CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher gives brief explanation about some theories which are related to Figurative Languages translation. The theories discuss about the definition of translation, translation methods, definition of figurative language, figurative language translation, and also the explanation about novel and *The Kite Runner* novel.

2.1. Translation

Catford (1969:20) defines that "translation is replacement of textual material in one language (SL) by equivalent textual material in another language." While Newmark (1988:4) states that "rendering the meaning of a text into another language in the way that the author intended the text. Common sense tells us that this ought to be simple, as one ought to be able to say something as well in one language as in another." Larson (1984:3) in his book simply defines that "translation consist of transferring the meaning of the source language into the receptor language."

Based on Newmark (1988:21), "there are two approaches to translating (and many compromises between them): (1) Starting translating sentence by sentence, for saying the first paragraph or chapter, to get the feel and the feeling tone of the text, and then you deliberately sit back, review the position, and read the rest of the SL text. (2) Reading the whole text two or three times, and find the

intention, register, tone, mark the difficult words and passages and start translating only when you have taken your bearings."

A translation itself has its own manner to translate translation works. One of the manners to translate translation works is by using translation methods.

2.2. Translation Method

According to Brislin (1976: 3-4), there are four categories of translation method, namely:

1. Pragmatic Translation

   It refers to the translation of a message with an interest in accuracy of the information that was meant to be conveyed in the source language form and it is not concerned with other aspects of the original language version. For example, for printing photographs, illustrations, use of high Resolution Paper, Glossy Photo Paper or High Glossy Photo Film is recommended. These media provide better colour reproduction and brighter colours than plain paper.

2. Aesthetic-poetic translation

   This refers to translation in which the translator takes into account the affect, emotion, and feelings of an original author, as well as any information in the message. The examples of this method are the translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel.

3. Ethnographic translation

The purpose of ethnographic translation is to explicate the cultural context of the source and TL versions. An example is the use of the word "yes" versus "yea" in America.

4. Linguistic translation

This is concerned with equivalent meanings of the constituent morphemes of the source language and grammatical form. An example is language in a computer program and machine translation.

This theory above is less comprehensive and specific, if it is compared with Peter Newmark's translation methods.

According to Newmark (1988:45), the central problem of translation has always been whether to translate literally or freely. Moreover, there are eight translation methods in translating text. Translation can be done by choosing one of the eight methods. The methods are categorized into two: four of them are oriented in source language (SL emphasis) and the other are oriented in target language (TL emphasis). It is putted in the form of a flattened V diagram:
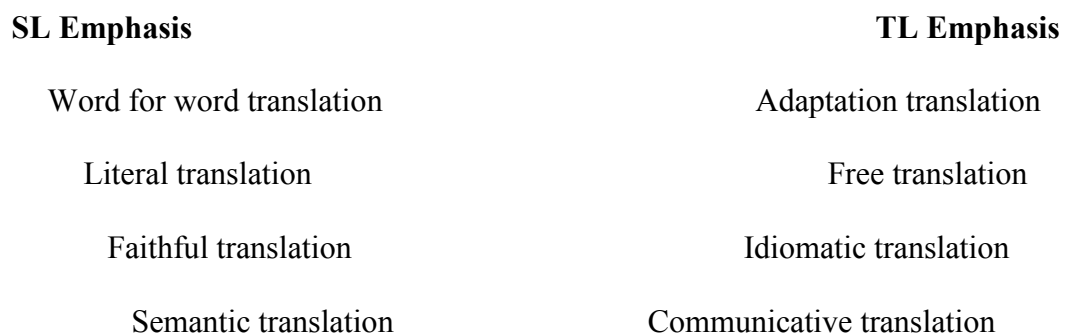
SL Emphasis	**TL Emphasis**
Word for word translation	Adaptation translation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation

Figure 2.1Newmark (1988:45)

From figure 2.1 above, it can be explained that the eight methods of translation are:

2.2.1. Word for word Translation

A translation which is mentioned as word for word translation if every word of SL is translated but the word order is the same. Thus SL word order is preserved and the words are translated singly by their most common. The meaning is out of context. The word for word translation is used when in translation process there are some difficulties to transfer the message into TL.

Example:

(SL) The octopus strikes again

(TL) *"Si guritamemukullagi"*

It is translated singly from one to another word. "The" is translated into *"Si"*, "octopus" is translated into *"gurita"*, "strikes" is translated into *"memukul"*, and "again" is translated into *"lagi"*. Briefly, this sentence is translated one word by one word.

2.2.2. Literal Translation

A translation is mentioned as literal translation if the SL grammatical role is changed to their nearest TL equivalents but the lexical words are again translated one by one. As a pre-translation process, this indicates the problems to be solved.

