

TRANSLATION OF SIMILES IN F.SCOTT FITZGERALD'S NOVEL "THE GREAT GATSBY"

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ABSTRACT

Penelitian ini dimaksudkan untuk mengungkap ketepatan penerjemahan simile dan menentukan strategi apa saja yang digunakan oleh penerjemah. Untuk menentukan sejauh mana keakuratan data, penelitian ini menggunakan metode deskripsi kualitatif untuk menganalisis data berdasarkan kamus dan teori-teori yang relevan. Data yang dimaksudkan di sini adalah simile yang menggunakan *comparison markers* "like", "as", "as though", "as if", "as...as". Beberapa 'topics' dan 'images' dari simile terasa asing bagi pembaca. Oleh karena itu, penelitian ini mencoba untuk menemukan kata-kata umum agar mudah dipahami.

Kata kunci: Terjemahan dan Simile

I. INTRODUCTION

I.1. Background of the Problem

The figurative expressions which include, among others metaphors and similes are common figures of speech found in many languages. In a simile the comparison is explicitly stated, usually by a word such as 'like' or 'as'. Metaphors do not have the word *like* or *as*, but they are also comparisons that can often be rewritten as similes. The comparison is always that of some likeness. (Larson, 1984: 246)

Larson (1984: 247) states that the correct understanding of any simile depends on the correct identification of **the topic** and **image**. Identifying the topic and image of the similes in the SL is very important to understand similes in the TL, where the meaning in the SL must be discovered first. The use of the similes involves a risk of misinterpretation. But it would be a challenge for a translator to be able to translate the meaning of similes in the SL into their equivalence in the TL.

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“The Great Gatsby” is a familiar novel of triumph and tragedy of American society written by American author F. Scott Fitzgerald. This novel has many figurative expressions, including many similes, such as “like pale flags”, “like a young cadet”, “as drunk as a monkey”, “as close as a star to the moon”, “as a stranger”, “crazy as hell,” and so on are found.

According to Pierini, there are six strategies in translating similes that must be considered by translators. Similes must be translated appropriately from the SL into the TL, or else the meaning implies nothing. From the explanation above, I have decided to analyze the translated similes that use comparison markers, such as “like”, “as”, “as ... as”, “as if”, and “as though” in the novel “The Great Gatsby”.

1.2 The Aim of the Study

This research is aimed in identifying translation strategies which are employed to solve the problems in translating similes from English into Indonesian in F. Scott Fitzgerald’s novel “The Great Gatsby” and finding out the problems that may occur in translating similes from English into Indonesian in F. Scott Fitzgerald’s novel “The Great Gatsby”.

II. REVIEW ON RELATED THEORIES

2.1. Definitions of Translation

The word of translation has been defined into many variations. Nida and Taber state that “translating consists in producing in the receptor language the closest natural equivalent to the SL message, first in terms of meaning and secondly in terms of style” (1982:12). This definition emphasizes on the importance of equivalence of the translation by preserving the effect of the original. It aims at producing natural translation so that the message in the SL can be transferred into the TL as well. Then, Catford (1969:20) states that translation is the replacement of the textual material in one language (SL) by equivalent textual material in another language (TL). The definition of translation by Nida and Taber and Catford is the same. They suggest that providing equivalence from the SL into the TL is necessary. Furthermore, Newmark (1981:7) affirms that “translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language”. The statement is clear that Newmark wishes to show the emphasis on the idea of transferring a message from one language to another. Similar to Nida’s and

Taber's and Catford's definition, Newmark uses the word "same" to express the word "equivalent".

In addition, Larson defines that translation is transferring the meaning of the SL text into the TL text (1984:3). In translating, Larson really concerns that the meaning of the SL should be transferred into the TL text. It is done by going from the form of the first language to the form of a second language by way of semantic structure. Translation, then, consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the SL text.

