

ABSTRACT

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Novel is one of literary works which has a great amount of detail on every page. It contains figure of speech to attract the readers' attention and to emphasize the meaning of the author. The using of figure of speech challenges the translator to keep the feeling of the story in a novel. The translator should learn linguistics, culture and literature of the two languages. In this research the researcher needs to know the techniques used in translating personification. Furthermore, the researcher needs to analyze the techniques used in translating Eat Pray Love novel. The purpose of this research is to find the technique used to translate personification expression in novel Eat Pray Love

The type of this research was library research which was applied through descriptive translation studies. The source of the main data that also become the object of this research was the novel Eat Pray Love by Elizabeth Gilbert and its translation *Makan, Doa, Cinta* by Silamurti Nugroho. The data were collected by documentation and analyzed using content analysis.

The result of this research showed that there were 99 personification expressions in the novel. Those data were translated using the techniques adapted from Pierini's theory.

Based on the analysis it can be concluded that there are five techniques used to translate personification expressions: literal translation (retention the same vehicle) technique (53 times), replacement of the vehicle with a different vehicle technique (28 times), translating personification with addition technique (4 times), translating personification with reduction technique (8 times), translating personification using non-figurative language technique (6 times).

CHAPTER I

INTRODUCTION

A. Background of The Study

Novel is one of literary works which is interesting to read. As stated by John Peck, novel is a long work with a great amount of detail on every page.¹ Because of this detail, we can recognize the complex reality of character or event in the story. Besides, novel contains figure of speech to attract the readers' attention. As Arvius argued that figurative language uses involving the meaning side of language, certain words, do not have their primary or literal senses.² In addition, the using of figurative expressions in the novel is aimed to make the novel more interesting when the readers read it. Furthermore it emphasizes the meaning of the author.

There are many figures of speech which can be found in the novel. One of them is personification. Personification consists in representing an absent person as present, or in making a mute thing or one lacking form articulate, and attributing to it a definite form and a language of certain behavior appropriate to its character.³ As defined by Larson, personification has intelligence or life attributed to inanimate objects or abstract idea.⁴ The word intelligence or life

¹ John Peck and Martin Coyle, *Literary Terms and Criticism*, (London: Macmillan Education Ltd, 1984), 103.

² Christina Alm-Arvius, *Figures of Speech*, (Sweden: Student Literature, 2003), 12.

³ James J. Paxson, *The Poetics of Personification*, (New York: Cambridge University Press, 2009), 13.

⁴ Mildred L Larson, *Meaning-Based Translation*, (Lanham: University Press of America, 1998), 39.

referring to human trait will animate the inanimate objects. Thus, it implies that personification makes un-living thing alive, for instance:

*Thoughts come, but I don't pay much attention to them.*⁵

The character of personification appears from the word come which is known as verb and thought which is considered an abstract thing. Come is a verb which needs movement from one place to another place. Meanwhile thought is an abstract thing which does not have any part of body to have movement. The intended meaning of this sentence is that the author wants to connect the characteristic of thought to the human's behavior. The thought moves as if it has legs to walk.

By using personification, the author combines these two different characters. The author includes the character of human being inside an abstract thing. The meaning of personification can be seen literally. However the point of interest of personification appears from its power to make something alive.

It is a challenge for the translator to keep the feeling of the story in a novel. The translator should learn linguistics, culture and literature of the two languages. In line with Rudi Hartono statement:

Novel, sebagai bentuk karya sastra yang lengkap dan luas, banyak diterjemahkan ke dalam berbagai bahasa. Menerjemahkan novel tampaknya tidak semudah menerjemahkan teks biasa. Banyak penerjemah novel yang menghadapi kesulitan pada saat menerjemahkannya. Kesulitan-kesulitan tersebut meliputi berbagai macam aspek, di antaranya aspek linguistik, aspek budaya dan aspek sastra.⁶

⁵ Elizabeth Gilbert, *Eat Pray Love*, (New York: Penguin Group, 2006), 141.

⁶ Rudi Hartono, "Penerjemahan Idiom dan Gaya Bahasa (Metafora, Kiasan, Personifikasi, dan Aliterasi) Dalam Novel *To Kill A Mockingbird*" Karya Harper Lee dari Bahasa Inggris ke Bahasa Indonesia" (Dissertation, UNS, Solo, 2011), 2-3.

The difficulty in linguistics aspect is the translator has to comprehend the complex sentence structure and the complicated grammar. The difficulty in cultural aspect is the translator has to translate the term equivalently related to the culture of source language. As Nida stated “The fact that not all language-cultures use similar terms for corresponding positions of responsibility creates special problems for translators.”⁷ In literature, the translator has difficulty in translating expression of idiomatic and figurative language related to the setting of the story and the name of characters. All these difficulties should be solved over by translator in order to get the equivalent meaning in translation.

Besides, to get the good translation the translator should use the appropriate technique in translating. The technique that used by translator may become intuitive and instinctive in the many cases when a descriptive word in the source language is not adequately translated by a single word in the target language.⁸

The title of the novel conducted is *Eat Pray Love* by Elizabeth Gilbert. It was chosen because it is an interesting novel. It tells the main character journey alone around the world, looking for solace after a difficult divorce. She moved to Italia for pleasure of the senses, another for spiritual enlightenment in India and the third to restore balance in her life in Bali. Many countries as the setting are raised here: America, Italy, India and Indonesia, Bali in particular. By this different character of country, the translator will face more complex on the aspect of linguistics, cultural as well as literature in translating this novel.

⁷ Eugene A. Nida, *Contexts in Translating*, (Amsterdam: John Benjamin Publishing Company, 2001), 7.

⁸ Jeremy Munday, *Translation Studies*, (New York: Routledge, 2009), 39.

A part from that, this novel is so famous. It was an international bestseller. It has been translated into over thirty languages, with over 10 million copies sold worldwide. In 2010, *Eat Pray Love* was made into a film starring Julia Roberts. The book became so popular that Time Magazine named Elizabeth as one of the 100 most influential people in the world.⁹

Based on the background above, the researcher is interested to choose the title of study “Analysis of Technique of Translation on Personification Expression in The Novel *Eat Pray Love* by Elizabeth Gilbert.”

B. Statement of The Problem

What techniques are used by translator to translate personification expressions in the novel *Eat Pray Love*?

C. Objective of Study

To find out the techniques are used by translator to translate personification expression in novel *Eat Pray Love*?

D. Significance of Study

1. Theoretical Significance

This research is expected to be the contribution for translation study especially in technique of translating personification. So it can enrich the knowledge.

2. Practical Significance

⁹ <http://www.elizabethgilbert.com>, accessed 7 January 2015.

a. For lecturers

The result of the research is expected to be additional information for lecturers, especially in translation.

b. For the students in English Department

This research will be a reference for English Department students especially who take translation study. It will also help them to improve their ability in translation, particularly in translating personification

c. For the Translator

This research will be helpful for translators. They can find the most appropriate technique to translate personification in the novel.

d. For other researchers

The other researchers who conduct the same case about personification can use this research as a support.

E. Review of Related Literature

1. Translation

a. Definition of Translation

Translation has different definitions among expert. Generally, Translation is an activity of transferring ideas from one language to another language without changing the meaning of the source language.

Newmark stated that translation is rendering the meaning of a text into another language in the way that the author intended the text.¹⁰ The

¹⁰ Peter Newmark, A Textbook of Translation, (London: Prentice Hall International Ltd, 1988), 5.

Newmark's statement is in line with Larson's definition. Larson defines that "translation consist of transferring the meaning of the source language into the receptor language"¹¹.

In addition, Nida defined that translation consist of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style¹². In other words, translation is transferring meaning, message, and style both source language and target language.

Furthermore, Bell argued that translation is the expression in another language (or target language) of what has been expressed in another source language preserving semantic and stylistic equivalence.¹³

In short, translation can be defined as a process of transferring or reproducing the idea or thought or message from source language to target language preserving the meaning, semantic and stylistic equivalence.

b. Types of Translation

Roman Jakobson distinguishes three types of translation:¹⁴

- 1) Intralingual translation or rewording (an interpretation of verbal signs by means of other signs in the same language).
- 2) Interlingual translation or translation proper (an interpretation of verbal signs by means of some other language).

¹¹ Midred Larson, *Meaning Based Translation*, (USA: University Press of America, 1984), 3.

¹² Eugene Nida and Charles Taber, *The Theory and Practice of Translation*, (Leiden: E.J Brill, 1982), 12.

¹³ Roger T Bell. *Translation and Translating*. (London: Longman, 1991), 5.

¹⁴ Susan Bassnett, *Translation Studies*, (London: Routledge, 2005), 23.

(3) Intersemiotic translation or transmutation (an interpretation of verbal signs by means of signs of nonverbal sign systems).

From the explanation above, the translation in this study is part of interlingual translation because it is the translation from English into Indonesian.

c. Translation Ideology

In many references domestication and foreignization are often considered as the ideologies of translation.

Venuti stated that domestication involves an ethnocentric reduction of the foreign text to target language cultural values. Domestication further covers adherence to domestic literary canons by carefully selecting the texts that are likely to lend themselves to such a translation strategy.¹⁵ In other word, domestication is translation of target language oriented.

On the other hand, foreignization entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in target language. Venuti considers the foreignizing method to be ethno deviant pressure on the target language cultural values to register the linguistic and cultural difference strategy where the translator leaves source language canons to target language.¹⁶

On the other word foreignization is translation based on the source language oriented.

¹⁵ Munday, *Introducing Translation Strategies: Theory and Applications* (London: Routledge, 2001), 146-147.

¹⁶ *Ibid.*, 147.

According to the explanation above, it can be concluded that there are two ideologies of translation. The first is domestication which is target language oriented translation. The second is foreignization which is source language oriented translation.

d. Translation Method

Method of translation is introduced by Newmark as V diagram to show the different translation polar. In one polar, Newmark stated the important of source language system and culture. On the other polar, it focuses on the importance of target language system and culture.

SL emphasis	TL emphasis
Word-for-word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation ¹⁷

The methods closest to the source language are:¹⁸

1) Word-for-word translation

The source language (SL) word-order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the SL or to construe a difficult text as a pre-translation process.

¹⁷ Peter Newmark, A Textbook of Translation, (London: Pearson Education Limited, 2002), 45.

¹⁸ Ibid., 45-46.

2) Literal Translation

The SL grammatical constructions are converted to their nearest target language (TL) equivalents but the lexical words are again translated singly, out of context.

3) Faithful translation

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer.

4) Semantic translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version.

The methods closest to the target language are:¹⁹

1) Adaptation

This is the freest form of translation. It is used mainly for plays (comedies and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten.

2) Free translation

¹⁹ Ibid., 47.

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original.

3) Idiomatic translation

Idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

4) Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

2. Personification

a. Definition of personification

Personification is a special subtype of metaphor, where animals or objects are specified as being a person²⁰. Furthermore, Holman and Harmon defined personification is a figure that endows animal, ideas, abstractions, and inanimate objects with human form; the representing of imaginary creatures or things as having human personalities, intelligence, and emotions; also an impersonation in drama of one character or person, whether real or fictitious, by another person.²¹

²⁰ Maria Teresa Roberto, "Translation of Personification and Suspension of Disbelief", *International Journal of Comparative Literature & Translation Studies*, 2, (April, 2015), 1.

²¹ Rudi Hartono, "Penerjemahan Idiom Dan Gaya Bahasa (Metafora, Kiasan, Personifikasi, dan Aliterasi) Dalam Novel *To Kill A Mockingbird*" Karya Harper Lee Dari Bahasa Inggris Ke Bahasa Indonesia", 92.

In addition Arvius stated that abstract concepts and inanimate concrete phenomena are often personified, and non-human live things can also be spoken of in this way. Personification can be achieved by collocating words or expressions representing the things personified with lexical units that can strictly speaking be used only to describe human beings and their behavior, experiences, and other characteristics.²²

In short personification is the attribution of animal, idea, abstract, inanimate object with human form and non-living thing by collocating words or expression representing the human characteristics.

b. Personification Theories

Aristotle describes personification as: "Homer's common practice of giving metaphorical life to lifeless things."²³ However, Paul De Man defines personification as the attribution of human characteristics to any inanimate object, abstract concept or impersonal being.²⁴

On the other hand, Demetrius describes personification as representing an abstract person as present, or in making a mute thing or one lacking form articulate, and attributing to it a definite form and a language of certain behavior appropriate to its character. Personification may be applied to a variety of things, mute and inanimate.²⁵

²² Christina Alm-Arvius, *Figures of Speech*, 129.

²³ James J. Paxson, *The poetics of personification*, 12.

²⁴ *Ibid.*, 33.

²⁵ *Ibid.*, 13.

Also, Peachamian states that in personification "poets and orators do attribute to things which are without life, not only life, but also reason and affection, and sometime speech."²⁶

Lamy writes that a passion is violent. In that case, readers entertain themselves with Rock, and with dead men, as if they were living, and make them speak as if they had Souls.²⁷

c. Personification recognition

In English rhetoric, Richard divided the structure of metaphor and simile into 'tenor and vehicle'. Tenor is the subject to which attributes are ascribed. Vehicle is the subject from which the attributes are borrowed.²⁸

The general terms to identify personification are tenor and vehicle. In personification, tenor is the subject which is given human trait while vehicle is the use of human trait to create personification.

To comprehend the concept tenor and vehicle is explained the following example:

I love my pizza so much, in fact, that I have come to believe in my delirium that my pizza might actually love me, in return.²⁹

The example is identified as personification since there is word my pizza which is personified with the verb love. Pizza in this sentence is identified as the tenor and love as the vehicle. Here, the pizza is kind of

²⁶ Ibid., 24.

²⁷ Ibid., 25.

²⁸ Elaheh Fadaee, "Translation techniques of figures of speech: A case study of George Orwell's "1984 and Animal Farm"", Journal of English and Literature, 8, (Oktober 2011), 174.

²⁹ Elizabeth Gilbert, Eat Pray Love, 80.

food as non-living thing. While love is a part of activity belonging human. In this personification love personifies the pizza. It makes as if the pizza has human trait

3. Translation Technique on Personification

Molina & Albir explain in detail that technique is the way employed by translator affecting “micro unit of the text”.³⁰ It can be called as a technique if it describes the result and affect smaller section translation. Since there have been limited studies about translation of personification, the concept to comprehend the technique in translating personification should be attained by exploring the general techniques in translating figure of speech:

a. The general techniques to translate figure of speech

As figure of speech is a part of literature, the content will be correlated with style and beauty. It will challenge the translator to keep the translation as a literature product. In his study of the figure of speech translation, Teilanyo presents the general technique to translate figure of speech:

1) Enfiguration

This is the technique of translating non-figurative expression (literal expression in source text (ST) into figurative expression in the target text (TT)).³¹ The example is explained below”

ST: E, tebebirise ba fa.. (Her head was no longer there)

³⁰ Lucía Molina & Amparo Hurtado Albir, "Translation Techniques Revisited: A Dynamic and Functionalist Approach", *Meta: Translators' Journal*, 4, (2002), 508.

³¹ Diri I. Teilanyo, "Figurative Language in Translation: A Study of J.P. Clark's *The Ozidi Saga*", *Meta: Translators' Journal*, 2, (2007), 314.

TT: Yes her sense fled her -- personification³²

It can be seen obviously in the ST that the tenor is the word head. It signals literal expression since there is no vehicle to compare the head to any other thing. On the other hand the target text signals the figurative language since it cannot be understood literally. In fact, it is not possible for the sense to fled since it does not have any leg to run. Thus, based on the application of human attribute inside the inanimate thing in this example, the figure of speech in the TT is classified into personification.

2) Defiguration

This is the way of translating figurative language expression in the ST into non-figurative expression in the TT.³³ The following is the example:

ST: When this energy rides through me, it rumbles like a diesel engine in low gear, and all it task of me is this one simple request.³⁴

TT: Ketika energi ini ada dalam diri saya, suaranya menderu seperti mesin diesel dalam perseneling rendah, dan yang diminta dari saya adalah satu permintaan sederhana.³⁵

In the source text, it can be seen that the energy rides through me contains figure of speech. The energy rides through me signals personification since it is not possible for energy to ride because it does not have a will to move. The translator translates the sentence into energi ini ada dalam diri saya. Even though the translation does not contain any figurative expression,

³² Ibid., 311.

³³ Ibid., 315.

³⁴ Elizabeth Gilbert, *Eat Pray Love*, 158.

³⁵ Silamurti Nugroho, *Doa Makan Cinta*, (Abdi Tandur, 2007), 190.

this is possible to do since it has the same idea and does not cause any problem.

3) Alteration of figuration texture

This technique is used to translate figurative expression in the ST into different type or term in the TT.³⁶ In this case the translator keeps the translation of the ST figuratively but it is modified differently. This possibly occurs when the translator finds a problem especially related to culture. The technique is classified into these following sub-types

a) Alteration-figuration type 1

This is the way to translate figurative expression in the ST into different type of figurative expression in the TT. The example is presented below:

ST: Tu kpo are bonogha (...no vagina to have sex with)

TT: Since she could not have him sleep with her.

The ST expression presented is synecdoche. It is the figure of speech in which “figurative senses based on part-whole relationship are also quite common in some language.”³⁷ This expression is common in the ST however it will create a problem if it is translated literally since it is considered to contain taboo expression in the TT. That becomes the reason for the translator to translate the expression into euphemism expression in the TT. Euphemism is

³⁶ Diri I. Teilanyo, "Figurative Language in Translation: A Study of J.P. Clark's *The Ozidi Saga*", 315.