Example:

(SL) Cash is running low

(TL) *"Uangsudahmulaimenipis"*

The grammatical in SL is changed to the nearest TL equivalents. "is running" is translated to *"sudahmulai"* not *"sedangberlari"*. In the other hand, the lexical words are again translated one by one.

2.2.3. Faithful Translation

It reproduces the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer.

Example:

(SL) I traveled nights, and hid daytimes and slept

(TL) *"Akuberjalansaatmalamharidantidurdanbersembunyisaatsianghari"*

It is translated in completely faithful translation. There are two "and" which are also translated in two *"dan"*. "And" can be translated into *"dan"* or *"juga"* to make it is not dogmatic.

2.2.4. Semantic Translation

It concerns in aesthetic value that is the beautiful and natural sound of SL text and compromising on meaning where appropriate so that assonance word play or repetition jars in the finished version.Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents and it may make other small concession to the readership. The distinction between 'faithful' and 'semantic' translation are that the first is uncompromising and dogmatic,

while the second is more flexible, admits the creative exception to 100%

fidelity and allows for the translator's intuitive empathy with the original.

Example:

(SL) There has always been bad blood between those men.

(TL) *"Selaluterjadipermusuhanantaraparalelakiitu"*.

This sentence is translated more flexible. The phrase "bad blood" is

translated by culturally or functional terms in TL become *"permusuhan"*.

2.2.5. Adaptation Translation

It is the'freest' form of translation. It is used mainly for plays

(comedies) and poetry, the themes, character, plot, are usually preserved,

the SL culture convertedto the TL culture and the text rewritten. The

deplorable practice of having aplay or poem literally translated and then

rewritten by an established dramatist or poet has produced many poor

adaptations, but other adaptations have 'rescued' period plays.

Example:

(SL) My heart is like a singing bird

(TL) *"Kalbukubagaikankicauanburung."*

This sentence is translated by adaptation translation. It can be seen from

the phrase "my heart" which is not always translated into *"hatiku"* but it is

an adaptation from SL text to TL text. In addition, the phrase "a singing

bird" is translated into *"kicauanburung"* because it is adapted from the

culture, and it is also not change the message of SL.

2.2.6. Free Translation

It reproduces the matter or the context without the form of the original. Usually it is a paraphrase much longer than the original, a so-called 'intralingual translation', often prolix and pretentious, and not translation at all.

Example:

(SL) She was between the devil and the deep sea

(TL) *"Iaberadadiantaraduabahayabesar"*.

The phrases "the devil and the deep sea" is not translated into *"iblisdanlaut yang dalam"*, because free translation method deeply emphasizes the message in SL. Briefly, "the devil and the deep sea" is translated into *"duabahayabesar"*.

2.2.7. Idiomatic Translation

It reproduces the meaning of the original but the form, the style and expression are different. It reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. (Authorities as diverse as Seleskovitch and Stuart Gilbert tend to this form of lively, 'natural' translation.)

Example:

(SL) Tell me, I am not in a cage now.

(TL) *"Ayo, berilahakusemangatbahwaaku orang bebas."*

The translated sentence (TL) seems like not a translation, but it is like a real request froma speaker. That is why, "tell me, I am not in a cage now", which is tanslated into *"ayo, berilahakusemangatbahwaaku orang bebas"* is a kind of idiomatic transalation.

2.2.8. Communicative Translation

It expresses the meaning of SL into TL in a standard expression for that situation. The equivalent of source text is a standard expression for SL and the target text is a standard expression for TL too. It attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

Example:

(SL) Hailstorm basters Iran

(TL) *"Anginributdanhujanesmenghantam Iran."*

Communicative translation emphasizes in rendering the message, and paying attention to communicative principle. The sentence "hailstorm basters Iran" is translated into *"anginributdanhujanesmenghantam Iran"* gives a briefly explanation to the reader about the situation in Iran.

Translation methods can be used to translate any kind of aspect that will be translated; they are: education, literary work, culture, entertainment, etc. For the literary work, figurative language that contains in it is a difficult thing to be translated.

2.3. Figurative Language

According to M. H. Abrams (1999:96) "figurative language is conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect." While, Perrine (1963:581) states "figurative language – language using figures of speech – is language that cannot be taken literally (or should not be taken literally only)."

Those statements can conclude that the figurative language is using figures of speech, but if people examine this conversation literally, that is to say unimaginatively, they will find that they have been speaking nonsense. People have been saying less than what they mean, or more than what they mean, or the opposite of what they mean, or something other they mean.

