

Students' Translation Competence on Translating Figure of Speech from English to Indonesian: a Case Study

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Abstract

Knowing how to identify figures of speech, using translation strategies correctly, and having good translation competence are the qualifications to produce good translation products. This study pointed out student translators' translation competence and translation strategies in figures of speech translation by applying the theories of translation strategies by Molina and Albir, figures of speech by Adam, and translation competence by Neubert. This study was designed as descriptive qualitative research. The data were taken from the documentation of students' translation products of the poem "moonlight" and an online questionnaire answered by the participants, six student translators, with certain criteria. The result showed that, out of seven, there were six different figures of speech found. There were seven translation strategies applied by student translators out of 18 translation strategies. Not all of the strategies can be applied to any figures of speech due to the different nature of each of them. The last but not least, student translators have good subject competence and are mostly average in cultural competence but the two competencies do not go in line with transfer competence.

Keywords: Figures of speech; translation strategy; translation competence

INTRODUCTION

'Moonlight' is a less popular English poem by Sarah Teasdale (1884 – 1933), the author of 'River by the Sea' and 'Love Song' (Teasdale, 1920). Despite being short and consisting of only two stanzas, it manages to transfer the idea of seeing "beauty" in a different light just like her other poetry, centered on a woman's changing perspective of beauty, love, and death. Since non-English speakers tend to learn and enjoy the English language and literary works like 'Moonlight' (Jenkins, Baker, & Dewey, 2018), Indonesian is not an exception in this matter (Sairin, 2011), researching given poem translation done by students is promising.

Student translators thought translation activity is challenging and they often face difficulties. The number of difficulties may be triggered by some cultural-specific items, figurative language, and sets of rules that built the source text (ST). The typical text that might contain them is literary works; such as a novel, drama script, or poem. However, a poem has three elements of the typical text (Pinheiro, 2016). In addition, Fadaee (2011) finds that students rely on faithfulness in translating figures of speech. Napitupulu (2017) argues that even in translating prepositions, students find it challenging with 41,75% errors even after going through revision. By considering the process of translation, Afifah (2012) point out that student translators face difficulty during translation in transferring ST sentence because of their ignorance in the process of translation. Furthermore, in translation,

translators' experience is the one that has a significant influence on how translators produce translation works. On the other hand, genders do not matter in this case (Nababan, Najakh, & Djatmika, 2018).

Each translator bounds to produce different translation products. It is true and obvious to everyone that translators are creative in creating 'their very-own version' of translated work (Ozeroff, Kralova, & Mercer, 1998). However, this does not necessarily mean that analyzing a translator's strategies and competence from their very own version of translated works is pointless. Unlike the previous study, this study was not only naming the strategies, or finding and analyzing the mistake in translating, but more into revealing one of the core reasons for everything that can be seen through the final result; be it errors, diversity, creativity or any others, that is translator's translation competence (Neubert, 2000) (Presa, 2000) and strategies they used. Therefore, by using different subjects from the previous one, this study pointed out figures of speech in a poem titled 'Moonlight' by Sara Teasdale, analyzed and provided the translation strategies applied by different students in translating the figure of speech, identify what strategic is used the most and translation competence of each student translator has that might influence their translation results so it differs one to another. This study did not go and point out all translation competencies, textual and linguistic competence will leave out and also did not going to see the translation process of the translation. Based on the previous studies, it is

expected for student translation to use literal translation the most and their transfer competencies are not in line with their subject and cultural competence. Lastly, the result of this study may be different and inaccurate for another set.

THEORETICAL FRAMEWORK

1. Figures of Speech: the trope

Figures of speech sometimes come across with certain typical patterns of figurative shift, the occurrence of words, and formulations. Thus, following Adam's Theory (1985), it can be divided into seven groups, namely metaphor, simile, personification, irony that includes hyperbole and understatement, metonymy, and synecdoche and paradox.

Metaphor

Metaphor (*translation*, "*transference*") is often used as a general term for any figure of speech (just like the word "figure" or "trope"). However, to be more specific and precise sense, metaphor is defined as an assertion that two things are identified as identical (Adam, 1985) (Keraf, 2010). for example, the moon was a ghostly galleon, tossed upon cloudy seas; the fruit-bat swings on its branch, a thoughtless bell (Adam, 1985).

