CHAPTER I
INTRODUCTION

A. BACKGROUND OF THE STUDY

To translate a text, especially literary works, a translator is not only required to have translation mastery, but also an understanding about both source and target cultural contexts. Literary works can not be separated from poetic words called figurative language. Figurative language usually appears in literary works from different cultural backgrounds which enrich literary values. By translating figurative language in a story, we are able to understand the depth of the story as a whole because sometimes the author expresses his own feeling through parables. Besides, we are also able to enrich the knowledge about wider cultural contexts in translation, and improve the ability to translate and to analyze the text by applying translation strategies or procedures. Thus, to enrich Indonesian literature, translating Jack London’s *To Build a Fire* can add more literary values especially from his unique writing style. The types of figurative language that appear the most in the story are metaphor, simile, and personification.

B. AUTHOR’S PROFILE

John Griffith Chaney was an American author, journalist, outspoken socialist, and pioneering leader in the new field of American astrology. He was one of the first fiction writers, and became famous in the age of 27 with his best-seller novel *The Call of The Wild* (1903) (“Jack London Biography”). He wrote passionately about great questions of life, death and the struggle to survive with dignity and integrity. His stories of adventure were based on his own experiences at sea, Yukon Territory, then in the fields and factories of California (“The Books of Jack London”). His writings were mostly about nature and it appealed to millions worldwide, for example his most famous novels are *The Sea-Wolf* (1904), *White Fang* (1906), *The Iron Heel* (1908), and *Martin Eden* (1909), and in Indonesia there were two of his works were translated and mostly were best-sellers; *Panggilan Alam Liar* (2016) and *White Fang* (2014) (Daruli, “White Fang”). London also wrote short stories like *The White Silence* (1899), *Moon-Face* (1902), *A Piece of Steak* (1909), and many more, and *To Build A Fire* (1908) was his most famous short story which was written based on his own experiences during Klondike Gold Rush.
London was also well-known as a naturalist, and good at physics. Especially, for his short story *To Build A Fire*, he was very detail with the science and reality. In this story, he specifically described about how nature worked, about the thermometer and its freezing point, and about how human’s body reacted in a cold temperature. His story is powerful because he experienced it himself. He presented Yukon in details because he lived there during the Gold Rush. The places that appear in the story, for example Chilkoot Pass, Dawson, Nulato, Bering Sea, etc, were the places he had passed during the Gold Rush journey. That was the reason why he knew about the location, and the distance. Besides, he also experienced the cold, and he really knew the man and the dog’s condition. These are the special things about London’s writing style. He was good at describing nature. His story also contains a deep message between man and nature, about man who lives unwisely.

Based on Nida’s text type theory (Newmark 13) London’s *To Build A Fire* is a narrative type. It contains a dynamic sequence of events, especially when London explained about Yukon and the man’s condition from the beginning until the end with emphasis on the verbs. Then for the scale of formality, London used neutral scale like other classic stories in general. His language was neatly arranged and meaningful. He was a little long-winded. His choice of words was not simple because many times he explained some situations by elaborating the sentences with parables. So, his words were complex when he described how nature worked in details especially when he added parables. Like for example, “... he knew that a few more days must pass before that cheerful orb, due south, would just peep above the sky-line and dip immediately from view” actually can be simplified to “the sun went down” because the sentence above referred to sunset.

Next, for scale of generality or difficulty, London used neutral complexity. He used some unusual expressions like in medical and natural sciences, for example “the withdrawal of blood ...” and how he explained about thermometer calculation. He could calculate the temperature and the freezing point. After that, for emotional tone, this story included in factual tone because it aimed to convey the message in a gentle way of expression. The author wanted to share some message about nature and man but in a form of a story. Besides, the dramatic structure of his story actually was simple yet the typical writing style of Jack London was describing the process of the situations in detail and in a poetic way, that was why he was a little long-winded.
C. DESCRIPTION OF THE SELECTED TEXT

