The Translation Strategy of Larson Applied in The Translation of Similes in '*A Walk to Remember*' Novel by Nicholas Sparks

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Article Info	Abstract
	In translating similes, the main challenge is to ensure that the comparison from the source language conveys the intended meaning in the translated version, allowing readers to fully understand the original meaning. This research aims to find out the translation strategy in translating the simile found in *"A Walk to Remember"* novel by Nicholas Sparks from English as the source language and Indonesian with the title *"Kan Kukenang Selalu"* as the target language. This research used a qualitative method in collecting and identifying the data. There are three strategies in translating figurative languages using Larson's strategies (1998), which consist of; the sense of the word may be translated non-figuratively, retain the word in the original but to add the sense of the word, and substitute a figurative expression of the target language for the figurative expression of the source language.

Artikel Info	Abstrak
	Dalam menerjemahkan simile, tantangan utamanya adalah memastikan bahwa perbandingan dari bahasa sumber menyampaikan makna yang dimaksudkan dalam versi terjemahan, sehingga memungkinkan pembaca untuk sepenuhnya memahami makna aslinya. Penelitian ini bertujuan untuk mengetahui strategi penerjemahan dalam menerjemahkan simile yang terdapat dalam novel "A Walk to Remember" karya Nicholas Sparks dari bahasa Inggris sebagai bahasa sumber dan bahasa Indonesia dengan judul "Kan Kukenang Always" sebagai bahasa target. Penelitian ini menggunakan metode kualitatif dalam mengumpulkan dan mengidentifikasi data. Ada tiga strategi dalam menerjemahkan bahasa kiasan menggunakan strategi Larson (1998), yang terdiri dari; makna kata dapat diterjemahkan secara non-kiasan, mempertahankan kata dalam bahasa aslinya tetapi menambahkan makna kata, dan mengganti ekspresi kiasan bahasa target untuk ekspresi kiasan bahasa sumber.

I. INTRODUCTION

The use of language in everyday life will be so much easier if people can understand what each other is talking. However, the language barrier still happens and becomes the challenge of language itself. In a country, the use of local language is very important in order to communicate, but not all the tourists are able to speak the local language. In expressing themselves, humans not only communicate through spoken form but also through written forms. The example of written form to communicate is from the art of literary works, such as short stories, novels, and poetry. Literary works are aesthetic readings and cannot be distinguished merely by their written forms. The way that readers engage with them must also be taken into account (Meyer, 4). Regardless of the challenges of the language, the thing that can be used in order to overcome the challenges so that the meaning in communication can be well-delivered, and also for people to be able to express themselves easily is through translation.

In this era, technology is so advanced, humans can do anything in a simple way compared to when technology was not yet developed. People have rarely used dictionary books to translate their language into the target language, because of technological development, humans can translate words or even sentences in a much easier way, and this makes communication even easier. Translation is a reported speech where the translator records and transmits a message received from another source (Jakobson, 233). In general, translation is the process of transferring the meaning from the original language to the target language, so it makes it easy for the readers to understand what the person was trying to say and also minimizes the miscommunication. Translation can be used as a way for people to communicate with others easily and it also avoids the unwanted things that happen because of the inability to understand the language. Translation is the process or the result of the product from transferring or mediating

written texts from one human language to another (Colina, 3).

In translation, besides all the usage of making it easier to communicate, there are also several problems that appear, because there are also several things that cannot be translated just as it is, but has to pay attention to the context. The main problem in translation can happen whether it is translated freely or literally, the point is when translating, the translator should pay attention to the spirit not the letter, the sense not the words, the message rather than the form (Newmark, "A Textbook of Translation", 45). While translation encompasses the broad process of converting text from one language to another, there is also something that focuses on preserving the artistic and cultural nuances of a text which is literary translation, where it ensures the essence of the original work is maintained in its new linguistic form.