Simile

Simile differs from metaphor in a quite obvious way. A simile makes the similarity so explicit and does not exactly see the two compared things as completely similar by still recognizing the differences. thus, similes usually appear while using "like", or "as" and other makers too sometimes; such as: "thus", or "so" (Adam, 1985) (Keraf, 2010). The things are being compared when they characterize a situation of a certain thing or an individual as similar to something else (Alm-arvius, 2003). Example: I love you like a love song

Personification

The definition of this one is clear just by looking at the term itself. Personification is figurative construction that describes something non-human, un-animate or animate creatures or living things, with human special traits, qualities, and attributes such as feeling or talking (Adam, 1985) (Suryasa, 2016). This one is often found in fables or fairy tales. For example, life has cheated me.

Irony: hyperbole and understatement

From a literature point of view, the irony is a reference that means to convey something with the opposite meaning of its real meaning (Keraf, 2010) and it is fundamental to satire, and expression of ridicule and rejection (Adam, 1985). In detail, Adam (1985) also argued that what defines as irony is the act of using certain expressions meaning the opposite, or close to the opposite, of what is said, including sarcasm ("antiphrasis"). This is in line with Tarigan's (2009) idea. However, he added that argued that irony is a type of language style that sometimes only provides a different idea than its original meaning and it does not necessarily have the binary opposition of the real meaning. Example: Our 'luxury hotel' got amazing facilities in it, and almost broke down-door and warm straws beds. Overstatement (hyperbole) and understatement (meiosis) are also part of irony where one over exaggerate or undermine the real value of a certain thing (Adam, 1985) (Colston, 2015). Sometimes they are difficult to detect because of their frequent use (Colston, 2015). For example: "Yes mom, I'm all ears".

Paradox

The boundary between rational and irrational is where the paradox lies. it reminds us of how irrational is the nature of the world we live in (Adam, 1985). Based on Ruiz (2015). A paradox is divided into two different types, one of them is a verbal paradox. Presenting two things that have their conceptual structures stand in contrast is the definition of verbal paradox. Here is the example: I must be cruel only to be kind (Hamlet).

Metonymy and Synecdoche

Metonymy, in general, refers to putting one object to stand for another one that is customarily or closely related; it is not about them being similar to each other but of common association. for example: "cold shoulder" for indifference (Adam, 1985).

Understanding one by another, which is usually referred to as synecdoche, is a form of metonymic association that involves the substitution of the part for the whole(Adam, 1985). such as: " and I have known the arm already" (use the word "arm" to indicate that one knows someone as a person, be it personality, situation and condition or personality); or using the word "petal" for "flower", or "crown" for "an entire kingdom"; or using "*per Kepala*" (each head) to refer to each person in Indonesian (Keraf, 2010).

2. Translation techniques and Strategies

Many scholars promote their version of translation techniques and strategies. For this study, Molina and Albir's (2002) translation Strategies will be the one that is used considering it is one of the newest and being proposed without forgetting the previous strategies and still considering them.

Molina and Albir (2002) propose their translation technique that is partially influenced by the previous scholars. So basically these theories have some similarities to the previous one. They are (1) Adaptation: To replace an ST cultural element with one from the target culture, e.g., to change *baseball*, for *fútbol* in a translation into Spanish. (2) Amplification: To introduce details that are not formulated in the ST: information, explicative paraphrasing, e.g., when translating from Arabic (to Spanish) to add *the Muslim month of fasting* to the noun *Ramadan*. Footnotes are a type of amplification. Amplification is in opposition to reduction. (3) Borrowing: To take a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word *lobby* in a Spanish text, or it can be naturalized (to fit the spelling rules in the TL), e.g., *golf, fútbol, líder, Nitin*. (4) Calque: Literal translation of a foreign word or phrase; it can be lexical or structural, e.g., the English translation *Normal School* for the French *École Normale*. (5) Compensation: Introducing an 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. This corresponds to SCFA's conception. (6) Description: To replace a term or expression with a description of its form or/and function, e.g., to translate the Italian *panettone* as *traditional Italian cake eaten on New Year's Eve*. (7) Discursive creation: To establish a temporary equivalence that is unpredictable out of context, e.g., the Spanish translation of the film *Rumble fish* as *La ley de la Calle*. This coincides with Delisle's proposal. (8) Established equivalent: To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL, e.g., to translate the English expression "They are as like as two peas" as "*Se parecen como dos gotas de agua*" in Spanish. (9) Generalization: To use a more general or neutral term, e.g., to translate the Indonesian "*Kue Lapis*" as "*Cake*" in English. It is in opposition to particularization. (10) Linguistic amplification: To add linguistic elements. E.g., to translate the English expression "No way" into Spanish as "*De ninguna de las maneras*" instead of using an expression with the same number of words, *En absoluto*. (11) Linguistic compression: To

synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and sub-titling, e.g., to translate the English question "Yes, so what?" With *¿Y?*, in Spanish, instead of using a phrase with the same number of words, *¿Sí, y qué?*. It is in opposition to linguistic amplification. (12) Literal translation: To translate a word or an expression word for word, e.g., They are as like as two peas as *Se parecen como dos guisante*. (13) Modulation: To change the point of view, focus on the cognitive category of the ST; it can be lexical or structural, e.g., to translate "*Kamu akan jadi Ayah*" to "you are going to have a baby". (14) Particularization: To use a more precise or concrete term, e.g., to translate "window" in English as "*guichet*" in French. It is in opposition to generalization. (15) Reduction: To suppress an ST information item in the TT, e.g., the month of fasting in opposition to Ramadan when translating into Arabic. (16) Substitution (linguistic, paralinguistic): To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of putting your hand on your heart as Thank you. It is used above all in interpreting. (17) Transposition: To change a grammatical category, e.g., He will soon be back translated into Spanish as *No tardará en venir*, changing the adverb "soon" for the verb "*tardar*", instead of keeping the adverb and writing: *Estará de vuelta pronto*. (18) Variation. To change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes in textual tone, style, social dialect, geographical dialect, etc.

There is also another set of strategies from another expert. In this paragraph, Newmark's version of translation strategies that are influenced by Vinay and Dalbendet's theories (1993) are reviewed. 1) Naturalization: To adapt the SL word first to the normal pronunciation of each word, then adapt it to the normal TL's morphology 2) Cultural Equivalent: SL cultural words are translated by TL cultural words. 3) Functional equivalent: applying cultural components analysis to neutralize or generalize SL words 4) Descriptive equivalence: the original function is ignored and more into describing it 5) Synonymy: being changed the sense of near the TL equivalence. 6) Through Translation: Literal translation of common collocations, organization's names, and the component of the compound. 7) A shift t or A transposition (Vinay & Jean, 1995): there are grammar changes from SL to TL. 8) Modulation is also found in Vinay and Dalbelnet's theories (1995) with a similar explanation:

translating by changing the point of view and grammatical pattern sometimes. 9) Recognized translation: generally is an accepted translation or an official translation of any institutional term. 10) Translation label: usually, it is a literal translation of new institutional terms. 11) Compensation: the ST loses something while being translated. 12) Component analysis: lexical unit is split up. 13) Reduction and Expansion: reduce or add what usually happens in translating poorly written text. 14) Paraphrasing.

There are also older strategies of translation promoted by experts. This one is from Theo Hermans back before the 19s. This translation strategy only consists of five different strategies of translation that focus on translating play (Hermans, 1985). (1) Treating the theatre text as a literary work and has to pay more attention to the distinctive features of the dialogue. (2) Using the SL cultural context as frame text. This strategy involves the utilization of TL's stereotypical images of SL culture to provide a comic frame. (3) Translating 'Performability'. Translating it includes accent adaptation and omitting cultural and linguistic things. (4) Creating SL verse drama in alternative forms. The purpose is to localize or to make the translator's work easier. (5) Co-operative Translation. In practice, this strategy involves two translators and one of them has to be a native speaker of either the SL or TL.

3. Translation Competence

Translation strategies used not studied more systematically and only after the second half of the twentieth century it did and later let the translation studies keep developing till now reaches translation competence (Schäffner & Adab, 2000). Later, many scholars propose theories and definitions regarding translation competence. Neubert (2000) proposed that translation competence includes five different competences; three of them are subject competence, cultural competence, and transfer competence.

Having good subject competence means that one has to be familiar with the body of knowledge of the field of the translation they are working on. This often puts the translation in dilemma but will get better as the translator's translation works quantity growing. Thus, a translator has to be always a learner. However, it does not necessarily mean that they have to have an active knowledge of everything. They are not required to know everything nor need them. What they need is the capacity of knowing the ways and means to access the needed knowledge and the undying curiosity. Some

lucky translators manage to specialize in their career, but it is just concentrated and by no means restricting the subject competence just because they are not taking any literary works translation. However, sure, it is different from literature translation activity due to its structures, meaning, writer's thoughts, and feeling that enrich each line.

