

TRANSLATING ENGLISH METAPHOR INTO INDONESIAN

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Abstract

Metaphor is one form of meaning that is difficult to translate and reaches equivalence. That is because metaphor is closely related to the source language culture that is different from the target language culture. This study aims to describe equivalence of the message and procedure used in translating English metaphors into Indonesian in the Princess on The Brink novel written by Meg Cabot. The main theory used in this study is Newmark's theory of translating metaphors. The data in this study are English metaphors and their translations in Indonesian. The results of the study show there are 33 English metaphors which are translated into Indonesian. There are 15 English metaphors (45.45%) are translated into Indonesian metaphor and their messages are equivalence, 9 metaphors (27.27%) have the same images whereas 6 English metaphors (18,18%) have different images with the source language. Meanwhile, there are 8 English metaphors (24.24%) which are translated into Indonesian metaphors but not equivalence. The results of the analysis also show that there are 4 metaphors (12.12%) which are translated into Indonesian simile and all of the translations have equivalence. Furthermore, there are 6 English metaphors that are literally translated into Indonesian and equivalence. In general, the translation of English metaphors in Princess on The Brink novels into Indonesian can be said to successfully convey the message of metaphor in the source language.

Keywords: translation, metaphor, equivalence message, source language, target language

PRELIMINARY

Background

Translating is re-expressing the meaning of the source language by using the lexicon and grammatical structure of target language and its cultural context. This confirms that the meaning or message is transferred. It is more accurate to say that translation is the transfer of messages from the source language into the target language.

The transfer of meaning or message from the source language into the target language must be disclosed as naturally as possible by following all the rules that apply in the target language. For this purpose a translator must understand the source language and target language well. One important factor that must be considered by translators in doing the translation is the difference between the source language and the target language. Each language has its own unique system and structure. This difference will always overshadow the translation process.

Each language also has a distinctive form to represent its meaning so that the translation of the same meaning may have to be expressed in other languages in very different forms. Translating the form of a language literally can change its meaning or at least produce an unacceptable form in the target language.

One form of meaning that is often difficult to translate to find an equivalent in the target language is secondary meaning which includes figurative meaning. Metaphor as an element of figurative meaning often cannot be translated literally or word for word because metaphors closely related to target language culture.

We have previously explained that metaphor as an element of figurative meaning is difficult to translate literally. This difficulty arises because the image used may not be known in the target language, the topic of metaphor is not clearly expressed. The difficulties are also caused by cultural influences related to metaphorical elements used in the source language metaphor so that if the metaphorical element literally translated into the target language, it can be different from the metaphorical meaning of the source language. This study aims to describe equivalence of the message and procedure used in translating English metaphors into Indonesian in the *Princess on The Brink* novel.

THEORETICAL REVIEW

According to Catford (1995:20) translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Newmark (1991:27) defined translation as the act of transferring meaning of a stretch or a unit of language, the whole or a part, from one language to another. Meanwhile, Nida and Taber (1982:12) said that translating as a process of reproducing in the receptor language the closest natural equivalent of the source language message, first in the term of meaning and secondly in the term of style. In other words, translation is a transfer of meaning, message and style from one SL to the TL.

According to the linguistic dictionary, metaphor is the use of words or expressions for objects or other concepts based on equation (Kridalaksana, 1983: 106). Larson defines metaphor as a form of comparison that is commonly used in many languages (1988). If similes use words like, as.....as then the metaphor does not use these words. Furthermore Larson asserted that although the comparison not using words like those mentioned above, the comparison can be written as simile. Meanwhile, Newmark (1988:104) metaphor could be any figurative speech, the transferred sense of a physical words, the personification of an abstraction, the application of a word or collocation to what it does not literally denote, i.e to describe one thing in terms of another.

According to Newmark (1981: 88-91), in broad outline, the translation of metaphors is done in two steps: (1) identifying the type of metaphor to be translated, and (2) determining the appropriate translation procedures to translate the metaphor into the source language. Newmark suggests seven procedures or strategies for translating metaphors (1981:88-91). First, translating the source language metaphor into target language metaphor by reproducing the same image in the target language. Second, replace the image in the source language with an acceptable standard image in the target language, or translate the metaphor into another metaphor but

with the same meaning. Third, translating metaphors into similes by maintaining the same image in the target language.

