

Translation Techniques and Accuracy of Simile and Metaphor in *The Midnight Library* Novel by Matt Haig

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Abstract. Metaphor and simile are types of figurative language widely used in literary works especially novels. This research is aimed to find out the translation techniques used to translate sentences and utterances containing simile and metaphor, and to identify the level of accuracy of these translations in *The Midnight Library* novel. This research used the framework of translation techniques (Molina & Albir, 2002) and accuracy (Nababan, 2012). Descriptive qualitative method was used to analyze the data. The results show that 10 techniques were used to translate simile and metaphor, including established equivalent (60.25%), amplification (14.1%), borrowing (6.35%), linguistic amplification (4.85%), linguistic compression (0.4%), reduction (5.05%), literal (6.05%), discursive creation (2.7%), generalization (0.4%), and variation (0.4%). In terms of accuracy, 30.8% are considered accurate, 40.4% are less accurate, and 28.85% are inaccurate by the rater. It can be concluded that established equivalent is mostly used because the translator uses many direct equivalents in the TL. Meanwhile, the assessment results are mostly considered less accurate, because although many words are translated using direct equivalents, the translation does not fit the existing context. There are also additions or subtractions of words that can affect the entire sentence of the translation.

Keywords: Accuracy; Metaphor; Novel; Simile; Translation Techniques

RESEARCH BACKGROUND

A novel is a literary form in which authors employ figurative language to communicate messages to readers, as it adds value to the language (Swarniti, 2021). Metaphor and simile are types of figurative language that are quite widely used in novels. A simile is a direct comparison between different things, often utilizing words like “like,” “as,” “than,” “similar to,” “resembles,” or “seems” (Perrine, 1982). Similes share similarities with metaphors in certain aspects. A metaphor is a figurative expression that indirectly compares two things without explicitly stating their similarities. Simpson (2004) describes metaphors as a mapping process between distinct conceptual domains. The target domain refers to the concept being described, while the source domain provides the basis for creating metaphorical constructions. Meanwhile, translation deals with transforming one language (source language) into another (target language) (Larassati et al., 2019). Translating expressions with figurative meanings presents a significant challenge for translators because before finding the equivalent, they need to grasp the context embedded in the source language. The translator should not disregard the author’s style, particularly when it involves the utilization of figurative expressions. Such figurative expressions necessitate great care in translation, (Suryawinata and Hariyanto, 2003).

In the novel *The Midnight Library*, which is translated into Indonesian as *Perpustakaan Tengah Malam*, the author, Matt Haig, employs figurative language in his work. He also uses metaphors and similes, as found in the sentence “You drink like a fish” which is translated into “*Minum-minum*”. It is interesting that the translator translates this simile with a distinct meaning. Literally, the sentence could have been translated into “*Dia minum seperti ikan*”. Someone who is described as drinking like a fish is usually someone who drinks quickly or in a hurry, usually in large quantities. In the case of metaphor, the researchers found that ‘The shape of regret’ is translated into “*Sosok sesal*”. The

sentence in the source language should be translated as “*Bentuk penyesalan*”. There is a change in the form of the word in the translation, namely adjective into noun. This phenomenon leads the researchers to further investigate the translation problems of simile and metaphor in the novel *The Midnight Library* and its Indonesian translation *Perpustakaan Tengah Malam*. The problem is that metaphor and simile are frequently associated with the author's culture, which is different from Indonesian culture. In order to translate it, certain translation techniques are used, and to see whether the translation is accurate or not, an assessment is needed to see the level of accuracy.

Molina and Albir (2002) define translation technique as a method of analyzing and categorizing how translation equivalence works. Meanwhile, in terms of translation quality, Nababan et al (2012) state that translation quality assessment is based on three major factors, namely accuracy, acceptability, and readability. One aspect of translation quality is accuracy. According to Nababan (2004), accuracy is a term that describes the scope of a translation and shares ideas with the original, without any meaning transferred from the SL to the TL. As techniques and quality are important to translate a literary work, this research is aimed to find out the translation techniques used to translate sentences and utterances containing simile and metaphor, and to identify the level of accuracy of these translations in *The Midnight Library* novel.

