

**THE TRANSLATION OF SIMILES IN SHAHNON AHMAD'S
RANJAU SEPANJANG JALAN INTO ENGLISH**

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ABSTRACT

This is a comparative study of the similes between Shahnnon Ahmad's novel entitled, *Ranjau Sepanjang Jalan* and its translation into English by Adibah Amin entitled, *No Harvest but a Thorn*. The objectives of this study are to identify the strategies used in the translation of similes from *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn* and to investigate to what extent similes found in *Ranjau Sepanjang Jalan* can be translated as similes in *No Harvest but a Thorn*. The methodology of this study includes first, identifying similes in the translation of Shahnnon Ahmad's *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn* based on the Malay definition of simile. Second, categorising the similes based on Pierini's (2007) typology. Third, analysing the translation strategies based on Pierini's (2007) strategies in translating similes. Finally, the researcher examines how far the meanings of the similes found in *Ranjau Sepanjang Jalan* are effectively conveyed in *No Harvest but a Thorn*. Research findings indicate that most of the Malay similes in this novel can be translated into English and most of the meanings of the source language (SL) text similes can be conveyed in the target language (TL) text. Thus, it can be said that the translator is quite successful in the translation of this novel. Thus, this study hopes to fill in the gap on the translation of Malay similes and provide new insights in this kind of research.

ABSTRAK

Disertasi ini merupakan kajian perbandingan simili antara novel Shahnnon Ahmad yang bertajuk *Ranjau Sepanjang Jalan* dengan yang diterjemahkan ke dalam Bahasa Inggeris oleh Adibah Amin bertajuk *No Harvest but a Thorn*. Objektif kajian ini untuk mengenalpasti strategi-strategi yang digunakan di dalam terjemahan simili dalam novel *Ranjau Sepanjang Jalan* ke dalam *No Harvest but a Thorn* dan untuk mengkaji sama ada simili-simili yang ditemui dalam *Ranjau Sepanjang Jalan* boleh diterjemahkan sebagai simili dalam *No Harvest but a Thorn*. Metodologi kajian adalah pertama, mengenal pasti simili yang digunakan oleh Shahnnon Ahmad dalam novelnya, *Ranjau Sepanjang Jalan* ke dalam *No Harvest but a Thorn* berdasarkan definisi Melayu simili. Kedua, simili yang dikenalpasti dikategorikan berdasarkan pendapat Pierini (2007) yang mengklasifikasikan simili. Ketiga, strategi terjemahan yang digunakan berdasarkan strategi Pierini (2007) dalam terjemahan simili. Akhir sekali, pengkaji mengkaji sama ada maksud simili-simili yang ditemui dalam *Ranjau Sepanjang Jalan* boleh diterjemahkan sebagai simili dalam *No Harvest but a Thorn*. Hasil kajian didapati bahawa kebanyakan simili Bahasa Melayu boleh diterjemahkan ke Bahasa Inggeris dan kebanyakan maksud bahasa sumber simili boleh diterjemahkan ke dalam bahasa sasaran. Oleh demikian, dapat dikatakan bahawa penterjemah telah berjaya dalam menterjemahkan novel ini. Oleh itu, kajian ini diharapkan dapat mengisi ruang dalam terjemahan simili Melayu dan memberi penemuan baru dalam bidang ini.

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CHAPTER 1: INTRODUCTION

This chapter will discuss the background and objectives of the study including the research questions, statement of the problem and significance of the study, limitations, and the organisation of the dissertation. This chapter will also help to facilitate further discussions on the study entitled *The Translation of Similes in Shahnon Ahmad's Ranjau Sepanjang Jalan into English*.

1.1 Background of the Study

Translation is a study of meaning, problems and processes involved in the transfer of one set of meanings in a language system A to a corresponding set of meanings in language system B (Asher, 1994, p. 4738). In other words, translation is a craft that replaces a written message and/or statement in one language by the same message and/or statement in another language (Newmark, 1981, p. 17).

The translator has to first understand and analyse the meaning and the effect intended by the author of the source language text before s/he can transfer the meaning of the source language text into the language form of the target recipients. Hence, s/he does not only have to understand the denotative meaning of the word but also its connotation (Nida & Taber, 1974, p. 33) especially in literary texts which are usually rich in figurative expressions and therefore contain a lot of connotative meanings.

Based on these definitions, it can be said that the central issues in translation are equivalence, form and meaning. In order to achieve equivalence it is meaning which should be transferred and held constant, while the form may change (Larson, 1984, p.

31). The translator has to ensure that the meaning of the target language (TL) text is equivalent to the meaning of the source language (SL) text. Thus, this study will discuss aspects of equivalence, form and meaning and look at the processes of achieving them, particularly in the translation of similes.

Translational equivalence in meaning plays an important role, especially in the translation of idiomatic expressions or figurative language. Equivalence refers to “cases where different languages describe the same situation using different stylistic or structural means” (Vinay & Darbelnet, 2004, p. 134). It also relates to equivalent items in specific source text to target text pairs and contexts (Koller, 1979, pp. 183-185). The term equivalence as developed by Koller is similar to textual equivalence as it is tied to a particular source text and target text pair (Catford, 1965, p. 27).

However, there may be problems of achieving equivalence in meaning between different languages. Culture is a manifestation of a way of life and language being part of culture reflects the culture of a society. Thus these manifestations vary from one culture or language to another culture or language. To the Malays the *hati* or *liver* may be one of the most important organs used to describe their emotions but the *heart* or *jantung* reflects the emotions of the Western English speaking society. Thus a Malay man may go through a turmoil of emotions like *hati muda*, *jauh hati* and *patah hati* whilst his English counterpart will use phrases like *young at heart*, *take to heart* and *broken hearted* respectively.

Thus a good translator needs to know the differences that exist in different cultures. The translator needs to recode and transmit a message received from a different language and cultural background into another language and cultural background in order to translate. This is because translation involves two equivalent messages in two different codes (Jakobson, 1959, p. 139). However, problems may arise

in achieving equivalence if the cultures of the two languages involved are different and particularly in this study, Malay and English as “language reflects the culture of its speakers” (Asmah, 1987, p. 112). For instance, the English language and its speakers tend to be direct and precise in communication, while Malay and its speakers are usually indirect and non-explicit as a result of the culture which expects its speakers to observe politeness and subtlety and these differences can especially be observed in figurative expressions. For example, a traditional Malay will not acknowledge a compliment and instead will try to deny the ‘good things’ said about her or him.

Thus, the translation of idiomatic expressions or figurative language needs to be done in a figurative manner appropriate to the context in order to be accepted and understood by the target reader. The translation of idiomatic expressions or figurative language also deals with finding secondary meaning in the SL text, and finding cultural meaning and appropriate equivalence in the TL text (Fadaee, 2011, p. 174). For example, *there’s no smoke without fire* can be translated into *kalau tiada angin masakan pokok bergoyang*. Eventhough the figurative expressions are different in both languages the meaning is transferred and has the same effect in the target language. Hence, the production of equivalent message is a process, not merely of matching parts of utterances, but also reproducing the total character of the communication (Nida, 1964, p. 120). This means that TL readers must not only get the same meaning but the same effect as SL readers.

Therefore, the main problems that figurative language poses in translation relate to two main areas: the ability to recognise and interpret a figurative language correctly; and the difficulties involved in rendering the various aspects of meaning that a figurative language conveys into a target language with the same equivalent effect as the source language text (Baker, 2011, p. 68).

Many researchers have looked at the translation of Malay metaphors and cultural elements into English; however none has looked at the translation of Malay similes, particularly in the translation of similes in *Ranjau Sepanjang Jalan*. Hence, this has led to the undertaking of this study, that is, firstly to identify the strategies used in the translation of similes in *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn*, and secondly, to examine whether the similes used in Shahnnon Ahmad's *Ranjau Sepanjang Jalan* have the same equivalent effect and meaning in the English version.

1.2 Objectives of the Study and Research Questions

The objectives of this study are:

1. To identify the strategies used in the translation of similes in *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn*.
2. To investigate to what extent the meanings of the similes found in *Ranjau Sepanjang Jalan* are effectively expressed in *No Harvest but a Thorn*.

Thus, the following research questions were formulated in order to meet the objectives of the study:

1. What are the strategies used in the translation of similes from *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn*?
2. To what extent are the meanings of the similes in *Ranjau Sepanjang Jalan* effectively conveyed in *No Harvest but a Thorn*?

1.3 Statement of the Problem and Significance of the Study

One of the problems in the translation of figurative language is the use of a specific image in the target language and culture. The translator may face a challenge if s/he decides to use images that are not known to the readers of the target language, as the unfamiliar image may give rise to a number of interpretations. Hence, the researcher believes that a translator should attempt to translate the images found in the worldview of the source language into the right images in the target language world view to ensure meaning is transferred effectively. For example *killing two birds with one stone* can be translated into *sambil menyelam minum air*. Eventhough the images used are different in both languages, mainly *birds* and *air* (water), these expressions convey similar meanings in both English and Malay.

Another problem in translation is the possibility of both languages having the same image but with different meanings or connotations. The use of the same image in the source language and the target language may pose a problem in the translation of figurative language. The translator is challenged through a selection of images of figurative language in SL text into TL text. Both languages may have the same image but may not have the same meaning. This may lead to a misunderstanding between both languages; much worse, if an image carries a negative connotation in the target language. For example, a *kenduri tahlil* among the Malays cannot be translated as a *feast* or a *party*. A *kenduri tahlil* has religious connotations and is usually held in memory of a deceased in one's family. There is an air of seriousness and sombreness even though food and drinks are served during these occasions. On the other hand, a party or a feast means having a good and merry time with music and dancing.

Finally, the biggest problem in translation is the use of different images that carry the same meaning but with different effect or connotation as this will lead to in-

equivalence in translation. For example, it is normal for an English breakfast to include ham or bacon; however, this is not acceptable if it is translated into Malay as *daging khinzir* as the Malay readers are mostly Muslims and as such prohibited from consuming this meat. Ham or bacon has a negative connotation among the Muslims. Thus, using different images with the same meaning in both languages may not have the same effect or meaning.

Based on the problems in translation as mentioned above, it can be said that not every cultural element from one source language can be translated into a target language. In other words, in translation there may be loss of meaning or form of a figurative language, for instance in this study, similes, as translation involves the transfer of meaning from language system A to language system B. As Newmark says “there will be some kind of loss of meaning due to a few factors peculiar to the environment and culture of the language, which then leads to a continuum between over translation and under translation” (1981, p. 20). Thus, this leads to the importance of this study as the researcher will examine the strategies used in the translation of Malay similes into English similes and also to investigate to what extent the meanings of these similes in SL are conveyed in the TL text.

1.4 Limitations of the Study

This is a comparative study of similes in the translation of Shahnor Ahmad’s novel, *Ranjau Sepanjang Jalan* into English by Adibah Amin entitled, *No Harvest but a Thorn*. The selection of data in this study is only limited to similes. Other idiomatic expressions in the SL text like idioms or personifications will not be examined. The similes will be analysed based on Pierini’s (2007) list of strategies for translating

similes to investigate the strategies used by Adibah Amin in the translation of this figurative expression.

1.5 Organisation of the Dissertation

The researcher will divide this dissertation into five main chapters. Chapter One provides the background of the study, objectives of the study and research questions, significance of the study, limitations of the study, operational definitions of terms, and the organisation of the dissertation.

Chapter Two or the literature review explains the relationship between the proposed study and previous work from other researchers who have conducted a similar study that is the translation of idiomatic or figurative expressions, the strategies used in their translation and whether meaning is effectively and appropriately transferred in the process of translation. In other words, this chapter expands upon the context and background of the study, further defines the problem, and provides as well as supports the empirical and theoretical bases for this study.

Chapter Three explains the research design, describes the research materials used and the procedures employed for data collection and data analysis. This chapter describes how the text data in the study was obtained and attempts to identify the strategies used in the translation of similes in Shahnouh Ahmad's *Ranjau Sepanjang Jalan* in *No Harvest but a Thorn*. Most importantly, the methodology will help to investigate if the meanings of these similes are conveyed in the TL text.

Chapter Four discusses the data analysis. The findings are presented and analysed in tables and descriptively explained.

Finally Chapter Five will provide the summary of the findings and its implications and recommendations for future studies in the translation of idiomatic or figurative expressions, particularly similes.

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CHAPTER 2: LITERATURE REVIEW

In this chapter, the researcher will describe the relationship between the proposed study and previous work from other researchers who have conducted similar studies. In other words, this chapter expands upon the context and background of the current study and supports the empirical and theoretical bases for this study.

2.1 Translation

Several definitions of translation have been proposed by translation experts. It can refer to the general subject field, the product that is the translated text or the process of translating (Jakobson, 1959, p. 139). Generally, translation is the process of changing something that is written or spoken into another language. In other words, translation can be defined as the process of substituting a text in one language for a text in another language. For example, the word *snow* in English is translated as *salji* in Malay and *cotton* as *kapas*. According to Catford (1969, p. 20), translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language). Nida (1982, p. 12) believes that translation consists of reproducing in the receptor language to the closest natural equivalent of source language message, first in terms of meaning and second in terms of style. In other words, translation is closely related to meaning and its different interpretations and form. Therefore, the question that arises here is:

- whether form can be maintained if meaning is transferred and
- if meaning is transferred, is the message and effect equivalent to the source text.

Bell (1991, p. 4) further defines translation as the expression in another language (target language) of what has been expressed in another language (source language), preserving semantic and stylistic equivalences whereas Larson (1998, p. 3) says the goal of translator is to translate the meaning or message of source language into the natural forms of receptor language. Thus, in translation it can be said that meaning is fundamental.

In 1959, Jakobson (p. 139) said that translation can be classified into three (3) categories as illustrated below.

Table 2.1: Translation (Jakobson, 1959, p. 139)

Translation	
Intralingual/Rewording	An interpretation of verbal signs by means of other signs of the same language.
Interlingual/Translation Proper	An interpretation of verbal signs by means of some other language.
Intersemiotic/Transmutation	An interpretation of verbal signs by means of signs of non-verbal sign systems.

Intralingual translation/rewording would occur when a translator rephrases an expression or summarises or rewrites a text in the same language. For example, every *bachelor* is an *unmarried man*, and every *unmarried man* is a *bachelor*. Whereas, interlingual translation or what is known as translation proper would occur when there is no full equivalence between code-units while messages may serve as adequate interpretations of alien code-units or messages. For example, the word *woman* in English is translated as *wanita* in Malay. Intersemiotic translation or transmutation on the other hand would occur when a written text is translated into music, film or painting. For example, the translation of Shakespeare's play, *Romeo and Juliet* and also *Macbeth* into films.

Thus, the process of translation can be divided into three (3) stages as shown in the following figure.

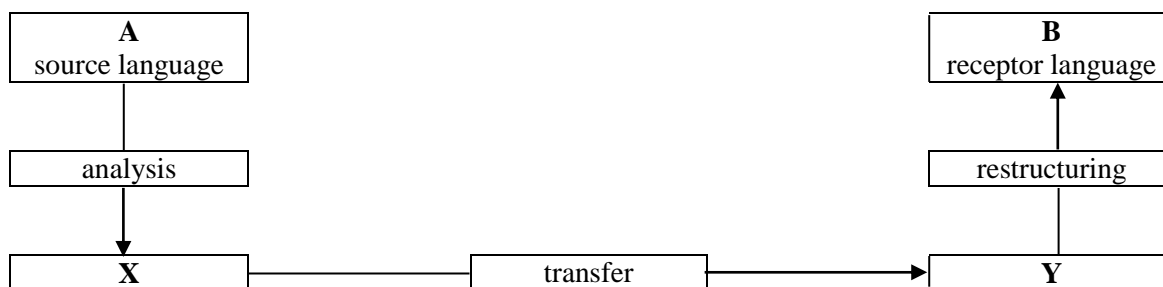


Figure 2.1: Nida's Three Stage System of Translation (Nida & Taber, 1969, p. 33)

Based on Nida's three stage system of translation, the surface structure of the source text is analysed into the basic elements of the deep structure. Then, these are transferred in the translation system and restructured semantically and stylistically into the surface structure of the target text. For example, the word *kopiah* in Malay cannot be translated as *hat* or *cap* in English as *kopiah* has a religious connotation among the Malays who are mostly Muslims. Therefore, this culturally implicit meaning has to be understood by the translator.

Indeed, the central problem in translation is always about whether to translate literally or meaningfully. Newmark (1988, pp. 45-47) suggests that there are eight (8) kinds of translation methods as shown in the following figure.

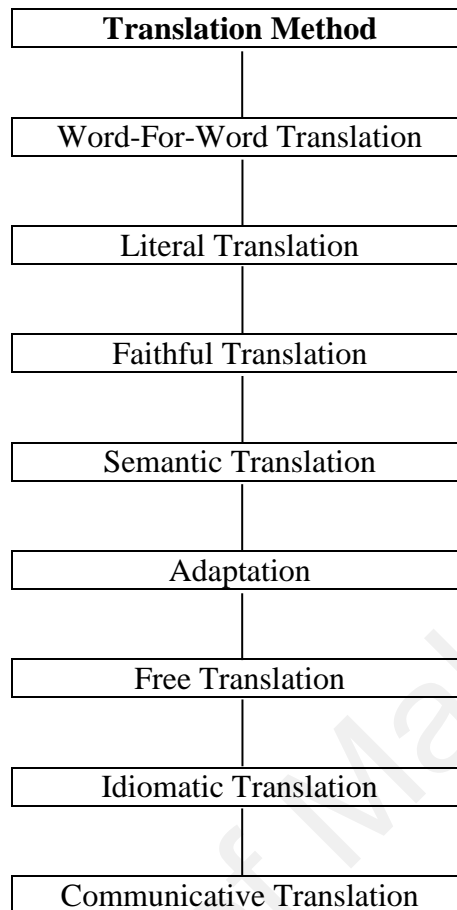


Figure 2.2: Translation Method (Newmark, 1988, pp. 45-47)

Word-for-word translation preserves the source language word order and the words translated singly by their most referential meanings. For example, the title of a Malay drama called *Love You Mr. Arrogant* in English can be translated as *Cinta Awak Encik Sombong* in Malay.

Whereas, literal translation converts the source language grammatical constructions to their nearest target language equivalents, but the lexical words are again translated singly which may or may not be meaningful. For instance, the expression *raining cats and dogs* in English can be translated as *hujan turun macam anjing dan kucing* literally in Malay.

Faithful translation attempts to produce the precise contextual meaning of the original text within the constraints of the target language grammatical structures; for example, the sentence *he has eaten* in English is translated as *dia sudah makan* in Malay. The inflection *eaten* does not have a Malay equivalent as Malay is not an inflective language. As Malay uses aspectual verbs like *sudah*, *belum*, and *akan* to indicate time, these words will be used to replace the English tense to indicate time.

Semantic translation, according to Newmark, differs from faithful translation only in as far as it must take more account of the aesthetic value of the source language text. Usually in this kind of translation, the translator will maintain the cultural aspect of Source Language (SL) text by providing examples or a description of the cultural item when necessary. Form may not be maintained but meaning may be transferred. For example, the expression *fly by night* cannot be translated as *terbang malam* in Malay but should be translated as *tidak boleh dipercayai* (unreliable). Hence, meaning is transferred but form is not maintained.