Cultural competence is not only all confined to literary matters, even technical texts are culturally bound too, sometimes. There are always possibilities of the existence of any specific cultural bound terminologies in any non-literature fields. In this case, then the translators have to be able to elaborate those 'objective experts' insights while being shackled by cultural matters at the same time. However, of course, text type does determine how much cultural embeddedness of certain text is. a translator can be claimed as intercultural competent if they think predominantly in terms of their own culture; particularly, but do whatever it takes to probe deeply into an original text to be translated and to convey the translation. As a result, the translator has to mediate the two. they are cultural specialists that combine elements of both, the culture in a source language and target language, in their mindset about any identical or constructive that, is striking or less visible between both of them.

Transfer competence is the final stage of translation where translators are judged and it refers to any strategies and tactics converting L1 to L2. Here, the translator has to pull out everything they have; such as individual competence, language skills, knowledge, and intercultural understanding, but the translators have to know how to use all of them to gain transfer competence so they can produce a replica of the original text or they fail. The final result is all that matters to the readers. Everything the translators have done behind it is irrelevant to the readers. Thus, this makes transfer competence the ultimate factor to judge the translators' translation works. In conclusion, it is possible that their language skills, knowledge, intercultural understanding, and many of their other good points may not be able to be reflected in the final result and it indicates that the translator's transfer competence is not always in line with the other specifications they have.

Another scholar that proposed a theory about translation competence is Albir. His translation competence is built by three different things; textual, communicative, and cognitive (Albir, 2017). Textual competence is seen as crucial because translation is

situated in the level of parole, not just language, while the text is not isolated but translated. In this case, when doing translation analysis, one always has to be aware of text mechanisms; which are elements with coherence and cohesion, text types, and genres especially when the mechanism differs in each culture and language. The act of translation is an activity of complex communicative act to let the target readers who are unfamiliar with the source language be able to understand the text, the communicative purpose is something a translator has to keep in mind when she/he is doing translation activity. In the basics of each different case, the translator applies different methods and strategies that lead her/him to different solutions. During a translation activity, a translator has to adopt a complex mental process so they will be able to understand the intended meaning, they reformulate it by using and through another language.

RESEARCH METHOD

As the research is a qualitative one because it analyzes translation strategies used by the student while translating and their translation competence, so the result will not be in a form of numerical data but words or phrases, or sentences (Walliman, 2011), the research is conducted while combining documentation, for collecting student translation works, and online questionnaire to collect the qualitative data samples. This is in line with what Walliman (2011) argues about one of the suitable ways to validate the reputation and qualification of the writer (in this case translator) or presenter is by using documentary.

Rather than random, qualitative samples are more likely to be purposive and the number is usually small to reach the purpose of studying in-depth. Thus, one needs to set boundaries, and put on limitation, but still manages to find a lot there (Miles, Huberman, & Saldana, 2014). Following the presented theory, the respondent of the study is chosen by specific criteria that have been set. They must be university students that take English as their major, must score more than 500 in TEP (Test of English Proficiency) in their university, must have taken translation and poetry and literary works related classes, and have been done translating the poem, 'Moonlight' by Sara Teasdale, and their gender will not put into consideration because it does not influence much (Nababan et al., 2018). An online questionnaire will be used to collect data and it will be scaled from 1 to 10 adopting the competency rating model proposed by Aithal, Dillon, and P.M. (2019). After the data is collected, the qualitative

analysis is done on the documentary data to find out the figure of speech in the poem, translation strategies used, and student translators' transfer competence using theories from Adam (1985), Molina & Albir (2002), and Neubert (2000). Later, some of the data are displayed in a table, too. The data that is collected through the online questionnaire, is analyzed by answering the question about the student translators' subject and cultural competence while applying Neubert's theory (2000).

Table 1. Competency rating model (Aithal et al., 2019)

No.	Competency grading level	Grade point
1	Outstanding	10
2	Excellent	9
3	Very good	8
4	Good	7
5	Above average	6
6	Average	5
7	Below average	4
8	Weak	3
9	Very weak	2
10	Extremely weak	1
11	absent	0

FINDING AND DISCUSSION

1. Translation Strategies Used in Translating Figures of Speech

Based on the translation strategies that are proposed by Molina and Albir (2002), the student translators applied 7 out of 18 translation strategies in translating the 48 data of given figures of speeches, namely literal translation, linguistic compression, calque, transposition, discursive creation, amplification, and modulation. The finding showed that literal translation was the one student translators prefer to apply during translating figure of speech with 25 occurrences.

