FIGURATIVE LANGUAGE TRANSLATION TECHNIQUES USED IN *JHUMPA LAHIRI'S* SHORT STORIES

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Abstract

Translation is an essential element that is the most appropriate and efficient solution to accelerate scientific and technological progress in developing countries. Translation is the key for people all over the world to be able to share data, stories, experiences, and especially information. However, translation is a complex skill. High precision is needed to be able to translate the source language (SL) into the target language (TL) correctly to convey the true meaning. In this research, we analyze the translation techniques used to translate the types of figurative language used in short stories. We used a descriptive qualitative method and manual qualitative data analysis. This research is limited to two short stories of Interpreter of Maladies and *Penerjemah Luka* which is Sexy and *Seksi*, alongside This Blessed House and *Rumah yang Diberkati*. As a result, there are 62 data obtained. We categorized the types of figurative language found in the two short stories using translation techniques from Molina and Albir. We found that some types of figurative language were not used by the author and some translation techniques were not used by the translator to convey the figurative language successfully.

Keywords: translation, figurative language, translation techniques, short story, Jhumpa Lahiri

Abstrak

Penerjemahan merupakan elemen penting yang menjadi solusi paling tepat dan efisien untuk mempercepat kemajuan ilmu pengetahuan dan teknologi di negara-negara berkembang. Penerjemahan menjadi kunci bagi masyarakat di seluruh dunia untuk dapat berbagi data, cerita, pengalaman, dan terutama informasi. Namun, penerjemahan adalah keterampilan yang kompleks. Diperlukan ketelitian yang tinggi agar mampu menerjemahkan bahasa sumber (Bsu) ke dalam bahasa sasaran (Bsa) dengan benar agar dapat menyampaikan makna sebenarnya. Dalam penelitian ini, kami menganalisis teknik penerjemahan yang digunakan untuk menerjemahkan jenis bahasa kiasan yang digunakan dalam cerita pendek. Kami menggunakan metode deskriptif kualitatif dan analisis data kualitatif manual. Penelitian ini dibatasi pada dua cerita pendek dalam Interpreter of Maladies dan Penerjemah Luka yaitu Sexy dan Seksi, serta This Blessed House dan Rumah yang Diberkati. Hasilnya, diperoleh 62 data. Jenis-jenis bahasa kiasan yang terdapat dalam kedua cerita pendek tersebut kami kategorikan dengan menggunakan teknik penerjemahan dari Molina dan Albir. Kami menemukan bahwa beberapa jenis bahasa kiasan tidak digunakan oleh penulis dan beberapa teknik penerjemahan tidak digunakan oleh penerjemah untuk menyampaikan bahasa kiasan dengan sukses.

Kata Kunci: terjemahan, bahasa kiasan, teknik penerjemahan, cerita pendek, Jhumpa Lahiri

1. INDRODUCTION

Translation is one of the most appropriate and inexpensive solutions for accelerating the progress of science and technology in developing countries. This is the key for humans to be able to share data, stories, experiences, and, especially, information. However, translation is a complex thing. Translation techniques are often used when translating a literary work, one of which is a short story.

Within the realm of literature, one of the most well-liked forms of artistic expression is the short story. In spite of the waning interest in reading that is prevalent in current times, it is inevitable that every modern person has read at least one short story or is familiar with at least one short story. This might be folklore, stories found on the internet, or even collections of short stories. It is possible due to the fact that short stories not only contain exciting narratives but are also brief, meaning that reading them can take a manageable amount of time. There are various famous short stories in the literary world, including the Interpreter of Maladies by Jhumpa Lahiri (1999).

On July 11th, 1967, Nilanjana Sudheshna Lahiri was born in London, England to parents who immigrated to Great Britain from India. When Lahiri was a child, her father, a university librarian, decided to move to the United States for employment, settling in South Kingstown, Rhode Island. Lahiri, whose family nickname was "Jhumpa," pursued her English literature studies at New York's Barnard College. Later, she enrolled at Boston University, where she earned three maste's degrees in literature and a doctorate in Renaissance studies. Jhumpa Lahiri was awarded the 2014 National Medal of Arts and Humanities by President Barack Obama. This accomplishment subsequently made her one of the most renowned Indian-American women authors. Additionally, This Blessed House has won a number of other honors, including the Pulitzer Prize for Fiction and the Hemingway Foundation/PEN Award in 2000. Over 15 million copies have been sold worldwide. In addition, it was selected as The New Yorker's Best Debut of the Year and is on Oprah Winfrey's list of the Top Ten Books.

Lahiri's writing is characterized by "ordinary" language and character against the background of figures who are usually Indian immigrants. Lahiri frequently recounts her own experiences as well as those of her parents, colleagues, and other members of the Indian community with whom she is acquainted. Lahiri likes to focus on the life of Indian immigrants in America. She writes on social portraits, such as racism, poverty, and gender marginalization among the Indian immigrant community in America.

One of the elements that build short stories to become good work is figurative language. Figurative language functions to beautify a literary work. Perrine (cited in Purwoadhi, 2018)

states that there are four primary reasons why figurative language is effective. First, figurative language offers imaginative enjoyment to readers of literary works. Second, it enriches two passages with additional imagery, concretizing the abstract and enhancing the sensuality of literary works. The third, figurative language is used to add emotional intensity to otherwise solely informative statements and to convey attitudes and information. Fourth, it is a concise method of conveying a great deal of information. A short story without figurative language will be uninteresting; the short stories will have no artistic language.

