FORM AND MODULATION OF METAPHOR TRANSLATION TO INDONESIAN OF VINGT-MILLES LIEUES SOUS LES MERS OF JULES VERNE

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Abstract: This research aims to gain an in-depth understanding of the form and modulation of metaphor translation from French to Indonesian, its use in the communicative context of speech events. Furthermore, this study also looks at the relevance of the results of the translation of the form and modulation with mediation, plurilingual and pluricultural competences in the CEFR European standard language proficiency. The data sources used are the Novel *Vingt-Milles Lieues Sous Les Mers* by Jules Verne and its translated novel *20.000 Mil di bawah Laut* by NH Dini. The data in this study is a metaphor in a broad sense. The most dominant form of metaphor translation used is reproduction. Next, there are substitutions and paraphrases. The combined form of reproduction+paraphrasing is found in the VLM metaphor translation. Equivalence of meaning is obtained by using explicit and implicit modulation, special and general meanings, and point of view. The context of speech events contributes to producing an equivalent and natural translation. The results of this translation indicate that translation activities are complex language activities and require precision and accuracy. Translating literary works requires cultural mastery and an advanced level of linguistic mastery. The competencies are described in the Petra Project terms of reference contained in the CEFR 2020 and CECRL 2018 terms of reference. Translating skills require guided practice acquired through a well-oriented education. The ability to understand metaphors and other cultures and be able to compare them by providing analogies in the local culture is a plurilingual and pluricultural competence.
Keywords: *metaphor; forms of metaphor translation; modulation; mediation competence; plurilingual and pluricultural competence.*

INTRODUCTION

Language and cultural diversity is not only a phenomenon, but also an important foundation in foreign language teaching which is regulated in the European language teaching frame of reference, namely CEFR (Council of Europe, 2020). Plurilingualism is presented in the CEFR as a changing competence, in which the learner's resources in one language or variety may be very different in nature to those in another (Council of Europe 2018). The Council of Europe refers to this competence as the repertoire of resources which the students acquire in all the languages they know or have learned, and the cultures associated with them (Beacco, Jean-Claude, Byram, Cavalli, Coste, Cuenat, Goullier, and Panthier, 2016). It is indeed essential that students gain knowledge and understanding of different languages so that they develop social and intercultural understanding, but in order to achieve this, plurilingualism needs to be promoted in the classroom (Chabert, 2018), and it is marked by the move from language separation to integration of languages in the classroom (Piccardo, Antony-Newman, Chen, & Banafsheh, 2021). The

language teaching curriculum should place plurilingualism and pluriculturalism as important components in teaching, including mediation activities, one of which is translating text.

Along with the development of science and information technology, the need for translation is currently increasing. The cultural representation in the novel can be seen from the choice of words and the use of figurative expressions. One of the figurative forms that are often found in literary works is metaphor. Dubois (2002) explained that metaphor is a figure of speech or figurative expression commonly used in rhetoric. Metaphor is a concrete word that describes an abstract concept. Hence, metaphor is defined not as a deviant linguistic representation but as the result of conceptual metaphors through which the underlying concept is expressed by a linguistic element (Aprouz & Mohammadi, 2022).

Metaphor is a concern in the field of Cognitive Linguistics, which was first coined by Lakoff and Johnson (1980).

Metaphors can be general in nature, but they can also be specific and can be influenced by certain cultures. In line with this, Lustyantie and Dewi (2020) emphasized that language does not only determine cultural styles, but also ways of thinking.

Translators often experience difficulties in translating metaphors. Therefore, the translation of metaphor was handled under the cognitive framework by taking into consideration that each linguistic metaphor is created by the human cognitive system, through which things and events are conceptualized by using the experiences in a particular culture (Hastürkoğlu, 2018). In literacy translation, there is even a term of untranslatability which some scholars have used this idea to mediate, comprehend, and translate the linguistic and cultural differences (Fani, 2021). As Putranti (2018) stated, translation is concerned with not only transferring message written in one language into another language accurately, but also obtaining the naturalness of message delivery, so that equivalent translation can be produced. Larson in Rahmatillah (2017) mentioned four points of translation difficulties reasons: (1) The components of meaning are always packed in the points of lexical (words) but the way translators transfer the words maybe different between the sources to the target language. (2) the components of the same meaning may appear in different words. (3) A certain word could be used to represent multiple meanings. (4) A meaning can be expressed with many different kinds of words.