Fourth, translating metaphors into similes by adding images. This strategy is appropriate if the source language image does not have a match in the target language, the translator can change the metaphor into a simile. Fifth, translate metaphors into literal meaning (sense). Sixth, delete metaphors if there is no equivalent metaphors, or only make the target language wordy.

Seventh, using the same metaphor combined with literal description or additional information. This procedure is used to translate metaphors that have no equivalents and are acceptable in the target language. In this context, the additional information is used to strengthen the image so that the metaphor is understood by the target language reader.

Meanwhile Larson stated that there are five procedures for translating metaphors, the five ways are. First, metaphors can be maintained if they sound reasonable and clear to the target language reader. Second, metaphor can be translated as simile by adding words such as like, as...as and others. Third, the source language metaphor can be replaced with the target language metaphor which has the same meaning. Fourth, the metaphor can be maintained by explaining its meaning or adding topics and or points of similarity. Fifth, translate metaphors without using metaphorical images.

RESULT AND DISCUSSION

A. Translation of Source Language Metaphors into Target Languages

There are 33 metaphors in the novel *Princess on the Brink*. Based on data analysis, 15 metaphors (45.45%) were translated into target language metaphors, 9 metaphors (27.27%) had the same image as the images contained in target languages and had a equivalence. Meanwhile 8 metaphors (24.24%) have the same image but are not equivalent. Metaphors that are translated into metaphors but have different images

are 6 metaphors (18.18%) and all of those are equivalent translations. The analysis also shows that there are 4 metaphors (12.12%) which are translated into simile form and all of the translations have the equivalent. Meanwhile, there are 6 metaphors (18.18%) which are translated literally with non-figurative equivalents and are equivalent translations. In order to more clearly pay attention the following table.

Table 1. Forms of Translation English Metaphor into Indonesian.

	Translation of metaphors into metaphors		Translation of metaphors into Simile	The translation of metaphors into a non-figurative equivalent	Total
	Same image	Different image			
Equivalent	9 (27,27%)	6 (18,18%)	4 (12,12%)	6 (18,18%)	25 (75,76%)
Not equivalent	8 (24,24%)	-----	-----	-----	8 (24,24%)
Total	17 (51,51%)	6 (18,18%)	4 (12,12%)	6 (18,18%)	33 (100%)

B. Analysis of Translating the Source Language Metaphor into the Target Language

Based on the results of data analysis in the novel Princess on the Brink found 23 metaphors (69.69%) of the source language translated into the target language metaphor. This form can be divided into four groups of metaphorical translations, namely (1) the same and equivalent image; (2) the same image but not commensurate; (3) different but equivalent images; (4) the image is different and not worth it. The following is a complete analysis of the translation of the source language metaphors into the target language metaphors.

1. Translation with the Same Image and Equivalent

There are 9 (2.27%) metaphors that were translated with the same image and obtained an equivalent translation. The following are three examples of analysis of translating metaphorical source languages that

have received equivalent translations in the form of metaphors with the same image in the target language.

SL : You're mad because Michael won't do what you want and stay in New York to be your **little lapdog**.

TL : *Kau marah karena Michael tidak mau melakukan apa yang kau inginkan dan tetap tinggal di New York dan menjadi **anjing peliharaanmu**.*

Analysis of translations

The metaphor above gets a translation in the form of a metaphor with the same image, *the little lapdog* which translates into *anjing peliharaanmu*. With this form of translation the target language reader can understand the message contained in the metaphor as the source language reader understands the original metaphor in the source language. This is because the word pet dog is universally known. Pet dogs are obedient to their employers and easy to manage. Metaphorically this word is used to describe someone who is easily managed. Thus the use of the same image in the target language can be categorized into equivalent translations.

SL : Oh he's coming back. I'll drop the **bomb** after dinner, the bomb sex, I mean. Hey isn't that the name of song.