Adaptation on the other hand, is the freest form of translation, and is used mainly for plays like comedies and poetry where the themes, characters, and plots are usually preserved, the source language culture is converted to the target language culture and the text is rewritten. However this kind of translation may lead to some problems in the TL text. For example, an English comedy may not be appreciated by a Malay audience as what is humorous in one culture may not be so in another culture.

Free translation produces the target language text without the style, form or content of the original. In this kind of translation, paraphrasing is common. For example, *what he said left a bad taste in my mouth* can be translated as *kata-kata dia menyakitkan hati* (his words are hurtful) which explains the former idiomatic expression.

Idiomatic translation on the other hand, 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. For example, the phrase to be offended is usually translated as *sakit hati* in Malay which is an idiomatic expression.

Finally according to Newmark, 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. In this kind of translation, the message transferred must have the same effect as found in the SL text. Thus, if the SL text requires the reader to be sad, then the TL text should also have the same effect on its readers.

Vinay & Darbelnet (2004, p. 128) have divided translation into two main strategies: direct translation and oblique translation. Direct translation or literal translation would occur when the source language or source text elements correspond to the target language or target text and this strategy can be further divided into three (3) categories as follows:

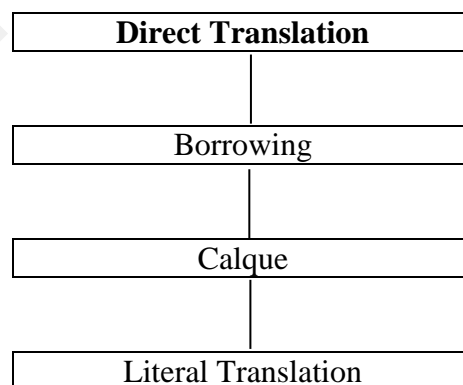


Figure 2.3: Direct Translation (Vinay & Darbelnet, 2004, p. 128)

Borrowing would occur when source language is translated directly to the target language in order to fill a semantic gap of target language. For example, the French words *bonjour* and *ala-carte* retain their native form even when the text is translated in Malay just as the English words like *scientific*, *economy*, and *proceeding* which are translated in Malay as *saintifik*, *ekonomi*, and *prosiding* after the Malay spelling system. This probably helps to give a foreign flavour in the target text.

Whereas, calque is a special borrowing where the source language expression or structure is translated literally. For example, the word *skyscraper* is translated as *pencakar langit* in Malay and *honey-moon* translated as *bulan madu*.

Literal translation, according to Vinay and Darbelnet, is a word-for-word translation where two languages have the same family and culture. This method is usually used to translate informative texts which have simple structures and this strategy is usually used in the translation of technical texts which usually do not have much cultural elements or implications.

Oblique translation, on the other hand, would occur when direct translation cannot be achieved in translating the source language or source text into the target language or target text. To explain further, Vinay and Darbelnet have divided oblique translation into four (4) strategies as illustrated in the following/next figure.

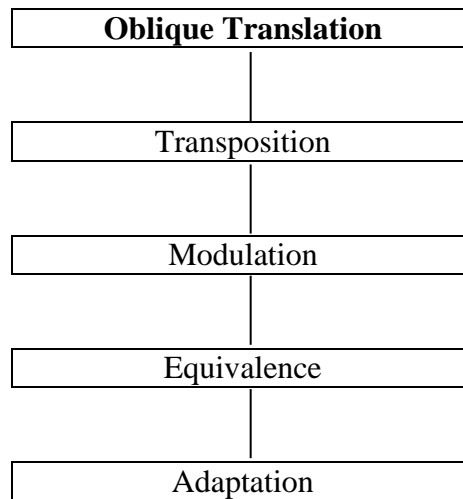


Figure 2.4: Oblique Translation (Vinay & Darbelnet, 2004, pp. 132-136)

Transposition changes or replaces one word class from source language to target language but maintains the meaning of the source language. For example, the sentence *dancing is my hobby* (noun) in English is translated as *hobi saya adalah menari* (verb) in Malay.

Modulation changes the semantic point of view of the source language. Although grammatically correct in utterance, it is considered awkward or unsuitable in the target language. For example, the sentence *the river flows slowly* in English is translated as *sungai mengalir lesu* in Malay. The Malay translation is considered awkward as the word *lesu* means weak which gives a negative connotation, whereas the sentence *the river flows slowly* gives a positive connotation as it gives the meaning of the river moving smoothly and calmly which exudes a soothing ambience.

Equivalence refers to languages that describe the same situation by different stylistic or structural means. According to Vinay and Darbelnet, it is usually used to translate idioms, proverbs or figurative languages. For example, the sentence *like father, like son* in English is translated as *bapa borek, anak rintik* in Malay.

Adaptation, on the other hand, changes the cultural reference when a situation or word in the source culture of the source language does not exist in the target culture of the target language. For example, the Malay phrase *mas kahwin* is usually translated as *dowry* in English. However, *mas kahwin* is provided by the husband and is compulsory to solemnize a Muslim wedding whereas a *dowry* is a 'property or money brought by a bride to her husband' (Hornby, 2005).

Indeed, the principle that a translation should have an equivalent relation with the source language text is problematic. There are three main reasons why exact equivalence or effect is difficult to achieve and they are because

- it is impossible for a text to have constant interpretations even for the same person on two occasions;
- translation is a matter of subjective interpretation of translators of the source language text;
- it may not be possible for translators to determine how audiences responded to the source text when it was first produced (Hervey, Higgins & Haywood, 1995, p. 14).

Therefore, this illustrates that even though equivalent effect is important in the TL text, sometimes it is impossible to achieve it due to cultural differences. This problem is further enhanced in the translation of figurative language and in this study, the translation of similes as both forms and meanings need to be considered as Malay similes are translated into English.

2.1.1 Equivalence in Translation

The purpose of translation is to transfer meaning and messages in source language to target language and equivalence in meaning is primary to ensure that target language readers achieve the same effect as source language readers. Thus, the main issue in translation is to achieve equivalence especially in meaning. In the process, the translator has to ensure the meaning of target language text is equivalent to the meaning of source language text. Generally, equivalence means equal in amount, importance, meaning, value, and others. In other words, equivalence is to produce the same or as close as possible meaning in target language as obtained from source language (Newmark, 1988, p. 48). For example, the phrase *broken hearted* is equivalent in meaning and effect as *patah hati* (broken liver) in Malay. However, problems in equivalence arise when translating cultural elements that are peculiar to either SL or TL readers.

For example, the word *kenduri tahlil* in Malay cannot be translated as *party* in English as *party* gives a meaning of food, wine, and dancing, and in a jovial mood whereas *kenduri tahlil* has some religious connotations in the Malay culture. Usually, the Malays have *kenduri tahlil* to commemorate the death of loved ones in the family. The Malays would usually start the *kenduri* with prayers, Quran recitation and then only followed by food and drinks which are partaken minus the festive atmosphere but with a rather sombre mood. The Malays also have *kenduri doa selamat* to ensure that what one has planned or hoped for will be fulfilled by God. Thus, this gives an example of the difficulties in achieving equivalence especially between two different cultures and a translator needs to understand this. A cultural element in a community that is positive may not be necessarily so in a different culture. For example, the number eight (8) brings good luck and fortune to the Chinese, but has no significance at all among the

Malays because the Malays do not believe in numbers, but the Chinese think otherwise. Likewise, the number thirteen also has no significance on one's good luck or bad luck among the Malays. Therefore, a translator needs to recode and transmit a message received from a different language and cultural background into another language and cultural background in order to translate. He or she must translate as closely as possible so as to provide equivalent effect in the TL text as translation should involve two equivalent messages in two different codes (Jakobson, 1959, p. 139).

In translation, equivalence can be divided into two categories: formal equivalence and dynamic equivalence. Formal equivalence focuses on the message itself, in both form and content, as in poetry to poetry, sentence to sentence and concept to concept. And in this study similes to similes. In other words, formal equivalence would occur when a translator reproduces as literally and meaningfully as possible the form and content of the original. On the contrary, dynamic equivalence is based on the principle of equivalent effect, aims at complete naturalness of expression and relates the receptor to modes of behaviour relevant within the context of the source language. In other words, the relationship between receptor and message should be the same as that which exists between the original receptor and the message (Nida, 1964, p. 159). Therefore, this study will investigate if the similes translated from *Ranjau Sepanjang Jalan* have the same effect and meaning in *No Harvest but a Thorn*, hence achieving equivalent effect.

Translational equivalence in meaning plays an important role especially in the translation of idiomatic expressions or figurative language. This term refers to cases where different languages describe the same situation using different stylistic or structural means (Vinay & Darbelnet, 2004, p. 134). It also relates to equivalent items in specific source text to target text pairs and contexts (Koller, 1979, pp. 183-185). The

term equivalent as developed by Koller is similar to textual equivalence as it is tied to a particular source text to target text pair and formal equivalence is a general system-based concept between two languages (Catford, 1965, p. 27).

In order to achieve the equivalent effect, the connotative meaning of the text needs to be prioritized. In other words, in the effort to attain dynamic equivalence (which should receive priority over formal equivalence), the equivalent connotative responses on the part of the receptors are absolutely crucial. Indeed, achieving connotative equivalence is necessary to create equivalent effect which is necessary to create a good translation (Nida & Taber, 1969, p. 98). In this study, effect will refer to the meaning intended by the writer which is connotative in nature and is culturally conditioned. For example, the word *dog* has a negative connotation in the Malay culture but a positive connotation in the English culture. Thus, a translator cannot say that a Malay family has a *dog* as a pet at home. This is because most Malays are Muslims and having a *dog* in the house is prohibited in the religion. Instead, most Malays as such would have cats as pets and the translator needs to be aware of this.

Thus, it is important for this study to examine whether the forms of similes used in Shahnun Ahmad's *Ranjau Sepanjang Jalan* are maintained in the translated *No Harvest but a Thorn*. If these similes are maintained the researcher will investigate if they have equivalent effect and meaning as in the SL text.

2.1.2 Meaning in Translation

Meaning can be defined as the kingpin of translation studies and without understanding what the text to be translated means for the target language readers, the translator would be lost (Bell, 1991, p. 79).

In order to translate effectively, one must find out the meaning of the source language and use the target language forms which express the meaning in a natural way. By maintaining the dynamics of the source language texts, it will help to evoke the same response in target language readers as intended on source language readers. As language has its own distinctive forms for representing meaning, the same meaning may have to be expressed in another language by a very different form.

Three aspects of meaning that should be considered in effective translation are cultural, discourse, and linguistic meaning (Hidalgo, 1987, p. 81). However, for the purpose of this study only cultural and linguistic meaning will be discussed as part of the theoretical framework, as these are the components that have a direct bearing on the translation of similes.

According to Lyons, linguistic meaning is “any utterance that consists of the lexical meaning of the separate words plus structural meanings...is the devices that signal structural meanings which constitute the grammar of the language” (1968, p. 435). The meaning of a sentence is the product of both lexical and grammatical; in other words, “the meaning of the constituent lexemes and of the grammatical constructions that relate one lexeme, syntagmatically to another” (Lyons, 1968, p. 156).

Lyons (p. 436) in addition, describes grammatical items as ‘closed sets’ that is “one of fixed and usually small membership; for example, the set of personal pronouns, tenses, genders” while lexical items are ‘open set’ that is “one of unrestricted, indeterminately large membership; for example, the class of nouns or verbs in a language”.

Newmark (1981, p. 26) further explains grammatical meaning as:

- a sentence, which may be a declaration in the form of a question, an order, a wish or an exclamation;
- a clause consisting of the topic. For example, *she thanked the woman*, the previously mentioned information introduced perhaps by a definite deictic - the, this, that - and the comment introduced by an indefinite deictic - a, some, many - the new information. For example, *who helped her*;
- a word group, which may comprise entities, events or relations. Word group according to Leech (1974, p. 11) refers to “constituent structure by which larger units are built up out of smaller units; or by which we are able to analyse a sentence syntactically into its constituent parts”.

Lexical meaning, on the other hand, according to Newmark (p. 26), can be viewed in three (3) different ways or aspects as dictionary items:

1. Having four types of senses - concrete (literal), figurative, technical and colloquial;
2. Having four degrees of frequency - primary, secondary, collocational and nonce (word invented for one particular occasion). He further explains that:

- Primary meaning refers to the meaning suggested by the word when it is used alone. For example, the word *break* in isolation means to separate an object into (two) parts as a result of force or strain.
- Secondary meaning is dependent on the context in which a word is used. For example, in the sentence *let's break for tea*. The word *break* means to stop doing something or working for a while.
- Collocation is concerned with how words go together. For example, which words may occur in construction with other words (Larson, p. 100). For

example, *to wash the car* and *to bathe the baby*, and *a herd of elephants* and *a flock of geese*.

3. Core and peripheral. For example, the core meanings of *assure* are *provide*, *secure*, *insure*, *guarantee* and *ensure* while the peripheral meanings comprise of *verify*, *stabilize* and *settle*.

Thus, in this study, the researcher will be concerned with the figurative meaning found in collocations, namely similes in this study.

Cultural meaning on the other hand, is the meaning people of a given culture give to things and concepts from their own perspective. One of the most difficult problems in translating is found in the differences between cultures as language is “an index to culture and this means that language reflects the culture of its speakers” (Asmah, 1987). This indicates that people speaking a particular language perceive life and act differently from those speaking another language as culture is a manifestation of one’s way of life which includes the language that one speaks. Halliday says that, “It was Malinowski who first pointed out that in order to understand a text, it was necessary to extend the notion of ‘context’ beyond the word and sentences on either side and to include in it features of the non-linguistic environment and what he called ‘the context of situation’ and ‘the context of culture’” (Leckie-Tarry, 1992, p. 24). And a translator definitely needs to understand these ‘context of situation’ and ‘context of culture’, especially in the translation of figurative language like similes to ensure transfer of meaning.

Therefore, translation from one language to another cannot be done adequately without a knowledge of the two cultures, and in this study Malay and English which represent the eastern and western culture as well as the two language structures. This is because the people of a given culture look at things “from their own perspective”

(Larson, 1998, p. 137). For example, the English language and its speakers tend to be direct and precise in communication, while Malay and its speakers are indirect and non-explicit as a result of the culture which expects its speakers to observe politeness and indirectness. An Englishman or woman will say 'thank you' to a compliment but a 'polite' Malay man or woman will try to 'deny' a compliment. Many words which look like they are equivalents in these two cultures are not. They have special connotations. For example, the word *lembut* (soft, tender) suggests positivity much more consistently in Malay than its English equivalent *soft*. Depending on the context, "the English expression 'soft spot' can suggest either a positive or negative feeling" (Tham, 1990, p. 52). Therefore, one interprets meaning from the perspective of one's own culture and the translator needs to be sensitive to this.

In this study, the focus is on the figurative meaning, which according to Larson (1998, p. 141) is "meaning based on associative relations with primary sense and cannot be translated literally and one class of figurative expressions which occurs in many languages but which may be language specific is similes". According to Gibbs (1994), similes are the comparison of two objects with some similarities. They are fundamentally a figure of speech requiring overt reference to source and target entities, and an explicit construction connecting them. Similes are expressions of at least two words which cannot be understood literally and which function as a unit semantically. In this study, similes as idiomatic expressions are part of the lexicon of the Malay language as they are Malay figurative expressions with fixed meanings and have to be analysed as a semantic item.

Thus, in the translation of idiomatic expressions, particularly in the translation of similes, one has to avoid a literal or word-for-word translation of these expressions into English. The receptor word or phrase which has the equivalent meaning will be the

correct one to use in translation and the translator must be equipped with the grammatical and lexical meaning of both the source and target languages so that equiavalent effect can be achieved. The translator has to consider that meaning is culturally conditioned and each society will interpret a message in terms of its own culture, so that the source language meaning is transferred into the target language text and the target language readers will get the same effect as the source language readers.

2.1.3 Form in Translation

Form is the surface structure of a language and speech sounds in their phonological, lexical, and grammatical structures constitute the form of a language. In other words, form occurs when sounds are structured into units of phonemes, syllables, phonological words, and larger groupings and they present the phonological structure of a language. A list of these combinations of sounds represents the lexicon of a language. Then, each segmentation is manifested into various contrastive phonological shapes (Beekman, 1981, p. 8).

Since both Malay and English languages are different in terms of its phonology, lexicon, and grammar, it is unavoidable that some Malay similes cannot be translated literally as the translated form will not make sense in English. However, there are two possible ways in which the similes are usually translated: the simile retains its idiomaticity in English or the simile loses its idiomaticity in English.

Thus, in the translation of *Ranjau Sepanjang Jalan*, the translator has to be proficient in both Malay and English languages as he or she must produce a translation of the similes with the same meaning and effect as the SL text. If the corresponding

similes are not found in English, then a good translator has to ensure that the source language meaning is conveyed through the meaning transferred.

2.2 Figurative Language

Indeed, the translation of idiomatic expression or figurative language needs to be done in a figurative manner appropriate to the context in order to be accepted and understood by the target reader (Nida, 1964, p. 120). Generally, figurative language is used in a way that is different from the usual meaning in order to create a particular mental picture. For example, *bapa borek, anak rintik* (father spotty, son also spotty) means that one's children may take after the character or characteristics of their parents. However, this proverb can be translated into an equivalent English idiomatic expression as *like father, like son*; thus, maintaining its idiomaticity in TL text.

Sometimes, however, an expression may lose its idiomaticity in the translated text; for instance, the Malay expression *ajak-ajak ayam* (invite chicken). This expression exists in Malay as sometimes in the culture one is obliged to invite a guest to an event. However, this expression cannot be translated into an English idiom as this concept or idea does not exist in the English culture. In the Western culture, usually no one is obliged to invite anyone to any function or event if he or she does not want to.

Hornby (2005, p. 548) classified figurative language into seven (7) categories as shown in the following figure.

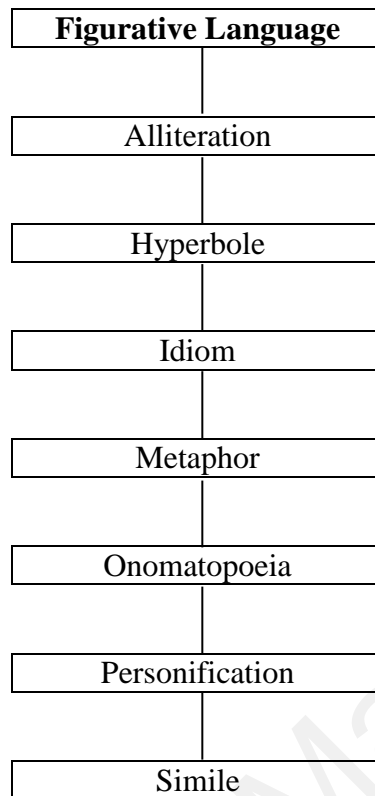


Figure 2.5: Figurative Language (Hornby, 2005, p. 548)

Alliteration is the occurrence of the same letter or sound at the beginning of adjacent or closely connected words. For example, *she sells seashells by the seashore*. A hyperbole is an exaggerated statement or claim not meant to be taken literally. For example, he's got *tons of money* in his wallet. Idioms on the other hand, are a group of words established by usage as having a meaning not deducible from those of the individual words. For example, *green with envy*. A metaphor is a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable; for example, the famous Shakespearean metaphorical expression *all the world's a stage*.

