

CHAPTER 2

THEORETICAL FRAMEWORK

2.1. Translation in General

Generally translation is the transfer of a message from one language to another. According to Nida (1959) "Translating consists in reproducing in the receptor language the closest natural equivalent to the message of the source language, first in terms of meaning and secondly in terms of style" (p.8). "The source language is the language from which the translation is made, here in English language, whereas the target language or receptor language means the language into which the translation is made, here in Indonesian language" (Lie, 1998: 01/01-03).

"Common sense tells us that the translation ought to be simple, as one says something as well in one language as in another. On the contrary, translation is complicated, artificial, fraudulent, since 'by using another language you are pretending to be someone you are not'" (Newmark, 1988: 5). While Larson (1984) in *Meaning Based Translation* defines:

"Translation basically a change of form. When we speak of the form of a language, we are referring to the actual words, phrases, clauses, sentences, and paragraphs, which are spoken or written. In translation the form of the source language is replaced by the form of the receptor (target) language. The purpose of this text is to show that translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure" (p.3).

Although language has close relationship between meaning (semantic) and form (lexicon and grammar) (Larson, 1984: 9), Nida (1959:8) recognizes that the closest natural equivalent in terms of meaning and style is lack of any absolute correspondence and it is

impossible to be identical, due to both of meaning and style cannot always be retained. However, "One must be abandoned for the sake of the other, the meaning must have priority over the stylistic forms" (Nida, 1975: 33). Furthermore, Newmark (1988) also agrees that meaning must have priority, "It is rendering the meaning of the text into another language in the way that the author intended the text" (p.5).

It is important to note that translation is the process of transferring the source language message into its closest natural equivalent in the target language. It is important to produce the target language message that the readers of the message may comprehend it in the same sense as one who receives it in source language.

For example: the word "koboi" from the English "cowboy" and the indigenous word gembala sapi. Both "cowboy" and "gembala sapi" have the same denotation, but still no one would say "film gembala sapi" instead of saying "film koboi". Usually the word "koboi" immediately takes the Indonesian hearer or reader to American cowboys on the ranch, riding on horseback with their particular hats, pants, boots, guns, rearing cows. These connotations will not appear with the word gembala sapi.

For this matter Nida (1969) concludes, "The best translation does not sound like a translation. That is to say, it should studiously avoid the "translationese"—formal fidelity, with resulting unfaithfulness to the content and the impact of the message" (p.12-13).

2.2. Methods of Translation

2.2.1. Word for Word (Literal) Translation

Munday (2001) states that "Literal translation is word-for-word translation" (p.57).

Word for word is often demonstrated as linear translation, with the target language immedi-

ately below the source language words. And in target language, the words are translated singly, by using their common meanings, and out of the context (Newmark, 1988: 46). Moreover, Munday (2001:19,57) states that word for word translation is exactly what it said and it is being most common between language of the same family and culture. The Bible Shelf (1999) in <http://thesumners.com/bible/methods1.html> states that word for word is written that every word of the original language is rendered into its exact of the target language. In another word literal translation according to Larson (1984:15) is form-based translation in which attempt to follow the form of the source language.

For example: The words / flowed / and / all / arguing / with /Dr. Jayne / made / it / effortless.

Kata-kata / mengalir / dan / semua / debat / dengan / Dr. Jayne/ membuat / itu / lebih mudah.

However, if the form is expressed as an essential element, it is usually impossible to reproduce the meaning. When the languages differ in forms, naturally the forms must be altered in order to preserve the content (Nida and Taber, 1969:5). Nida (1959) also states "Since no two languages segment experience in the same way, this means that there can never be a word for word type of correspondence that is fully meaningful or accurate" (p.3).

For example: Nasib / kesebelasan /itu / bagi / telur /di ujung /tanduk.

The fate of / the football team / is / like / an egg / on / a horn. (First rendering)

The football team / is / hanging on a thread. (Second rendering)

The first rendering above is an example of the form in which is expressed as an essential element and the effect is impossible to reproduce the meaning. Meanwhile the second rendering is an example of the form that is altered to preserve the content.