_To Build A Fire_ was written in 1902 and revised in 1908 because of commercial issues. The story was very simple, it told us about a survival of a newcomer in Yukon who travelled alone in the middle of coldness of the snow in order to catch up with his friends on a camp. The man did not follow an old-timer from Sulphur Creek warning about the danger of the place so that in the end he died because of the cold. This was one of the best short stories ever made by Jack London, and there are even many various films are made as the appreciation for his works. The story itself has a deep message related to the conflict between nature and man, also as a reflection of what London had learned in the Yukon Territory. The translator chose this story to be translated because this text appeared many times in many books as a classic story, and it has never been translated in Indonesia while this story is worth enough to be one of the collection of classic stories in Indonesian literature. Besides, this story was also a sign for Jack London who had established himself as a popular writer when it was first published in Century Magazine, then, later collected in Lost Face in 1910 (Britannica, “To Build A Fire: Short Story by London”). This short story also was a hit until 1980 where almost all the high school literary textbook had this short story.

_To Build A Fire_ is also potential to be published, like for example, in National Geographic which mostly discussed not only about animal, but nature. It is also possible to include this text as London’s short stories collection because his story theme are mostly about nature. The readership of the source text (ST) is for all ages level. Yet most of them are teenagers because this short story was ever existed in every literature book for High Schoolin America (Shmoop, “To Build A Fire Introduction”). While the target readers of the target text (TT) are general, especially young-adults and teenagers like High School students who are interested in classic stories, especially when it is about nature.

D. THEORETICAL FRAMEWORK

Translation is about expressing the sense of words in another language, transferring the meaning or message, not the form. Peter Newmark emphasizes that translation is rendering meaning of the source language text into the target language text as what is intended by the author (Newmark 5). This statement is also supported by another expert who said that translation
can be a change of form but it is more directed to the actual words, phrases, clauses, sentences, and the surface structure. It consists of transferring meaning of the source language into the receptor language (Larson 3). In light of these definitions of translation, the translator here might have changed the form of the text but still kept the original sense from the source text so that the readers will receive more or less the original value.

Jack London’s *To Build A Fire* is a short story whose author used the words to express his feelings to the readers. The form is narrative and has many aesthetic values so that this work is included in the type of expressive text. In order to translate the literary work, the translator applied a framework which consists of eight methods of translation (Newmark, 45-47): word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation. As a classic work, London described situations in poetic words, and that is the speciality of his writing style. Thus, the translator chose semantic translation method in order to maintain the original aesthetic form. The translator also tried to maintain the author’s original writing style so that the readers will know his writing characteristics even though the TT result is not exactly the same with the original. This semantic method takes more account of the aesthetic value (the beautiful and natural sound) of the source language text. Semantic method is also flexible, admits the creative exception to 100% fidelity and allows for the translator’s intuitive empathy with the original (Newmark 46).

Generally, because of the semantic method, the translator used translation procedures by paraphrase using related and unrelated words. These strategies might change the form, but they do not reduce the original meaning and value. Yet, since the type of this text is expressive, there are other elements found and they needed some certain procedures to be translated. An expressive text is closely related to aesthetic values. Sometimes can be a kind of poetic words, and usually appear in literary works such as the use of figurative language. Figurative language is language that uses words or expressions with a meaning that is different from literal interpretation (Your Dictionary, “Figurative Language”).

There are useful previous studies related to the use of figurative language in translation. The first example examined the figurative language in Sukanta’s short story entitled *Luh Galuh* (Ayomi 7). The researcher of the paper used Larson also Samuel and Frank’s theories. The research shows that literary translation and explicitly translating the meaning are the most
dominant choice. On the other hand, substitution to figurative language in TL that has
synonymous meaning is less applied. Other example did research about procedures of metaphor
translation. Here, Ayomi, used Peter Newmark’s theory about metaphor translation, and the
researcher concluded that his theory was easier to apply to the analysis of English metaphors. His
research on the procedures of metaphor translation proved immensely significant in the practical
translatological perspective (Bojović 80). Newmark’s theory is as follows:

Metaphor is a figure of speech containing an implied comparison, in which a word or
phrase ordinarily and primarily used of one thing is applied to another (Newmark 1981). Based
on Peter Newmark (84), metaphor is used as an ornament, as a figure of speech or trope, as the
process of implying a resemblance between one object and another as a poetic device. Another
purpose of using metaphor is merely to liven up other types of texts, to make them more colorful,
dramatic and witty. Besides metaphor, there is also simile which has a little resemblance with it,
and regarding these two figurative language, Newmark has seven procedures for translating
metaphor (88-91).