³⁷ Midred Larson, *Meaning Based Translation*, 123.

“used to avoid an offensive expression or one that is socially unaccepted or one that is unpleasant.”³⁸

By employing this technique, the translation might provide more neutral expression for the target reader.

b) Alteration-figuration type II

This is the way to translate figurative expression in the ST into the same type of figurative expression in the TT by replacing the specific term with the familiar in the TT.³⁹ Below is the example.

ST: I walked home that night feeling like the air could move through me.⁴⁰

TT: Dalam perjalanan pulang malam itu saya merasa udara dapat menembus tubuh saya.⁴¹

As seen in the example above, the ST is signaled as personification. The word move as the human basic verb is personified with the word air as inanimate thing. The word move is replaced with menembus. It is possible for the translator to translate move literally into memindahkan, mengeluarkan etc as air does not have any part of body. The translator decides to replace the word move into menembus to give the reader the clearer context with the familiar expression but the TT still contains the personification sense.

c) Literal refiguration

³⁸ Ibid., 126.

³⁹ Diri I. Teilanyo, "Figurative Language in Translation: A Study of J.P. Clark's The Ozidi Saga", 316.

⁴⁰ Elizabeth Gilbert, Eat Pray Love, 23.

⁴¹ Silamurti Nugroho, Doa Makan Cinta, 29.

This is a common technique to translate the figurative expression in the ST into TT literally. This technique is employed when the expression belongs to the ST is similar with the TT in the term of culture and grammar.⁴² The following is the example of the technique.

ST: The Augusteum warns me not to get attached to any obstacle ideas about who I am, what I represent, whom I belong to, or what function I may once have intended to serve.⁴³

TT: Augusteum memperingatkan saya untuk tidak terbelenggu dalam pemikiran-pemikiran kuno mengenai siapa saya, apa yang saya wakili, milik siapa saya, atau fungsi apa yang pada mulanya diperuntukkan bagi saya.⁴⁴

As seen in the example above, the word warns indicating the vehicle of the sentence is literally translated into memperingatkan in the TT. Both of the sentences indicate personification since Augusteum as inanimate thing is personified with the verb warns and memperingatkan which are the traits for living thing.

Those techniques become the baseline to translate figure of speech. They focus on the level of the sentence not the word level containing figurative expression.

b. Techniques to Translate Simile (Adapted Techniques)

There are limited references related to techniques of translating personification specifically since technique of translation on personification is

⁴² Diri I. Teilanyo, "Figurative Language in Translation: A Study of J.P. Clark's *The Ozidi Saga*", 318.

⁴³ Elizabeth Gilbert, *Eat Pray Love*, 76.

⁴⁴ Silamurti Nugroho, *Doa Makan Cinta*, 89.

less investigated than simile. Simile according Abrams and Harpham is comparison between two distinctly different things is explicitly indicated by the words ‘like’ or ‘as’⁴⁵

As simile and personification are classified into figure of speech by comparison, they are related in term of translation technique. The techniques to translate simile proposed by Pierini can be adapted to underlie technique in translating personification since the techniques are emphasized the analysis on the basis of vehicle and tenor. They are literal translation (retention the same vehicle), replacement of the vehicle with the different vehicle, reduction of the simile, if idiomatic, to its sense, retention the same vehicle plus explicitation of similarity feature (s), replacement of vehicle with a gloss⁴⁶. All techniques are discussed as follows:

1) Literal Translation (Retention the same vehicle)

As Pierrini focuses the point of the analysis on vehicle, thus the understanding of literal translation in term of translating figure of speech is by retaining the vehicle belonging to the source text. This technique is employed by considering the same grammatical and cultural system of source language and target language. The example is presented below:

ST: The boy is like a diamond for his family.

TT: Anak lelaki itu seperti berlian bagi keluarganya.

⁴⁵Azadeh Nemati et al, “Strategies for Translation of Similes in Four Different Persian Translations of Hamlet”, *Linguistics and Literature Studies*,3, (2013), 165.

⁴⁶Patrizia Pierini, “Simile In English: From Description To Translation”, *CÍRCULO de Lingüística Aplicada a la Comunicación (clac)*, 29, (2007), 31-40.

This technique has same concept of literal refiguration proposed by Teilanyo. The boy is like a diamond for his family indicates simile since the boy as tenor is compared with berlian as the vehicle. The translator decided to translate it literally into Anak lelaki itu seperti berlian bagi keluarganya.

Since the sentence is grammatically correct and culturally familiar for the target reader, the translator keeps the message of the sentence well by retaining the vehicle.

2) Replacement of the vehicle with a different vehicle

It has similar concept with alteration-figuration type II proposed by Teilanyo. This technique is often employed when the source text is culturally bounded in the process of delivering the message. For that reason, it is not possible to translate the source text literally. Pierrini states that “in several cases the two cultures select two different vehicles to express the same meaning and pairs of cultural equivalents can be found.”⁴⁷ For that reason, it is not possible to translate the ST literally. Below is the example of this technique application.

ST: The girl is as white as snow.

TT: Gadis itu seputih kapas.

As seen in the example, the vehicle of the words snow in the ST is replaced into kapas. The possible consideration why the translator replaces this vehicle because the word snow will probably cause a problem, In Indonesia, there is no snow even though it has the literal meaning salju.

⁴⁷ Ibid, 33.

For some people who do not know what snow is, it will disturb their understanding since they do not have any idea or knowledge about the snow. For that reason there is replacement of the vehicle snow into kapas as the most familiar one. In this case, kapas can represent snow since it has the traits which are white and smooth. It is also applicable to describe a girl who has a light skin.

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

Pierini's example implies that this technique can be employed when the expression of the ST contains an idiomatic expression. The idiomatic expression, in this case, is culturally bounded. Therefore, the translator might translate the simile into literal expression by reducing the sense of simile. The following is the example of English simile which is translated into Italian.

ST: To stick out like a sore thumb.

TT:----- farsi notare (to attract attention)

As seen in the example above, a sore thumb appears as an English idiom. The meaning of sore thumb in Cambridge dictionary is "if someone or something stand or stick out like sore thumb, everyone notices them because they are very different from the people or the thing around them. The translator cannot translate a sore thumb literally into Italian since the idiom is not commonly used. Hence the translator translates simile into literal expression by reducing the sense of the simile.

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

This technique can be employed when there is a possibility of ambiguity resulted by literal translation. To make the intended meaning of the text clearer, the translator can add an explicitation in the sentence.

ST: He runs like a horse.

TL: Dia berlari sangat cepat seperti kuda.

As seen in the example, the translator adds the word *sangat cepat* as the explicitation. In this case, the possible consideration the translator adds the explicitation because there is an ambiguity about horse whether it is strong and quick. Thus to make context clearer the explicitation is employed in this sentence.

5) Replacement of the vehicle with a gloss

This is a technique to replace the vehicle and to add a gloss in the sentence. Pierrini points out that the choice of this strategy can depend on the status of source text.⁴⁸ Hence, one of the considerations why the translator employs this technique is related to what and who is translation for. Below is the example of the technique application.

ST: The sail was patched with flour sacks and, furled. It looked like the flag of permanent defeat.

TT: Layar itu diambil dengan karung tepung dan dalam keadaan tergulung nampak seperti bendera kalah perang.

As obviously seen in the ST, the vehicle of the ST is the flag of permanent defeat. The translator replaces it with *bendera kalah perang*.

⁴⁸ Ibid., 35.

By employing this technique, the translator might result a familiar expression for the target reader.

6) Omission of simile

This technique means that the translator omit the comparison word in the target text such as seperti, laksana, bagaikan etc. It results non figurative sentence. The following is the example of the technique application.

ST: It was firm and juicy, like meat, but it was not read.

TT: Daging yang padat dan berlemak sapi tidak merah.

The word it in the example above refers to a fish. It can be seen that there is no comparison word to indicate simile in the TT. The translator even replaces the position of the meat to be a subject. The translator provides the different point of view that in Indonesia it called fish already. The translation is translated into non-figurative expression since it might lead the readable expression for the target reader.

Those techniques provide various ways to convey simile expression in the ST into TT. The decision of translator to retain either the style or merely the message of the figurative expression depends on how the equivalence works in the target language.

The vehicle and the tenor emerge the essential point should be analyze. By focusing on the tenor and vehicle, Pierini tries to explore the analysis in the term of linguistics aspect specifically since the proportion of vehicle in simile

contributes an important core. The role of tenor and vehicle will influence the meaning of the simile in the context.

The existence of tenor and vehicle belonging to simile is as important as personification belongs. They influence how the techniques should be used.

c. **The Technique to Translate Personification**

By adapting the techniques to translate simile by Pierini, the techniques to translate personification can be attained into this following adapted techniques.⁴⁹

1) Literal Translation (retention the same vehicle)

This technique is employed when the expression of personification in the ST can be translated literally. The vehicle as the main core in personification is retained.

The concept of this technique equals with literal refiguration proposed by Teilanyo. This technique is employed when the translator wants to convey the expression faithfully. As the expression should be translated is figurative, the result of the literal translation should be well interpreted particularly by the target reader.

The vehicle is the most essential core should be highlighted in translating personification. The translator decides to maintain the human traits containing expression of personification is suitable with target language.

When the human traits belonging to the personification of source language has

⁴⁹ Puspita Palupiningtyas, *A Comparative Analysis of the Translation of Personification in the Novel: The Old Man and The Sea*, (Thesis, UNS, Solo, 2013), 28-36.

the same meaning with the target language, the translator can translate it literally.

- 2) Translating personification into personification by inserting anthropomorphism in the target language.

In this technique the translator combines two different figures of speech in the one sentence. The character of the two figures of speech moreover is slightly similar as both of them include human traits of the source language literally. However some translated words contained in the sentence are identified as anthropomorphism

The sentence should belong to anthropomorphism, sometimes is overlap with personification. Wijaya states that anthropomorphism is a metaphor using another word or form which relates to human but it is applied to non human while personification is an expression to treat un-living thing as a human. Both of personification and anthropomorphism involve the human trait to create a beautiful sentence.

- 3) Replacement of the vehicle with a different vehicle

This is the technique employed when the personification expression in the SL is translated into personification in the TL. The vehicle in the SL however is replaced into different vehicle. The vehicle of ST sometimes is not equivalence in the TT. It probably has the different situation context or emotional expression.

The idea of this technique is in line with alteration-figuration type II proposed by Teilanyo. Teilanyo defines that both of SL and TL expression

contains the same figure of speech but there is a certain situation make a specific word (vehicle) altered. Therefore if the unfamiliar expression is translated literally, the reader might have unexpected response.

4) Translating personification with addition

This is the improvement of translating personification literally. The technique is employed when there is a point should be explained in the TT. It is necessary for the translator to add some information or words in the TT. The vehicle of personification in the ST can be translated literally and the additional information should be added in personification translation.

5) Translating personification with reduction

This is the way used by translator to omit a word or some words considered as an ineffective word. As the translator has a choice to omit certain word which will make the reader confused. If the reader gets confused, the message of the text will not be caught well.

6) Translating personification into non-figurative language.

This technique is employed by reproducing the sentence containing personification expression into non-figurative sentence. The decision of the translator to apply this technique is due to the lack of equivalence word or probably expression in the TT.

This technique equals with defiguration proposed by Teilanyo. This is employed by removing figurative expression in the ST. The expression will be no-figurative since there are no tenor and vehicle indicate the figurative expression.

4. Novel

a. Definition of Novel

Novel comes from the Italia language novella, which literally means a small new staff.⁵⁰ Novel is a book length story in prose, whose author tries to create sense that, while we read, we experienced actual life.⁵¹ John Peck stated that novel is a long work with a great amount of detail on every page.⁵² Furthermore Suzanne Patman defined that novel is a text types which most readers feel familiar, but it has several important attributes, such as: novel are long enough to allow significant development of wide range of character, novel tend to explore a significant passage of time, novel usually offer a detailed analysis of the society on which they are commenting, and novella are able to provide a detailed and often richly symbolic description of setting (physical, geographical, social and psychological)⁵³.

From the definitions, can be concluded that novel is long prose of the story. Novel could serve more than the short story, more detail and involve more various problems and more complex.

b. Eat Pray Love Novel

Eat Pray Love is kinds of memoir novel written by Elizabeth Gilbert. It tells the chronicle journey alone around the world, Italia, India and Indonesia

⁵⁰ Djuanda and Prana Dwija Iswara, Apresiasi Sastra Indonesia, first edition. (Bandung:UPI PRESS, 2006), 164.

⁵¹ Kennedy. An Introduction to Fiction Third Edition. (Boston Toronto: Little Brown and Company, 1983), 49.

⁵² John Peck and Martin Coyle, Literary Terms and Criticism, 103.

⁵³ Susanne Patman, Cambridge checkpoints, (Cambridge University Press:Australia, 2005), 11.

looking for solace after a difficult divorce. The novel was published by Penguin Group New York USA in 2006.

This novel is so famous. It was an international bestseller. It also translated into over thirty languages, including Indonesian. In addition it sold over than more 10 million copies worldwide. In 2010 it was made into a film starring Julia Roberts. The novel became more popular that Time Magazine named Elizabeth as one of the 100 most influential people in the world.

The story of the novel begins with Elizabeth lying on the bathroom floor of her house in New York and crying for the 47th consecutive night. She feels the overwhelming need to be free – from her marriage, without fuss. After an ugly divorce and a doomed love affair on the rebound, Elizabeth is a wreck; and completely broke. Leaving New York behind, she sets forth on a trip to Italy, India and Indonesia.

The section on Italy is mouthwatering - savoring a simple Italian meal with wine and tiramisu for dessert on her first day in Rome, roaming around the streets with frequent cappuccino and gelato refreshment breaks, and joining an Italian language class for no practical reason but simply to roll the sounds over her tongue and revel in the texture of the mellifluous language. Leaving Italy, plumper and happier, she is all ready for her four months of meditation in India.

These four months are spent in a Guru's ashram near Mumbai. Having grown up in a non-religious family, she approaches the road to spiritual enlightenment with a fair degree of skepticism. Now at the ashram, she is keen

to practice yoga and find God. By seeking what she had come for, Elizabeth moves on, calm and grateful, to the final destination of her journey.

In Bali, Elizabeth interacts with a few local Balinese and her impetuous involvement in their personal lives is quirky and amusing. The book then meanders into Elizabeth's romantic dalliance with a Brazilian and ends with her finding true love.⁵⁴

5. Previous Study

In a research, a previous study takes the possession as the guidelines. It becomes a reference for next or other relevant research. In this study, the researcher uses two previous studies.

The first previous study is written by Puspita Pulupiningtyas entitled "A Comparative Analysis of the Translation of Personification in the Novel: The Old Man and *the Sea*".⁵⁵ In her study, she found out the type of personification that used in the novel *The Old Man and the Sea*, techniques that employed by translators and the quality of translations.

From the explanation above it can be said that there are some differences between Puspita Pulupiningtyas's study and this study. In her study she analyzed the type of personification that used in the novel *The Old Man and The Sea*, techniques that employed by translators and the quality of translations. Meanwhile the researcher in this study focused on the technique used to translate the personification in the novel *Eat Pray Love*.

⁵⁴ http://www.wikisummaries.org/Eat_Pray_Love, accessed on 24 December 2014.

⁵⁵ Puspita Palupiningtyas, *A Comparative Analysis of the Translation of Personification in the Novel: The Old Man and The Sea*, (Thesis, UNS, Solo, 2013).

The similarity of both her study and this study is used the same technique in translating personification. The studies used the adapted technique of Pierinni's theory.

The second previous study is the thesis written by Bahtiyar, A. F, entitle "The Strategies of Translating Idioms in Elizabeth Gilbert's "Eat Pray Love". His study aimed to analyze the strategy on translating English idioms found in the novel Eat Pray Love by Elizabeth Gilbert into Indonesian.⁵⁶

The difference between Bahtiyar, A. F's study and this study is he focused on analyzing of strategies to translate the idiom while this study focused on analyzing of technique to translate personification. On the other hand, the similarity of these studies is used the same novel, Eat Pray Love.

From the previous studies above, there has not been the specific study in analyzing of personification translation in Eat Pray Love novel. So, this study focused in translation analysis of personification in Eat Pray Love novel.

F. Research Methodology

1. Research Approach

There are three kinds of research based on the location of the research i.e. library research, laboratory and field research.⁵⁷ In this study, the researcher conducted the library research.

Thomas Mann stated in his book entitle the Oxford Gide to Library Research, while in searching, researcher must start with a known source that is

⁵⁶ Bahtiyar, A. F, "*The Strategies of Translating Idioms in Elizabeth Gilbert's "Eat Pray Love"*", (Thesis, UNES, Semarang, 2012).

⁵⁷ Cholid Narbuko & Abu Achmadi, *Metodologi Penelitian*, (Jakarta: Bumi Aksara, 2009), 41.

relevant to the topic. It may be a book, journal article, conference paper, dissertation, technical report, an unpublished manuscript; it can be any kind of knowledge record.⁵⁸ Here the researcher used the Eat Pray Love Novel by Elizabeth Gilbert.

Descriptive qualitative research is used for finding, collecting, classifying, analyzing data and drawing conclusion. The aim of this research is to classify the data which is appropriate to determinate scale of measurement.⁵⁹ The research is descriptive qualitative one because this study aims to describe the obtained material in the novel.

