

TRANSLATION STRATEGY OF FIGURE OF SPEECH IN SHORT STORY

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Abstract

This study is a descriptive qualitative study which concern with literary translation in a short story. It aimed at identifying figures of speech and also describing the strategies applied in translating figure of speech. The data was collected by library research method and note taking technique. The finding showed that the figure of speech found were mostly simile and one hyperbole. The strategies applied were retention of the similar vehicle, and retention of the same vehicle plus explication of similarity feature (s).

Keywords: figurative language, figure of speech, literary translation, short stories

I INTRODUCTION

Literary work and its translation often capture the story of human life which has always been interesting issue to be explored. The story of human life are vary; they may elucidates the everyday life with its dynamic “color” such as the happiness, the failure, the sadness, the grief, the challenge and many different things. It can be found in poetry, novel, or short stories. A short story as one instances of the literary work is usually shorter than a novel. It often presents interesting life story in a simple language. However, thing that make short story become distinctive is the use of its figurative language. Figurative language uses words deviating from their proper definitions in order to achieve a more complicated understanding or heightened effect. Figurative language is often achieved by presenting words in order to make equated, compared, or associated with other normally unrelated words or meanings. It is the use of a word, phrase, symbol, and idea in such way to evoke mental images and sense impressions.

Figurative language is often characterized by the use of figurative speech. A figure of speech is a way of saying one thing and meaning another. There are many classification of figure of speech such as from Richard (1965) and Morner & Rausch (1991). Richard (1965:105) mentioned that “the two most common figures of speech are metaphor and simile, but there are many other less common ones”. However, Morner and Rausch (1991:83) have different opinion toward kinds of figure of speech. They proposed four kind figures of speech such as metaphor, simile, personification, and hyperbole.

Figure of speech are said to be an imaginative tools for literature and ordinary communication to explain speech beyond its usage. It is important to be applied to serve three elements of clarity, forth and beauty in the language. (Tajali, 2003:100 in Fadaee). The fulfillment of those three elements is prime

consideration for any author or translator to work on their literary work. Considering the importance, this study tries to identify figure of speech in one of the well known short stories written by Made Sanggra entitled *Bertemu di Tampak Siring* with its translation *Encounter in Tampak Siring*. The focus discussions of this study are: (1) To identify figure of speech in Short Story of *Bertemu di Tampak Siring* and its translation *Encounter in Tampak Siring* (2) To elucidate the translation strategy applied in figure of speech found in the Short Story.

II MATERIALS AND METHOD

The data for this study was collected from Short Story *Bertemu di Tampak Siring* with its translation *Encounter in Tampak Siring*. This story is one of seven stories of the *Antology of Made Sanggra* in 1970s which contain 94 pages. Therefore this study is a case study which focuses on the figure of speech in of both Indonesian and English version of *Bertemu di Tampak Siring - Encounter in Tampak Siring*.

The method of collecting data of this study was done through library research. The short story was read thoroughly and the figure of speeches were marked and highlighted. All the available data were classified and compare to find out the strategies of the figure of speech found which applied in the story. The technique used for this study was note taking. The finding of this study is presented descriptively and it is a qualitative research. According to Firmin (2008:190) qualitative research is frequently related with words.

2.1 FIGURATIVE LANGUAGE

Morner & Rausch (1991:83) mention that figurative language is language that uses words or expressions with a meaning that is different from literal interpretation, when the writer uses literal language; he or she is simply stating the fact as they are. Figurative language, in comparison, uses exaggerations or alterations to make a particular linguistic point. Figurative language is a language that contains figures of speech. He proposed that the kind of figure of speech only into four, such as metaphor, simile, personification and hyperbole, namely expressions that make comparisons or association with another things which are meant to be interpreted imaginatively rather than literary.

2.2 FIGURE OF SPEECH

A Figure of speech or rhetorical figure is figurative language in the form of a single word or phrase. It can be special repetition, arrangement or omission of words with literal meaning or a phrase with a specialized meaning not based on the literal meaning of the words. Figures of speech often provide emphasis, freshness of expression, or clarity. However, clarity may also suffer from their use as any figure of speech introduces an ambiguity between literal and figurative interpretation (Wikipedia)

A Figure of speech also defines as a phrase or word having different meanings than its literal meanings. It conveys meaning by identifying or comparing one thing to another, which has connotation or meaning familiar to the audience. According to Merriam Webster's Dictionary it is a form of expression (as a simile or metaphor) used to convey meaning or heighten effect often by comparing or identifying one thing with another that has a meaning or connotation familiar to the reader or listener. Generally speaking, figure of speech often identified only as metaphor and simile. However, Morner and Rausch proposed another two, they also include personification and hyperbole. Despite the difference, this study tries to reveal what figures of speech can be found in the short story of this study.

2.3 LITERARY TRANSLATION

Nida and Taber (1974) state that translating consists in reproducing the TL the closest natural equivalent of the SL message, first in terms of meaning, and secondly in terms of style (cf. Catford, 1965:20). In relation to this notion of translation, they further add that translating must aim primarily at "reproducing the message". Having this idea, a translator should be able to make good grammatical and lexical adjustments. However, since no two languages are identical, there can never be a fully exact translation.

