

STRATEGIES IN TRANSLATING METONYMIES: A CASE STUDY IN THE TRANSLATIONS OF THE NOVELS *EXCLUSIVE* BY SANDRA BROWN AND *A POCKET FULL OF RYE* BY AGATHA CHRISTIE INTO INDONESIAN)

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ABSTRACT

As one of figures of speech, people often use metonymy when they want to refer to one entity by means of another entity based on their contiguity. In translation, this figure of speech can sometime pose a problem, as the target language readers may not culturally accustom with the metonymy that the source language text uses to make reference to a particular entity. By relying on Chesterman's trope change strategy (or rather a set of strategies), this research attempted to analyze the strategies used in translating Englishes found in the novels *Exclusive* by Sandra Brown and *A Pocket Full of Rye* by Agatha Christie, which are used as the source of the data in this research. The method used in this research is the descriptive-analytical method. Based on the analysis, the researcher found that the metonymies are translated into two out of three subclasses of the trope change strategy, namely: translating the figurative expression in the same form as the SL figurative expression (ST trope X → TT trope X) and translating the figurative expression plainly into a non-figurative expression in TLT (ST trope X → TT trope Ø).

Key words: metonymy, Chesterman's trope change strategy

E. INTRODUCTION

As we understand it, there are many kinds of figurative language. One of them is metonymy. Metonymy is used when someone wants to refer an entity by using another entity which is related to the one referred (Seto, 1999, p. 91). In the famous clause "the kettle is boiling", for example, metonymy can be seen in the word *kettle* which is meant to refer to the content of the kettle. Excluding the clause above, there are actually many metonymies which can be easily found in daily conversation, in mass media, and in literary works such as novels.

Relating to novels, people may know novelists such as Agatha Christie and Sandra Brown, famous authors who have written many bestselling novels. Many of their works had also been translated into Indonesian. The novel *A Pocket Full of Rye* by Agatha Christie has been reprinted many times by many publishers. It also adapted into radio play and movie. Meanwhile, the novel *Exclusive* by Sandra Brown has also been printed for more than two million copies. It had also been in the *New York Times* bestseller list for over than two months. With all this achievement, the researcher thinks that it is worthwhile to use the two novels as the sources of the data of this research.

Along with the arising interests shown in this few decades on metonymy, the present researcher also finds it interesting to be analyzed, especially when it is used in a literary work and is translated in different language, since, as far as the researcher has known, there have not been many related research can be found. Therefore, the present researcher attempts to conduct a research about it. Specifically, this research wants to find out the types of metonymies found in both Agatha Christie's *A Pocket Full of Rye* and Sandra Brown's novel entitled *Exclusive* as well as their corresponding translations in the Indonesian translation of the novels and the strategies applied in translating the source language metonymies.