2. Data Source

a. Primary Data Source

Primary data are those which are collected afresh and for the first time, and thus happen to be original in character.⁶⁰ The primary data source of this study is taken from the novel Eat Pray Love by Elizabeth Gilbert and its translation Makan, Doa, Cinta by Silamurti Nugroho.

b. Secondary Data Source

Secondary data are those which have already been collected by someone else and which have already been passed through the statistical process.⁶¹ The secondary data sources in this research are books, journals, thesis, dissertation, and data taken from internet related to study.

⁵⁸ Thomas Mann, *The Oxford Guide to Library Research*, (New York: Oxford University Press, 2005), 120.

⁵⁹ Arikunto, *Manajemen Penelitian*, (Jakarta: PT Rineka Cipta, 2003), 386.

⁶⁰ C. R. Khotari, *Research Methodology: Methods and Techniques*, (New Delhi: New Age International (P) Ltd, 2004), 95.

⁶¹ *Ibid.*

3. Technique of Data Collection

Techniques in collecting data are interview, observation, and documentation etc.⁶² In this study, the documentation was used to collect the data since the researcher looked for the data sources from the novel.

The researcher took some steps in collecting data. The first, researcher looked for the Eat Pray Love Novel and Its Translation. The second, the researcher read the whole text of novel in both versions to find the personification. The third, the researcher identified the data contain personification. The last, the researcher displayed the data. The collected data are ready to be analyzed.

4. Data Analysis

According to Lawrence Newman, content analysis is a technique for gathering and analyzing the content of text. The content refers to words, meaning, pictures, symbols, ideas, themes or any message that can be communicated. The text is anything written, visual or spoken that serves as a medium for communication.⁶³ Content analysis was conducted in this study since the researcher analyzes the personification expression which is found in the novel "Eat Pray Love."

The stages of analysis applied in this research are presented in the following:

a. Data Editing

⁶²Arikunto, *Prosedur Penelitian: Suatu Pendekatan Praktik*, (Jakarta: PT Rineka Cipta, 2006), 232.

⁶³ Laurence Neuman, *Sosial Research Methods Qualitative and Quantitative Approach*, (USA: Pearson Education Company, 1991), 292.

Data editing involves classifying, selecting, simplifying and transforming the data. In this research, the obtained data through documentation would be reduced by selecting the primary data. The data are selected only the data that would be analyzed in this case in only personification expression.

b. Data display

The data which have been achieved would be arranged well in detail so that could be easily understood.

c. Conclusion drawing

Conclusion drawing is analyzing the data constantly during or after the data being collected to get the conclusion of research.

G. Organization of Thesis

Chapter I : This chapter discuss about background of study, statement of the problem, objective of the study, significance of the study, theoretical background, and previous study related to this research, research methodology, and organization of thesis.

Chapter II : This chapter discusses about data analysis of the statement of problem. It contains data analysis of translation techniques on personification expression which are used in the novel Eat Pray Love.

Chapter III : This chapter is closing, consisted of conclusion and recommendation

CHAPTER II

RESEARCH FINDING AND DISCUSSION

A. Introduction

In this chapter, the problem statement will be answered and analyzed. The problem statement is about the techniques which are used to translate the personification expression in Eat Pray Love novel. The technique adapted from Pierinni's theory is used to answer and analyze data findings and John M. Echol Dictionary is employed to underline the meaning of the vehicle as the part of personification in source text.

B. Personification Expression in Eat Pray Love Novel

Ninety nine data of personification expressions were found in the novel Eat Pray Love. The data in source text and target text are displayed in the table

2.1

Table 2.1

The Expressions of Personification in Eat Pray Love Novel in Source Text (ST) and Target Text (TT)

No	Source Text	Target Text
1	In daylight hours, I refused that <u>thought</u> , but at night it would consume me.	Di siang hari saya menolak <u>pikiran</u> tersebut, tetapi pada malam hari pikiran ini menguasai saya.
2	My heart skipped a beat and then flat-out tripped over itself and fell on its face.	Saya sedikit terkejut tetapi kemudian tenang kembali.
3	I literally mean that it was my heart who said this, speaking trough my mouth.	Secara harfiah saya mengatakan hati saya yang mengatakan hal itu, berbicara melalui mulut saya.
4	I felt this weird division in myself,	Saya merasakan hal yang aneh dalam diri

	and my mind steeped out of my body for a moment, spun around to face my heart in astonishment and silently asked , “YOU DO?”	saya, jiwa saya keluar dari tubuh saya untuk sementara waktu, berjalan untuk bertemu dengan hati saya dalam keterkaguman dan diam diam bertanya , “kamu MAU?”
5	Then my mind asked my heart, a tad sarcastically: “SINCE WHEN?”	Kemudian jiwa saya menanyakan pada hati saya dengan sindiran: “sejak KAPAN?”
6	I walked home that night feeling like the air could move through me.	Dalam perjalanan pulang malam itu saya merasa udara dapat menembus tubuh saya.
7	Then listened to the Guru speak in person for the first time, and her words gave me chill bumps over my hole body, even across the skin of my face.	Kemudian saya mendengarkan Guru berbicara langsung untuk pertama kalinya, dan kata-katanya menyentak seluruh tubuh saya, bahkan ke kulit seluruh wajah saya.
8	My weary body asked my weary mind: “Wass this all you needed, then?”	Tubuh saya yang lelah bertanya kepada jiwa saya yang lelah: “Apakah ini semua yang kamu butuhkan?”
9	The weather is warm and lazy .	Udara yang hangat dan segar membuat orang mengantuk.
10	From the center of my life, there came a great fountain	Dari pusat kehidupan saya, muncul sebuah air mancur yang besar .
11	And, oh, the woes that traveling has inflicted on my digestive tract!	Dan, oh, musuh-musuh perjalanan yang menyerang sistem pencernaan saya.
12	This Italian peninsula needed an Italian language	Semenanjung Italia memerlukan bahasa Italia
13	Depression and loneliness track me down after about ten days in Italy.	Depresi dan Kesepian menyergap saya setelah sepuluh hari di Italia.
14	Depression , always the wise guy, says , “What you’re not happy to see us?”	Depresi , pria yang bijaksana itu, berkata , “Apa kamu tidak senang bertemu dengan kami?”
15	Depression even confiscates my identity; but he always does that.	Bahkan Depresi menyita identitas saya; tetapi itulah yang selalu dia lakukan.
16	Then Loneliness starts interrogating me, which I dread because it always goes on for hours.	Kemudian kesepian mulai menginterogasi saya, saya merasa tidak senang karena ini slalu memakan waktu berjam-jam.
17	Loneliness watches and sighs , then climbs into my bed and pulls the cover himself, fully dressed, shoes and all.	Kesepian memperhatikan dan menghela nafas , kemudian naik ke tempat tidur saya dan menyelimuti dirinya, dengan pakaian lengkap, sepatu dan segalanya.
18	And when those officious women’s magazines kept telling me that my low self-esteem wasn’t helping depression matters at all	Dan ketika majalah-majalah wanita yang suka ikut campur mengatakan pada saya bahwa rendahnya penghargaan diri sendiri tidak membantu menyelesaikan masalah

		depresi
19	The pills gave me those recuperative night hours back, and also stopped my hands from shaking and released the vise grip around chest and the panic alert button from inside my heart.	Pil-pil tersebut mengembalikan jam-jam malam saya, dan juga menghentikan gemeteran pada tangan saya dan melepaskan jepitan di sekitar dada dan tombol tanda bahaya dari dalam hati saya
20	Still, I never relaxed into taking <u>those drugs</u> , though they helped immediately.	Walaupun begitu, saya tidak merasa nyaman dengan <u>obat-obat tersebut</u> , meskipun obat-obat tersebut dengan cepat dapat menolong saya
21	I explain that Depression and Loneliness have shown up , and I'm scared they will never leave .	Saya menjelaskan bahwa Depresi dan Kesepian telah menampakkan diri dan saya takut mereka tidak akan pernah pergi.
22	Tonight, this strange interior gesture of friendship-the lending of hand from me to myself when nobody else is around to offer solace.	Malam ini, uluran persahabatan yang aneh dari dalam ini- mengajak bersalaman dari saya untuk diri saya sendiri ketika tidak ada orang di sekeliling saya untuk memberikan penghiburan.
23	My mind went into such a spin-control mode, trying to explain away what he'd said	Pikiran saya mulai berputar, mencoba untuk mencerna apa yang dikatakan oleh supir taksi itu.
24	Alarming statistics back this observation up, showing that many Americans feel more happy and fulfilled in their offices than they do in their own homes.	Statistik yang mengejutkan yang mendukung pengamatan ini, memperlihatkan bahwa banyak orang Amerika merasa lebih gembira berada di kantor mereka daripada di rumah sendiri.
25	During my first few weeks in Italy, all my Protestant synapses were zinging in distress, looking for a task.	Minggu-minggu pertama di Italia, semua synapses (tempat rangsangan syaraf yang melewati satu sel syaraf ke yang lainnya) merasa sedih, mencari pekerjaan.
26	Happiness inhabited my every molecule.	Kegembiraan merasuki setiap molekul dalam tubuh saya.
27	I heard my ex-husband's voice speaking disdainfully in my ear.	Saya mendengar suara mantan suami saya berbicara dengan penuh penghinaan di telinga saya.
28	A few cities are competing against each other to see who shall emerge as the great twenty-first-century European metropolis.	Beberapa kota sedang berkompetisi siapa yang akan keluar sebagai kota metropolis terbaik di Eropa di abad ke dua puluh satu.
29	Rome just watches all the fussing and striving, completely unfazed, exuding an air like: Hey—do whatever you	Roma hanya memperhatikan semua kesibukan dan usaha keras, benar-benar tidak khawatir, memancarkan udara seperti: Hai—

	want, but I'm still Rome.	lakukan yang kalian mau, tetapi saya tetap Roma.
30	The city has grown up around it over the centuries.	Di seputar tempat itu, kota tersebut telah bertumbuh selama berabad-abad.
31	But, the building still exists, holding its Roman ground with dignity, waiting for next incarnation	Tetapi bangunan tersebut masih mendekap tanah Roma dengan kewibawaan, menanti untuk inkarnasi selanjutnya.
32	It is merely this world that is chaotic; bringing changes to us all that nobody could have anticipated.	Sebenarnya yang kacau adalah dunia ini , membawa perubahan kepada kita semua, tanpa satu orang pun dapat mengantisipasinya.
33	The Augusteum warns me not to get attached to any obstacle ideas about who I am, what I represent, whom I belong to, or what function I may once have intended to serve.	Augusteum memperingatkan saya untuk tidak terbelenggu dalam pemikiran-pemikiran kuno mengenai siapa saya, apa yang saya wakili, milik siapa saya, atau fungsi apa yang pada mulanya diperuntukkan bagi saya.
34	The mystery of my missing box prompts a long discussion one night between me, my American friend maria and her husband, Giulio.	Misteri dari kiriman barang yang hilang itu mendorong saya, teman Amerika saya maria dan suaminya, Giulio untuk membicarakannya suatu malam.
35	I love my pizza so much, in fact, that I have come to believe in my delirium that my pizza might actually love me, in return.	Saya sangat menyukai pizza yang saya pesan, bahkan saya percaya juga bahwa sebaliknya, pizza tersebut juga menyukai saya.
36	Their sleeves are rolled up over their sweaty forearms, their faces red with exertion, one eye squinted against the heat of the fire and a cigarette dangling from the lips.	Lengan baju mereka digulung ke atas melewati lengan bawah yang berkeringat, wajah mereka merah dari kerja keras, satu mata terpejam melawan udara panas dari api, dan rokok menggantung di bibir mereka.
37	Their sleeves are rolled up over their sweaty forearms, their faces red with exertion, one eye squinted against the heat of the fire and a cigarette dangling from the lips.	Lengan baju mereka digulung ke atas melewati lengan bawah yang berkeringat, wajah mereka merah dari kerja keras, satu mata terpejam melawan udara panas dari api, dan rokok menggantung di bibir mereka.
38	But it just destroys me to not be able to count on that affection when I need it.	Tetapi hubungan ini menghancurkan saya ketika saya tidak dapat bergantung pada kasih sayang itu ketika saya membutuhkannya.
39	That word worked on me until I work on it	Kata tersebut mempengaruhi diri saya sampai saya melakukan sesuatu pada kata tersebut.
40	One night in a town somewhere on	Suatu malam di suatu kota di Mediterranean,

	the Mediterranean, in a hotel room by the ocean, the sound of my own laughter actually wakes me up the middle of my deep sleep.	di kamar hotel yang menghadap ke laut, suara tertawa saya benar-benar membangunkan saya dari tidur yang nyenyak.
41	The realization that is only me just makes me laugh again.	Kenyataan bahwa hanya saya yang ada di tempat itu membuat saya tertawa kembali.
42	Venice seems like a wonderful city in which to die a slow and alcoholic death, or to lose a loved one , or to lose the murder weapon with which to the loved one was lost in the first place.	Venisia kelihatannya seperti kota yang mempesona untuk meninggal secara perlahan, meninggal karena terlalu banyak meminum minuman beralkohol, atau menghilangkan orang yang kita kasih , atau menghilangkan senjata yang dipakai untuk membunuh orang yang kita kasih tadi.
43	The whole town is peeling and fading like those suites of rooms that once-rich families will barricade away in the backs of their mansions when it gets too expensive to keep the maintenance up and it's easier to just nail the doors shut and forget about the dying treasures on the other side—this is Venice.	Seluruh kota terkelupas dan layu secara perlahan-lahan seperti suite rooms (kamar-kamar yang lengkap dengan kamar tidur, kamar mandi dan kamar tamu) yang oleh keluarga-keluarga kaya dahulu terhalang di belakang rumah besar mereka, ketika biaya pemeliharaan untuk ruang tersebut menjadi terlalu mahal, akan lebih mudah menutup pintu-pintunya dan melupakan mengenai barang-barang berharga yang ada di dalamnya—itulah Venisia.
44	The city creaks and sways like a fishing pier.	Kota tersebut berbunyi kerat kerut dan bergoyang seperti tiang jembatan untuk memancing.
45	One foggy night, we pass an old building that seems to actually be groining in pain.	Di suatu malam yang dingin, kami melewati sebuah gedung tua yang kelihatannya sudah menjerit kesakitan .
46	His knife works with devotional perfection on the fillets.	Pisau di tangan orang tua tersebut bekerja dengan sempurna di daging ikan yang tidak bertulang tersebut.
47	Real life and wars and traumas and mortality will interfere eventually.	Kehidupan yang sesungguhnya, trauma dan kematian akhirnya akan datang mengganggu .
48	The banyan trees spread their elegant roots throughout the ditches.	Pohon-pohon beringin menyebarkan akar-akarnya ke seluruh penjuru selokan-selokan.
49	But when the sun finally comes up that morning in India and everyone opens their eyes and looks around, Italy feels ten thousand miles away from me now, and it is as if I have been here in this flock forever.	Tetapi ketika akhirnya matahari terbit di pagi hari di India dan semua orang membuka mata mereka dan melihat sekeliling, Italia terasa sejauh ribu mil dari saya sekarang, dan sepertinya saya sudah berada bersama dengan kawanannya ini selamanya.

51	<i>The levels of this woman's practical sensibilities are always comforting to me.</i>	Tingkat kepekaan dari wanita ini menenangkan saya.
52	From the distant past to unknowable future, my mind swings wildly through time, touching on dozens of ideas a minute, unharnessed and undisciplined.	Dari masa lalu yang sangat jauh menuju masa depan yang tidak diketahui, jiwa saya melompat dengan liar melalui waktu, menyentuh sejumlah ide besar dalam satu menit, liar dan tidak disiplin.
53	Among my many, many problems with meditation is that the mantra I have been given—Om Navah Shivaya— <i>doesn't sit</i> comfortably in my head.	Diantara banyaknya masalah saya dengan meditasi salah satunya adalah mantra yang diberikan kepada saya—Om Navah Shivaya— tidak duduk dengan nyaman dalam kepala saya.
54	When I try to repeat Om Navah Shivaya in my head, it actually gets stuck in my throat, making my chest clench tightly, making me nervous .	Ketika saya mencoba untuk mengulang Om Navah Shivaya di kepala saya, mantra tersebut berhenti di kerongkongan saya, membuat jantung saya tenggelam dengan kuat, membuat saya gugup .
55	She tells me that her mind used to wander during the meditation , too, but that now her practice is the great, easy, transformative joy of her life.	Dia mengatakan kepada saya bahwa pikiranya dulu juga sering berjalan-jalan ketika melakukan meditasi , tetapi sekarang mantra tersebut membuat latihannya menjadi baik, mudah, merubah hidupnya menjadi gembira.
56	The only thing the mind hears all the day is clanging bells and noise and argument, and all it wants is quietude.	Setiap hari jiwa hanya mendengar bunyi lonceng yang keras, bising dan perdebatan, dan yang diinginkannya adalah ketenangan.
57	Thoughts come , but I don't pay much attention to them,	Pikiran-pikiran datang , tetapi saya tidak terlalu memperhatikan,
58	Once the troublesome mind begins to compose speeches and dream up arguments, especially if these are clever, it will soon imagine it is doing important work.	Sekali jiwa yang mengganggu " <i>mulai membuat percakapan dan mencari argumentasi</i> , terutama jika percakapan dan argumentasi yang pandai, tidak lama kemudian jiwa akan membayangkan bahwa dia melakukan pekerjaan penting.
59	My thoughts keep flying back to my failed marriage.	Pikiran-pikiran saya kembali terbang ke perkawinan saya yang gagal.
60	Desperate, I beg my mind to please step aside and let me find God , but my mind stares at me with steely power and says, "I will never let you pass me by."	Putus asa, saya memohon pada jiwa saya untuk menepi dan membiarkan saya mencari Tuhan , tetapi jiwa saya menatap saya dengan kekuatan seperti baja dan berkata, "Saya tidak akan pernah membiarkan kamu melewati saya."
61	My rage at this statement consumes me like fire .	Kemarahan saya atas pernyataan ini menguasai diri saya seperti api.

