CHAPTER III

RESEARCH METHODOLOGY

This chapter describes a methodology which is used in this study. It consists of research method, research questions, aims of the study, data sources, data collection, and data analysis.

3.1 Research Method

This study employed qualitative method. It is in line with Creswell (2008, p.46) who stated that qualitative research is "a type of educational research in which the researcher collects the data consisting largely of words (or text) and analyse these words for theme and conduct the inquiry in subjective and biased manner". Moreover, Myer (1997) pointed out that a qualitative research method is a method applied in studying social and cultural phenomena (cited in Hunt, 2014). Thus, by using this method, this study investigated a phenomenon of translating metaphor which contains cultural and social aspect in it.

Even though this study employed primarily qualitative method, this study also used simple quantification in order to present the data in the form of percentage.

3.2 Data sources

The data were taken from Dewi Lestari's *Supernova*: *Kesatria, Putri* dan *Bintang Jatuh* and its translated version *Supernova: The Knight, the Princess and the Falling Star* by Harry Aveling..The original novel, published in 2000, consists of 33 chapters and 316 pages. This best-selling novel has been nominated as Indonesia's Best Fiction Award 2000-2001. There are two reasons why the writer chose this novel. First, the novel is very famous in Indonesia and it has been nominated as Indonesia's Best Fiction Award 2000-2001. Second, there are many metaphorical or non-literal expressions found in the novels which are relevant to the purpose of the study.

3.2.1 Synopsis

Dewi lestari's *Supernova: Kesatria, Putri, dan Bintang Jatuh* is a story within a story. The first story is about a gay couple, Dhimas and Reuben who worked together in making a literary masterpiece which packaged romance altogether with science. Meanwhile, the second story was the story that Dimas and Reuben created in their writing. Both these stories in this novel were going back and forth.

The story began when Dimas and Reuben first met in Washington DC. At that time, they were still students of university, Dimas was an English literature student and Reuben was a medical student. They met in the party held in fancy apartment of Dhimas's friend. They found chemistry as they were talking to each other in that party. As the time went by they got closer and finally became a couple.

On their 10th anniversary they went back to Indonesia and started working together to make a masterpiece which they had planned 10 years earlier. They decided to make a story which was inspired by a fairy tale, *the Knight, the princess and the falling star*. In their writing, they presented three main characters Ferre, *the knight*, Rana, *the princess*, and Diva, *the falling star*. Then another story went on. This story started as Rana, a married woman who work as a reporter from a magazine wanted to interview Ferre, a single young successful business man. During the interview, they both talked about their own life. There, they found an interest in each other. They started loving each other. Both Rana and Ferre were trying so hard to be together. But then Rana realized that she was wrong. She decided to stay with her husband and left Ferre.

Ferre was shocked with Rana's decision. He was depressed and lifeless. But his life changed after he met Diva, his neighbour, a high knowledge, beautiful, rich prostitute. She taught Ferre to live freely with his own. In the end, she left Ferre to travel around the world.

3.3 Data collection

The data collected in the study are in the form of words and sentences which are critically selected to answer research question. Moreover, this study only focused

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on metaphorical words or sentences found in the novel. Thus, other sentences such as literal sentences were ignored.

Some dictionaries, such as Cambridge Advanced Learner's Dictionary and *Kamus Besar Bahasa Indonesia, Kamus Ungkapan Bahasa Indonesia* (Chaer, 2002), were used to help in interpreting the metaphors. In indentifying the data, the present study used the theory of metaphor proposed by Larson (1998). The steps of data collection further could be clearly seen as follow:

1. Reading both original and translated version.
2. Highlighting the sentence which contains metaphor in them.
3. Identifying the types of metaphor which are evident in the novel.
4. Classifying the metaphor found in the novel into two types of metaphors: dead metaphors and live metaphors based on the categorization proposed by Larson (1998).

