CHAPTER I
INTRODUCTION

1.1 Background of the study

Language plays an important role in human life, not just as a tool to convey information, but also as a medium to express thoughts, feelings, and cultural values. Through language, a person can show their identity, build relationships, and understand the world around them. Language does not only consist of words and grammar, but also reflects the speakers' point of view on social and cultural reality.

As a social practice, language has a very close relationship with culture. This relationship is also evident in literary works. Literature serves as a medium for capturing and reflecting culture through writing. It portrays the complexity of human experience-including emotions, thoughts, values, and cultural identity. Every work of literature reflects not only the lives of individuals, but also the social and cultural conditions of the society in which it was born (Akhter & Lambda, 2022). As such, literature is an important means of conveying culture and human values.

One of the most powerful forms of literature in combining language and culture is the novel. As a long work of narrative fiction written in prose (Abrams & Harpham, 2008), novels provide ample space for writers to explore characters, settings and events in depth. In this context, figurative language such as metaphors plays an important role. Metaphors allow writers to convey abstract concepts or emotions in an imaginative and meaningful way. Prandi (2017, in

Omar, 2021) calls metaphor a style of language that explains something in a non-literal way, but instead clarifies meaning through comparison. Newmark (1988) emphasizes two main functions of metaphors: explaining ideas concisely (cognitive function) and evoking emotions or aesthetics (artistic function).

Furthermore, in their influential book Metaphors We Live By (1980), Lakoff and Johnson argue that metaphors are not just decorative elements of language, but essential tools for how we think and understand the world. Their Conceptual Metaphor Theory (CMT) explains that metaphors help us make sense of one area of experience by relating it to another. In other words, our everyday thoughts and actions are shaped by metaphorical thinking. We often understand abstract ideas (called the target domain) through more familiar, physical experiences (called the source domain). For instance, when we say "defending an argument," we are using the metaphor ARGUMENT IS WAR, treating discussion as a kind of battle.

Thus translating metaphors is not only about choosing the right words, but also about understanding the deeper meanings and cultural contexts behind them. Translators need to be aware of both the literal expressions and the underlying ideas they represent in order to keep the metaphor's meaning and effect intact across different languages and cultures.

Translation criticism plays a crucial role in evaluating how effectively a translator conveys the figurative language, such as metaphor, of a source text into the target language. It serves as an essential tool for assessing how well translators navigate the complexities involved in capturing not just the meaning of words but

also the cultural context, tone, and stylistic nuances that give a text its unique identity.

Thus, translating metaphors is not merely a matter of replacing words from one language with those of another. Translators must also understand the concepts underlying the metaphors, especially since many are rooted in specific cultural and cognitive frameworks. In this study, metaphors were identified and classified using Conceptual Metaphor Theory (CMT), developed by Lakoff and Johnson (1980). This theory divides metaphors into three main types: structural metaphors, ontological metaphors, and orientational metaphors, which help reveal the conceptual patterns behind figurative language in the source text.

However, identifying the type of metaphor alone is not sufficient to assess the quality of a translation. A systematic evaluation framework is needed to determine whether the metaphors have been translated accurately. In this context, Katharina Reiss's (2000) translation criticism framework is used as the primary tool for evaluating the translation. Reiss categorizes texts based on their communicative functions which are informative, expressive, and operative, influencing how a text should be translated. Since *Gadis Kretek* is a literary work that emphasizes style, creativity, and aesthetic experience, it falls into the category of form-focused texts, with the expressive function as its dominant feature.

Within Reiss's framework, the evaluation of form-focused texts must consider four main linguistic components: semantic, lexical, grammatical, and stylistic. These four components are the primary focus of this study. Although Reiss also highlights the importance of extra-linguistic elements such as cultural

context, time, place, audience, and speaker identity, this study consciously limits its scope to linguistic aspects in order to maintain analytical depth and focus.

By combining Conceptual Metaphor Theory for metaphor identification with Reiss's translation criticism framework for evaluating translation quality, this study aims to assess how the conceptual metaphors in *Gadis Kretek* are translated into English in the novel *Cigarette Girl*. The assessment focuses not only on semantic accuracy but also considers word choice, sentence structure, and stylistic elements to preserve the aesthetic value and expressive function of the source text within the context of literary translation.

