TRANSLATION OF FIGURATIVE SENSES IN *BIANGKELADI* INTO ENGLISH IN *THE MASTERMIND*

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ABSTRACT

Some textual materials are occasionally using figurative language. Figurative language is used in any form of communication, such as in daily conversation, articles in newspaper, advertisements, novels, poems, etc. The aim of this study is to analyze the translation procedures applied in translating figurative senses taken from a short story entitled *Biangkeladi* and translated into *The Mastermind*. Based on the analysis, there are two common procedures applied; there are transposition and modulation. By considering the figurative senses, the translator should have more attention to choose the lexicon used in TL and the lexicon used is appropriate to convey the meaning in TL.

Keywords: *figurative senses, methodology of translation, literal translation, oblique translation*

ABSTRAK

Beberapa teks ada kalanya menggunakan gaya bahasa majas, yang digunakan dalam berbagai ragam komunikasi, seperti dalam percakapan sehari- hari, dalam tulisan artikel, Koran, majalah, novel, puisi dan lainnya. Tujuan dari penelitian ini adalah menganalisis prosedur penerjemahan yang digunakan dalam menerjemahkan tulisan bergaya bahasa majas yang diambil dari sebuah cerita pendek berjudul Biangkeladi dalam bahasa Indonesia sebagai bahasa sumber dan diterjemahkan ke dalam bahasa Inggris sebagai bahasa target. Dari hasil penelitian, terdapat dua prosedur penerjemahan yang dipakai, yaitu Transposition dan Modulation. Dengan memperhatikan penggunaan gaya bahasa majas, seorang penerjemah akan memilih kata yang tepat untuk digunakan pada bahasa target dan kata yang digunakan dapat mengimplementasikan arti dari bahasa sumber.

Kata kunci: *gaya bahasa majas, prosedur penerjemahan, penerjemahan langsung, penerjemahan tidak langsung*

INTRODUCTION

According to Catford, J.C (1965: 20), translation is the replacement of textual material in one language by equivalent textual material in another language. The first language of the textual material or the original text is called Source Language (SL) and the second language used to translate the text is called Target Language (TL). In translating a text, one thing that should be considered is the equivalent meaning from SL into TL. The problem faced is how to choose the correct lexicon that could represent the meaning of SL in TL. The expressions of cultural content and context of situation play an important role in translation. There are two important points that should be taken into the consideration by translators in the process of translating, they are: first, knowing the rules of the SL and the TL in other words knowing "how these languages work" and the second focuses at producing the message in which meaning must be given priority (Hung, 2005).

There are many types of text and its own genre. Each of them has its own specification and criteria. Occasionally, some textual materials use figurative language to make the text more interesting and get attention from the readers. In this section, the source language is Indonesian and the target language is English. Figurative language is used in different forms of communication, such as in daily conversation, articles in newspaper, advertisements, novels, poems, etc. The effectiveness of figurative language has four main reasons. First, figurative language affords readers imaginative pleasure of literary works. Second, it is a way of bringing additional imagery into verse, making the abstract concrete, making literary works more sensuous. The third, figurative is a way of adding emotional intensity to otherwise merely informative statements and conveying attitudes along with information. And the last, it is a way of saying much in brief compass (Perrine, 1982).

The aim of this study is to analyze the translation procedures applied in translating figurative senses taken from a short story entitled *Biangkeladi* and translated into *The Mastermind*. By conducting this research, there are some benefits could be gained, those are: to give contribution to the development of translation field in applying translation procedures especially about figurative senses and practically to enrich the analysis of figurative senses for the practitioner in translating a text from Indonesian to English.

RESEARCH METHOD

To analyze the data obtained, this research applied descriptive qualitative method. The data was taken from a storybook entitled *Cerita dari Jakarta* written by Pramoedya Ananta Toer (2000) translated into *Tales from Jakarta* in English by Gary Nathan Gartenberg. The story is divided into several chapters. This research is focusing on chapter nine with the title in SL is "Biangkeladi" and its translation in TL is "The Mastermind."

The method used for collecting data was note taking, and there were some steps taken to collect the data. It was started with reading the story in SL and TL, identifying the figurative senses found in the story, taking note and comparing the data in SL and TL about figurative senses. The collected data was then analyzed by using the theory of translation by Vinay and Dalbernet (1958).