Despite the difficulties, metaphor is an indispensable reality of translation that should be encountered by translators (Supardi, 2018). Metaphors can be translated through three techniques (Snell-hornby 2006; Baker, 2011), namely; 1) translating SL metaphors into metaphors that have the same equivalent (procedure M→M), 2) translating metaphors with different metaphors, but with the same meaning (procedure M1→M2) which results in substitution forms, 3) translating SL metaphors with nonmetaphors / paraphrases (Procedure M1→P).

In the translation process, the shift includes not only form, but also meaning, which is known as modulation. /meaning, which is also known as modulation. Modulation is generally divided into changing the point of view, general/special meaning coverage, and explicit/implicity (Durjava, 2012). Through the medium of the translator's voice, multiple linguistic and cultural framings are brought into relation so that meanings may be communicated across linguistic and cultural boundaries (Liddicoat, 2016). This is in line with González-Davies (2019), believing that aside from linguistic skills required in translation, intercultural mediation skills are necessary required as well.

According to Hartono (2011), modulation is a procedure when there is a change in point of view, focus or cognitive category in the source language text, both lexically and structurally. This procedure has the characteristic of changing the point of view of the category focus in the source language, both lexically and structurally. Machali (2000) explained that meaning shift or modulation can be done by lexical substitution which is divided into two, namely concretization and generalization. Based on the various types of modulation proposed by Vinay and Dalbernet (1977) and Durjavu (2012), it can be simplified into 1) a change of point of view, 2) the scope of general and specific meanings, and 3) explicitation / implicit. This study used a combination of the theories of Vinay and Dalbernet (1977), and Durjava (2012).

Metaphor cannot be translated literally; it has to undergo some adjustment or alteration (Hong & Rossi, 2021). This adjustment is called as mediation. Mediation is the intervention of a translator in a process of finding equivalents which

can be in the form of word choice, grammatical form, or phonology. Mediation concerns how far the translator intervenes in the transfer process, incorporating his knowledge and belief in the translation process (Hatim & Munday, 1997). Mediation frames the act of translation as a complex engagement with meanings across languages and cultures (Katan, 2013). It is also emphasized in Hoed (2003) that mediation mainly occurs in the translation of culturally charged texts, such as fairy tales, children's stories, literary works, philosophical works, and religious texts. Translation is a form of mediation that aims to facilitate the pluricultural sphere as seen in mediation activities and strategies described below in the European Language Curriculum Reference Framework (Council of Europe, 2020).
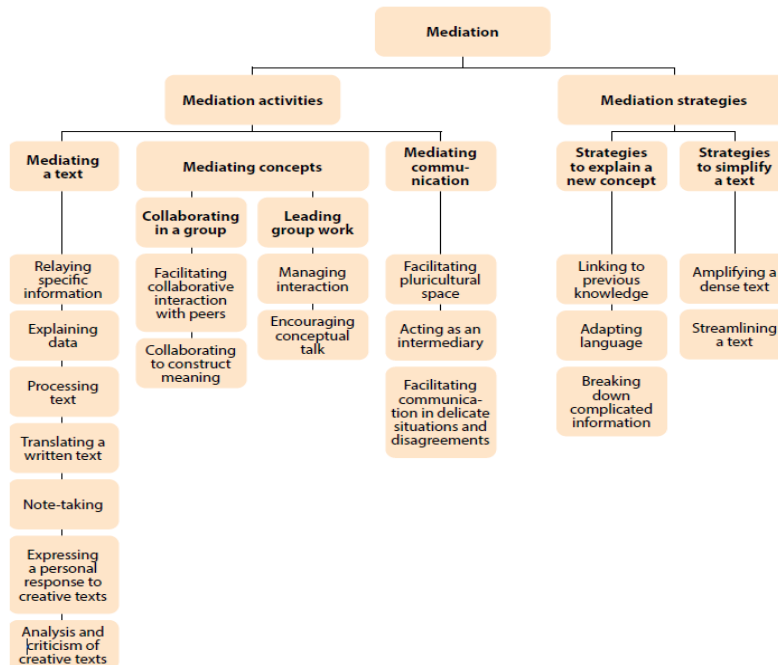

Figure 1. *Mediation activities and strategies*

In the reference to the PETRA project (2016), mediation competence in transferring messages includes the knowledge, skills, and attitudes needed to translate into TL at the required level. These capabilities are described as follows. (1) Understanding ST. (2) Identify translation problems. (3) Knowledge of translation strategies. (4) Implementation of translation strategies. (5) Production of Tsu. (6) Justification of translation. (7) Literary approach. (8) Literary creativity.