Onomatopoeia, meanwhile, is the formation of a word from a sound associated with what is named; for example, *knock-knock*. A personification is the attribution of a personal nature or human characteristics to something non-human or the representation

of an abstract quality. For example, the *stars danced playfully* in the moonlit sky. Finally, a simile is a figure of speech involving the comparison of one thing with another thing of a different kind. For example, *brave as a lion*.

However, the main problems that figurative languages pose in translation relate to two main areas: the ability to recognize and interpret a figurative language correctly; and the difficulties involved in rendering the various aspects of meaning that a figurative language conveys into target language with the same equivalent effect as source language text (Baker, 2011, p. 68).

For instance, in order to overcome problems in the translation of idioms, the translator may use an idiom of similar meaning and form, use an idiom of similar meaning but different form, borrow the source language idiom, translate by paraphrase, translate by omission of a play on idiom, and translate by omission of entire idiom (Baker, 2011, pp. 76-85).

On the other hand, in order to overcome problems in the translation of metaphors, the translator may reproduce the same image in the target language, replace the image in the source language with a standard target language image, translate metaphor by simile, translate metaphor/simile by simile plus sense/metaphor plus sense, convert metaphor to sense, delete, and add same metaphor combined with sense (Newmark, 1981, pp. 88-91). Thus, this study will investigate the strategies used in the translation of similes found in *Ranjau Sepanjang Jalan* in the TL text; that is, if the Malay similes can be translated into English similes or otherwise. If they are not translated into similes the researcher will investigate the strategies used by the translator, in this study, Adibah Amin, to ensure that meaning is transferred in *No Harvest but a Thorn*.

2.3 Similes

A simile is a figure of speech that compares an image with another image, using words such as *like* or *as*. For example, he ran *like* the wind or John is *as* tall *as* a bean pole (Larson, 1998, pp. 271-272). Likewise, in Malay, a simile is a comparison of a situation, an atmosphere, an event, or an object with another object (Dharmawijaya, 1988, p. 27). It is also a comparison of meaning, using words such as *bak*, *bagai*, *ibarat*, *seolah-olah*, *seperti*, *laksana*, *macam*, and *umpama*. For example, *cantik bagai bulan penuh*, *pantas seperti lipas kudung* or *payah umpama memelihara diri dalam sarang lebah* which can be translated literally as beautiful as a full moon, as quick as a limping cockroach or as difficult as living in a beehive respectively (Abdullah Hassan & Ainon Mohd, 2005, pp. 14-15).

According to Abrams and Harpham (2012, p. 130), in a simile, a comparison between two distinctly different things is explicitly indicated by the words *like* or *as*. For example, O my love is *like* a red, red rose. Pierini (2007, p. 23), on the other hand, defines a simile as the statement of a similarity reaction between two entities, essentially different but thought to be alike in one or more respects, or a non-similarity reaction consisting of a tripartite structure namely:

- Topic - the entity described by the simile;
- Vehicle - the entity to which the topic is compared; and
- Similarity Feature(s) - the properties shared by topic and vehicle and which can be expressed explicitly or left unsaid (Fromilhague, 1995, pp. 73-74). In other words, the similarity feature provides the sense or meaning of the simile.

The entities compared in similes can be persons, objects or processes. However, the topic may not necessarily be a word but also a phrase; for example, *matahari di ufuk timur tidak ada bagaikan...* (there is no sun on the eastern horizon like...). Sometimes

the vehicles may be explicit but at times they may not be; for example, *Sanah melontarkan timba itu ke petak lain bagaikan tidak mampu lagi memungut binatang yang jahanam itu* (Sanah threw the bucket to another plot as if she could no longer pick that damned animal) and sometimes the similarity feature(s) or meaning may also be implied; for example, *pucuk-pucuk kayu merbau dan meranti yang jauh itu diamat-amatinya bagaikan ada sesuatu di atas pucuk kayu yang hendak menujah langit itu* (the faraway merbau shoots and the meranti are observed like there was something on top of the wood shoots that want to poke the sky). On the other hand, sometimes the topic may not be explicit; for example, *putih macam air laut* (white like sea water).

2.3.1 Function of Similes

According to Fromilhague (1995, pp. 88-94), similes have various functions. First, they serve to communicate concisely and efficiently; they are one of a set of linguistic devices which extend the linguistic resources available. Secondly, they can function as cognitive tools for thought in that they enable us to think of the world in novel, alternative ways. In discourse, they can also fulfill more specific functions depending on the textual genre in which they occur. In scientific texts, comparison and analogical reasoning play an important role.

There are also different types and classifications of similes. Bredin (1998) remarked about a scale going from the most stereotyped to the most creative similes. At one extreme are situated the conventionalized and fixed similes, and at the other extreme are the creative similes. Between the two extremes, standard (ordinary) and original (fresh, but not totally unexpected) similes can be found.

Ortony (1993) offered a semantic distinction between literal and non-literal similes. In non-literal similes, topic and vehicle are not symmetrical and the similarity

markers can be dropped, but in literal similes, the terms can be reversed and the similarity markers cannot be dropped.

Another classification by Fromilhague (1995) distinguished between objective similes, originating from concrete physical experience, and subjective similes, stemming from individual association mechanisms. He further distinguished between explicit and implicit similes. In explicit simile, the sense; i.e., meaning or point of similarity is stated directly. According to Fromilhague most similes with *as...as* structures are of this kind: *as light as feather* or *as hot as fire*. Implicit simile, however, is the one whose sense is not stated directly and leave the onus of interpretation to the reader. Most words with *like* are of this type: *eat like a bird* refers to *eat very little*, *live like a pig* refers to *live very untidily* or *swim like a fish* refers to *swim very well*. And many Malay similes, particularly in the data analysed, are also of this implicit category where one has to interpret the meaning.

Indeed, language is the ability to mean in the situation or social contexts that are generated by the culture. In other words, language reflects the culture of its speaker in the way of life they lead and their social environment (Halliday, 1995, p. 18). Thus, besides examining the strategies used in the translation of similes and equivalent effects, it is also important to look into the categories of similes as these show their importance among SL readers and reflect their world view.

2.3.2 Classifying Similes

Similes are commonly used in the Malay society and as such they are used a lot in contemporary Malay writings, songs and movies. For example, the use of similes was documented in the 17th century when Sultan Muhammad Kanzul Alam from Brunei

wrote a letter to William Farquhar, the British Resident of Singapore at that time. An example of the simile used in the letter was, *kerana kepada pikiran beta akan kedua buldan itu esa tiada ada antaranya maka jadilah keduanya umpama satu hamparan* which can be translated into *for to my mind our two states are as one, with nothing to separate them, like a single mat* (Gallop, 1995, p. 224). The similes used reflect the culture where the language is written or spoken. When creating similes, people are inspired by objects, creatures, habits, and things around them. Therefore, similes can be categorised based on these aspects that Malays or other cultures identify with.

There are many criteria used to classify similes. According to Fromilhague (1995), a basic distinction in similes lie between objective, originating from concrete physical experience, and subjective similes, stemming from individual association mechanisms, namely, ‘actually seeing as’ versus ‘thinking as’. Ortony (1933) on the other hand, distinguishes between literal and non-literal similes. Meanwhile, according to Pierini (2007), similes show various degrees of life and death, and fall along a scale going from the most stereotyped to the most creative. He further explains that at one extreme, we can situate conventionalized similes, the type of fixed expressions stored as units in the lexis. At the other extreme, we situate creative similes, where a totally unexpected and surprising vehicle is associated with the topic. Between the two extremes, Pierini situates standard (ordinary) and original (fresh, but not totally unexpected) similes and this leads Pierini to classify similes into six (6) categories:

1. Literal Simile
2. Non-Literal Simile
3. Idiomatic Simile
4. Ordinary Simile

5. Original Simile

6. Creative Simile

In literal simile, both topic and vehicle of a simile can be reversed; for example, *blackberries are like raspberries* vs. *raspberries are like blackberries* (Pierini, 2007, p. 26). The point of similarity in this simile is the same whether blackberries or raspberries are topic or vehicle. This category can also be seen in the Malay simile, *gajah macam badang*. In Malay culture, *badang* is a superhero and *gajah* or elephant is as strong as *badang*. So this simile is reversible without losing its meaning.

Conversely, in non-literal simile, topic and vehicle are not symmetrical. The terms denoting the two entities cannot be reversed; if they are reversed, the simile may become meaningless; for example, *crime is like a disease* vs. *a disease is like crime*, or its meaning may change substantially; for example, *surgeons are like butchers* vs. *butchers are like surgeons* (Pierini, 2007, p. 26). This category can also be seen in the Malay simile; for example, *Safiq Rahim seperti Cristiano Ronaldo* (Safiq Rahim is like Cristiano Ronaldo) vs. *Cristiano Ronaldo seperti Safiq Rahim* (Cristiano Ronaldo is like Safiq Rahim). For the Malays, Safiq Rahim, a Malaysian professional footballer plays like Cristiano Ronaldo. However, this simile is irreversible as it tends to lose its meaning.

Pierini (2007, p. 27) gives the following simile, *this meat is as tough as old boot leather* as an example of an idiomatic simile. The topic *meat* is compared to an idiom *tough as old boot* which acts as the vehicle. The idiom *tough as old boot* can mean difficult to chew or idiomatically refers to a strong willed and a difficult person. Thus, according to Pierini, a simile can be classified as idiomatic when a topic is compared to a vehicle which is an idiom.

An ordinary simile uses *like* or *as* to compare topic with vehicle and both topic and vehicle are common and understood by most people; for example, *he is like a father to her* (Pierini, 2007, p. 27). This simile simply means that the topic *he* is regarded as a father by the speaker due to a sense of respect or the responsibility that is indicated in the vehicle *father* and this meaning can be understood simply by most people and leads to its classification of being ordinary.

In original simile, it is “fresh, but not totally unexpected”; (Pierini, 2007, p. 27) for example, *encyclopaedias are like gold mines*. Eventhough, this simile may be an original simile, it is not strange to compare the topic *encyclopaedias* with the vehicle *gold mines* as encyclopaedias equate to richness of knowledge and information.

A creative simile is created when a totally unexpected and surprising vehicle is associated with the topic; for example, *she (Desdemona) was false as water* (Pierini, 2007, p. 27). The topic *she (Desdemona)* is compared to the vehicle *water* as to show that Desdemona is fickle and lacks shape just like water. However, Desdemona in Shakespeare’s *Othello* is known for her beauty and comparing Desdemona with water is a novelty.

2.3.3 Recognition and Interpretation of Similes

Pierini (2007, p. 27) stated that similes are easily recognisable by the presence of one of a variety of comparison markers and in English, the available markers include the following:

- Verbs - *seem, look like, act like, sound like, resemble, remind;*
- Adjectives - *similar to, the same as;*
- Nouns - *a sort of, some kind of;*

- Prepositions (in comparative phrases) - *like, as*;
- Conjunctions (in comparative clauses) - *as if/though, as when*.

Such markers are not interchangeable as Pierini explains that they impose different syntactic requirements on the constituents being compared, and often have different meanings. For example, *be like* signals a clear similarity, while *be a sort of* indicates a loose similarity; the verb *seem* can signal both an objective and subjective similarity, while *remind* usually signals a subjective one.

Although a simile is easily recognised, Pierini (2007) believes that it is not always easily understood and in most cases, the reader has to discover the aspect(s) for the claimed similarity, and this according to him is the central problem in the interpretation of similes. First, the reader will look for the properties of the vehicle that either match properties of the topic, or that can be attributed to the topic. S/he will extract them from the lexical meaning of the vehicle, or activate world knowledge (what the reader knows about the two entities), while processing the discursive context. Then, the reader will transfer the identified properties (or features) from the vehicle to the topic; the vehicle preserves all its features, while the topic is 'enriched'. Certain features belonging to the topic are highlighted, or novel features not belonging to the topic are added.

To illustrate the process of interpretation, Pierini has provided the following examples:

1. Rage is *like* a volcano.
2. Harvard is *like* Yale.

In the first example, the reader extracts features from the lexical meaning of the vehicle; for example, something that builds up and explodes. In the second example, the reader

extracts properties from chunks of world knowledge attached to the vehicle; for example, exclusive, expensive university, private university in the north-east of US, having a larger library, having a renowned teaching staff, or other properties. Only one or a part of the properties, relevant to the current discursive context, will be applied to the topic. By considering the different functions of both examples above, Pierini suggests a further distinction between ‘lexical’ and ‘encyclopaedic’ similes. He adds that when a reader knows little or nothing about the topic; for example, Attila the Hun had manners *like* a cesspool but knows about the vehicle, s/he uses this knowledge to interpret the topic.

With regard to the interpretation of creative similes, what makes a simile striking, according to Pierini, is the writer’s sensitivity to previously unnoticed similarity, his/her ability in linking together two spheres of knowledge or experience in novel ways. In such cases, the writer challenges the reader to search for the features of similarity. Similes can have an intricate conceptual structure hidden in a sentence of moderate complexity, and may pose all the interpretation problems of metaphors.

Thus, this shows that sometimes it is difficult to identify and interpret similes, and this may be true in the identification and interpretation of Malay similes before they are translated. Sometimes the topic is not obvious and sometimes the vehicle may also be treated similarly. There are also instances when the similes in the data analysed do not provide a meaning or point of similarity and this meaning needs to be understood by the reader as they are implicit and finally the translator needs to ensure that meaning is transferred. However, Pierini believes that to what extent a simile is translatable, how difficult it is to translate, which of the potential translation strategies to adopt, can be decided by the translator taking into account factors, such as type, structure and function

of the simile, its relevance to the message, and lastly, the resources available in the target language and in this study, the English language.

O'Donoghue (2009, p. 129), on the other hand, compares a simile to a metaphor and attempts to show that metaphor and simile are different in meaning, in effect and in the way they are processed. He believes that "these differences are all due to a fundamental bias in the form of the simile towards the terms of the comparison being made". Israel, Harding and Tobin (2004) further describe similes and metaphors as distinguished figures and try to prove similes as a figure in its own right, and as an object of study, distinct both from metaphorical expression and literal comparison.

Indeed, both English and Malay similes are similar in structure as they compare one thing with another thing of a different kind; for example, the expression *easy as pie* in English and the Malay simile *harum macam bunga* (fragrant like flowers). These expressions use words like *as* and *macam* to indicate that they are similes. Words like *as* and *macam* are both situated between two images in order to show comparison. Therefore, the positions of words like *as* and *macam* cannot be changed in the structure of a simile as it may lose its figurative form and equivalence in meaning.

A simile can be divided into three (3) parts as illustrated in the following table.

Table 2.2: Simile (Larson, 1998, pp. 271-272)

Topic	The topic of the first proposition (nonfigurative). In other words, the thing really being talked about.
Image/ Vehicle	The topic of the second proposition (figurative). In other words, what it is being compared with.
Point of Similarity	Found in the comments of both of the propositions involved or the comment of the event proposition which has the image as topic.

For example, John is *as tall as* a bean pole. This sentence is based on the two propositions:

1. John is tall.
2. Bean pole is tall.

The following analysis was formulated in order to explain Table 2.2:

Topic	John
Image/Vehicle	Bean pole
Point of Similarity	Tall

To analyse a simile, the topic, image, and point of similarity should all be included in order to translate into target language. Therefore, the correct understanding of a simile depends on the correct identification of the topic, image, and point of similarity. However, the meaning in source text must be discovered first (Larson, 1998, pp. 271-273).

According to Chen and Teng (2002), similes can be divided into two main categories in terms of the figurative image: cultural similes and non-cultural similes. They also suggested how these similes in their study have been translated by providing the different kinds of strategies used in both cultural and non-cultural similes. The following tables illustrate this.

Table 2.3: Cultural Similes and Non-Cultural Similes (Chen and Teng, 2002)

Cultural Similes and Translation Strategies		
Cultural Similes of Traditions and Customs	Cultural Similes of Religions and Beliefs	Cultural Similes of Historical and Literary Allusion
To translate literally.	To translate literally.	To translate literally with notes added.
To translate literally with notes added.	To change the original image.	
To transfer the simile into sense.	To replace the original image with one acceptable in the TL culture, along with notes provided.	To replace the original image with one acceptable in the TL culture.

Non-Cultural Similes and Translation Strategies
To transfer the simile literally.
To transfer the simile literally with added sense.
To change the original image.
To add more information to the image.
Deletion.

The following further illustrates the similarity between a simile and a metaphor. As described on page 39, a simile can be divided into three parts: topic, image and point of similarity. Likewise, a metaphor can also be divided into three parts as explained by Newmark (1988, p. 105).

Table 2.4: Metaphor

Object	The item described by the simile.
Image	The item in terms of which the object is described.
Sense	The point of similarity between object and image.

The following figure was formulated in order to explain Table 2.3:

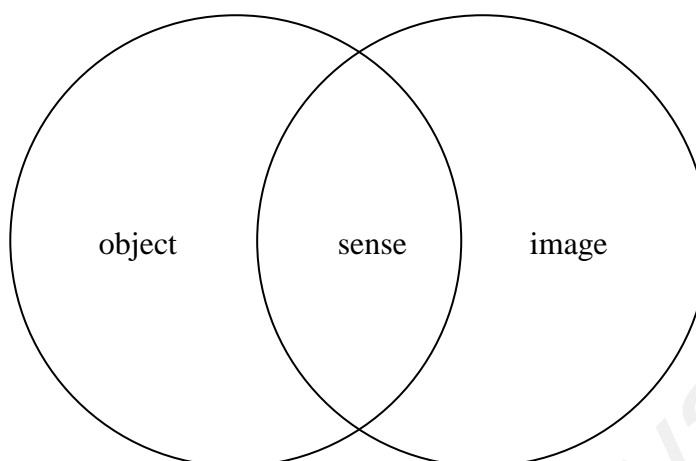


Figure 2.6: Translation of Metaphor (Newmark, 1988, p. 105)

This shows that there are similarities between similes and metaphors. Nevertheless, as indicated by O'Donoghue (2009) and Israel, Harding and Tobin (2004), the main difference is that a simile compares an image with another image using words such as *like* or *as*. Whereas, a metaphor which can be defined as a phrase in which one thing is spoken of as if it were some other thing and is a ubiquitous feature of natural language (Asher, 1994, p. 2452), does not use words like *as* or *such* as comparison. Nevertheless, both similes and metaphors use an image to provide meaning.

Thus, in this study the researcher will investigate if Malay similes which use words like *bagai*, *umpama*, *seperti*, *laksana*, and *macam* can be translated effectively into English words.

In conclusion, the researcher in this study will investigate the different categories of similes found in *Ranjau Sepanjang Jalan* and look into the translation strategies used by the translator and finally analyse whether the meaning of these similes are transferred effectively in the target text. In doing this, the researcher will

first classify these similes using the categories used by Pierini (2007) and later identify the strategies used in the translation of these similes according to Pierini in the translation of such figurative language.

2.4 Past Studies on the Translation of Figures of Speech

In this section, we will look at previous work from other researchers that have some relevance on the present study on the translation of figurative language.