Literary translation is where the translator takes others' thoughts and images and delivers it in his own special way (Wechsler, "Performing Without a Stage: The Art of Literary Translation", 7). In literal translation, most cultural words cannot be translated literally and it has to include an appropriate equivalent of descriptive-functional (Newmark, 95). The translator has to translate the literary works with interpret the forms and sounds like the original to maintain the indirection of meaning which literature stands for. The translation must render both meaning and significance so that the reader will be able to discover the real meaning of it (Riffaterre, 204). The use of translation can also happen in order to translate literary works which contain lots of figurative expression in it. On page 4, the author stated that literary translators are faced with the 'illusion of authenticity' and try to transfer not only the message, but also the style of a literary work (Kolehmainen, et al.). In this case, the translator has not only just translated but also has to pay attention to the context, especially in translating literary works is a must because there will be a lot of figurative language in order to maintain the original message. The translator has not only to just translate a word or sentence as it is, but also the meaning of it. The translator should be not just translating but also interpreting, so the target audience can understand what the author is trying to convey.

Figurative language is one of the features that gives literature its distinctive form of the suggestion or indirection, and imagination or invention, which characterize its method of expression (Egudu, 3). This can be a thread where in figurative language, there are various words that are used to express or to show in different types of general words. Simile is one of the figurative languages that is often encountered in literary works such as novels, poetry, etc. Simile is a figure of comparisons which has the word '*like*' or '*as*' (Larson, "Meaning-Based Translation", 271). As said earlier, simile is often found in literary works. In this research, a simile was found through the novel used.

Nevertheless, this research uses a novel entitled *"A Walk to Remember"* by Nicholas Sparks. This research will analyze how the simile found in this novel is translated from English as the original language into Indonesian as the target language with the title *"Kan Kukenang Selalu"* by Kathleen S.W. as the target language. The original language of the novel was first published in 1999 by Warner Books and the target language was published by PT Gramedia Pustaka Utama in 2002. In short, this novel is about the romantic story of how the unexpected relationship between Landon Carter and Jamie Sullivan, where Landon is known as a bad and naughty boy had a relationship with a calm and good girl like Jamie, and it also tells how love can transform Landon into a better person and the memories they have made in a short period of time. This story conveys the themes of a story filled with tragedy, sacrifice, and also enduring power of love. The reason why the researcher chose this novel was to analyze the translation of simile because this novel is a romance kind of book and it gives the depth of emotional connection from the author to the readers, so it gives relatable and understandable feelings when reading the sentence which contains simile on it. Therefore, this research aimed to find the simile and analyze the translation strategies used by the translator in translating the simile.

The use of novel as the literary work in this research is interesting because novels are known in varied styles of language based on the genre, and the simile as the figurative language in this research is also perfect to use in order to take the readers in imaginations through the use of similes itself and also to develop the ideas or concepts, so it makes the message from the novel clearer. Simile as a figurative language usually has the function in literary works to compare things in a way that can build or evoke the readers' imaginations even more in reading from the comparisons. For example, the use of simile

in novels. The example of similes based on Scribbr website; *"He's as hungry as a wolf"*, it's not literally describing a person as a wolf but to describe the similarity of the character of a person when he's hungry. The other example is *"His tongue is sharper than a sword"*, this shows the comparison using the sword as the comparison to the tongue of someone which means that his words are so hurtful.

Similes are also divided into 2 types, which are live and dead similes (Larson, 274). Live simile is defined as a simile which has a strong imagery or emotions because it's 'creative'. Meanwhile, dead simile becomes so common because of the overused, and makes it no longer evoke the original imagery.

Example of Live Simile;

SL: *"Pria itu berpotongan seperti pohon cemara angin yang mati karena december petir, hitam, meranggas, kurus, dan kaku."* (Hirata, 10)

TL: *"He resembled a pine tree struck by lightning: black, withered, thin and stiff."* (Kilbane, 10)

Example of Dead Simile;

SL: *"Karena penampilan Pak Harfan agak seperti beruang madu, maka pertama kali kami melihatnya kami merasa takut."* (Hirata, 21)

TL: *"Because Pak Harfan looked quite like a grizzly bear, we were scared the first time we saw him."* (Kilbane, 24)

There are four parts in simile and metaphor to the propositions which is the basic comparison (Larson, 272):
1. Topic; the topic of the first preposition (nonfigurative), the thing really being talked about.
2. Image; the topic of the second preposition (figurative), what it is being compared with.
3. Point of similarity; found in the comments of both of the propositions involved or the comments of the event proposition which has the image as topic.
4. Nonfigurative equivalent; when the proposition containing the topic is an event proposition, the comment is the nonfigurative equivalent.