62	The fire passes out of me, fast as it came.	Api itu dengan cepat meninggalkan saya, secepat dia datang.
63	This was new England, after all, and the word God tends to make Yankees nervous.	Ini adalah New England, dan kata Tuhan cenderung membuat para Yankees (penduduk asli New England) gugup.
64	The next morning in meditation, all my caustic old hateful thoughts come up again.	Hari berikutnya dalam meditasi, semua pikiran lama yang menyebalkan dan merusak muncul lagi.
65	My mind tried to protest, said, “Yeah, but you’re such a failure, you’re such a loser, you’ll never amount to anything—“	Jiwa mencoba untuk protes, dan berkata, “Yeah, tetapi kamu seorang yang gagal, kamu seorang yang kalah, kamu tidak berguna—“
66	The fiercest experiences come when I let go of some last fearful reserve and permit a veritable turbine of energy to unleash itself up my spine.	Pengalaman yang paling mengerikan datang ketika saya melepaskan beberapa ketakutan terakhir yang masih tersisa dan mengizinkan energi turbin yang nyata untuk melepaskan ke atas energinya melalui tulang belakang saya.
67	When this energy rides through me, it rumbles like a diesel engine in low gear, and all it task of me is this one simple request.	Ketika energi ini ada dalam diri saya, suaranya menderu seperti mesin diesel dalam persneling rendah, dan yang diminta dari saya adalah satu permintaan sederhana.
68	It burns away all your junk, all your negative emotions.	Gurugita membakar semua hal buruk, semua emosi negatifmu.
69	So I went to the chant the next morning, all full of resolve, and Gurugita kicked me down at twenty-foot fight of cemen stairs—or anyway, that’s how it felt.	Jadi, keesokan paginya saya mengikuti nyanyian pujian, dengan kepusan penuh, dan Gurugita menendang saya jatuh dari tangga di ketinggian dua puluh kaki—atau begitulah yang saya rasakan.
70	Faith is walking face-first and full-speed into dark.	Iman berjalan dengan wajah di muka an dengan kecepatan penuh masuk ke dalam gelap.
71	Repression and denial set up elaborate games to pretend that negative thoughts and feelings are not occurring.	Penindasan dan penolakan membuat suatu permintaan yang rumit untuk berpura-pura bahwa pikiran dan perasaan negatif tidak muncul.
72	“Well, just remember— all your misery will be waiting for you at the door upon your exit, should you care to pict it up again when you leave.”	“Hanya ingatlah— semua kesusahan menunggumu di pintu ketika kamu keluar, jika kamu ingin mengambilya lagi ketika kamu pergi.”
73	It’s ridiculous how much I’ve been talking at this Ashram, th eon eplace in the world where silence should—and can—reign.	Sangat menakjubkan betapa seringnya saya berbicara di Ashram, satu tempat di dunia dimana keheningan harus—dan dapat—berkuasa.
74	<i>All the antennas I’ve ever sprouted</i>	Semua antena yang telah tumbuh

	throughout my lifetimes that have taught me how to read what people are feeling.	sepanjang masa hidup saya mengajarkan kepada saya bagaimana membaca apa yang dirasakan orang.
75	So many great souls over the centuries have tried to express in so many words what it feels like come one with the divine	Banyak sekali dari jiwa-jiwa yang agung selama berabad-abad telah mencoba untuk mengekspresikan dalam banyak kata bagaimana menjadi satu dengan yang ilahi.
76	The sentences still form in my mind, and thought still do their little show-off dance , but I know thought patterns so well now that they don't bother me anymore .	Kalimat-kalimat tersebut masih ada dalam jiwa saya dan pikiran saya masih melakukan sedikit tarian yang menarik perhatian , tetapi sekarang saya sudah mengenal dengan baik pola pikir saya sehingga mereka tidak lagi mengganggu saya .
77	My flight leaves India at four in the morning, which is typical of how India works.	Pesawat saya meninggalkan India pada pukul empat pagi, yang merupakan ciri khas cara bekerja orang India.
78	In my heart, the clock stops and the calendar pages quit flying off the wall.	Dalam hati saya jam berhenti berdetak dan lembaran-lembaran kalender berhenti beterbangan dari dinding.
79	In my heart, the clock stops and the calendar pages quit flying off the wall .	Dalam hati saya jam berhenti berdetak dan lembaran-lembaran kalender berhenti beterbangan dari dinding .
80	Smile with face, smile with mind, and good energy will come to you and clean away dirty energy.	Senyum dengan muka, senyum dengan pikiran, dan energi baik akan menghampirimu dan energi kotor akan dibersihkan.
81	When the sun comes out the place quiets down and butterflies get to work .	Ketika matahari sudah terbit tempat ini sunyi kembali dan kupu-kupu mulai bekerja .
82	"Ketut," I said to him last week, holding up one of this battered notebooks, "I'm not a doctor like you are, but I think this book is dying ."	"Ketut," saya berkata pada dia minggu lalu, memegang satu dari buku-buku catatannya yang hancur, "Saya bukan seorang dokter seperti kamu, tetapi saya rasa buku ini hampir mati ."
83	It was sort of a smallish bus, but nevertheless it did knock me off my bicycle as I was cruising down the shoulderless road.	Sebuah bis yang agak kecil, tetapi bagaimanapun bis tersebut menjatuhkan saya dari sepeda ketika saya sedang melaju di jalan yang tidak bertepi.
84	Even in my own life, I can see exactly where my episodes of unhappiness have brought suffering	Bahkan dalam hidup saya sendiri, saya dapat benar-benar melihat dimana peristiwa ketidakbahagiaan telah membawa

	or distress or (at the very least) inconvenience to those around me.	penderitaan atau kesedihan atau (yang paling akhir) ketidaknyamanan kepada orang-orang di sekitar saya.
85	Out of dance floor I ran into my friend Stefania, a lively young Italian girl I'd met recently in a meditation class in Ubud, and we danced together, hair flying everywhere, blond and dark, spinning merrily around.	Keluar dari lantai dansa saya menemui teman saya Stevania, seorang gadis Italia yang periang yang baru saja saya kenal di kelas Meditasi di Ubud, dan kami menari bersama, rambut beterbangan kemana-mana, pirang dan gelap, berputar-putar dengan riang.
86	I can barely sleep at all this night, so unaccustomed to these add hours, the dance music still thrumming in my head, my hair smelling of cigarettes, my stomach protesting the alcohol.	Saya hanya dapat tidur sebentar sekali malam ini, tidak terbiasa dengan jam-jam yang aneh ini, musik tari masih mengetuk-ngetuk kepala saya , dari rambut saya masih tercium asap rokok, perut saya mengeluhkan alkohol yang ada di dalamnya.
87	I can barely sleep at all this night, so unaccustomed to these add hours, the dance music still thrumming in my head, my hair smelling of cigarettes, my stomach protesting the alcohol.	Saya hanya dapat tidur sebentar sekali malam ini, tidak terbiasa dengan jam-jam yang aneh ini, musik tari masih mengetuk-ngetuk kepala saya, dari rambut saya masih tercium asap rokok, perut saya mengeluhkan alkohol yang ada di dalamnya.
88	You find love, then love go away.	Kita menemukan cinta, kemudian cinta itu pergi.
89	She says, "It feels like a wind comes and takes my hands. "	Dia berkata, "terasa seperti angin datang dan mengambil tangan saya. "
90	His homesickness infects me so completely that I forget for instant that I am actually free to go back to Manhattan someday, through he is not.	Kerinduannya mempengaruhi saya sedemikian rupa sehingga saya lupa misalnya bahwa saya sebenarnya bebas untuk kembali ke Manhattan suatu hari nanti, tetapi tidak demikian dengan Yudhi.
91	After all those night of not sleeping and all those days of too much lovemaking, my body struck back and I got attacked by a nasty infection in my bladder.	Setelah malam-malam tanpa tidur dan siang-siang terlalu banyak bercinta, tubuh saya mulai berontak dan saya menderita infeksi yang tidak mengenakkan di kandung kemih.
92	After all those night of not sleeping and all those days of too much lovemaking, my body struck back and I got attacked by a nasty	Setelah malam-malam tanpa tidur dan siang-siang terlalu banyak bercinta, tubuh saya mulai berontak dan saya menderita infeksi yang tidak mengenakkan di kandung kemih.

	infection in my bladder.	
93	My traditional Balinese clothing was squeezing me like an ardent hug, and was feeling like this was definitely the strangest—but maybe the happiest—birthday party I'd ever experienced in my whole life.	Baju tradisional Bali saya menekan saya seperti pelukan yang bergairah, dan saya merasa ini merupakan pesta ulang tahun saya –yang pasti aneh –tetapi yang paling membahagiakan—yang pernah saya alami sepanjang hidup saya.
94	My heart drops into my guts with a splat.	Jantung saya berhenti.
95	One by one, the thoughts and memories of sadness raised their hands, stood up to identify themselves.	Satu per satu, pikiran-pikiran dan kenangan-kenangan yang menyedihkan mengangkat tangan mereka, berdiri untuk memperkenalkan diri mereka.
96	This went on for hours, and I swung between these mighty poles of opposite feelings—experiencing the anger thoroughly for one bone-rattling moment, and then experiencing a total coolness, as the anger entered my heart as if through a door, laid it self down, curled up against its brothers and gave up fighting.	Ini berjalan selama berjam-jam, dan saya berayun diantara tiang besar dari perasaan-perasaan yang sebaliknya—mengalami kemarahan tersebut secara menyeluruh disaat-saat yang berat, dan kemudian mengalami ketenangan penuh, dan kemarahan tersebut memasuki hati saya seperti seolah-olah melalui sebuah pintu, merebahkan diri, memeluk saudara lakinya dan menghentikan perkelahian.
97	I saw that my heart was not even nearly full, not even after having taken in and tended to all those calamitous urchins of sorrow and anger and shame; my heart could easily have received and forgiven even more.	Saya melihat bahwa hati saya bahkan tidak terisi sampai penuh, tidak juga setelah mengambil dan merawat semua anak berandal yang menyebabkan bencana dari kesedihan dan kemarahan dan rasa malu; hati saya dapat dengan mudah menerima dan memaafkan lebih banyak lagi.
98	I knew that I was not yet finished for good, that my anger, my sadness and my shame would all creep back eventually, escaping my heart, and occupying my head once more.	Saya tahu bahwa ini semua belum hilang untuk selamanya, bahwa kemarahan saya, kesedihan saya dan rasa malu saya akhirnya akan muncul kembali, lari dari hati saya dan menguasai kepala saya sekali lagi.
99	I let those words break my silence , and then I allowed my pencil to document their colossal statement onto the page.	Saya membiarkan kata-kata itu memecah kesunyian saya dan kemudian membiarkan pensil saya mendokumentasikan pernyataan yang luar biasa itu ke dalam buku catatan.

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C. Techniques Used to Translate Personification Expression in Eat Pray Love Novel.

There are five techniques used by Silamurti Nugroho to translate personification expression in Eat Pray Love novel: 1).Literal translation (retention the same vehicle), 2).Replacement of the vehicle with a different vehicle, 3).Translating personification with addition, 4).Translating personification with reduction, 5).Translating personification using non-figurative language. The analysis of each expression will be discussed below:

1. ST = In daylight hours, I refused that thought, but at night **it would consume** me.

TT = Di siang hari saya menolak pikiran tersebut, tetapi pada malam hari **pikiran ini menguasai** saya.

The translator uses replacement of the vehicle with a different vehicle technique in translating the personification expression above.

The personification expression found in the source text is it would consume me. The word it refers to thought indicates the tenor beside consume as the verb indicates the vehicle.

The translation in the target text is pikiran ini menguasai saya. Pikiran as the tenor is personified with menguasai as the vehicle.

The word of consume in dictionary means (me)makan, menghabiskan but the translator uses menguasai to translate consume. It can be concluded that the vehicle consume is replaced with menguasai.

2. ST: **My heart skipped** a beat and then flat-out **tripped** over itself and **fell** on its face.

TT: Saya sedikit terkejut tetapi kemudian tenang kembali.

The translator implements the technique of translating personification using non-figurative language.

The tenor of personification expression of ST is my heart while skipped, tripped and fell are the vehicles.

In the dictionary, skipped means a).melewati, b).melampaui, apart from that tripped means a).menyebabkan b).tersandung, c).menjegal/mengait kaki, d).menjebloskan and fell has meaning a).jatuh, b).runtuh.

The translation of ST is Saya sedikit terkejut tetapi kemudian tenang kembali. It can be seen that personification does not exist in TT. It becomes a literal expression because of there is no tenor and vehicle

3. ST: I literally mean that it was **my heart** who **said** this, **speaking** through my mouth.

TT: Secara harfiah saya mengatakan **hati saya** yang **mengatakan** hal itu, **berbicara** melalui mulut saya.

The personification expression above is translated by using literal translation (retention the same vehicle) technique.

My heart is the tenor of ST while said indicates the first vehicle and speaking as the second vehicle of ST. The tenor of TT is hati saya and mengatakan, berbicara as the vehicles.

In the dictionary, said means a).mengatakan, b).berkata, c).mengucapkan while speaking has meaning a).berbicara, b).berpidato, c).berkata.

Personification expression of ST is translated into personification in TT since said is translated into mengatakan and speaking into berbicara as written in dictionary. As seen in the analysis above, the vehicle of ST is translated literally into TT and they work similarly inside the personification expression. Therefore retention the same vehicle can be literally accepted in TT.

4. ST: I felt this weird division in myself, and **my mind stepped out** of my body for a moment, **spun around** to face my heart in astonishment and silently **asked**, “YOU DO?”

TT: Saya merasakan hal yang aneh dalam diri saya, **jiwa saya keluar** dari tubuh saya untuk sementara waktu, **berjalan** untuk bertemu dengan hati saya dalam keterkaguman dan diam diam **bertanya**, “kamu MAU?”

The technique of replacement of the vehicle with different vehicle is used to translate the personification expression above.

The tenor is indicated by the phrase of my mind besides stepped out and spun around as the vehicles of ST. The phrase of my mind is translated into jiwa saya as tenor of TT. As the vehicle of TT, stepped out is translated into keluar, spun around into berjalan and asked into bertanya

The meaning of first vehicle stepped out in the dictionary is pergi berfoya-foya/pelesir, the second vehicle spun around means a).berpaling,

b).berputar and menanya kepada, menanyakan, minta are the meanings of asked as the last vehicle.

From the analysis above, it can be concluded that there are replacements of the vehicle stepped out into keluar, spun around into berjalan.

5. ST: Then **my mind asked** my heart, a tad sarcastically: “SINCE WHEN?”

TT: Kemudian **jiwa saya menanyakan** pada hati **saya** dengan sindiran: “sejak KAPAN?”

The translator employs the literal translation (retention the same vehicle) to translate the expression of personification above.

The word my mind is the tenor of ST. The vehicle of the personification above is asked. The tenor in TT is jiwa saya and menanyakan is the vehicle.

The vehicle asked which has meaning a).menanya kepada, b).menanyakan, c).minta is translated literally in TT. It is obvious that the literal translation technique is used to translate this personification.

6. ST: I walked home that night feeling like **the air could move** through me.

TT: Dalam perjalanan pulang malam itu saya merasa **udara dapat menembus** tubuh saya.

This personification expression is translated by using replacement of the vehicle with a different vehicle technique.

The tenor of ST is the air and the vehicle is move while the tenor of TT is udara and the vehicle is menembus.

There is changing of vehicle of ST into TT. The vehicle of ST is move which has meaning a).pindah, b).bergerak. It is translated into menembus.

7. ST: Then listened to the Guru speak in person for the first time, and her **words gave me chill bumps** over my whole body, even across the skin of my face.

TT: Kemudian saya mendengarkan Guru berbicara langsung untuk pertama kalinya, dan **kata-katanya menyentak** seluruh tubuh saya, bahkan ke kulit seluruh wajah saya.

The translator employs the replacement of the vehicle with a different vehicle technique in translating this expression of personification.

The word of words is identified as tenor, and gave bump as vehicle of ST. Whereas in TT kata-katanya indicates as the tenor and menyentak as the vehicle.

In the dictionary, gave means a).memberi, b).menyumbang c).membayar. Bump means a).benjol, b).jendul. Literally, gave bump means memberi benjolan or memberi jendulan.

From the analysis above it can be seen that there is replacement the vehicle of ST gave bumb into menyentak.

8. ST: **My weary body asked** my weary mind: “Was this all you needed, then?”

TT: **Tubuh saya yang lelah bertanya** kepada jiwa saya yang lelah: “Apakah ini semua yang kamu butuhkan?”

The technique of literal translation (retention the same vehicle) is employed to translate the expression of personification above.

The phrase of my weary body is the tenor personified with asked as the vehicle of the personification of ST. In translation, tenor is signaled by tubuh saya yang lelah and the vehicle by bertanya.

The vehicle asked which has meanings a).menanya kepada, b).menanyakan, c).minta is translated into bertanya. It is obvious that the literal translation technique is used to translate this personification.