B. REVIEW OF RELATED LITERATURE

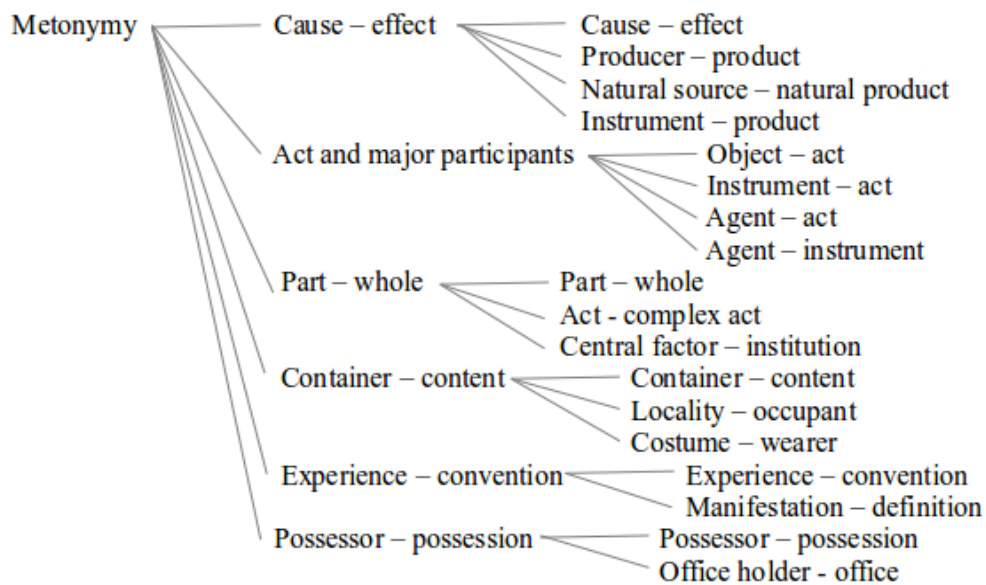
Metonymy

As one of figures of speech, Lakoff & Johnson (1980) explain metonymy as a way to use one entity to refer to another one which is related to it. They further describe it by differentiating metonymy from metaphor. While metaphor is defined as the way of conceiving one thing with another one and its primary function is understanding, metonymy has primarily a referential function.

Another definition of metonymy is stated by Radden and Covecses (1999, p. 21). They describe metonymy as "a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same idealized cognitive model". Meanwhile, in *A Dictionary of Linguistics and Phonetics* (Crystal, 2008, p. 303) simply defines metonymy as a figurative language in which an entity is placed by the name of the attribute of the entity itself. He gave an example for the word *violin* when it is used to place the word *violinist* or *the person who plays the violin*, in which the word *violin* used here serves as an attribute of the *the word violinist or the person who plays the violin*.

From those definitions of metonymy stated above, it can be concluded that metonymy as figure of speech is used to refer one entity by means of another entity based on the contiguity. Metonymy, unlike metaphor which is based on conceptual similarity, is based on contiguity between the entities and has a primary referential function.

There are many classifications of types of metonymy, however, by distinguishing the metonymic principles, Norrick (1981, pp. 86-100) categorizes metonymy into six different types as Nerlich (2006, pp. 111-112) summarizes as follows:



Translation

Etymologically, the word ‘translate’ comes from the Latin word ‘translat-’ or ‘transfere’ in which ‘trans-’ means ‘across’ and ‘-ferre’ means ‘to bear’ (Oxford Dictionaries, retrieved on December 6, 2013). From this, the word ‘translate’ can be perceived to mean ‘to convey a text from one language getting across to another language’. The word ‘translation’, therefore, can simply be meant as the process of conveying the text from one language to another.

However, Newmark (1988, p. 5) further defines translation as the “rendering the meaning of a text into another language in the way that the author intended the text”. In other words, the meaning is the focus in translating text. Meanwhile, Catford (1978, p. 20) explains translation as the replacement of textual material in the SL by the lexical and/or grammatical equivalent textual material in TL. From the definition it can be known that Catford, unlike Newmark, emphasizes more on the definition that what is meant by translation is that the process of translating the form.

However, Nida (1975, p. 95 in Golavar, 2012) explains that translation means “reproducing in the receptor language (target language) the closest natural equivalent of the message of the source language; first in terms of meaning and second in terms of style”. Similar to Nida’s definition, Bassnett (2002, p. 12) also describes translation as the rendering of a text in a language into another/ target language (TL) by ensuring that the surface meaning will be “approximately similar” and the structure of the source language (SL) text will be preserved “as closely as possible but not so closely that the TL structures will be seriously distorted”. By Nida’s and Bassnett’s definitions of translation, it can be concluded that what is meant by translation is that it is a process of rendering the meaning and preserving as closely as possible the structure or the form of the SL text into the TL text.

Translation strategies

In the process of translation, in order to render the source text to another language, to find, as Nida says, the closest natural equivalent, and, to ensure, as Bassnett stated, the surface meaning will be “approximately similar” and the structure of the source language (SL) text will be preserved, some problems will inevitably occur. The problems, as in Larson’s explanation in defining translation, may relate to the lexicon, grammatical structure, communication situation, and cultural context (Larson,1998, p. 3).