2.2.2. Dynamic Translation

Nida and Taber gives statement in *The Theory and Practice of Translation* (1969:12-13) that translating must aim primarily at reproducing the message. However to reproduce the message one must make good many grammatical and lexical adjustments. The translator must strive for equivalence rather than identity. In another way, it is a way of emphasizing the reproduction of the message rather than the form.

The best translation does not sound like translation, it must be natural equivalent. Nida (1959) tries to explain "By *natural* we mean that the equivalent forms should not *foreign* either in form (except, of course, for such inevitable matters as proper names) or meaning" (p.8). While natural is related to connotative meaning. A conscientious translator will also seek the closest equivalent too (Nida and Taber, 1969:13); closest equivalent is the closest meaning from the source language to the target language, it is relevant to denotation meaning. Indeed, Nida in Munday (2001) states that "the goal of dynamic equivalence is seeking the closest natural equivalent" (p.42).

For example: I passed the test with flying colors.

The idiom of flying color above cannot literally be rendered into Indonesian, although there are the closest meaning for the words "flying" and "colors", those words do not employ idiomatically. Literal translation of "warna terbang" does not inform the meaning. Hence "flying colors" is impossible to be literally translated into Indonesian. Since the

equivalent group of words is still foreign, both in form and meaning, the above translation is not the closest, and not natural. The closest and natural equivalent will be "dengan sukses or nilai yang bagus".

Furthermore, according to Nida (1964:159) in Munday (2001) "Dynamic Equivalent is based on what calls 'the principle of equivalent effect', where the relationship between the receptor and the message should be substantially the same as that which existed between the original receptors and the message" (p.42).

Meanwhile Munday (2001) states that "*Dynamic Equivalent* resembles to *Communicative*" (p.44). Furthermore, Newmark (1988:48) defines that communicative translation attempts to render the exact contextual meaning which is acceptable and comprehensible to the readership and also enable to communicate as much as possible of the source text into the target text. It is usually to be simple, clear and brief and always written in a natural style.

2.2.3. Idiomatic Translation

Idiomatic translation reproduces the message of the target language but tends to distort the nuances of meaning (Newmark, 1988: 47). It uses the natural forms of the target language, both in grammatical and choice of word (Larson, 1984: 16). For example: "Make hay while the sunshine" is rendered into Indonesian equivalent "Sedia payung sebelum hujan". "Make hay while the sunshine" immediately takes the American readers that they usually work hard to store the food supplies while summer because in winter they usually do not work. When "Make hay while the sunshine" is rendered into Indonesian "Sedia payung sebelum hujan" the nuances of meaning is distorted.

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2.2.4. Free Translation

“Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase” (Newmark, 1988:46). “The translator has great freedom to portray what he or she believes the original author intended and it is then inevitable that the translator is likely to color his work according to his own taste” (<http://thesumners.com/bible/methods1.html>). Therefore, the translation will sometimes be inconsistent and the result that this will cause a loss of stylistic flavor in the translated message.

While there are three understandings of paraphrase according to McArthur (1996:749):

(1) The text or an expression is rendered more or less free in order to give explanation or clarification and usually the words are not strict.

For example: “The child is Father of the Man” is paraphrased longer into “Anak, karena masih suci, ketimbang orang dewasa berada lebih dekat ke surga”.

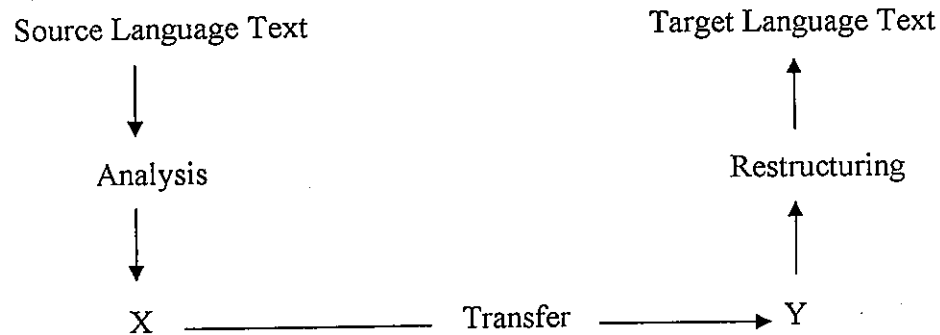
(2). Legal document is simplified in order to make the document easier to be understood.

(3). The text is paraphrased or defined loosely.