2.2. Definitions of Simile

According to "Introduction to Semantics and Translation; Second Edition" (1980:101) defines that a simile is a figure of speech which involves a comparison. Then Mary Oliver (1994:101) adds that the simile uses the words "like" or "as" in its construction and the simile is an explicit, stated comparison. The relation of the object being compared is clearly stated in Pierini's definition of simile "the statement of a similarity relation between two entities, essentially different but thought to be alike in one or more respect".

From the previous statements, it can be said that simile is a figure of speech comparing two different objects which share the same point of similarity. It gives emphasis on the same characteristics shared by two objects and the uses of comparison marker. A simile is easy to identify by the presence of comparison markers.

Pierini states that there are the available markers including the following:

- a. Verbs: seem, look like, act like, sound like, resemble, remind;
- b. Adjectives: similar to, the same as;
- c. Nouns: a sort of, some kind of;
- d. Prepositions (in comparative phrases): like, as;
- e. Conjunctions (in comparative clauses): as if/though, as when

The available markers of simile in Indonesia language are *seperti, ibarat, bak, sebagai, umpama, laksana, penaka, serupa*, and so on (Tarigan, 2009: 9).

Pierini adds that simile has a tripartite structure consisting of; "topic", or *comparandum*, (the entity described by the simile); "vehicle/image", or *comparatum*, (the entity to which the topic is compared), accompanied by a

comparison marker; “similarity feature(s)” (the properties shared by topic and vehicle/image). The simile “You’re acting **like a little boy**” (31/Eng/126/A) has tripartite as follows:

Topic : You
Vehicle/image : a little boy
Similarity feature : acting

The sentence of simile above describes that simile compares “you” to “a little boy” that have the meaning that the topic and the vehicle/image have a little boy action. The comparison marker “like” indicates that similarity is shared by “you” and “a little boy” having same action.

Furthermore, simile has three parts; they are topic, image, and point of similarity (Larson, 1984: 247). Each of it will be explain below:

- a. Topic is the topic of the first proposition (nonfigurative), i.e. the thing really being talked about
- b. Image is the topic of the second proposition (figurative), i.e. what it is being compared with.
- c. Point of similarity is found in the comments of both of the proposition involved.

The simile “she saw that it was coming to pieces **like snow**” (22/Eng/109/A) can be analyzed below:

Topic : It (letter)
Image : snow
Point of similarity : pieces.

The word “It” refers to “a letter” is the topic that is the thing really being talked about, meanwhile “snow” is the image, that is the thing that is compared to the topic, and they have same characteristics, i.e. “pieces” which are their point of similarity. To translate the simile correctly, it is important for the translator to analyze the simile of the SL before it is translated into the TL. It is done by determining the topic, the image, and the point of similarity of the simile of the SL. In other words, the meaning of similes in the SL should be identified first.

2.3. Strategies in Translating Simile

During the process of translating, translator should apply translation strategies in order to solve the problems encountered. The translator must realize that the strategies used in translating a text determine whether the translation product is considered to have a good quality or less. Pierini states

that in selecting the appropriate strategies, the translators should take into consideration factors such as context of use, connotation, and rhetorical effect and register (p.33).

In analyzing simile translation, I apply six translation strategies proposed by Pierini:

1. Literal translation (retention of the same vehicle/image)

Simile in the SL is possible to have the same meaning in the TL which consists of equivalent lexical items. Therefore, Newmark (1981: 88) proposes a strategy of reproducing the same image in the TL if the point of similarity is universal. With this strategy, the translator can translate the simile into the TL directly and produces natural simile translation. Furthermore, Larson (1984: 280) affirms that simile can be kept if the receptor language permits (that is, if it sounds natural and is understood correctly by the readers).

2. Replacement of the image with a different image

When the image of the simile does not clash with the TL culture, the translator may replace the image in the SL with a standard TL image. (Newmark, 1981: 89). In addition, Larson says that the translator will want to substitute a different simile in the SL, one that carries similar meaning as a simile in the SL (1984: 253).