1. Reproducing the same image in the TL

This procedure suggests to transfer the form or image of metaphor in the TT same with the
ST. Newmark said that the more universal the sense, the more likely the transfer. This
procedure is the most common.

2. Replacing the image in the SL with a standard TL image

Because of sometimes there are non-equivalent meaning emerge in a text, the translator
here may replace the original image. Yet the image in the TL must be close enough with
the original image in the SL so that the TT will not lose the value.

3. Translation of metaphor by simile

The translator here is simply replace the metaphor in the ST to the form of simile in TT.
Newmark stated that simile is more restrained and scientific than a metaphor. It can be
used to modify any type of word, as well as original metaphors.
4. Translation of metaphor (or simile) by simile plus sense

This procedure is almost the same with the third but here the translator has to add the sense after the simile or metaphor. It is because sometimes there may some metaphor (image and meaning) that can not be understood easily by the readers.

5. Conversion of metaphor to sense

This procedure suggests to translate the metaphor in the ST directly to sense. It is because sometimes there is no equivalent word or the same image found in the TL. Newmark said this procedure is common, and is to be preferred to any replacement of an SL by a TL image which is too wide of the sense or the register.

6. Deletion

This procedure is used if the metaphor is redundant. Newmark said that this procedure can be justified empirically only on the ground that the metaphor’s function is being fulfilled elsewhere in the text.

7. Same metaphor combined with sense

This procedure suggests a lack of confidence in the metaphor’s power and clarity, but it is instructive, and may be useful if the metaphor is repeated.

Another previous study by Mitra Shahabi and Maria Teresa Roberto investigate about personification translation. This study takes the animals as the object of personification in a story they have found. They examine whether or not the animals, have been described in the ST according to their images in the SL. Then, finding dissimilarities between the metaphorical meaning of animal terms in SL and TL, the researchers were expected to look for some translation procedures with purpose of contributing the TT readers. Then, these two researchers created new procedures in translating personification, and the theories are in the following.

Even though this study is focused on animal as the object yet their theories could be applied to other objects. Based on Shahabi and Roberto (1), personification is a special subtype of metaphor, where animals or objects are specified as being a person. Shahabi and Roberto created the theories based on metaphor translation procedures by Newmark, and can be proposed for
rendering an animal with a different image in the TL. Three methods in translating personification (4-5):

1. **Translation of personification to simile**

   In this method, the object (especially animal) remains the same in the TL and a proper modifier is added. In another way, a word which contains and highlights the characteristics attributed to the animal in the SL is added to the animal term. By adding a modifier to the SL entity the translator can prevent the reader from adding some specific connotations to the SL entity or creating different (unrelated or, even worse, contradictory) images from what the author of the original intended to convey.

2. **Literal translation and explaining the ST personification in the footnote**

   In this method, the animal remains the same in the TL and the animal metaphorical meaning in the ST is explained in the footnote. The benefit using this strategy is the TT reader gets familiar with the SL cultural and metaphorical knowledge.

3. **Conversion of personification to sense**

   When the ST personification is different or does not exist in the TL, it might be substituted for the metaphorical meaning of the personification, yet the weakness of this strategy is the author’s intention of using a figure of speech (personification) instead of simply conveying his/her message through a nonfigurative expression is violated.

E. **METHODOLOGY**

The translator here was working on text analysis and translation. There was the original text of *To Build A Fire* with its Indonesian translated text that have been analyzed as the translator explained the process of translating especially for figurative language. From this concept, the translator focused on translation with commentary in order to find any helpful guidelines for a translation decision. It was also to practice the translation studies by finding a problem solution during translating the ST to TT (Williams and Chesterman 7-8). Other than that, it was also useful to increase new experience in translating figurative words. To translate figurative language is not easy. Sometimes, difficulties like can not understand which type of
figurative language, know the cultural contexts, and know what the proper words to be translated were found while translating. Yet, according to Larson’s translation procedures’ theory (519-526), there are some helpful steps had been done during this project.