Take an example: “The burning sun of Syria had not yet attained its highest point in the horizon”. One version of the closest and natural equivalence in Indonesian is: “Waktu itu matahari di Suriah yang terasa membakar belumlah mencapai titik tertinggi di cakrawala”. Since the sentence above is long and complex, the translator will delete some parts of the text to make it shorter and simpler sentences as follows: “Pada suatu pagi yang terik di Suriah”.

2.3. Translation Process

In translating there are several steps that a translator should undergo. In *Translation: Bahasa Teori & pemuntun praktis* Suryawinata and Hariyanto (2003: 18) uses Nida illustration of the translation process in the following diagram:



The procedure of the diagram shown above consists of Analysis, Transfer and Restructuring with the following details:

- (1). In the *Analysis* process, the surface structure of source language is analyzed in terms of its grammatical relationship and meaning of words and combination of words.
- (2). After having completed the process of analysis, which involved both grammatical and semantic aspects of an English message, we step further to the second stage of translating, and that is *transfer*, in which the English message is actually transferred into the Indonesian language.
- (3). In the *Restructuring* stage, in which the transferred message is restructured in order to make the final message fully acceptable in the target language. The translator should produce as much as possible the acceptable message to the target language. However, it is inevitable to give a further explanation in the target texts by putting them between brackets or explaining them in footnotes in making the message clearer (Nida and Taber, 1969: 33).

The additional stage is *testing* stage, we deal with length and difficulty (Nida and Taber, 1969: 164-165). "Any well-translated message, which has the dimensions of length and difficulty, is designed to fit the channel capacity of the receptors". Channel capacity is the degree of ability by which a receptor has to understand the message.

As an example to cover the three process is the following sentence:

He is a cricket player.

In *Analyzing*, the sentence above is analyzed by determining that *he* is subject of the original sentence. *Is* is the verb. And the object is cricket player. The structure of this sentence follows the pattern Subject- Verb-Object (S-V-O).

In the *Transfer* stage, *he* is rendered into Indonesian language whether as *dia*, *ia* or *beliau*. Because *ia* and *dia* are rendered equal, so there are only two alternatives to choose from. And not until the sentence is contextually referred to, that the translator is able to know whether *he* should be rendered *ia/dia* or *beliau*. In case if *he* belongs to a respected gentleman or a man having a higher social status *beliau* should be the choice.

Is is "to be" and it is not translated in Indonesian language because "to be" in this case function as linking verb or *copula* that couples NOUN and NOUN, which as a subject the noun can be replaced by a PRONOUN.

Cricket player should be rendered as *pemain cricket* because in the English noun phrase the modifier comes in front of the head-word, whereas in Indonesian language the head word precedes the modifier.

"There is often information that is indispensable to the understanding of the source message, but should be placed in the form of marginal notes on the page where the difficulty of understanding occurs" (Lie, 1998: 13/01-02). In the *Restructuring* stage, the word

cricket should be given an explanation because the game has not been known in Indonesia. In order for readers to comprehend what kind of game it is, some supplementary information must be given in a marginal note, e.g. suatu bentuk olah raga yang dimainkan oleh dua team yang masing-masing terdiri dari 11 pemain dengan menggunakan pemukul dan bola yang ditembakkan kedalam gawang kecil.

2.4. Problems in Translation

In order to preserve the meaning, the form must be changed. However it will depend upon the linguistic and cultural distance between languages (Nida and Taber, 1969: 5). According to Nida's theory, Lie (1998: 03/01-03-05/03-04) concludes, in translating from English into Indonesian, the translator will face several problems. Among others are problems of cultural equivalence, problems of linguistic equivalence, and connotative meaning.

2.4.1. Problems of Cultural Equivalence

Culture equivalence is an equivalence in meaning between the source and the receptor culture. The problems arise due to the differences in the equivalence between English and Indonesian. "Most cultural words are easy to detect, since they are in the same family and culture" (Munday, 2001: 57).

For example: In refusing someone's offer, an Englishman will say, "No, thank you". And Indonesian will feel reluctant to express openly his feeling of dislike by uttering the word "no". So he will say "terima kasih (thank you)", which to English people on the other hand, has the meaning of accepting the offer. It's all because of the differences in culture between two people. The equivalence of "no, thank you" here is therefore "terima kasih".

