

Analysis on the Types and Translation Procedures of English Metaphors into Indonesian in “The Sky is Falling”

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Abstract

The aims of this research are to find the types of metaphors and the translation procedures used in translating the metaphors in the novel *The Sky is Falling* by Sidney Sheldon. This research used qualitative approach, and the data were taken from the novel *The Sky is Falling* by Sydney Sheldon, and its Indonesian version *Langit Runtuh*, translated by Hidayat Saleh. The main instruments of this research were the researcher herself, and the data sheets which contained the types of metaphors and the translation procedures applied. To achieve trustworthiness, the data has been checked by experts. The results of the research show that there are four types of metaphors found in the novel. They are cliché metaphors (5 data or 12.82%), adapted metaphors (5 data or 12.82%), stock/standard metaphors (11 data or 28.20%), and original metaphors (18 data or 46.16%). There are also four translation procedures applied, namely, replacing SL image with standard TL image (2 data or 5.13%), translation of metaphor by simile retaining the image (5 data or 12.82%), conversion of metaphor to sense (7 data or 17.95%), and reproducing the same image in the TL (25 data or 64.10%). Original metaphors are the mostly used metaphors in this novel possibly because the writer can describe events, objects, or situations in his novel more effectively by creating his own metaphors. The procedure of reproducing the same image in the TL is the one mostly applied because it provides the best translation possible to convey the message from the SL while still maintaining the context of the SL.

Keywords: metaphor, types of metaphor, metaphor translation procedures

Introduction

Nowadays more and more reading material such as books, novels, and other literary work are being translated from one language to another. Translation plays a very important role in bridging the gap between the author of a written work in one language to readers who want to read it in another language. According to Newmark (1988, p. 5) translation is rendering the meaning of text into another language in the way that the author intended the text. A good translation is very important in getting the message transferred from the source language to the target language in the most effective and accurate way possible.

The difference between the source language and the target language, and the variation in their cultures make the process of translating a complex procedure. Even more so when the text being translated uses a lot of figurative language. One of the most widely used figurative language is metaphor. It is the expression of an understanding of one concept in terms of another concept, where there is similarity or correlation between the two (Lakoff & Johnson, 1980, p. 3). There are six types of metaphors that Newmark (1988, pp. 106-113) presents, they are dead metaphor, cliché metaphor, stock/standard metaphor, adapted metaphor, recent metaphor, and original metaphor.

Translating metaphors can be a real challenge (Pardede, 2013) because metaphors have complex contextual meaning, and they are closely related to the culture of the source language. Larson (1998, pp. 276-277) proposes some reasons why metaphors are hard to understand and cannot be translated literally. One of them is that the image used may be unknown in the receptor language. There are three important factors or elements in translating metaphors, they are: topic, image and point of similarity. When these three factors have been identified, then an adequate translation can be made into a second language (Larson, 1998, p. 275).

In general, Newmark (1988, p. 107) presents seven procedures to translate metaphors. They are: reproducing the same image in the TL replacing the image in the SL with a standard TL image which does not clash with the TL culture, translation of metaphor by simile, (retaining the image), translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense conversion of metaphor to sense, deletion, and translation of metaphor by the same metaphor combined with sense.

Realizing the importance of an accurate translation of metaphors, the researcher was interested in conducting a study dealing with metaphors, specifically the types and translation procedures of metaphors in the novel *The Sky is Falling* by Sidney Sheldon. The study addressed the following research questions: (1) What types of metaphors are there in the novel *The Sky is Falling*? (2) What kinds of translation procedures are used in translating metaphors in the novel *The Sky is Falling*?

Methodology

This research used a qualitative method. Consequently, the researcher was concerned with descriptive data, not numbers or scores. The data collected was analyzed using a descriptive technique. Since this research is an analysis of translated text, the place of research was determined by the researcher herself. The research was carried out through the months of February-July 2017. The data of this research were taken from the novel *The Sky is Falling* by Sidney Sheldon and the Indonesian version, entitled: *Langit Runtuh*. The data were all descriptive in textual forms.