Media activities translating texts are closely related to aspects of plurilingualism and pluriculturalism. Plurilingual and pluricultural competence are defined as the competence to communicate with language and interact in culture owned by someone who masters (to varying degrees) several languages and has experience interacting with various cultures (to varying degrees). Typically, individuals who have high PPC levels are aware of similarities and differences among cultural groups and comfortable navigating between and among cultures (Galante and Dela Cruz, 2021). Plurilingual approaches empower learners through recognition of their plurilingual repertoire and their diverse knowledges and identities (Canagarajah, 2013; Galante, 2019, 2021; Lin, 2013). This concept was first coined by Coste, et al. in Beacco et al., (2016). These competencies include the use of pluricultural repertoire, plurilingual understanding, and the use of plurilingual repertoires (Conseil de l'Europe, 2018).
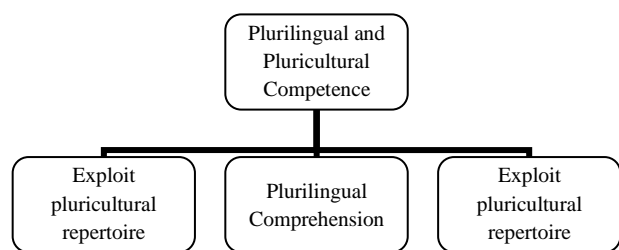

Figure 2. *Plurilingual and pluricultural competence*

A review of several previous research results that are relevant to this study aims to find a gap between previous research and this research. Olynyk (2014) in his article discussing the metaphor translation strategy by maintaining metaphorical and non-metaphorical forms in Ukrainian focuses on the theory of metaphor translation proposed by Newmark (1988). Hemphill (2019) examined the importance of identifying conceptual metaphors and analyzing them first before translating text techniques. Shi (2014) examined the translation of metaphors from English to Chinese using two main strategies, namely domestication and foreignization. In this case, the translation is based on three procedures: 1) finding a suitable conceptual metaphor in the target language, 2) the cultural techniques involved in the metaphor must be maintained as well as possible, and 3) the technique of translating the metaphor that is culturally specific and unique. We should use a translation strategy that is in accordance with the purpose and function of the metaphor itself.

Based on the descriptions of articles relevant to the research, translation has an important role in the development of civilized society that upholds cultural diversity and democratic life. Translation is a mediation activity that is the main concern in the framework of reference for the European language teaching curriculum, namely CEFR (Council of Europe, 2020). There are four main types of linguistic activities, namely understanding, production, interaction and mediation. This shifts the old paradigm that views the four language activities of oral comprehension, spoken production, written comprehension, and written production. The aspects of plurilingualism and pluriculturalism promoted by the Division of Linguistic Policy of the Council of the European Union are the primordial elements in foreign language teaching. Plurilingualism, with its embedded construct of plurilingual and pluricultural competence (PPC) (which we elaborate on below), encompasses an explicit and equal emphasis on the cultural dimension (pluriculturality) which is essential to language pedagogy (Chen, Karas, Shalizar, & Piccardo, 2022). Of course this is closely related to mediation competence. The translator as a mediator is responsible for producing translations that are accepted by the community and commensurate with emphasizing the meaning to be conveyed. Mediation competence, which cannot be separated from plurilingual and pluricultural competencies, plays an important role in translation activities, especially the translation of metaphors which are closely related to SL culture. The complexity and description of the processes that occur in translation implies the importance of teaching translation. This is the background of this research to review the form and modulation of metaphor translation from French (SL) to Indonesian (TL) and its relevance in developing mediation, plurilingual and pluricultural competencies in the Common European Framework of Reference for Languages. /CEFR).

Instead of saying equivalence of meaning, many theorists give the term functional equivalence or skopos theory: a translated text must produce the same aesthetic effect as the original text. To be precise, equality in the exchange of values. Therefore, this research novelty is formulated in the problem of the research as follows: (1) What is the form of translation used in translating metaphors? (2) How is modulation used in metaphor translation? (3) How is the relevance of the form and modulation of metaphor translation with the development of mediation, plurilingual, and pluricultural competencies in the European Standard Language Proficiency Terms of Reference (CEFR)?