Figurative language is used extensively in the short stories, both in the original language and in translations. Larson (cited in Aulia, 2019) states that the purpose of a translator in translating figurative language is to maintain the three elements of clarity, fourth, and beauty in the language. Unfortunately, the majority of translators have difficulty translating figurative language because not everyone can readily interpret such language.

On the basis of the aforementioned considerations, the writer concludes that the research of the use of translation techniques in translating figurative language for short stories is still significant, as literary works such as short stories have their performance characteristics. This research also uses Miles and Huberman's (cited in Rofiah, 2022) approach because in order to identify and analyze data sources in the form of short stories, the writer require a variety of techniques for determining the validity of the data sources and classifying the figurative language. In addition, Miles and Huberman's (cited in Rofiah, 2022) theory is also applicable to this research because this research uses short stories.

This research is essential so that translators who utilize translation techniques in the process of translating short stories can develop their skills in translating figurative language in order to convey aesthetic values into the language they are translating into. This research focuses on 2 short stories written by Jhumpa Lahiri in her book Interpreter of Maladies, "Sexy" and "This Blessed House", which have also been translated into Indonesian by Gita Yuliani K (2006) into *Seksi* dan *Rumah yang Diberkati.* Both of her short stories depict the life of the Indian diaspora in America, which is one of the reasons why these short stories are so famous and distinctive.

2. RESEARCH METHOD

The writer uses the descriptive qualitative with Manual Data Analysis Process (MDAP) method by Miles and Huberman (cited in Rofiah, 2022) to collect the data. This method is best suited for research because it includes classification elements and better accommodates the writer's understanding of the data analysis performed. The data acquired from short stories

were analyzed using the method of Miles and Huberman (cited in Rofiah, 2022) which consists of three main things: data compression, data presentation, and conclusion/verification.

These three main things are intertwined during the data collection process with the following stages:

a. Data collecting

In the data collecting process, data analysis can also be done at the same time. The data obtained comes from everything that is seen, heard, and observed. It is not final data that can be directly analyzed to draw a conclusion.

b. Data reduction

This stage takes place continuously as the implementation of the research takes place. Intended to further sharpen, classify, direct, remove data that is not needed, and organize it.

c. Data Presentation

The presentation of data is a structured collection of information that allows for the drawing of conclusions and execution of action. It is easier for the writer to comprehend what transpired and what to do when the data are presented with care. Data can be presented in the form of graphs, concise descriptions, graphs, charts, or tables.

d. Conclusion/Verification

At the stage of data collection, the writer draws conclusions supported by substantial evidence based on condensed and presented data. The conclusion is the answer derived from the formulation of the problems and questions posed by the writer at the outset.

The theory of Miles and Huberman (cited in Rofiah, 2022) allows the writer to collect data while still conducting data analysis. In addition, the figurative language found in short stories is classified according to the theory of Hatch, which consist of simile, metaphor, synecdoche, metonymy, allusion, personification, hyperbole, and antithesis (cited in M.Taneo et al., 2022). Furthermore, the writer identified the figurative language translation technique used in the short story using Molina and Albir's translation techniques, which consist of Adaptation, Borrowing, Established Equivalent, Description, Amplification, Calque, Compensation, Discursive Creation, Generalization, Linguistic Amplification, Linguistic Compression, Literal Translation, Modulation, Particularization, Reduction, Substitution, Transposition, and Variation. (cited in Indarti, 2021). This theory of translation techniques is used in this research because it uses procedures to analyze and categorize efforts to achieve translation equality.

3. FINDINGS AND DISCUSSION

3.1. Result of the Research

Two short stories, "Sexy" and "This Blessed House," along with the respective translated titles, *Seksi* and *Rumah yang Diberkati*, have been chosen to serve as the data for this research. As indicated previously, these two short stories are taken from Jhumpa Lahiri's collection of short stories published in a book entitled Interpreter of Maladies which translated into *Penerjemah Luka* by Gita Yuliani K. The writer found a total of 62 data in the two short stories.

The first short story, titled "Sexy," contains a total of 44 different types of figurative language. These include: 26 similes, 2 metaphors, 5 metonymy, 1 allusion, 1 personification, and 9 hyperboles. In the meantime, the second short story titled "This Blessed House" contains a total of 18 different types of figurative language. These figurative expressions include the following: 4 similes, 1 metaphor, 7 metonymy, 2 hyperboles, 2 allusions, and 2 personification.

In the meantime, the writer also analyzed a total of 62 types of translation technique which includes 11 of 18 translation technique by Molina and Albir. In "Sexy", the translator found 9 types of translation techniques. These includes: 5 borrowing, 5 established equivalent, 1 description, 1 generalization, 2 linguistic amplification, 1 linguistic compression, 26 literal translation, and 1 reduction. In "This Blessed House", there are 5 types of translation techniques, which are 5 borrowing, 5 established equivalent, 1 amplification, 5 literal translation, and 2 reduction.

Due to the similarities in patterns between figurative language and translation procedures, as well as the repetition of phrases in short stories, the writer will only analyzed 31 data. There are 20 data in "Sexy", but only 11 data in the section "This Blessed House". The attachment has additional data that can be found there.