In handling the problems, there have been many strategies that translators use. As Chesterman (1997, pp. 87-116) explained, there are three primary group of strategies of translation that can be used to solve problems in translating:

1. Syntactic Strategies

This group relates to grammar or the grammatical systems of both the SLT and TLT. The group includes: literal translation, loan or calque, transposition, unit shift, phrase structure change, clause structure change, sentence structure change, cohesion change, level shift, and scheme change. The descriptions of each of the strategies are explained as follows:

a) Literal translation

According to Robinson (2001: 125), literal translation is “the segmentation of the SL text into individual words and TL rendering of those word-segments one at a time”. In other words, the translation is done by individually rendering the meaning of each of the word existing in the SL text into TL.

b) Loan or calque

As stated by Vinay and Darbelnet (1995, pp. 30–42) in Munday (2008, p. 56), borrowing, which produces a loan translation, means transferring the SLT directly to the TL. In other words, loan translation is done by rewriting the SL text in the TLT.

c) Transposition

This strategy, as stated by Hatim and Munday (2004, p. 150) involves “replacing one word class with another without changing the meaning of the message. This means that in translating a SL word, the translator uses a word which is considered to be the equivalent of the SL word but has different word class.

d) Unit shift

What is called by unit here includes morpheme, word, phrase, clause, sentence, and paragraph. As stated by Chesterman (1997, p. 95) “a unit shift occurs when a ST unit is translated as a different unit in the TT”.

e) Phrase structure change

Chesterman (1997, p. 96) explains that “This strategy (or rather group of strategies) comprises a number of changes at the level of the phrase, including number, definiteness and modification in the noun phrase, and person, tense and mood in the verb phrase”.

f) Clause structure change

As its name indicates, this strategy is done by changing the structure of the clause in terms of its constituent phrases. Chesterman (1997, pp. 96-97) added that “Various subclasses include constituent order (analyzed simply as Subject, Verb, Object, Compliment, Adverbial), active vs. passive voice, finite vs. non-finite structure, and transitive vs. intransitive”.

g) Sentence structure change

Chesterman (1997, p. 97) explained that sentence structure change "...affects the structure of the sentence-unit, insofar as it is made up of clause-units. Included are changes between main-clause and sub-clause status, changes of sub-clause types etc".

h) Cohesion change

Relating to the cohesion of the text, some changes may be needed. The changes, as explained by Chesterman (1997, p. 96) are changes that affect "the intra-textual reference, ellipsis, substitution, pronominalization and repetition, or the use of connectors of various kinds".

i) Level shift

The word 'level' that Chesterman used here includes phonology, morphology, syntax and lexis. Chesterman (1997, p. 99) noted that one obviously influential factor in the level shift is "...the type of languages concerned, whether they are more analytic or more agglutinative, for instance". Chesterman also added that the role of intonation is another factor resulting a level shift.

j) Scheme change

This change relates to the change done in translating rhetorical schemes such as parallelism, repetition, alliteration, metrical system, etc. (Chesterman, 1997, pp. 99-100). Chesterman further explained that there are three basic alternative that can be used in translating rhetorical scheme:

- ST scheme X → TT scheme X. This means that the ST scheme is preserved or the TLT use the same scheme as the ST one.
- ST scheme X → TT scheme Y. In this alternative, the SL scheme is changed to another scheme which serves an appropriate or similar function in the TLT.
- ST scheme X → TT scheme Ø or vice versa (ST scheme Ø → TT scheme X). In this case either the SL scheme is deleted or the ST is added a scheme.

2. Semantic Strategies

The strategies involved in this group of strategies are synonymy, antonymy, hyponymy, converse, abstraction change, distribution change, emphasis change, paraphrase, trope change, and other semantic changes.

a) Synonymy

This strategy uses a synonym as the translation of the SL word or text since the exact equivalent of the word cannot be found or is not appropriate in the context. As also explained by Chesterman (1997, p. 101), "this strategy selects not the "obvious" equivalent but a synonym or near synonym for e.g. to avoid repetition".

b) Antonymy

In this, instead of using the exact or synonym of the SL text, the translator can use its antonym and combines the antonym with a negation element to translate the SL text.

c) Hyponymy

Relating to the generalization (using subordinators) or the specification (using hyponyms) of the SL text in TT, there are three alternatives that can be done:

- ST superordinate → TT hyponym,
 - ST hyponym → TT subordinate
 - ST hyponym X → TT hyponym Y
- d) Converses