2.4.1 Lidia Rura - Analysis of Translated Tropes: Metaphors, Similes & Analogies in a Case Study of the English & Dutch Translations of the Russian Poet Alexander Galich

Rura's (2010) study entitled 'Analysis of Translated Tropes: Metaphors, Similes & Analogies in A Case Study of the English & Dutch Translations of the Russian Poet Alexander Galich' looked at how these tropes were rendered in existing translations and offered an alternative translation for some problematic cases.

Four possible tendencies in translation were examined: trope preservation, trope change, trope substitution by paraphrase, and trope omission. Metaphors were divided into three categories: lexicalized, conventional and private. The research method used is descriptive analysis based on the statistical data obtained from a parallel corpus.

The results show two prevailing tendencies: trope preservation and trope substitution by paraphrase. Tendencies vary for different types of tropes: translated analogies are preserved more often than metaphors and similes. Translated metaphors also show variation depending on the type; while private extended and conventional

metaphors are predominantly translated as such, lexicalized and simple private metaphors are often modified.

The results allow the translator to draw tentative conclusions that tropes are generally translated by tropes; the most frequently occurring alternative is translation by paraphrase, metaphors and similes that seem to be more interchangeable. However, analogies are not, and extended tropes are easier to translate since they provide more room for creativity; references to the reality shared by the source and target cultures seem to facilitate translation.

2.4.2 Wan Nor Hazwani Wan Ramli - The Translation of Simile in the Hunger Games Novel: Translation Strategies

Wan Nor Hazwani's (2014) study 'The Translation of Simile in the Hunger Games Novel: Translation Strategies' identified the translation strategies used by the translator to translate similes.

To collect the relevant data, the whole original text of 'The Hunger Games' was read thoroughly and examples of similes were extracted from it. Later, through comparing the English similes and their explanations, the type of strategy used for translating the simile was determined. The data was analysed using strategies proposed by Pierini (2007): literal translation (retention of the same vehicle); replacement of the vehicle with a different vehicle; reduction of the simile, if idiomatic, to its sense; retention of the same vehicle plus explicitation of similarity feature(s); replacement of the vehicle with a gloss; and omission of the simile.

The findings of the study show that among the six strategies proposed by Pierini (2007) to translate similes, the translators applied the first strategy, literal translation,

much more than the other strategies and also another three strategies which are reduction of the simile, if idiomatic, to its sense; retention of the same vehicle plus explicitation of similarity feature(s); and omission of the simile.

2.4.3 Mansour Shamsaeefard - Strategies for Translation of Similes in Four Different Persian Translations of Hamlet

Shamsaeefard (2013) conducted a study on ‘Strategies for Translation of Similes in Four Different Persian Translations of Hamlet’. The study aimed at examining four different Persian translations of Hamlet to find out the strategies used for translation of similes based on the strategy model proposed by Pierini (2007). The Persian translations selected were those by Beh Azin, Farzad, Pasargadi and Shahin.

To collect the relevant data, the whole original text of Hamlet was read thoroughly and finally eighty five (85) examples of similes were extracted from it. Later, through comparing the English similes and their Persian equivalents, the type of strategy used for each simile was determined.

The results indicated that from among the six strategies proposed by Pierini, all the translators had applied the first strategy, literal translation, much more than the other ones. Meanwhile, none of the translators had used reduction of the simile, if idiomatic, to its sense in their work. Further, very low application of retention of the same vehicle plus explicitation of similarity feature(s) and replacement of the vehicle with a gloss was reported in the four translations.

To answer the second research question, a Chi-square test was drawn on to find out whether there was a statistically significant difference in the application of each strategy in the four translations. The results indicated that there were no statistically

significant differences in the application of strategies in the four translations of Hamlet, meaning that the four translators had used the strategies similarly.

2.4.4 Morteza Zohdi - Translating Metaphor and Simile from Persian to English: A Case Study of Khayyam's Quatrains

Zohdi (2011) carried out a study on 'Translating Metaphor and Simile from Persian to English: A Case Study of Khayyam's Quatrains' that intended to identify the most accurate translation made of the Rubaiyat of Omar Khayyam in translating its metaphors and similes.

The methodology for this research was based on the Persian text of Rubaiyat and two English translations, one by FitzGerald and the other by Arberry. First, the metaphors and similes were identified in the Persian text. Then the corresponding translations were identified and at last based on Larson (1984), the strategy employed by the translators was identified.

The findings indicated that nine (9) strategies which had been used by the translators in translating the metaphors were found and they are: literal translation, different metaphor with the same meaning, literal translation of the metaphor plus meaning explained, meaning translated without keeping the metaphor, translation by a metaphor with different meaning, translation of the wrong meaning, omission of the metaphor, literal translation plus addition of another metaphor, and partial literal translation. Six (6) strategies which had been used by the translators in translating the similes were found: literal translation, translation with a metaphor, translation with different simile with different meaning, omission, translation of meaning without retaining the simile, and literal translation plus addition of some words.

2.4.5 Maryani Ahmad - Analisis Bahasa Kiasan/Figuratif dalam Terjemahan Teks Kreatif “Memoirs of a Geisha” (Kenang-Kenangan Seorang Geisha)

Maryani’s (2010) research paper ‘Analisis Bahasa Kiasan/Figuratif dalam Terjemahan Teks Kreatif “Memoirs of a Geisha” (Kenang-Kenangan Seorang Geisha)’ analysed figurative forms in both source and target language from English to Malay in *Memoirs of a Geisha*. The objective of this research was to analyse the usage of figurative and translation strategies based on Larson’s Taxonomy.

The findings show that figurative language is dominant in the selected novel. The largest usage of translation strategies for figurative language is the first strategy (TL1) by keeping and maintaining the figurative effects in source language. This strategy recorded 82% of overall data. An interesting finding of this research shows that three (3) different types of culture: the culture of source language (English), the culture of target language (Malay) and also the culture of story behind this writing, the Japanese culture itself, influenced the figurative forms in the translation texts.

2.4.6 Therese Waldau - Metaphors and Translation: A Study of Figurative Language in the Works of Astrid Lindgren

Waldau’s (2010) study entitled ‘Metaphors and Translation: A Study of Figurative Language in the Works of Astrid Lindgren’ aimed to find out if there are any differences in the use of metaphors and similes in children’s literature translated from Swedish into English. With two books selected by the same Swedish author, three groups of metaphors were studied: structural, orientational and ontological metaphors; as well as two groups of similes: same image and similar image similes. The result

showed that the Swedish versions of the two books contained more metaphors than the English versions, whereas the similes were of the same extent in both languages.

2.4.7 Khairunisah Sayed Ibrahim - Unsur Budaya dalam Koleksi Terjemahan Cerita Jenaka Bahasa Melayu - Bahasa Jerman: Satu Analisis

In Khairunisah's (2008) study 'Unsur Budaya dalam Koleksi Terjemahan Cerita Jenaka Bahasa Melayu - Bahasa Jerman: Satu Analisis', a research on Malay folk tales translated into German from the genre of satire was carried out. The focus of this research was on the cultural translation method used in translating these texts. This study was based on a comparison of the Malay satire *Lebai Malang* and *Pak Belalang* which were translated as *DerUnglucks-Geistliche* and *Vater Heuschreck*. They were taken from a book called *Matahari* by Albert Hoffman, Albert Lehmenkuhler, Bert Nentwich, Dagmar Hahn and Zaini Zahari.

The methodology for this study was based on library research. There are three (3) levels of procedures in this study: selection of texts; analysis of texts; and summary. The observations and discussions focused on the percentage of success in the cultural translation method used by the translator.

The findings indicated that the translator had failed in using the cultural translation method and also failed to maintain the same equivalence in meaning of cultural translation from Malay to German.

2.4.8 Suziana Mat Saad - Terjemahan Metafora Melayu ke Bahasa Perancis: Analisis Novel Salina

Suziana (2005) carried out a research on 'Terjemahan Metafora Melayu ke Bahasa Perancis: Analisis Novel Salina'. This dissertation is a research on translating Malay metaphors into French. This study was based on library research. The data were gathered from a Malay novel entitled *Salina* by A. Samad Said and its translated version in French by Dr. Laurent Metzger. The researcher tried to identify the strategies used by the translator in his work. The researcher used the strategies proposed by Newmark (1980) with minor modifications. All the strategies were labelled as P1, P2, P3, P4, P5, P6, P7, and P8. The Malay metaphors were chosen based on the criterion recommended by Sakina (2000). About 198 samples were obtained and then classified into three main categories as mentioned by Lakoff and Johnson (1980): Structural Metaphors, Ontological Metaphors and Orientational Metaphors.

The analysis revealed that all strategies have been used by the translator to translate the Malay metaphors in this novel. As a consequence, this finding has helped to establish the research hypothesis. It was found that the preferred strategy was P5, which was translating the meaning of the metaphor. The study also uncovered a few samples which had been incorrectly translated. The Ontological Metaphor group had the highest number of samples that managed to retain the same source domain in Malay as well as in French. The researcher also put forward some suggestions as a guide to other translators who wish to translate from Malay into French.

2.4.9 Jaafar Jambi - Terjemahan Bahasa Kiasan dalam Novel “Kokoro” daripada Bahasa Jepun ke Bahasa Melayu: Satu Analisis

Jaafar’s (2001) ‘Terjemahan Bahasa Kiasan dalam Novel “Kokoro” daripada Bahasa Jepun ke Bahasa Melayu: Satu Analisis’ studied and analysed the translation of figurative language from Japanese into Malay in order to identify types and ways of translating idiomatic language. For this purpose the translation of a novel by Soseki Natsume (1914) entitled *Kokoro* was selected and the translated version is entitled *Kalbu*, translated by Thaiyibah Sulaiman (1996).

The objectives of this study were: to identify and to list the types of idiomatic expressions found in the original text; to identify and list the translated idiomatic expressions found in the translated text; to discover the comparative frequency of occurrence of the idiomatic expressions; and to specify the strategies used by the translator in dealing with the translation of these idiomatic expressions.

Some of the findings of this study are that, in comparison with the Malay version of the novel, the Japanese version makes use of a larger range of idiomatic expressions and uses them more frequently. The method used to translate idiomatic expressions is mainly translating the meaning of the idiomatic expressions without retaining the idiomatic imagery.

2.4.10 Norafidah Tajuddin - A Study of the English Translation of Simpulan Bahasa in A. Samad Said’s Translated Works

Norafidah’s (1996) study ‘A Study of the English Translation of Simpulan Bahasa in A. Samad Said’s Translated Works’ compared the *simpulan bahasa* used in

A. Samad Said's novels entitled, *Salina* and *Hujan Pagi* from Malay to the translated English version by Hawa Abdullah entitled, *Salina* and *The Morning Post*.

This study was based on library research. The use of 'Abdullah Hussain: 1966. Kamus Simpulan Bahasa' and 'Zainal Abidin Saparwan: 1995. Kamus Besar Utusan' references was to identify the *simpulan bahasa*. Then, the *simpulan bahasa* were categorized through Genzel's (1991) categorization of idioms and treated to Fraser's transformation of idioms. Finally, the *simpulan bahasa* were treated to the translation procedures through Newmark's (1981) translation of metaphors.

The findings indicated that *simpulan bahasa* can be translated into English idioms through three (3) procedures: reproducing the image in the *simpulan bahasa* with the same image in the target language; replacing the image in the *simpulan bahasa* with a standard target language image; and replacing the image in the *simpulan bahasa* with a suitable target language image.

2.4.11 Jane Frances Ragavan - The Translation of Metaphors: A Text Analysis of The Good Earth, The Great Gatsby, The Moon and Sixpence, and In Dubious Battle

Ragavan's (1991) study entitled 'The Translation of Metaphors: A Text Analysis of The Good Earth, The Great Gatsby, The Moon and Sixpence, and In Dubious Battle' discussed the translation of metaphors in four novels that have been translated from English into Malay. The novels are *The Good Earth (Bumi Bertuah)* by Pearl S. Buck, *The Great Gatsby (Tuan Gatsby)* by F. Scott Fitzgerald, *The Moon and Sixpence (Bulan Retak di Balik Awan)* by W. Somerset Maugham, and *In Dubious Battle (Perjuangan Sia-Sia)* by John Steinbeck.

This thesis examines the relationship between metaphors in English and their translation in Malay. The relationship is analysed in two ways: the form of the source language metaphor is compared to the form of the corresponding target language metaphor; and the translation procedure used is analysed and in this way the treatment of meaning in the translation of metaphors is examined. This study also explores the factors that relate to, and influence, the way a metaphor is translated.

From this study several conclusions can be made. First, the majority of metaphors in English do not keep their metaphorical form in Malay but instead become non-metaphors. The way most metaphors are treated is by translating the sense. Another finding is that although the cultural situation must be taken into account in translation, it is not such a great problem in the English to Malay translation of metaphors. This study also confirms that although rules are made to assist the translators in their task, they cannot always be followed, and in some cases, it is even advisable not to proceed exactly by the book. Finally, this study shows that the translation of metaphors into Malay can be improved and suggestions on how to do this are given.

2.5 Summary

The above literature explains that there is a gap in the study of Malay similes in translation. Even though some studies have been conducted on different kinds of figurative language which include the studies of Persian similes by Mansour Shamsaeefard and Morteza Zohdi, it is obvious that no study has been done on Malay similes in translation, particularly in the similes found in *Ranjau Sepanjang Jalan*. Thus, the researcher hopes that this study will provide insights into the strategies used to translate Malay similes into English and to examine if the meaning of these similes can be conveyed effectively.

CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY

This chapter will explain the research methodology used in this study. In other words, this chapter describes how the text data in the study was obtained and attempts to identify the strategies used in the translation of similes in Shahnnon Ahmad's *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn*. The researcher will then investigate whether meaning is transferred in the target language text. The following sub-sections of this qualitative study are research design, research materials, procedures for data collection as well as data analysis, and summary.

3.1 Research Design

This is a qualitative study and is basically descriptive in nature and therefore, requires a grounded theory design. A grounded theory design is a systematic, qualitative procedure used to generate a theory that explains, at a broad conceptual level, a process, an action, or an interaction about a substantive topic. Therefore, the researcher proceeds through systematic procedures of collecting data, identifying categories, connecting these categories, and forming a theory that explains the process (Creswell, 2012, p. 423).

In this study, the researcher will identify the similes used in the translation of Shahnnon Ahmad's *Ranjau Sepanjang Jalan* and categorise them appropriately mainly based on Pierini's (2007) classifying similes which has been adapted to suit this study. Both Newmark and Larson have also conducted studies on similes and metaphors. Newmark for instance, has suggested seven (7) strategies in the translation of metaphors and similes and they are as follows (Newmark, 1981, pp. 88-91):

1. Reproducing the same image (simile) in the TL;
2. Replacing the image in the SL with a standard TL image (which does not clash with a TL culture);
3. Translation of metaphor by simile (or simile by metaphor);
4. Translation of metaphor (or simile by metaphor) by simile plus sense (or occasionally metaphor plus sense);
5. Conversion of metaphor (or simile) to sense;
6. Deletion (of simile); and
7. Same metaphor (or simile) combined with sense.

However, his focus was more on the translation of metaphors rather than similes. Larson on the other hand, has suggested three (3) strategies on how a simile may be translated (Larson, 1998, p. 279):

1. A simile of the receptor language which has the same meaning may be substituted;
2. The simile may be kept and the meaning explained (that is, the topic and/or point of similarity may be added); and
3. The meaning of the simile may be translated without keeping the simile imagery.

However, his strategies are not as comprehensive as the ones proposed by Pierini. Pierini has discussed the nature and functions of similes as well as classified them into certain criteria and how to carry out the interpretation. His study also examined a range of similes and illustrated the translation problems that may occur with different categories of similes and the translation strategies that can be used by these

similes. In his article, Pierini classified similes into six (6) categories and they are (Pierini, 2007, pp. 26-27):

1. Literal Simile
2. Non-Literal Simile
3. Idiomatic Simile
4. Ordinary Simile
5. Original Simile
6. Creative Simile

The six categories of similes above can be referred to Chapter 2 on page 32.

The researcher will then analyse the translation strategies used in the target text based on Pierini's (2007) strategies in translating similes. The findings will then be presented and analysed in tables and descriptively explained.

According to Pierini, there are six (6) ways that a simile may be translated (Pierini, 2007, p. 31):

1. Literal translation (retention of the same vehicle) (PS1);
2. Replacement of the vehicle with a different vehicle (PS2);
3. Reduction of the simile, if idiomatic, to its sense (PS3);
4. Retention of the same vehicle plus explicitation of similarity feature(s) (PS4);
5. Replacement of the vehicle with a gloss (PS5); and
6. Omission of the simile (PS6).

In PS1, the simile retains the same vehicle used in SL text to TL text. For example, the simile *silent as a stone* can be translated literally into a Malay simile that is *senyap bagaikan batu* (silent as a stone). This indicates that a simile can be easily translated when the vehicle that has been used in the SL text can be interpreted in the same way as in the TL text.

In PS2, the vehicle of the receptor language which has the same meaning is replaced with a different vehicle in TL text. For example, the simile *easy as pie* can be translated into a Malay simile that conveys the same meaning that is *senang macam kacang* (easy as peanut). Thus, in this strategy the vehicle is translated into another vehicle with the same meaning.

In PS3, the idiomatic meaning of the simile is reduced and the meaning of the simile is rendered. For example, the simile *crush her like a bug* can be translated into a Malay simile that is *memusnahkan semangatnya* (destroy its spirit). In other words, the translator had changed the form in order to convey the meaning of the simile into TL text. Therefore, in this strategy priority is meaning.

In PS4, the simile retains the same vehicle that has the same meaning. For example, the simile *built like an ox* can be translated into a Malay simile that is *badannya besar bagaikan kerbau* (its body is big like a buffalo). Even though the comparison may not be used in the TL text, the translator had used a vehicle or image that is known in the TL text so that it can be understood by the target readers.

In PS5, the simile replaces the vehicle and the meaning explained. In other words, the translator will want to replace the vehicle of the simile in SL text, but it will be necessary to include the meaning in order not to lose the intended force of the simile. For example, the Malay simile *mulut macam puaka* can be translated as a simile in TL text that is *a tongue is like a fire*. In this instance, besides translating into another simile,

meaning can be added to make it clearer. For example, *tongue is like a fire. A fire destroys things and what we say can ruin people.*

In PS6, the simile is omitted in the translation. For example, *Delly Cartwright is a pasty-faced, lumpy girl with yellowish hair who looks about as much like our server as a beetle does a butterfly* when translated into Malay, becomes *Delly Cartwright ialah seorang gadis berwajah pucat dan gempal dengan rambut berwarna kuning yang kelihatan seperti gadis itu* (Wan Nor Hazwani, 2014, p. 377). This indicates that even though the translator may find it difficult to translate as an equivalent simile is not used, the meaning of the SL text can still be understood by the target readers.

In summary, the researcher will look at the different categories of similes found in the novel and later identify the strategies used in the translation of similes in *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn* based on Pierini's six strategies as described above.

3.2 Research Materials

In this section, we will look at the research materials consisting of Shahnnon Ahmad's novel, *Ranjau Sepanjang Jalan* and the English version by Adibah Amin entitled, *No Harvest but a Thorn*. These novels have been selected as the research materials particularly because Shahnnon Ahmad had used many similes in his novel and not many Malay novels by renowned writers used similes. In fact, metaphors are more commonly used in Malay novels. Furthermore, most of the similes found in this novel are commonly used in the Malay society because they were used a lot in the past and are also found in contemporary Malay writings, songs and movies.

