CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter draws some conclusions based on the results of the study. This chapter also provides the recommendation for further research.

5.1 Conclusions

The previous chapter has discussed the strategies in translating dead and live metaphors. It revealed that there were 134 metaphors found in the novel, 47 included in dead metaphors and 87 included in live metaphors. Dead metaphors are those which are no longer understood as metaphors since they are commonly used in daily communication. In consequence, they have been "a part of idiomatic construction of the lexicon of the language" (Larson, 1998, p.274). Meanwhile, live metaphors are those which still carry metaphorical imagery so that they can only be understood after considering several aspects: the structure and the context. They are mostly found in literary texts; therefore, they are also called 'creative metaphor' (Lakoff and Johnson, 1980 cited in Trim, 2007).

Based on the findings, it can be concluded that live metaphors presented more frequently than dead metaphors in the novel. As it is said before, it happens because live metaphors are 'creative metaphors' (Lakoff and Johnson, 1980 cited in Trim 2007) and novel as literary works must provide lots of creative expressions, such as 'metaphors', which are originally created by the authors in order to make the stories more interesting, unique, and powerful.

Moreover, in translating dead metaphors, it revealed that there were three out of five translation strategies for metaphors proposed by Larson (1998) which has been applied: (1) translating the metaphor by keeping its metaphorical imagery (12.77%); (2) translating the metaphor by using metaphor of target language which

conveys the same meaning (14.89%); (3) translating metaphor without keeping its metaphorical imagery (72.34%).

As it can be seen, the findings show that the most frequent strategy in translating dead metaphors is 'translating metaphor without keeping its metaphorical imagery'. This indicated that in translating dead metaphors the most important thing is to save the meaning rather than the form since dead metaphor is the type of metaphor which has lost their metaphoric sense (Larson, 1998) and the meaning of whole expression has nothing to do with the meaning of each word constituted the dead metaphors (Glucksberg, 2001). In other words, maintaining the form or 'the style' of a dead metaphor could potentially lead to the fatal mistakes in translation— meaningless and non-sense translation. Therefore, translation by changing metaphoric expression into literal expression occurred to be the most frequent strategy in translating dead metaphor to save the meaning and avoid mistranslation.

On the contrary, in translating live metaphors, translating by keeping the metaphorical image (form, style) was found to be the most frequent strategy in this novel. There are four out of five strategies for live metaphors proposed by Larson (1998) which has been applied: (1) translating the metaphor by keeping its metaphorical image (68.97%); (2) translating the metaphor into a simile (6.9%); (3) translating the metaphor without keeping its metaphorical imagery (19.54%); (4) translating the metaphor by using different metaphorical imagery but the same meaning (4.6%).

The finding confirmed that in translating live metaphors, it is important to maintain the aesthetic and the artistic value of the metaphor (form) since the metaphors are those which have both cognitive and aesthetic purposes (Newmark, 1988). Moreover, since live metaphors are 'creative metaphors' which are originally created by the author, the translators are expected to be faithful to the source language texts so that the originality of the text is maintained. Consequently, if the metaphors were translated into non-metaphorical expression (literal expression), it could violate

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An Analysis of Metaphors Translation in Dewi Lestari's Supernova: Kesatria, Putri, dan Bintang Jatuh
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the beauty of the metaphor as well as the originality of the source language texts. Thus, translating by keeping the metaphorical image occurred to be the most frequent strategy in translating live metaphors. This particular strategy is frequently applied in the text in order to maintain the aesthetic and artistic value of the metaphor.

5.2 Suggestions

For further research it is suggested to investigate the metaphors subtitling strategies in movie's version of Supernova: *Kesatria, Putri, dan Bintang Jatuh—the Knight, the Princess and the Shooting Star (2014)* and compare the result of the further research with the present study. Moreover, it is also suggested for the further researcher to interview the translator in order to find out the fact behind the use of the strategies.