9. ST: **The weather** is warm and **lazy**.

TT: Udara yang hangat dan segar membuat orang mengantuk.

The technique for translating personification expression which is used by the translator is translating personification using non-figurative language.

The tenor of personification of ST is the weather and the vehicle is lazy. The personification does not exist in translation or TT since there is no vehicle which personifies the tenor.

The word lazy as an adjective is usually used to attribute the animate. Lazy in ST personifies the weather which is categorized as inanimate. It has meaning malas but it is translated into segar membuat mengantuk. In translation, personification expression is udara yang hangat dan segar membuat orang mengantuk. It is commonly used that the udara is segar membuat orang mengantuk.

From the analysis above it can be clearly concluded that translator uses technique of translating personification using non-figurative language to translate the expression of personification.

10. ST: From the center of my life, there **came a great fountain**

TT: Dari pusat kehidupan saya, **muncul sebuah air mancur yang besar.**

The translator uses the replacement of the vehicle with a different vehicle technique in translating the personification expression above.

Came is identified as the tenor, and a great fountain as the vehicle of ST. In TT sebuah air mancur yang besar is signaled as tenor and muncul as vehicle.

In the dictionary came means datang. It is translated into muncul instead of datang. The replacement vehicle in ST into TT is seen from the word came into muncul.

11. ST: And, oh, **the woes** that traveling **has inflicted** on my digestive tract!

TT: Dan, oh, **musuh-musuh** perjalanan yang **menyerang** sistem pencernaan saya.

In translating the personification expression above, the translator applies the replacement of the vehicle with a different vehicle technique.

The tenor of ST is the woes and the vehicle is has inflicted whereas in TT musuh-musuh indicates the tenor and menyerang as vehicle.

As the vehicle has inflicted means a).membebaskan, b).memberikan, c).mengakibatkan. It is translated into menyerang.

Accordingly there is a replacement of vehicle in TT because has inflicted is translated into menyerang.

12. ST: **This Italian peninsula needed** an Italian language.

TT: **Semenanjung Italia memerlukan** bahasa Italia.

The translator employs the literal translation (retention the same vehicle) technique to translate the personification expression above.

The tenor of ST is this Italian Peninsula and the vehicle is needed. In TT, semenanjung Italia becomes the tenor and memerlukan as the vehicle.

In the dictionary, the meaning of needed is memerlukan or membutuhkan. The word of needed as vehicle is literally translated into memerlukan in TT.

Personification in ST is translated into personification in TT. As seen in analysis above the retention the same vehicle is used appropriately in this expression since the meaning in ST can be literally accepted in TT.

13. ST: **Depression and loneliness track me down** after about ten days in Italy.

TT: **Depresi dan Kesepian menyergap** saya setelah sepuluh hari di Italia.

The personification expression above is translated by using literal translation (retention the same vehicle) technique

The tenor of ST is indicated by depression and loneliness while track down as vehicle. Besides the tenor of TT is depresi dan kesepian while the vehicle is menyergap.

The meaning of track down in the dictionary is a).mengejar dan menangkap, b).menemukan however it is translated into menyergap. The translator changes the vehicle in translating this personification expression.

14. ST: **Depression**, always the wise guy, **says**, “What you’re not happy to see us?”

TT: **Depresi**, pria yang bijaksana itu, **berkata**, “Apa kamu tidak senang bertemu dengan kami?”

In translating the personification expression above is used the literal translation (retention the same vehicle) technique by translator.

Depression is signaled as the tenor of ST is literally translated into **depresi** as the tenor of TT and **berkata** as the vehicle of TT is the translation of **says** as the vehicle of ST.

Based on the analysis above it can be concluded that the personification above is literally translated into personification in TT.

15. ST: **Depression** even **confiscates** my identity; but he always does that.

TT: Bahkan **Depresi menyita** identitas saya; tetapi itulah yang selalu dia lakukan.

The translator uses the literal translation (retention the same vehicle) technique to translate the personification expression above.

The tenor of personification in ST is depression while the vehicle is **confiscates** and the tenor of TT is identified by the word **depresi** which personified with **menyita** as the vehicle.

In the dictionary the word **confiscates** means a).**menyita**, b).**mengambil alih**. The translator translates the vehicle **confiscates** into **menyita**. It is obvious that the personification of ST is literally translated into personification.

16. ST: Then **Loneliness** starts **interrogating** me, which I dread because it always goes on for hours.

TT: Kemudian **kese pian** mulai **menginterogasi** saya, saya merasa tidak senang karena ini slalu memakan waktu berjam-jam.

The translator employs the literal translation (retention the same vehicle) technique in translating this expression of personification.

In ST the tenor is identified by the word of loneliness and the word of interrogating as the vehicle. While in TT **kese pian** indicates the tenor and **menginterogasi** as the vehicle. Accordingly, the translator appropriately translates the personification of into personification.

17. ST: **Loneliness watches** and **sighs**, then **climbs** into my bed and **pulls** the cover himself, fully dressed, shoes and all.

TT: **Kese pian memperhatikan** dan **menghela nafas**, kemudian **naik** ke tempat tidur saya dan **menyelimuti** dirinya, dengan pakaian lengkap, sepatu dan segalanya.

In translating this personification, the translator uses replacement of the vehicle with a different vehicle technique.

The word loneliness in ST becomes the tenor while the words watches, sighs, climb and pull become the vehicles. In TT the tenor is indicated by the word of **kese pian** and the vehicles by **memperhatikan**, **menghela nafas**, **naik** and **menyelimuti**.

There are four vehicles in this personification. Some of them are translated into different vehicle. The word of watches which means a).**memperhatikan**, b).**menjaga**, c).**mengamati**, d).**menonton** is literally translated into **memperhatikan**. In dictionary the word sighs which has

meaning a).keluh, b).bernafas lega, c).menarik nafas lega is translated into menghela nafas. The third vehicle is climb. It has the meaning a).mendaki, b).naik, c).menempuh. It is literally translated into naik. The last vehicle is pulls (the cover) which is translated into menyelimuti has meaning menarik (kain penutup).

From the analysis above it can be seen that there is a replacement of the vehicle pulls (the cover) into menyelimuti.

18. ST: And when *those officious women's magazines kept telling* me that my low self-esteem wasn't helping depression matters at all

TT: **Dan ketika majalah-majalah wanita yang suka ikut campur mengatakan** pada saya bahwa rendahnya penghargaan diri sendiri tidak membantu menyelesaikan masalah depresi

In translating this personification expression, the translator uses technique of translating personification with reduction.

The tenor of ST is *those officious women's magazines* and the vehicle is kept telling. In TT majalah-majalah wanita yang suka ikut campur indicates the tenor and mengatakan as the vehicle.

The vehicle kept telling is translated into mengatakan. Mengatakan is the translation of telling. Here the translator omits the word kept which has meaning a).menjaga, b).memelihara, d).membuat catatan, e).menyimpan, f).menerima, g).menunjukkan, h).turut.

19. ST: **The pills gave** me those recuperative night hours **back**, and also **stopped** my hands from shaking and **released** the vise grip around chest and the panic alert button from inside my heart.

TT: **Pil-pil** tersebut **mengembalikan** jam-jam malam saya, dan juga **menghentikan** gemetaran pada tangan saya dan **melepaskan** jepitan di sekitar dada dan tombol tanda bahaya dari dalam hati saya.

The translator employs the literal translation (retention the same vehicle technique to translate the personification expression above.

The tenor of ST is identified by the pills and the vehicles by gave back, stopped, and released. While in TT pil-pil tersebut indicates the tenor and mengembalikan, melepaskan, and menghentikan as the vehicles

In the dictionary gave back means mengembalikan and stopped means a).menghentikan, b).menundukkan, and released means a).melepaskan, b).membebaskan, c).mengeluarkan, d).menyiarkan.

In this case the translator translates the vehicles literally gave back into mengembalikan, stopped into menghentikan, and released into melepaskan. Hence the personification of ST literally translated into personification.

20. ST: Still, I never relaxed into taking those drugs, though **they helped** immediately.

TT: Walaupun begitu, saya tidak merasa nyaman obat-obat tersebut, meskipun **obat-obat tersebut** dengan cepat dapat **menolong** saya

The personification expression above is translated into literal translation (retention the same vehicle) technique.

The word of they signals the tenor of ST which refers to those drugs and helped signals the vehicle. In TT the tenor is identified by obat-obat tersebut and the vehicle by menolong.

In dictionary helped as the vehicle has meaning a).menolong, b).membantu. It is literally translated into menolong. Thus the personification of ST is kept in the translation

21. ST: I explain that **depression and loneliness have shown up**, and I'm scared **they will never leave**.

TT: Saya menjelaskan bahwa **depresi dan kesepian telah menampakkan diri** dan saya takut **mereka tidak akan pernah pergi**.

The translator employs the replacement of vehicle with a different vehicle technique in translating the personification expression above.

The tenor of ST is depression and loneliness while the vehicles are have shown up and (will never) leave. Whereas the tenor of TT is shown by the phrase of depresi dan kesepian and the vehicles by telah menampakkan diri and (tidak akan pernah) pergi

Have shown up is the form of past participle verb of show up. In dictionary show up means a).datang, b).kentara. Accordingly its literal meaning in past participle should be telah datang or telah kentara. However in TT have shown up is translated into telah menampakkan diri.

The second vehicle is (will never) leave. Leave means a).meninggalkan, b).membiarkan, c).menyerahkan, d).menunda, e).mewariskan. It is translated into pergi.

Based on the analysis above it can be seen that there are the replacements of the vehicle in this personification expression.

22. ST: Tonight, **this strange interior gesture of friendship-the lending of hand** from me to myself when nobody else is around to offer solace.

TT: Malam ini, **uluran persahabatan yang aneh dari dalam ini- mengajak bersalaman** dari saya untuk diri saya sendiri ketika tidak ada orang di sekeliling saya untuk memberikan penghiburan.

In translating the expression of personification above the translator uses the technique of replacement of vehicle with a different vehicle

In ST the tenor is identified by strange interior gesture of friendship and the vehicle by lending of hand while in TT uluran persahabatan yang aneh dari dalam ini indicates the tenor and mengajak bersalaman as the vehicle.

In dictionary lending (hand) means meminjamkan (tangan). In this case the translator translates it into mengajak bersalaman instead of meminjamkan (tangan) because mengajak bersalaman is more acceptable and appropriate.

So it can be concluded that there is a replacement of the vehicle in this personification expression into translation.

23. ST: **My mind went into such a spin-control mode, trying to explain away** what he'd said

TT: **Pikiran saya mulai berputar, mencoba untuk mencerna** apa yang dikatakan oleh supir taksi itu.

The translator translates the personification expression above by using the technique of replacement of vehicle with a different vehicle

The tenor of ST is indicated by the phrase of my mind and the vehicles by went into (such a spin-control mode) and trying to explain away. Whereas the tenor in TT is pikiran saya and the vehicle is berputar and mencoba untuk mencerna.

As the first vehicle went into is the past verb of go into which has the meaning a).masuk, b).menyelidiki, c).mempelajari. This vehicle is translated into berputar.

The second vehicle also translated into different vehicle in TT. It can be seen that trying to explain away is translated into mencerna. Written in dictionary that trying has the meaning a).mencoba, b).berusaha, c).mengadili, d).mencicipi, e).menguji and explain away has meaning menghilangkan dengan memberi alasan.

Hence, it can be concluded that there are the replacements of the vehicle of TS into TT.

24. ST: **Alarming statistics back this observation up, showing** that many Americans feel more happy and fulfilled in their offices than they do in their own homes.

TT: **Statistik yang mengejutkan yang mendukung pengamatan ini, memperlihatkan** bahwa banyak orang Amerika merasa lebih gembira berada di kantor mereka daripada di rumah sendiri.

The translator implements the literal translation (retention the same vehicle) technique in translating the expression of personification above.

The tenor of ST is signaled by alarming statistics back this observation up and the vehicle by showing. In TT, statistik yang mengejutkan yang mendukung pengamatan ini is identified as tenor and the vehicle by memperlihatkan.

In dictionary showing means a).memperlihatkan, b).menunjukkan, c).menuntun. The translator literally translates showing into memperlihatkan. Accordingly the personification of ST is translated into personification in TT.

25. ST: During my first few weeks in Italy, **all my Protestant synapses were zinging in distress**, looking for a task.

TT: Minggu-minggu pertama di Italia, **semua synapses** (tempat rangsangan syaraf yang melewati satu sel syaraf ke yang lainnya) **merasa sedih**, mencari pekerjaan.

The translator employs the technique of replacement of the vehicle with a different vehicle to translate this expression of personification.

The tenor of ST is shown by all my protestant synapses and the vehicle by were zinging in distress. However, semua synapses indicates the tenor and merasa sedih as vehicle.

Were zinging in distress comes from the word zing and distress. In dictionary zing means semangat so were zinging means bersemangat while distress has meaning kesukaran. If the phrase of were zinging in distress literally translated, it will be bersemangat dalam kesukaran. But in this case

the translator translates the vehicle into merasa sedih. It means there is a replacement of the vehicle in the translation of personification above.

26. ST: I heard **my ex-husband's voice speaking disdainfully** in my ear.

TT: Saya mendengar **suara mantan suami saya berbicara dengan penuh penghinaan** di telinga saya.

The personification expression above is translated by using the literal translation (retention the same vehicle) technique.

The tenor of ST is *my ex-husband's voice* and the vehicle is speaking while the tenor of TT is signaled by *suara mantan suami saya* and the vehicle by berbicara.

In dictionary written that the word speaking means a).berbicara, b).berpidato then the translator translates literally the vehicle into berbicara. So it can be concluded that the personification of ST is literally translated into personification.

27. ST: **Happiness inhabited** my every molecule.

TT: **Kegembiraan merasuki** setiap molekul dalam tubuh saya.

The translator uses the technique of replacement of the vehicle with the different vehicle technique to translate the expression of personification above.

Happiness indicates the tenor and inhabited indicates the vehicle of ST while in TT kegembiraan signals the tenor and merasuki as vehicle.

In dictionary the word inhabited has meaning mendiami. Because of the translator translate it into merasuki it can be concluded that there is replacement of the vehicle in this personification expression.

28. ST: **Few cities are competing against each other** to see who shall emerge as the great twenty-first-century European metropolis.

TT: **Beberapa kota sedang berkompetisi** siapa yang akan keluar sebagai kota metropolis terbaik di Eropa di abad ke dua puluh satu.

In translating the personification expression above the translator employs the technique of translating personification with reduction.

Few cities as the tenor is personified with the phrases of are competing and against each other which indicate the vehicles of ST. In TT the tenor is identified by beberapa kota while sedang berkompetisi identifies the vehicle.

Are competing as the first vehicle is the form of present continuous of the verb compete. It is literally translated into sedang berkompetisi. But it could not be found the translation of against each other known as the second vehicle in TT. The translator omits it, so the translation of personification becomes beberapa kota sedang berkompetisi.

29. ST: But **Rome just watches** all the fussing and striving, completely unfazed, exuding an air like: Hey—do whatever you want, but I'm still Rome.

TT: **Roma hanya memperhatikan** semua kesibukan dan usaha keras, benar-benar tidak khawatir, memancarkan udara seperti: Hai—lakukan yang kalian mau, tetapi saya tetap Roma.

The personification expression above is translated by using the technique of literal translation (retention the same vehicle)

The tenor of ST is Rome and the word of watches indicates vehicle while in TT Roma is identified as tenor and memperhatikan as the vehicle.

The translator translates vehicle watches into memperhatikan literally. So the personification above is translated literally into personification in TT.

30. ST: **The city has grown up** around it over the centuries.

TT: Di seputar tempat itu, **kota tersebut telah bertumbuh** selama berabad-abad.

Translator uses replacement of the vehicle with different vehicle technique to translate the personification above.

The tenor of ST is signaled by the phrase of the city and the vehicle by has grown up. While in TT kota tersebut indicates the tenor and telah bertumbuh as vehicle.

Has grown up is the form of past participle of grow up which has the meaning (menjadi) dewasa. The translator translates has grown up into telah bertumbuh. It means that there is a replacement of the vehicle in this personification.

31. ST: But, the **building** still exists, **holding** its Roman ground with dignity, **waiting for** next incarnation.

TT: Tetapi **bangunan tersebut** masih **mendekap** tanah Roma dengan kewibawaan, **menanti** untuk inkarnasi selanjutnya.

The translator implies the replacement of the vehicle with a different vehicle technique in translating the personification above.

The tenor of ST identified by the building is personified with holding and looking for as the vehicles. In TT bangunan tersebut becomes the tenor while the words mendekap and menanti as the vehicles.

The meaning of holding as the first vehicle in the dictionary is a).memegang, b).menggendong, c).menarik, d).mengadakan, e).mempertahankan, f).menahan. Besides, looking for as the second vehicle has meaning mencari.

One of the vehicles is not translated based on the meaning in the dictionary. The first vehicle is translated into mendekap. It means that there is replacement of the vehicle in this personification expression.

32. ST: It is merely **this world** that is chaotic; **bringing** changes to us all that nobody could have anticipated.

TT: Sebenarnya yang kacau adalah **dunia ini**, **membawa** perubahan kepada kita semua, tanpa satu orang pun dapat mengantisipasinya.

In translating the personification expression above the translator uses the literal translation (retention the same vehicle) technique.

The tenor of ST is indicated by the phrase of this word and the vehicle by bringing. In TT dunia ini is signaled as the tenor and membawa as the vehicle.