REVIEW OF RELATED LITERATURE

Several studies in the same field have been conducted such as by Putri (2021), who analyzed similes in the novel *To All the Boys I've Loved Before* by using Larson's framework. The result shows that the most common types of similes are live similes. The most common strategy for translating similes in data is literal translation. Sembiring and Sigit (2020) conducted a research on metaphor and simile translation strategies in the novel *The Jungle Book*. According to the findings, simile is more prevalent than metaphor in *The Jungle Book* novel. The translation strategies are mostly metaphor, meanwhile, by replicating a metaphorical image in the TL, simile is translated using literal translation. Puspita (2020) examined metaphor and simile translation in dialogues from *The Fault in Our Stars'* Indonesian translation. Larson's translation strategies were used to analyze the data. The result shows that the translator employs only four of the five strategies to translate metaphors, while only one strategy is used to translate. The novelty of this research lies in the novel studied and the different approaches employed. This research is conducted to fill in the gap from the previous studies by looking at the level of accuracy of the translation. Therefore, this research is aimed at examining the translation techniques used to translate metaphor and simile in the novel and to identify the accuracy of the translation of simile and metaphor.

Molina and Albir (2002) proposes eighteen types of translation techniques which include adaptation, amplification (divided into four types: addition, explication, paraphrase, annotation), borrowing (pure and naturalized borrowing), calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal, modulation, particularization, reduction (total, partial, and implicitation), substitution, transposition, and variation.

Translation quality assessment is used to evaluate the work of professional translators. According to Nababan et al (2012), translation quality is determined by three factors: accuracy, acceptability, and readability. In practice, however, producing a perfect translation can be difficult at times due to various considerations. Translators are frequently faced with the decision of prioritizing one aspect over another. As a result, the translation's quality should focus on those three factors. Accuracy by Molina and Albir (2002) is defined as whether or not a translation meets certain requirements for

correctness. According to Larson (1984), the information between the SL and the TL is correct if it is accurate. Nababan et al (2012) state that accuracy is linked to the appropriateness of the content or message between the SL and TL. The message must be accurately and meaningfully conveyed. The content or message in the SL cannot be changed by adding or removing content or message. Adding or removing content or messages in the TL is considered a betrayal of the original author and target readers. Nababan (2012) defines three levels of accuracy: accurate, less accurate, and inaccurate, each of which has its own description of the assessment criteria. Table 1 presents the score and criteria of translation accuracy by Nababan (2012).

Table 1 Instrument Rubric of Translation Accuracy

Translation Categories	Score	Qualitative Parameters
Accurate	3	The meaning of word, technical term, phrase, clause, sentence, or text in the SL is faithfully expressed in the TL; no meaning is distorted, added, or deleted.
Less Accurate	2	Most of the meanings of the SL words, technical terms, phrases, clauses, sentences, or texts have been faithfully conveyed into the TL. Nonetheless, there remains some distortion, such as the translation of double meanings (ambiguity) or deletion or addition of meaning that compromises the integrity of the message.
Inaccurate	1	The meanings of words, technical terms, phrases, clauses, sentences, or texts in the SL are inadequately transposed or are omitted or augmented in the TL.

RESEARCH METHOD

Descriptive qualitative method was used in this research as it described the data and analysis in the form of words instead of statistical procedures. The research employed a purposive sampling technique, which entails selecting samples based on specific considerations (Sugiyono, 2016), namely sentences and utterances containing simile and metaphor in Matt Haig's novel *The Midnight Library* as the source language (SL) and the Indonesian version *Perpustakaan Tengah Malam* translated by Dharmawati as TL (target language) published by Gramedia (2020). The data were downloaded from the website <https://ia804605.us.archive.org/> (SL) and <https://anyflip.com/eopgp/uzer/basic/251-300> (TL) on September 29, 2023. In addition, a Google form questionnaire was sent to a professional rater for the accuracy assessment. The data were then analyzed by identifying the translation techniques based on Molina and Albir (2002), elaborating the use of these techniques and the accuracy level based on the questionnaire result, and the last step is drawing conclusion.

RESULTS AND DISCUSSION

The researchers identified 65 sentences and utterances containing similes and metaphors in the novel. The 65 data consist of 52 similes (80%) and 13 metaphors (20%). Table 2 shows the translation techniques found in the data. The most dominant technique for translating similes and metaphors is established equivalent, with percentages 61.4% of simile and 59.1% of metaphor. Established equivalent uses direct equivalent in the TL. Therefore, the translator mostly uses the original translation in the target language of a word, without changing it. This technique is usually used so that readers do not have difficulty in digesting the meaning conveyed in the language.