3. Reduction of the simile, if idiomatic, to its sense

If the simile is idiomatic, the translator may delete it. However, the TL readers will lose the sense of simile. Newmark's description about deletion of the translation of metaphor (which is implicit form of simile) is that a decision of this nature can be made only after the translator has weighed up what he thinks more important and what less important in the text in relation to its intention (1981: 91). Additionally, this strategy can be justified only if the simile's function is being fulfilled elsewhere in the text.

4. Retention of the same image plus explicitation of similarity feature(s)

In translating simile, a translator can add any information or make the translation explicit to make it understandable by the target readers.

This change is either towards more explicitness (explicitation) or more implicitness (implication). Explicitation is well known to be one of the most common translatorial strategies. It refers to the way in which translators add

components explicitly in the Target Text which are only implicit in the Source Text. (Chestrman 2000: 108)

If there is a risk that the simple transfer of the simile will not be understood by the majority of the target readers, the translator may translate the simile plus sense (Newmark, 1981: 90).

5. Replacement of the image with a gloss

This strategy can be applied in order to make the image, if it is added with a gloss - a note or comment added to a piece of writing to explain a different word or phrase - more understandable in the TL.

6. Omission of the simile

It is a translation strategy when a simile is omitted to avoid an unnatural translation. This strategy also allows the translator to delete simile only if it is considered unnecessary. The omission, however, retains the meaning of the SL.

2.4. Problems in Translating Similes

Some similes are hard to understand and they even become completely misunderstood if they are not translated correctly. Larson in his book "Meaning-based Translation" (1984: 250) claims that there are number of reasons why metaphors or similes are hard to understand and cannot be translated literally.

First at all, the image used in the metaphor or simile may be unknown in the receptor language (p.251).

The fact that the topic of the metaphor or simile is not always clearly stated may also pose a problem for the reader (p.250).

In the example above, the topic "It..." is left implicit which causes the target readers confused with that topic. They need to find out what the topic refers to. Therefore, the topic "It..." should be explicitly translated into "*Apa yang Daisy katakan...*" in the TL instead of "*Hal itu...*" to make the topic clearer.

Sometimes it is a point of similarity that is implicit and hard to identify (p.250.). One of the more serious problems is the fact that the point of similarity may be understood differently in one culture than another (p.251).

There is also the possibility that the receptor language does not make comparisons of the type which occur in the source text metaphor or simile (p.251).

2.5. Strategies of Translating a Cultural Text

Language is closely associated with culture. Cultural factors deal with value system, religion, tradition, history, and geographical situation. For the example is the word "Reog" which has no corresponding word in English because it is a cultural term. It is a Javanese term which refers to a kind of traditional dance.

Cultural filtering is the strategy is referred to as naturalization, domestication or adaptation; it describes the way in which the SL items, especially cultural-specific items, are translated as the TL cultural or functional equivalents, so that they conform to the TL norms. (Chesterman 2000: 108).

Then, Sofia Rangkuti-Hasibuan in her book entitled *Translation, Theory and Application* (2010: 65) proposed that there are three strategies of translating a cultural text that can be the way out. The strategies include:

1. Put the word within quotation marks
This is a strategy in which a translator borrows a cultural word and puts it within question marks. Additionally, it can also be italicized.
2. State the approximate English equivalent
It means the translator finds an English equivalent to achieve a natural translation. The translator should state the approximate Indonesian equivalent in translating the English novel.
3. Give a brief notation
Adopting this strategy means that the translator borrows a cultural word and gives a brief notation either in the text or in a glossary.

In addition there are two translation strategies in translating the cultural terms by Chesterman (2000:108), the strategies include:

- a. Loan (Borrowing)
Borrowing is the taking of words directly from one language into another without translation. For instance, in order to introduce the flavor of the SL culture into a translation, foreign terms may be used. Borrowed words are often printed in italics when they are considered to be "foreign".

b. Calque

A calque is a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements. It is different form a loan word in which a foreign word is borrowed and untranslated.