DISCUSSION

Vinay and Dalbernet (1958) proposed seven types of translation procedures. Those are divided into two categories; they are direct translation which consists of borrowing, literal translation, calque and oblique translation which consist of transposition, modulation, equivalence, and adaptation. In this section of discussion, the explanation given is divided into two categories mentioned above.

Direct Translation

According to Vinay and Darbelnet (1958), direct or literal translation may be possible because it is based on either (i) parallel categories, in which we can speak of structural parallelism or (ii) on parallel concepts, which are the result of metalinguistic parallelisms.

a. Borrowing

Borrowing is the simplest of all translation methods. It would not even merit discussion in this context if translators did not occasionally need to use it in order to create stylistic effect. For instance, in order to introduce the flavor of the SL culture into a translation, foreign terms may be used. Translators are particularly interested in the newer borrowings even personal ones. It must be remembered that many borrowings enter a language through translation, just like semantic borrowings (Vinay and Dalbernet, 1958). The

decision to borrow a SL word or expression for introducing an element of local color is a matter of style and consequently of the message.

Data 1

Source Language (SL)	Target Language (TL)
Popularnya: ia adalah seorang **patriot,** yang mana tanah air dan bangsa akan merasa kehilangan besar apabila ia meninggal dunia. (p. 152)	The popular view: He is a **patriot** whom his homeland and people will mourn deeply when he passes from this life. (p. 215)

From the data above, the type of sentence is metaphor. According to Mc Arthur (1996), metaphor is a figure of speech which concisely compares two things by saying that the one is the other. In this story, there is a man who is called a patriot. Actually he was a brave man who wanted to be a council representation. He was called a patriot since he was a brave man. Without having more knowledge and ability he wanted to be a council representation since he was strong, has big body and has authority. According to Kamus Besar Bahasa Indonesia (KBBI), patriot means a person who loves his country and wants to defend it. In TL the meaning of the lexicon used was also similar according to Oxford Dictionary (2008). The lexicon used was translated literally from SL into TL and the meaning of those lexicons used was conveying figurative meaning even in SL and TL.

b. Calque

A calque is a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements. The result is either a lexical calque i.e. one which respects the syntactic structure of the target language while introducing a new mode of expression (e.g. *honey moon* □ *bulan madu*) or a structural calque, i.e. one which introduces a new construction into the language (Vinay and Dalbernet, 1958).

Data 2

Source Language (SL)	Target Language (TL)
Resminya ia adalah **Kepala jawatan.** Ia menjadi kepala dari beberapa orang pegawai tinggi.	Officially he is a **bureau chief.** He is the supervisor of several high officials.

Type of the data above in SL is a noun phrase. Noun phrase means that a sequence of words which functions in the same way as a noun and always contains a noun as its head (Sneddon, 1996). According to Kamus Besar Bahasa Indonesia (KBBI), the meaning of the phrase *kepala jawatan* can be divided into *kepala* which means "pemimpin" (leader) and *jawatan* which means "tanda pangkat" (position). Therefore, *kepala jawatan* means somebody who can lead the other persons because he has first position or that person is a leader. In this part, the phrase is figurative since it talks about someone position that becomes a leader figuratively. The phrase was translated to be *bureau chief* in TL. According to Oxford Dictionary (2008), *bureau* means office or department that provides an information and *chief* means leader. Therefore, *bureau chief* means a leader in an office or department. The meaning of the phrase used in TL is figurative too since the phrase was figuring out someone' position figuratively. However, the meaning of the phrase used in TL could convey the meaning from SL.

c. Literal Translation

Literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL. In principle, a literal translation is a unique solution which is reversible and complete in it. It is most common when translating between two languages of the same family (Vinay and Dalbernet, 1958).

Data 3

Source Language (SL)	Target Language (TL)
Apa kata mereka? Sudah tidak tepat bagi masa kini! Lebih tepat bila	What did they say? No longer the proper choice under the present circumstances. In fact it's more appropriate to call him

dikatakan **goblok.** (p. 157)	**an idiot.** (p. 220)

From the data above, the figurative sense applied is sarcasm. According to Mc Arthur (1996), sarcasm is a term in rhetoric and general use for sneeringly ironical remarks. In this context, the lexicon used is to figure out the real situation happening at that time. Contextually, the speaker is expressing his emotion to the journalists since they always write or report the news differently in the real situation. In the source language (SL), the lexicon used was *goblok.* According to KBBI, *goblok* means very stupid person. The meaning of this lexicon used was not strong than stupid. In the target language (TL), the lexicon used was *idiot* and it means very stupid person. Those lexicon used even in SL and TL was sounding standard than the lexicon *stupid*. Therefore, the readers would easily read and get the point of that translation even though the real situation was different. However, by reading that, the reader can interpret the real situation.