Table 2 The Result of Translation Techniques

No.	Translation Techniques	Similes		Metaphors	
		Freq.	%	Freq.	&
1	Established Equivalent	143	61.4%	14	63.6%
2	Amplification	34	14.6%	2	9.1%
3	Borrowing	19	8.2%	1	4.5%
4	Linguistic Amplification	12	5.2%	1	4.5%
5	Linguistic Compression	1	0.4%		
6	Reduction	13	5.6%	1	4.5%
7	Literal	7	3%	2	9.1%
8	Discursive Creation	2	0.9%	1	4.5%
9	Generalization	1	0.4%		
10	Variation	1	0.4%		
Total		233	100%	22	100%

In terms of translation accuracy, in this research, the rater scoring the translation is NK (full name initial), a translator who also holds a Doctorate degree in literature. It is considered that the rater would have better understanding not only on translation but also figurative language. Based on Table 3, there are 33 simile data, the assessment of the Accurate level consists of 16 data (30.76%). The Less Accurate level is mostly chosen by the rater, there are 22 data (42.30%). While Inaccurate level has the least frequency, there are 14 data (26.92%). Of the 13 metaphorical data, 4 are considered Accurate (30.76%), 5 are considered Less Accurate (38.46%) and 4 are considered Inaccurate (30.76%).

Table 3 The Result of Accuracy Level

No.	Accuracy	Simile		Metaphor		Score
		Freq.	%	Freq.	%	
1	Accurate	16	30.8%	4	30.8%	3
2	Less Accurate	22	42.3%	5	38.5%	2
3	Inaccurate	14	26.9%	4	30.8%	1
Total		52	100%	13	100%	

The following section will discuss the findings by providing examples from the data. The excerpts are presented based on simile and metaphor order in each type of technique.

Translation Techniques of Simile and Metaphor

1. Established Equivalent

In the Established Equivalent technique, the frequency of this technique for translating similes is 143 (61.4%), while the metaphor is 14 (63.6%). This technique is mostly used by the translator.

a. Simile

Excerpt 1

SL: The white spray soaking the air like a burst of champagne. (p.46)

TL: Semburan putih membasahi udara seperti letupan sampanye. (p.76)

In Excerpt 1, the SL is translated properly according to their equivalents in the TL. 'White' has the equivalent of '*putih*', while 'spray' has the equivalent of '*semburan*'. The message or meaning contained in the SL is conveyed well in the TL. Because the word is translated according to its equivalent, readers will have no difficulty understanding the meaning of the word.

b. Metaphor

Excerpt 2

SL: "She was a waterfall apologies." (p.26)

TL: "*Ia adalah air terjun permintaan maaf.*" (p.35)

In Excerpt 2, "She was a waterfall of apologies" is translated according to its equivalent in the TL, namely "*Ia adalah air terjun permintaan maaf*". The word 'she' is translated according to its equivalent, namely '*ia*'. The word 'was' has the same meaning as 'is', which is '*adalah*', but is used in the past tense for the subjects I, she, he, it. 'Waterfall' has the equivalent of '*air terjun*', and 'apologies' has the equivalent of '*permintaan maaf*'.

2. Amplification

In the Amplification technique, the frequency of this technique in translating simile is 34 (14.6%), while metaphor is 2 (9.1%). Of the total frequency of simile data, data with Paraphrase type consists of 15, Addition 1, and Explicitation 21. For simile data, there are paraphrase and explicitation.

a. Simile

Excerpt 3

SL: The floor was light stone - somewhere between light yellow and camel-brown like the colour of an old page. (p.29)

TL: *Lantainya dari batu ringan - dengan warna antar kuning muda dan coklat muda, seperti halaman buku lama.* (p.42)

In Excerpt 3, '*old page*' is translated as '*halaman buku lama*'. The word '*old page*' if translated directly should be '*halaman lama*'. However, if the translator translates it that way, the readers will have difficulty understanding what the '*old page*' is. In translating that word, the translator adds the word '*buku*' to make the readers understand the context of an '*old page*'.

b. Metaphor

Excerpt 4

SL: Marcelo looked at her with sentimental fondness. (p.128)

TL: *Matanya tampak berkaca-kaca.* (p.232)

In Excerpt 4, the SL is translated not according to its equivalents, but still has the same meaning. The word 'sentimental' means a trait that is easily touched by feelings. In TL, the word '*berkaca-kaca*' is a term for someone whose eyes are wet because they want to cry. Someone whose eyes are '*berkaca-kaca*' must be touched by his feelings. Therefore, the word '*berkaca-kaca*' can refer to the word '*sentimental*'. In the translation of '*matanya*', it refers to the eyes of a person named '*Marcelo*' in the SL.