METHOD

This study uses a qualitative approach because the data collected is in the form of words. This is one of the main characteristics of qualitative research as stated by Creswell (2012).

The method used is a qualitative content analysis method. As stated by Kripendorff (2004) that qualitative content analysis is a research methodology that analyzes textual information systematically which is then standardized to produce interpretations.

The analysis step is to match the metaphors contained in the French novel and its translation, then analyze the translation form, then determine the modulation used, explain the factors that cause the use of form and modulation in the translation of the metaphor, as well as its relevance to mediation skills, plurilingualism, and pluriculturalism in the scope of the CEFR.

This study was designed by using Wiersma (1986) method. The researcher determined the research focus, submitted a research statement,

collected research data, and validated the data. Furthermore, the researcher analyzed and interpreted the research findings, until at the final stage, the researcher conducted verification and drew conclusions from the research results. This design is also in accordance with the components of qualitative data analysis presented by Miles and Huberman (2014), namely data collection and reduction, data presentation, and drawing conclusions.

The sources of data in this study are metaphors contained in: (1) the novel Vingt-mille Lieus Sous les Mers, (2) 20,000 miles under the sea by Nh. Early.

The qualitative data collection techniques used according to this research are documents and in-depth interviews as well as verifying the comparison of meanings in the French-French dictionary and the Big Indonesian Dictionary.

RESULTS AND DISCUSSION
Results
The metaphors collected as data are metaphors in a broad sense, namely all forms of figure of speech, idioms, and proverbs contained in the French novel as a source language (SL) by Jules Verne, entitled *Vingt- mille lieues sous les mers* (VLM) and the translation results. into Indonesian as the target language (TL) in the novel translated by Nh. Early, *20,000 miles di bawah lautan* (DBL). There are 156 metaphors found. The metaphors are collocations in the form of phrases, clauses, and sentences.

Metaphor translation produced reproductive forms, namely replicating the same form with a total of 92 with a percentage of 59%, substitution, replacing the SL metaphor with a different metaphor with a number of 39, with a percentage of 25%, paraphrasing, using non-metaphorical forms, amounting to 22 with a percentage of 14%, and combined forms of reproduction + paraphrasing as much as 3 with a percentage of 2%.

Table 1. *Metaphor translation form percentage*

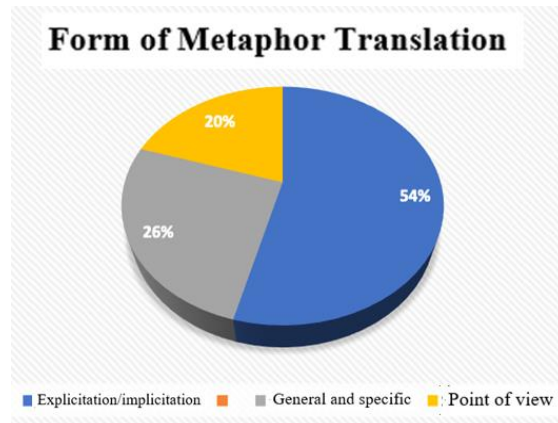| Form of metaphor	Total	Percentage
Reproduction	92	59 %
Substitution	39	25%
Paraphrase	22	14%
Reproduction +paraphrase	3	2%

Figure 3. *Form of metaphor translation*

Metaphor translation modulation
The translation of metaphors using explicit/implicit modulation is 73 with a percentage of 41%. Furthermore, there is the use of general and special modulation, namely a shift in meaning that experiences an expansion of meaning from specific to general, and narrowing of meaning from general to specific, totaling 35 with a percentage of 10%. The use of point of view modulation is 27% as much as 25%, and the use of combined general/special + explicit/implicit meaning modulation is 21 with a percentage of 15%.