Different from antonymy, this strategy uses words which "...express the same state of affairs from opposing viewpoint, such as *buy* and *sell* (Chesterman, 1997, p. 103).

e) Abstraction change

This strategy can be done by changing the concept of the SL text either from abstract to more concrete or vice versa (Chesterman, 1997, p. 103).

f) Distribution change

As stated by Chesterman (1997, p. 104), distribution change here means "...the distribution of the same "semantic" components over more items (expansion) or fewer items (compression)."

g) Emphasis change

Chesterman (1997, p. 104) explains that this strategy includes adding, or reducing, or altering the emphasis or the thematic focus due to some reasons.

h) Paraphrase

As explained by Newmark (1988, p. 90), paraphrase is "an amplification or explanation of the meaning of a segment of the text". In other words, this strategy can be done by re-explaining or rewording the meaning of the SL text. Furthermore, Chesterman (1997, p. 104) stated that "The paraphrase strategy results in a TT version that can be described as loose, free, in some contexts even under-translated.....This is a typical strategy for the translation of idioms, for instance, for which no corresponding idiomatic expression can be found in the TL".

i) Trope change

This strategy, or as Chesterman preferred to call 'set of strategies', is further used in this research to analyze the translation of metonymies found in the sources of the data. As Chesterman (1997, p. 105) describes it, this strategy is the one used in translating rhetorical tropes or figurative expressions. Similar to scheme change, there are three subclasses of strategy that can be done here:

- ST trope X → TT trope X. By using this subclass of strategy, a figurative expression, for example: a metonymy, is translated also into a metonymy. However, this can be further be divided into three more ways:
 - E. translating ST trope into the same trope, in terms of its lexical semantics, in the TT.
 - (ii) translating ST trope into the same trope in the TT, but they are not semantically identical, only related.
 - (iii) translating the SL trope into the same trope in TT, but they are not related lexically and use different source of image.
- ST trope X → TT trope Y. In this, the general feature of figurativeness is retained in TT, but based on a different trope or 'tenor' (as it is called by Chesterman, 1997, p. 106) as the ST one.
- ST trope X → TT trope Ø or vice versa. In this, the ST trope is translated plainly into a non figurative one in the TT,

j) Other semantic changes

This, as explained by Chesterman (1997, p. 107), covers "other modulations of various kinds, such as change of (physical) sense or of deictic direction,". F

3. Pragmatic Strategies

Relating to the pragmatic matter, the strategies categorized in this group are:

a) Cultural filtering

Chesterman (1997, p. 108) explained that cultural filtering here deals with translating cultural-specific items whether by adapting them using its cultural or functional equivalents or not. He further explains that this strategy can be referred to as naturalization, domestication or adaptation; or exoticization, foreignization or estrangement.

b) Explicitness change

Relating to this strategy, Chesterman (1997, pp. 108-109) explained that the change here can be into more explicit or more implicit.

c) Information change

Chesterman (1997, p. 109) explained that this strategy involves adding new (non-inferable) information or omitting the information which is regarded to be irrelevant.

d) Interpersonal change

In defining what is meant by interpersonal change, Chesterman (1997, p. 110) stated that it is a strategy which operates at the level of the overall style so that it can alter “the formality level, the degree of emotiveness and involvement, the level of technical lexis and the like: anything that involves a change in the relationship between text/author and reader”. This means that by using this strategy, the changes are made by also changing the style or formality of the author/text-reader relationship.

e) Illocutionary change

Illocutionary changes or changes in the act of speech, as explained by Chesterman (1997, pp. 110-111), are usually linked with other strategies too. This strategy is applied, for example, when the translator changes the form of the text from a statement into a request, or from a direct speech into an indirect one.

f) Coherence change

This strategy is similar to the cohesion change. Chesterman (1997, p. 111) stated that the difference between the two is that while cohesion change has to do with formal markers of textual cohesion, coherence change involves changes in “the logical arrangement of information in the text, at ideational level”.

g) Partial translation

Partial translation here includes “any kind of partial translation, such as summary translation, transcription, translation of the sounds only and the like” (Chesterman, 1997, p. 111).

h) Visibility change

This relates to the change of the authorial or translatorial presence, whether to make it “overt” or “foregrounded”. The translator can make the translatorial presence to be overt and visible in the TLT by adding comments in brackets or using footnotes (Chesterman, 1997, p. 112).

i) Transediting

Transediting, as mentioned by Chesterman (1997, p. 112), is a term suggested by Stetting (1989) to refer to the strategy including “drastic re-ordering, re-writing, at a more general level that the kinds of changes covered by the strategies so far mentioned” which is used when translating poor or badly written texts.

j) Other pragmatic changes

Chesterman (1997, p. 112) explained that the changes cover the changing of the layout of the text and the choice of dialect.