Table 3.1

Data Classification of Sexy and *Seksi*

No.	Source Language (SL)	Target Language (TL)	Figurative Language	Translation Technique (TT)
SS1.	Afterward she took the escalator to the main part of the store, to the cosmetics department, where soaps and creams were displayed **like** jewels… (p. 85)	Sesudah itu ia naik eskalator ke bagian utama toko, ke bagian kosmetik, tempat berbagai sabun dan krim dipamerkan **bagai** permata… (p. 113)	Simile	Literal Translation
SS2.	She had silver eyes and skin **as pale as** paper… (p. 87)	Bola matanya berwarna perak dan kulitnya **sepucat** kertas… (p. 115)	Simile	Literal Translation
SS4.	It was a wife's **worst nightmare**. After nine years of marriage, Laxmi told Miranda, her cousin's husband had fallen in love with another woman. (p. 83)	Ini **mimpi terburuk** istri mana pun. Sesudah sembilan tahun menikah, begitu cerita Laksmi kepada Miranda, suami sepupunya jatuh cinta pada wanita lain. (p. 111)	Metaphor	Literal Translation
SS5.	She had **a narrow, egg-shaped** head that rose to a prominent point. (p. 87)	Kepalanya **ramping berbentuk bulat telur,** agak memanjang. (p. 115)	Metaphor	Description
SS6.	"Not me. If my husband so much as looked at another woman I'd change **the locks.**" (p. 92)	"Kalau aku sih tidak bakal begitu. Bila suamiku berani melirik wanita lain, aku akan mengganti	Metonymy	Amplification

		kunci **pintu**." (p. 121)		
SS7.	They went to movies at the **Nickelodeon** and kissed the whole time. (p. 90)	Mereka pergi nonton di **Nickelodeon** dan berciuman terus-menerus. (p. 119)	Metonymy	Borrowing
SS10.	**A fierce January wind** spoiled the part in her hair. (p. 88)	**Angin Januari yang tajam** merusak belahan rambut Miranda. (p. 116)	Personification	Literal Translation
SS11.	He told her he liked spending rime in her apartment, with its kitchen counter **no wider than a breadbox**, and scratchy floors that sloped, and a buzzer in the lobby that always made a slightly embarrassing sound when he pressed it. (p. 88)	Kata Dev ia senang menghabiskan waktu di apartemen Miranda, dengan konter dapur yang **tidak lebih lebar daripada kotak roti**, lantai kasar yang miring, serta bel di lobi yang selalu mengeluarkan bunyi agak memalukan ketika Dev menekannya. (p. 117)	Hyperbole	Literal Translation
SS20.	He told her, spreading some smoked whitefish on a cracker, that his wife resembled an actress in Bombay named **Madhuri Dixit**. (p. 98)	Sambil menaburkan whitefish asap pada biskuit, pria itu berkata istrinya mirip aktris bernama **Madhuri Dixit** di Bombay. (p. 129)	Allusion	Borrowing

Table 3.2

Data Classification of This Blessed House and *Rumah yang Diberkati*

No.	Source Language (SL)	Target Language (TL)	Figurative Language (FL)	Translation Technique (TT)
TR1.	"Each day is **like** a treasure hunt. I'm serious. This you won't believe…" (p. 141)	"Setiap hari **seperti** perburuan harta. Aku serius. Kau tidak akan percaya ini…" (p. 180)	Simile	Literal Translation
TR2.	Behind an overgrown forsythia bush was a plaster Virgin Mary **as tall as** their waists, with a blue painted hood draped over her head in the manner of an Indian bride. (p. 146)	Di belakang semak forsythia yang terlalu rimbun ada patung Perawan Maria **setinggi** pinggang, memakai kerudung yang dicat biru di kepalanya dengan gaya pengantin India. (p. 185)	Simile	Literal Translation
TR4.	"Your wife's **wow**," added Prabal… (p. 153)	"Istrimu **wow**," tambah Prabal… (p. 193)	Metaphor	Borrowing
TR5.	Sanjeev had planned to ask if she would consider clearing **the menagerie** off the mantel, if only for the party, but she left while he was in the shower. (p. 150)	Sanjeev berencana memintanya menyingkirkan **kumpulan pajangan kristiani** di rak perapian, meski hanya selama pesta berlangsung, tetapi Twinkle pergi ketika dia mandi. (p. 190)	Metonymy	Established Equivalent
TR8.	"Thanks. But **my feet are killing me**." (p. 157)	"Terima kasih. Tapi kakiku **sakit sekali**." (p. 198)	Hyperbole	Established Equivalent

TR9.	"Your wife's wow," added Prabal… For a moment Sanjeev stared at them blankly, then blushed; once at a dinner party Prabal had pronounced that **Sophia Loren** was wow, as was Audrey Hepburn. (p. 153)	"Istrimu wow," tambah Prabal… Sesaat Sanjeev menatapnya tanpa ekspresi, lalu wajahnya memerah; pada suatu pesta makan malam, Prabal pernah berkata **Sophia Loren** "wow", begitu juga Audrey Hepburn. (p. 193)	Allusion	Borrowing
TR11.	She had applied a bright blue mask to her face, was smoking and sipping some bourbon with ice and leafing through a **fat paperback book** whose pages had buckled and turned gray from the water. (p. 148)	Twinkle memakai masker biru cerah di wajah, sedang merokok dan meneguk bourbon dengan es sambil membuka-buka **halaman buku tebal** bersampul tipis yang halamannya sudah tertekuk dan kelabu terkena air. (p. 188)	Personification	Literal Translation

The writer compiled the information presented in the two short stories "Sexy" and "This Blessed House" into the two tables that are displayed above. The writer below then does an analysis on the data that was collected. The author below then analyzes the 31 data collected, namely 20 data for "Sexy and *Seksi*" alongside 11 data for "This Blessed House and *Rumah yang Diberkati*".