The most used translation strategy which the student translators used is a literal translation in translating personification, similes and synecdoche. This strategy manage to keep the figure of speech stays still even after being translated most of the time. One of the examples is as in

Source text (ST): "the heart asks more" p.3
"than the life can give" p.4

(1) Target Text (TT): "*hati meminta lebih*" p.3.3
"*dari apa yang kehidupan bisa beri*". p.4.3

In the translated version, the message from the source text is well delivered. The original meaning remains still and even the way the personification is built with synecdoche in it remains unchanged. Synecdoche in it is the "heart" and the "heart" is translated into "*hati*" in the target language, Indonesian. From the product, it

can be seen that the idea of "heart" being a Synecdoche for humans in the original text is still intaken in the translation product because even its Indonesian version of it "hati" is still a part of the whole human or a person.

Another sample of this is the translation of paradox.

ST: "A **running tide** when the moonlight burned"

"will not sting me [...]" pa.1

(2) TT: "***Ombak belarian** dimana cahaya bulan menyala*"

"tidak akan menyengatku [...]" pa.1.2

This one is translated using a literal translation strategy and the meaning is delivered to the target language but not all. The "a running tide" in the original text is not supposed to be hyperbole because the meaning supposes to be a natural phenomenon of the condition of a tide (local sea level) before it rises and gets higher after falling (Hornby, 2010). The translator chooses to translate it literally as running (*berlari*) in Indonesian which promotes an additional figure of speech personification in the poem because there is no term like running or rising tide in Indonesian. Indonesian term for it is '*laut pasang*'. The reason behind the usage of *literal translation* in translation figures of speech, especially personification, by the translator, is vary. One of the reasons is that the translator using this strategy forsaking the transfer of the figure of speech from the source language to the target language itself is guaranteed (Afifah, 2012) regardless of whether the idea is well delivered.

The second is calque. It is found that calque is adapted by student translators in translating "Moonlight" (metaphor) and "happy heart" (personification). Even though all the translation products that are going to present are all applying calque, they differ one to another and that makes their works unique too.

ST: "Moonlight" (m.1)

TT: (3) "*cahaya rembulan*" (m.1.2)

(4) "*Cahaya bulan*" (m.1.3)

(5) "*Cahaya bulan*" (m.1.4)

(6) "*Sinar bulan*" (m.1.5)

(7) "*Sinar bulan*" (m.1.6)

ST: "Happy Heart" (p.2)

TT: (8) "*Hati bahagia*" (p.2.4)

(9) "*Hati senang*" (p.2.5)

All of the translation products mentioned in the table exactly mean the same as the English version even

though a few of them look different from one another. It can be seen that they all use calque translation strategies where they use a synonym that have the same meaning, such as '*Bulan*' and '*Sembilan*'. What makes them different is that long ago '*rembular*' originated from Javanish vocabulary, one of many languages exists in Indonesia. If one tries to look for the meaning of '*rembulan*' in KBBI then he/she will be directed to the word '*bulan*' instead (Tim Penyusun, 2008). Both the metaphor and personification were translated using calque while keeping the meaning from the original text and their form as figures of speech staying the same.

Transposition is the third most used strategy right after calque, the second one. Transposition is applied by changing the grammatical category (Molina & Albir, 2002) of a certain part of the translation product, and in the given poem, it is used for personification and paradox. It is found that transposition happens mostly when the word holds double meaning in it and often confuses the translator while doing the translation activity, but not always.

ST: "happy heart" (p.2)

(10) TT: "*kebahagiaan hati*" (p.2.2)

Data 10 shows that transposition was used on personification in a phrase. Applying the strategy, the word "happy" which is an adjective is translated into "*kebahagiaan*" (happiness) in the TT. Although they are grammatically different, they are of the same idea and still a personification. The "heart is still illustrated and personified as something that can feel human's emotion, happiness.