For the purpose of conducting translation criticism, the writer has collected five studies as examples of analysis using translation criticism. One of the studies is titled "Exploring Translation Criticism: A Comparative Analysis of the Translation of the Novella The Strange Case of Dr. Jekyll and Mr. Hyde (1985) as Dr. Jekyll ve Mr. Hyde (2009) in Turkish" oleh Külünk (2023), focuses on evaluating the quality and effectiveness of the Turkish translation by comparing it to the original text. The analysis is based on Katherine Reiss's (2000) translation criticism framework, with attention to literary text type, linguistic features such as semantics, vocabulary, grammar, and style, and pragmatic factors, including context, subject matter, time, place, audience, and speaker characteristics. The analysis reveals challenges in maintaining the stylistic elements of the original, such as recurring phrases and sentence structure, while also illustrating the translator's success in providing accurate equivalents for specialized terms and cultural references. The study emphasizes the subjective nature of translation criticism, where terms like "correctness" and "adequacy" remain open to

interpretation. Despite these challenges, translation criticism proves valuable in identifying areas for improvement and bridging theory with practical translation issues. The study calls for concrete examples and more precise criteria to avoid bias and arbitrary conclusions.

The second study, entitled "Translating Metaphors: An Analysis of the Translation of Conceptual Metaphors from English to Swedish in an Academic Text" by Patricia Loggarfve, Jenny Ström, and Magnus Levin (2023) applies Conceptual Metaphor Theory by Lakoff and Johnson (1980) alongside Newmark's (1981) prescriptive framework and Schäffner's (2004) analysis of micro- and macro-level metaphors. Conceptual Metaphor Theory posits that metaphors are grounded in cultural experience, making their translation particularly challenging. This study aims to examine how metaphors in a non-fiction English text about literary theory are translated into Swedish. The findings indicate that ontological metaphors, especially personifications, are the most prevalent. The preferred translation strategies include reproducing the same image, replacing it with a target-language equivalent, or converting metaphor to sense. The study also observes that macro-level changes are often unavoidable, while micro-level variations may occur independently. However, due to the limited sample, the conclusions remain tentative.

The third study titled "Virginia Woolf's To the Lighthouse: A Comparative Study Based on Newmark's and Lakoff and Johnson's Classifications of Metaphors" by M. Amerian, M. Ahmadian, and Rezvan Derispour (2016) employs both Lakoff and Johnson's (1980) Conceptual Metaphor Theory and Newmark's (1988) metaphor classification to analyze metaphor use in Woolf's To

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the Lighthouse and its two Persian translations by Hosseini (2008) and Keyhan (2007). The study investigates the frequency and similarity of metaphor usage across the source and target texts, using a 45-page sample selected from the beginning, middle, and end of the novel. Findings show that ontological and standard metaphors are the most frequently used across all versions. Chi-square tests reveal no statistically significant differences between the source text and translations under Lakoff and Johnson's framework, while Newmark's classification shows significant differences between the source text and both translations, though not between the two translations themselves. Additionally, the study finds a strong correspondence between Newmark's standard metaphors and Lakoff and Johnson's ontological, orientational, and structural metaphors.

The fourth study, titled "Criticizing the Translation of Gibran's "The Broken Wings": Extra and Intra-Textual Analysis," by Sumiati and Noverino in 2021 employs the theories of translation criticism proposed by Nords and Newmark, as well as Larson's theory for evaluating translation quality. The study aims to identify and elaborate on the extra-textual and intra-textual aspects of translation criticism, and evaluate the quality of the Indonesian translation of Gibran's "The Broken Wings" (Sayap-sayap Patah). Using Gibran's novel and its Indonesian counterpart as the data, the research examines both linguistic and cultural elements. The findings reveal that the translator successfully conveyed the original's message, including its depiction of life in early 20th-century Lebanon and its universal theme of tragic love. The intra-textual analysis highlights the use of similes, metaphors, and personification, as well as numerous cultural references

to ecology and material culture. The translation is deemed clear, accurate, and natural, meeting the criteria of a good translation.

The last study, titled "Examining the Appropriateness of Reiss' Functionalist-Oriented Approach to Translationism" by Abdi in 2021, evaluates the effectiveness of Reiss' (2002) functionalist model in translation criticism. The research focuses on J.K. Rowling's Harry Potter and the Goblet of Fire and its Persian translation as the main corpus. Reiss' model categorizes translation criticism into three areas: literary, linguistic, and pragmatic. Findings reveal that the translator was generally successful across most aspects of the translation. However, issues were identified in the linguistic category, particularly in grammar and punctuation. Overall, the study supports the suitability of Reiss' approach, especially for evaluating expressive texts, as it effectively addresses both linguistic and non-linguistic elements of translation.