Based on Larson in *Meaning-Based Translation: A Guide to Cross-Language Equivalence* (1998, p. 124), proposed three strategies in translating figurative languages which consist of; the sense of the word may be translated non-figuratively, retain the word in the original but to add the sense of the word, and substitute a figurative expression of the target language for the figurative expression of the source language.

There are some studies related to this research of simile. First research, in comparison with other studies written by Oktaviani, Ratih (2018), et al, Utami, Komang Yukti (2012), Angelia, Deby (2020), Bayo, Joice Kurniawati (2021), which these studies focused on analyze and explain the translation of figurative language using Larson's strategy.

This research is different from those previous studies because the researcher offered a new object which the novel used, and also some of the studies used varied figurative languages to be analyzed not only the simile. However, this research aims to apply Larson's strategies in translating similes and also identify what the most-used strategy of Larson is used by the translator in *"A Walk to Remember"* novel. This research is expected to be useful for society in order to broaden the knowledge about the translation, the significance of the use in communication to enable the ease of communication and to avoid or to minimize the miscommunication and misinterpretation among others from around the world.

II. METHOD

The data in this research were drawn from the English novel A Walk to Remember, which was translated into Indonesian, forming the basis for the analysis of similes within the text. The study focuses on examining the translator's strategies in rendering figurative language, specifically similes, from the source language (English) to the target language (Indonesian). According to Larson (1998), figurative language, such as similes, requires specific translation strategies to ensure that the meaning, impact, and emotional nuances are accurately conveyed in the target language. These strategies play a crucial role in determining how well the figurative expressions resonate with the target audience, as the translator must navigate cultural differences and linguistic structures.

In the context of translating similes, Larson identifies various strategies, including direct translation, modulation, and adaptation, which help maintain the original meaning while considering the cultural and linguistic dynamics of the target language. Such strategies are vital because figurative expressions like similes do not always have direct equivalents in the target

language and may require creative solutions. According to Nida (1964), translation is not just a matter of replacing words but involves transferring meaning across languages, which often involves transforming figurative expressions in a way that makes sense to the target audience. This concept aligns with the notion of dynamic equivalence, where the translator focuses on conveying the intended meaning rather than sticking rigidly to the form of the original text.

The research employs qualitative methods to collect and analyze data, which is particularly suitable for this kind of textual analysis. As Hennink et al. (2011) point out, qualitative research methods are valuable in exploring the deeper meanings behind texts, especially when dealing with complex phenomena like translation. The research method of close reading allows for an in-depth examination of the similes in the original and translated texts, enabling the researcher to identify how effectively the translator has applied Larson's strategies. Close reading, as an interpretive approach, is essential in this study as it not only examines the text but also considers the broader cultural and contextual implications of the translation process.

Furthermore, as Baker (2011) suggests, understanding the translator's decision-making process is crucial to evaluating how translation strategies affect the final product. In the case of figurative language, such as similes, the translator's choices can significantly impact how the target audience perceives the text's emotional tone and meaning. Therefore, this research aims to uncover the specific translation strategies employed by the translator of A Walk to Remember, shedding light on the intricate process of translating figurative language across cultures and languages.

Through the use of qualitative methods and a close reading approach, the research aims to highlight not only the translation strategies employed but also the nuances involved in rendering figurative expressions, such as similes, into a different linguistic and cultural context. By identifying these strategies, the research contributes to the broader field of translation studies, offering insights into the challenges and techniques involved in translating literary works, particularly those rich in figurative language.

III. RESULT AND DISCUSSION

Here is the explanation of Larson's strategies used in translating the similes found in *"A Walk to Remember"* novel, with English as the source language and Indonesian as the target language.

1. **The sense of the word may be translated non-figuratively.**
   Example 1:
   SL: "By now the pit in my stomach was ***as big as*** Paul Bunyan's bowling ball." (152)
   TL: "Perutku terasa semakin mual." (98)

   Topic; the pit in my stomach
   Image; as big as Paul Bunyan's bowling ball

   Point of similarity; shows the similarity of how big the size of the bowling ball with the feelings in someone's stomach.