Table 2. *Percentage of translation modulation*

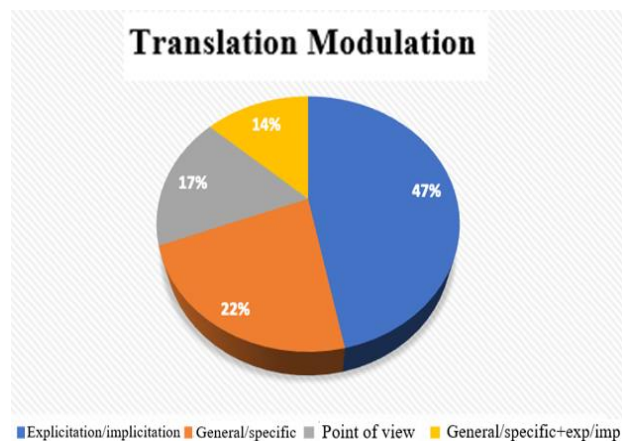| Modulation	Total	Percentage
Explicitation/implicitation	73	47 %
General and specific	35	22 %
Point of view	27	17%
General/specific+ exp/imp	21	15%

Figure 4. *The use of translation modulation*

Discussion
Reproduction metaphor

Data 1
1a) *Un ecueil fuyant* (VLM, p.1)
1b) *Terumbu karang yang menghilang* (DBL, p.1)
The metaphor in French is in the form of personification. *Ecueil*, an inanimate object as if depicted as a living being that can disappear. The translation above shows that the metaphor is translated by means of reproduction, which is to reproduce the same metaphor in SL. The French metaphor is re-translated into a metaphor that has exactly the same meaning.

Reproduction + paraphrase metaphor
Data 2
2a) *Aussi bien, n'en déplaise à monsieur, répondit Conseil, qu'un bernard-l'ermite dans la coquille d'un buccin.* » (VLM, p.24)
2b) « *Sesenang udang pertapa di dalam cangkang kerang laut. Suka atau tidak kita terpaksa* » (DBL, p.20)
The translation of the above metaphor uses reproduction and paraphrasing techniques. The translator tried to maintain the metaphorical form by translating literally, but also provided additional information. The result of this translation technique is called the form of reproduction metaphor + paraphrase.

Substitution metaphor
Data 3
3a) *Nulle affaire n'a été couronne de plus de succès* (VLM, p.7)
3b) *Tidak ada usaha yang membawa hasil lebih baik dari itu* (DBL, p.6)
 The expression above contains a metaphor in the form of a passive sentence. Literally, the meaning is that there is no business that is not crowned by success. Translators still tried to maintain the French metaphor, but replaced it with a different metaphor, namely by using a substitution technique so that the result is called a substitution metaphor. The meaning of this metaphor is influenced by the context that surrounds it.

Paraphrase metaphor
Data 4
4a) *L'Abraham Lincoln ne pouvait lutter de Vitesse avait modéré sa marche et se tenait sous petite vapeur* (VLM, p.49)

4b) *Karena tidak bertanding kecepatan, Abraham L mengurangi kelajuannya dan berlayar dengan tekanan uap kecil* (DBL, p.39)
The sentence in French uses a metaphor in the form of personification which analogizes the Abraham Lincoln ship as a human walking and stepping. Instead of using metaphors as equivalents in Indonesian, translators preferred to provide explanations by paraphrasing.

Explicitation/ implicitation metaphor
Data 5
5a) *Cette mystérieuse mer* (VLM, p.31)
5b) *Laut yang penuh misteri* (DBL, p.25)
The French metaphor literally means this mysterious sea is translated using explicit modulation. The translation of the French metaphor into Indonesian is *laut yang penuh misteri*. The translator tried to translate literally, but added words so that it becomes *laut yang penuh misteri*. This translation is correct and in accordance with the rules of the Indonesian language.

Data 6
6a) *Mille diable* (VLM, p.355)
6b) *Sialan!* (DBL, p.251)
The French *Mille diable* metaphor, literally means thousands of demons. Satan is a spirit that is associated with the concept of *L'esprit du mal, le démon*. Evil spirit, devil. The translation into Indonesian becomes «*Sialan*». The word *sialan* is a metaphor for sarcasm. In Indonesian dictionary, *sialan* is a noun used to curse, including harsh words. In this case, the translator used implicit modulation of meaning. *sialan*, comes from the root word *sial*, meaning unlucky.