Shahnon Ahmad, a renowned Malaysian writer and a National Laureate has written a number of novels such as *Rentong* (1965), *Terdedah* (1965), *Srengenge* (1973), and many more. However, *Ranjau Sepanjang Jalan* is more popular in the Malay society and in fact has also been made into a movie. This novel was published by Utusan Melayu (Malaysia) Berhad, Kuala Lumpur in 1966 while the translated text *No Harvest but a Thorn* was published by Oxford University Press, Kuala Lumpur in 1972. *Ranjau Sepanjang Jalan* depicts the difficulties of a traditional Malay family in the 1960's. The main character, Lahuma a poor farmer, relies upon traditional tools and techniques, and is steeped in old attitudes and values.

This novel describes Lahuma's survival against nature. His only assets are a piece of land, his physical strength and efforts, a wife name Jeha, and seven daughters. His struggles are endless and the rewards are unfortunately skimpy. Lahuma's only source of strength and solace is his faith in The Almighty God. Although, he may be defeated physically, his spirit for survival is never quenched. Thus, this explains why a lot of smiles are found in this novel which revolves around nature and the lives of traditional Malay families. But most importantly, this novel has been translated into English by another renowned writer in Malaysia and also a popular columnist, Adibah Amin. Thus, this justifies why the researcher has selected this novel to be analysed for this study on the translation of similes.

3.2.1 Adibah Amin: Translator of 'Ranjau Sepanjang Jalan'

Adibah Amin was born in 1936 in Johor Bahru and is the daughter of Tan Sri Zainun Munshi Sulaiman, better known as Ibu Zain, a political activist in pre-independent Malaysia. Adibah graduated from the University of Malaya in Singapore with a Bachelor Degree in Arts in 1957. She taught Malay and English at the Tungku

Kurshiah in Seremban and a number of schools before becoming the first principal of Sekolah Menengah Seri Puteri in Kuala Lumpur. In 1971, she joined the New Straits Times as a reporter, and in the following year began writing in that paper in the perennially delightful column *As I Was Passing* under the pen name Sri Delima. Her career at the New Straits Times was successful. Adibah rose through the ranks to become the first woman group editor of *Berita Harian* from 1983 to 1984. After that, she worked for several magazines such as *Her World* and helped establish *Sistem Televisyen Malaysia Berhad*, where she was news and drama director. Adibah's body of literary work includes novels, radio plays, short stories, translations, as well as a collection of anecdotes entitled *Glimpses* in 2002, in which she examines Malaysian life with a characteristically benevolent and whimsical eye.

In 1972, Adibah translated *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn* and this translation work merits as one of the more competent translations published in Malaysia. In fact, she once said that "it was one of the most difficult translation works that she had ever done". Nevertheless, her work as a translator was recognised when she was awarded 'Tokoh Terjemahan Negara' (National Translation Personality) awarded by The Malaysian Institute of Translation and Book in 2012 (Zanariah Abd Mutalib, 2012, p. 19). Therefore, Adibah's credibility as a translator should not be questioned. Thus, this leads to this study as the researcher wants to investigate the strategies used by Adibah in her translation of Malay similes into English and to what extent was she successful in conveying their meanings.

3.3 Procedures for Data Collection and Data Analysis

The following procedures for data collection as well as data analysis were formulated in order to meet the objectives of this qualitative study:

1. Identify the similes used in the translation of Shahnnon Ahmad's *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn*. A simile compares two things that is topic and image using words such as *like* and *as* in English or *bak, bagai, ibarat, seolah-olah, seperti, laksana, macam, and umpama* in Malay. For example, *cantik bagai bulan penuh, pantas seperti lipas kudung* or *payah umpama memelihara diri dalam sarang lebah* which can be translated into *beautiful like the full moon, swift as a wind or difficult as keeping yourself in the beehive* (Abdullah Hassan & Ainon Mohd, 2005, pp. 14-15).

2. Categorise the similes identified based on Pierini's (2007) classifying similes which has been adapted for this study. Thus, the similes used in this study will be categorised based on literal simile, non-literal simile, idiomatic simile, ordinary simile, original simile, and creative simile.

3. Analyse the translation strategies used. The analysis is based on Pierini's (2007) strategies in translating similes. Thus, in the analysis the researcher will identify the strategies used in the translation of Malay similes into English as found in *No Harvest but a Thorn*. The following are the six (6) techniques that will be used to identify the strategies used in the translation of similes in *Ranjau Sepanjang Jalan* into English:

- literal translation (retention of the same vehicle) (PS1);
- replacement of the vehicle with a different vehicle (PS2);
- reduction of the simile, if idiomatic, to its sense (PS3);
- retention of the same vehicle plus explicitation of similarity feature(s) (PS4);
- replacement of the vehicle with a gloss (PS5); and
- omission of the simile (PS6).

4. Finally the researcher will examine if meaning is transferred in the SL text and if meaning is transferred, will the SL similes retain their form in the TL text. Likewise, if meaning is not transferred, the researcher will examine the reasons for this. This is because as stated/claimed by Larson, meaning must have priority over form in translation and it is meaning that must be transferred from SL text to TL text (Larson, 1998).

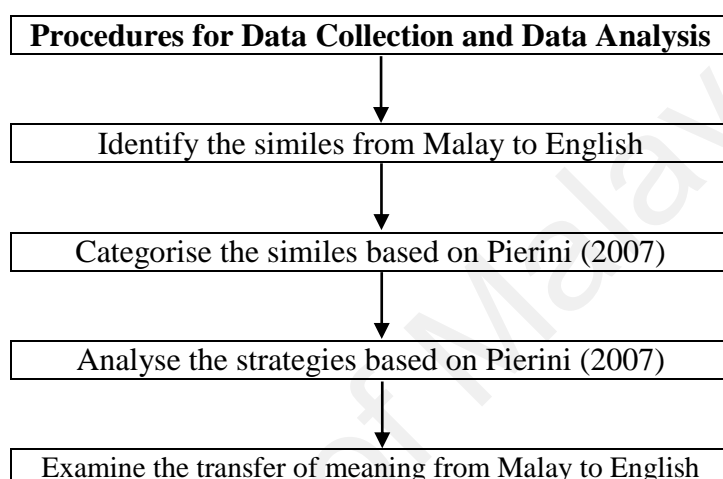


Figure 3.1: Procedures for Data Collection and Data Analysis

3.4 Summary

This chapter describes the methodology and procedures that were adopted in this descriptive study. In a research methodology, the use of a particular method is important as to ensure all data are collected and analysed effectively. In addition, the use of suitable methods had aided the researcher to achieve the aim. Moreover, the researcher believes that the use of text resource method as well as data analysis followed by explanations is suitable for this kind of study. Therefore, the researcher hopes that the methodology identified and explained will answer the research question in Chapter One.

CHAPTER 4: DATA ANALYSIS AND FINDINGS

This chapter presents the analysis of data which focuses on the similes used in the translation of Shahnun Ahmad's *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn*. The findings are presented, tabulated and explained. Procedures for data analysis were formulated in order to meet the objectives of this qualitative study.

4.1 Categorisation of Similes in 'Ranjau Sepanjang Jalan'

The researcher had categorised the similes based on Pierini's (2007) classification of similes. These were then analysed using the strategies proposed by Pierini's (2007) strategies in translating similes. Finally, the researcher examined if the meanings of these similes were transferred from Malay to English. If the meanings were not transferred, the researcher looked at the possible reasons why this was so. This is because not every cultural element from one source language text can be translated into target language text as there may be a loss of meaning due to a few factors peculiar to the environment and culture of the language. Therefore, this study investigated to what extent are the meanings of these similes in SL text conveyed in the TL text.

A few researchers, for example Newmark (1981) and Larson (1998) have conducted researches on figurative language. However, they focused on the translation of metaphors rather than similes. Pierini (2007), on the other hand, discussed the nature and functions of similes as well as classified them into certain criteria and their interpretations. His study also examined a range of similes and illustrated the translation problems that may occur with different categories of similes and the translation

strategies that can be used by these similes. Thus, this study adopted the categories and translation strategies as proposed by Pierini to answer the following research questions:

1. What are the strategies used in the translation of similes from *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn*?
2. To what extent are the meanings of the similes in *Ranjau Sepanjang Jalan* effectively conveyed in *No Harvest but a Thorn*?

Before looking at the strategies used in the translation of similes, the researcher looked into the different kinds of similes found in the analysis. Pierini (2007) suggests that similes can be categorised into six (6) groups. They are literal simile, non-literal simile, idiomatic simile, ordinary simile, original simile, and creative simile.

Category
Literal Simile
Non-Literal Simile
Idiomatic Simile
Ordinary Simile
Original Simile
Creative Simile

1. Literal Simile

In this category, Pierini says that both topic and vehicle of a simile can be reversed. He provides an example, *blackberries are like raspberries* vs. *raspberries are like blackberries*. The similarity feature or meaning in this simile is the same whether blackberries or raspberries are topic or vehicle of the simile. In other words, either the blackberries or raspberries can be either the vehicle or topic of the simile without changing its similarity feature or meaning.

This category can also be found in Malay similes; for example, *gajah macam badang*. According to a Malay's folktale, *badang* is a benevolent fictional character

with superhuman powers; in other words, superhero and *gajah* or elephant is as strong as *badang*. So this simile is reversible without losing its meaning or similarity feature. So both *badang* and *gajah* can take the place of topic and vehicle without disrupting the meaning or similarity feature. This category can also be found in the researcher's analysis. The following examples from the data illustrate this category:

1. *Buahnya wangi macam padi huma.*

(Its fruit smells good just like paddy.)

2. *Tangkainya besar-besar macam batang kacang.*

(Its stalk is big like the stem of a *kacék*.)

In the first example, it is obvious that this simile, *buahnya (padi serindit) wangi macam padi huma* (its fruit smells good just like paddy) is a literal one as both vehicle and topic are reversible. Both topic and vehicle refer to different kinds of paddy that the Malays are familiar with. The Malays know that both types of paddy produce a nice smell. Thus, both topic *buahnya (padi serindit)* and vehicle *padi huma* are reversible without changing the meaning or similarity feature. Hence, the *padi serindit* can be the topic or vehicle of the simile just like *padi huma*.

In another example, the simile *tangkainya (tangkai serindit) besar-besar macam batang kacang* (its stalk is big like the stem of a *kacék*) is also a literal simile as both topic and vehicle can be reversed. For the Malays, both the topic *tangkainya (tangkai serindit)* and the vehicle *batang kacang* refer to different sorts of plants, but their size is almost similar and that is why the terms can be reversed. Thus, literal similes occur in both source and target texts.

2. Non-Literal Simile

In this category, Pierini states that both topic and vehicle are not symmetrical: the terms denoting the two entities cannot be reversed; if they are reversed, the simile may become meaningless or the meaning may change substantially. He provides an example, *crime is like a disease* vs. *a disease is like crime*. In this simile the topic or vehicle is irreversible. This simile indicates that crime is like a disease which is harmful, contagious and needs to be curbed. However, we cannot say that a disease is like crime as the meaning or similarity feature has changed or has become meaningless.

Another example is *surgeons are like butchers* vs. *butchers are like surgeons*. The topic or vehicle is also irreversible in this simile. It indicates that surgeons are like butchers who are experts in identifying parts of the flesh, but saying butchers are like surgeons does not make any sense at all. Nevertheless, both examples illustrate that there are differences in meaning when both topic and vehicle are reversed as the simile becomes meaningless or the meaning may change.

This category can also be seen in the Malay simile *dia rajin bagaikan semut* (he is as hardworking as an ant) vs. *semut rajin bagaikan dia* (an ant is as hardworking as him). For the Malays and many other cultures, an ant is known as an insect that is industrious in making a living compared to other insects. Thus, if a person is compared to an ant, most Malays will know that he or she is very hardworking or industrious. However, this simile is irreversible as once the topic and vehicle change positions, the simile tends to lose its meaning or similarity feature. One cannot say that a *semut rajin bagaikan dia* (an ant is as industrious as him) as we cannot be certain how hardworking or industrious the he or *dia* is.

The analysis shows that this category of similes can also be found in the researcher's data. The following example illustrates this category:

1. *Batangnya keras **macam** tembaga.*

(Its stem is hard like brass.)

In this example, we can classify this simile, *batanginya (batang pinang) keras macam tembaga* (its stem is hard like brass) as a non-literal simile as according to the Malays, it is obvious that the topic *batanginya (batang pinang)* is a plant whereas the vehicle or image *tembaga* is a form of metal. One can say that the areca nut stem is as hard as brass but one cannot say that brass is as hard as the areca nut stem. Therefore, one cannot equate metal with plant as they are both different substances which makes both the topic and the vehicle irreversible.

3. Idiomatic Simile

In this category, Pierini (2007, p. 27) gives the following simile, *this meat is as tough as old boot leather* as an example of an idiomatic simile. The topic *meat* is compared to an idiom *tough as old boot* which acts as the vehicle or image. The idiom *tough as old boot* can mean difficult to chew or idiomatically refers to a strong willed and a difficult person. Thus, according to Pierini, a simile can be classified as idiomatic when a topic is compared to a vehicle or image which is an idiom. This category can also be seen in the Malay simile that is found in the researcher's analysis. The following examples illustrate this category:

1. *Lahuma meraung **macam** masuk hantu...*

(Lahuma yelled as if she were possessed by ghosts...)

2. *Matanya tajam **macam** pisau cukur.*

(Its eyes are sharp like a razor.)

The examples above show that the simile *Lahuma meraung macam masuk hantu* (Lahuma yelled as if she were possessed by ghosts) can be categorised as an idiomatic simile. The topic *Lahuma* is compared to the vehicle or image *masuk hantu* which is an idiom. In the Malay culture the idiomatic expression *masuk hantu* means a person who behaves in an uncalled manner like screaming or crying loudly as if one is possessed by ghosts/spirits. Thus, the above simile can be categorised as idiomatic simile.

Another example of idiomatic simile in this analysis is *matanya (mata traktor) tajam macam pisau cukur* (its eyes are sharp like a razor). The phrase *pisau cukur* is an idiom. It refers to a gold digger. Thus, this simile is using *pisau cukur* as vehicle to show that the tractor will cut or ravage everything that is in its way just like a gold-digger who will try to get as much money or wealth he or she can from someone.

4. Ordinary Simile

In this category, Pierini describes that a simile is ordinary when it uses words such as *like* or *as* to compare topic with vehicle or image and both topic and vehicle are common things or items and understood by most people. He provides an example: *he is like a father to her* (Pierini, 2007, p. 27). This simile simply means that the topic *he* is regarded as a father by the speaker due to a sense of respect or the responsibility that is indicated in the vehicle or image *father* and this meaning or similarity feature can be understood simply by most people and this leads to its classification of being ordinary. This category can also be seen in the Malay simile that is found in the researcher's analysis. The following example illustrates this category:

1. *Mereka sendiri pun pernah berkubang **macam** kerbau.*

(They themselves had wallowed like buffaloes.)

In the above example, the simile *mereka sendiri pun pernah berkubang macam kerbau* (they themselves had wallowed like buffaloes) is an ordinary simile as the similarity feature or meaning *berkubang* is compared to the vehicle or image *kerbau* that is commonly found in the Malay society as *kerbau* or buffalo is widely used by the traditional Malays in their paddy fields. In addition, the buffalo is known for wallowing in the paddy field. Furthermore, a Malay would always make comments like *awak berkubang ke?* (are you wallowing?) if one uses the bathroom for too long. Thus, this indicates that both topic and vehicle are ordinary.

5. Original Simile

In this category, Pierini defines that a simile is classified as original if it is “fresh, but not totally unexpected” (Pierini, 2007, p. 27). He provides an example: *encyclopaedias are like gold mines*. Even though this simile may be an original simile, both the topic and vehicle are not. However, to compare an encyclopaedia with a gold mine is a novelty. Nevertheless, it is not strange to compare the topic *encyclopaedias* with the vehicle or image *gold mines* as encyclopaedias equates to richness of knowledge and information just like a gold mine which indicates wealth.

This category can also be seen in the Malay simile that is found in the researcher’s analysis. The following examples illustrate this category:

1. *Dan rumah (yang sudah tidak ada Lahuma dan tidak ada Jeha itu) menjadi lengang **macam** dalam kubur.*

(And the house (that has no Lahuma and has no Jeha) becomes quiet like in a grave.)

2. (*Air*) putih **macam** air laut.

(White (water) like sea water.)

In this example, we can classify this simile, *dan rumah (yang sudah tidak ada Lahuma dan tidak ada Jeha itu) menjadi lengang macam dalam kubur* (and the house (that has no Lahuma and has no Jeha) becomes quiet like in a grave) as an original simile. This is because the similarity feature or meaning *lelang* is compared to the vehicle or image *kubur*. No doubt *kubur* is ordinary but to compare one's house with a *kubur* or grave is new or novel as normally the Malays would compare quietness with other things such as the woods or forest leading to similes like *senyap macam duduk dalam hutan* (quiet like sitting in the forest). Thus, comparing a house with a grave feels slightly taboo. Usually a Malay would say *senyap macam malaikat lalu* which means that an angel must have passed by and therefore everyone is silent. So to compare silence to a grave is original though may not be surprising.

The other example, (*air*) putih *macam* air laut (white (water) like sea water) is also classified as an original simile. The topic *air* is compared to the vehicle or image *air laut* where both share the same similarity feature or meaning of white as to show how clear the water is. The Malay simile, *putih macam kapas* (white like cotton), is common and widely understood among the Malays as it is normally used to refer to fair and white things. However, in this novel, Shahnnon Ahmad has specifically compared *putih* (whiteness/fairness) to the sea water and this provides the originality of this simile as sea water is usually crystal blue.

6. Creative Simile

In this category, Pierini explains that a creative simile is created when a totally unexpected and surprising vehicle or image is associated with the topic. He provides an example, *she (Desdemona) was false as water* (Pierini, 2007, p. 27). The topic *she (Desdemona)* is compared to the vehicle or image *water* to show that Desdemona is fickle and lacks shape just like water. Whereas, Desdemona in Shakespeare's *Othello* is known for her beauty and comparing Desdemona with water is a novelty. However, one can only make this comparison if one is familiar with *Othello* and the character Desdemona. This category can also be seen in the Malay simile that is found in the researcher's analysis. The following examples illustrate this category:

1. *(Di atas rumah bininya) Jeha terkedang macam buaya berjemur.*

((In the house, his wife) Jeha was stretched out like a crocodile who was sunbathing.)

2. *Perut Lahuma (bertambah besar hingga) terlalu besar bagaikan perut Jeha waktu mengandung Kiah sembilan bulan.*

(Lahuma's stomach (grew big until) it was as big as Jeha's stomach when she was nine months pregnant with Kiah.)

In the first example, we can categorise this simile, *(di atas rumah bininya) Jeha terkedang macam buaya berjemur* ((in the house, his wife) Jeha was stretched out like a crocodile who was sunbathing) as a creative simile as the topic *Jeha* is compared to the vehicle or image *buaya berjemur* to show Jeha's position is similar to a crocodile lying under the sun. The creativity here is seen in the simile *terkedang macam buaya* which means that Jeha is lying on her back whereas a crocodile does not lie on its back. Thus, to compare a person with a crocodile and to say that the crocodile (the vehicle or image) is lying down is unexpected and also a bit humorous.