3. Borrowing

In the borrowing technique, the frequency of this technique from simile is 19 (8.2%), while the metaphor is 1 (4.5%). From all Borrowing technique data, only Pure Borrowing type is found.

a. Simile

Excerpt 5

SL: She got closer to the station, passing the garish red-and-yellow zigzags of La Cantina, like a Mexican migraine. (p.177)

TL: Ia makin dekat dengan ke stasiun, melewati zigzag warna merah-kuning yang norak La Cantina, seperti migrain Meksiko. (p.328)

In Excerpt 5, the word '*La Cantina*' is still translated as '*La Cantina*' in the TL. '*La Cantina*' is the name of a place, a type of bar common in Latin America and Spain. The name of a place is generally not translated because it has no equivalent in the TL.

b. Metaphor

Excerpt 6

SL: Mrs. Elm may well have just been a mechanism that existed in order to simplify the intricate complexity of the quantum universe. (p.133)

TL: Mrs. Elm mungkin hanya semacam mekanisme yang muncul dalam rangka menyederhanakan kerumitan pelik semesta kuantum. (p.240)

In Excerpt 6, the words '*Mrs. Elm*' still translates to '*Mrs. Elm*'. The word '*Mrs.*' can actually be translated into TL because it has an equivalent, namely '*Nyonya*', but the translator still uses '*Mrs.*' instead of '*Nyonya*'.

4. Linguistic Amplification

In the Linguistic Amplification technique, the frequency of this technique to translate simile is 12 (5.2%), while the metaphor is only 1 (4.5%).

a. Simile

Excerpt 7

SL: Mrs. Elm's eyes came alive, twinkling like puddles in moonlight. (p.32)

TL: Mata Mrs Elm tampak hidup, berkerlip-kerlip seperti genangan di bawah sinar bulan. (p.46)

In Excerpt 7, the word '*in*' is translated as '*di bawah*'. The word '*in*' can be translated as '*di*' or '*dalam*'. However, if seen from the context of the sentence, the word '*in*' is not suitable if translated simply into '*dalam*'. In the context of that sentence, the word '*in*' refers to '*puddles*' which is a thing that can be reached by '*moonlight*'. The translator adds the word '*bawah*', if combined into '*di bawah*' it will be suitable to refer to '*puddles*' which is essentially at the bottom.

b. Metaphor

Excerpt 8

SL: "We'd have been a meteor shower." (p.23)

TL: "Kita paling-paling hanya akan jadi hujan meteor." (p.30)

In Excerpt 8, "*We'd have been a meteor shower*" can be translated as "*Kita hanya akan jadi hujan meteor*". However, in TL, the translator adds '*paling-paling*' to the utterance. In KBBI (Kamus Besar Bahasa Indonesia), the word '*paling-paling*' means '*sebanyak-banyaknya; setinggi-tingginya*'. This word is only an addition or complement to the utterance above. If the word is removed, it still will not change the actual meaning of the translation.

5. Linguistic Compression

The frequency of the use of this technique from simile is only 1 (0.4%), while the metaphors do not exist.

a. Simile

SL: The top right corner of which has come unstuck and flopped down like a puppy's ear. (p.18)

TL: *Sudut kanan atasnya copot dari tembok dan menekuk ke bawah seperti kuping anak anjing.* (p.21)

In Excerpt 9, the translator translates '*of which has come unstuck*' as '*copot*'. In the TL, the word '*copot*' is a synonym of the word '*lepas*' which can be found in KBBI. If translated directly it should be translated as '*telah terlepas*'. However, the translator reduces other linguistic elements to keep the translation short by only translating the word '*unstuck*'.

6. Reduction

The occurrence of this technique used to translate simile is 13 (5.6%), while the metaphor is only 1 (4.5%). The types of reduction used to translate simile are all partial reduction and for metaphor is implicitation type.

a. Simile

Excerpt 10

SL: But his eyes were sharp and bright like they could see through things. (p.16)

TL: *Matanya tajam dan bersinar-sinar seolah mereka bisa melihat tembus pandang.* (p.17)

In Excerpt 10, in the beginning of the sentence, there is the word '*but*', which should be translated into the TL as '*tapi*' or '*tetapi*'. In the TL, however, the word is not translated. The word '*but*' is usually used as a conjunction, but in this sentence, it starts the sentence.

b. Metaphor

Excerpt 11

SL: In another life Nora was a sea of emotion. (p.148)

TL: *Di kehidupan lain ia merupakan lautan emosi.* (p.271)

In the sentence above, there is a person name, '*Nora*', which is translated as '*ia*'. The word '*ia*' is a third-person singular pronoun. '*Nora*' is a person's name that has a more specific meaning because it

does not use third-person pronouns. Based on this, it means that there has been a change from specific to words that are implied or not stated directly.