General/specific meaning modulation
Data 7
7a)   *La mer étant belle* (VLM, P.7)
7b)   *Laut tenang* (DBL:6)
French metaphor which literally means beautiful sea in its translation to Indonesian is a calm sea. The word beautiful is a physical description of *Qui suscite un plaisir esthétique d'ordre visuel ou auditif* that evokes visual or auditory aesthetic pleasure. *Laut tenang* has the meaning of looking still, not moving or making waves, not being restless: not rioting; not messed up; not noisy; safe and secure (about feelings, circumstances). This translation uses special meaning modulation. The

word *belle* has a wider range of meanings when compared to the word *tenang*.

Data 8
8a) *Le bruit du vent et de la mer* (VLM, p.49)
8b) *Suara angin dan laut* (DBL, p.40)
French metaphor *Le bruit du vent et de la mer* literally means the sound of the wind and the sea. In its translation into Indonesian it becomes *suara angin dan laut*. The word *bruit* refers to a special meaning, namely noise, noise. The translation into Indonesian becomes *suara* that has a broader and general meaning. In this case, the translation of the French metaphor into Indonesian undergoes a special to general meaning modulation.

General specific meaning + Exp/imp modulation
Data 9
9a) *ces lueurs qui flottent Dans les plus profondes nuits* (VLM, p.70)
9b) *Sinar tak menentu yang melayang Dalam kehitaman paling padat sekalipun* (DBL, p.55)
The French metaphor above literally means a flash of light that floats in the darkest night. The translation into Indonesian is an erratic ray that floats in even the densest blackness. There is an explicit meaning in *lueurs* (irregular rays), *les plus profondes* (even the densest), and modulation of specific to general meaning in the word *nuit* (blackness).

Data 10
10a) *A six heure, le jour se fit subitement avec cette rapidite particuliere* (VLM, p. 314)
10b) *Pukul enam, tiba-tiba Suasana menjadi cepat terang* (DBL, p.224)
The French metaphor above literally means at six o'clock, suddenly the "day" rushes by at a certain speed. In translating it to Indonesian, it was six o'clock, the atmosphere suddenly became light. The modulation of explicit and implicit meaning is shown in the addition of the word to and the omission of prepositions before the phrase "six morning". The modulation of general to specific meaning is found in the word jour which is paired with atmosphere.

Point of view modulation
Data 11
11a) *Nulle affaire n'a été couronne de plus de succès* (VLM, p.7)

11b) *Tidak ada usaha yang membawa hasil lebih baik dari itu* (DBL, p.6)
The SL metaphor above literally means that there is no business that is not crowned by success. The translation into TL becomes No effort that brings better results than that. In this case, the translation uses point of view modulation by replacing passive diathesis in SL to passive diathesis in SL.

Relevance of translation form and modulation with mediation, plurilingual, and pluricultural competencies
Based on the results of the metaphor translation found, reproduction is the form that appears the most. Furthermore, there is the use of substitution and paraphrasing forms. The combined form variations found are reproduction+paraphrasing. This shows that the translation of the VLM novel seeks to bring the SL culture closer to the reader.

Furthermore, in terms of meaning modulation, the most commonly found use of modulation is the variation of meaning explication/implication. The next use of modulation is the variation of general to specific meaning and special to general meaning or in other terms also called concretization, generalization, narrowing, and expansion of meaning. Next is point of view modulation. Combined variations between the specific general meaning and the explicit/implicit are also found.

Implicity is done to avoid repeated meanings, as in the sentence *un danger réel, sérieux éviter*. *Bahaya yang nyata, serius untuk dihindari*, translates to *Bahaya yang sangat serius*.

Variations in general and special meanings cannot be avoided because of cultural differences between SL and TL. In this case, there are various nuances of meaning, such as *velocité* (speed) which has a wider or general scope of meaning.

This word is often translated into a more specific agility. Then, the more general word *esprit* is translated into a more specific idea. *Penible* which of meaning is more specific is translated into difficult which has a more general and broad meaning.

Point of view modulation bridges the cultural differences between SL and TL. In French culture, a person who is so hungry that his stomach hurts is expressed in the metaphor of *La faim nous aigullionait* (The hunger pierces our stomachs). In translating it into TL, the sentence translates to *rasa lapar melilit perut kami*. In this case, French culture

analogizes hunger with a sharp needle, while in Indonesian culture, hunger is analogous to a snake or a rope that can be tightly wrapped. This shift in point of view also gives the impression of fairness so that the translation is not rigid.