C. RESEARCH METHOD

This research was done by using descriptive-analytical method. Descriptive method, as Kothari (2004, p. 2) is a method used in a research whose major purpose is to describe “the state of affairs as it exists at present” and which includes surveys and fact-finding investigation of different kinds. Meanwhile, analytical method is the kind of research method using facts or information which are already available and which analyzes those facts or information in order to make a critical evaluation of them (Kothari, 2004, p. 3). Descriptive-analytical method, therefore, is a method in which the research uses the available facts or information in order to give descriptions and critical evaluation of them. By using this research method, the researcher tried to give description and evaluation of the available data.

This research uses the novels *Exclusive* by Sandra Brown and *A Pocket Full of Rye* and their translations by Agatha Christie as the source of the data. The researcher firstly read the novels, identifies the expressions which are considered and categorized as metonymies, analyzed their corresponding translations, then categorized them based on their strategies of translation using Chesterman’s trope change strategy and drew conclusion from the analysis.

D. RESULT AND DISCUSSION

In analyzing the data, it is found that there are only two subclasses of Chesterman’s trope change strategy applied in translating metonymies found in Sandra Brown’s *Exclusive* and Agatha Christie’s *A Pocket Full of Rye*, namely: translating the figurative expression in the same form as the SL figurative expression (ST trope X → TT trope X) and translating the figurative expression plainly into a non figurative expression in TLT (ST trope X → TT trope ∅).

ST trope X → TT trope X

This subclass of trope change strategy is done when the SL metonymies are also translated into metonymies in the SLT. However, as Chesterman (1997, p. 105) explains it, this subclass of strategy is divided into three types: (i) translating ST trope into the same trope, in terms of its lexical semantics, in the TT; (ii) translating ST trope into the same trope in the TT, but they are not semantically identical, only related; and (iii) translating the SL trope into the same trope in TT, but they are not related lexically and use different source of image. This can be further seen in the data which can be explained below:

i. translating ST trope into the same trope, in terms of its lexical semantics, in the TT

In this type, the SL metonymies are also translated into metonymies by using words serving the same meaning. The data which use this type of ST trope X → TT trope X subclass can be described as follows:

Sandra Brown's <i>Exclusive</i> (SLT)	<i>Berita Eksklusif</i> (TLT)
No one could believe it. America mourned. (p. 17)	Tak ada yang bisa mempercayainya. Amerika berduka. (p. 25)

As described in Oxford Dictionaries accessed on September 18, 2013, the word *America* refers to “a land mass of the western hemisphere consisting of the continents of North and South America joined by the Isthmus of Panama”. However, it can be known that what the SL word *America*... here is used as a locality-occupant metonymy in which the locality is used to refer to the occupant, the people living in America, specifically in the U.S. Then, in order to preserve the metonymic sense, the translator translated it into the word *Amerika* ..., which serves as the calque of the SL word *America*...

Sandra Brown's <i>Exclusive</i> (SLT)	<i>Berita Eksklusif</i> (TLT)
The world was plunged into shock and grief. (p. 17)	Dunia terperangah, terkejut, dan sedih. (p. 25)

The SL phrase *The world* ... is used as a locality-occupant metonymy as it refers not to the world as the locality but to the people living in the world or the occupants. Then, by using the same reference, the translator translated the SL phrase into the word *Dunia* ... (means *world*) which has the same meaning as the SL phrase. This makes the TL word is also categorized as a locality-occupant metonymy.