3.1.1 Analysis

This section will discuss the analysis of the short stories "Sexy and *Seksi*". Furthermore, there will also be an analysis of the short stories "This Blessed House and *Rumah yang Diberkati*."

3.1.1.1 Analysis of Sexy and *Seksi*

This section will discuss the analysis of the short stories Sexy and *Seksi* with a total of 20 figurative language data and translation techniques.

Data No. SS1.

SL: Afterward she took the escalator to the main part of the store, to the cosmetics department, where soaps and creams were displayed **like** jewels… (p. 85)

TL: Sesudah itu ia naik eskalator ke bagian utama toko, ke bagian kosmetik, tempat berbagai sabun dan krim dipamerkan **bagai** permata… (p. 113)

FL: Simile

TT: Literal Translation

The figurative language above is identified as a simile because it has one of the simile markers, "like." The context of this data is to tell how Miranda and Dev first met. At that point, Miranda went to Filene's and took the escalator to the cosmetic department. It is written that the jewels have similarities with soaps and creams, but it does not mention the characteristic clearly. Just as similes involve comparing one thing to another of a different kind, "jewels" have an item-wise comparison with "soaps and creams". The writer uses "jewels" to describe that the "soaps and creams" sold at the store are very special valuables that can be shown to the customers who come—that way, the sentence above can be said as a simile in figurative language.

The translator used literal translation to translate the figurative language in SL to the figurative language in TL in this data. There is one of the characteristics of literal translation techniques, which is translating word for word. The figurative language in the SL element "like" is translated word for word into the TL "bagai." The result of the translation follows closely from the source language. There is no change in grammar and word meaning.

Data No. SS2.

SL: She had silver eyes and skin **as pale as** paper… (p. 87)

TL: Bola matanya berwarna perak dan kulitnya **sepucat** kertas… (p. 115)

FL: Simile

TT: Literal Translation

The figurative language above is identified as a simile because it has one of the simile markers, "as," as the comparative term. According to Dancygier & Sweetser (2014), this type of simile is susceptible to a broader interpretation because it does not specify the quality of the objects being compared, followed by a description of the nature of the resulting mapping. In

the same way that similes compare one object to another of a different kind, this paper compares words to skin. The nature of "paper," which is described "as pale," makes it a comparison of "skin." The purpose of the author using "as pale as" in this paper is to describe the color of the skin, which according to the Oxford Learner's Pocket Dictionary (Hornby, 1995), is an adjective that means a lighter color than most. The author uses this parable to describe Miranda's skin color.

In this data, literal translation is the technique used by the translator to translate the figurative language in SL to the figurative language in TL. One of the features of literal translation techniques is that they translate word for word. The figurative language in the SL element "as pale as" is translated word for word into the TL "sepucat." The result of the translation follows closely from the source language. There is no change in grammar and word meaning.

Data No. SS4.

SL: It was a wife's **worst nightmare**. After nine years of marriage, Laxmi told Miranda, her cousin's husband had fallen in love with another woman. (p. 83)

TL: Ini **mimpi terburuk** istri mana pun. Sesudah sembilan tahun menikah, begitu cerita Laksmi kepada Miranda, suami sepupunya jatuh cinta pada wanita lain. (p. 111)

FL: Metaphor

TT: Literal Translation

The figurative language above is identified as a metaphor. Metaphors are figurative language in which words or phrases signifying one sort of item or activity are substituted with words or phrases denoting another to imply similarities or comparisons between them: "worst nightmare" is equated with being called "It" in this data. The metaphor goes beyond rational and no-hum comparison to identify or combine two objects, resulting in a new entity with properties of both. "It" refers to marital infidelity. In this context, Laxmi tells Miranda about the husband of her cousin, who has an infidelity issue. The marriage has been going on for nine years, but the husband of Miranda's cousin prefers to go with another woman rather than go home to his wife and children. There was never a wife who wanted to be cheated on by her husband. So that when a wife is faced with her husband's infidelity, it can be said to be the worst thing a wife can experience. In this data, "worst nightmare" describes "It," which refers to infidelity.

In this data, the translator translates the SL into the TL using the literal translation technique. There is one of the characteristics of literal translation techniques, which is translating word for word. Elements of SL "It was a wife's *worst nightmare. After nine years*

of marriage, Laxmi told Miranda, her cousin's husband had fallen in love with another woman" is translated into TL "Ini *mimpi terburuk* istri mana pun. Sesudah sembilan tahun menikah, begitu cerita Laksmi kepada Miranda, suami sepupunya jatuh cinta pada wanita lain". The element of figurative language in SL, "worst nightmare" is translated word for word into "mimpi terburuk" in TL. The result of the translation follows closely from the source language. There is no change in grammar and word meaning.

Data No. SS5.

> SL: She had **a narrow, egg-shaped** head that rose to a prominent point. (p. 87)
>
> TL: Kepalanya **ramping berbentuk <u>bulat</u> telur,** agak memanjang. (p. 115)
>
> FL: Metaphor
>
> TT: Description

The figurative language above is identified as a metaphor. Metaphor is a figurative language in which words or phrases are used to describe objects or events that cannot be described literally due to similarities or comparisons. In this data, the authors used "a narrow, egg-shaped" to describe the "head" shape of Miranda. The element of SL, "a narrow, egg-shaped," is a phrase used to describe the object "head" in a literal sense. This is done to help readers get an idea of the shape of Miranda's head.