Dead metaphor	Live metaphor
*Dalam kamusnya, tidak ada **air muka** sebrilian itu selain ekspresi Mr. Bean saat dibelakang setir mobil Morris-nya..(p.34)*	*"Kamu pasti masih **matahari** yang dulu"(p.131)*

5. Juxtaposing metaphorical expression in original version with the translated version.

Indonesian version (SL)	English version (TL)
*"Semua berawal dari satu getar **sel abu-abu"** (p.26)*	"Everything begins from **a single choice"** (p.27)

3.4 Data Analysis

In analysing the data, the present study employed the theory of translation strategies for metaphor proposed by Larson (1998). The strategies are: (1) translating metaphor by keeping its metaphorical imagery; (2) translating

metaphor into a simile**;** (3) translating metaphor by using metaphor of the target language which conveys the same meaning; (4) translating metaphor by adding the topic and the point of similarity; (5) translating metaphor without keeping its metaphorical imagery.

The step analysis could be clearly seen as follow:

1. Identifying the strategies used by the translator in translating each metaphorical expression found in the novel.

2. Making a table analysis which consists of columns labelled *Indonesian version*, *English version* and *translation strategies.*

The sample of analysis could be seen as follow:

1. Dead metaphors

Indonesian version (SL)	English version (TL)	Translation strategies (Larson,1998)
*Suatu malam ketika pergi makan dengan Ale, ponselnya berdering. Kali pertama ia **tertangkap basah**(p.108).*	He was having dinner with Rafael one night when his friend c**aught him red-handed**. His cell phone had rung and interrupted their conversation (p.87).	Translating metaphor by using the metaphor of the target language which conveys the same meaning

The analysis: The metaphorical expression, *'tertangkap basah'* is a dead metaphor which means to be found out while doing bad things (Chaer, 2002). As it can be seen, it was translated into an English metaphorical expression "caught (him) red-handed". In English, when someone is caught red-handed, it means that he or she is discovered while doing something bad or illegal (Cambridge Advanced Learner's Dicionary, 2008). Thus, in term of meaning, the English metaphorical expression "caught (him) red-handed" is equivalent to the Indonesian metaphor *'tertangkap basah'*. However, in terms of metaphorical imagery, it is not equivalent to the source language text since the image of *'basah'* turned to *'red-handed'*. Thus, if back translation was done, literally, it would be like *'tertangkap bertangan merah'* which is not lexically equal to *'tertangkap basah'*. In other words, by translating *'tertangkap basah'* into *'caught (him) red-handed'*, the translator translated the metaphor by using the metaphor of the target language which conveys the same meaning.

2. **Live metaphors**

Indonesian version (SL)	English version (TL)	Translation strategies (Larson,1998)
*Semua berawal dari satu getar **sel abu-abu**(p.26)*	Everything begins from **a single choice(p.27)**	Translating metaphor without keeping its metaphorical imagery

The analysis: as it can be seen that the expression "*satu getar sel abu-abu*" was translated into "a single choice". Here, the translator translated the metaphor without keeping its metaphorical imagery. In that context, *satu getar sel abu-abu* has metaphorical meaning which does not literally mean *satu getar sel abu-abu* or in English, *one single vibration of gray cells* but it means something else which is not clear what it refers to. And when it was translated into 'one single choice' the meaning becomes clear but it lost its metaphorical imagery. This might happen because there is no equivalent metaphorical image in the target language which conveys the same meaning as the source language expression. Moreover, if it was translated literally into *one single vibration of gray cells,* it would not sound natural for the target language reader and even worse it would be misunderstood. Thus, to translate this metaphor to non-metaphorical expression is the best choice.

Even though, this study analysed the translation strategies of both types of metaphors dead and live metaphors, this study did not investigate further by interviewing the translator to clarify the fact behind the use of the strategies in translating them. Moreover, as the object of this study is a novel, then, this study only covered the strategies of metaphors in written language.

3.5 Concluding remark

This chapter has described the methodology which was used in this study. It has discussed research method, research question, data sources, data collection, and data analysis. The result of the present study will be given in the next chapter.

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