To collect the data, the researcher used documentary technique. The procedures conducted to follow the data are as follows: (1) reading the novel *The Sky is Falling* and its Indonesian version, (2) collecting the data of metaphors in the English version of the novel and identifying their Indonesian translations, (3) analyzing the types of metaphors and the procedures used to translate the English metaphors into Indonesian. In order to ensure the verification of the data, the researcher conducted perseverance observation, reference adequacy, and member-check. In perseverance observation, the researcher collected the data by reading the corpus and analyzed the collected data. The researcher did referential search by reading some referential books related to the theories and the referential search. Finally the researcher proposed the results to the experts to check and ensure the data analysis result.

Findings

The data of this research is 39 English metaphors found in the novel *The Sky is Falling* by Sidney Sheldon. After collecting the metaphors, the researcher cataloged the types of metaphors according to Newmark (1988, pp. 106-113), and analyzed the metaphor translation procedures based on theories of Newmark's (1988, p. 107). Therefore the findings of this

research are consisted of two aspects, namely the types of metaphors found in the novel, and the metaphor translation procedures applied in translating metaphors in the novel. These findings were then compiled and presented in two tables: Table 1 Frequency and Percentage of the Types of Metaphors; and Table 2 Frequency and Percentage of Metaphor Translation Procedures.

Table 1:
Frequency and Percentage of the Types of Metaphors

Types of Metaphors	Frequency	Percentage (%)
Original metaphor	18	46.16
Stock/Standard metaphor	11	28.20
Cliché metaphor	5	12.82
Adapted metaphor	5	12.82
Total	39	100.00

The types of metaphors listed in Table 1 are only four types instead of six types as proposed by Newmark (1988, pp. 106-113) because there are no dead metaphors or recent metaphors found in the novel. Cliché and adapted metaphors each has the lowest frequency of 5, which is equal to 12.82% of the total 39 metaphors. Stock/standard metaphors come in the second place with the frequency of 11, or 28.20% of the total amount of metaphors. The type of metaphor with the highest number of frequency is original metaphor. There are 18 original metaphors found in the novel, which makes up to 46.16% of the total of 39 metaphors. This means the writer of the novel mostly chose to create his own metaphors to make his novel more interesting and more appealing for the readers.

Table 2:
Frequency and Percentage of Metaphor Translation Procedures

Translation Procedure	Frequency	Percentage (%)
Reproducing the same image in the TL	25	64.10
Conversion of metaphor to sense	7	17.95
Translation of metaphor by simile (retaining the image)	5	12.82
Replacing SL image with standard TL image	2	5.13
Total	39	100.00

As shown in Table 2, the frequency and percentage of the translation procedures used to translate metaphors in the novel. Only four procedures are listed out of the seven procedures

that Newmark (1988, p. 107) proposes. The metaphor translation procedures which are not applied in translating the metaphors in the novel are: translation of metaphor by simile plus sense, deletion, and translation of metaphor by the same metaphor combined with sense. The highest frequency of translation procedure used is reproducing the same image in the TL, which is applied 25 times or 64.10% from the total of 39 metaphors. The next most used procedure is conversion of metaphor to sense with a frequency of seven times or 17.95%. The third most used procedure is translation of metaphor to simile (retaining the image) with a frequency of five times, which is equal to 12.82%. The least used translation procedure is replacing SL image with standard TL image, which has a frequency of two times, or equivalent to 5.13% of the total number of 39 metaphors.

Discussion

This section discusses further the findings of the research. It is done to answer the objectives of the research, which are: to find out and analyze the types of metaphors, and the kinds of translation procedures used to translate metaphors in the novel *The Sky is Falling*.

1. Types of Metaphor

Based on Newmark's (1988, pp. 106-113) theories on the types of metaphors, there are six types of metaphors, covering: dead metaphors, cliché, stock/standard metaphors, adapted metaphors, recent metaphors, and original metaphors. However, not all types of metaphors are found in the novel. Dead metaphors and recent metaphors are not used by the writer in the novel. Therefore, the discussion only covered such metaphors as: cliché, stock/standard, adapted, and original.

a. Cliché Metaphor

Cliché metaphors are found five times in frequency, which is equal to 12.82% out of the total amount of 39 metaphors. Cliché metaphors are almost similar to stock/standard metaphor, except that they have been used too many times that they have lost their impact, usefulness and originality. Examples of cliché metaphors found in the novel are:

1. You're history. (p. 36)
2. ...and it was a nightmare. (p. 37)

3. They were saints. (p. 53)

All of these metaphors above are categorized as clichés because they have been overused for a long period of time, and so they have lost their impact and usefulness. For example the metaphorical expressions “You’re history” to describe someone who can be considered a failure, “. . . and it was a nightmare” to describe something horrible, and “they were saints” to describe people who are very kind and generous, are all considered boring or tedious by many people because they have been used too much. The novel also includes only a small amount of cliché metaphors because the readers may lose interest and find it boring if there are too many of them. Consequently, only a small amount of cliché metaphors are found.

b. Stock/Standard Metaphor

Stock or standard metaphor is an established metaphor, which is usually used in informal text to describe a physical or mental situation in brief. There are 11 stock/standard metaphors found in the novel, which is equal to 28.20% of the total number of metaphors. Some examples of standard metaphors found in the novel are:

1. The Winthrops are a legend. (p. 23)
2. Taylor Winthrop was a magnet for women. (p.64)
3. She's a treasure. (p. 167)

Each of these metaphors is easily found in the English language, both spoken and written. For example the metaphor “legend” is commonly used to describe someone who becomes famous for doing something great. For example “Elvis Presley is a legend”. Such as also the use of the metaphor “magnet”, which is commonly used to describe someone or something that attract many people, and the metaphor “treasure” to describe someone or something valuable or precious. Stock/standard metaphors are found quite frequently in the novel because they are very useful in giving vivid and colorful description that makes writing much more interesting.

c. Adapted metaphor

Adapted metaphors are stock metaphors that have been adapted into a new context. There are only five adapted metaphors found in the novel, which amount to 12.82 % of percentage in frequency. Some examples are:

1. earsplitting scream of air-raid sirens. (p.3)

2. cargo of death. (p. 3)

3. red mist of terror. (p. 3)

These metaphors are considered adapted metaphors because each of these metaphors have been adapted from their original form to fit in the context of the novel. For example, the expression “earsplitting scream of air-raid sirens” seems to have been adapted from other metaphors, such as “earsplitting crack of thunder”. This metaphor is used to describe the very loud and piercing sound caused by the air-raid sirens, such as: the use of the metaphor “cargo of death” to describe the dropping of the bombs from the plane, which could have been adapted from the metaphor “cargo of doom”. Lastly, the metaphor “red mist of terror” to describe the extremity of the terror itself, might have been adapted from the metaphor “red mist of anger” which describes extreme anger. These metaphors have been adapted from their original forms to provide a more vivid and accurate description to the text. Adapted metaphors are rarely found in the novel possibly because the writer doesn’t see the need to use them much. In describing objects, characters, or events in the novel, the writer much prefers to use standard metaphors or original metaphors, resulting in the standard metaphor being the most-applied type in the novel.

d. Original metaphor

Original metaphor is metaphor that is created or quoted by the SL writer to make the text more interesting. The frequency of this type of metaphor found in the novel is 18 times, which is equal to 46.15% of the total number of metaphors in the novel. Here are some examples of original metaphors found in the novel:

1. Elliot Cromwell was an enigma. (p.8)

2. School was an unbearable ordeal for Kemal. (p. 35)

3. He is always there for me, my lifeline. (p. 13)

Each of these metaphors is created by the author for the purpose of making the text (novel) more interesting and to emphasize some points more clearly. They are specifically ‘owned’ by the author of the novel, and they are not commonly used in the general English language. Original metaphors are the most frequently used metaphor in this novel. It seems the writer enjoys the

creative process in making up his own metaphors, and has some success in describing the objects, characters, or events in the novel effectively using his original metaphors.

2. Translation Procedures

It is very important to use the most accurate metaphor translation procedures in translating metaphors. An error in using the correct procedure in translating a metaphor may result in a wrong translation of the metaphor, and therefore the readers will not understand the message that the writer tries to convey. Newmark (1988, p. 107) presents seven metaphor translation procedures, including: (1) Reproducing the same image in the TL; (2) Replacing the image in the SL with a standard TL image which does not clash with the TL culture; (3) Translation of metaphor by simile, retaining the image; (4) Translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense; (5) Conversion of metaphor to sense; (6) Deletion. If the metaphor is redundant or serves no practical purpose, there is a case for its deletion, together with its sense component; (7) Translation of metaphor by the same metaphor combined with sense. The addition of a gloss or an explanation by the translator is to ensure that the metaphor will be understood.

