



THE REALIZATION OF TRANSLATION STRATEGIES IN LIVE METAPHORS IN SUMATERA FOLKLORES INTO ENGLISH

Lucy Khawardi

Anni Holila Pulungan

Amrin Saragih

English Applied Linguistics Program

Postgraduate Program-Universitas Negeri Medan

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ABSTRACT

In accordance with translation, the metaphors must be translated very carefully in order to avoid misunderstanding. Larson (1984:250) states that If metaphors from source language are translated literally into the target language, they will often be completely misunderstood. Because the translation cannot simply reproduce, or be, the original. In fact, in the folklores there are still literally in translating the text. The aims of this study were to describe the realization of translation strategies in the translation live metaphors in the Sumatera Folklores. The research was conducted by using qualitative design. The data of this study were live metaphors in the Sumatera Folklores. The source of data were 15 folklores in Sumatera. The data were collected through documentary technique and the instrument for collecting the data was documentary sheet. The technique of data analysis was descriptive. The findings of this study revealed that the realization of translation strategies in live metaphors in the Sumatera Folklores into English by applying two process, namely: Single Strategy (91.83%), Double Strategies (8.16%). Metaphors often become the problem in translation and in accordance with translation, the metaphors must be translated from source language (SL) into target language (TL) very carefully in order to avoid misunderstanding.

Keywords: Translation Strategies, Live Metaphor, Sumatera Folklores

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INTRODUCTION

Folklores, folktales, novels and so on have always been one of the subjects of translation. Translation becomes the bridge linking a folklore with the readers who do not speak the language which the folklore is written in. Literary translation is translation of

literary works such as short stories, novels, poems, play, and etc. It has special characteristics as literary works different from non-literary works. Larson (1984:3) defined translation as the process 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. Figurative language is used in any form of communication, such as in daily conversation, articles in newspaper, advertisements, novel, poemn, etc. This study will discussing about one of kind of figurative language namely metaphor. Metaphor is considered by linguist as the most basic where one object is used to describe another object and both objects are essentially disparate entities, but common in one or more attributes (Encarta Dictionary).

In the folklores writer find a phenomenon of language such as figurative language especially the figure of the comparison namely metaphor. Metaphors are often become the problem of the translator, and may occur at all levels from word to text at which level it becomes an allegory or fantasy. In accordance with translation, the metaphors must be translated very carefully in order to avoid misunderstanding. Larson (1984 : 250) states that If metaphors from source language are translated literally into the target language, they will often be completely misunderstood. Because the translation cannot simply reproduce, or be, the original. In fact, in the folklores there are still literally in translating the text.

Larson's theory was used to described the realization of the translation strategies in the Sumatera folklores.

a. Translation

Catford (1969) states that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Catford explains that translation is not only about transferring language but also find the equivalent of the results of translation, the equivalent itself can be defined such as the culture, situation, actual word choices, etc. Those aspects are really important in translation, because every language has different culture and situation, that's why the translator should find the appropriate word to translate the source text into the target text so that the reader can understands the text not as a translated text but as a source text (as natural as their language). Bell (1991) in his book entitled 'Translation and Translating' also states that texts in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc). Thus, the translator has the option of focusing on finding functional equivalents which preserve the

context-free semantic sense of the text at the expense of its context-sensitive communicative value of the text at the expense of its context-free semantic sense. The choice is between translating word-for-word (literal translation) and meaning-for-meaning (free translation).

b. Translation Strategies

Larson's point of view in her book "Meaning-based Translation" (1998) for translating metaphors and simile are almost similar. There are five strategies in translating a metaphor, they are:

1. Keeping the metaphorical image, it means the metaphor may be kept if the receptor language permits or translating metaphor into metaphor. The first step is to determine whether the comparison is a "live" metaphor or simile. If the words which are figurative are live metaphor, then the image need to be kept, and the meaning can be translated directly and keep the sense of metaphorical, if it sounds natural and understood correctly by the readers. Example, *large rotten fish were laid on handsome silver platters*.