In this case, it can be seen that there is a dynamic equivalence as described by Nida & Taber (1969) and Halverson (2010), namely that translation must bring the idea and nature of the text in SL closer and use natural expressions that are easy for the reader to understand.

In translating metaphors into SL, there are rigidities and irregularities as in the following examples. *Cette bienfaisante lumière ranima nos forces* translates to *Sinar yang dermawan itu menghidupkan kembali kekuatan kami*. The translator translates the metaphor literally. The word philanthropist which is juxtaposed with light feels stiff even though the translator tries to maintain the meaning of *bienfaisante* to present a «odd» feel.

Many forms of reproduction are found in narratives, which amount to 70. The forms of reproduction are also found in 12 monologues and 10 dialogues. Although this translation tries to maintain the form as close as possible to the SL, a shift in meaning in the form of modulation must also be done to produce equivalence. Most of the modulation used in the translation of this reproduction is explicit/implicit, totaling 39. Furthermore, there are also 24 general/special modulations, 21 combined, and 8 points of view.

The form of reproduction + paraphrasing (nonmetaphoric) which amounted to 3 pieces was found in the form of narrative and monologue storytelling. There are 30 forms of substitution found in narration, 5 dialogues, and 4 monologues. Furthermore, there are 15 forms of substitution using point of view modulation, 13 of explanations, and 6 general/specific forms. large is found in the narrative.

Various findings in this study indicated that translation is a complex mediation activity because it involves culture, language system, and the context of communication between SL and TL. Successful translation can bridge cultural differences. Translation is an important language activity that cannot be separated from language activities in general, namely production, receptive comprehension activities, mediation, and interaction.

Furthermore, the findings of various types of forms and modulation of metaphor translation indicated that appropriate strategies, techniques, and procedures are needed in translation. Its relevance in the Petra project descriptor is the ability to transfer meaning, master translation strategies, be able to observe the impact of translation strategies, be able to carry out several translation strategies in an appropriate way, and be able to apply various strategies in the right direction.

In the findings, there are different metaphors with SL, such as analogies using words *bagaikan* and *ibarat* or pleonasm *sunyi senyap* and *sialan* sarcasm. This is very relevant to the ability of the Petra Project descriptor, namely textual competence, which is to know well the specific language styles found in SL.

In the findings of this study, there are mismatched translations, such as glowing dust which is literally translated from *poussière lumineuse* which is supposed to be a natural phenomenon of meteor showers. This VLM novel is a science fiction literary genre, so there are several terms related to natural knowledge. Of course, translators must look for information and references as accurately as possible in translating specific terms.

The findings show that time-related metaphors are often analogous to humans (personifications), such as *malam hari segera berlalu, malam hampir tiba*. The sea which has a beautiful / beautiful physical character is described as a human figure and is translated into calm. This refers to the context that surrounds it.

CONCLUSION

The most dominant form of metaphor translation used is reproduction, which is 59%. Next, there are substitutions and paraphrases. This is in line with the translation of SL-oriented literary works. Substitution is the second most common form of translation, which is 25%.

In contrast to reproduction which is mostly found in narratives, paraphrasing is found in narratives that involve Professor Arronax directly, so that the narration uses first-person singular pronouns (je/I) and plural first-person pronouns (nous/kami).

The combined form of reproduction + paraphrasing is found in the VLM metaphor translation. The translator tries to maintain the

figurative form, but by providing additional information that refers to the actual meaning to clarify the meaning of the intended metaphor.

Equivalence of meaning is obtained by using explicit and implicit modulation, specific and general meaning, and point of view. The shift in meaning is carried out to obtain a reasonable and acceptable translation result.

Based on the results of the translation of French metaphors into Indonesian, the translator tries to present French colors. The translator tries to bring the reader closer by presenting French culture. On the other hand, the translator tries to clarify the meaning by getting closer to the culture of Indonesian readers. The equivalent given by the translator is very tied to the context that surrounds it so that it produces a unified and intact meaning. The result of the translation shows the creativity of the translator and is also a parole representation of a translator

Translating literary works requires cultural mastery and an advanced level of linguistic mastery. The competencies are described in the Petra Project terms of reference contained in the CEFR 2020 and CECRL 2018 terms of reference.

The ability to understand metaphors and other cultures and be able to compare them by providing analogies in the local culture is a plurilingual and pluricultural competence.

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