As seen in Table 2 above, only four out of seven metaphor translation procedures are applied to translate the metaphors in the novel *The Sky is Falling*. Therefore the procedures that will be discussed are the procedures of reproducing the same image in the TL, replacing SL image with standard TL image, translation of metaphor by simile (retaining the image), and conversion of metaphor to sense.

a. Reproducing the same image in the TL

This procedure is used 25 times in translating the metaphors in the novel, which is equal to 64.10%. The followings are some of the metaphors which use this translation procedure:

1. SL: cargo of death (p. 3)

TL: *muatan maut* (p. 11)

By definition in Cambridge Advanced Learner's dictionary, "cargo" means goods carried by ship, aircraft, or motor vehicle. The author here compares death to goods being unloaded from a plane. The translation procedure used is reproducing the same image in the TL because the metaphor in SL (cargo of death) is translated as *muatan maut*, which is exactly the same image.

2. SL: Elliot Cromwell was an enigma. (p. 8)

TL: *Elliot Cromwell merupakan teka-teki.* (p. 16)

The metaphor "Elliot Cromwell was an enigma" compares a character in the novel named Elliot Cromwell to an enigma, or a puzzle. This means that the person is a man who is full of mysteries. It is translated as "*Elliot Cromwell merupakan teka-teki*" which reproduces the same image in the TL as in the SL.

3. SL: The Winthrops are a legend. (p. 23)

TL: *Keluarga Winthrop adalah legenda.* (p. 32)

The Winthrop family is compared to a legend, which means they are very famous as people who have done great things. The metaphor is translated as *Keluarga Winthrop adalah legenda*. The word "legend" is translated directly as "*legenda*", which have the same exact meaning. Thus, the procedure used is the reproducing the same image in the TL.

b. Replacing SL image with standard TL image

This procedure is used twice in translating the metaphors in the novel, which is equal to only 5.13% frequency use for the total translation of 39 metaphors. This translation procedure is used to translate the following metaphors:

1. SL: Gary Winthrop was America's Prince Charming. (p. 9)

TL: *Gary Winthrop adalah "putrama hkota" Amerika..* (p. 17)

"Prince Charming" is known in the Western culture as the prince who usually rescues and eventually marries the main lady character in a story, such as in Cinderella or Snow White stories. It has no equivalence in Indonesian culture. Therefore, the translator translated it as *putramah kota* (the crown prince), which is the closest TL image that can be used. Therefore the procedure used is reproducing the SL image with a standard TL image.

2. SL: you're history. (p.36)

TL: *riwayatmu sudah tamat*. (p. 46)

The metaphor "you're history" is a cliché that is usually used to describe someone who has been successful, but has now become a failure. Or it can also be used to describe someone who has got him/herself in a very deep trouble that he/she can be considered as "dead" or "gone". In the Indonesian language it is common to describe someone in this situation as "*riwayatnya sudah tamat*" or in this case "*riwayatmu sudah tamat*". In the story, this metaphor is used by a boy who taunts Dana's (the main character) adopted son by saying "You're history," meaning that he is in such a deep trouble that he can be considered "dead". It is translated as "*riwayatmu sudah tamat*", which has the closest expression in Indonesian to describe a person in such a situation. Therefore the procedure used is replacing SL image with standard TL image.

c. Translation of Metaphor by Simile (retaining the image)

This translation procedure is applied five times in translating metaphors in the novel, which is equal to 12.82% of the total usage frequency. Some of the metaphors that use this metaphor translation procedure are as follows:

1. SL: . . . it was a nightmare (p.37)

TL: . . . *kehidupan di sana bagai mimpi buruk* (p. 46)

"It was a nightmare" is a cliché normally used to describe something horrible or terrible. In this case, it is used to describe Kemal's life at Orphans Institute. The translation is "*kehidupan di sana bagai mimpi buruk*", which compares "*kehidupan*" with "*mimpi buruk*", using the word "*bagai*". This makes the translation a simile. And it retains the image of "nightmare" (*mimpi buruk*). Therefore the procedure translation used is translation of metaphor by simile, retaining the image.

