

The Expression Shifts in the English Translation of Chudori's *Laut Bercerita*

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ABSTRACT

As a means of facilitating access to knowledge and information, translation is critical in providing access to a wide range of subjects, particularly literature. The essence of translation in literature is crucial since, other than making literary work accessible all across the globe; it also enables writers to express themselves across cultures and generations while simultaneously influencing the reader's interpretation of literary works. As an instance of a translation product, the novel, which is a form of literature, can be cited as an example. The process of translating a novel is not just a matter of transferring language but also of disseminating its figurative language as well as determining the appropriate expressions to capture the emotions of the original work. However, translating a novel is more complicated than translating another genre of literature since a writer mainly utilizes a myriad of figurative language in their writing. As a result of this, there is likely an expression shift during the translation of figurative language. Examining expression shifts, which are changes in the way figurative language or expressions are presented when translated from one language to another, in the translation of figurative language within novels is highly relevant, as understanding these shifts can lead to improved translation practices, foster a deeper appreciation of cultural nuances, and better preserve the author's intended meaning across languages. This study strives to discover what types of expression shifts are present in the English translation of the figurative language in Leila S. Chudori's *Laut Bercerita*. Subsequently, this study is designed to analyze how figurative language is shifting in terms of its values of expression during translation. The data for the analysis are taken from *Laut Bercerita* (2017) by Leila S. Chudori, along with its English version titled *The Sea Speaks His Name* (2020), translated by John McGlynn. This novel is selected due to its figurative that is well-written, well-imagined, and easily discernible by readers of all backgrounds. In this study, a contribution will also be made to the field of translation studies, with an emphasis on the shift in expression during the translation of figurative language within a novel.

Keywords: expression shift, figurative language, literary translation, novel, *Laut Bercerita*

INTRODUCTION

There are significant numbers of languages spoken around the world. However, it is crucial to point out that every language possesses its peculiar quirks since each language has its rules of grammar, the structure of words, the arrangement of sentences, the pattern of sounds, and numerous vocabulary terms, as well as figurative expressions that are dissimilar to one another. In light of the various languages across the world, language acquisition and usage is limited for humans. Even though learning of language is a genuine ability that everyone retains, no one could be able to master every language in the world.

On the other hand, the importance of languages in modern society has increased exponentially in recent times. It is proven by the fact that they perform both as communication tools and as a means of expanding the horizons of individuals. As a consequence, the advancement of modern times has resulted in the greater use of distinct languages for miscellaneous sorts of text. In this regard, the presence of translation is paramount to generating meaning, ideas, and text messages between languages.

As an instrument that facilitates access to knowledge and information, translation takes a vital role in making a wide variety of subjects accessible to a broad audience, primarily literature. In the world of literature, the essence of translation is essential. The reason for this is that it makes literary works unrestricted to all parts of the world. Moreover, as well as enabling writers to voice their ideas across cultures and generations, translation also influences the way readers construe literary works.

Novels, which are a form of literature, can serve as instances of translation products. The process of translating a novel involves not only transferring its verbal content, which is in the form of language but also conveying its figurative language as well as selecting the appropriate expressions to capture the original's emotions. Nevertheless, since writers mostly utilize multiple figurative languages in their writings, translating novels is more complicated than translating other genres of literature. Consequently, the translation of figurative language within the novel may result in a shift in the expression.

Expression shifts could be defined as changes in how figurative language or expressions are presented when translated from one language to another. It depicts the movement of expression values as they are translated. Therefore, during the translation of figurative language within a novel, examining expression shifts is highly relevant.

This research paper discusses the shift in expression that is present in the English translation of the figurative language in Leila S. Chudori's *Laut Bercerita*. As the research object, the researchers chose this novel because

it has become popular among Indonesian readers due to its contribution to Indonesian literature and entertaining storyline. On top of that, *Laut Bercerita* is selected due to its well-written and well-imagined figurative that readers from all backgrounds could easily understand.

As this research concentrates on discovering the type of expression shift that occurs in figurative language translation as well as examining how figurative language shifts during translation in terms of its expression values, in order to execute the analysis, the researchers would like to compare the original version of Leila S. Chudori's *Laut Bercerita* with its English version titled *The Sea Speaks His Name* translated by John McGlynn.

In light of the researchers' decision to conduct this study, it is expected that this research will provide valuable insights into translation studies, specifically the shifting of expression during the translation of figurative language in a novel. In addition, the researchers consider that better translation practices could be derived from understanding these shifts, a deeper appreciation for cultural nuances could also be fostered, and the intended meaning of the writer between languages could be preserved more effectively within the translation.