Data 4

Source Language (SL)	Target Language (TL)
Tetapi beberapa tahun kemudian tumbuhlah wartawan- wartawan muda yang **seperti banteng mengamuk menanduk ke kiri dan ke kanan.**	But some years later young journalists appeared **who behaved like wild bulls run amok, stabbing left and right with their horns.**

From the data above, the figurative sense applied is simile. According to Mc Arthur (1996), simile is a figure of speech, in which a more or less fanciful or unrealistic comparison is made, using like or as. In SL, the sentence above is figuring out about the attitude of the young journalists. The writer was using figurative senses to modify his writing. The real meaning of that situations happened in SL is the news taken or written by the young journalist depending on the opportunity that he got. They did not think about the impact happened after the news were published. In TL, the clause was translated literally based on the form in SL. The meaning of this clause in TL was not clear enough since it was translated literally without figuring out the meaning for the readers who read that story. Technically, it was translated perfectly however the meaning of that clause was not clear. Hopefully by

reading the story carefully, the readers can figure out the meaning of the situations happen easily based on the context.

Oblique Translation

There are four procedures for oblique translation. Those are: transposition, modulation, equivalence and adaptation. Vinay and Darbelnet (1958:31) said that it may, however, also be used because there are structural or metalinguistic differences. Certain stylistic effects cannot be transposed into TL without upsetting a certain stylistic order or potentially even the grammar. They also noted that, in this case it is accepted that more complex methods have to be used. This method seems unusual but which nevertheless permit the translators a stricter control over the reliability of their work.

d. Transposition

Transposition involves replacing one word class with another without changing the meaning of the message. Besides being a special translation procedure, transposition can also be applied within a language. There are two types of transposition, namely obligatory and optional transposition. Obligatory transposition occurs when the target language has no other choices because of the language system (Vinay and Dalbernet, 1958).

Data 5

Source Language (SL)	Target Language (TL)
Hatinya selalu besar, dan tempik sorak para hadirin membuat tubuhnya yang berformat **Hercules kerdil menjadi raksasa.**	There his heart was always proud and the cheers of the audience made **his miniature Herculean body becomes gigantic.**

The data above shows that the figurative sense applied is irony. According to Mc Arthur (1996), irony refers to words with an opposite implication to their usual meaning. Ironic comment may be humorous or mildly sarcastic. Actually the story wants to explain that Mr. Kariumun has a small body however it seems to become gigantic since he got applause from the audience. The lexicon *raksasa* in SL was not the real body of Mr. Kariumun. The writer of the story used that lexicon since Mr. Kariumun got applause and he was also proud. It was as a metaphor. According to KBBI, the lexicon *raksasa* in SL means someone who has huge body and tall. In TL, it was translated into *gigantic*. The lexicon used

is an adjective. The word classes of those lexicons are different since in SL it was a noun while in TL it becomes an adjective. However, it conveys the meaning translated from SL to TL. In both situations, even in SL or TL, the lexicons used were conveying figurative meaning.

Data 6

Source Language (SL)	Target Language (TL)
Tetapi **dalam hati kecilnya** meraung-raunglah kutukan dan sumpahannya terhadap wartawan- wartawan yang menjadi biangkeladi keonaran itu. (p. 157)	But **in his heart** curses and oaths raged at the journalists who were the masterminds of this bad publicity.

In this section, the figurative type of the data is paradox. According to Mc Arthur (1996), paradox is a term in rhetoric for a situation or statement that is or seems self-contradictory and even absurd, but may contain an insight into life. Moreover, the phrase *hati kecil* in SL did not talk about the size of the heart however it was talking about the feeling of someone. The phrase of *hati kecil* means the true feeling of someone which is inside of the human body. Therefore the meaning of the lexicon used in SL is figurative. The phrase was translated into *in his heart*. The lexicon *heart* used in this part is too general. It was figuring out about human heart however it did not talk deeply about the function of that heart. The meaning of that lexicon used in TL is not deeply as figure out in SL. Indeed it was conveying the meaning from SL although it was not strong.

Data 7

Source Language (SL)	Target Language (TL)
Tetapi akhirnya keluar juga suaranya: siapa yang **kepala** di sini? Aku atau saudara?	But at last his voice returned to him. "who is **in charge** here? You or me?