TL : *Oh dia sudah kembali. Aku akan menjatuhkan **bom** itu sehabis makan nanti, bom seks maksudku. Hei kalau tidak salah ada lagu yang judulnya begitu kan?*

Analysis of translations

The metaphor used in source language is *bomb*, this metaphor is used to describe something that will happen and the impact it has is extraordinary. The word *bomb* is synonymous with a terrible explosion that makes the situation chaotic and damaged. In the context of this story the

author uses this metaphor to describe a surprise that will be given by the Princess to her boyfriend and this shock will have an extraordinary impact on the boyfriend. This form of metaphor gets a bomb translation in the target language. Everyone knows what bombs are and the effects they have. The use of the same image in the metaphor of the source language and target language is an equivalent translation that is understandable. The target language reader understands this metaphor the same as the source language metaphor.

SL : May be that is why I was put on **this planet**, not to be Princess of Genovia, but so that I can't worry about everything so nobody else has to bother.

TL : *Mungkin itulah sebabnya aku ditempatkan di **planet** ini, bukan untuk menjadi Putri Genovia tapi supaya aku bisa mengawatirkan segala hal, supaya semua orang tidak perlu repot-repot memikirkannya.*

Analysis of translations

The metaphor above gets a translation in the form of a metaphor with the same image, *planet* which is translated into *planet*. With this form of translation the target language reader can understand the message contained in the metaphor as the source language reader understands the original metaphor. This is because the word planet is universally known. Planets can be used to describe a different, unique and sometimes alien world to other creatures on earth. Planets in the metaphor above are used to describe an unfamiliar place. Thus the use of the same image in the target language can be categorized into equivalent translations.

2. Translation with the Same Image but not Equivalent

The data shows that there are 8 metaphors (24.24%) that have translations with the same image but are not *equivalent*. This mismatch is caused by metaphorical image that gives rise to different understandings between the source language and target language readers. Readers of source and target languages have different metaphors to describe the expressions contained in the eight metaphors. The following are three examples of metaphorical translation analyzes with the same image but not equivalent.

SL : Cheated on you! Well, never mind. **Plenty of fish in the sea.**

TL : Jadi dia mengkhianatimu. Well, tidak apa-apa, **masih banyak ikan di lautan.**

Analysis of translations

The metaphor above gets a translation with the same image but not equivalent. In the source language the metaphor of *plenty of fish* is used to describe many other men in the world. The writer tells of the Princess who broke up with her boyfriend and a friend advised her not to despair and be sad because there would definitely be a replacement of boyfriend. The Princess will get a replacement of boyfriend because there are still many other men in this world. While in the target language to describe the same expression, metaphors are not used there are still many fish in the ocean, but usually the metaphor used is that *dunia tidak selebar daun kelor*. So the same image in the translation above gives a different understanding to the readers of the source language and target language.

SL : *That you've only been single for what, less than 24 hours. And the **wolves** are already out.*

TL : Kau baru menjadi jomblo selama beberapa lama, kurang dari 24 jam. Tetapi **serigala-serigala** itu sudah mulai memburumu

Analysis of translations

The wolves metaphor gets the equivalent of *serigala-serigala* in its translation. The source language writer uses the image of a wolf to describe men who have a habit of chasing women to be lovers. In the target language the same topic will be illustrated with the image of a crocodile instead of a wolf so this translation has no equivalent.

3. Translation with a Different Image and Equivalent

There are six metaphors (12,12%) of source language which are translated into target language with different images but still have equivalence. The form of this translation can be seen in the following two examples.

SL : Totally grabbed Lily by the taco bar and asked her is she and JP did it over the summer. Her very unsatisfactorily answer “Do you really think if I did I'd tell you, **Bigmouth Bass**.