2. Translating live metaphor into simile, if the comparison is a live metaphor then the translator should analyze the metaphor carefully. It can be very helpful to write down explicitly the two propositions with the topic, the image, and the point of similarity. In the case of metaphors, it is possible sometimes to keep the metaphorical image. But, it would be much better if the metaphor was changed to a simile. Similes are more easily understood than metaphors in most languages. For example, *the road is a snake*, snake means something like crooked. It would be much understood if the metaphor was changed to a simile and the sentence was '*the road is like a snake*'.

3. Substituting metaphor of the receptor language which has the same meaning. Means that a metaphor of the receptor language which has the same meaning may be substituted as long as the nonfigurative meaning of the metaphor is not lost or distorted. For example, *there was a storm in parliament*. It might be good in some languages to change the metaphor from *storm* to *fire*, and the translation would read 'the parliament was on fire last night'.

4. The translator might keep the metaphor of the source text and also explain the meaning. That is the topic and/or point of similarity may be added, so as not to lose the intended force of the metaphor. For example: '*the tongue is a fire*'. It might be translated into '*the tongue is a fire*'. A fire destroys things, and what we say can ruin people.

5. Translating the meaning of the metaphor without keeping the metaphorical image. Sometimes when the translator will simply need to ignore the image in the source text. The meaning of the metaphor may be translated without keeping the metaphorical imagery. For example: *'he was a pig'* might simply be translated *'he is a messy person'*.

c. Live Metaphor

Metaphors are comparisons that can often be rewritten as similes, in which the comparison is always that of some likeness (Larson: 1998). She states there are two kinds of metaphors namely live metaphors and dead metaphors. She mentioned about how important it is to make a distinction between “live” and “dead” metaphors.

Dead metaphors are those which are a part of the idiomatic constructions of the lexicon of the language. When a “dead” metaphor is used, the person listening or reading does not think about the primary sense of the words, but only about the idiomatic sense directly. For example, ‘leg of the table’ is an idiom. An idiom is a “dead” metaphor. All languages have idioms which are constantly used without anyone thinking about the comparison. In English, there are many idioms such as ‘run into debt’, ‘foot of the stairs’, ‘the head of state’, and ‘foot of the class’. They are “dead” metaphor since native speakers who use them do not think about comparison, but think directly of the meaning of the idiom. Dead metaphors are dead in the sense that they no longer act as metaphors, they just become plain words, with a simple functional meaning. Jensen (2006), states that dead metaphor have lost resonance, as the saliency between the topic and vehicle terms are now inaccessible because of a lack of knowledge or experience with the characteristics of the vehicle term.

Live metaphors are those which are constructed on the spot by the author or writer to teach or illustrate. It is one which is understood only after paying special attention to the comparison which is being made. A characteristic of a live metaphor can be described as a comparison that shows how two things that are not alike in most ways are similar in another important way. In daily life, when you portray a person, place, thing, or an action as *being* something else, even though it is not *actually* that “something else,” you are speaking metaphorically. For example, the phrase, “*My brother is the black sheep of the family,*” is a live metaphor because he is not a sheep, nor is he black. However, we can use this comparison to describe an association of a black sheep with that person. A black sheep is an unusual animal, which typically stays away from the herd, and the person being described shares similar characteristics.

d. Sumatera Folklores

Cerita rakyat is a form of folklore found in Indonesia. Its origins are probably an oral culture, with a range of stories of heroes associated with Wayang and other forms of theatre, transmitted outside of a written culture and usually tied in with a district or region of Indonesia, (Awang, 2005: 14). Sumatera folklore reflect the diverse culture of Indonesia as well as the diversity of ethnic groups in Indonesia. Many ethnic groups have their collection of tales and folklores being told for generations. The stories usually told to children as some kind of bed-time story, and have pedagogical value on kindness, benevolence, modesty, honesty, bravery, patience, persistence, virtue and morality.

For example, the popular theme is "the truth is always prevail, the evil will always defeated". While most of Indonesian children folklore stories have happy ending plots and a 'happily ever after' theme, some employ tragedy and have rather sad endings. Most of Sumatera folklore started as oral tradition; being told by story teller or parents for generations within Indonesian villages. The story were often sung or chanted in several oral traditions such as pantun, tembang, or children chants. Some are being performed in performing arts such as wayang and sendratari (dance drama).