7. Literal

The occurrence of the use of this technique in simile is 7 (3%), while metaphor is 2 (9.1%).

a. Simile

Excerpt 12

SL: "You are right to think of these lives like a piano where you're playing tunes that aren't really you." (p.152)

TL: "Kau benar untuk berpikir bahwa kehidupan ini seperti piano tempat kau memainkan nada-nada yang bukan benar-benar dirimu." (p.279)

In Excerpt 12, the sentence '*you're playing tunes that aren't really you*' is translated as '*kau memainkan nada-nada yang bukan benar-benar dirimu*'. All words in the SL are translated using word for word according to their equivalents in the TL. The word '*you're*' is translated as '*kau*', '*playing*' → '*memainkan*', '*tunes*' → '*nada-nada*', '*that*' → '*yang*', '*aren't*' → '*bukan*', '*really*' → '*benar-benar*', and '*you*' → '*dirimu*'. All words in the sentence are translated without changing the sentence structure in the SL. Therefore, the translation technique used in translating the sentence '*you're / playing / tunes / that / aren't / really / you*' into '*kau / memainkan / nada-nada / yang / bukan / benar-benar / dirimu*' can be classified as a Literal translation, by translating word for word without changing sentence structure in the SL.

b. Metaphor

Excerpt 13

SL: "Maybe we all are pawn." (p.133)

TL: "Mungkin kita semua adalah pion." (p.240)

In Excerpt 13, all words in the SL are translated word for word into the TL. The word '*maybe*' has the equivalent '*mungkin*', '*we*' → '*kita*', '*all*' → '*semua*', '*are*' → '*adalah*', dan '*pawn*' → '*pion*'. All words are translated according to their equivalent in the TL and the position of the translated word has not changed.

8. Discursive Creation

In the Discursive technique, the frequency of this technique from simile is 2 (0.9%), while the metaphor is only 1 (4.5%).

a. Simile

Excerpt 14

SL: You drink like a fish. (p.50)

TL: Minum-minum. (p.83)

In Excerpt 14, the sentence '*you drink like a fish*' is translated as '*minum-minum*'. If translated according to its equivalent, the sentence '*you drink like a fish*' should be translated as '*kamu minum seperti ikan*'. However, the translator instead translated it as '*minum-minum*'. The translation is very

different from the existing equivalent and outside the context contained in the SL. The word '*minimum*' is usually used to express an act of drinking alcoholic beverages. Of course, this context is very different from '*You drink like a fish*'.

b. Metaphor

Excerpt 15

SL: "He is a dick." (p.126)

TL: "*Dia bajingan keparat.*" (p.227)

In Excerpt 15, words from the SL are not translated appropriately into the TL. The utterance "*He is a dick*" if translated literally should be "*Dia adalah penis*". If translated so, the Indonesian readers might consider the word as inappropriate or dirty because '*penis*' is a male genital organ. Maybe readers will also have difficulty understanding the meaning of the utterance. To anticipate this, the translator translated it as "*Dia bajingan keparat*".

9. Generalization

The occurrence of this technique to translate simile is only 1 (0.4%), while the use of this technique for metaphors does not exist. The examples are provided below.

a. Simile

Excerpt 16

SL: The floor was light stone - somewhere between light yellow and camel-brown, like the colour of an old page. (p.29)

TL: Lantainya dari batu ringan - dengan warna antara kuning muda dan cokelat muda, seperti halaman buku lama. (p.42)

In Excerpt 16, the translation of '*camel*' itself in the TL is 'unta'. '*Camel*' is a type of four-legged animal that has a light brown color. The translator used the word 'cokelat muda' to represent the color of '*camel*' to make it more general and easier for readers to understand. Because the words '*camel-brown*' is a specific, not everyone can understand it.

10. Variation

This technique is found only in 1 (0.4%) simile, while the in metaphors the technique is no used.

a. Simile

Excerpt 17

SL: She just picked up the odd word or phrase that floated into her mind like croutons in minestrone. (p.81)

TL: Ia hanya mencomot beberapa kata atau frasa sembarang yang melayang-layang ke pikirannya seperti potongan crouton di dalam sup minestrone. (p.144)

In Excerpt 17, the word 'picked up' is translated as '*mencomot*'. The translation of '*picked up*' is usually '*mengambil*'. However, the word '*mencomot*' also has the same meaning as '*mengambil*', but uses different language variations in the TL.