Bringing in the dictionary has meaning a).membawa, b).mengambilkan, c).membawakan. It is literally translated into membawa in TT.

33. ST: **The Augusteum warns me** not to get attached to any obstacle ideas about who I am, what I represent, whom I belong to, or what function I may once have intended to serve.

TT: **Augusteum memperingatkan saya** untuk tidak terbelenggu dalam pemikiran-pemikiran kuno mengenai siapa saya, apa yang saya wakili, milik siapa saya, atau fungsi apa yang pada mulanya diperuntukkan bagi saya.

The literal translation (retention the same vehicle) technique is implemented by translator to translate the expression of personification above,

In ST the Augusteum is identified as tenor and warn as vehicle. While in TT the tenor is signaled by Augusteum and the vehicle by memperingatkan.

In the dictionary written that warn means memperingatkan. It is clearly that the translator translate literally warn into memperingatkan as personification of TT.

34. ST: **The mystery of my missing box prompts** a long discussion one night between me, my American friend Maria and her husband, Giulio.

TT: **Misteri dari kiriman barang yang hilang itu mendorong** saya, teman Amerika saya Maria dan suaminya, Giulio untuk membicarakannya suatu malam.

To translate the personification above the translator uses the literal translation (retention the same vehicle) technique.

The mystery of my missing box is the tenor and the verb prompts becomes the vehicle of ST. Misteri dari kiriman barang yang hilang itu indicates the tenor and mendorong as the vehicle of TT.

The word prompts as the vehicle has meaning a).mendorong, b).menganjurkan, c).membisiki, d).menyarankan. It is literally translated into mendorong. So it means that the personification of ST is translated into personification.

35. ST: I love my pizza so much, in fact, that I have come to believe in my delirium that **my pizza** might actually **love** me, in return.

TT: Saya sangat menyukai pizza yang saya pesan, bahkan saya percaya juga bahwa sebaliknya, **pizza tersebut** juga **menyukai** saya.

The replacement of the vehicle with a different vehicle technique is implemented in translating the personification above.

Tenor in ST is indicated by the phrase of my pizza and the vehicle is indicated by love. In TT pizza tersebut shows the tenor and menyukai as the vehicle.

In dictionary love means cinta pada. Here the translator uses menyukai instead of cinta pada in translating the vehicle of this personification. It can be seen that there is a replacement of the vehicle.

36. ST: Their sleeves are rolled up over their sweaty forearms, their faces red with exertion, **one eye squinted** against the heat of the fire and a cigarette dangling from the lips.

TT: Lengan baju mereka digulung ke atas melewati lengan bawah yang berkeringat, wajah mereka merah dari kerja keras, **satu mata terpejam** melawan udara panas dari api, dan rokok menggantung di bibir mereka.

The translator implies the replacement of the vehicle with a different vehicle technique to translate the personification expression above.

The tenor of ST is one eye and the vehicle is squinted. While in TT the tenor is identified by *satu mata* and *terpejam* as the vehicle.

It is written in the dictionary that squint means *mengedipkan mata*. However the translator translates it into *terpejam*. It means that there is replacement the vehicle of personification above.

37. ST: A **cigarette dangling** from the lips.

TT: **Rokok menggantung** di bibir mereka.

In translating this personification expression the translator employs the replacement of the vehicle with a different vehicle technique

A cigarette indicates the tenor and *dangling* as the vehicle of ST. The tenor of TT is identified by *rokok* and the vehicle by *menggantung*.

In the dictionary the word *dangling* means a).*menguntai*, b).*berjantai*, c).*teruntai*. The translator translates *dangling* into *menggantung*. It means that there is replacement of the vehicle in translating this personification expression.

38. ST: But **it just destroys** me to not be able to count on that affection when I need it.

TT: Tetapi **hubungan ini menghancurkan** saya ketika saya tidak dapat bergantung pada kasih sayang itu ketika saya membutuhkannya.

To translate the personification expression above, the literal translation (retention the same vehicle) technique is used by translator.

Tenor of ST is indicated by the word of it which refers to the relationship and the vehicle by the word of destroys. In TT hubungan ini is signaled the tenor and menghancurkan as vehicle.

It is written in the dictionary that destroys means a).memusnahkan, b).merusakkan, c).menghancurkan. It can be seen in TT that the translator literally translates it into menghancurkan.

39. ST: **That word worked on** me until I work on it.

TT: **Kata tersebut mempengaruhi** diri saya sampai saya melakukan sesuatu pada kata tersebut.

Technique of literal translation (retention the same vehicle) is implemented in translating the expression of personification above.

The tenor of ST is signaled by the phrase of that word and the vehicle by worked on. While in TT kata tersebut is indicates the tenor and mempengaruhi as vehicle.

In the dictionary worked on has a).meaning b).mengerjakan, c).mempengaruhi, d).menimbulkan. In this case the translator translates the personification expression into personification by literally translating the vehicle of worked on into mempengaruhi.

40. ST: One night in a town somewhere on the Mediterranean, in a hotel room by the ocean, **the sound of my own laughter** actually **wakes me up** the middle of my deep sleep.

TT: Suatu malam di suatu kota di Mediterranean, di kamar hotel yang menghadap ke laut, **suara tertawa saya** benar-benar **membangunkan** saya dari tidur yang nyenyak.

The translator applies the technique of literal translation (retention the same vehicle) to translate the personification expression above.

The phrase of the sound of my own laughter indicates the tenor and wakes me up as the vehicle of ST. In TT the tenor is indicated by suara tertawa saya and the vehicle by membangunkan saya.

In the dictionary the meaning of wake up is a).membangunkan, b).bangun. It is obvious that the translator literally translates wake up into membangunkan.

41. ST: **The realization** that is only me just **makes me laugh** again.

TT: **Kenyataan** bahwa hanya saya yang ada di tempat itu **membuat saya tertawa** kembali.

Translator employs the technique of literal translation (retention the same vehicle) in translating the personification above.

The realization signals the tenor while make me laugh as the vehicle of ST. In TT the tenor is identified by kenyataan and the vehicle by membuat saya tertawa.

The word of make has meaning a).membuat, b).mendapat c).membikin besides laugh means tertawa. So it can be concluded that the personification above is literally translated into personification in TT.

42. ST: **Venice** seems like a wonderful city in which **to die** a slow and alcoholic death, or **to lose a loved one**, or **to lose the murder weapon** with which to the loved one was lost in the first place.

TT: **Venisia** kelihatannya seperti kota yang mempesona untuk **meninggal** secara perlahan, meninggal karena terlalu banyak meminum minuman beralkohol, atau **menghilangkan orang yang kita kasihi**, atau **menghilangkan senjata** yang dipakai untuk membunuh orang yang kita kasihi tadi.

In translating the expression of personification above the translator uses the technique of translating personification with addition.

The tenor of ST is signaled by Venice while the vehicles by to die, to lose a loved one, to lose the murder weapon. In TT the tenor is indicated by Venisia while meninggal, menghilangkan orang yang kita kasihi, menghilangkan senjata yang dipakai untuk membunuh orang yang kita kasihi tadi as the vehicles.

It can be seen that the translator adds yang dipakai untuk membunuh orang yang kita kasihi tadi to make clear the phrase of the murder weapon.

43. ST: **The whole town is peeling and fading** like those suites of rooms that once-rich families will barricade away in the backs of their mansions when it gets too expensive to keep the maintenance up and it's easier to just nail the

doors shut and forget about the dying treasures on the other side—this is Venice.

TT: Seluruh kota terkelupas dan layu secara perlahan-lahan seperti suite rooms (kamar-kamar yang lengkap dengan kamar tidur, kamar mandi dan kamar tamu) yang oleh keluarga-keluarga kaya dahulu terhalang di belakang rumah besar mereka, ketika biaya pemeliharaan untuk ruang tersebut menjadi terlalu mahal, akan lebih mudah menutup pintu-pintunya dan melupakan mengenai barang-barang berharga yang ada di dalamnya—itulah Venesia.

The translator employs the technique of translating personification with addition to translate the expression of personification above.

The tenor is identified by the phrase of the whole town while peeling and fading as the vehicle of ST. In TT the tenor is signaled by *seluruh kota* and the vehicle by *terkelupas dan layu secara perlahan*.

The translator adds the adverb *secara perlahan* to explain fading (*layu*) as the vehicle of this personification.

44. ST: **The city creaks and sways** like a fishing pier.

TT: Kota tersebut berbunyi keriat kerit dan bergoyang seperti tiang jembatan untuk memancing.

The translator uses the technique of literal translation (retention the same vehicle) to translate the personification expression above.

The tenor of ST is signaled by the city and the vehicles by creaks and sways. While, In TT *kota tersebut* becomes the tenor and *berbunyi keriat kerit* as vehicles.

In the dictionary the word creak means berbunyi keriat keriat apart from that sway has meaning a).goyangan, b).menggoncangkan, c).menggoyangkan.

In conclusion, the translator literally translates the personification expression of ST into personification in translation.

45. ST: One foggy night, we pass **an old building** that seems to actually be **groaning in pain**.

TT: Di suatu malam yang dingin, kami melewati sebuah **gedung tua** yang kelihatannya sudah **menjerit kesakitan**

The translator implements the technique of literal translation (retention the same vehicle) in translating the personification expression above.

The tenor of ST is indicated by an old building and the vehicle by groaning in pain. In TT gedung tua signals the tenor and menjerit kesakitan as the vehicle.

In the dictionary groaning in pain as the vehicle of ST has the meaning menjerit kesakitan. The translator keeps the personification by translating groaning in pain into menjerit kesakitan.

It means that the translator translate literally the personification of ST into personification in TT.

46. ST: **His knife works** with devotional perfection on the fillets.

TT: **Pisau di tangan orang tua tersebut bekerja** dengan sempurna di daging ikan yang tidak bertulang tersebut.

In translating the personification expression above the translator uses the technique of translating personification with addition.

The tenor of ST is indicated by the phrase of his knife while works as the vehicle. In TT pisau di tangan orang tua tersebut becomes the tenor and bekerja as the vehicle.

There is an addition in this personification translation. The phrase his knife is translated into pisau di tangan orang tua tersebut. This addition of di tangan orang tua tersebut makes the translation clearer to be accepted rather than translate literally his knife into pisaunya.

47. ST: **Real life and wars and traumas and mortality will interfere** eventually.

TT: **Kehidupan yang sesungguhnya, trauma dan kematian** akhirnya akan **datang mengganggu**.

In translating the expression of personification above the translator implements the technique of translating personification with reduction.

The tenor of ST is signaled by real life and the vehicles are signaled by wars, traumas, mortality, and interfere. In TT the phrase of kehidupan yang sesungguhnya becomes the tenor while trauma, kematian, datang mengganggu as the vehicles

There is a reduction of personification in translation. Wars as the vehicle is omitted by translator. Hence the tenor is personified only with kematian, datang mengganggu.

48. ST: **The banyan trees spread their elegant roots** throughout the ditches.

TT: **Pohon-pohon beringin menyebarkan akar-akarnya** ke seluruh penjuru selokan-selokan.

The translator uses the technique of translating personification with reduction to translate to personification expression above.

In ST the banyan trees indicates the tenor and spread their elegant roots as the vehicle. While, the tenor of TT is indicated by **pohon-pohon beringin** and the vehicle by **menyebarkan akar-akarnya**.

In translating personification, the translator reduces elegant as the adjective of roots. Their elegant roots is translated into **akar-akarnya**. Accordingly, there is a reduction in translating the personification into TT.

49. ST: But when **the sun** finally **comes up** that morning in India and everyone opens their eyes and looks around, Italy feels ten thousand miles away from me now, and it is as if I have been here in this flock forever.

TT: Tetapi ketika akhirnya **matahari terbit** di pagi hari di India dan semua orang membuka mata mereka dan melihat sekeliling, Italia terasa sejauh ribu mil dari saya sekarang, dan sepertinya saya sudah berada bersama dengan kawanan ini selamanya.

In translating the expression of personification above, the translator employs the technique of translating personification using non-figurative language.

The tenor of ST is the sun and the vehicle is comes up. In TT the tenor is signaled by **matahari** and the vehicle by **terbit**.

It is written in the dictionary that comes up means a).datang, b).muncul. As inanimate, the sun is impossible to come because the sun has no leg or other part of body to move. It shows that the sun comes up is the expression of personification.

The translator translates this expression into matahari terbit. It is common that matahari (the sun) terbit in Bahasa Indonesia as the TT.

For that reason it can be concluded that the translator translates the personification into non-figurative language.

50. ST: ***The levels of this woman's practical sensibilities are always comforting to me.***

TT: **Tingkat kepekaan dari wanita ini menenangkan saya.**

The translator uses the technique of translating personification with reduction to translate the personification above.

The levels of this woman's practical sensibilities is identified as the tenor and always comforting to me as the vehicle of ST. While in TT the tenor is signaled by tingkat kepekaan dari wanita ini and the vehicle by menenangkan saya.

It can be seen that there is an omission of the word always in the translation of personification. The vehicle of TT should be selalu menenangkan saya if the personification is literally translated. But the translator only translates menenangkan saya and omit always.

51. ST: ***The levels of this woman's practical sensibilities are always comforting to me.***

TT: Tingkat kepekaan dari wanita ini menenangkan saya.

In translating the personification expression above the translator uses the technique of translating personification with reduction.

The tenor of ST is identified by *the levels of this woman's practical sensibilities* and the vehicle by *are always comforting*. In TT *tingkat kepekaan dari wanita ini* indicates the tenor and **menenangkan saya** as the vehicle.

Always which has the meaning *selalu* is the adverb of time of the vehicle in ST. It does not exist in the vehicle of TT. So it can be concluded that there is a reduction in this case because the translator omits *always*.

52. ST: From the distant past to unknowable future, **my mind swings** wildly through time, **touching** on dozens of ideas a minute, unharnessed and undisciplined.

TT: Dari masa lalu yang sangat jauh menuju masa depan yang tidak diketahui, **jiwa saya melompat** dengan liar melalui waktu, **menyentuh** sejumlah ide besar dalam satu menit, liar dan tidak disiplin.

The translator implements the technique of replacement of the vehicle with a different vehicle to translate the expression of personification above.

My mind as the tenor of ST is personified with *swings* and *touching* as the vehicles. Its translation is *jiwa saya* as tenor of TT personified with *melompat* and *menyentuh*.

Swing in the dictionary means a).mengayunkan, b).menggoyangkan, c).membelokkan, d).menjalankan. It is translated into *melompat*. Besides, the

word of touching as the second vehicle has meaning a).menyentuh b).menyinggung, c).mengenai, d).menandangi is translated into menyentuh.

It can be seen that there is a replacement of the vehicle swing which has the meaning as mentioned above into melompat.

53. ST: Among my many, many problem with meditation is that **the mantra** I have been given—Om Navah Shivaya—*doesn't sit* comfortably in my head.

TT: Diantara banyaknya masalah saya dengan meditasi salah satunya adalah **mantra** yang diberikan kepada saya--Om Navah Shivaya—**tidak duduk** dengan nyaman dalam kepala saya.

To translate the personification expression above the translator employs the literal translation (retention the same vehicle) technique.

As the tenor in ST mantra is personified with *doesn't sit* as the vehicle. While in translation mantra as the tenor is personified with tidak duduk as the vehicle.

In the dictionary (*doesn't*) *sit* means (tidak) duduk. The translator translates literally *doesn't sit* into tidak duduk in TT. It is obvious that the translator keeps the personification in its translation.

54. ST: When I try to repeat Om Navah Shivaya in my head, **it actually gets stuck** in my throat, **making my chest clench** tightly, **making me nervous**.

TT: Ketika saya mencoba untuk mengulang Om Navah Shivaya di kepala saya, **mantra tersebut berhenti** di kerongkongan saya, **membuat jantung saya tenggelam** dengan kuat, **membuat saya gugup**.

The translator uses the technique of replacement the vehicle with a different vehicle in translating the expression of the personification above.

The tenor which is personified with the gets stuck, making my chest clench, making my chest clench as the vehicle in ST is it. It refers to the mantra and the tenor of TT is mantra personified with some of vehicles. The vehicles of TT are berhenti, membuat jantung saya tenggelam, membuat saya gugup.

In the dictionary stuck in means tetap tinggal, (making my chest) clench means membuat dada saya mengepalkan, making me nervous has meaning membuat saya gugup.

From the analysis above it can be seen that there are two replacements of the vehicles in the translation.

55. ST: She tells me that **her mind** used to **wander** during the meditation, too, but that now her practice is the great, easy, transformative joy of her life.

TT: Dia mengatakan kepada saya bahwa **pikirannya** dulu juga sering **berjalan-jalan** ketika melakukan meditasi, tetapi sekarang mantra tersebut membuat latihannya menjadi baik, mudah, merubah hidupnya menjadi gembira.

The technique of replacement of the vehicle with a different vehicle is implemented in translating the personification expression above.

In ST the tenor is signaled by her mind which is personified with wander as the vehicle. In the translation the tenor is indicated by pikirannya personified with berjalan-jalan as the vehicle.

Wander as the vehicle has meaning a).mengeluyur, b).mengembara, c).menyimpang, d)berkeliling-keliling is translated into berjalan-jalan.

Hence, it can be concluded that there is a replacement of the vehicle in translating the personification above.

56. ST: The only thing **the mind hears** all the day is clanging bells and noise and argument, and all it **wants** is quietude.

TT: Setiap hari **jiwa mendengar** bunyi lonceng yang keras, bising dan perdebatan, dan yang **diinginkannya** adalah ketenangan.