Figurative language has often been divided into two classes: (1) Figures of thought or tropes (meaning "turns," "conversions", in which words or phrases are used in a way that affects a conspicuous change in what we take to be their standard meaning. The standard meaning, as opposed to its meaning in the figurative use, is called the literal meaning. (2) Figures of speech, or rhetorical figures, or schemes, in which the departure from standard usage is not primarily in the meaning of the words, but in the order or syntactical pattern of the words. Figurative languages are parts of literary work that is not easy to be translated.

2.4.   Figurative Language Translation

Based on Perrine's theory, there are thirteen types of figurative language. All of them usually are common in written text. Here are the types of figurative language based on Perrine's theory

2.4.1. Simile

The figurative language which is used as a means of comparing things that is essentially unlike. In simile, the comparison is expressed by the use of some word or phrase such as *like, as, than, similar to, resembles,* or *seems.*

Example:

(SL) They are like the octopi with a thousand bloody arms.

(TL) *Merekasepertiguritadenganseribulenganberdarah.*

This sentence above compares between people with octopi, and it is expressed by use the word *like.*

2.4.2. Metaphor

Metaphor, like similes, the figurative language which is used as a means of comparing things that is essentially unlike. In metaphor, the comparison is implied- that is, the figurative term is substituted for or identified with the literal term.

Example:

(SL) She is my sparkling star.

(TL) *Dialahbintangpenerangku.*

It compares someone (female) with sparkling star, which is essentially unlike. It is different from simile, in which it does not need some words or phrases *like, seems, as, than, similar to,* or *resembles* to express the comparison.

2.4.3. Personification

Personification consists in giving the attributes of a human being to an animal, an object, or a concept. It is really a subtype of metaphor, an implied comparison in which the figurative term of the comparison is always human being.

Example:

(SL) The wind had begun to whip the rain.

(TL) *Anginsudahmulaimencambukhujan*.

Wind cannot whip the rain, but wind is usually a nature phenomenon as a sign of rainfall will come. The sentence above expresses that the wind as if seems like human, which can whip the rain. It is called personification.

2.4.4. Apostrophe

Apostrophe is closely related to personification, which consists in addressing someone who is absent or dead as if he or she were present and/or alive or addressing something that is non human as if it were alive and could reply to what is being said.

Example:

(SL) "O, illustrious Washington! Father of our country!"

(TL) *"O, Washington yang agung! Bapaknegeri kami!"*

Washington is name of a city in United States of America, but in this sentence, Washington as if it was alive, and addressed by someone.

2.4.5. Metonymy (and Synecdoche)

Synecdoche (the use of the part for the whole) and metonymy (the use of something closely related for the thing actually meant) are alike in that both substitute some significant detail or aspect of an experience for the experience itself.

Example:

Metonymy

(SL) He writes a fine hand.

(TL) *Diamenulisdenganbagusnya*.

The phrase "a fine hand" here is not about a real fine hand, but it means that he has a good handwriting.

Synecdoche

(SL) His fingers find a note, in one pocket.

(TL) *Jari-jarinyamenemukansebuahsurat, di salahsatusakunya*.

"His fingers" is parts of hand. It means that the note is found by his hand, not only his fingers.

2.4.6. Symbol

A symbol may be roughly defined as something that means more than what it is. Image, metaphor, and symbol shade into each other and are sometimes difficult to distinguish. In general, however, an image means only what it is; the figurative term in a metaphor means something

other than what it is; and a symbol means what it is and something more too.

Example:

(SL) You cannot teach an <u>old dog</u> new trick.

(TL) *Kautidakbisamengajarkanseekor<u>anjingtua</u>permainan yang baru.*

It talks not only about 'dogs' but about living creatures of any species and therefore speaks symbolically.

2.4.7. Allegory

Allegory is a narrative of description that has a second meaning beneath the surface. Although the surface story or description may have its own interest, the author's major interest is in the ulterior meaning.

Example:

This allegory is adapted from the history of Ireland and England, where Ireland had been a thorn in the side of the British government since the time of Elizabeth I.

(SL) Once <u>a great giant</u> sprang up out of the sea and lived on an island all by himself. On looking around he discovered <u>a little girl</u> on another small island near by. He thought the little girl could be useful to him in many ways so he determined to make her subservient to his will. He commanded her, but she refused to obey, then he resorted to very harsh measures with the little girl, but she still remained obstinate and obdurate. He continued to oppress her until finally she rebelled

and became as a thorn in his side to prick him for his evil attitude towards her

(TL)

Suatuhariseorangraksasamunculdarilautdanmenghunisebuahpulaus eorangdiri.Memandangisekitarnya, iamelihatseoranggadiskecil di pulaukecil lain yang dekatdengannya. Iakiragadiskecilitubisabergunabanyakuntuknyasehinggaiamemutusk anuntukmembuatgadisitupatuhterhadapsemuakeinginannya. Diamenyuruhgadisitu, namungadisitumenolakmematuhinya, laluiaterpaksamenggunakancara yang kasar, tetapigadisitumasihsajatidakmaudankeraskepala. Iaterusmenerusmenekannya, hinggaakhirnyagadisitumemberontakdanmenjadiduri yang menusukraksasaitu di salahsatusisinya, atasperbuatankasarnyapadagadisitu.