The figurative sense applied in this data is synecdoche. According to Mc Arthur (1996), synecdoche is a figure of speech concerned with parts and wholes. In SL, the question

siapa yang kepala di sini? is emphasized to the whole part of the one who takes responsibilities in that situations. Therefore the question given conveys figurative meaning. According to KBBI, *kepala* has some meanings and it is appropriate as a *leader* since it explains in the next sentences. In TL, the translator uses the lexicon *in charge* since in Oxford Dictionary, *in charge* means *leader*. Both languages use figurative meaning. However the meaning of those lexicons used is similar.

e. Modulation

Modulation is a variation of form of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance, but is considered unsuitable, unidiomatic or awkward in the target language. There are two types of modulation, namely free or optional modulation and those that are fixed or obligatory. In the case of fixed modulation, translators with a good knowledge of both languages freely use this method, as they will be aware of the frequency of use, the overall acceptance and the confirmation provided by a dictionary or grammar of the preferred expression (Vinay and Dalbernet, 1958).

Data 8

Source Language (SL)	Target Language (TL)
membuat tour ke daerah- daerah, berpidato, dan berpropaganda di rapat-rapat umum dan melalui radio, tetapi-juga menurut nyonya **tidak kena pada batunya.**	Touring the provinces, making speeches and propagandizing in public meetings and on the radio. But- this also according to the Mrs.- **he never hit the mark.**(p.217)

In this section, the figurative sense used is euphemism. Based on the definition given by Mc Arthur (1996), euphemism use of a mild, comforting, or evasive expression that takes place of one that is taboo, negative, offensive, or too direct. On the data above, the phrase "*tidak kena pada batunya*" in SL means someone who tries to do or to obtain something however never success. The lexicon used as the top or the mark is *batu*. In TL, it is translated as "*he never hit the mark*" which means always failed. Those languages use figurative senses to figure out the situations happen. It was similar in meaning and the translation was

figurative and based on the style using in TL. Therefore the reader could understand the situation happened.

Data 9

Source Language (SL)	Target Language (TL)
Hatinya selalu besar, dan tempik sorak para hadirin membuat tubuhnya yang berformat Hercules kerdil menjadi raksasa.	There **his heart was always proud** and the cheers of the audience made his miniature Herculean body becomes gigantic.

From the data above shows that the figurative sense applied is irony. According to Mc Arthur (1996), irony refers to words with an implication opposite to their usual meaning. Ironic comment may be humorous or mildly sarcastic. In this section, the data in SL is funny since in any situations our heart never changes. In this part, the writer uses figurative senses to cover the real situations happen. In TL, it is translated into *his heart was always proud.* Based on this translation, the reader will easily understand the meaning of the context since the translator figures out the real situations. Actually, Mr. Kariumun was proud because he got applause from the audience. That is the real feeling of Mr. Kariumun.

Data 10

Source Language (SL)	Target Language (TL)
Tetapi **dalam hati kecilnya meraung-raunglah** kutukan dan sumpahannya terhadap wartawan- wartawan yang menjadi biangkeladi keonaran itu. (p. 157)	But **in his heart curses and oaths raged** at the journalists who were the masterminds of this bad publicity.

In this section, type of the phrase was included in paradox. The phrase *hati kecil meraung-raunglah* in SL is a type of figurative sense since our heart actually never does that. The function of heart is to feel something either good or bad. This part tells about the real situation happened to Mr. Kariumun. He was angry to the reporters since their news was not

true. He was saying something bad from his deepest heart. In TL, it was translated into *in his heart curses and oaths raged*. The translator figures out the real situations in the context and of course the readers are easily to get the point and understand the message in that part. Therefore it changes the type from figurative to non figurative sense or to the real meaning. In TL, the translation conveys the meaning and the situation in the source text.

CONCLUSION

From the analysis done in the previous section about translation procedures of figurative senses, it can be concluded that in writing a story there are several ways to interpret the idea of the writer. In this story there are many kinds of figurative sense used to make this story more colorful and the reader improve their knowledge figuratively. The procedure used is divided into two categories; they are literal translation and oblique translation. For literal translation, there are three types and each type occurred once and for oblique translation, transposition and modulation occurred more than the others types. All the data taken have variation of figurative senses; it can be a lexicon, phrase or clause. There are eight figurative senses and there are three types that are more common in this research; they are metaphor, irony and paradox. By considering the figurative senses, the translator should have more attention in order to choose the lexicon used to convey the meaning in TL.

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