ST: "But beauty itself is **fugitive**"

"It will not hurt me when I am old." (pa.2)(p.5)

(11) TT: "*Tapi kecantikan adalah **buronan***"

"Yang tidak akan menyakitiku saat aku tua" (pa.2.2)(p.5.2)

In the lines above, is a paradox with personification in it. In the lines, there is one of the words that hold two completely different meanings in Indonesian is "fugitive". "fugitive" might refer to somebody who is on the run and is a noun or an adjective that means not last long or temporary. Looking at the previous lines that are talking about a beauty that brings happiness but misery at the same time, then talking about the years passed, about completely losing the happiness because the beauty is disappearing with time and only the misery left. However, as she grows older she gains wisdom and realizes that she lost her beauty, she is unhappy, but she won't hurt either. After looking at it

again, then the "fugitive" will be making sense if it refers to an adjective that means temporary or not lasting long rather than being a noun that means a person who is on the run. Thus, the "fugitive" in the original text must be an adjective. However, even with that, most of the student translators are translating it into a noun. Instead of translating it into "*fana*" or "*sementara*" and still keeping it as an adjective, they choose to translate it as "*buronan*" (a person on the run) and grammatically change it into a noun. This act leads to a very different interpretation of the poem because it changes the two last lines that have a crucial role. In that line, the main theme "the beauty" and its nature and maturity is finally revealed in a very obvious way, but it fails to be expressed because it is no longer delivered in the translation product. Regardless of whether the meaning is successfully delivered, the personification that is built in the lines is transferred perfectly to the translation product although the word "it" in the last line is cut off. It is because the Indonesian word "*yang*" in the translation product is a word that can connect and refers to something that occurs after it to something before it, working like "which" or "that" in English.

The next translation strategy is linguistic compression. As a matter of fact that linguistic compression is a strategy that synthesizes the source text (Molina & Albir, 2002), so the translation product must be shorter than the original one because of the reduction of the number of words. There are a few figures of speeches that are translated using these strategies in the poem "moonlight"; here is the sample:

ST: "It will not hurt me when I am old" (p.1)

(12) TT: "*Takkan menyakitiku disaat tua*" (p.1.6)

This sample got the number of words that built them is decreasing. It was translated by omitting some of the pronouns and the second one lost its adjective. This line is a personification that personified "Moonlight", the title of the poem, that connects to it using "it" as a reference (Yule, 1996). As a result, "it" is put on the line so the personified thing can be easily detected because it can refer to the "Moonlight". Deleting "it" and directly translating it to "*Takkan menyakitiku disaat tua*" means that it lost reference and the personification becomes not as obvious as before though the personification still exists there.

ST: "happy heart" (p.2)

(13) TT: "*hati*" (p.2.1)

The second sample "happy heart" is translated into "*hati*" which in English literary means "heart" only. The adjective "happy" is cut in the translation product

whereas it is an important part of the personification. As the result, the translation product does not transfer the meaning from the original text and the personification in it also being left out.

The fifth is discursive creation. This strategy was applied while translating simile and personification (synecdoche). Since discursive creation itself is defined as a strategy that establishes a temporary equivalence of a source text that is totally unpredictable and out of context, so the meaning of the ST is distorted, usually.

ST: "Will not sting me like silver snakes" (si.1)

(14) TT: "*Tidak akan menyengatku seperti ular berwarna abu – abu*" (si.1.1)

In the sample above it can be seen that the "silver snakes" is translated to "*ular berwarna abu – abu*" which means "grey colored snake" in English. Silver color and grey colors are different, just like how pink and red are. They sometimes look similar at first glance, but they are different. As a result, the figure of speech does remain intact, but the meaning does not.

ST: "the heart asks more" (p.3)

(14) TT: "*diri ini meminta lebih*" (p.3.5)

The second sample shows the word "the heart" is translated to "*diri ini*" which means "oneself" in English. "heart" and "oneself/person" is completely two different things that are not used interchangeably one another in the normal situation even though the "heart" can be a synecdoche to represent human/person/oneself. Other than that, this translation also erases personification in the translation product because if a person gives a human-like attribute, such as "ask", then it will not necessarily be called a personification anymore. Thus, this type of translation that directly transfers the source text's connotative meaning to the target language can cause the loss of poetic attributes like synecdoche since connotative meaning usually can keep staying hidden because of the existence of poetic attributes. Hence, adopting a discursive creative strategy and forsaking the meaning to be transferred might cost the loss of poetic attributes (Khair, Suwarno, & Arono, 2019).