The above definition of translation emphasizes that translation is a process of transferring 'meaning or message' of the source language, not of its 'form'. For this reason a translator should be able not only to identify and understand the meaning in general, but also the types of meaning in the text. It should also be important to realize that meanings can be signaled either by linguistic features or by extra linguistic features and normally by both. Meanwhile in literary translation which consists of the translation of poetry, theater plays, literary books, novels, short stories and others require to translate the culture where the story is taking place. The culture issue becomes prime importance for a translator to work in so equivalent translation which convey similar message or meaning can be achieved.

2.4 SHORT STORIES

A short story is a piece of prose fiction that can be read in one sitting. Emerging from earlier oral storytelling traditions in the 17th century, the short story has grown to encompass a body of work so diverse as to defy characterization. At its most prototypical the short story features a small cast of named characters, and focuses on a self-contained incident with the intent of evoking a "single effect" or mood. (Wikipedia)

According to Klarer short story is a brief narrative prose. Further he explains (1998:14)

"A crucial feature commonly identified with the short story is its impression of unity since it can be read-in contrast to the novel-in one sitting without interruption. Due to the restriction of length,

the plot of the short story has to be highly selective entailing an idiosyncratic temporal dimension that usually focuses on one central moment of action”

Another definition mentions that Short story deals with important elements that build the story itself. All of these elements take their own role to make the story sensible. They are theme, plot, setting, character and point of view (Anderson: 1993as cited in Hansyar: 2005). The short stories use for this study is taken from *Made Sanggra's Antology* entitled *Encounter in Tampak Siring*.

2.5 THEORETICAL FRAMEWORK

This study applied two theories; they are the approach proposed by Morner and Rausch (1991) about kinds of figure of speech and Pierini (2007) about strategies in translating figure of speech in particular the simile. Morneau (1993) as cited in Alwawi 2007 which proposed about translating metaphor also applied as supporting theory.

Morner and Rausch (1991) proposed for kinds of figure of speech, they are: metaphor, simile, personification and hyperbole.

(a) Metaphor is an implied comparison with like or as omitted. A metaphor does same with simile but with a like or as if in the wording to show that it is literal. Metaphor is comparing two things by using one kind of object or using in place of another to suggest the likeness between them. This kind of figure of speech implied analogy which one thing is imaginatively compared to or identified with another dissimilar thing. In a metaphor, the qualities of something are ascribed to something else, qualities that it ordinarily does not possess.

(b) Simile is stated a comparison, usually comparing two essentially different objects, actions, or attributes that share some aspect of similarity, introduced by like or as.

(c) Personification gives human characteristic to an object, animal or an abstract idea. It also gives an inanimate object or abstract idea human traits and qualities, such as emotions, desires, physical gestures and speech.

(d) Hyperbole is an exaggeration used for special effect; it is not used to mislead the reader, but to emphasize a point. The exaggeration is deliberately used for the effect, and is not to be understood as if it were a literal description. Hyperbole may be used to evoke strong feelings or to create a strong impression, and is not meant to be taken literally.

Pierini (2007) indicated some potential strategies to translate similes. They are: S1: literal translation (retention of the same vehicle), S2: replacement of the vehicle with a different vehicle, S3: reduction of the simile, if idiomatic to its sense, S4: retention of the same vehicle plus explication of similarity featured S5: replacement of the vehicle with a gloss, S6: omission of the simile. The vehicle here refers to the comparatum (or the entity to which the topic is compared)

Morneau mentioned that there are five techniques for translation metaphors, they are: (1) translate the metaphor exactly, word for word, (2) Re-phrase the metaphor as a simile, (3) translate the metaphor into an equivalent metaphor in the target language, (4) translate the metaphor using literal language, (5) Use the metaphor, but provide all the necessary referents so that any listener will understand it.

III RESULTS AND DISCUSSIONS

This section includes the finding and analysis of figure of speech found in Short Stories of *Encounter in Tampak Siring* and its Indonesian version *Bertemu di Tampak Siring*. It also analyzes the translation strategies applied for the figure of speech found in the story.

3.1 KINDS OF FIGURES OF SPEECH FOUND IN SHORT STORIES ENCOUNTER IN TAMPAK SIRING AND ITS INDONESIAN VERSION BERTEMU DI TAMPAK SIRING

This study found that the figure of speech metaphor, personification were not included in the short story of this study. The figure of speech which can be identified was dominated by similes and one hyperbole. The figure of speech of *simile* found in the short stories as follow:

(1) Seperti kawan lebah meriung berkeliaran

As if bumblebees huming around beehive

(2) Teman-temannya sudah terlelap ngorok, ada lagi lainnya bernafas mendengus-dengus layaknya babi disembelih, yang lainnya bahkan menggiau tak ubahnya orang gila yang tersenggol.

His friend snored already, one of them screeching like a beheaded pig and another raving like a disturbed man man

(3) Iramanya merintih seperti suara orang merajuk.

The propeller at treetop mad a faint sound as wind swept by, as if whispering the sound of someone in dismal.