One factor worth considering as a barrier in understanding of English text is the knowledge of the *social* i.e. customs, religion, and or society as well as the cultural background of the English text. The lack of knowledge of those aspects may lead the translator to get misunderstanding. A dictionary can help to find the lexical meaning of words, but this may be invalid if the socio cultural background of the word is not understood.

For example: The English word "bread", in Indonesia "roti". The translation of "daily bread" cannot be rendered as "roti harian" but "rejeksi sehari-hari", because bread is an important food in Western Culture, and it is usually eaten at breakfast so it can be considered a blessing God gives at the beginning of the day when people begin their job.

2.4.2. Problems of Linguistic Equivalence

Linguistic equivalence is an equivalence in meaning between the source language information and the receptor language information. The problems of Linguistic Equivalence according to Lie (1998: 04/01-03) are: syntax and lexicon.

2.4.2.1. Syntax

Syntax is a study of language that deals with the arrangement of words (Suryawinata and Hariyanto, 2003: 118). In most cases the two languages do not correspond in the types of arrangement of words. Every word may be correct in form, but the entire expression may be meaningless.

For example: From two to two to two two.

The sentence is rendered into "dari dua kedua hingga dua dua", it will be entirely meaningless, for it does not combine the words into proper idiomatic arrangement of the Indonesian language usage. This example clearly shows that literally translation come mostly in noth-

ing. Thus example above should be rendered into “dari jam dua kurang dua menit hingga jam dua lewat dua menit”.

The problem of syntax which translators have encountered in types of modification and which needs attention is the used of *classifiers*. Classifiers must be added in translation to conform to the obligatory pattern of the target language.

For example: piece is rendered as *secarik* (for paper, cloth).

That indicator is also used with particular proper nouns. For example: to clarify the proper noun “London”, one should apply the classifier whether it is *kota London*, *negara bagian London*, or *pulau London*.

In some sentences, it is necessary to translate the source message from *active* into *passive* in the target language to make it more appropriate in the target language.

As an example: English people can say either the active form “People speak English all over the world” or the passive form “English is spoken all over the world”. The Indonesian rendering is “Orang mempergunakan Bahasa Inggris di seluruh dunia” and “Bahasa Inggris dipakai di seluruh dunia”. The choice will depend upon the understanding and adequacy of two sentences, which is more accepted by Indonesian readers.

2.4.2.2. Lexicon

Word has no single meaning but a bundle of meanings, and dictionary meanings can only be particular aspects of particular situation. The surrounding context will point out clearly which meaning of words is intended.

For example: The girl is not old enough to dress herself. = Anak itu belum cukup umur untuk bisa berbaju sendiri.

The waitresses are dressing salad for the guests. = Pelayan itu mempersiapkan hidangan sayur untuk para tamu.

The duty of the nurses was to dress the wounds of the children injured in the accident. = Tugas perawat itu adalah membersihkan dan membalut luka anak-anak yang cedera dalam kecelakaan itu.

As another example the word "die" has a bundle in meaning in Indonesian, e.g. wafat, pulang ke rumah Bapa, mangkat, meninggal, mati, or mampus.

In many instances, the meaning of a term is clearly indicated by *syntactic construction* in which the words occur.

For example: (1). The plane landed safely in the stormy weather.

(2). The land is not fertile.

The word "land" in the first sentence can be determined by the syntactic construction as a verb and its rendering is "Pesawat mendarat dengan selamat dalam cuaca buruk".

The same case happened in the second sentence, while "land" is not as verb anymore but as a noun, therefore the rendering is "Lahan itu tidak subur".

Metaphorical expression is also one of the major problems in linguistic equivalence. It cannot be literally rendered, in which it will result either in completely wrong interpretation or in no meaning at all. That is to say, metaphorical expression basically words or combination of words with very specialized meaning (Johnson and George, 1980: 129).

For example: He is like a fish out of water.

The sentence above is metaphorical thus it cannot be rendered literally into "Dia seperti ikan keluar dari air". The combination of words will give specialize meaning, that is "a per-

son who is uneasy in unfamiliar situation” or “Orang yang sukar menyesuaikan diri dengan lingkungan baru”.