This is an allegory, in which the giant plainly represents England and the little girl is Ireland; the implication is manifested though no mention is made of either country.

2.4.8. Paradox

A paradox is an apparent contradiction that is nevertheless somehow true. It may be either a situation or a statement. As a figure of speech paradox is a statement. When we understand all the conditions and circumstances involved in a paradox, we find that what at first seemed

impossible is actually entirely plausible and not strange at all. In a paradoxical statement the contradiction usually stems from one of the words being used figuratively or with more than one denotation.

Example:

(SL) <u>We found the remains plane, but interestingly enough the black box was missing</u>.

(TL) *Kami menemukansisareruntuhanpesawat, tetapianehnya, kotakhitamnyatidakada*.

In this sentence, the remains plane was found but they could not found the black box. The paradox part of this sentence is "they found the remains plane but could not found the black box of that plane."

2.4.9. Overstatement

Overstatement, or hyperbole, is simply an exaggeration, but exaggeration in the service of truth. Like all figures of speech, overstatement may be used with a variety of effects. It may be humorous, or grave, fanciful or restrained, convincing or unconvincing.

Example:

(SL) He was lying on the floor, <u>in a pool of blood</u>.

(TL) *Diaterbujur di lantaidalamgenangandarah*.

The overstatement here is a phrase "in a pool of blood". "a pool of blood" is only wants to emphasize that there are so many blood on the floor. It is used to dramatize the situation.

2.4.10. Understatement

It is paradoxical that one can emphasize a truth either by overstating it or by understating it. Understatement, or saying less than one means, may exist in what one says or merely in how one says it. You may use either to say what is literally true but with a good deal more or less force than is warranted.

Example:

(SL) Einstein is not a bad mathematician.

(TL) *Einstein bukanseorangahliilmupasti yang buruk.*

Einstein is a genius. In this understatement sentence, presents an Einstein with under emphasizes in order to achieve a greater effect.

2.4.11. Verbal Irony

Like paradox, irony has meanings that extend beyond its use merely as a figure of speech. Verbal irony, saying the opposite of what one means, is often confused with sarcasm and satire, and for that reason it may be well to look at the meanings of all three terms: Sarcasm is simply bitter or cutting speech; satire is a more formal term implying ridicule (bitter or gentle) of human folly or vice with the purpose of bringing about reform, or preventing an in-kind falling into similar folly or vice; and verbal irony says the opposite of what one means.

Verbal Irony always implies the opposite of what is said. It has many gradations, and only in its simplest forms does it mean only the opposite of what is said. In more complex forms it means both what is

said and the opposite of what is said, at once, though in different ways and with different degrees of emphasis.

Example:

(SL) "Great, this is just what I needed"

(TL) *"Bagus, memangini yang akubutuhkan"*

It is what someone says when the situation is having a fight with his best friend just before his birthday, then commenting it. It is probably the worst thing that could happen before someone's birthday. It is called as verbal irony because what he says is the opposite of the situation that he wants in his birthday.

2.4.12. Dramatic Irony

Dramatic Irony is when the words and actions of the characters of a work of literature have a different meaning for the reader than they do for the characters. It occurs in situations where the reader knows something about present or future circumstances that the character does not know. This is the result of the reader having a greater knowledge than the characters themselves.

Example:

(SL) Oedipus seeks for the murderer of Laius only to find that he himself is guilty.

(TL) *Oedipus mencaripembunuh Laius hanyauntukmenemukandirinyasendiri yang bersalah*.

Oedipus is the murderer of Laius and it is known by the reader first before the character knows about the fact. It is called dramatic irony because the reader or the audience knows something about present or future circumstance that the character does not know.

2.4.13. Irony of Situation

In situational irony, a discrepancy exists between the actual circumstances and those that would seem appropriate or between what one anticipates and what actually comes to pass.

Example:

(SL) Bill Gates won a computer system.

(TL) *Bill Gates memenangkansebuahjaringan computer*.

This sentence is called as irony of situation because people know that Bill Gates is the owner of the world's largest software company. If an owner of the world's largest software company only won a computer system, it is so common, and it is an irony.