In the other example, the simile *perut Lahuma (bertambah besar hingga) terlalu besar bagaikan perut Jeha waktu mengandung Kiah sembilan bulan* (Lahuma's stomach (grew big until) it was as big as Jeha's stomach when she was nine months pregnant with Kiah) is also a creative simile. The topic *perut Lahuma* is compared to the vehicle or image *perut Jeha waktu mengandung Kiah sembilan bulan* as to show the size of Lahuma's stomach is similar to the size of Jeha's stomach when she was nine months pregnant. Eventhough, the size of a belly in the Malay culture is sometimes compared to a pregnant woman, this one is creative as it is being compared to a nine months pregnant woman. The comparison or vehicle is definitely unexpected as we would never expect Lahuma's stomach or belly to be as big as a nine months pregnant woman. Thus, this shows that this is a creative simile.

The distribution of similes in these categories is tabulated below.

Table 4.1: Categorisation of Similes in 'Ranjau Sepanjang Jalan'

Category	Number of Simile	Percentage
Literal Simile	3	5%
Non-Literal Simile	1	2%
Idiomatic Simile	2	3%
Ordinary Simile	10	17%
Original Simile	13	22%
Creative Simile	31	51%
TOTAL	60	100%

The following figure is formulated in order to explain Table 4.1:

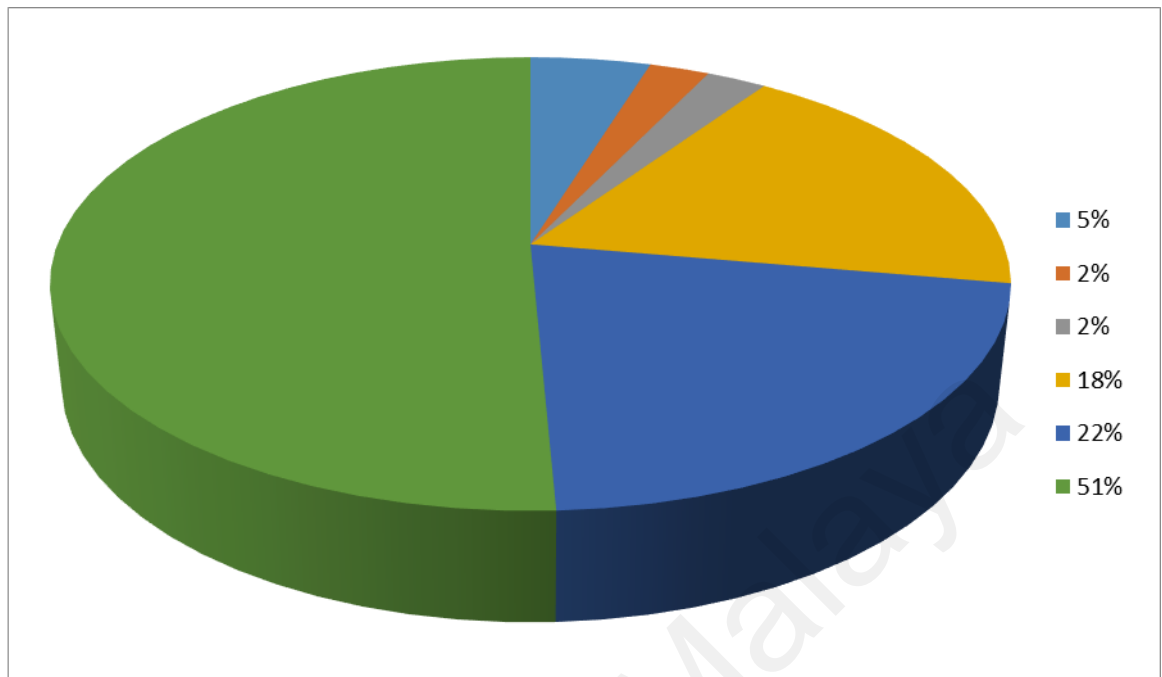


Figure 4.1: Categorisation of Similes in 'Ranjau Sepanjang Jalan'

The analysis illustrates that the category most used in this novel is the creative simile. The table shows that 31 out of the 60 similes (51%) used this category. This is followed by the original simile with a percentage of 22%, the ordinary simile with a percentage of 17%, the literal simile with a percentage of 5%, the idiomatic simile with a percentage of 3%, and the non-literal simile with a percentage of 2%. This distribution of the similes indicates that the categories proposed by Pierini for English similes can be observed in the Malay similes as well.

Although the number of similes that occur in the novel may not be extensive, they will help in the analysis of the translation on similes. It will then be seen how far translation is possible for the similes that come under the various categories as “the absence of appropriate words and expressions can make exact translation between languages difficult and at times impossible” (Lyons, 1981, p. 310). The analysis will also indicate whether these similes can be translated into English or not.

4.2 The Translation Strategy

- RQ1. What are the strategies used in the translation of similes from *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn*?

In order to meet the objectives of the study, the first research question: what are the strategies used in the translation of similes from *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn*? is answered. The strategies used in the translation of Malay similes into English as found in *No Harvest but a Thorn* are based on Pierini's (2007) list of six strategies for translating similes which are literal translation (retention of the same vehicle) (PS1), replacement of the vehicle with a different vehicle (PS2), reduction of the simile, if idiomatic, to its sense (PS3), retention of the same vehicle plus explicitation of similarity feature(s) (PS4), replacement of the vehicle with a gloss (PS5), and omission of the simile (PS6).

Translation Strategy (TS)	Code
Literal translation (retention of the same vehicle).	PS1
Replacement of the vehicle with a different vehicle.	PS2
Reduction of the simile, if idiomatic, to its sense.	PS3
Retention of the same vehicle plus explicitation of similarity feature(s).	PS4
Replacement of the vehicle with a gloss.	PS5
Omission of the simile.	PS6

1. Literal translation (retention of the same vehicle) (PS1)

In PS1, the simile retains the same vehicle or image used in the SL text into the TL text. For example, the simile *silent as a stone* can be translated literally into a Malay simile that is *senyap bagaikan batu* (silent as a stone) (Wan Nor Hazwani, 2014, p. 376). This indicates that a simile can be easily translated when the vehicle or image that has been used in the SL text can be interpreted in the same way as in the TL text. The

analysis shows that the translator, Adibah Amin has used this strategy to translate some of the similes. Data shows that 53 similes have been treated using this strategy. The following examples illustrate this strategy:

Page	Source Text	Page	Target Text	TS
6	Batangnya keras macam tembaga. (<i>Its stem is hard like brass.</i>)	6	The areca nut stem were as hard as brass.	PS1
47	Mereka sendiri pun pernah berkubang macam kerbau. (<i>They themselves had wallowed like buffaloes.</i>)	44	They themselves had wallowed in mud like buffalo.	PS1

In the first and second example, the translator has retained the same vehicle or image which is *tembaga* (brass) as a comparison to *keras* (hard) and *kerbau* (buffalo) as a comparison to *berkubang* (wallow) since both languages have the same interpretation of the similes. This sentence can be translated since the vehicle or image that has been used in the source text could be interpreted in the same way as in the target text. Thus, the translator had chosen the appropriate strategy in handling the simile.

It is obvious that the topic *batangnya* (*batang pinang*) is a plant whereas the vehicle or image *tembaga* is a form of metal, but due to their hardness that is almost similar, the translator translated this simile literally into an English simile that is *the areca nut stem were as hard as brass*. In the other example, the similarity feature or meaning *berkubang* is compared to the vehicle or image *kerbau* that is commonly found in the Malay society where buffalo is known for wallowing in the paddy fields. Thus, this also indicates that the translator has retained the same vehicle or image used in SL text to TL text.

2. Replacement of the vehicle with a different vehicle (PS2)

In PS2, the vehicle or image of the receptor language which has the same meaning or similarity feature is replaced with a different vehicle or image in the TL text. For example, the simile *easy as pie* can be translated into a Malay simile that conveys the same meaning or similarity feature that is *senang macam kacang* (easy as peanut). Thus, in this strategy the vehicle or image is translated into another vehicle or image with the same meaning or similarity feature. However, the analysis shows that none of the similes in this novel was translated with this type of strategy in the target text. This possibly indicates that most of the items that are used in the Malay similes as vehicles or images are quite universal in nature and have equivalents in the English language, thus allowing the translator to translate them effectively.

3. Reduction of the simile, if idiomatic, to its sense (PS3)

In PS3, the idiomatic meaning of the simile is reduced and the meaning or similarity feature of the simile is rendered. For example, the simile *crush her like a bug* can be translated into a Malay simile that is *memusnahkan semangatnya* (destroy its spirit) (Wan Nor Hazwani, 2014, p. 377). In other words, the translator has changed the form in order to convey the meaning or similarity feature of the simile into the TL text. Therefore, in this strategy, priority is meaning or the similarity feature. This category can also be found in the researcher's analysis. The following examples illustrate this category:

Page	Source Text	Page	Target Text	TS
84	Matanya tajam macam pisau cukur. (<i>Its eyes are sharp like a razor.</i>)	78	The blade is razor-sharp.	PS3
99	Hidup kaum tani... Akan berjemur panas macam tanah tandus. (<i>Life of the peasantry... Will dry hot like desert.</i>)	91	Burnt by desert-hot sun.	PS3

In the first and second examples, the translator reduces the idiomatic meaning of the similes and renders the meaning or similarity feature of the simile instead of translating them literally. For instance, *matanya (mata traktor) tajam macam pisau cukur* (its eyes are sharp like a razor) is translated directly into *the blade is razor-sharp* whereas *hidup kaum tani... Akan berjemur panas macam tanah tandus* (life of the peasantry... Will dry hot like desert) is translated directly into *burnt by desert-hot sun*.

The Malay language is slightly different from English, especially in comparing the actions or gestures in a literary text. The topic *matanya* refers to the blade of a tractor which is as sharp as a vehicle or the image *pisau cukur* whereas the vehicle or image *tanah tandus* refers to a place where it is hot, dry, and without vegetation which is similar to the peasantry who work everyday under the hot sun and suffers like one living in the desert. Thus, the translator has chosen to render the real meaning or similarity feature of the similes. In this situation, the translator has changed the form in order to convey the meaning or similarity feature of the similes into the target language. If the translator had translated both sentences literally, it may sound unnatural in the English language since it is uncommonly used in English. This is because both languages have different ways or images/vehicles in portraying the behaviours.

4. Retention of the same vehicle plus explicitation of similarity feature(s) (PS4)

In PS4, the simile retains the same vehicle or image that has the same meaning or similarity feature. For example, the simile *built like an ox* can be translated into a Malay simile that is *badannya besar bagaikan kerbau* (its body is big like a buffalo) (Wan Nor Hazwani, 2014, p. 376). Eventhough, the comparison may not be used in the TL text, the translator has used something that is known in the TL text in order to be understood by the target readers. However, the analysis shows that none of the similes in this novel uses this type of strategy in the translation. This indicates that maybe it is hard for the translator to deal with two different languages that have different images in representing the same meaning. The comparison may not be used in the TL text, and if it was retained in the translation it may be unknown to the target readers. Thus, there is no further need to explain the vehicle or image.

5. Replacement of the vehicle with a gloss (PS5)

In PS5, the simile replaces the vehicle or image and the meaning or similarity feature explained. In other words, the translator may want to replace the vehicle or image of the simile in the SL text, but it will be necessary to include the meaning or similarity feature in order not to lose the intended force of the simile. For example, the Malay simile *mulut macam puaka* can be translated as a simile in a TL text that is *a tongue is like a fire*. In this instance, besides translating into another simile, meaning or similarity feature can be added. For example, *tongue is like a fire. A fire destroys things and what we say can ruin people* (Larson, 1998, p. 279). However, the analysis shows that none of the similes in this novel uses this type of strategy in the translation. This is probably because the translator thinks that retaining the similes together with an explanation, may reduce the aesthetic values of the original text.

6. Omission of the simile (PS6)

In PS6, the simile is omitted in the translation. For example, *Delly Cartwright is a pasty-faced, lumpy girl with yellowish hair who looks about as much like our server as a beetle does a butterfly* when translated into a Malay it becomes *Delly Cartwright ialah seorang gadis berwajah pucat dan gempal dengan rambut berwarna kuning yang kelihatan seperti gadis itu* (Wan Nor Hazwani, 2014, p. 377). This indicates that eventhough the translator may find it difficult to translate or because it does not disturb the meaning or similarity feature of the sentence, the meaning or similarity feature of the SL text still can be understood by the target readers. However, the analysis shows that none of the similes in this novel uses this type of strategy in the translation. The translator did not choose to omit the translation in the TL text as she clearly must have found it easy to translate and realised that it would disturb the meaning of the story if the simile is omitted in the TL text.

The distribution of strategies used in the translation of *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn* is tabulated below.

Table 4.2: The Translation Strategy

Translation Strategy	Number of Simile	Percentage
PS1	53	88%
PS2	0	0%
PS3	7	12%
PS4	0	0%
PS5	0	0%
PS6	0	0%
TOTAL	60	100%

The following figure was formulated in order to explain Table 4.2:

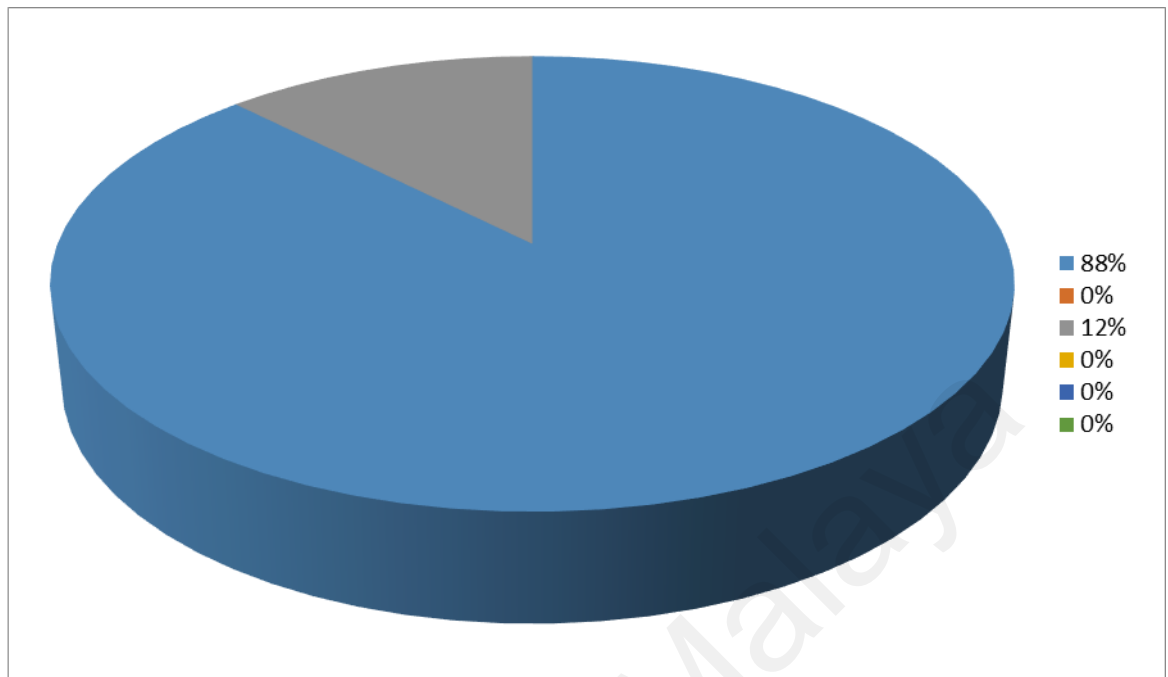


Figure 4.2: The Translation Strategy

The analysis illustrates that the strategy used most by the translator is literal translation (retention of the same vehicle) (PS1). The table shows that 53 out of 60 similes with a percentage of 88% were treated using this strategy. This shows that the translator is successful in translating SL similes into the TL language using the same vehicle as most of the similes can be understood and interpreted the same way in the English language. It also shows that the Malays, to a certain extent, do write and speak literally as they may not know how to convey meaning indirectly, similar to the western society. Thus, it can be said that Malays are quite honest and sincere when it comes to communicating with others. This is followed by a reduction of the simile, if idiomatic, to its sense (PS3) with a percentage of 12%. However, the analysis shows that none or 0% of the similes used PS2, PS4, PS5, and PS6. Thus, this indicates that the Malay and English language may have a lot in common in terms of similar environment and worldviews and thus this gives rise to similar interpretations of similes.

4.3 Transfer of Meanings in the Translation of SL Similes into TL Similes

- RQ2. To what extent are the meanings of the similes in *Ranjau Sepanjang Jalan* effectively conveyed in *No Harvest but a Thorn*?

According to Larson, meaning must have priority over form in translation. It is meaning which is to be carried over from the source language to the receptor language, not the linguistic forms (Larson, 1998, p. 10). As mentioned earlier, not every cultural element from one source language text can be translated into target language text and in the translation of similes there may be a loss of meaning as Newmark says “there will be some kind of loss of meaning due to a few factors peculiar to the environment and culture of the language, which then leads to a continuum between over translation and under translation” (1981).

Thus, in order to fulfil the second research question in this study, the researcher needs to examine whether meanings of these similes have been conveyed effectively or not and to identify the strategies that have been used in transferring this meaning. If meaning is not conveyed or transferred, the researcher will examine the strategies and possible reasons that lead to this.

The following shows the different levels of meaning in the translation of similes found in *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn* based on the strategies that have been identified and analysed in this study.

The possible categories are: meaning is completely transferred (M1), meaning is partially transferred (M2), meaning is wrongly transferred (M3), and meaning is not transferred (M4).

Transfer of Meaning (TM)	Code
Meaning is completely transferred.	M1
Meaning is partially transferred.	M2
Meaning is wrongly transferred.	M3
Meaning is not transferred.	M4

1. Meaning is completely transferred

In M1, the translator is successful in transferring the meaning of the SL similes into the TL similes of this novel. It can be said that equivalence is achieved in the translation of similes analysed when meaning is transferred and the form of the simile is kept. As such, an equivalent effect to a certain extent is achieved. Examples of similes that have achieved this are as follows:

Page	Source Text	Page	Target Text	TS	TM
29	Tengok mukamu dalam cermin. Pucat macam orang mati. (<i>Look at your face in the mirror. Pale like a dead person.</i>)	27	Pale as a corpse.	PS1	M1
37	Buahnya besar-besar macam padi Siam. (<i>Its fruit is big like Thai rice.</i>)	35	The grains are big like Thai rice.	PS1	M1
99	Biar mereka berkubang macam anak-anak kerbau. (<i>Let them wallow like young buffaloes.</i>)	91	Let them wallow like young buffaloes.	PS1	M1

The categories of similes and examples that allow meaning to be completely transferred are:

- Literal Simile - *smells good too, like hill rice and the grains are big like Thai rice.*
- Non-Literal Simile - *the areca nut stems were as hard as brass.*

- Idiomatic Simile - *Lahuma yelled as though possessed by spirits when the red-hot steel touched his foot, but the nibong thorn was adamant.*
- Ordinary Simile - *it had coils like a python and he looked here and there as though searching for something.*
- Original Simile - *near them lay seven bodies lying across one another like unarranged fire-wood and dry leaves lay scattered on the ground like tobacco leaves laid out in the sun.*
- Creative Simile - *in the house his wife Jeha lay stretched out like a basking crocodile and with that yell he hurled himself like a wild wind at the swaying snake.*

The simile *pale as a corpse* which is translated from *pucat macam orang mati* (pale like a dead person) has achieved equivalence as meaning is completely transferred and the form of the simile is kept. In fact, in this case, the translator is able to use the same topic and vehicle as *orang mati* is synonymous to *a corpse* or *a dead person*. Thus, the translator is successful in transferring the meaning with the same equivalent effect as source language text. Therefore, equivalence can be achieved using the PS1 strategy that is literal translation (retention of the same vehicle). One reason why this is possible may be the universal factor of death and the features associated with death irrespective of culture, whether it is eastern or western. All corpses are pale.