2. SL: Taylor Winthrop was a magnet for women. (p.64)

TL: *Taylor Winthrop bagai magnet bagi kaum wanita*. (p. 74)

The metaphor "Taylor Winthrop was a magnet for women" compares Taylor Winthrop to magnet, which means he attracts women. The translation "*Taylor Winthrop bagai magnet bagi kaum*

wanita" is a simile because it uses the word "bagai", and it retains the image of "magnet" which attracts. Therefore the procedure used to translate this metaphor is translation of metaphor by simile, retaining the image.

3. SL: But Winthrop is kind of a demigod. (p. 240)

TL: *Tapi Winthrop seperti manusia setengah dewa.* (p. 254)

The metaphor "But Winthrop is kind of a demigod" is translated into Indonesian as "*Tapi Winthrop seperti manusia setengah dewa*" using the word "*seperti*", therefore the translation procedure used is translation of metaphor by simile, while retaining the image ("demigod" translated into "*setengah dewa*").

d. Conversion of Metaphor into Sense

This translation procedure is applied seven times or 17.95 of the total usage frequency in translating the metaphors in the novel. Some examples of the metaphors which use this translation procedure are as follows:

1. SL: earsplitting scream of air-raid sirens. (p.3)

TL: *sirene tanda bahaya yang melengking mengerikan dan memekakkan telinga.*

(p. 11)

The author compares the sound of the sirens to that of an earsplitting scream, which means a sound so loud that it hurts the ears. The translation procedure used is conversion of metaphor to sense because it explains in details involving the senses, (in this case the sense of hearing) how the loud sound hurts the ears (*melengking mengerikan dan memekakkan telinga*).

2. SL: Joan Sinisi was a surprise. (p. 95)

TL: *Joan Sinisi sangat mengejutkan.* (p. 105)

The metaphor compares "Joan Sinisi" (a person) to "a surprise" (a thing/noun), but the translation describes Joan Sinisi as "*sangat mengejutkan*" (adjective) which describes Joan Sinisi's appearance. The metaphor is converted to sense, in this case the visual sense. So the translation procedure used is conversion of metaphor to sense.

3. SL: The wind was a relentless, howling banshee. (p. 344)

TL: *Tanpa kenal lelah, angin terus menderu.* (p.363)

The wind is compared to a “banshee”, which is a mythical creature in Irish folk tales. A banshee is believed to be a female ghost whose cries or wails signify a death in the family. So the wind is described as the sound of a wailing or howling banshee. It is translated as “*Tanpa kenal lelah, angin terus menderu,*” which describes in detail how the wind is blowing continuously, and the sound that it makes (“*menderu*”). The metaphor here is converted to sense, specifically the hearing sense. Therefore the procedure used is conversion of metaphor to sense.

The description of the research findings which include tables, explanation, and the discussion are expected to provide a better and clearer picture of how this research was conducted and met the objective.

Conclusion and Recommendation

Based on the analysis of the data, the researcher is able to draw some conclusions as follows:

- 1) There are four types of metaphors found in the novel *The Sky is Falling*, namely Cliché metaphors (5 data or 12.82); adapted metaphors (5 data or 12.82%); Stock/standard metaphors (11 data or 28.20%); and original metaphors (18 data or 46.16%). The type of metaphor with the highest number of frequency is original metaphor.
- 2) There are four metaphor translation procedures applied by the translator in translating the metaphors. They are the procedures of replacing SL image with standard TL image (2 data or 5.13%), translation of metaphor to simile, retaining the image (5 data or 12.82%), conversion of metaphor to sense (7 data or 17.95) and reproducing the same image in the TL (25 data or 64.10%). The highest frequency of the translation procedure applied is reproducing the same image in the TL.

It is highly recommended that in translating the English metaphors into Indonesian, teachers, faculties, practitioners, and translators must pay carefully attention to its procedures or techniques in order that it may result in a sound work of translation.

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