Translation Accuracy of Simile and Metaphor

1. Accurate

The occurrence of simile translation that is accurate is 16 (30.76%), while in metaphor, 4 (30.76%) data are considered accurate.

a. Simile

Excerpt 18

SL: Nora felt the sadness like a punch. (p.129)

TL: *Nora merasakan kesedihan itu bagaikan tinju.* (p.233)

The rater assesses that the translation in the above sentence is accurate. In that context, the word 'like' is aptly translated to 'seperti'. All words that are present in the SL are well translated into the TL.

b. Metaphor

Excerpt 19

SL: He was also a bit of a nerd. (p.165)

TL: *Dia juga agak kutu buku.* (p.304)

The rater considers that the sentence in the SL is translated well and precisely into the TL. The translation is in accordance with the context in the SL.

2. Less Accurate

In simile and metaphor data, the less accurate level is mostly chosen by the rater.

a. Simile

Excerpt 20

SL: A single moment could contain both intense pleasure and intense pain, as if both were dependent on each other, like a pendulum in motion. (p.148)

TL: *Satu momen bisa mencakup kesenangan sekaligus rasa sakit yang intens, seolah-olah keduanya bergantung satu sama lain, seperti pendulum yang tengah berayun.* (p.271)

The word 'contain' should be translated as '*berisi*', because the translation '*mencakup*' has a very broad meaning, i.e. it can be a lot of content. However, if the word '*berisi*' is used, it depends on how much content is mentioned in a sentence.

b. Metaphor

Excerpt 21

SL: In another life Nora was a sea of emotion. (p.148)

TL: *Di kehidupan lain ia merupakan lautan emosi.* (p.271)

The translation of the sentence above is considered less accurate by the rater. There is a word that is not translated well that will affect the understanding of the readers. The word '*Nora*' is translated as

'ia'. 'Nora' is a person's name, which should still be translated as 'Nora' so that readers are not confused in determining who the person is.

3. Inaccurate

The inaccurate level is the level with the least frequency in the translation of simile with 14 data (26.92%). In metaphor data, of 4 data (30.76%) are considered inaccurate.

c. Simile

Excerpt 22

SL: The things that she felt inside her like a defiant silent roar that could overpower any external destruction. (p.186)

TL: *Hal pertama yang ia rasakan di dalam dirinya seperti raungan hening perlawanan yang mampu mengalahkan kehancuran eksternal apa pun.* (p.345)

In the translation of Excerpt 22, the rater considered that the translation was inaccurate. The word 'like' should be translated as 'bagaikan' because it is more appropriate to the context. Furthermore, the phrase that changes the whole meaning is 'The things' which is translated into 'Hal pertama'. 'The things' should be translated as only 'Hal', as there is no word in the SL sentence that refers to something or things being the first, so the translation is incorrect.

d. Metaphor

Excerpt 23

SL: It was her younger self in the water. (p.134)

TL: *Orang itu adalah dirinya sendiri saat lebih muda, di dalam air.* (p.242)

The rater considered the translation of the sentence in Excerpt 23 inaccurate. There are improper translations and improper use of punctuation that can change the overall meaning of sentences. 'Her younger self' should translate to 'Dirinya yang lebih muda'. The comma punctuation in the translation of the above sentence also makes the whole meaning different. Translators should also pay more attention to small details of writing, such as punctuation.

CONCLUSION

Based on the analysis, there are 52 similes and 13 metaphors found in the novel. Of the 18 translation techniques (Molina and Albir, 2002), there are 10 translation techniques used by the translator. Established equivalent is mostly used because the translator uses many direct equivalents in the TL. In the terms of accuracy, the most accurate translation technique for translating similes and metaphors is the established equivalent. It means that translating according to the equivalent in the TL makes the entire translation accurate because the meaning of the sentence is conveyed well. However, less accurate level has the highest frequency, and the less accurate translation technique is reduction. This is because reducing a few words in the sentence makes the overall translation less accurate. Meanwhile, the inaccurate level is found in the discursive creation technique due to changes in the meaning of sentences in the SL. The translation is considered less accurate by the rater, because although many words are translated using direct equivalents, the translation does not fit the existing context. There are also additions or subtractions of words that can affect the entire sentence of the translation. This research suggests that the assessment of translation accuracy is needed because from

the assessment it can be seen whether there is a difference in understanding or feeling when reading the novel in the original version (English) and translated version (Indonesian).

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