   This example is a simile because there's '*as…as*' as the linking word to connect the similarities between two things. Based on Larson, this example of simile is categorized as a live simile because this simile is not a common kind of figurative expression and has creative imagery. The translator translated the sentences into the target language without keeping the figurative expression, can be seen from the source language *'the pit in my stomach was as big as Paul Bunyan's bowling ball"* and translated into *"Perutku terasa semakin mual"*, which doesn't contain a simile.

2. **To retain the word in the original, but to add the sense of the word.**
   Example 2:
   SL: "papers were scattered across the desk, and books were strewn about the room **as if** no one had straightened up for weeks." (p.374)
   TL: "kertas-kertasnya berserakan di atas seluruh permukaan mejanya, dan buku-bukunya tersebar di seluruh ruangan **seakan** tak ada seorang pun yang membereskannya selama berminggu-minggu." (hal.241)

   Topic; papers
   Image; as if no one had straightened up for weeks
   Point of similarity; shows how *"papers were scattered"* like *"no one had straightened up for weeks"*, which means how messy the papers are.

   This example is a simile because there's '*as if*' as the *linking* word to connect the similarities between two things. Based on

Larson, this example of simile is categorized as a live simile because it's not familiar and helps the reader imagine the comparison used.

The translator used this strategy because there are no *changes* from original language into the target language and it shown in *"papers were scattered across the desk, and books were strewn about the room as if no one had straightened up for weeks."* into *"kertas-kertasnya berserakan di atas seluruh permukaan mejanya, dan buku-bukunya tersebar di seluruh ruangan seakan tak ada seorang pun yang membereskannya selama berminggu-minggu."*, which shows the exact or literal meaning.

3. **To substitute the figurative expression.**
Example 3:
SL: "and whenever I looked up she had this real shiny look about her, **as if** waiting for a burning bush or something." (p.143)
TL: "Setiap kali aku mengangkat kepala, aku melihat wajahnya yang penuh antusias, **seakan** sedang menantikan suatu keajaiban atau entah apa." (hal.92)

Topic; she

Image; as if waiting for burning bush or something

Point of similarity; shows the sense to anticipate something to happen.

This example is a simile because there's '*as if*' as the linking word to connect the similarities between two things. Based on Larson, this simile is categorized as a live simile because this simile is unique and creative.

The translator used this strategy because it shows in the source language *"and whenever I looked up she had this real shiny look about her, as if waiting for a burning bush or something."*, and when gets translated it becomes *"Setiap kali aku mengangkat kepala, aku melihat wajahnya yang penuh antusias, seakan sedang menantikan suatu keajaiban atau entah apa."*. The words "*as if waiting for a burning bush*" means seperti menunggu Semak-semak terbakar if translated into Indonesian, but instead, it gets translated into "*seakan sedang menantikan suatu keajaiban*" which it gets substitute whether to make the reader easy to understand or something.

IV. CONCLUSION AND SUGGESTION
A. Conclusion

After finding the similes and analyzing the strategy of translating the simile, can be concluded that simile is a figurative language by comparing one thing with other things which have the same meaning in order to get a deeper image or meaning especially in literature works, but the challenge appears because even though the form of simile is using 'like', 'as...as', 'as if', but not all sentences which contain one of them is a simile, the readers have to pay more attention in finding or using the proper simile. The challenges also appear in identify and analyze what the strategy was used by the translator in translating each of the simile, so it also has to pay more attention when analyzing.

From the finding and discussion, the researcher got the final draw. The similes found from 'A Walk to Remember' novel are 34 similes. 29 data are To retain the word in the original, 3 data are Translated non-figuratively, and 1 data is To substitute the figurative expression.

B. Suggestion

Based on the findings and conclusion, it is recommended that future research focus on expanding the analysis of simile translation in other literary works, considering different genres and cultural contexts to further explore the applicability of Larson's strategies. Additionally, it would be valuable to conduct a comparative study on how different translators approach figurative language in similar texts, to better understand the challenges in rendering similes accurately. For readers and translators, paying close attention to the nuanced use of similes, beyond just the form ('like', 'as...as', 'as if'), is crucial to ensuring the deeper meaning is retained in translation.

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