Another example in the analysis is in the simile *the grains are big like Thai rice* which is translated from *buahnya besar-besar macam padi Siam* (its fruit is big like Thai rice). This simile has achieved equivalence in meaning as the form of simile is kept while using the same topic and vehicle. However, there may be a slight possibility that the TL readers then (when this book was translated in 1972) may not have gotten the same effect as the SL readers as Thai rice is common in the Malay culture and may not

be so common in the Western world. However, in this present global society and in the age of the internet, when this research was being carried out, the effect of the translation of this simile may be similar to source language readers. Many Europeans have been to Thailand and Thai rice is now widely known to most people.

In the third example, the simile *let them wallow like young buffaloes*, which is translated from *biar mereka berkubang macam anak-anak kerbau* (let them wallow like young buffaloes) has also achieved equivalence as meaning is completely transferred and form of simile is kept. In this instance, the translator is again successful in keeping the same topic and vehicle of the simile in the target text. In the Asian culture, it is common for buffaloes to wallow. Eventhough, this may not have been a common sight in the Western culture then, the researcher believes that the meaning and effect in the SL text has been transferred to TL readers due to information technology and the access to the *The National Geographic Channel*.

Page	Source Text	Page	Target Text	TS	TM
84	Matanya tajam macam pisau cukur. (<i>Its eyes are sharp like a razor.</i>)	78	The blade is razor-sharp.	PS3	M1

Besides PS1, meaning can also be transferred using PS3 strategy that is reduction of the simile, if idiomatic, to its sense. The analysis shows that meaning has been transferred fully using this strategy. In this simile *matanya tajam macam pisau cukur* (its eyes are sharp like a razor), meaning is fully conveyed into *the blade is razor-sharp*. The translator simply translated the meaning directly into *the blade is razor-sharp* from *matanya tajam macam pisau cukur* (its eyes are sharp like a razor) without using a simile. Thus, meaning is achieved even though the form of the simile is not kept and as Newmark claims, meaning and not form is primary in translation.

The analysis shows that the translator has been able to completely convey or transfer the meaning of 57 out of the 60 similes with a percentage of 95% from the SL to the TL text. This indicates that Malay similes can be translated into English similes using the same topic and vehicle and the translator is successful in doing this. Maybe this is because the topic and vehicle used in the SL text are common, not too cultural based, and universal in nature. Thus, the translator has no difficulty in finding the equivalence in the TL culture; for instance, *padi huma* (hill rice), *sembilu* (bamboo-splinter), and *kulit gendang raya* (the skin of the big drum).

However, the analysis on the strategies used in the translation of this novel shows that there are seven (7) instances where meaning is transferred without keeping the simile form.

2. Meaning is partially transferred

In M2, the translator is partially successful in transferring the meaning in the translation of SL similes into TL similes of this novel. This is a case where the meaning in the SL text is partially or not fully transferred into the TL text. Examples of similes that have achieved this are as follows:

Page	Source Text	Page	Target Text	TS	TM
109	Air terjun... Bertimpa-timpa bagaikan ada sesuatu yang mengejar air itu. (<i>Waterfall... Falling continuously as if there was something chasing that water.</i>)	101	Rushed headlong as though chased by something.	PS1	M2
32	Bininya sakit seperti tangan kanannya patah terkulai. (<i>His wife being sick is as if his right arm were broken and limp.</i>)	30	With his wife sick, it was as though his right arm was broken.	PS1	M2

The categories of similes and examples that allow meaning to be partially transferred are:

- Original Simile - *rushed headlong as though chased by something.*
- Creative Simile - *with his wife sick, it was as though his right arm was broken.*

The simile *bertimpa-timpa bagaikan ada sesuatu yang mengejar air itu* (falling continuously as if there was something chasing that water) has been translated into *rushed headlong as though chased by something*. In the researcher's opinion, this simile has not achieved full equivalence in meaning as meaning is not completely conveyed even though the form of the simile is kept. In this simile, the translator has not conveyed the meaning of *mengejar air itu* (chasing that water); therefore one reading the TL text does not have the effect of *water being chased by something* as to show how fast the waterfall falls from a height. The TL reader also does not experience the same effect as the SL readers.

In the next example, the Malay simile *bininya sakit seperti tangan kanannya patah terkulai* (his wife being sick is as if his right arm were broken and limp) has been translated into *with his wife sick, it was as though his right arm was broken* using PS1

strategy. The researcher feels that the meaning of this simile has not been fully conveyed as the Malay word *terkulai* which refers to the hand that is dangling and useless has not been transferred in the English simile. The translator should have translated this simile into *with his wife sick, it was as though his right arm was broken and dangling* to convey that his right hand cannot be used at all and he is feeling helpless and useless. Thus, this is the case of partial transfer of meaning. The analysis indicates that only 2 out of 60 similes with a percentage of 3% have used this strategy.

3. Meaning is wrongly transferred

In M3, the translator is not successful in transferring the meaning of the SL similes into the TL. This is a case where the meaning in a SL text is wrongly transferred into a TL text. However, the analysis shows that none of the similes were inaccurately conveyed. This may indicate that the translator has been careful in conveying the meaning of the similes from Malay into English or as mentioned earlier, the author of this novel has not used any similes that are culturally associated with only the Malays. As such, most of the vehicles in the data can be translated as they represent common or ordinary items.

4. Meaning is not transferred

In M4, the translator is not successful in transferring the meaning in the translation of SL similes into TL similes of this novel. This is a case where the meaning in the SL text is not transferred into the TL text. Only one simile in this analysis is treated in this manner, as seen in the following:

Page	Source Text	Page	Target Text	TS	TM
38	Tangkainya besar-besar macam batang kacak. (<i>Its stalk is big like the stem of a kacak.</i>)	35	The stalks are as big as as <i>kacak.</i>	PS1	M4

The above shows that the simile *tangkainya besar-besar macam batang kacak* (its stalk is big like the stem of a *kacak*) has been translated into *the stalks are as big as kacak*. This is a case of poor translation as the translator did not translate and transfer the meaning of *kacak* into the TL text. In fact, the translator has kept the word *kacak* in the English simile and TL readers who do not understand Malay would not be able to understand and imagine what a *kacak* refers to. A *kacak* is a type of plant only found in certain areas and are therefore, play an important role for those living in the areas. Therefore, this example shows that the translator has not been able to transfer the meaning of this simile. The translator should have explained the meaning of *kacak* to ensure that TL readers capture the effect like SL readers.

Nevertheless, the translator has justified her inability to do this by adding a comment in the introduction of *No Harvest but a Thorn* by saying that “it was thought better to retain this *kacak* in view of its dramatic importance as this word echoes rhythmically through the novel” (Adibah Amin, 1972, p. viii). This indicates that the translator is aware that it is difficult to translate this simile and that SL readers may not get the same meaning and effect.

The following table illustrates the distribution of similes used in transferring the meanings in the translation of SL similes into TL similes.

Table 4.3: Transfer of Meanings in the Translation of SL Similes into TL Similes

Transfer of Meaning	Number of Simile	Percentage
M1	57	95%
M2	2	3%
M3	0	0%
M4	1	2%
TOTAL	60	100%

The following figure was formulated in order to explain Table 4.3:

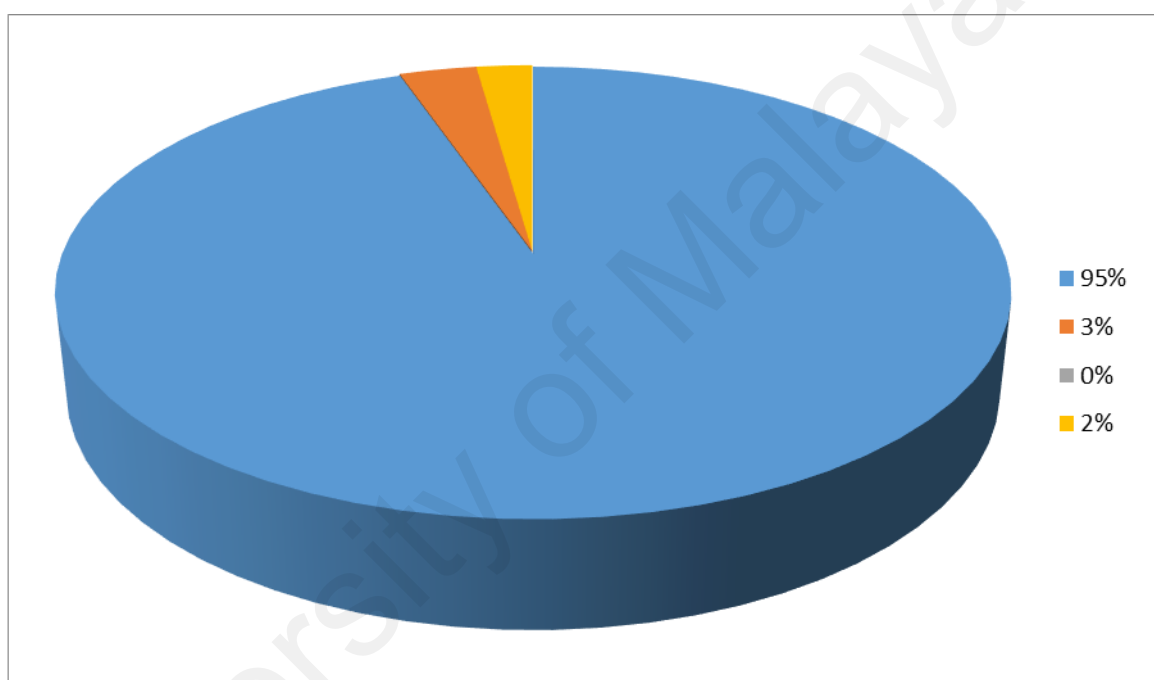


Figure 4.3: Transfer of Meanings in the Translation of SL Similes into TL Similes

In short, the analysis shows that generally the translator has been able to completely convey or transfer the meaning of similes from the SL to the TL text (M1). The table shows that 57 out of 60 similes (95%) were translated as similes in the TL text. This is followed by ‘meaning is partially transferred (M2)’ as well as ‘meaning is not transferred (M4)’. However, the analysis shows that none of the meaning of the SL similes was wrongly transferred.

The analysis also shows that most of the meanings of Malay similes in *Ranjau Sepanjang Jalan* are kept in *No Harvest but a Thorn*. In fact, the translator is able to convey 95% of the meaning of Malay similes in the English text. Adibah Amin is able to do this mainly using PS1, which is literal translation (retention of the same vehicle). Only 2 out of 60 similes (3%) were partially transferred and only 1 out of 60 similes (2%) was not transferred by the translator. This shows that the translator is successful in translating both the SL similes into the TL language with similar meaning being conveyed.

Thus, this indicates that the translator, to a large extent, is proficient in both Malay and English as shown in her earlier and later works; she has done justice to the translation of *Ranjau Sepanjang Jalan* in writing *No Harvest but a Thorn*.

4.4 Summary

As a summary, the category of similes largely found in *Ranjau Sepanjang Jalan* is creative simile. The analysis illustrates that 31 out of 60 similes (51%) fall under this category and this is followed by original simile (22%), ordinary simile (17%), literal simile (5%), idiomatic simile (3%), and non-literal simile (2%). This may show that Malays are quite creative as they are able to see the analogy or similarity of a topic with any situation, atmosphere, event, or object.

In answering the first research question, the analysis shows that only two strategies were used by the translator to translate these similes: literal translation (retention of the same vehicle) (PS1) as well as reduction of the simile, if idiomatic, to its sense (PS3). The strategy most used by the translator is PS1 where 53 out of 60

similes (88%) in the TL text can be understood and interpreted in the same way as in the SL text.

Last but not least, the analysis shows that the translator has been able to completely convey or transfer the meaning of 57 out of 60 similes (95%) from the SL to the TL text (M1). Based on the above, this indicates that most of the vehicles or images used in the SL text to the TL text exist in the TL text culture and as such shows that they may share similar worldview to some extent.

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CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS

This chapter ties the results of the study to theory and practice by bringing together the theoretical background, literature review, potential significance for application, and results of the study. In other words, the researcher will conclude or summarise, interpret, integrate, theorise, recommend or apply, and suggest extensions for this study.

5.1 Conclusions

Overall, it can be concluded that the objectives of this study which are: (i) to identify the strategies used in the translation of similes from *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn* and (ii) to what extent are the meanings of the similes in *Ranjau Sepanjang Jalan* effectively conveyed in *No Harvest but a Thorn* answered the following research questions:

1. What are the strategies used in the translation of similes from *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn*?

- Literal translation (retention of the same vehicle) (PS1);
- Replacement of the vehicle with a different vehicle (PS2);
- Reduction of the simile, if idiomatic, to its sense (PS3);
- Retention of the same vehicle plus explicitation of similarity feature(s) (PS4);
- Replacement of the vehicle with a gloss (PS5); and
- Omission of the simile (PS6).

In total, only two (2) strategies were used in the translation of similes analysed in *Ranjau Sepanjang Jalan* and they are: literal translation (retention of the same vehicle) (PS1) as well as reduction of the simile, if idiomatic, to its sense (PS3). The analysis shows that 53 out of 60 similes (88%) have been translated using PS1; that is, literal translation (retention of the same vehicle). The translator has used this strategy mostly in her target text, followed by the PS3 strategy, reduction of the simile, if idiomatic, to its sense, with 7 out of 60 similes (12%). Eventhough the researcher has used six (6) strategies to analyse the translation, the analysis shows that four (4) of the strategies are not used and they are:

- Replacement of the vehicle with a different vehicle (PS2);
- Retention of the same vehicle plus explicitation of similarity feature(s) (PS4);
- Replacement of the vehicle with a gloss (PS5); and
- Omission of the simile (PS6).

2. To what extent are the meanings of the similes in *Ranjau Sepanjang Jalan* effectively conveyed in *No Harvest but a Thorn*?

In answering research question two, the researcher had examined whether meanings of the SL similes were conveyed effectively or not into the TL and the strategies that had been used in transferring this meaning. The analysis shows that the meanings of 57 out of 60 similes (95%) have been completely transferred and the strategies that have been used to transfer these meanings are PS1 and PS3 strategies. Interestingly, the researcher also discovered that the translator did not transfer the meaning of one simile. This is because she did not translate the keyword that conveys the meaning of this simile, *kachek*. Nevertheless, the analysis also shows that none of the meanings of the similes were wrongly transferred.

As most of the meanings of the SL text similes can be conveyed in the TL text as similes as well, it can be said that the translator is quite successful in achieving equivalent effect in the translation. In fact, many of these translated similes have kept the same topic and vehicle. Thus, to a large extent equivalence is achieved in the translation of *Ranjau Sepanjang Jalan* to *No Harvest but a Thorn*. Eventhough the meanings of some similes are not fully conveyed as in *terkulai* (dangling) which has been translated into *broken*, the overall impact of the intended meaning is not lost.

5.2 The Implications of the Translation of Similes on the Malay and English Language

Malay and English languages are genetically and typologically different. Malay is an agglutinated language whereas English is an analytic language (Radford, 2009). Genetically, Malay is under the umbrella of Austronesian languages. The Austronesian languages are divided into four main groups and they are Indonesian, Malenesian, Austronesian and Polynesian with the Indonesian family forming the biggest group and Malay falls under this. The Indonesian family group has the most number of languages with Malay as the most prolific in terms of development.

On the other hand, English is genetically related to the Germanic language from the Indo-European group. The early history of Germanic languages is based on the reconstruction of Proto-Germanic which has evolved into German, English, Dutch, African, Yiddish, and Scandinavian languages. This was later followed by the Normans in the 11th century. The Germanic people occupied native speakers of Celt in Scotland, Wales, Cornwall and Ireland. The language of the invaders helped form what is later known as Old English. English was also heavily influenced by Norse, language of the Vikings in the east (Norsimah, 2007, p. 4).

Eventhough both Malay and English are not genetically related and are typologically different, this study shows that these languages may share something in common as the analysis shows that most of the meanings of the similes in the SL text can be conveyed in the TL text. In addition, the translator is able to use the same vehicle in most of the similes translated. This indicates that there must be something universal that is shared by both Malay and English. Furthermore, as mentioned earlier, the universalness of the items and concepts used in the vehicles or images of these similes also led to many of them being translated well in the TL text.

Another possible reason for this relationship between Malay and English may be due to the language contact hypothesis (Mohd. Faisal Hanapiah, 2004, p. 106). The influence of English in Malaysia can be traced through history as early as the 19th century. It all began when the British Empire expanded its mission of searching for gold, glory and propagating gospel to South East Asia. Today, the importance of English in Malaysia needs no further elaboration. The spread and influence of English has reached almost every house and area in Malaysia. The government has, since a long time ago, declared English as the second most important language in Malaysia after Malay. For example, in the analysis, the simile *pale as a corpse* which is translated from *pucat macam orang mati* (pale like a dead person) has achieved equivalence as meaning is completely transferred and the form of simile is kept. In fact, in this case, the translator is able to use the same topic and vehicle as *orang mati* is synonymous to *a corpse* or *a dead person*.

In short, languages do learn from each other and Adibah Amin's ability to convey most of the meanings of the similes in *Ranjau Sepanjang Jalan* into *No Harvest but a Thorn* may at least partly be a result of this language contact (Eifring & Theil,

2005, p. 4). Thus, Adibah's success in being awarded the 'Tokoh Terjemahan Negara' (National Translation Personality) is well-deserved.

5.3 The Implications on English as a Second Language (ESL)

In the present time, it is undeniable that English has become the most widely used language in the world. Currently, there are approximately seventy five territories all over the world where English is spoken either as a first language (L1) or as an official second language (L2). English is also the language most widely taught as a foreign language. Kachru has divided the use of English into three concentric circles: the inner circle, the outer circle and the expanding circle. The English in each circle has specific characteristics and features. Therefore, English has evolved into different kinds or varieties such as British English, American English, Australian English, and others. These variations of English are now termed as World English. The emergence of World English poses a problem for countries in which English is learned as a foreign or second language, such as Malaysia. In Malaysia where English is the second language, ESL teachers teaching a course in two-way translation may not be intimidated by certain concepts or things as they may find equivalent or similar words in both Malay and English. Thus, this will make teaching easier, effective and interesting.