The translator in this data employs description as a translation technique while translating the figurative language in SL into the figurative language in TL. The figurative language element in SL, "a narrow, egg-shaped," is found in the sentence "She had *a narrow, egg-shaped* head that rose to a prominent point" and is translated into the figurative language in TL, "ramping berbentuk bulat telur" in the sentence "Kepalanya *ramping berbentuk bulat telur*, agak memanjang." The addition of the word "bulat" here is to describe the round shape of an egg that compared to the shape of the head.

Data No. SS6.

> SL: "Not me. If my husband so much as looked at another woman I'd change **the locks.**" (p. 92)
>
> TL: "Kalau aku sih tidak bakal begitu. Bila suamiku berani melirik wanita lain, aku akan mengganti **kunci <u>pintu</u>**." (p. 121)
>
> FL: Metonymy
>
> TT: Amplification

The figurative language above is identified as metonymy. Metonymy involves the use of a name that is conceptually related to the actual meaning. The context in this data is Laxmi telling Miranda about what would happen if she was in her cousin's shoes. If Laxmi found her

husband cheating on her, she would lock her door and not let her husband in. Where when the lock on the door of the house has been replaced, then the marriage relationship will be completed. Here Laxmi will not let her husband return home if he is caught cheating. As a result, "the locks" here is represents the concept of home in the marriage relationship.

In this data, the translator uses amplification as the translation technique in translating the figurative language in SL into the figurative language in TL. One of the characteristics of the amplification translation technique used here is the addition of information in TL, which is used to help convey a message to the reader. In this data, the figurative language elements in SL "the locks" is translated into figurative language elements in TL "kunci pintu." This means that the translator added the word "pintu" in TL to add information about which locks the author meant.

Data No. SS7.

SL: They went to movies at the **Nickelodeon** and kissed the whole time. (p. 90)

TL: Mereka pergi nonton di **Nickelodeon** dan berciuman terus-menerus. (p. 119)

FL: Metonymy

TT: Borrowing

The figurative language above is identified as metonymy. Metonymy involves the use of a name that is conceptually related to the actual meaning. The context in this data is that Miranda and Dev went to "Nickelodeon" to watch, and during that time, they kissed each other. Film historian Ina Rae Hark (cited in Herczog, 2013) stated that the cinematic exhibition venue "Nickelodeon" spreading the new media widely to the public in the Western world in the early 1900s when the allure of cinema consisted of the media as much as the product itself. As a result, "Nickelodeon" is used as a substitute for the concept of cinema or movie theater that exists in the current era.

The translator employs borrowing as the technique for translating the figurative language in SL into the figurative language in TL in this data. The borrowing translation technique utilized here has the feature of translating the SL into TL without making any changes. This technique is frequently employed when there is no equivalent in the target language and can help preserve the cultural context of the source text. The figurative language element in SL "Nickelodeon" is translated into the figurative language in TL "Nickelodeon" without making any change. Translators use this technique because there is no TL equivalent and maintain the "Nickelodeon" cultural context of SL.

Data No. SS10.

SL: **A fierce January wind** spoiled the part in her hair. (p. 88)

TL: **<u>Angin Januari yang tajam</u>** merusak belahan rambut Miranda. (p. 116)

FL: Personification

TT: Literal Translation

The figurative language above is identified as personification. The context here is Miranda and Dev walking toward Park Street Station. It was January when a very strong wind hit the two of them. The data above is classified as personification because it attributes human characteristics to inanimate objects. According to Oxford Learner's Pocket Dictionary (Hornby, 1995), "fierce" is an adjective and "wind" is a noun. In this data, "wind" as an inanimate object is given the human characteristic "fierce".

In this data, the translator translates the SL into the TL using the literal translation technique. There is one of the characteristics of literal translation techniques, which is translating word for word. Elements of SL "*A fierce January wind* spoiled the part in her hair" is translated into TL "*Angin Januari yang tajam* merusak belahan rambut Miranda". The element of figurative language in SL, "A fierce January wind," is translated word for word into "Angin Januari yang tajam" in TL. The result of the translation follows closely from the source language. There is no change in grammar and word meaning.

Data No. SS11.

SL: He told her he liked spending rime in her apartment, with its kitchen counter **<u>no wider than a breadbox</u>**, and scratchy floors that sloped, and a buzzer in the lobby that always made a slightly embarrassing sound when he pressed it. (p. 88)

TL: Kata Dev ia senang menghabiskan waktu di apartemen Miranda, dengan konter dapur yang **<u>tidak lebih lebar daripada kotak roti</u>**, lantai kasar yang miring, serta bel di lobi yang selalu mengeluarkan bunyi agak memalukan ketika Dev menekannya. (p. 117)

FL: Hyperbole

TT: Literal Translation

The figurative language above is identified as hyperbole. Hyperbole is not a comparison, like similes and metaphors, but hyperbole is a super exaggeration in the figurative language without the intention of being literally true. In this data, "no wider than a breadbox" comes from the question "Is it bigger than a bread box?" popularized by Steve Allen during his tenure as a panelist on the television quiz program "What's My Line." The aim of the show is to guess the occupation of a mysterious guest. This means that the panelists often have to ask questions about the products found or produced by the mysterious guest. This phrase was famous in the 1940s. In this data, the context is Dev, who often leaves Miranda voice messages,

saying that he is the one who likes spending time together at Miranda's apartment. The author uses "no wider than a breadbox" to emphasize the description of Miranda's tiny kitchen table without knowing the literal truth.