METHOD

This research is included in the translation genre, specifically the translation of adult literature. It is because it centralizes the English translation of the figurative language in *Laut Bercerita* by Leila S. Chudori. Moreover, as this research is intended to discover expression shifts in figurative language translation, the researchers accomplish their analysis by examining *Laut Bercerita*, initially written by Leila S. Chudori, with its English translation, *The Sea Speaks His Name*, through comparative analysis.

In addition to utilizing qualitative research as a means of examining *Laut Bercerita* in terms of its expression shift in figurative language translation, both the original and translated versions of the figurative language within the novel are presented as data, which are in the form of narration and dialogue. Therefore, in order to collect data, the following procedures were followed:

1. Having read the original version as well as the translated version.
2. Examining the novel's narrations and dialogue to collect figurative language.
3. Determining the differences between figurative language in the source text and the target text.

There are several steps involved in the analysis of data. The first step was the categorization of figurative language according to Perrine's (1969) theory. As a second step, the researchers compared the figurative language of the source text (ST) with that of the target text (TT). Furthermore, the last step consisted of identifying the type of expression shift that ensues during translation by analyzing the data sentence by sentence. In this case,

the researchers drew on the shift in expression theory originated by Al-Zoubi and Al-Hassnawi (2001) to do so.

In this research paper, a simple procedure was carried out. It consisted of collecting figurative language from ST and TT, comparing ST and TT figurative language while examining the gaps between them, identifying the shifts in expression using the result, and concluding with a theoretical conclusion.

FINDINGS AND DISCUSSION

In the following, the researchers scrutinized in detail the type of expression shifts observed in the English translation of the figurative language in *Laut Bercerita*. This section delivers a part-by-part discussion, which is followed by an explanation of the types of expression shifts in figurative language.

Table 1. Expression Shift from Simile to Metaphor

No. of Data	Source Text (<i>Laut Bercerita</i>)	No. of Data	Target Text (<i>The Sea Speaks His Name</i>)
1/ST/LB/P/PG2	Apakah ini gelap yang kelak menjadi pagi yang lamat-lamat mengurai cahaya matahari pagi; atau gelap seperti sumur yang tak menjanjikan dasar?	1/TT/TSSH/P/PG10	I wondered if this darkness might turn into a morning with the promise of sunshine- or a dive into bottomless well.

An expression shift is evident in this sentence. In the ST, the phrase "**gelap seperti sumur yang tak menjanjikan dasar**" represents a simile used by the writer since it implies a comparison between the darkness of the bottom of the well and the feeling of gloom *Biru Laut* feels when he is at the threshold of the death. Furthermore, the use of the word "seperti" which acts as a connector, intensifies the evidence that the phrase is a simile due to its direct comparison.

However, when this phrase is translated into English, the essence of the simile loses its meaning since it turns into "**a dive into bottomless well,**" which is regarded as a metaphor as it becomes an indirect comparison. As a result, a simile in ST that possesses explicit comparison transforms into implicit comparison since this phrase becomes a metaphor in TT. Thus, the expression shift that emerges in this case is **rhetorical component**.

Table 2. Expression Shift from Simile to Personification

No. of Data	Source Text (<i>Laut Bercerita</i>)	No. of Data	Target Text (<i>The Sea Speaks His Name</i>)
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2/ST/LB/P/PG3	... tetapi angin yang menerpa itu terasa seperti sebuah pembebasan.	2/TT/TSSH/N/P/PG11	But the feel of the wind gave me a sense of freedom.
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This sentence indicates a shift in expression. As could be seen in the ST, the phrase, "**angin yang menerpa itu terasa seperti sebuah pembebasan**" signifies a simile utilized by the writer. It is ascertained when the writer explicitly compares the air that crashes Biru Laut's face and the sensation of freedom he feels. Moreover, by including the word "seperti", which serves as a connector, the phrase becomes more obvious that it is a simile, indicating its direct comparison.

Nevertheless, this simile forfeits its significance after this phrase is translated into English since it becomes "**the feel of the wind gave me a sense of freedom,**" which is a personification in which the word "**gave**" confers human attributes upon the "**wind**", which is an inanimate object. Therefore, in this data, an expression shift is apparent, namely **rhetorical component**.

Table 3. Expression Shift from Simile to Metaphor

No. of Data	Source Text (<i>Laut Bercerita</i>)	No. of Data	Target Text (<i>The Sea Speaks His Name</i>)
3/ST/LB/P/PG7	Semua berbaur, saling berkelebatan seperti sebuah pementaran film hitam putih yang dipercepat.	3/TT/TSSH/N/P/PG13	All of them are mixed together, images from a black-and-white film unreeled too rapidly.