Sandra Brown's <i>Exclusive</i> (SLT)	<i>Berita Eksklusif</i> (TLT)
“You don't have to believe me. Ask of Cletus Armbruster.” “ The senator ?” (p. 434)	“Kau tidak harus mempercayai aku. Tanya si tua Cletus Armbruster.” “ Senator itu ?” (p. 535)

The phrase *The senator* in the SLT refers to the character named *Cletus Armbruster*. This makes the SL phrase categorized as an office holder-office metonymy in which the office (*the senator*) is used to refer to the office holder (the character *Cletus Armbruster*). Then, by translating the SL phrase into the TL phrase *Senator itu* (means *The senator*) which serves the same meaning, the translator preserved the function of the SL phrase as an office holder-office metonymy in the TL one.

ii. translating ST trope into the same trope in the TT, but they are not semantically identical, only related

Unlike the first type of ST trope X → TT trope X subclass, in this type the SL _nglish_es are translated also into metonymies but using the words which do not serve the exact same meaning but it is related with the one of the SL metonymies. Those which use this type of ST trope X → TT trope X subclass are:

Sandra Brown's <i>Exclusive</i> (SLT)	<i>Berita Eksklusif</i> (TLT)
She jumped off the chaise, grabbed the	Ia melompat bangun dari sofa, menyambar

glass of wine, and defiantly <i>drained</i> it. (p. 25)	gelas anggur, dan dengan gaya menantang <i>menghabiskannya</i> . (p. 35)
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By using the word ... *drained* ... which serves as the effect, the writer meant to allude to the cause that can be indicated by using the word *drank*. Thus, the SL word ... *drained* ... is classified as a cause-effect metonymy. By preserving the metonymic sense of the SL word, the translator translated it into the word ... *menghabiskannya*... in which the word *menghabiskan* (in the sentence, it means *finished*) serves a slightly different meaning from the SL one but also has the sense as the effect used to mean the cause.

Sandra Brown's <i>Exclusive</i> (SLT)	<i>Berita Eksklusif</i> (TLT)
Swearing, Bondurant <i>hit the Off button</i> . (30)	Sambil mengumpat, Bondurant <i>menekan tombol Off</i> . (p. 42)

By using the SL phrase ... *hit the Off button*, the writer wanted to imply that the character *shut off* the device by *hitting the Off button*. This makes the SL phrase ... *hit the Off button*, which serves as the cause, is metonymically used to mean the effect (*shut off* the device) and, hence, it is categorized as a cause-effect metonymy. As the corresponding translation of the SL phrase, the TL phrase ... *menekan tombol Off* (means *press the Off button*) is also classified as a cause-effect metonymy. However, it poses a bit different meaning from the one of the SL phrase since in translating the word ... *hit* ..., the translator used the word ... *menekan* ... which does not serve the exact same meaning as the meaning of the SL word, but only related.

Agatha Christie's <i>A Pocket Full of Rye</i> (SLT)	<i>Misteri Burung Hitam</i> (TLT)
"Who should I mean? <i>Themistress</i> —and that man. No shame about it, they hadn't. But if you ask me, the master had got wise to it. Put someone on to watch them, he had. Divorce, that's what it would have come to. Instead, it's come to this." (p. 81)	"Siapa lagi yang saya maksudkan? <i>Nyonya</i> tentu—dan laki-laki itu. Mereka sama sekali tak tahu malu. Tapi kalau Anda ingin tahu, Tuan cukup bijaksana. Sudah ditugaskannya seseorang mengamati mereka. Seharusnya yang terjadi perceraian. Rupanya, <i>inilah</i> yang terjadi." (p. 79)

As defined in Oxford Dictionaries accessed on January 12, 2014, the archaic meaning of the word *mistress*, as the word *mistress* in the SL phrase *Themistress* ... also does, refers to "a female head of a household". By this meaning, the writer used the phrase *Themistress* ... (job or office) in the SLT to refer to one of the characters (office holder) having the role as the mistress of the house where most of the story took place, and therefore, made the phrase classified as an office holder-office metonymy. Meanwhile in the TLT, the translator also made the corresponding translation of the SL phrase serve as an office holder-office metonymy. However, by using the word *Nyonya* ..., which in Kamus Besar Bahasa Indonesia dalam jaringan accessed on January 12, 2014 refers to a married woman or one's wife, the translator made a slight difference in the meaning as the TL word does not focus on the household but to the marital status.