In this data, the translator translates the SL into the TL using the literal translation technique. There is one of the characteristics of literal translation techniques, which is translating word for word. The element of figurative language in SL, "no wider than a breadbox," is translated into the figurative language in TL, "tidak lebih lebar daripada kotak roti". The result of the translation follows closely from the source language. There is no change in grammar and word meaning.

3.1.1.2 Analysis of This Blessed House and *Rumah yang Diberkati*

This section will discuss the analysis of the short stories This Blessed House and *Rumah yang Diberkati* with a total of 11 figurative language data and translation techniques.

Data No. TR1.

SL: "Each day is **like** a treasure hunt. I'm serious. This you won't believe…" (p. 141)

TL: "Setiap hari **seperti** perburuan harta. Aku serius. Kau tidak akan percaya ini…" (p. 180)

FL: Simile

TT: Literal Translation

The figurative language in the preceding sentence is recognized as a simile because it contains one of the simile indicators, "like." Twinkle is on the phone with her Californian companion at the time of this data collection. During their conversation, Twinkle described how her new home was filled with Christian decorations, even in the corners. So that he is like looking for treasure every day, it is written that "each day" has a similarity with "treasure hunt," but it does not mention the characteristic clearly. Just as similes involve comparing one thing to another of a different kind, "each day" has the comparison with "treasure hunt." The author uses "treasure hunt" as a statement that describes what happened "each day." That way, the sentence above can be said as a simile in figurative language.

When translating the figurative language in SL to the figurative language in TL, the translator uses literal translation. The practice of word-for-word translation is one of the characteristics of literal translation techniques. Elements of SL "Each day is *like* a treasure hunt. I'm serious. This you won't believe…" translated into TL "Setiap hari *seperti* perburuan harta. Aku serius. Kau tidak akan percaya ini…" The figurative language in the SL element

"like" is translated word for word into the TL "seperti." The result of the translation follows closely from the source language. There is no change in grammar and word meaning.

Data No. TR2.

SL: Behind an overgrown forsythia bush was a plaster Virgin Mary **as tall as** their waists, with a blue painted hood draped over her head in the manner of an Indian bride. (p. 146)

TL: i belakang semak forsythia yang terlalu rimbun ada patung Perawan Maria **setinggi** pinggang, memakai kerudung yang dicat biru di kepalanya dengan gaya pengantin India. (p. 185)

FL: Simile

TT: Literal Translation

The figurative language above is identified as a simile because it has one of the simile markers, "as." The context in this data is Twinkle cleaning her house in preparation for the housewarming party that Twinkle and Sanjeev will have. Then Twinkle fell on a pile of grass and accidentally found a statue of the Virgin Mary. It is written that the "their waists" is similar to the "Virgin Mary," but it does not mention the characteristic clearly. Just as similes involve comparing one thing to another of a different kind, "Virgin Mary" have the comparison with "their waists." The author uses "their waists" as a statement that describes the size of the "Virgin Mary." That way, the sentence above can be said as a simile in figurative language.

In this data, literal translation is used to translate figurative language from SL to TL. The practice of word-for-word translation is a characteristic of literal translation techniques. Elements of SL "Behind an overgrown forsythia bush was a plaster Virgin Mary *as tall as* their waists, with a blue painted hood draped over her head in the manner of an Indian bride" translated into TL "Di belakang semak forsythia yang terlalu rimbun ada patung Perawan Maria *setinggi* pinggang, memakai kerudung yang dicat biru di kepalanya dengan gaya pengantin India". The figurative language in the SL element "as tall as" is translated word for word into the TL "setinggi." The result of the translation follows closely from the source language. There is no change in grammar and word meaning.

Data No. TR4.

SL: "Your wife's **wow**," added Prabal… (p. 153)

TL: "Istrimu **wow**," tambah Prabal… (p. 193)

FL: Metaphor

TT: Borrowing

The figurative language above is identified as a metaphor. Metaphor is a figurative language in which words or phrases are used to describe objects or events that cannot be described literally due to similarities or comparisons. Numerous metaphors are so prevalent that they are almost idioms, which are common absurd expressions. Unlike idioms, however, metaphors continue to compare two objects to make a point. The context in this data is Prabal, one of the guests at the party, praising Twinkle for looking good. Here, "wife" is compared to "wow" which is part of the compliment (Purnomo, 2015). This aims to describe Twinkle's appearance which according to Prabal is very charming.

The translator employs borrowing as the technique for translating the figurative language in SL into the figurative language in TL in this data. The borrowing translation technique utilized here has the feature of translating the SL into TL without making any changes. When there is no target language counterpart, this technique is frequently employed to preserve the cultural context of the original text. Elements of SL ""Your wife's *wow*," added Prabal…" translated into TL ""Istrimu *wow*," tambah Prabal…". The element of figurative language in SL, "wow," is translated into "wow" in TL without making any change. Translators use this technique because there is no TL equivalent and maintain the "wow" cultural context of SL.

Data No. TR5.

SL: Sanjeev had planned to ask if she would consider clearing **the menagerie** off the mantel, if only for the party, but she left while he was in the shower. (p. 150)

TL: Sanjeev berencana memintanya menyingkirkan **kumpulan pajangan kristiani** di rak perapian, meski hanya selama pesta berlangsung, tetapi Twinkle pergi ketika dia mandi. (p. 190)

FL: Metonymy

TT: Established Equivalent

The figurative language above is identified as metonymy. Metonymy involves the use of a name that is conceptually related to the actual meaning. The context in this data is that Twinkle begins to obsess over Christian items she finds in her and Sanjeev's new home, which frustrates Sanjeev to think about the views of people who will come to their housewarming party. He began seeking for methods to dispose of the Christian objects. In this data, the author uses "the menagerie" to help define the idea of the Christian items that Twinkle is obsessed with. Here "the menagerie" is not meant literally as the strange or diverse collection of people or things. However, it is use as a substitute for the Christian items. As a result, "the menagerie" is used as a substitute for the concept of Christian objects that used in the short stories.