It may be valuable to part the literal meaning of a metaphorical expression in a *foot-note, parentheses, or between inverted commas* and it will help the readers in the target language in the understanding of the source metaphorical expression.

For example: Black Panthers hate pigs.

The expression above can be rendered into “Sekelompok orang kulit hitam membenci polisi”, and it may be valuable to give further explanation, as when there was a group of black activities adopted the name Black Panther, at the same time people who disliked the police began calling them pigs. As a result, “Black Panthers hate pigs” can occur and suitably interpret in a context.

2.4.3. Connotative Meaning.

According to Nida and Taber (1969: 94-95) “Unfortunately there is no really adequate methods has been found of measuring the connotative values of words, and the only way depended on the reaction of many people”. Thus, *Connotation* is the aspect of meaning that deals with the emotional attitude of the author and the emotional response of the receptor.

For example: the word “winter”, which most Indonesian people never experience. Although the concept of winter in Indonesia may be understood through reading matter, films, radio or television, and even through the Indonesian equivalent “salju”, yet the meaning will still be considerably different. In those countries, which have winters, when people speak about the word, the association is centered round a low temperature, very cold weather, scenes

that look bare since trees are leafless and in some places snow can be seen. In Indonesia, however, when we speak about winter, we do not have such a complete association since most of us have never experienced it; we simply imagine that snow falls instead of rain and the weather is terribly cold.

Nida and Taber (1969) states that in order to understand the nature of connotative meaning, it is important to note its three principle sources:

“(1) The speakers associated with the word. When words become associated with particular types of speakers, they almost inevitably acquire by this association a connotative meaning closely related to our attitudes toward those speakers. This means, for example, words used primarily by children or in addressing children get a connotation of being childish speech, and thus are not appropriate for adult usage. (2) The practical circumstances in which the word is used. Words used by precisely the same persons in different circumstances carry quite different connotation. *Damn* used in church bears a quite different connotation from the same word used in a beer hall, even though uttered by the same person. (3) The linguistic setting characteristic of the word. Words in which tend to co-occur with other words, acquire from them various connotations. For many persons, *green* probably suffers from its occurrence in *green with envy*, *green worker*, *green fruit*. From such habitual associating green undoubtedly picks up some unfavorable features of emotive meaning” (p.92).

Further example, in American sense the word “green” may also have unfavorable meaning. In this case the color green associated with the dollar bill, so the sentence “his eye looks green” means “he is materialistic”. However, “ever green” is favorable emotive meaning.

The emotional reactions to words can be good or bad, strong or weak; words with very strong connotations, either good or bad often became *taboo*.

For example, the word “daging babi” denotes particular edible meat. The connotation of this word, that is to say, the way people react emotionally to the word is usually quite different. To some people the word implies some delicious food, but to other people it is disgusting, especially for the Moslems or Adventists. Such words with negative connotation

should be avoided at all cost, except of course, for some intentional use, such as to show the actual situation in a drama, novel, etc.

2.5. Definition of Metaphor

According to Wales (1989: 175) in semantics, figurative meaning or metaphors describes a very common type of extension of meaning for a word. There is the literal or basic meaning of words like "mouth", "head", which corresponds normally to the basic definitions in dictionaries, and also the figurative or metaphorical meaning, as in phrases like "mouth of the river", "head of the school".

According to McArthur (1996) in *The Oxford Companion To The English Language*

"Metaphor [16c: from Old French *métaphore*, Latin *metaphora*, Greek *metaphorá* a carrying over, transfer] is a rhetorical figure with two senses, both originating with Aristotle in the 4c BC. There are: (1) All figures of speech that achieve their effect through association, comparison, and resemblance. Figure like hyperbole, metonymy, simile are species of metaphor. Although this sense is not current, it lies behind the use of metaphorical and figurative as antonyms of literal. (2) A figure of speech, which concisely compares two things by saying that one is the other. A warrior compared to a lion becomes a lion: *Achilles was a lion in the fight*. In such usages, the perception of something held in common brings together words and images from different field: warriors and lions share bravery and strength, and so the warrior is a lion among men and the lion is a warrior among beasts" (p.653).