Amplification is the sixth, one of the translation strategies that is used the least. It was applied once in translating the poem. The title "Moonlight", a metaphor, was translated using this strategy, and here is the result;

ST: "Moonlight" (p.1)

(15) TT: "*Cahaya Rembulan/Keindahan*" (p.1.1)

In this version of the translation, "Moonlight" is translated to "*Cahaya Rembulan/Keindahan*" by providing additional information regarding the word (Molina & Albir, 2002). In this case, the translator adds the connotation meaning of the word "Moonlight" which is "*Keindahan*" in the translation product.

The last one is modulation. Modulation is applied once and it is applied to one of the personifications. It was applied without changing the major idea of the original text.

ST: "A running tide when the moonlight
burned"

"will not sting me [...]" (pa.1)

(16)TT: "*gelombang pasang saat rembulan
sangat terang*"

"*tidak akan menyengatku [...]*" (pa.1.1)

The original text is explaining about what is the "Moonlight" is 'doing' by stating that the "Moonlight" burned, but the translation product changed the point of view by saying that the "Moonlight" is so bright in Indonesian (*rembulan sangat terang*) with modulation. It is as if one is saying someone is out by saying he isn't home.

Not all translation strategies are suitable for translating any figures of speech in the poem 'Moonlight'. It is because each figure of speech has its nature, meaning, and characteristics. A literal translation is suitable for most personification, simile, and synecdoche. Calque is for metaphor and a personification built by two words. While transposition, linguistic compression, and modulation are suitable for personification, amplification can be applied to translation metaphors.

2. Students Translator Translation Competence in Translating Figures of Speech

Subject Competence in Translating Figure of Speech in Poem

For translators to be called having sufficient subject competence means that one has to be familiar with the body of knowledge of the field of the translation they are working on (Neubert, 2000). Since the topic here is translating figures of speech in a poem, then the student translators have to have knowledge about figures of speech and how to identify them in a poem. Using an online questionnaire, the participants, student translators, are given 10 multiple-choice types of questions related to figures of speech in the poem "Moonlight". The data shows that all participants are having, at least, good subject competence.

None of the participants got a perfect score, but they are all above average with two of them getting 'very good' and 'good' subject competence. The first participant (first student translator/t1) scored 8 and scaled as 'very good'. He knows how to name almost all figures of speech including personification, metaphor, simile, irony, paradox, and synecdoche, but not figures of speech that is has a culturally bound element in it and are not universal.

There is also one student that is 'good' and scored 7, it is t1. They answered 7 out of 10 questions correctly. He is good at spotting personification, simile, irony, and paradox. However, t1 is unable to identify synecdoche and metaphor in the poem and a personification if it is put together with something that looks like a metaphor.

t3, t4, t5, and t6 are 'above average' that scored 6 out of 10 questions. Most of them all have a good understanding of identifying personification, metaphor, irony, and simile. They have issues with naming synecdoche, one of the paradoxes and personification.

Although the 6 participants scaled differently from one to another, they all agree on a few of the figures of speech. They all answered correctly in a personification "it will not hurt me when I am old" and a simile "it will not sting me like silver snakes". In general, most of them answered correctly in personification, irony, and simile. The last but not least, almost all of them, except for one participant (t.5), got a problem determining personification when it is put together with a word that looks like personification and seems to be able to personify another; such as "running". Another figure of speech that most participant often got mistaken for is a paradox because it often deals with irrationality and contradiction (Adam, 1985) and usually come in a form of a clause or full-length sentence which make it difficult to identify.

Cultural Competence in Translating Figures of Speech in a Poem

When it comes to cultural understanding, then it includes a discussion of figures of speech since it's closely bound to and built by cultures. Thus, the discussion above and the analysis of it is still relevant here since knowledge about the given subject, in this case, poem and figure of speech, is related to culture. Based on that, it shows that the student translators have a problem with cultural competence. It is proven from the fact that most of them got a problem identifying figure of speech that has specific cultural aspects. If