When translating the figurative language in SL to the figurative language in TL, the translator uses established equivalent as the translation technique in this data. It is the use of a term or expression recognized as having an equivalent in the target language (TL) (by dictionaries or the language in use). The figurative language in the SL element "the menagerie" is translated into the TL "kumpulan pajangan kristiani". In this data, "the menagerie" literally means "kelompok yang beragam" in the TL. The translator does not use the literal meaning as the equivalent because it does not represent the meaning of the word "the menagerie". Therefore, the word "kumpulan pajangan kristiani" has become equivalent to "the menagerie."

Data No. TR8.

> SL: "Thanks. But **my feet are <u>killing</u> me**." (p. 157)
>
> TL: "Terima kasih. Tapi kakiku **<u>sakit sekali</u>**." (p. 198)
>
> FL: Hyperbole
>
> TT: Established Equivalent

The figurative language above is identified as hyperbole. Hyperbole is not a comparison, like similes and metaphors, but hyperbole is a super exaggeration in the figurative language without the intention of being literally true. Sanjeev tells Twinkle where the shoes Sanjeev has kept. Twinkle thanks Sanjeev, but she does not want to wear them anymore as her feet hurt too much to put her shoes back on. In this data, "Thanks. But *my feet are **killing** me*" means that Twinkle's legs hurt so badly. The author uses "my feet are **keeling** me" to emphasize how badly Twinkle's leg hurts.

The translator employs established equivalent as the technique for translating the figurative language in SL into the figurative language in TL in this data. It is the use of a term or expression recognized as having an equivalent in the target language (TL) (by dictionaries or the language in use). The figurative language in the SL element "my feet are **killing** me" is translated into the TL "kakiku **sakit sekali**". In this data, "killing" literally means "membunuh" in the TL. The translator does not use the literal meaning as the equivalent because it does not represent the meaning of the word "killing". Therefore, the word "sakit sekali" has become equivalent to "killing."

Data No. TR9.

> SL: "Your wife's wow," added Prabal… For a moment Sanjeev stared at them blankly, then blushed; once at a dinner party Prabal had pronounced that **<u>Sophia Loren</u>** was wow, as was Audrey Hepburn. (p. 153)

TL: "Istrimu wow," tambah Prabal… Sesaat Sanjeev menatapnya tanpa ekspresi, lalu wajahnya memerah; pada suatu pesta makan malam, Prabal pernah berkata **Sophia Loren** "wow", begitu juga Audrey Hepburn. (p. 193)

FL: Allusion

TT: Borrowing

The figurative language in the preceding sentence is identified as an allusion. Allusion is the process of referring to well-known figures or incidents in life or in literature. One characteristic is that there is an act of making an indirect reference to something. The context in this data is Prabal, one of Sanjeev's friends who came to their housewarming party, praised Twinkle by likening her to top artists like Sophia Loren. According to Curci (2013), Sophia Loren is often regarded as the most well-known Italian actress of all time. The element of SL "Sophia Loren" refers to her beautiful appearance.

The translator employs borrowing as the technique for translating the figurative language in SL into the figurative language in TL in this data. The borrowing translation technique utilized here has the feature of translating the SL into TL without making any changes.When there is no target language counterpart, this technique is frequently employed to preserve the cultural context of the original text. Elements of SL ""Your wife's wow," added Prabal… For a moment Sanjeev stared at them blankly, then blushed; once at a dinner party Prabal had pronounced that *Sophia Loren* was wow, as was Audrey Hepburn" translated into TL ""Istrimu wow," tambah Prabal… Sesaat Sanjeev menatapnya tanpa ekspresi, lalu wajahnya memerah; pada suatu pesta makan malam, Prabal pernah berkata *Sophia Loren* "wow", begitu juga Audrey Hepburn". The figurative language element in SL "Sophia Loren" is translated into the figurative language in TL "Sophia Loren" without making any change. Translators use this technique because there is no TL equivalent and maintain the "Sophia Loren" cultural context of SL.

Data No. TR11.

SL: She had applied a bright blue mask to her face, was smoking and sipping some bourbon with ice and leafing through a **fat paperback book** whose pages had buckled and turned gray from the water. (p. 148)

TL: Twinkle memakai masker biru cerah di wajah, sedang merokok dan meneguk bourbon dengan es sambil membuka-buka **halaman buku tebal** bersampul tipis yang halamannya sudah tertekuk dan kelabu terkena air. (p. 188)

FL: Personification

TT: Literal Translation

The figurative language above is identified as personification. The context for this data dance is Miranda going to the cosmetics department in a shopping center. There he was offered a face cream. Then the salesperson gave information that the face cream was different from the usual ones. The data above is classified as personification because it attributes human characteristics to inanimate objects. According to Oxford Learner's Pocket Dictionary (Hornby, 1995), "fat" is an adjective that means weighing too much. In this data, "paperback book" is given a human characteristic, namely "fat."