While Newmark (1988) declares that "Words are not things, but symbol of things. Since all symbols are metaphor, all words are therefore metaphorical" (p.84). He also states:

"Hardly a sentence gets written without metaphors. Whether these metaphors should be reproduced semantically (by equivalent metaphor or sense) depends on whether they are written for accurate description (the true purpose of

metaphor) or merely for effect, for ornament, in which latter case the translator may prefer compensation to translation" (p.94).

"By metaphor, I mean any figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of word or collocation to what it does not literally denote. Metaphor may be 'single'(one word) or 'extended', an idiom, an allegory, a sentence, or a proverb" (1988:104).

Meanwhile Johnson and George (1980) states "Since speaking words is correlated with time and time is metaphorically conceptualizes in term of space, it is natural to conceptualize language metaphorically in terms of space" (p.126). Whenever we meet sentences do not make sense grammatically then we have to test its possible metaphorical meaning (Newmark, 1988:106). For example: In the afternoon, "The rain usually kills the window-panes". We have to make sense of everything and any word can be a metaphor, and its sense has to be teased out by matching its primary meaning against its linguistic, cultural contexts. Therefore the rendering can be "Hujan yang sangat deras biasanya merusak kaca jendela".

Newmark (1988) adds "Note also that metaphor incidentally demonstrates a resemblance, a common semantic area between two or more or less similar things- the image and the object"(p.104). He (1988) states "The main and serious purpose of metaphor is to describe any entity, event or quality more comprehensively and concisely and in a more complex way than is possible by using literal language. The process is initially emotive, since by referring to one object in terms of another" (p.84). For example: "starry eye" translated into "mata bercahaya", one appears to be telling a lie.

Moreover, according to Newmark (1988:84) “Metaphors are often dramatic and shocking in effect, and, since they establish points of similarity between one object and another without explicitly stated”.

2.6. Kinds of Metaphor

“Metaphor may be ‘single’(one word) or ‘extended’, an idiom, an allegory, a sentence, or a proverb” (Newmark,1988:104). In this writing, kinds of metaphor that described are idiom and figures of speech. Figures of speech divided into personification, simile, metaphor, and hyperbole. The theories used by the writer in this chapter is based on Richard C. Blight in his book *Translation Problems From A To Z* (1992: 20-27) and certainly supported by others authors.

2.6.1. Idiom

Blight (1992) gives the definition of idiom. “*Idiom* is a fixed combination of word whose meaning is derived from perceiving the unit as whole rather than as individual words” (p.27). Duff (1984: 89) also agrees that idiom which is involved the figure use of language, the words must be taken together. The combinations of words which meaning cannot be determined by examine the meaning of the words that makes it up.

For example: to fall in love

The phrase above is idiomatic; the four words must be taken together. And the translator cannot determine the word “fall”, “in”, “love” by examination the meaning of each word because it will give nonsense meaning. As one unit “to fall in love” will represent a single concept as “jatuh cinta”.

Example from Chicken Soup: *I was going to loosen the white-knuckle grip* is rendered into *Aku akan mendedorkan kehidupanku*. However, the writer suggests to translate into *Aku belajar untuk santai dan menikmati hidup*.

2.6.2. Figures of Speech

A boy has just come in out of the rainstorm and his sister says to him, "Well, you're a pretty sight! Got slightly wet, didn't you?" And he replies, "Wet? I'm drowned! It's raining cats and dogs, and my raincoat like a sieve!"

Both brother and sister have understood each other pretty well, yet if an outsider considers the above dialogue literally, that is to say unimaginatively, he/she will find that both involved have been speaking nonsense. In fact, however, they are using figurative expressions to convey meanings.

There are five metaphorical expressions included in the above dialogue.

- 1). The expression "pretty sight". When she sees his brother is drenched despite of his wearing a raincoat, she sarcastically uses the expression which literally means good-looking, to mean that he is in a mess.
- 2). The expression "got slightly wet" with the meaning that he got very wet.
- 3). The expression "I'm drowned", his brother does not mean that he is drowned but that he gets drenched.
- 4). The expression "It is raining cats and dogs" means that it is raining heavily.
- 5). The expression his brother's raincoat is "like a sieve" means that the raincoat cannot protect the wearer from the rain because the coat is like a sieve that lets go water.