An expression shift can be seen in this sentence. As shown in the ST, the sentence "**semua berbaur, saling berkelebatan seperti sebuah pementaran film hitam putih yang dipercepat**" alludes to the writer's application of a simile. It is revealed when the writer compares Biru Laut's flash of memory right before he dies with an old cinematic movie. A simile is more noticeable in this sentence, as the direct comparison is indicated by the word "seperti".

Regardless, the simile within this phrase renounces its significance when translated into English. It ensues because it turns to "**all of them are mixed together, images from a black-and-white film unreeled too rapidly**" which is recognized as a metaphor. After all, it involves an indirect comparison. As an outcome, the **rhetorical component** echoes the expression shift that establishes here.

Table 4. Expression Shift from Simile to Metaphor

No. of Data	Source Text (<i>Laut Bercerita</i>)	No. of Data	Target Text (<i>The Sea Speaks His Name</i>)
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4/ST/LB/ CH1/PG46	Tapi Tama seperti sebuah pulau misterius di antara pulau-pulau lain yang jelas warna dan formatnya.	4/TT/ TSSHN/ CH1/PG31	But Tama was a cipher, an island shrouded in fog , of unclear and indiscernible shape.
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An expression shift is apparent in this sentence. Based on the ST, it is apparent that the phrase "**Tama seperti sebuah pulau misterius**" refers to a simile used by the writer. It is evident when the writer compares Tama's unrevealed backstory to a mysterious island. Additionally, as a connector, the word "seperti" is employed. In this case, it becomes more apparent that it is a simile since its direct comparison can be seen in the word "seperti".

However, as this phrase is rendered in English, the simile in this phrase loses its underlying meaning. It happens because it becomes "**Tama was a cipher, an island shrouded in fog**", which is viewed as an indirect comparison as a metaphor. As well as changing the comparison, the translator also changes the terminology. Tama is referred to as a mysterious island in the ST, whereas in the TT, he is compared to a cipher. Hence, the **rhetorical component** is the expression shift that emerges here.

The expression shift seen in this example not only underlines the inherent complexities in translating stylistic elements of a text but also reflects the translator's creative autonomy in the process. The move from a direct comparison (simile) in the Source Text to an indirect one (metaphor) in the Target Text subtly alters the narrative's texture. Moreover, the change in terminology deepens the sense of mystery around Tama, highlighting the translator's role in shaping the reader's perception of the character.

By analyzing this shift, the study underscores the intricate decisions translators make and how these choices can affect the stylistic and rhetorical aspects of the translated text. This example underscores the translator's role in preserving the text's original meaning while ensuring its accessibility and cultural appropriateness for the target audience.

Table 5. Expression Shift from Simile to Metaphor

No. of Data	Source Text (<i>Laut Bercerita</i>)	No. of Data	Target Text (<i>The Sea Speaks His Name</i>)
5/ST/LB/ CH1/PG55	Dan si Mata Merah pastilah pemimpin ketiga lelaki bertubuh raksasa yang kelihatan seperti robot yang sedia melaksanakan perintah tuannya.	5/TT/ TSSHN/ CH1/PG40	He was, most certainly, the leader of the group and the other men were his robotic subordinates , ready to carry out his every order.

It appears that this sentence has shifted in expression. On the basis of the ST, the phrase "**ketiga lelaki bertubuh raksasa yang kelihatan seperti robot**" reflects the writer's use of similes. By comparing the

postures of the three men with a robot, it becomes clear that this phrase is a simile. Moreover, a word referred to as "seperti" is also used as a connector and direct comparison that indicates simile.

Nonetheless, translating this phrase into English removes its intended meaning from the simile. It occurs because this phrase changes to "**the other men were his robotic subordinates**" which is viewed as a metaphor because it conveys indirect comparisons. This results in the **rhetorical component** echoing the expression shift that has been established.

CONCLUSION

In this present study, the researchers aim to determine how figurative language is translated within a novel and identify the expression shift that occurs. With reference to the findings and discussion presented above, it is possible to reach a conclusion. This research proves that the translation of figurative language in the novel results in a shift in expression. The findings also revealed that there is a shift in expression in the translation of the figurative language in Leila S. Chudori's *Laut Bercerita*. Translations of figurative language in *Laut Bercerita* involve expression shifts that include rhetorical devices, including figurative language. It is referred to as the **rhetorical component** by Al-Zoubi and Al-Hassnawi (2001), which is characterized by a shift from ST to TT in figurative language. It occurs because John McGlynn, as the translator, often changes the simile in the ST into another figurative language in the TT. As an example, in his translation, McGlynn transformed similes into metaphors and personifications. In spite of this, he does not change the original writer's idea but still maintains the intended meaning of the original writer across languages. McGlynn changed expressions only to provide aesthetically acceptable translations to target audiences.

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