Agatha Christie's <i>A Pocket Full of Rye</i> (SLT)	<i>Misteri Burung Hitam</i> (TLT)
That butler looks to me a bit of a rascal, and that <i>parlourmaid</i> is definitely subnormal. (p. 86)	Petugas penjaga pintu bajingan juga kelihatannya, lalu <i>pelayan</i> itu pun kelihatannya tak normal. (p. 83)

By using the word ... *parlourmaid* ..., which as explained in Oxford Dictionaries accessed on January 12, 2014 refers to “a maid employed to wait at table”, the writer wanted to refer to one of the character having the job as a parlourmaid. This makes the SL word ... *parlourmaid* ... serves as an office holder-office metonymy in which the job or office (*parlourmaid*) is used to mean the office holder (the character). Then, as the corresponding translation of the SL word, the word ... *pelayan* ... (means *servant*) is also classified as an office holder-office metonymy. However, the word *pelayanin* Indonesian only refers to a servant, without specifically indicates the sex orientation and the specific job to wait the table. This makes the TL word ... *pelayan* ... serve a more general meaning than the SL word English word ... *parlourmaid* ...

iii. translating the SL trope into the same trope in TT, but they are not related lexically and use different source of image

By using this type of ST trope X → TT trope X subclass, the SL metonymies are translated also into metonymies but using the words having a different meaning with the one of the SL metonymies as they have different source of image used in rendering what the SL metonymies refer to. This can be seen in the data below:

Agatha Christie's <i>A Pocket Full of Rye</i> (SLT)	<i>Misteri Burung Hitam</i> (TLT)
Old sins cast long <i>shadows</i> . Miss Ramsbottom had said that—said it with significance, too—as though she was giving him a hint. (p. 217)	Dosa itu panjang <i>ekornya</i> . Nona Ramsbottom pernah berkata suatu kali—dan dia mengatakannya dengan penuh keyakinan pula, seolah-olah dia memberikan suatu isyarat. (p. 194)

Shadow is usually defined as the dark area or shape of a three-dimensional object coming between rays of light and a surface (Oxford Dictionaries accessed on January 7, 2014). However, the word ... *shadows* in the SLT above refers to the inseparable past events or history. The writer made a reference to this based on the manifested meaning of the word *shadow* which indicates something that cannot be English from its object. Thus, the word ... *shadows* in the SLT is classified as a manifestation-definition metonymy.

In translating the SL word ... *shadows*, the translator preferred to have a different source of image to translate it using the word ... *ekornya* (means *its tail*) which has completely different meaning from the one of the SL word. However, it also serves as a manifestation-definition metonymy since, as can be perceived, it does not refer to the definition of the word *ekor* (means *tail*) but the meaning manifested in it which indicates an

extended but inseparable part of a whole thing. Then, as tails are located on the back, the word ... *ekornya* in the TLT here refers to the inseparable things happened in the past.

ST trope X → TT trope Ø

In this, the SL metonymies are translated plainly into non figurative expressions. This is done by adding information or by replacing them directly to what the metonymic expressions refer to. This can be shown in the data analyzed as follows:

Sandra Brown's <i>Exclusive</i> (SLT)	<i>Berita Eksklusif</i> (TLT)
She twirled her strand of pearls, played with the discreet diamond studs in her earlobes, and repeatedly adjusted the RayBans that almost concealed the dark, puffy circles around her eyes. (pp.1-2)	Ia mengutak-atik kalung mutiaranya, bermain-main dengan giwang berlian indah di telinganya, dan berulang kali membetulkan letak kacamata RayBan yang nyaris menutupi lingkaran ehitamdan bengkak di sekeliling matanya.(pp.5-6)

RayBan, as it is known, is a company producing sunglasses, but in the SLT, the word ... **RayBans** ... refers to the product produced by RayBan. This makes the SL word ... **RayBans** ... categorized as a producer-product metonymy in which the producer (*RayBan*) is used to mean the product (sunglasses). However, when it is translated into the TLT, the corresponding translation ... **kacamata RayBan** ... refers directly to the product as the word ... **kacamata** ... indicates the product or the glasses, and therefore, it does not serve as a metonymy.