Therefore, the suggested translation is: “Wah penampilanmu buruk sekali!” kata adik perempuannya dan ia membalas “Aku basah kuyup karena hujan yang sangat deras! Dan jas hujan ini tidak dapat melindungiku dari hujan”!

Centuries ago men used to study a subject called *Rhetoric* in which is the art of expressing yourself well in speech or in writing. In the early books on Rhetoric, the ancient teachers listed many ‘Figures of Speech’ in which potential orators and lawyers could use to make their speeches more interesting or impressive. The study of figurative language has continued since that time.

(McArthur, 1996) defines:

“Figurative language is adjective from French *figuratif*, Latin *figurativus*, from *figura* a form, shape, device, or ornament” He also states that figures of speech are regarded as embellishments that deviate from the ‘ordinary’ uses of language. The classical view was dominant at the end of the 19c, when the American rhetorician John F. Genung described figurative language as an ‘intentional deviation from the plain and ordinary mode of speaking, for the sake of greater effect’ (p.402).

Further Blight (1992) defines figure of speech as “An expression in which words are used to create a more dramatic or forceful effect than a straight forward statement would have. The author did not intend that it be understood literally” (p.20). Clark (1987:170) agrees that figures of speech can add color and interest to text.

Furthermore, *Longman Dictionary of Grammar and Usage* (1992: 91) written that figures of speech are cleverly constructed expressions that are striking because:

- a. A comparison has been effectively made and so the meaning is very clear or interesting.
e.g. His mind works like a computer.
- b. The words are used with figurative meanings rather than literal meaning
e.g. The computer in his head is the best that is available to mankind. (Here, *computer* does not refer to a real computer.).
- c. There is clever exploitation of the sounds of the words chosen.

- e.g. Sports and strength mean *strongo*; *strongo* – the drink that makes the strong stronger!
- d. There is clever arrangement of ideas to convey special effects.
e.g. Hasten slowly; Work smart-don't work hard.
- e. The multiple meaning of some words are exploited.
e.g. To make life worth living, the liver must be good.
- f. The ideas are exaggerated or stated in an especially mild or gentle manner.
e.g. He takes a hundred years to make a cup of tea; Jack is no longer with us-
he is gone to heaven.

2.6.2.1. Personification [18c: from Latin *personificatio* “making a person, loan-translating Greek *prosopopoiia* making a mask, face, person]

“In rhetoric, discourse in which animals, plants, element, elements of nature, and abstract ideas are human attributes. ‘Bask in Heaven’s blue smile’ (shelley). It has been regarded as both a figure in its own right and as an aspect of metaphor in which non-human is identified with human: ‘Life can play some nasty tricks’. In classical Greek, *a prosopon* was a face mask, dramatic character or person; in drama an actor wearing a mask could represent an absent, or imagery person. While ‘Slowly silently, now the moon/ Walks the night in her silver shoon’ (Walter de la Mare Silver 1913). The representation of the moon as female is similar to application of *she* to ships, cats, countries” (McArthur, 1996: 764-765).

According to *Longman Dictionary of Grammar and Usage* (1992) personification is “inanimate objects and abstract ideas are referred to as if they were human beings” (p.92). Duff (1992, 24) also gives the same explanation about personification as inanimate objects or abstract ideas are spoken of as if they were people.

For example: Fortune always visits those who work hard.

Keberuntungan selalu mengunjungi orang-orang yang rajin bekerja.

Fortune in this case acts as if it were human beings, as if it could do the visitation like people do.

Example from Chicken Soup: *The words flowed* is rendered into *kata-kata mengalir*.

2.6.2.2. Simile [14c: from Latin *Simile*, neuter of *similis* like]

In a *simile*, a thing or a person is compared to another because the two have a common characteristic. The comparison is normally made in a direct manner with the use of *as* or *like*. That is why the connection is made clear to the translator by the use of the word *like* or *as*. Blight (1992) also gives his definition of simile as “an explicitly stated comparison of the two things or events. The two things are of different kinds and are said to be similar in one respect only” (p.24).

For example: The Assyrian came down like the wolf on the fold

Suku Assyria turun seperti gerombolan serigala.

It is simile, because the savagery is like a wolf, and the Assyrian does not mean that physically like a wolf.