5.4 Recommendations

Indeed, there is a lack of research in this field as not much research has been done on the translation of Malay similes into English. The researcher too has limited this study to only one Shahnnon Ahmad's novel as many similes are found in this text unlike contemporary Malay novels which do not use many similes. Hence, it is hoped

that other researchers will study other figurative language as well as the use of similes in social media in order to see whether similes are still being used and to investigate what types of images or vehicles are being used now.

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APPENDIX

Tripartite Structure	Code
Topic	Red
Similarity Feature/Meaning	Green
Vehicle/Image	Blue

1. Literal Simile

Page	Source Text	Page	Target Text	TS	TM
5	Buahnya wangi macam padi huma. <i>(Its fruit smells good like paddy field.)</i>	5	Smells good too, like hill rice.	PS1	M1
37	Buahnya besar-besar macam padi Siam. <i>(Its fruit is big like Thai rice.)</i>	35	The grains are big like Thai rice.	PS1	M1
38	Tangkainya besar-besar macam batang kachik. <i>(Its stalk is big like stem of a kachek.)</i>	35	The stalks are as big as kachek.	PS1	M4

2. Non-Literal Simile

Page	Source Text	Page	Target Text	TS	TM
6	Batangnya keras macam tembaga. <i>(Its stem was hard like brass.)</i>	6	The areca nut stems were as hard as brass.	PS1	M1

3. Idiomatic Simile

Page	Source Text	Page	Target Text	TS	TM
56	Lahuma meraung macam masuk hantu bila kakinya tersentuh besi waja yang merah menyala itu, tapi duri nibung berdegil juga. <i>(Lahuma yelled like possessed by ghosts when his foot touched the red hot</i>	51	Lahuma yelled as though possessed by spirits when the red-hot steel touched his foot, but the nibong thorn was adamant.	PS1	M1

	<i>steel, but the nibong was still stubborn.)</i>				
84	Matanya tajam macam pisau cukur. <i>(Its eye is sharp like razor blade.)</i>	78	The blade is razor-sharp.	PS3	M1

4. Ordinary Simile

Page	Source Text	Page	Target Text	TS	TM
29	Tengok mukamu dalam cermin. Pucat macam orang mati. <i>(Look at your face in the mirror. Pale like a dead person.)</i>	27	Pale as a corpse.	PS1	M1
34	Akan pecah-pecahlah kulit tumit kaki yang halus itu bila terhenyak ke atas batang-batang menerong yang tajam macam sembilu itu. <i>(That fine heel skin would crack when stepped on sharp menerong stems like bamboo-splinter.)</i>	32	Those tender heels would be cut as they stepped on <i>menerong</i> stems sharp as bamboo-splinters.	PS1	M1
40	Kereta api tersangat panjang. Berbelit-belit macam ular sawa. <i>(The train was very long. Coils like a python.)</i>	37	It had coils like a python.	PS1	M1
44	Dia melihat ke sana sini bagaikan mencari sesuatu. <i>(He looked here and there like searching for something.)</i>	41	He looked here and there as though searching for something.	PS1	M1
47	Jeha... Tak ubah macam kerbau yang baru bangun dari berkubang. <i>(Jeha... No change like a buffalo just waken from a wallow.)</i>	43	She looked exactly like a buffalo just risen from a wallow.	PS1	M1
47	Di tepi pagar masuk ke perkarangan anak-anaknya yang lain berbaris berdiri tegak bagaikan hendak menyambut kepulangan kerbau berkubang itu. <i>(On the edge of the compound's entrance gate</i>	44	Near the fence marking off the compound of her home, Jeha saw her other children standing in a row as if to welcome the buffalo returning from its wallow.	PS1	M1

	<i>her other children standing in a row like welcoming the return of the wallow buffalo.)</i>				
47	Mereka sendiri pun pernah berkubang macam kerbau . <i>(They themselves had wallowed like a buffalo.)</i>	44	They themselves had wallowed in mud like buffaloes.	PS1	M1
96	Dan sekali sekala anak-anak Jeha itu nampak tak ubah macam sekawan anak kerbau yang sedang berkubang di tengah baruh. <i>(And once in a while Jeha's children looked no different like a herd of young buffaloes wallowing in the middle of the rice-field.)</i>	89	At times those children of Jeha's looked just like a herd of young buffaloes wallowing in the rice-field.	PS1	M1
97	Sebulan tujuh hari Jeha dan anak-pinaknya berkubang macam kerbau dalam baruh. <i>(A month and seven days Jeha and her children wallowed like buffaloes in the rice-field.)</i>	89	For a month and seven days Jeha and her children had wallowed like buffaloes in the rice-field.	PS1	M1
99	Biar mereka berkubang macam anak-anak kerbau . <i>(Let them wallow like young buffaloes.)</i>	91	Let them wallow like young buffaloes.	PS1	M1

5. Original Simile

Page	Source Text	Page	Target Text	TS	TM
10	Di samping mereka terbujur tujuh orang manusia tumpang-tindih macam kayu api tak bersusun . <i>(Next to them lay seven people overlapping like unarranged fire-wood.)</i>	9	Near them lay seven bodies lying across one another like unarranged fire-wood.	PS1	M1
19	Daun-daun yang kering berselerak di tanah bagaikan daun tembakau yang dijemur tengah padang . <i>(Dried leaves scattered on the ground like tobacco</i>	17	Dry leaves lay scattered on the ground like tobacco leaves laid out in the sun.	PS1	M1

	<i>leaves dried in the field.)</i>				
22	Kepala binatang itu kembang berbintik-bintik kekuningan dan berlenggok-lenggok laksana batang anak lengkuas dipukul angin. <i>(That animal's head bloomed in yellow-spot and swaying like the stem of a wild ginger beaten by the wind.)</i>	21	That yellow-spotted head was dilated and swaying from side to side like the stem of a wild ginger plant blowing in the wind.	PS1	M1
43	Sanah melontarkan timba itu ke petak lain bagaikan tidak mampu lagi memungut binatang yang jahanam itu. <i>(Sanah threw the bucket to another plot like no longer able to pick that damned animal.)</i>	40	Sanah threw the pail away to another plot, sick of picking up those accursed creatures.	PS3	M1
44	(Air) putih macam air laut. <i>(White (water) like sea water.)</i>	41	Clear as sea water.	PS1	M1
58	Dia cuba menutupkan matanya tapi setiap kali cubaan itu setiap kali pula tapak kakinya sakit bagaikan ditusuk dengan jarum halus. <i>(He tried to close his eyes but each time he tried each time his sole is in pain like stabbed with fine needle.)</i>	53	He tried closing his eyes, but each time he felt as though the sole of his foot were being pierced with fine needles.	PS1	M1
60	Daging-dagingnya nampak cegang dan tegang berkilat macam dilumur minyak. <i>(Its flesh look stretched and taut glistened like grimed with oil.)</i>	56	The flesh was stretched taut, and glistened as though it had been oiled.	PS1	M1
94	Lepas sepetak, sepetak pula batang-batang itu ditolak hingga ternampak air dalam sawah itu putih macam air bukit. <i>(After plot to plot the stems were pushed until the water in the rice-field looked white like hill-water.)</i>	87	They moved from plot to plot, pushing the stems to the sides until the water in the plot looked as clear as spring-water in the hills.	PS1	M1
95	Traktor itu menyisir tanah dengan mudah bagaikan	89	The tractor combed the earth as easily as pushing	PS1	M1

	menolak pasir di pinggir pantai sungai. (The tractor combed the ground easily like pushing sand on a riverbank.)		sand on a riverbank.		
109	Air terjun... Bertimpa- timpa bagaikan ada sesuatu yang mengejar air itu. (Waterfall... Rushed like there was something chasing that water.)	101	Rushed headlong as though chased by something.	PS1	M2
116	Perutnya buncit dan tegang berminyak bagaikan kulit gendang raya di masjid. (His stomach bloated, oily and taut like the skin of the big drum at the mosque.)	107	His belly was bloated, taut and glistening like the skin of the big drum at the mosque.	PS1	M1
155	Suaranya serak dalam tengkuk macam suara itik angsa. (Her voice was hoarseness in the neck like the duck and goose voice.)	142	Her voice was stuck in her throat and had grown hoarse like the voices of ducks and geese.	PS1	M1
159	Dan rumah yang sudah tidak ada Lahuma dan tidak ada Jeha itu menjadi lengang macam dalam kubur. (And the house that has no Lahuma and has no Jeha become quite like in a grave.)	145	And now the house, without Lahuma and without Jeha, was as desolate as a grave.	PS1	M1

6. Creative Simile

Page	Source Text	Page	Target Text	TS	TM
2	Pucuk-pucuk kayu merbau dan meranti yang jauh itu diamat-amatinya bagaikan ada sesuatu di atas pucuk kayu yang hendak menjuah langit itu. (The far merbau shoots and the meranti are observed like there was something on top of the wood shoot that wants to poke the sky.)	2	His eyes scrutinized the tops of the Malacca teak and meranti trees in the distance, as if there were something there, in those tree-tops which were straining to touch the sky.	PS1	M1
16	Air dalam bendang	15	The water in the rice-field	PS1	M1

	<p>berkocak bagaiakan katak jatuh dari batas ke dalam lopak. <i>(The water in the rice-field shaked like a frog fallen from a ridge into a puddle.)</i></p>		rippled as if a frog had fallen from a ridge into a plot of water.		
16	<p>Di atas rumah bininya Jeha terkedang macam buaya berjemur. <i>(In the house his wife Jeha outstretched like a sunbathing crocodile.)</i></p>	15	In the house his wife Jeha lay stretched out like a basking crocodile.	PS1	M1
23	<p>Dan dengan tempikan itu Lahuma menyerbu macam angin hala kepada ular yang melenggok-lenggok kepalanya itu. <i>(And with that shout Lahuma attacked like a wind directly to the snake that is swaying its head.)</i></p>	22	And with that yell he hurled himself like a wild wind at the swaying snake.	PS1	M1
32	<p>Langkah-langkah dan gerak-gerinya masih juga terketar-ketar dan tehinggut-hinggut ketakutan bagaiakan ada-ada saja kepala yang berbintik-bintik kekuning-kuningan itu di mana-mana. <i>(Her steps and movements are still shaking and fear like there is that yellow-spotted head everywhere.)</i></p>	29	Her faltering steps and nervous jerky movements spoke of her terror of seeing that yellow-spotted head – indoors, outdoors, everywhere.	PS3	M1
32	<p>Bininya sakit seperti tangan kanannya patah terkulai. <i>(His wife is sick like his right hand was droop broken.)</i></p>	30	With his wife sick, it was as though his right arm was broken.	PS1	M2
36	<p>Dia memandang jauh lagi hingga ke bukit dan rimba raya yang gagah perkasa bagaiakan memagari Kampung Banggul Derdap dari segala bencana alam itu. <i>(She looked far again to hill and jungle that is strong like fencing the village of Banggul Derdap</i></p>	33	She gazed further out, at the mighty hills and jungle which seemed to fence round the village of Banggul Derdap, guarding it from all natural disasters.	PS3	M1

	<i>from all natural disaster.)</i>				
36	Petak-petak bendang nampak berculang-caling macam retak-retak di tumit kaki kematu Jeha sendiri. <i>(The plots of the rice-field looked disorganised like cracks on Jeha's own heel.)</i>	33	To her eyes the plots in the rice-fields looked like the cracks on the calloused heels of her own feet.	PS1	M1
41	Menerong dan rumput bulu landak ditentang bagaikan musuh yang paling ganas. <i>(Menerong and porcupine-hair grass are resisted like the most vicious enemy.)</i>	38	They confronted the <i>menerong</i> and 'porcupine-hair' weeds like ferocious foes.	PS1	M1
43	Sanah tersipu-sipu malu bagaikan takut kepada lintah itu cuma memalukan kaum peladang saja. <i>(Sanah blushed as if fear towards leeches that brought shame to the farmers.)</i>	40	Sanah was embarrassed, feeling that her fear of leeches brought disgrace on the name of farmers.	PS3	M1
45	Sanah dan Milah bergelut lagi bila melihat emak mereka berada bagaikan takut kalau-kalau mereka ditarik balik kalau tidak tahu menghayun tajak . <i>(Sanah and Milah struggle again when their mother was there like fear if they are pulled back if could not swing a tajak.)</i>	42	Sanah and Milah worked even harder when their mother was there, as though they were afraid of being pulled back home if they could not swing a <i>tajak</i> well.	PS1	M1
48	Periuk yang terletak di bawah dapur disentapnya laksana hendak menguji tenaganya yang sudah ada. Tenaga itu perlu untuk turun ke baruh bila petak empat dimulakan. <i>(The pot that is located under the kitchen is pulled like testing her existing energy.)</i>	45	She seized the pot under the cooking-place as though to test her returned strength.	PS1	M1
55	Dia menunduk dan meraba tempat itu . Dia meraba kedua belah tangan macam sedang meraba ikan keli dalam bencah yang baru dilanyau.	50	She groped with both hands as though groping for catfish in a new muddy nook.	PS1	M1

	<i>(She bowed and groped the place. She groped both hands like groping catfish in a new muddy slime.)</i>				
66	<p>Kemudian kaki itu dihentak-hentak ke bendul. Dihentak sekuat hatinya; malah ditekan pula bagaikan hendak melucutkan terus benda bengkok dan bernanah liat yang terkapuk kokoh-kokoh di kakinya itu.</p> <p><i>(Then the foot was hit at the sill. Stamped with all his heart; even pressed like slipping off that swelling and pus clayey thing that clung sturdily on his foot.)</i></p>	61	<p>He stamped with all his might; then pressed the foot hard against the beam, as though to cast off once and for all that swollen and pus-filled thing which clung so stubbornly to his foot.</p>	PS1	M1
78	<p>Lintah tidak segalak dulu lagi bagaikan bosan menjamah daging-daging yang mulai pejal itu.</p> <p><i>(The leeches were not fierce as before like bored of eating meats that starts to be solid.)</i></p>	72	<p>The leeches were not as bold as before, as though tired of the taste of their flesh, which had grown muscular.</p>	PS1	M1
80	<p>Dan kadang-kadang atap bumbung yang tersekat-sekat oleh mengkawan buluh itu dibahagi-bahagikan dalam kepalanya bagaikan menghitung petak bendangnya yang berjumlah empat belas relung itu.</p> <p><i>(And sometimes the rooftop that was stuck by bamboo was divided in his head like counting plot which totalled fourteen of relongs.)</i></p>	74	<p>And sometimes he would count in his head the divisions on the bamboo-partitioned roof as though counting the plots on his fourteen <i>relongs</i> of rice-land.</p>	PS1	M1
80	<p>Perut Lahuma bertambah besar hingga terlalu besar bagaikan perut Jeha waktu mengandung Kiah sembilan bulan.</p> <p><i>(Lahuma's stomach grew big until too big like Jeha's stomach when nine months pregnant with Kiah.)</i></p>	74	<p>Lahuma's belly swelled to a great size, like Jeha's belly in the ninth month of carrying Kiah.</p>	PS1	M1

84	Mata traktor itu dapat mengerat macam menetak air telaga saja. (<i>That tractor's blade can cut like cutting well-water.</i>)	78	That tractor's blade can cut through it just like cutting through spring-water.	PS1	M1
90	Jeha berada di tengah-tengah mereka sambil sekali-sekali beralih ke kiri ke kanan bagaikan melihat Lahuma yang sudah tidak ada itu. (<i>Jeha was in the middle of them while once in a while she switched to the left and to the right like looking at Lahuma that was gone.</i>)	83	Jeha was in their midst. Once in a while she turned to the left or to the right as though to look at Lahuma, who was no more.	PS1	M1
99	Hidup kaum tani ... Akan berjemur panas macam tanah tandus . (<i>Life of the peasantry... Will dry hot like desert.</i>)	91	Burnt by desert-hot sun.	PS3	M1
101	Petak ... Berbaris-baris dan berlorong-lorong bagaikan diukur dengan tali . (<i>Plot... Stand in a row and lane like measured with rope.</i>)	93	Row upon regular row as if measured out with a string.	PS1	M1
101	Tidak senakal Lebar yang meranduk padi-padi muda bagaikan anak kerbau terlepas di tengah petak . (<i>Not as naughty as Lebar who waded young rice like a young buffalo escaping in the middle of the plot.</i>)	93	Not as mischievous as Lebar who waded about knocking against the young rice-plants like a buffalo running loose in the middle of the rice-plot.	PS1	M1
107	Pagar batang kayu bidas dilompat bagaikan anak pelanduk terkejut musang pulut . (<i>She jumped over the wooden fence like a young mouse-deer shocked by a 'pulut' fox.</i>)	98	She leapt over the spring-back wooden fence like a young mouse-deer startled by a <i>pulut</i> fox.	PS1	M1
107	Mereka lari macam itik berbaris terkejut ular liar . (<i>They ran like duck standing in a row shocked by a wild snake.</i>)	99	They ran like a row of ducks startled by a wild snake.	PS1	M1
116	Mukanya berisi bertumpuk-tumpuk	107	His face was fleshly and blotched as if it had been	PS1	M1

	<p>laksana baru disengat tabuan seratus ekor. <i>(His face was filled with patches like it had been stung by hundreds of bees.)</i></p>		stung by a hundred hornets.		
142	<p>Dan waktu orang semua pulang ke rumah masing-masing Sanah masih juga melihat langit; bagaikan bendungan itu sedang memerhatinya untuk bertindak keras. <i>(And when all people return to their homes Sanah is still looking at the sky; like that cloud was watching her to act tough.)</i></p>	131	And when all the others had gone back into their houses, Sanah still stood staring at the sky; it seemed to her that the black clouds were watching her, ready to pour their violence on her head.	PS3	M1
144	<p>Dibiarnya emak itu merunta-runta macam beruang dalam sangkar. <i>(She let that mother struggle like a bear in a cage.)</i></p>	132	So she let her mother struggle like a bear in a cage.	PS1	M1
151	<p>Ke arah sungai sebelah barat bunyi deru air macam kepala angin sesat. <i>(Towards the river next to the west came the sound of rushing water like a head of stray wind.)</i></p>	139	From the west where the river was, came a roar of rushing water like a stray storm-cloud bursting.	PS1	M1
167	<p>Dari penjuru sebelah matahari timbul orang mula bertempik bagaikan menghalau sesuatu yang paling dibenci. <i>(From the corner next to the sunrise people began to scream like chasing away something most hated.)</i></p>	152	From the corner of the sunrise side people were beginning to shout furiously as if driving away something they most hated.	PS1	M1
167	<p>Burung-burung... Berciap-ciap antara seekor dengan seekor bagaikan tempikan Sanah itu benar-benar mengejutkan mereka. <i>(Birds... Cheeped between one with another like Sanah's shouts had really surprised them.)</i></p>	153	They chirped shrilly to one another as if Sanah's shouts had really startled them.	PS1	M1
169	<p>Tiak seumur hidup belum pernah menyerang bila matahari tidak ada, bagaikan kegelapan</p>	154	<i>Tiaks</i> never attacked after sundown, as if they were frightened of the darkness of the night.	PS1	M1

	<p>malam itu benar benar menakutkan mereka. <i>(Tiaks for the rest of its life never attacked when there is no sun, like the darkness of the night really frightened them.)</i></p>				
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