TL : *Langsung saja kusambar tangan Lily waktu kami sedang berada di depan bar Taco dan kutanya apa dia dan J.P melakukannya musim panas kemarin. Jawabannya yang tidak memuaskan adalah “Kau kira kalau aku melakukannya aku bakal cerita padamu, **mulut ember?***

Analysis of translations

The use of the *bass* metaphor in the sentence above is the use of bass image (musical instruments) to describe people who talk a lot and tend to tell whatever they know to everyone. The use of the image of a bass instrument because this tool produces sound when someone touches it even though the person has no expertise in playing it. This trait is the same as the nature of someone who tends to tell anything without thinking about whether it is worth telling or not, also without thinking about the consequences. This metaphor gets a translation with a different image but the meaning remains the same. The *ember* image is used to describe the same topic as the topic in the source language. *Ember* is an object that

has a large mouth, an image that is used to describe people who are nosy in the target language. A different image but can still be understood by the target language reader

SL : This just made me cry harder, remembering how I kissed J.P in the hallway, right in front of Michael. I hadn't meant to, of course but what did that matter? The **damage** was done. Michael was never going to speak to me again. I just knew it.

TL : *Kata-kata Grandmere itu malah membuat tangisku semakin keras karena teringat saat aku berciuman dengan J.P di koridor, tepat di depan mata Michael. Aku tidak bermaksud begitu, tentu saja, tapi apa bedanya? **Nasi sudah menjadi bubur**, Michael tidak akan pernah mau bicara lagi denganku. Aku tahu itu.*

Analysis of translations

Image of *damage* is used to describe the state of being destroyed and irreparable. This metaphor can be translated as *nasi sudah menjadi bubur* to describe the same situation. Rice that has become porridge cannot be turned back into rice. Although using a different image but the message conveyed is the same and can be understood by the target language readers so that this translation is said to be a metaphorical translation with a different image but equivalent.

4. The Metaphor is Translated into Simile

There are 4 (18.18%), metaphors which are translated into simile form. The translations in this simile form are all equivalent translations. The following is an example of a metaphorical translation in the form of similes.

SL : I don't know where our waitress disappeared to. This place is a **zoo**. Someone must have spilled about the burgers in some guidebook.

TL : *Pelayan restoran menghilang entah kemana. Tempat ini ramainya seperti kebun binatang.*

Analysis of translations

Metaphor of zoo gets a translation in the form of simile *seperti kebun binatang*. The simile form is used using words *seperti*. The use of simile forms in translating metaphors does not change the meaning of the source language metaphor. The image of zoo depicts a lively and rowdy atmosphere. This atmosphere is used universally. Readers of source and target languages have the same picture about the atmosphere of the zoo so this translation is categorized as equivalent translation.

SL : Grandmere is the worst person to hang around with when you aren't feeling well. Being a **cyclone**, she of course never fells sick or at least never remember what it was like when she did feel sick –and is completely lacking in compassion for anyone felling out of sorts.

TL : *Grandmere bukan orang yang tepat untuk menemanimu di saat kau sedang tidak enak badan. Dengan pembawaanya yang **seperti angin topan** dia tentu saja tidak pernah merasa sakit – atau paling tidak, tidak pernah ingat kapan dia pernah merasa sakit – jadi beliau sama sekali tidak bisa berempati pada orang yang sedang tidak enak badan.*

Translation Analysis

The metaphor of being a cyclone gets translations *seperti angin topan*. The existence of words *seperti* in the translation form indicates that the source language metaphor is translated into the simile form in the target language. The translation of the source language metaphors into simile form in the target language is an equivalent form of translation. Cyclone in the source language is a typhoon and in the target language also known the typhoon expression which is a type of very strong wind and in the source language of the cyclone is also a type of wind that blows very hard. Typhoons are used to describe people who are very physically strong

CONCLUSION

Based on the results of the analysis it can be concluded as follows. The results showed there were 33 English metaphors. A total of 15 metaphors (45.45%) were re-translated into the metaphorical form of the target language, 9 metaphors (27.27%) had the same image as the image contained in the source language and had an equivalent. Meanwhile 8 metaphors (24.24%) have the same image but are not commensurate. Metaphors that are translated into metaphors but have different images are 6 (18.18%) and are equivalent translations. The analysis also shows that there are 4 metaphors (12.12%) which are translated into simile form and all of the translations have the equivalent. All metaphors translated literally are equivalent translations. There are three methods used in translating metaphors, namely translating metaphors into metaphors by 15 (45.45%), translating metaphors into similes by 4 (12.12%) and translating metaphors into non-figurative equivalents by 6 (18.18%) .

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