Example from Chicken Soup: *Sushi is expensive stuff that slid down my throat like dead goldfish* is rendered into *Sushi adalah benda mahal yang meluncur di tenggorokanku seperti ikan maskoki mati*. However, the writer suggests to translate *Sushi adalah makanan mahal yang sangat tidak enak*.

2.6.2.3. Metaphor [from Greek, *meta*: across; *phora*: carrying]

According to McArthur (1996:935) “The relationship between metaphor and simile is close, metaphor often being defined as condensed simile, as an example that is someone ‘who run like lightning’ can be called ‘a lightning runner’”. While Blight (1992) states “*Metaphor* is an implied comparison of the two things. A word applied to something it is not, only to suggest a resemblance. In other words a metaphor takes the comparison a stage

further by saying that a person is something in which he is not or that he is doing something in which, in fact, he is not doing" (p.22). "And the proposition of the form *x is y* appear more forceful and dramatic than those with the form *x is like y*. Sometimes the tough statement "this is that" is used to define the imaginative force of metaphor" (Gill, 1985: 25).

For example: He is a lion in the fight.

Dia adalah seekor singa dalam pertarungan.

The sentence above means that the subject has the similar strength and bravery like a lion, and it does not imply that the subject is physically like a lion when he fights.

Example from Chicken Soup: *He is a greedy pig* in which literally rendering is *Dia adalah babi yang rakus*. Although the comparison is implied, this sentence appears more forceful and dramatic than "He is like a greedy pig" (*Dia seperti babi yang rakus*).

2.6.2.4. Hyperbole [16c: through Latin from Greek *huperbolé* flung too far]

Hyperbole is also known as overstatement. Usually there is an intentional exaggeration for the purpose. This involves an exaggeration to achieve an effect or to emphasize a point, or a magnifying beyond reality.

For example: I've told you about this at least a million times but you're still so ignorant!

Aku telah memberitahu kamu paling tidak sejuta kali tapi kamu tetap saja menghiraukannya.

Of course the reality there is not a million times, but to emphasis how often he/she has told his/her friend.

Another example from *Chicken Soup: I yearned for a black hole in the universe to swallow me whole* rendered into *aku mengharapkan lubang hitam di semesta menelanku bulat-bulat*.

However when using hyperbole, the comparison attracts more attention than the main message, it will become far-fetched (Longman Dictionary of Grammar and usage, 1992: 96).

For example: The noise made by my engine is like the deafening screams of ten thousand babies severely spanked by ten thousand nurses at the same time!

Suara yang ditimbulkan oleh mesinku seperti teriakan yang memekakan telinga oleh sepuluh ribu bayi-bayi yang dipukul pantatnya dengan sangat keras oleh sepuluh ribu suster pada saat yang bersamaan!

In the sentence above, the comparison attracts more attention to itself to the extent. Here it is far-fetched, it will cause the main message is forgotten. Simply stated into non metaphorical expression by saying "The noise made by my engine is very loud = Suara yang ditimbulkan mesinku sangat keras" or "my engine is as noisy as a machine gun = "mesinku seberisik suara tembakan", it is still correct and the result the message is clearer.

2.7. Semantic Adjustment in Process of Transfer

In order to discover the closest natural equivalent, Nida (1959:19) determines whether of meaning or style, one is always faced with the difficulty of finding corresponding forms with analogous semantic functions. Since metaphorical expressions are some of the most obvious candidates for semantic adjustment, metaphorical expressions mean

unlikely that the same type of distinctive form will have the same meaning in another language, therefore the adjustments are quite understandably of three types (Nida and Taber, 1969: 106):

1. Shifts from metaphorical expression into non-metaphorical e usage

e.g. *Kick the bucket* shifts into *mati*

2. Shifts from one type of metaphorical expression to another metaphorical expression.

e.g. *An evil deed comes home to roost* shifts into *Siapa menggali lubang akan terperosok sendiri.*

3. Non-metaphorical expressions changed to metaphorical ones

e.g. *Every effort is done as the last result* shifts into *Tak air talang dipancang.*

However, Nida and Taber (1969) suggest :

“Metaphorical into metaphorical rendering do much to make the translation come alive, for it is by means of such distinctive expression that the message can speak meaningfully to people in terms of their own lives and behavior. However, one inevitably loses many metaphorical in the process of translation, one also stands to gain a number of metaphorical” (p.106).