The translator uses the technique of literal translation (retention the same vehicle) in translating the personification expression above.

The mind as the tenor of ST is personified with hears as the vehicle. In TT the tenor is shown by jiwa personified with mendengar as the vehicle.

In the dictionary hears means mendengar. Hear is literally translated into mendengar in TT.

57. ST: **Thoughts come**, but I don't pay much attention to them.

TT: **Pikiran-pikiran datang**, tetapi saya tidak terlalu memperhatikan.

To translate the expression of personification above is used the technique of literal translation (retention the same vehicle)

The tenor of ST is indicated by thoughts personified by come as the vehicle. In TT the tenor is shown by pikiran-pikiran and the vehicle by datang.

In the dictionary come means datang. It can be seen in the translation that the translator uses datang to translate the vehicle in ST. It means that the translator literally translate the personification above.

58. ST: Once *the troublesome mind* “*begins to compose* speeches **and dream up** arguments, especially if these are clever, it will soon **imagine** it is doing important work.

TT: Sekali **jiwa yang mengganggu** “*mulai membuat percakapan dan mencari argumentasi*, terutama jika percakapan dan argumentasi yang pandai, tidak lama kemudian jiwa akan **membayangkan** bahwa dia melakukan pekerjaan penting.

In translating the personification expression above, the translator employs the technique of replacement of the vehicle with a different vehicle.

The tenor of ST is the troublesome mind. It is personified with begins to compose, dream up arguments, imagine as the vehicles while in TT jiwa yang mengganggu as the tenor is personified with mulai membuat percakapan dan mencari argumentasi, membayangkan as the vehicles.

In the dictionary begin to compose means a).memulai b).mengubah, c).mulai menyusun, d).mulai menyelesaikan. Apart from that dream up as the second vehicle has meaning a).mencari-cari, b).memikirkan. While imagine as the last vehicle means a).membayangkan, b).kira.

The translator translates begin to compose into mulai membuat, dream up into mencari and imagine into memikirkan. In conclusion, there is a

replacement of the first vehicle of personification in ST into personification in TT.

59. ST: **My thoughts keep flying back** to my failed marriage.

TT: **Pikiran-pikiran saya kembali terbang** ke perkawinan saya yang gagal.

The translator uses the technique of translating personification with reduction in translating the personification expression above.

My thoughts as the tenor of ST is personified with keep flying back as the vehicles while in TT the tenor is shown by pikiran-pikiran saya personified with kembali terbang as the vehicle.

It is written in the dictionary that keep means a).menjaga, b).memelihara, c).menyimpan, d).menerima while flying back has meaning terbang kembali.

The translation of this personification is pikiran-pikiran saya kembali terbang. It can be seen that there is a reduction a vehicle of keep.

60. ST: Desperate, I beg **my mind to please step aside and let me** find God, but **my mind stares at me** with steely power and says, "I will never let you pass me by."

TT: Putus asa, saya memohon pada **jiwa saya untuk menepi dan membiarkan saya** mencari Tuhan, tetapi **jiwa saya menatap saya** dengan kekuatan seperti baja dan berkata, "Saya tidak akan pernah membiarkan kamu melewati saya."

The technique of literal translation (retention the same vehicle) is implemented in translating this personification expression.

The tenor of ST is identified by my mind. Besides step aside, let, stares are known as the vehicles in ST. While jiwa saya indicates the tenor of TT and menepi, membiarkan, menatap as the vehicles

The meaning of step aside as the first vehicle is a). meminggir, b).menyisi, c).menepi. The second vehicles has meaning a).membiarkan, b).memisalkan, c).melepaskan and the last vehicle means a).menatap, b).memandang, c).menatap muka.

The translator translates step aside literally into menepi. In addition let is literally translated into membiarkan and stares into menatap.

From the analysis above it can be concluded that the translator translates personification in ST into personification in TT.

61. ST: **My rage at this statement consumes me** like fire.

TT: **Kemarahan saya atas pernyataan ini mengusai diri saya** seperti api.

The technique of replacement of the vehicle with a different vehicle is used to translate this personification expression.

As the tenor my rage at this statement is personified with consume as the vehicle in ST. Apart from that kemarahan saya atas pernyataan ini becomes the tenor of TT personified with mengusai which indicates the vehicle.

Consume as the vehicle has meaning a).(me) makan, b).menghabiskan however the translator translates it into menguasai.

From that reason it can be said that there is a replacement of the vehicle in this personification translation.

62. ST: **The fire passes out of me, fast as it came.**

TT: **Api itu dengan cepat meninggalkan saya, secepat dia datang.**

In translating the expression of personification above the translator employs the technique of replacement of the vehicle with a different vehicle.

The tenor of ST is the fire which is personified with passes out and came as the vehicles. Meanwhile, the tenor of TT api itu is personified with meninggalkan and datang as the vehicles.

In the dictionary passes out as the first vehicle means a).(jatuh) pingsan, b).mengedarkan and the second vehicle has meaning datang.

Because of the translator uses meninggalkan to translate passes out instead of (jatuh) pingsan or mengedarkan it can be concluded that there is a replacement of the vehicle in this personification translation.

63. ST: This was New England, after all, and **the word God tends to make Yankees nervous.**

TT: Ini adalah New England, dan **kata Tuhan cenderung membuat para Yankees (penduduk asli New England) gugup.**

Literal translation (retention the same vehicle) technique is implemented in translating the expression of personification above.

It is shown that the word God indicates the tenor of ST while make Yankees nervous as the vehicle. In TT the tenor is signaled by kata Tuhan which is personified with membuat para Yankees gugup.

The translator translate literally make into mebuat besides he translates nervous into gugup. It can be concluded that the personification above is literally translated into personification.

64. ST: The next morning in meditation, **all my caustic old hateful thoughts come up again.**

TT: Hari berikutnya dalam meditasi, **semua pikiran lama yang menyebalkan dan merusak muncul lagi.**

The translator uses the literal translation (retention the same vehicle) technique to translate the expression of personification above.

As the tenor of ST all my caustic old hateful thoughts is personified with come up again as the vehicle. In TT semua pikiran lama yang menyebalkan dan merusak indicates the tenor meanwhile muncul lagi as the vehicle.

Come up again which has meaning muncul kembali is translated literally in the expression of personification in TT.

65. ST: **My mind tried to protest, said,** “Yeah, but you’re such a failure, you’re such a loser, you’ll never amount to anything—“

TT: **Jiwa mencoba untuk protes, dan berkata,** “Yeah, tetapi kamu seorang yang gagal, kamu seorang yang kalah, kamu tidak berguna—“

The technique of literal translation is employed to translate this expression of personification.

My mind as the tenor of ST is personified with tried, protest, said as the vehicles. Besides the tenor of TT is shown by jiwa saya and the vehicles by mencoba, protes, berkata.

In the dictionary tried means a).mencoba, b).berusaha. In addition protest as the second vehicle has meaning a).memprotes, b).membangkang, c).menyatakan. And the last vehicle said means a).mengatakan, b).berkata, c).mengucapkan.

The translator translates tried into mencoba. Besides protest is translated into protes he also translates said into berkata.

In conclusion the personification expression above is literally translated into personification expression.

66. ST: **The fiercest experiences come** when I let go of some last fearful reserve and permit a veritable turbine of energy to unleash itself up my spine.

TT: **Pengalaman yang paling mengerikan datang** ketika saya melepaskan beberapa ketakutan terakhir yang masih tersisa dan mengizinkan energi turbin yang nyata untuk melepaskan ke atas energinya melalui tulang belakang saya.

The translator uses the literal translation (retention the same vehicle) technique in translating the expression of personification above.

The tenor of ST is signaled by the fiercest experiences and the vehicle by come which has meaning datang. Meanwhile in TT pengalaman yang paling mengerikan as the tenor is personified with datang as the vehicle.

It can be seen in this case that the translator literally translates the personification of ST into personification.

67. ST: **When this energy rides through me**, it rumbles like a diesel engine in low gear, and all it task of me is this one simple request.

TT: **Ketika energi ini ada dalam diri saya**, suaranya menderu seperti mesin diesel dalam perseneling rendah, dan yang diminta dari saya adalah satu permintaan sederhana.

In this personification expression the translator uses technique of translating personification using non-figurative language.

The tenor of ST is signaled by this energy which is personified with rides as the vehicle which has meaning a).naik, b).menunggang, c).bersepeda.

It can be seen that there is no tenor and vehicle in TT. The personification does not exist in TT as in the ST because the translator translates rides through me into ada dalam diri saya. Ada (exist) is usually to show the animate as well as inanimate. So the translation becomes the expression of non figurative language

68. ST: **It burns away** all your junk, all your negative emotions.

TT: **Gurugita membakar** semua hal buruk, semua emosi negatifmu.

The translator employs the technique of literal translation (retention the same vehicle) to translate the expression of personification above.

It as the tenor of ST is refers to Gurugita (the mantra of doing yoga) which is personified with burn away as the vehicle. The tenor of TT is indicated by Gurugita and the vehicle by membakar.

In the dictionary the meaning of burns is membakar. It literally translated into membakar. So the translation of personification is also expression of personification.

69. ST: So I went to the chant the next morning, all full of resolve, and **Gurugita kicked me down** at wenty-foot fight of cemen stairs—or anyway, that’s how it felt.

TT: Jadi, keesokan paginya saya mengikuti nyanyian pujian, dengan kepusan penuh, dan **Gurugita menendang saya jatuh** dari tangga di ketinggian dua puluh kaki—atau begitulah yang saya rasakan.

To translate the personification expression above the translator uses the technique of literal translation (retention the same vehicle).

The tenor of ST is shown by Gurugita which is personified with kicked me down as the vehicle. While in TT Gurugita signals the tenor and menendang saya jatuh as the vehicle.

The translator literally translates this personification expression into personification since the meaning of kick is menendang as seen in the translation of personification in TT.

70. ST: **Faith is walking** face-first and full-speed into dark.

TT: **Iman berjalan** dengan wajah di muka dan dengan kecepatan penuh masuk ke dalam gelap.

The literal translation (retention the same vehicle) technique is implemented in translating the personification expression above.

Faith as the tenor is personified with is walking as the vehicle in ST. Meanwhile the tenor of TT is signaled by iman and the vehicle by berjalan.

It is known that is walking is the form of present continuous tense of verb walk. It has meaning sedang berjalan. In Bahasa Indonesia as TT is not used the tenses as in ST. Although the translator translates is walking into berjalan it does not change the meaning of translation.

In conclusion the translator keeps the expression of personification of ST in translating it into TT.

71. ST: **Repression and denial set up** elaborate games to pretend that negative thoughts and feelings are not occurring.

TT: **Penindasan dan penolakan membuat** suatu permintaan yang rumit untuk berpura-pura bahwa pikiran dan perasaan negatif tidak muncul.

To translate the expression of personification above the translator uses the technique of replacement of the vehicle with a different vehicle.

The tenor of ST is identified by repression and denial meanwhile the vehicle by set up. Apart from that, in TT Penindasan dan penolakan as the tenor is personified with membuat as the vehicle in TT.

Set up which has meaning a).mengadakan, b).mendirikan, c).menyebabkan, d).mulai is translated into membuat. It can be seen that here is a replacement of vehicle in this expression of personification.

72. ST: “Well, just remember—**all your misery will be waiting for you** at the door upon your exit, should you care to pick it up again when you leave.”

TT: “Hanya ingatlah—**semua kesusahan menunggumu** di pintu ketika kamu keluar, jika kamu ingin mengambilya lagi ketika kamu pergi.”

The translator employs the technique of literal translation (retention the same vehicle) in translating this expression of personification.

The tenor of ST is shown by all your misery personified with will be waiting for you as the vehicle. In TT it is clear that semua kesusahan becomes the tenor and menunggumu as the vehicle.

Since the translator translates will be waiting for you into menunggumu, the personification in ST has literal meaning with personification in TT.

73. ST: It’s ridiculous how much I’ve been talking at this Ashram, the one place in the world where **silence should—and can—reign**.

TT: Sangat menakjubkan betapa seringnya saya berbicara di Ashram, satu tempat di dunia dimana **keheningan harus—dan dapat—berkuasa**.

The translator translates the personification expression by using the technique of literal translation (retention the same vehicle)

The tenor of ST is signaled by silence and the vehicle by should and can reign. Apart from that the tenor of TT is identified by keheingan and the vehicle by harus dan dapat berkuasa.

The translator translates the silence should and can reign into keheingan harus dan dapat berkuasa. There is no changing the personification in this case. In conclusion, the personification in ST is literally translated into personification in TT.

74. ST: *All the antennas I've ever sprouted throughout my lifetimes that have taught* me how to read what people are feeling.

TT: **Semua antena yang telah tumbuh sepanjang masa hidup saya mengajarkan** kepada saya bagaimana membaca apa yang dirasakan orang.

In translating the personification expression above is used the literal translation (retention the same vehicle) technique.

All the antennas I've ever sprouted throughout my lifetimes as the tenor of ST is personified with *taught* as the vehicle. In TT *Semua antena yang telah tumbuh sepanjang masa hidup saya* as the tenor is personified with *mengajarkan* which indicates the vehicle.

It is written in the dictionary that *taught* has meaning a).mengajar, b).mengajarkan. The translator keeps the personification of ST in its translation.

75. ST: So many **great souls** over the centuries **have tried to express** in so many words what it feels like come one with the divine

TT: Banyak sekali dari **jiwa-jiwa yang agung** selama berabad-abad **telah mencoba untuk mengekspresikan** dalam banyak kata bagaimana menjadi satu dengan yang ilahi.

To translate the expression of personification above the translator employs the technique of literal translation (retention the same vehicle).

Great souls as the tenor of TT is personified with *have tried to express* as the vehicle. In TT *jiwa-jiwa yang agung* shows the tenor and *telah mencoba untuk mengekspresikan* as the vehicle.

Have tried means telah mencoba while to express means untuk mengekspresikan. It can be seen that the personification in ST is literally translated into personification in TT

76. ST: The sentences still form in my mind, and **thought still do their little show-off dance**, but I know thought patterns so well now that *they don't bother me anymore*.

TT: Kalimat-kalimat tersebut masih ada dalam jiwa saya dan **pikiran saya masih melakukan sedikit tarian yang menarik perhatian**, tetapi sekarang saya sudah mengenal dengan baik pola pikir saya sehingga **mereka tidak lagi mengganggu saya**.

The technique of literal translation is implemented in translating the personification above.

The tenor of ST is thought and the vehicles are do their little show-off dance and *don't bother me anymore*. In TT as the tenor pikiran saya is personified with melakukan sedikit tarian yang menarik perhatian and tidak lagi mengganggu saya as the vehicles of TT.

In this personification the translator literally translates do their little show-off dance as the first vehicle into melakukan sedikit tarian yang menarik perhatian and translates the second vehicle *don't bother me anymore* into tidak lagi mengganggu saya.

It can be concluded that there is no changing any vehicles of the expression of personification in this case.

77. ST: **My flight leaves India** at four in the morning, which is typical of how India works.

TT: **Pesawat saya meninggalkan India** pada pukul empat pagi, yang merupakan ciri khas cara bekerja orang India.

The translator translates the personification expression above by using literal translation (retention the same vehicle) technique.

My flight as the tenor of ST is personified with leaves as the vehicle which has a).meaning b).meninggalkan, c).membiarkan, d).menyerahkan, e).menunda, f).mewariskan while in TT the vehicle is meninggalkan which personify pesawat saya as the tenor.

In this case the translator literally translates leaves into meninggalkan. Both expressions in ST as well as in TT are the personification.

78. ST: In my heart, **the clock stops** and the calendar pages quit flying off the wall.

TT: Dalam hati saya **jam berhenti berdetak** dan lembaran-lembaran kalender berhenti beterbangan dari dinding.

Technique of translating personification using non-figurative language is employed to translate this personification expression.

The personification expression in ST is the clock stops which the word of stop as the vehicle personifies the clock as the vehicle. Stop itself has meaning berhenti.

The translator translates the expression of personification into non-figurative language by adding berdetak after the word of berhenti. Berdetak

means berbunyi seperti berdetik tetapi lebih berat. It is usual that berdetik is used to show the pointer of the clock.

Because of there is no tenor and vehicle in the translation of personification expression it becomes the expression of non-figurative language.

79. ST: In my heart, the clock stops and **the calendar pages quit flying** off the wall.

TT: Dalam hati saya jam berhenti berdetak dan **lembaran-lembaran kalender berhenti beterbangan** dari dinding.

To translate the expression of the personification above the translator uses the technique of literal translation (retention the same vehicle).

The phrase of the calendar pages as the tenor of ST personified with quit flying as the vehicle. While in TT the tenor is lembaran-lembaran kalender and berhenti beterbangan shows the vehicle.

Quit has meaning berhenti while flying means terbang. It can be seen that the translator translates the personification literally into berhenti beterbangan.

80. ST: Smile with face, smile with mind, and **good energy will come to you** and clean away dirty energy.

TT: Senyum dengan muka, senyum dengan pikiran, dan **energi baik akan menghampirimu** dan energi kotor akan dibersihkan.

In translating this expression of personification is implemented the technique of replacement of the vehicle with different vehicle.

The tenor of ST is shown by good energy personified with will come to you as the vehicle while energi baik signals the tenor of TT and akan menghampirimu as the vehicle.

There is a replacement of the vehicle in this personification expression. It is signaled by the vehicle of ST will come to you which has meaning akan datang kepadamu is translated into akan menghampirimu.

