INTRODUCTION

Figurative language is of significant interest in the translation of literary work since the figurativeness of the language is important to the literariness of (the language of) the work. Hence a literary translation would be expected to retain in the target text (TT) the level of literature in the source language (SL) of the source text (ST). Thus, it is expected that a literary translator be discreet in handling this area in such a way that it neither diminishes nor unduly improves the literary consistency of the ST.

As human beings, people are blessed with their senses. To express what people see, hear or even feel with their senses, they usually use languages. Imagery is one of figurative language that may help to express it. Imagery involves experiencing movements by sights, sounds, smells and tastes (Baldick, 2001). This is how the authors make the readers get involved in the literary works.

A few people may insist that they rarely, or even never, consciously experience imagery, but for the majority of people imagery is a familiar experience in everyday life. I say imagery is a familiar experience with everyday life, because in the activities we do unconsciously there are mental imagery. They use imagery language to express what they feel; mental imagery is a term that refers to a subjective experience, seeing with the eyes of the heart, hearing with the ears of the heart and so on. The term is also used to refer to a particular way in which information is represented and processed. Preminger and Brogan (1993) said that images produced in mind by language are defined as imagery, which refers to practices that generate perceptions in physical form, so that readers can feel impressions on their own senses and experiences. Meanwhile, Kirszner and

Mandel (2017) stated that imagery is created from words or phrases. Imagery creates a mental image that represents sensory experiences to describe what is seen, heard, smelled, tasted or touched. It has a strong result on a writer to convey an impression about a position or a personality.

There are previous studies related to imagery and its translation. The first one is a research conducted by Sulistini Dwi Putranti, Mega Puspa Bonita, and Neneng Sri Wahyuningsih from STBA LIA. In this study, the researcher discusses the types of imagery and the translation techniques applied by the translator in translating imagery entitled *An Analysis Translation of Imagery in "A Walk to Remember, a Novel by Nicholas Sparks and Its Translated Version "Kan Ku Kenang Selalu"*. This study uses the theories of imagery proposed by Perrine and Arp (1992), and translation techniques proposed by Molina and Albir (2002).

The other study was conducted by STBA LIA's Dini Yuristiani (2014). This paper looks at how the imagery in The Hunger Games was translated from English to Indonesian. The researcher employs Molina Albir's notion of translation procedures (2002). This study's findings reveal that visual and auditory imagery predominates in this unique and literal translation.

Gholam Reza-Parvizi (2016) conducted another study on pictures in translated novels in his article Image in Translated Novel from English to Persian. His studies focused on Ernest Hemingway's For Whom the Bells Toll and John Steinbeck's The Grapes of Wrath. He examined the first fifty pages of both English translations using the frameworks below. The first framework is Jiang's proposed model (2008) for translating literary images with a little bit of

adjustment in order to fit the objective of this study. The other theoretical framework is the translation strategies by Chesterman (2016). Types of imagery found in this research are visual imagery, auditory imagery, and kinesthetic imagery.

The difference between this study and from the previous studies is from the aspect of image translation. Thus, this aim in this research is to discuss mental imagery and its translation to Indonesian language and this study focuses on explaining the translator's approaches, which are based on Molina and Albier's recommended techniques.

The statement of problems of this research is what the type of imagery used in "Reasons to Stay Alive" book and what are the procedures which are based on Molina and Albier's applied in translating mental imagery in "Reasons to Stay Alive" book.

The scope of this research is mental imagery which is taken from the book "Reasons to Stay Alive" book. This book consists of 5 parts and 69 chapters. All of the chapters contain mental imagery; the discussion in this research has a total 22 data from 3 chapters. The researchers only explain ten data that already represent all the translation procedures, the ten data that the researchers found is from all 3 parts. 10 data were selected to be discussed and represented the 22 data because all of the data have similarities of the data analyzes.

Reasons to Stay Alive book written by Matt Haig published in Great Britain in 2015 by Canongate Books. This book is translated by Rosemary

Kesauly, published by PT. Gramedia Pustaka Utama. The translation is the first edition published in 2018.

To collect data, the researcher conducts the following to collect the data. First, the researcher read the "Reasons to Stay Alive" book comprehensively. Then, the researcher highlighted the mental imagery in both SL and TL. After that, the researcher analyzed the data found using Molina Albier theories.

RESEARCH METHODOLOGY

This research is conducted to analyze the categorization of the mental imagery and the techniques used by translators to translate the mental imagery in the Reasons to Stay Alive book. This study is conducted by using a qualitative method. According to Fraenkel and Wallen (2006), a qualitative method is used to analyze a study where its results are not presented in the form of numbers but in the form of writing to interpret the result. This study is based on the theory that was utilized to conduct the study, and it focuses on the theory's results.

The translation is the first edition published in 2018. It is a memoir based on the author's personal experiences with depression and anxiety. The book is about making the most of one's time on this planet, and it is based on the author's personal experiences. The writer was diagnosed with severe depression when he was 24 years old.

The researcher used this book to take the data because the book tells about someone who was depressed and can pass it. This is the genuine account of how