2.6 Equivalence in Translation

Producing an equivalent translation which is accurately communicating the same meaning as the SL becomes the aim of every translator. Nevertheless, the translators often get problems form the characteristic differences between the SL and TL. Eugene Nida (1982: 22-24) distinguishes two types of equivalence, formal and dynamic. Formal equivalence focuses on the message itself, both in form and content. It aims to allow the reader to understand as much of the SL context as possible. However, this method sometimes produces unnatural translation, which is hard to understand by the receptor language.

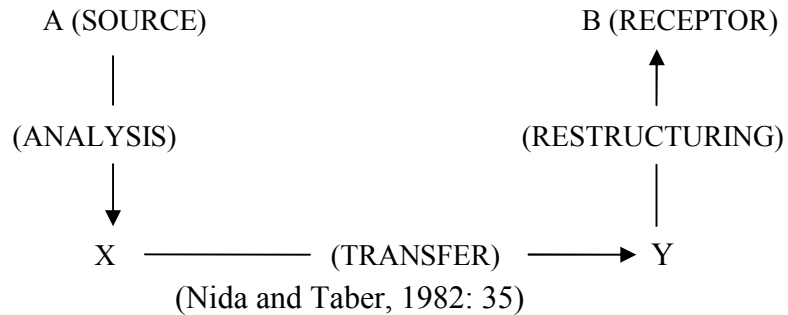
Meanwhile, dynamic equivalent is based on the principle of equivalent effect, i.e. that the message's effect of the TL text to the receptor language should be the same as the message's effect of the SL text to the original receivers. However, a complete equivalence is impossible because of the cultural gap between the SL and the receptor language. Thus, information loss and gain in the process of translation cannot be avoided.

Producing the same impact on TL is very significant. It can be seen in translating suspense novel. Target readers are expected to feel the same feeling as intended the SL novel. If they do not engage with the tension, which is the important part within the novel, it shows that the translator is incapable of finding the equivalence when transferring the message into TL. The same statement from Albrecht Neubert that said, "The missing link" between both components (a process and a product) of a complete theory of translations appears to be the theory of equivalence relations that can be conceived for both the dynamic and static model." (As cited in Bassnett 2002, p. 34).

2.6 The Process of Translation

The quality of a translated product is determined by stages in the process of translation.

Nida describes the process of translation in the diagram below:



Nida's and Taber's system of translation consists of analysis, transfer, and restructuring in the translation process and we can see that it is very important steps of the translation process. The first step of the translation process is analyzing the message of the SL in term of grammatical relationship and the meaning of the words and combination of words. Then transferring the analyzed material in the mind of the translator from the SL into the TL. Finally, restructuring the transferred material is to make the final message fully acceptable in the receptor language.

From the description of the translation process above, it is obvious that an adjustment is needed to solve the difficulty that have to be faced by the translator. The translator should transfer the message of the SL into the TL in order to produce quality translation. One mistake even in only one step can give big negative impacts that mislead the translation result.

III. ANALYSIS

This research is to analyze the translation of similes from English into Indonesian in "The Great Gatsby" novel. This chapter consists of two main parts. The first part is the data description which provides the analysis of classification of the data. The second part is the discussion which is focused on the strategies and the problems in translating the similes and the solutions.

As explained in chapter 1, there are two questions that this research attempts to answer. They are: (1) what kinds of translation strategies that are employed to solve the problems in translating simile from English into Indonesian in F. Scott Fitzgerald's novel "The Great Gatsby"; and (2) what

problems that may occur in translating similes from English into Indonesian in F. Scott Fitzgerald's novel "The Great Gatsby."

Firstly, the collected data of simile with comparison markers "like", "as", "as ... as", "as though" and "as if. Afterwards I classify the data into the following classifications:

1. Similes which use the comparison markers of prepositions: "like" and "as" are grouped into Classification A;
2. Similes which use the comparison markers in the form of conjunctions: "as if/though" are grouped into Classification B.
3. Similes which use comparison markers in the form of "as ... as" are grouped into Classification C;

The data are coded in classifications A, B, and C. They are based on the data on the numbers of data, the acronyms of English as the SL and Indonesian as the TL, the page numbers where the data are found, and the classifications of the data. The examples of coding system are as follows:

01/Eng/20/B

01/Ind/24/B

01 : the number of the data

Eng : the acronym of English as the SL

Ind : the acronym of Indonesian as the TL

20 and 24 : the pages of the data

B : the classification of the data

3.1. Translation Strategies

To translate similes from the SL into the TL, the translator applies certain strategies in order to produce natural translation. It aims to give the target readers the same effect as the original receivers. After analyzing the data the English similes and their Indonesian translation, I find six translation strategies used by the translator to translate the similes into the TL. They are the strategies of literal translation (retention of the same image), replacement of the image with a different image, reduction of the simile, if idiomatic, to its sense, retention of the same image plus explicitation of the similarity feature(s), replacement of the image with a gloss, and omission of the simile.

3.2 Classification A

3.2.1 Similes with the Comparison Marker "like and as"

1. 13/Eng/48/A:

The late afternoon sky bloomed in the window for a moment **like the blue honey of the Mediterranean**—then the shrill voice of Mrs. McKee called me back into the room.

13/Ind/57/A:

Sejenak langit senja mekar di jendela seperti madu biru Mediterania kemudian suara melengking Mrs. McKee memanggil kukembali ke dalam ruangan.

The simile "...like the blue honey of the Mediterranean..." is compared to "The late afternoon sky..." as they have the same color, that is, blue. According to "Oxford Advanced Learner's Dictionary" (2005), the word "Mediterranean" (*adj*) [only before noun] that is connected with the Mediterranean Sea or the countries and regions that surround it (p. 954), the color blue refers to the Mediterranean Sea.

From the explanation above, the image of "...blue honey of the Mediterranean..." cannot be translated literally. In this simile, the writer wants to say that the topic of "The late afternoon sky..." has a blue color like Mediterranean Sea.

Meanwhile, according to "Kamus Inggris Indonesia - An English Indonesian Dictionary" (1975), "honey" is (*n*) "*madu*" (p.302), and "blue" means (*n*) "*biru*" (p. 71). "*Madu biru*" for Indonesian readers is not common, because there is no "*madu biru*" or "*madu yang berwarna biru*". The topic of "The late afternoon sky..." means that the sky is compared to the blue of Mediterranean Sea. The translator could have used the replacement of the image with a different image strategy without changing the meaning, like "...seperti birunya laut Mediterrania...", so the target readers can understand the meaning of the simile.

2. 41/Eng/162/A:

So the whole caravansary had fallen in **like a card house at the disapproval in her eyes.**

41/Ind/175/A:

Jadi, seluruh kafilah telah berguguran bagaikan rumah kartu yang tercela dalam pandangan mata Daisy.

The comparison between "...the whole caravansary..." and "...a card house..." is to show how fragile Gatsby's career was. All of

his efforts from working for a senator to distributing alcohols for money would easily be razed if Daisy did not approve its significance. If Daisy did not approve of it, everything would fall as a card house.

A house of cards (also known as a card tower) is a structure created by stacking playing cards on top of each other. House of cards is also an expression that meaning a structure or argument built on a shaky foundation or one that will collapse if a necessary (but possibly overlooked or unappreciated) element is removed. Structures built by layering in this way.

<http://en.ern.org/definition/House_of_cards> [Sept 4, 2014]

Meanwhile, “caravansary” (OALD 2005: 221) means (n)1. in the past, a place where travellers could stay in desert areas of Asia and N Africa; 2. a group of people travelling together. According to “Kamus Inggris Indonesia – An English-Indonesian Dictionary” (1975), the word “Caravan” is (n) *kafilah* (p. 98), and *kafilah* (n) means *rombongan orang berkendaraan (unta) yang berpergian di padang pasir* (KBI 2008: 657), *kafilah* has the same meaning as *delegasi, kontingen, rombongan*. (TBI 2008: 224).