one looks at figures of speech in the poem "Moonlight" then one will see some of them are universal while some others are culturally bound; such as "running tide", and ecology (Newmark, 1993). This phrase is originally not considered a personification in the source language because it is not only mean physically "running" in the first place. It could be an adjective that defines a situation where something is still ongoing or water flowing (Hornby, 2010). If one is not familiar with this cultural and language context, she/he will assume that there is only one possible literal meaning to this word and that is "running" as a verb that refers to the physical activity of running and translate it to "berlari" in Indonesian as she/he thinks with only Indonesian culture in her/his mind. As a result, it will be considered personification. If a translator does that then it means the translator only has limited knowledge of both culture and language, so she/he is not culturally competent. In Indonesian, it is like when people are saying "*rapatnya masih berjalan*". That sentence looks like a personification at the first glance for non-native speakers because it means the "meeting" is still "walking". Whereas, that is just how it is said. "will not sting me like silver snakes" is also a culturally bound figure of speech that student translators failed to recognize. This simile put "silver snakes" as something harmful is heavily influenced by how the western has viewed snakes as an evil being since long ago from Greek mythologies (Cotterell, 2006), beliefs/ religion (Newmark, 1993). This indicates that the same logic might not be applied in another culture. In Indonesian traditional mythologies, the target language, snakes (or usually gigantic magical snakes/dragons) are either seen as guardians, the symbol of power and wisdom, or the symbol of the world of creation (Harum, 2019) which means it is inappropriate to keep it as "snakes" too in the SL because it might be confusing.

There are 3 culturally-bound words and phrases and t1 recognizes all three of them with no exception. As a result, t1 scored 100% in cultural competence. On the other hand, t2 and t5 only got one of the three correct. They recognize that "moonlight burned" is culturally bound. As for t3 and t4, they also got 1 of all the culturally bound phrases correct. They correctly identify that "running tide" is culturally bound. Lastly, t6 scored zero in cultural competence. T6 cannot recognize any culturally bound item.

Transfer Competence in Translating Figures of Speech in a Poem

Among all the competencies, translation competence is the center of everything (Adab, 2000). Therefore, as the center of everything and being the final step of translation, this competence matters the most among others (Neubert, 2000). All translator knowledge, skills, and everything have to be put into action here. Translation needs practice, not just a bunch of knowledge inside one's mind (Neubert, 2000).

Table 1. Transfer competence table

	Subject Competence		Cultural Competence		Transfer Competence			
	Score	Scale	Score	Scale	Suitable Strategy		Success Transfer	
					Score	Scale	Score	Scale
t1	80	80%	3	100%	5	62,5%	5	62,5%
t2	70	70%	1	33,3%	6	75%	5	62,5%
t3	60	60%	1	33,3%	6	75%	6	75%
t4	60	60%	1	33,3%	6	75%	6	75%
t5	60	60%	1	33,3%	6	75%	4	50%
t6	60	60%	0	0%	7	87,5%	6	75%
Total					36		32	

Data in the table above indicates that it is true that transfer competence is often not in line with another competence. Taking data from participant S1 as an example, S1 scores higher than anybody else in Subject and cultural competence, but he/she gets a lower count in transfer competence. From the result of the questionnaire for subject competence, it is found that S1 recognizes the fact that "happy heart" is a personification and the reason why it is a personification is that the word "heart" is a synecdoche for "one self/a person/human being" is personified and given the human's feeling attribute "happy", maybe to make the synecdoche obvious. However, despite knowing that, he/she chooses to go applying linguistic compression cutting the adjective "happy" out, undermining the existence of personification, and altering the meaning from the original text when it was an important part of the poem. "it is the happy heart that breaks", this line indicates the nature of beauty as something that brings blessing and happiness but at the same time is the cause of one's misery. Thus, cutting off "happy" from the line in the translation product would result in meaning loss.

CONCLUSION

There are six types of figures of speech found in the poem "Moonlight", by Sara Teasdale, with some of them present together at once at the same place, and personification becomes the most dominant figure of speech found there. The other five figures of speech are paradox, simile, metaphor, synecdoche, and irony (hyperbole). In translating figure of speech not all of

the translation strategies proposed by Molina and Albir are applied. Only seven of them are used including literal translation with 52,08% and 25 occurrences, followed by calque with 8 occurrences (16,6%), transposition with 7 occurrences, 14,5%. Linguistic compression occurs 3 times (6,25%). Following them, there is discursive creativity which is applied thrice in the translation products (6,25%), and amplification and modulation that occur only once each (2,08%). Most student translators choose to apply literal translation in translating the given figure of speech to ensure the figure of speech in the original text is transferred to the target language in the translation product. Some translation strategies are applied incorrectly by student translators. Student translators' subject competence is at a good level and they seem to have issues with cultural competence. However, the two of them seem to have minimal effect on the transfer competence of the student translators. Few of their transfer competencies of theirs are graded lower than their subject and cultural competencies.

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