This study intends to conduct a translation criticism of metaphors in *Gadis Kretek* and its English translation *Cigarette Girl* using Katherine Reiss's theory of translation criticism. Published in 2012 by Gramedia pustaka utama, the novel focuses on the development of the cigarette industry during the earliest days of Indonesia. Set against the backdrop of Indonesia's post-independence era, the novel blends historical fiction, romance and social criticism set in the world of the cigarette-making industry in Indonesia. *Gadis Kretek* is filled with metaphors that enrich the narrative, convey cultural symbolism, and evoke collective emotions and memories. The novel was later translated into English in 2015 by Annie Tucker under the title *Cigarette Girl.*

While previous studies have applied translation criticism to various literary works, few have specifically focused on the translation of conceptual metaphors using Reiss' theory of Translation criticism. Loggarfve et al (2023) and Amerian et all (2015), despite focusing on Lakoff and Johnson's Conceptual Metaphor Theory, the study uses Newmark's prescriptive framework for translation studies, rather than Katharina Reiss's critical translation framework. Other studies, such as Sumiati and Noverino (2021), utilized frameworks from Nord and Newmark to evaluate literary translations but did not isolate metaphor as a key unit of analysis, nor did they delve into its cultural significance. Additionally, while Külünk (2023) and Abdi (2021) applied Reiss's functionalist model to assess literary translation quality, they did so in Western literary contexts, not addressing metaphors rooted in postcolonial or Indonesian cultural settings.

This study seeks to address this gap by conducting a translation criticism of metaphor in *Gadis Kretek* and its English version *Cigarette Girl,* using Reiss's functionalist model as a foundation. By integrating Reiss's approach with Lakoff and Johnson theory of conceptual metaphor, this research proposes a focused framework for evaluating how metaphor is translated in translation. Specifically, the study examines whether the metaphorical expressions in the source text retain their literary and socio-cultural impact in the target text, highlighting the translator's role in bridging or potentially distorting cultural meaning in contemporary Indonesian literature.

1.2 Research Question

Based on the background of the study, the problem of the study is identified as follows :

1. What types of conceptual metaphors (structural, ontological, orientational) are found in the novel *Gadis Kretek*?

2. How are conceptual metaphors in *Gadis Kretek* linguistically transferred into English in *Cigarette Girl*, as evaluated through the semantic, lexical, grammatical, and stylistic components of Reiss's translation criticism framework?

1.3 Purposes of The Study

According to research question above, the objectives of this research are:

1. To identify and classify the types of conceptual metaphors found in *Gadis Kretek* using Lakoff and Johnson's theory

2. To evaluate how these metaphors are linguistically transferred into English translation, focusing on semantic, lexical, grammatical, and stylistic components.

1.4 Scope of the Study

This study focuses exclusively on the analysis of metaphor translation in *Gadis Kretek* and its English translation. Using Lakoff and Johnson's Conceptual Metaphor Theory (1980), metaphors are classified into structural, ontological, and orientational types. The translation quality is then evaluated through Katharina Reiss's translation criticism framework, limited to linguistic components

(semantic, lexical, grammatical, and stylistic aspects). This focus is chosen to provide a detailed and systematic linguistic evaluation of metaphor translation as a foundation for future studies on broader communicative and cultural aspects. Thus, this study aims to examine the linguistic accuracy and appropriateness of metaphor translation without evaluating cultural or audience-related effects.

1.5 Significance of the Study

This study is expected to contribute to the field of translation studies by providing a focused example of how conceptual metaphors in literary texts can be critically evaluated through a linguistic lens. By applying Reiss's translation criticism framework and limiting the analysis to semantic, lexical, grammatical, and stylistic components, the research highlights how metaphor translation can be assessed in form-focused texts without relying on extra-linguistic elements.

These findings may offer useful insights for translators working with literary works rich in metaphor, particularly in balancing fidelity to meaning and style. Furthermore, this research can serve as a reference for future studies on translation criticism, particularly for those interested in combining metaphor theory with Reiss's functionalist translation evaluation. Academics can build on this research to further explore the challenges of translating figurative language across languages, thereby contributing to academic studies on metaphor and translation.