transposition is marked by a translation of the noun phrase into a noun phrase;

Un écueil fuyant

Art N Adj

Terumbu karang yang menghilang

N N Rel.pr V

The translator translates noun phrase of French that consists of article, noun and adjective into a noun phrase consisting of noun, noun, relative pronoun and verb. The presence of an article in Indonesian is not obligatory. Grammatical shift is due to the different system of French and Indonesian.

Modulation strategy employed cause meaning shift. *Écueil* (coral) is in singular form, translated into *terumbu karang* which means groups of corals (coral reefs). The translator tries to explicit the meaning by adding word *terumbu*. *Fuyant*(*fuir, in the form of present participle* is translated into *menghilang* is equivalent.

2. Les évaluations timides (*the timid evaluations*)
Perkiraan kasar (*Rude estimation*)

The word *evaluation* is an abstract noun which collocates with an adjective *timide* (timid) that qualifies human character.

From the strategy of transposition, The translator renders np into np. The omission of an article *les* (*the*) is due to a different system of French and Indonesian. The plural form is rendered into the singular form. The grammatical shift is caused by the Indonesian grammatical system.

Évaluation which means an act of estimating is translated into *perkiraan* which has a smaller scope of meaning.

Timid qualifies human being but *kasar* qualifies human and thing. From the strategy of modulation, the translator tries to make the meaning more explicit. *Perkiraan kasar* is acceptable and equivalent.

Un écueil fuyant (*a rock/coral which escaped*)
3. La question du monstre enflamma l'opinion (*the problem of monster burned the opinion*)

= Masalah monster membakar opini (the problem of monster burned the opinion)

La question du monstre (the question of the monster) is an abstract noun that makes an action of burning. *L'opinion* is considered as a concrete thing. The translator keeps the figurative form *Enflamma* (*enflammer*) into *membakar*.

Translator uses transposition. A sentence of French is translated into a sentence. The same form is possible because of the similar system of the two languages.

The modulation happens when the word *question* is translated into *masalah*. The translator tries to make an explicitation by choosing the word *masalah*, The strategy used by the translator makes the translation “not natural” she tries to keep the metaphor into metaphor, however it sounds “not natural”.

4. Un danger réel, sérieux à éviter (*a real danger, serious to avoid*) = **bahaya serius yang harus dihindari** (*serious danger that must be avoided*)

Danger (danger) is an abstract noun that collocates with adjectives *réel* (real), and *sérieux à éviter* (serious to avoid). An abstract noun *danger* is conceptualised as human being or entity that is real and serious that we have to avoid. In this case the metaphor gets the equivalent of metaphor.

A French noun phrase containing elements *article, noun, adjective, adjective+preposition+verb* is translated into a noun phrase containing *noun, adjective, relative pronoun, auxiliary form, verb in passive form*. This kind of transposition is used to get the equivalence of meaning in Indonesian. The shift happening in grammatical system such as omission of an article and the changing position of adjectives.

In this case, the translator uses modulation. The translator omits the word *réel* but add auxiliary form *harus* (must) to emphasize the verb in passive form. This addition functions as a complement to a verb, so the meaning becomes vivid. Overall the translation is natural and equivalent.

4. *Le jour commençait à poindre (the day started to dawn) = Hari mulai terang (day started to brighten)*
Le jour is conceptualized as a concrete noun or entity that does an action of dawn, an action of waking up. The metaphoric sentence in SL gets an equivalent metaphoric sentence in TL.

The translator uses also strategy of transposition to mediate the difference system of SL and TL. The sentence in SL consisting of NP (article+n) and VP (v+prep+v.inf) is translated into a sentence consisting of NP(N)+VP (V aux+V). *commençait* is employed in “*imparfait*” (imperfect/ past continuous) which remarks the process. A verb in Indonesian grammatical system does not conjugate according to persons and tenses

The translation of metaphor into non metaphor

1. ***Eclata L’interminable polémique (the endless controversy burst)= Timbul polemik berkepanjangan (the endless controversy appeared)***

The sentence contains the verb *éclate* which has some equivalent words *burst, erupt, break*, and noun phrase with an abstract noun *polémique, controversy* or *polemic*. *Polémique* is conceptualised like a mountain that will erupt or burst easily. In this case the translator translates *éclate* into *timbul* (verb) which is more common and not figurative.

Transposition is used. *Eclata* is a verb conjugated in *passé simple* (simple past), meanwhile in Indonesian, the verb does not conjugate, and does not have tenses.

A Noun phrase (article + adjective+ noun) *l’interminable polémique* is translated into a noun phrase of Indonesian which has a simplified form (noun+ adjective). This kind of strategy is used to make the translation equivalent and natural in Indonesian.

Adjective *interminable* (not terminable) which contains negation) is translated into *berkepanjangan*, which does not contain negation. In this case, the translator uses the modulation of the changing of point of view from negative to positive.

Overall, the translation of the sentence is acceptable and equivalent.

2. ***L’accident était arrivé (the accident arrived) a= kecelakaan itu terjadi (that accident happened)***

In this case, *accident* is an event that collocates with the verb *était arrivé* (arrived). The translation becomes *kecelakaan itu terjadi* literally means *that accident happens*. In this case, the french metaphor is translated into an Indonesian non-figurative form.

Noun phrase containing elements article+noun is translated into a noun phrase consisting of noun+article. *Était arrivé* (accomplished form) has an equivalent form *terjadi* in bahasa Indonesia.

The modulation is showed by rendering the metaphor into a non-metaphor form. *Arrivé* that literally means arrive is translated into *terjadi* (happen) that refers to events. This translation is equivalent

3. ***Il marchait (he/it was walking)= Ia berlayar (it was sailing)***

The sentence is metaphoric. *Il* (he/it) refers to the ship that is conceptualized as human who was walking (*marchait*). The translator uses nonfigurative form as an equivalent of *marchait*.

Transposition is showed by the translation of an imperfect verb into a verb. *Marchait* literally means “*was walking (in the process of walk)*”. The verb contains imperfect aspect that explains the process. *Berlayar* means the action of going. The verb *berlayar* is not focalized the process. In Indonesian, the process or the imperfect aspect is usually showed by adding an adverb *sedang* (in the process). *Il* (he, singular third person pronoun, masculine) in this case refers to the ship, then it was translated into *Ia* (singular third person pronoun). *Ia* compared to *il* has larger scope of meaning

The modulation makes the meaning more explicit. But the translator keeps the form *il* and translate into *ia*. She should translate *il* into “*kapal itu*” the ship.

6 CONCLUSIONS

The result of the study showed that the equivalence between SL and TL was obtained by translating metaphors with strategies of transposition and modulation.

The dominant use of metaphors as an equivalent translated form indicates that foreignisation is preferred to domestication. The non-metaphors are also an interesting phenomenon.

The numerous metaphors found in the novel are not only figurative and cultural, but also personal style of the author, in other term we could say *parole* of the author. their translated forms into bahasa Indonesia are not only referred to *langue*, but also *parole* of the translator. Hence, it could contribute also to the enrichment of Bahasa Indonesia.

Strategies employed in translation caused shifts in form and meaning, due to the differences of linguistic and cultural system between French and Bahasa Indonesia.

Some strategies were absolutely needed to get the meaning equivalence. the different cultures and system of French and Indonesian were important factors causing shifts.

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