Sumatera has ten provinces such as Aceh, Bengkulu, Jambi, Lampung, Riau, Bangka Belitung, Kepulauan Riau, West Sumatera, South Sumatera, and North Sumatera. Every region in Indonesia has a variety of folklore. For the people of Aceh, folklore is a valuable cultural treasure, inherited from generation to generation, able to play a role in fostering understanding, meaning of inheritance, cultural treasures, nurturing and expanding the imagination to enjoy it. As a cultural richness, folklore is the result of the thinking of the social and cultural system of the local community which is the embodiment of expression that reflects the cultural elements of a society. One of the famous folklore is Mentiko Beutuah. The important role of folklore in an area lies in its ability to communicate traditions, knowledge, customs, or describe human experiences in both individual dimensions and social dimensions.

Based on Project Inventory and Documentation of Regional Culture, Directorate of History and Traditional Values of the Directorate General Culture Ministry of Education and Culture has resulting in several kinds of local cultural manuscripts among the manuscript : Aceh Folklores in 1980/1981, there are 12 folklores from Aceh. Based on book entitled Cultural Values in Several Literary Works of Nusantara: Regional Literature in Sumatra by the Center for Development and Language Development, Ministry of Education and Culture

of the Republic of Indonesia (1993), Jambi folklore became the largest contributor among other regions and there are about 11 folklores from Jambi, example “Datuk Darah Putih” and “Putri Tangguk”. South Sumatera also have about five folklores such as “Putri Jelitani”, “Pangeran Alit”, and “Legenda Pulau Kemaro”.

West Sumatra in addition also have a lot of stories. Starting from folklore narrated from mouth to mouth and from generation to generation to the romance and fiction story by the writers born Ranah Minang. From Lampung, they have six folklores like “Raja dan Penyihir” and “Kucing and Harimau”.

METHODOLOGY

This research was conducted in a qualitative research. The data of this study were the live metaphors in the 15 Sumatera Folklores. The researcher was took 15 % of the population as the sample. It can be seen in the Table below.

Table 3.1 Sample Step

Province in Sumatera	Population	Sample
Aceh	12	2
North Sumatera	19	3
West Sumatera	12	2
South Sumatera	5	1
Bangka Belitung	7	1
Riau	10	1
Kepulauan Riau	9	1
Lampung	6	1
Bengkulu	5	1
Jambi	11	2
Total	96	15

The technique of data analysis of this study used interactive model. Miles, Huberman and Saldana (2014:31) state that there are three steps used to analyze the data, they are data condensation, data display, and conclusion drawing or verification.

FINDINGS AND DISCUSSION

The four strategies process of translation strategies based on sequences, namely; single strategy, double strategies, triple strategies and quadruple strategies in this study, the most dominant type was found is single strategy and second was double strategies. Meanwhile triple strategies and quadruple strategies were not found in this research.

The chart above showed the result of the process of translation strategies in live metaphors were found in *Sumatera Folklores* and their percentage in numbers. The most dominant process of translation was using the single strategy about (91.83%). Another process such as triple strategies and quadruple strategies get 0 %. Because the triple strategies and quadruple strategies rarely used by the translator when translating live metaphors especially in phrase.

Using Metaphor in Single Strategy

This strategy involves translating the metaphorical expression with a TL metaphor in single type or single strategy. The metaphor only used one of the translation strategies in the five types of the strategies; keeping the metaphorical image, translating into simile, substituting metaphor of the receptor language which has the same meaning, translating into metaphor and explain the meaning, and translating the meaning of the metaphor without keeping the metaphorical image.

Analyzing the metaphor in *Sumatera Folklores* and their translation in the story the researcher finds that the following live metaphors, with their analysis, fall under this strategy:

SL: *Waktu adalah si pencuri yang berlalu dengan cepat. Kemudian mereka memiliki seorang anak yang bernama Banta Seudang.*(*Banta Seudang, line 7*)

TL: *Time is a thief.* Then they just had a baby and his name is Banta Seudang. (*Banta Seudang, line 6*)

Based on *Kamus Besar Bahasa Indonesia*, the metaphor *si pencuri* means *orang yang mengambil dengan cepat milik orang lain* (people who take it quickly belong to someone else). The metaphor *si pencuri* was translated into *a thief*. According to Oxford Advanced

Learners Dictionary, *a thief* means a person who steals something from another person or place quickly. Both metaphors have similar images and meanings. The translator preferred not to translate it into any other kind of imagery related with the target culture because it sounds natural and easily accepted and understood in the target language. A translator can translate the metaphor into a metaphor with the same image as long as the reader can understand the metaphor itself. And it uses a single strategy of live metaphor.