81. ST: When the sun comes out the place quiets down and **butterflies get to work.**

TT: Ketika matahari sudah terbit tempat ini sunyi kembali dan **kupu-kupu mulai bekerja.**

The technique of literal translation (retention the same vehicle) is used in translating the personification expression above.

Butterflies indicate the tenor of ST and get to work signals the vehicle. In TT the tenor is kupu-kupu which is personified with mulai bekerja as the vehicle.

It is obvious that the personification of ST above is literally translated into personification.

82. ST: “Ketut,” I said to him last week, holding up one of this battered notebooks, “I’m not a doctor like you are, but I think **this book is dying.**”

TT: “Ketut,” saya berkata pada dia minggu lalu, memegang satu dari buku-buku catatannya yang hancur, “Saya bukan seorang dokter seperti kamu, tetapi saya rasa **buku ini hampir mati.**”

The technique of literal translation (retention the same vehicle) is implemented to translate the personification expression above.

The tenor of ST is shown by this book. It is personified with dying as the vehicle which has meaning hampir mati. While in TT buku ini shows the tenor and hampir mati as the vehicle.

It is clear that the translator literally translates dying into hampir mati. The translation of personification is also the expression of personification.

83. ST: It was sort of a smallish bus, but nevertheless **it did knock me off** my bicycle as I was cruising down the shoulderless road.

TT: Sebuah bis yang agak kecil, tetapi bagaimanapun **bis tersebut menjatuhkan saya** dari sepeda ketika saya sedang melaju di jalan yang tidak bertepi.

The technique of replacement of the vehicle with a different vehicle is implemented in translating the expression of personification above.

There is a replacement of vehicle in this personification. It can be seen that the tenor is signaled by it which refers to the bus. As the tenor, it is personified with knock off as the vehicle of ST.

In the dictionary, knock off means menurunkan. But it is translated into menjatuhkan as the vehicle of TT which personify **bis tersebut** as the tenor.

84. ST: Even in my own life, I can see exactly where **my episodes of unhappiness have brought** suffering or distress or (at the very least) inconvenience to those around me.

TT: Bahkan dalam hidup saya sendiri, saya dapat benar-benar melihat dimana **peristiwa ketidakbahagiaan telah membawa** penderitaan atau kesedihan atau (yang paling akhir) ketidaknyamanan kepada orang-orang di sekitar saya.

The technique of literal translation (retention the same vehicle) is employed to translate this personification expression.

The tenor of ST is my episodes of unhappiness and the vehicle is have brought. While in TT peristiwa ketidakbahagiaan indicates the tenor and telah membawa as the vehicle.

Have brought has meaning telah membawa. It is the past participle form of bring. As the vehicle of ST it is literally translated into telah membawa.

In conclusion the translator literally translates the personification in ST into personification in TT.

85. ST: Out of dance floor I ran into my friend Stefania, a lively young Italian girl I'd met recently in a meditation class in Ubud, and we danced together, **hair flying everywhere**, blond and dark, **spinning merrily around**.

TT: Keluar dari lantai dansa saya menemui teman saya Stevania, seorang gadis Italia yang periang yang baru saja saya kenal di kelas Meditasi di Ubud, dan kami menari bersama, **rambut berterbangan kemana-mana**, pirang dan gelap, **berputar-putar dengan riang**.

The expression of personification above is translated by using the technique of literal translation (retention the same vehicle).

As the tenor of ST hair is personified by two vehicles. They are flying everywhere and spinning merrily around. While in TT the tenor is identified by rambut and the vehicles by *beterbangan kemana-mana* and *berputar-putar dengan riang*.

The meaning of flying everywhere is *terbang kemana-mana*, while the meaning of spinning merrily around is *berputar-putar dengan riang*

It can be seen from the translation of tenor and vehicles that the expression of personification is literally translated into personification expression.

86. ST: I can barely sleep at all this night, so unaccustomed to these add hours, **the dance music still thrumming in my head**, my hair smelling of cigarettes, my stomach protesting the alcohol.

TT: Saya hanya dapat tidur sebentar sekali malam ini, tidak terbiasa dengan jam-jam yang aneh ini, **musik tari masih mengetuk-ngetuk kepala saya**, dari rambut saya masih tercium asap rokok, perut saya mengeluhkan alkohol yang ada di dalamnya.

To translate the expression of personification above the translator uses the technique of literal translation (retention the same vehicle).

The tenor of ST is shown by the dance music and the vehicle is signaled by *thrumming in my head*. In TT *musik tari* as the tenor is personified with *mengetuk-ngetuk kepala saya* as the vehicle.

In the dictionary thrumming has meaning a).memetik, b).mengetuk-ngetukan. It can be seen that the translator translates it into mengetuk-ngetuk. In conclusion the translator literally translates the expression of personification.

87. ST: I can barely sleep at all this night, so unaccustomed to these add hours, the dance music still thrumming in my head, my hair smelling of cigarettes, **my stomach protesting the alcohol.**

TT: Saya hanya dapat tidur sebentar sekali malam ini, tidak terbiasa dengan jam-jam yang aneh ini, musik tari masih mengetuk-ngetuk kepala saya, dari rambut saya masih tercium asap rokok, **perut saya mengeluhkan alkohol yang ada di dalamnya.**

In translating this expression of personification is used the technique of translating the personification by addition.

The tenor of ST is my stomach and the vehicle is protesting the alcohol. In TT the tenor is shown by perut saya which is personified with mengeluhkan alkohol.

In the translation of personification it can be clearly seen that the translator adds yang ada di dalamnya after the word alcohol to gives more explanation about the alcohol whereas in ST it does not exist.

88. ST: You find love, then **love go away.**

TT: Kita menemukan cinta, kemudian **cinta itu pergi.**

The translator translates the expression of personification in this datum by using the technique of literal translation (retention the same vehicle).

Love as the tenor of ST is personified with go away as the vehicle. In TT the tenor is indicated by cinta meanwhile pergi as the vehicle personifies cinta.

It is written in the dictionary that go away means a).pergi, b).berangkat. He keeps the vehicle of ST by translating into pergi. It is obvious that the translator literally translates this personification expression.

89. ST: She says, “It feels like **a wind comes and takes my hands.**”

TT: Dia berkata, “terasa seperti **angin datang dan mengambil tangan saya.**”

To translate the expression of personification above the literal translation (retention the same vehicle) technique is implemented.

A wind as the tenor of ST is personified with two vehicles. They are comes and takes my hands. In TT the tenor is signaled by angin and the vehicles by datang and mengambil tangan saya.

Come as the first vehicle has meaning datang and the second vehicles means mengambil tangan saya. It is clear that the translator keeps both vehicles of ST so the personification expression is translated into personification in TT.

90. ST: **His homesickness infects** me so completely that I forget for instant that I am actually free to go back to Manhattan someday, through he is not.

TT: **Kerinduannya mempengaruhi** saya sedemikian rupa sehingga saya lupa misalnya bahwa saya sebenarnya bebas untuk kembali ke Manhattan suatu hari nanti, tetapi tidak demikian dengan Yudhi.

The technique of literal translation (retention the same vehicle) is used in translating the expression of personification above.

His homesickness shows the tenor of ST and infects as the vehicle while in TT the tenor is signaled by kerinduannya and the vehicle by mempengaruhi.

In the dictionary infects has meaning a).menulari, b).mempengaruhi. It shows that the translator keeps the vehicle by translating it into mempengaruhi. Hence it is obvious that the personification above is translated into personification.

91. ST: After all those night of not sleeping and all those days of too much lovemaking, **my body struck back** and I got attacked by a nasty infection in my bladder.

TT: Setelah malam-malam tanpa tidur dan siang-siang terlalu banyak bercinta, **tubuh saya mulai berontak** dan saya menderita infeksi yang tidak mengenakan di kandung kemih.

The translator uses the technique of replacement of the vehicle with a different vehicle to translate this expression of personification.

My body is the signals of the tenor of ST and the vehicle is struck back. In TT tubuh saya becomes the tenor and mulai berontak as the vehicles.

In the dictionary the meaning of struck is a).melanggar, b).menemukan, c).memukul, d).menyambar, e).membentur but the translator translates it into mulai berontak. Although the translator keeps the personification but there is a replacement of the vehicles of ST into TT.

92. ST: After all those night of not sleeping and all those days of too much lovemaking, my body struck back and **I got attacked by a nasty infection** in my bladder.

TT: Setelah malam-malam tanpa tidur dan siang-siang terlalu banyak bercinta, tubuh saya mulai berontak dan **saya menderita infeksi yang tidak mengenakan** di kandung kemih.

The technique of translating personification using non-figurative language is employed to translate this expression of personification.

A nasty infection as the tenor is personified by got attacked as the vehicle in ST. Attack has meaning menyerang. As inanimate a nasty infection is impossible to attack someone but in this ST it is appeared by the authors to create personification.

As seen in the translation of personification of TT that there are no tenor and vehicle which indicate the personification. The translation is changed into active sentence become saya menderita infeksi yang tidak mengenakan. It is possible and common that saya as a person menderita infeksi (suffer from infection)

Therefore, it can be concluded that the translation does not express the personification or non-figurative language.

93. ST: **My traditional Balinese clothing was squeezing me** like an ardent hug, and was feeling like this was definitely the strangest—but maybe the happiest—birthday party I'd ever experienced in my whole life.

TT: Baju tradisional Bali saya menekan saya seperti pelukan yang bergairah, dan saya merasa ini merupakan pesta ulang tahun saya –yang pasti aneh – tetapi yang paling membahagiakan—yang pernah saya alami sepanjang hidup saya.

The translator employs the technique of replacement of the vehicle with a different vehicle to translate this personification expression

My traditional Balinese clothing as the tenor of ST is personified with was squeezing. Meanwhile menekan as the vehicle personifies the baju tradisional Bali saya which is the tenor of TT.

In the dictionary squeeze means a).memeras, b).memencet, c).menyelipkan, d).memeluk. However the translator translates it into menekan. It means that there is a replacement of the vehicle from ST to TT.

94. **ST: My heart drops into my guts with a splat.**

TT: Jantung saya berhenti.

Translating personification with reduction technique is used to translate the personification expression above.

The tenor of ST is shown by my heart and the vehicle by drops my guts with a splat. In TT the tenor is indicated by jantung which is personified with berhenti as the vehicle.

Drops mean a).menjatuhkan, b).memasukkan, c).membubarkan, d).menghentikan. Here the vehicle is only translated into berhenti. The translator omits into my guts with a splat. So the translation becomes jantung saya berhenti.

95. ST: One by one, **the thoughts and memories of sadness raised their hands, stood up** to identify themselves.

TT: Satu per satu, **pikiran-pikiran dan kenangan-kenangan yang menyedihkan mengangkat tangan mereka, berdiri** untuk memperkenalkan diri mereka.

In translating this personification expression the translator uses the technique of literal translation (retention the same vehicle).

The thoughts and memories of sadness as the tenor of ST is personified with raised their hands and stood up as the vehicles. In TT pikiran-pikiran dan kenangan-kenangan yang menyedihkan is personified with mengangkat tangan mereka and berdiri as the vehicles

In the dictionary raise means mengangkat (a window, hand) and stood up has meaning berdiri. Vehicles of this personification are translated literally to keeps the personification of TT.

96. ST: This went on for hours, and I swung between these mighty poles of opposite feelings—experiencing the anger thoroughly for one bone-rattling moment, and then experiencing a total coolness, as **the anger entered my heart** as if through a door, **laid itself down, curled up against** its brothers and **gave up** fighting.

TT: Ini berjalan selama berjam-jam, dan saya berayun diantara tiang besar dari perasaan-perasaanyang sebaliknya—mengalami kemarahan tersebut secara menyeluruh disaat-saat yang berat, dan kemudian mengalami ketenangan penuh, dan **kemarahan tersebut memasuki hati saya** seperti seolah-olah

melalui sebuah pintu, **merebahkan diri**, **memeluk** saudara laki-lakinya dan **menghentikan** perkelahian.

The translator uses the technique literal translation (retention the same vehicles) to translate the expressions of personification above.

There are four vehicles which personify the anger as the tenor of ST. They are entered, laid itself down, curled up against and gave up. While in TT the tenor is kemarahan which is personified with memasuki, merebahkan diri, memeluk and menghentikan as the vehicles.

The first vehicles has meaning is memasuki (a room), the second vehicle means merebahkan diri, as the third vehicle curled up against means memeluk and gave up which is the last vehicle has meaning a).berhenti, b).menghentikan.

From the analysis above, it can be concluded that all the vehicles are literally translated to keep the personification in TT.

97. ST: I saw that my heart was not even nearly full, not even after having taken in and tended to all those calamitous urchins of sorrow and anger and shame; **my heart** could easily have **received and forgiven** even more.

TT: Saya melihat bahwa hati saya bahkan tidak terisi sampai penuh, tidak juga setelah mengambil dan merawat semua anak berandal yang menyebabkan bencana dari kesedihan dan kemarahan dan rasa malu; **hati saya** dapat dengan mudah **menerima dan memaafkan** lebih banyak lagi.

Technique of literal translation (retention the same vehicle) is implemented in translating this personification.

My heart signals the tenor of ST while received and forgiven as vehicles. In TT hati saya indicates the tenor while menerima and memaafkan as the vehicles.

98. ST: I knew that I was not yet finished for good, that **my anger, my sadness and my shame** would all **creep back** eventually, **escaping** my heart, and **occupying** my head once more.

TT: Saya tahu bahwa ini semua belum hilang untuk selamanya, bahwa **kemarahan saya, kesedihan saya dan rasa malu** saya akhirnya akan **muncul kembali, lari** dari hati saya dan **menguasai** kepala saya sekali lagi.

To translate the personification expression above the translator employs the technique of replacement the vehicle with a different vehicle.

The tenors of ST are my anger, my sadness and my shame personified with three vehicles. They are creep back, escaping and occupying. While the vehicles of TT are muncul, lari, menguasai personify kemarahan saya, kesedihan saya dan rasa malu as the tenors.

In the dictionary creep back as the first vehicle means merangkak kembali. It is translated into muncul kembali, the second vehicle escaping has meaning melarikan diri but the translator translates into lari and the last vehicle occupying means menduduki translated into menguasai.

There are three replacements of vehicles in this personification. Thus, it can be concluded that those vehicles are translated into different vehicles.

99. ST: I let **those words break my silence**, and then I allowed **my pencil to document** their colossal statement onto the page.

TT: Saya membiarkan **kata-kata itu memecah kesunyian saya** dan kemudian membiarkan **pensil saya mendokumentasikan** pernyataan yang luar biasa itu ke dalam buku catatan.

Technique of literal translation (retention the same meaning) is employed in translating the expressions of personification in a sentence above.

There are two tenors which are personified with the vehicles break and to document. They are those words and my pencil. Those words as the first tenor are personified with break while my pencil as the second tenor is personified with to document.

In TT kata-kata itu and pensil saya signal the tenors while memecah kesunyian and mendokumentasikan as the vehicles

It is obvious that the translator keeps the vehicles of ST by translating break which has meaning a).memecahkan, b).mematahkan, c).memutuskan, d).menghentikan into memecah and he also translates to document as the second vehicle into mendokumentasikan.

The summary of techniques that are used in translating personification expressions in novel Eat Pray Love is displayed in table 2.2

Table 2.2

The techniques used in translating personification

No	Classification of Technique	Number of Data	Total
1	Literal translation (retention the same vehicle)	3, 5, 8, 12, 13, 14, 15, 16, 19, 20, 24, 26, 29, 32, 33, 34, 37, 38, 39, 40, 41, 44, 45, 53, 56, 57, 60, 63, 64,65, 66, 68, 69, 70, 72, 73, 74, 75, 76, 77, 79, 81,	53

		82, 84, 85, 86, 88, 89, 90, 95, 96, 97, 99	
2	Replacement of the vehicle with a different vehicle	1, 4, 6, 7, 10, 11, 17, 21, 22, 23, 25, 27, 30, 31, 35, 36, 52, 54, 55, 58, 61, 62, 71, 80, 83, 91, 93, 98	28
3	Translating personification with addition	42, 43, 46, 87	4
4	Translating personification with reduction	18, 28, 47, 48, 50, 51, 59, 94	8
5	Translating personification using non-figurative language	2, 9, 49, 67, 78, 92	6

The table 2.2 describes the amount of each technique. Literal translation (retention the same vehicle) technique is used for 53 times, Replacement of the vehicle with a different vehicle technique is used for 28 times, Translating personification with addition technique is used for 4 times, Translating personification with reduction technique is used for 8 times, and Translating personification using non-figurative language technique is used for 6 times.

CHAPTER III CLOSING

A. Conclusion

Based on the data finding and analysis in the previous chapter it can be concluded that there are five techniques which are used to translate ninety nine data of personification expressions in Eat Pray Love novel, they are:

1. 53 data use literal translation (retention the same vehicle) technique.
2. 28 data use replacement of the vehicle with a different vehicle technique
3. 4 data employ translating personification with addition
4. 8 data implement translating personification with reduction
5. 6 data imply translating personification using non-figurative language technique

B. Recommendation

Based on the results of this research, some suggestions are given as follows:

1. For lecturers

The lecturers especially English translation lecturers are suggested to concern about translation techniques particularly technique in translating personification.

2. For students

The students especially the students of English Department of STAIN Ponorogo are suggested to study and know much about the translation.

3. For translators

The translators are suggested to apply the most appropriate technique in translating especially personification in novel.

4. For other researchers

The researchers are suggested to study and explore more about the translation study.

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