In this data, literal translation is the technique used by the translator to translate the figurative language in SL to the figurative language in TL. Word-for-word translation is one of the defining features of literal translation techniques. Elements of SL "She had applied a bright blue mask to her face, was smoking and sipping some bourbon with ice and leafing through a *fat paperback book* whose pages had buckled and turned gray from the water" translated into TL "Twinkle memakai masker biru cerah di wajah, sedang merokok dan meneguk bourbon dengan es sambil membuka-buka *halaman buku tebal* bersampul tipis yang halamannya sudah tertekuk dan kelabu terkena air". The figurative language in the SL element "fat paperback book" is translated word for word into the TL "halaman buku tebal". The result of the translation follows closely from the source language. There is no change in grammar and word meaning.

3.2 Discussion

Findings and analysis of the data that the writer found will be going to be discussed in this section. After analyzing the data, the writer found many figurative languages in "Sexy" and "This Blessed House" by Jhumpa Lahiri. In addition, in finding the kinds of figurative language used in the short stories, the writer also found the translation techniques used by the translator to translate the text from the source language (SL) to the target language (TL). The writer discovered an abundance of 62 figurative languages. With in total of 30, similes are the most prevalent figurative language in this research.

Figurative language is a type of language in which the speaker says fewer words than what they actually mean to convey their meaning. In the short stories "Sexy" and "This Blessed House," Jhumpa Lahiri extensively uses metaphor and other figurative language. Figurative language is used throughout "Sexy" and "This Blessed House" by Jhumpa Lahiri, which contributes to the overall beauty and pleasure of the reading experience. Figurative language is utilized throughout both of these short stories. Not only does this make the reading experience

more enjoyable, but it also helps explain the emotion of the characters in the short stories and the events that take place.

The writer also found a total of 62 translation techniques used by the translator. When translating "Sexy" and "This Blessed House" into *Seksi* and *Rumah yang Diberkati*, the writer found that the translator utilized 9 different techniques. The literal translation technique is shown to be the most prevalent of all translation techniques throughout this research. The purpose of using this translation strategy is to enable the translator to accurately translate the text written in the source language into the text written in the target language. This will allow the message contained in the source language to be conveyed accurately in the target language.

This research cites findings from several earlier researchers, all of whom agree with the results of this research. The first contributor is Sarah Sonia, who studies the technique used to translate figurative language in Edgar Allan Poe's short stories. In addition, Siti Nursolihat and Evie Kareviati research the figurative language that is utilized in the lyrics of the song "A Whole New World," which is sung by Zayn Malik and Zhavia Ward. And finally, research conducted by Fazilet Akdoan Ozdemir discusses the novel The Interpreter of Maladies by Jhumpa Lahiri with particular emphasis on Cultural Translation.

Based on the results, the writer concludes that translators employ 9 distinct translation techniques when translating the figurative language found in the short stories "Sexy" and "This Blessed House". In "Sexy" and "This Blessed House," figurative language is used to convey implied meanings to the reader with its own aesthetic value. Jhumpa Lahiri's short stories "Sexy" and "This Blessed House" contain 62 figurative languages. The writer also explains the translation technique used to translate the figurative language implied in the short stories.

4. CONCLUSION AND SUGGESTION

4.1. Conclusion

According to the findings and discussion, Jhumpa Lahiri's short stories titled "Sexy" and "This Blessed House" contain a variety of figurative languages in their respective narratives. From the two short stories, there are 62 data of figurative language found. The resulting data are 26 similes, 2 metaphors, 5 metonymy, 1 allusion, 1 personification, 9 hyperboles, 0 anthitesis, and 0 synecdoche for the short story "Sexy". Meanwhile, in the short story "This Blessed House", there are 4 similes, 1 metaphors, 7 metonymy, 2 hyperboles, 2 allusions, 1 personification, 0 anthitesis, and 0 synecdoche.

In addition, several translation techniques were also found in the two short stories. First, in "Sexy" there are 9 types of translation techniques, namely 5 borrowing, 5 established

equivalent, 1 description, 2 amplification, 1 generalization, 2 linguistic amplification, 1 linguistic compression, 26 literal translation, and 1 reduction. Second, in the short story "This Blessed House" there are 5 types of translation techniques, namely 5 borrowing, 5 established equivalent, 1 amplification, 5 literal translation, and 2 reduction. Other types of translation techniques are found in ordinary sentences which are not included in figurative language so that not all types of translation techniques are found in the data findings.

In conclusion, this research uses the types of figurative language according to Hatch. There are simile, metaphor, synecdoche, metonymy, allusion, personification, hyperbole, and antithesis. Meanwhile, the figurative language of antithesis and synecdoche is not found in the short stories "Sexy" and "This Blessed House". Furthermore, many translation techniques are applied by translators in translating figurative language in the short story. Of the 18 translation techniques based on Molina and Albir's translation techniques (cited in Indarti, 2021), only 9 techniques were implemented by translators. 9 techniques are used to translate figurative language in the story "Sexy" and 5 techniques are used to translate figurative language in the story "This Blessed House".

4.2 Suggestion

Based on the above conclusion, the writer has the following recommendations:

1. I advise readers who want to become translators to learn more about both techniques of translation and figurative language because it is important and can be found in various forms of literary works, such as short stories.

2. The most essential thing is that the techniques employed by translators to translate figurative language, particularly in the translation of short stories, must be accepted in TL while taking into consideration cultural equivalents. This will ensure that readers comprehend the meaning of the subtitles they read without being confused by ambiguity, allowing them to plainly follow all of the manual's instructions.

3. This research will be beneficial as a guideline for those who wish to analyze the translation techniques used when translating figurative language. Those who wish to do so should increase their knowledge of translation techniques.

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