Using Metaphor in Double Strategies

This strategy involves translating the metaphorical expression with a TL metaphor in a double strategy. The metaphor used double of the translation strategies in the five types of the strategies; keeping the metaphorical image, translating into simile, substituting a metaphor of the receptor language which has the same meaning, translating into a metaphor and explaining the meaning, and translating the meaning of the metaphor without keeping the metaphorical image. It may be found keeping a metaphorical image plus translating into a simile strategy, keeping the metaphorical image plus substituting a metaphor of the receptor language which has the same meaning, and etc. After analyzing the live metaphors in *Sumatera Folklores* and their translation, the researcher finds that the following double type of metaphor, with their analysis, fall under this strategy:

SL: *Kudengar ada seorang yang sekuat burung elang yang bernama Pangeran Suta. (Prince Suta and King Bayang, line 23)*

TL: I heard there is *an eagle* and his name is Prince Suta. (*Prince Suta and King Bayang, line 21*)

Based on *Kamus Besar Bahasa Indonesia*, the words *sekuat burung elang* means *memiliki burung buas yang mempunyai daya penglihatan tajam, paruhnya bengkok dan cengkeramannya kuat, menangkap mangsanya dengan menyambar* (a wild bird that has sharp vision, a bent beak and a strong grip, catches its prey by grabbing). The metaphor *sekuat burung elang* was translated into *an eagle*. According to Oxford Advanced Learners Dictionary, *an eagle* means a bird that kills other creatures for food) with a sharp curved beak and very good sight. It can be seen that the translation *sekuat burung elang* was classified into a metaphor. Because it compares the human with the bird. Thus, the metaphor was translated by using double strategies namely substituting a metaphor of the receptor language which has the same meaning + keeping the metaphorical image. Here, *sekuat burung elang*

has the same meaning with **an eagle** in target language, and when it translated into target language the metaphorical meaning of the words in target language still in it. So, *sekuat burung elang* and *an eagle* used double type of translation strategies in a phrase.

Based on the analysis of data above, there were some points as the important ones to be discussed in this study. It was very important to match whether the result of the study were contrastive to the theories.

There were five types of translation strategies in translating live metaphors in Sumatera Foklores into English proposed by Larson (1998), namely: keeping the metaphorical image, translating into simile, substituting metaphor of the receptor language which has the same meaning, translating into simile plus sense as a strategy that not a part of Larson's theory. There are many researchers on translation strategies that maintained of metaphor phrase, clause and sentence, particularly its usage in the story even in folklore. The numerous studies have described and raised many issues on the different strategies in their way in translating the metaphor. The translator has to depend on the strategy that maintained metaphor is reproducing the same image in the target language. As a way of maintaining metaphor in order to deliver a cultural messages, the translator mostly use translating by keeping metaphorical image since many metaphor be easily brought to the TL metaphor. Applying this strategies was the highest among the relevan five strategies by Larson.

In this study it was found single strategy and double strategies was used in translation live metaphors as the process to get the correct translation. But, the previous study was not described the process of translation live metaphors, they were just categorized the live metaphors into the strategies that the translator used. This strategy was used in order to avoid comprehension problems however it results in a loss of the intended effect.

The various applications of translation strategies, it is just goes to one aim, namely the actuality to get a good translation product. The accuracy of translation process needs to avoid a worst translation product distortion. Even though the lost of meaning from source language in translation text, for instance it occurs paraphrasing by addition from the translator, deletion, and hide meaning from source language into target language.

CONCLUSION

The process of translation strategies found in this study, namely single process (using single strategy) and double process (using double strategies).The most dominant was using single process (91.83%).

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