Sandra Brown's <i>Exclusive</i> (SLT)	<i>Berita Eksklusif</i> (TLT)
The very next morning, Dalton Neely had called a press conference to announce that Mrs. Merritt was going into seclusion for an unspecified period of time. (.....). Questions from thefloor had been entertained. (p. 61)	Dan persis keesokan paginya,Dalton Neely mengadakan konferensi pers untuk mengumumkan bahwa Mrs. Merritt akan mengasingkan diri selama jangka waktu yang tidak ditentukan.(.....). Pertanyaan-pertanyaan para wartawan ditanggapi. (p. 78)

As explained in Oxford Dictionaries accessed on January 12, 2014, the phrase 'from *the floor*' is defined as "delivered by an individual member at a meeting, not by a representative on the platform" in which the phrase *the floor*, hence,refers to the members of a meeting. This definition makes the SL phrase ... **the floor** ... serves as a locality-occupant metonymy in which the locality (the floor) is used to mean the occupants (the members of the meeting: members of the press attending the press conference). However, this SL metonymy is translated plainly in the TLT into the phrase ... **para wartawan** ... (means *journalists*) which makes it directly refer to occupants so that it does not serve as a metonymy.

Sandra Brown's <i>Exclusive</i> (SLT)	<i>Berita Eksklusif</i> (TLT)
<i>She</i> was finished for the day. Her story for the evening newscast was completed and on the producer's desk. (p. 189)	<i>Tugasnya</i> hari ini sudah selesai. Liputannya untuk warta berita malam sudah beres dan berada di meja produser. (p. 233)

As can be perceived, the word *She*... in this data is used metonymically to refer to her works and, therefore, is classified as a possessor-possession metonymy in which the possessor (*She*) is used to mean the possession (her job). But, by translating the word *She* ... into *Tugasnya* ... (in the TLT means *her job*), the TL word can no longer be categorized as a metonymy. This is because by using the word *Tugasnya* ..., the translator made it directly refer to the possession or the works that the character, *she*, has done. Therefore, the metonymic sense in the SL word can no longer be found in its corresponding translation.

Sandra Brown's <i>Exclusive</i> (SLT)	<i>Berita Eksklusif</i> (TLT)
Clete then led David into his study, turned on the shaded desk lamp, and poured the young man <i>abrandy</i> . (p. 201)	Clete membawa David ke ruang kerja, menyalakan lampu meja, dan menuang <i>segelas brendi</i> untuk anakmuda itu. (p. 248)

In the SLT, the phrase ... *abrandy* here does not refer to the alcoholic drink but the container containing the drink. This is because the article ... *a* ... in the phrase indicates not to the liquid but the place/container in which the character *Clete* poured the brandy into. This makes the SL phrase ... *abrandy* categorized as a container-content metonymy.

By translating the SL phrase into ... *segelas brendi* ..., the translator deleted the metonymic sense the SL phrase has in the TLT. This is because the word ... *segelas* ... (means *a glass of*), the translator made it clear that it directly refers to the container containing the brandy. Thus, the TL phrase ... *segelas brendi* ... does not serve as a metonymy.

E. CONCLUSION

Novels are known as one of literary works which usually portray the reality of the situation happened in a society. In the context relating to the language, the use of *_nglish_es* in communication is inevitable, as we can find many *_nglish_es* in the novels used as the sources of the data of this research. However, when it comes to translating *_nglish_es*, from this research it can be found that by referring to Chesterman's trope change strategy, the translation strategy used in the translation of rhetorical tropes or figurative expressions, the metonymies found in both Sandra Brown's *Exclusive* and Agatha Christie's *A Pocket Full of Rye* are translated into two out of three subclasses of the trope change strategy, namely: translating the figurative expression in the same form as the SL figurative expression (ST trope X → TT trope X) and translating the figurative expression plainly into a non figurative expression in TLT (ST trope X → TT trope Ø). This means that there are two possible ways

that translators can use in translating *_nglish_es*, first is translating *_nglish_es* into also *_nglish_es* and the second is translating *_nglish_es* plainly into non *_nglish_es* or other figures of speech.

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