(4)lalu airnya dipercik-percikkan layaknya kanak-kanak penggembala sapi bermain air

....sprinkled water on his face, playing with it like a young herder washing his buffalo

(5) ...kerongkongannya tersekat, layaknya tersumbat sekepal pasir.

His throat dried up as if blocked by a handful sand

The figure of speech hyperbole found is as follow:

(6). Di langit tak tampak mega sedikitpun

No single cloud visible

3.2 THE STRATEGIES APPLIED IN TRANSLATING FIGURE OF SPEECH IN SHORT STORY BERTEMU DI TAMPAK SIRING WITH ITS TRANSLATION ENCOUNTER IN TAMPAK SIRING

Having the above data (figure of speech in 3.1) it can be explained as follows:

Data 1

<i>Seperti kawanan lebah meriung berkeliaran</i>	As if bumblebees humming around beehive
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The above data shows that the English figure of speech shows the same meaning in the Indonesian figure of speech. The word ‘kawanan lebah’ is translated as ‘bumblebees’ which shows the loss information of the word ‘kawanan’.

The strategy applied in the first data was the first strategy (S1) which is the retention of the same vehicle. The vehicle here means the comparatum (the entity to which the topic is compared). The comparatum of data 1 is the bumblebees.

Data 2

<i>Teman-temannya sudah terlelap ngorok, ada lagi lainnya bernafas mendengus-dengus layaknya babi disembelih, yan lainnya bahkan menggiau tak ubahnya orang gila yang tersenggol.</i>	His friend snored already, one of them screeching like a beheaded pig and another raving like a disturbed man man
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The following data 2 shows the application of the fourth strategy (S4) which has been mentioned in the previous explanation; the retention of the same vehicle plus explication of similarity features. The loss information of ST is the phrase ‘bernafas mendengus-dengus’ which is translated into the phrase ‘like a beheaded pig’. The explication phrase of the ST was omitted in the TT. Another additional phrase, in this extent known as the explication of similarity features can be seen in the phrase ‘orang gila yang tersenggol’ to ‘explain disturbed mad man’

Data 3

<i>Iramanya merintih seperti suara orang merajuk.</i>	The propeller at treetop mad a faint sound as wind swept by, as if whispering the sound of someone in dismal.
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In data 3, the first phrase ‘iramanya’ was translated into ‘the propeller at treetop made a faint sound as wind swept by’. This shows gain information within the TT. The following phrase ‘seperti suara orang merajuk’ was translated into ‘as if whispering the sound of someone in dismal’. The later phrase shows additional of information of the word ‘whispering’.

Having this fact, it can be concluded that the strategy applied for the data above is the fourth strategy (S4), the retention of the same vehicle plus explication of similarity features. The comparatum is the ‘sound’. The phrase ‘suara orang merajuk’ was translated into ‘whispering sound of someone dismal. The explication can be seen in the English translation of the word ‘irama’.

Data 4

<p>....<i>lalu airnya dipercik-percikan layaknya kanak-kanak penggembala sapi bermain air</i></p>	<p>.....sprinkled water on his face, playing with it like a young herder washing his buffalo</p>
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This following data contains similar comparatum which is ‘water’. This figure of speech applies the first strategy (S1) which is to retain the similar vehicle. Gain of information can be seen from the word ‘sprinkled water on his face which in the ST was ‘dipercik-percikan’. The gain information can be seen in the word level ‘on his face’. Despite the gain of information occur in the text, the translation of simile is rather equivalent.

Data 5

<p>..<i>kerongkongannya tersekat, layaknya tersumbat sekepal pasir.</i></p>	<p>His throat dried up as if blocked by a handful sands</p>
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We can see that data 5 applied the first strategy, S1 which is the retention of the same vehicle. The compartum of the ST and TT is similar; they both use the word or feature of ‘throat’ and it was described in the similar simile ‘tersumbat sekepal pasir’ and its translation ‘blocked by a handful sands’.

Data 6

<p>Di langit tak tampak mega sedikitpun</p>	<p>No single cloud visible</p>
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The figure of speech hyperbole was found only one occurrence in this study. From the data we can find out that there is loss information of the ST word ‘di langit’ as it is not translated in TT. The word ‘di langit’ emphasizes the existence of the cloud in the sky. However the TT translation omit the word ‘di langit’ because the translated phrase eventually will refer or imply the meaning ‘di langit’. This is regarded as hyperbole because we know the fact that we can see much cloud in the sky. However the figure of speech mentioned that ‘there is no single cloud visible’, so it was rather exaggerating. Therefore, the contrary fact of this sentence has regarded it as figure of speech as hyperbole. Despite the strategies work for simile, we can draw that this kind of figure of speech was translated by using the first strategy which is retaining the similar vehicle. The vehicle means here is the ‘cloud’

IV CONCLUSION

Having the above analysis we can conclude that figure of speech found in the short stories entitled *Bertemu di Tampak Siring* with its translation *Encounter in Tampak Siring* were dominated by similes and also one hyperbole. The strategies applied for the figure of speech were retention of the similar vehicle, and retention of the same vehicle plus explication of similarity featured.

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