According to “Kamus Inggris Indonesia – An English-Indonesian Dictionary” (1975), the word “card” means (n) “*kartu*” (p. 98), and “house” means (n) *rumah* (p. 305). The translator uses literal translation strategy that translates the image “...a card house...” to be “...*bagaikan rumah kartu yang tercela...*” which sounds unnatural for the target readers. Then, the translator should use retention of the same image plus explicitation of similarity feature(s) to translate the image of the above mentioned simile and translated into “...*bagaikan susunan rumah-rumahan kartu yang jatuh berhamburan...*” Then, the translator can use replacement of the image with different image strategy of the topic “...*kafilah...*” into “...*rombongan...*”

3.3 Classification B

3.3.1 Similes with the Comparison Marker “as if/though”

1. 01/Eng/3/B:

If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to

the promises of life, **as if he were related to one of those intricate machines** that register earthquakes ten thousand miles away.

01/Ind/9/B:

*Jika kepribadian adalah sebuah rangkaian tak terputus dari sikap sukses, maka ada sesuatu yang indah tentang dia, semacam kehalusan perasaan yang tinggi akan janji-janji kehidupan, **seolah dia terhubung dengan salah satu mesin ruwet** yang menunjukkan terjadinya gempa bumi sejauh 10.000 kilometer.*

According to "Kamus Inggris Indonesia – An English Indonesian Dictionary" (1975), intricate is (*adj*) *ruwet* (p. 329), machine is (*n*) *mesin* (p. 369), the translator uses the literal strategy in translating the image "...intricate machine..." into "...*mesin ruwet*..." which causes the target readers hard to imagine and understand it. The translator, however, adds the image with a phrase "...*yang menunjukkan terjadinya gempa bumi sejauh 10.000 kilometer.*" The phrase "...intricate machines..." that refers to the adjective clause "...that register earthquakes..." apparently indicates a machine commonly known as seismograph, an instrument that measures and records information about earthquakes. (OALD 2005: 1375).

To make the translation more natural, the translator should use replacement of the image with a different image by changing "*mesin ruwet*" to become "*seismograf.*" But the translator has to use the calque strategy in that image because it is common to the target readers. Then, the translation can be added with a gloss or comment in the image "*seismograf*" by adding "*-alat pendeteksi gempa bumi-*" to make it clearer. Thus the translation becomes "...*seperti seismograf - alat pendeteksi gempa bumi -...*"

2. 03/Eng/16/B:

...Tom Buchanan compelled me from the room **as though he were moving a checker to another square.**

03/Ind/24/B:

*...Tom Buchanan menarikku dari ruangan itu **seolah dia sedang memindahkan bidak catur ke kotak lainnya.***

The writer compares Tom Buchanan's action and the image "...moving a checker to another square." It describes that Tom Buchanan compelled Nick Caraway hard and violently. According to

“Oxford Advanced Learner’s Dictionary” (2005:999), “move” is (v) to change position or make something change position in a way that can be seen, heard or felt. Meanwhile the American English “checker” in British English is draught: (n) a game for two players using 24 round pieces on a board marked with black and white squares (p. 463).

According to “Kamus Inggris Indonesia – An English-Indonesian Dictionary” (1975), “moving” is (n) “*perpindahan*” (p. 387), “checker” is (n) 3. buah (main) dam (p. 110) and “dam” is (n) “*jenis permainan dengan keping-keping bulat dan papan bertapak catur*” (KBI 2008: 309). In this data, the translator replaces the image “...buah (main) dam” with a different image “...bidak...” in translating this simile “...like a checker...” and adds an explicit word “*catur*”. The word “...bidak...” sounds unnatural to the target readers who do not know about chess. The word “*bidak*” is (n) “*sebuah catur yang paling depan; pion*” (KBI 2008: 196).

The translator should use another image to make the target readers understand the meaning of the simile by changing the image “...checker...” to become “*pion*” Thus the translation is “...*seolah dia sedang memindahkan pion catur*”.

3.4 Classification C

3.4.1 Similes with the Comparison Marker “as...as”

1. 04/Eng/18/C:

Sometimes she and Miss Baker talked at once, unobtrusively and with a bantering inconsequence that was never quite chatter that was **as cool as their white dresses** and their impersonal eyes in the absence of all desire.