As for the translation steps in general, the first thing to do is preparation. In this preparation step, the translator had to read the entire text through several times in order to understand the message intended by the author, and also to get a feel for the style and the emotional tone. Next, the translator had to study the background material like finding out about the author, the circumstances of the writing of the text, the genre, the purpose of the story, the culture of the ST (source text), and for whom the text was written. This study of background material also include the study of linguistic matters that was related to the text. After that, while reading and rereading, the translator made notes for the key terms and the section which seemed obscure and needed research. Then, the second step is analysis.

In this analysis step, the translator had to continue to learn about the key terms and write down the lexical items in order to find a good lexical equivalent in the receptor language. In this step, dictionary or encyclopedia was helpful. Then, the components of meaning which were crucial and need to be transferred should be identified in order to help focus attention on words which were going to be important and must be given special attention in transfer process. After doing the analysis, the translator started to transfer. Transfer is the process of going from the semantic structure analysis to the initial draft of the translation. In this step, the translator had to transfer or translate the meaning into the second language and introducing the appropriate receptor language skewing. Besides, the translator had to produce a receptor language equivalent as well.

Next, the fourth step is initial draft. In this step, the translator needed to look for other background information and recheck in the dictionary. As the translator transferred the meaning, she was not allowed to ignore completely the form of the SL. Here, the translator had to maintain the naturalness and express the meaning clearly. Besides, the readership of the text is also important and need to be considered so that they will not confuse with the language. Then, the final step of translation is reworking the initial draft. In this step, the translator had to read through the manuscript (recheck). The translator had to find the grammatical errors, places that seem too wordy, wrong order, places where the connections do not seem right, collocational
clashes, questionable meaning that seems strange, and style then make them sound more natural. After that, the translator had to check the accuracy of meaning, and whether or not the theme comes through clearly.

After the translation process, the translator began to go into the annotation step. In this step, she already gotten both the ST and TT of *To Build A Fire*. Then, the first thing to do in this step is identifying all the figurative language in the story and collecting them. After that, the translator had to classify each type of figurative language. Here, the translator had found many types of figurative language like hyperbole, metonymy, personification, metaphor, simile, symbolism, idioms, etc., yet only three of them would be chosen. The reason was because they became the most appeared types in the story which became the important parts. Next, the final step is analyzing. In this analyzing step, firstly the translator compared the TT to ST and then identified the words, phrases, sentences, etc, to interpret the meaning of each figurative language.

Next, the translator gave commentary of translation process, and here the theories were applied. Then, based on the previous studies that have been mentioned before, the translator chose the theories that had been used by the researchers. These theories were helpful and useful, and those are Newmark’s *Translation of Metaphor* (88-91) and Shahabi-Roberto’s translating personification procedures (4-5). From those two helpful theories, only some procedures would be used during the annotation, and in this project the translator had analyzed three types of figurative language with fifteen figurative languages as the total of three metaphors, five similes, and seven personifications.

Thus, to know more about the theories this paper will apply those and show the readers which theories can be used. The research questions that will be discussed in this paper are:

1. How metaphor, simile, and personification in *To Build A Fire* are translated from English to Indonesia?
2. What strategies are used to translate metaphor, simile, and personification in *To Build A Fire*?
3. Why does the translator choose those strategies for translating metaphor, simile, and personification?

Therefore, the purpose of the study are:
1. To show the process of translating metaphor, simile, personification in *To Build A Fire*.
2. To classify the strategies used in translating metaphor, simile, and personification.
3. To explain the reason to choose each strategy.

Another purpose of providing Jack London’s short story in Indonesia is to entertain the readers with London’s writing style as the naturalist. While the significance is facilitating people to understand the message in *To Build A Fire*, and equipping people to have wider cultural knowledge as the goal of this project.