04/Ind/25/C:

*Sesekali dia dan Miss Baker berbicara sembunyi-sembunyi dan dengan senda gurau sepele, dan sesungguhnya tidak pernah benar-benar bercakap, yang mereka lakukan itu **sekeren gaun putih mereka** dan mata dingin mereka dalam ketiadaan segala macam hasrat.*

The writer uses the simile “...as cool as their white dresses...” to compare Daisy and Miss Baker activity at the moment. This event explains that Daisy and Miss Baker play a role and they do well in their action.

In this case the translator uses literal translation strategy in translating this simile "...as cool as their white dresses..." into "...sekeren gaun putih mereka..." The target readers need to figure out the meaning of this simile because there is no clear description of the image "...gaun putih mereka..." According to "Kamus Inggris Indonesia – An English Indonesian Dictionary" (1975:645), the word "white" is (n) *putih* which it is implicit for Indonesian people as the target readers because there are some types of white, such as "*putih kuning*", "*putih telur*" or "*warna seperti kapas*" (KBI 2008: 1237). In this case, the translator has to make the simile explicit.

To make the target readers understand clearly, the translator can reduce the word "*putih*". Therefore, the simile becomes "...sekeren gaun yang mereka pakai..." or the translator can use omission strategy by omitting the image "...sekeren gaun putih yang mereka pakai..." Thus the translation to become "...dengan sangat baik..."

2. 21/Eng/109/C:

I came into her room half an hour before the bridal dinner, and found her lying on her bed as lovely as the June night in her flowered dress—and **as drunk as a monkey**.

21/Ind/119/C:

*Aku masuk ke kamar Daisy setengah jam sebelum acara makan malam pengantin dan menemukan dia terbaring di tempat tidurnya seindah malam pada bulan Juni dengan gaun bermotif bunga-bunga – dan **semabuk monyet**.*

The writer uses simile "...as drunk as a monkey." to give a description that Daisy is characterized as monkey that has aggressive behavior.

According to "Kamus Inggris Indonesia – An English-Indonesian Dictionary" (1975), the word "monkey" is (n) "*keras, monyet*" (p. 385), and "drunk" is (adj) "*mabuk*" (p.199), so the translator uses literal strategy in translating this simile into "...*semabuk monyet*". It is culturally unnatural in the TL. Although, the target readers know and can imagine a monkey, but they may have never seen the drunk monkey. Regarding its structure, the simile "...as drunk as a monkey" is idiomatic, the translator should use reduction of

the simile, if idiomatic, to its sense, and replace the image as it is common in the TL that does not change the meaning. To make the simile more natural to the target readers, it may be translated to become “...*mabuk berat*”.

IV. CONCLUSION

A simile will be acceptable if the target readers can find similarity features between the topic and the image. Hence, the translator needs to consider strategies in translating the simile and he or she has to choose the appropriate translation strategies. Otherwise, the similes will be beyond comprehension.

In the novel “The Great Gatsby” written by F. Scott Fitzgerald and its Indonesian version of the same name translated by Sri Noor Verawaty, out of 60 similes, 36 similes are literally translated. It means that the translator considers most of the similes are familiar to the target readers. Twelve data use retention of the same vehicle plus explicitation of similarity feature(s) strategy, the translator considers that the similes have to add the information to make the image more understandable for the target readers. Five data use replacement of the image with a different image strategy; it means that translator considers that the image of the similes has to replace the common image to the target readers to comprehend it more easily. It helps the target readers interpret the meaning of similes correctly despite different image. Three data use reduction of the simile, if idiomatic, to its sense and the other three data use omission of the simile strategy. Then, one datum uses replacement of the image with a gloss.

Based on the analysis, the translator applies all strategies, but there are mostly three strategies that are used by the translator. In the meantime, the similes may contain cultural words that the target readers do not know. Despite the translator borrows some foreign terms, so that the target readers may find it difficult to understand them. As a result, the similes are lost.

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