

Annotated Figure of Speech in Westall's *Falling Into Glory*: A Short Review

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Abstract

This paper illustrates an approach to linguistic annotation task to translating a text particularly on translating figure of speech in an English fiction novel *Falling into Glory*. Attaining factual information concerning problems faced by the writer/translator herself in translating source text and giving plausible solutions to the difficulties are the purpose of this annotated translation. Four figures of speech to be discussed respectively originate from two chapters of the novel that the writer found them rather difficult to translate; those difficulties became translation problems for the writer/translator. The solutions to these problems were attained by the annotation or analysis done relevant to the translation strategies and translation theories.

Keywords: *annotation, figure of speech, translation, introspective*

1. Introduction

This area namely annotated translation from one language to another, is chosen so as to widen the writer's experience in translation and to detect the problems emerging during the process of translation. The problems encountered were analysed and given plausible reasons for their translation. The book *Falling into Glory* was taken to be translated as it is one of the prized winning books for teenage novel category. The writer, Robert Westall, was a winner of the Guardian Children's Fiction Award and twice winner of the Carnegie Medal – an award given to an outstanding book for children and young adult readers, who wrote mostly fiction for children. Many of his novels aimed at a teenage audience deal with many complexes, dark and in many ways adult themes.

Annotated translation applies in practical sense the theories namely theories of translation and theories of the English and Indonesian language as well as cultural background study. Furthermore, this paper deepens one's ability in analysing English source language and Indonesian target language texts,

especially for those who are interested in translation. Thus the problems can be formulated as follows: (1) What are the difficulties the writer/translator encountered during the process of translation?; (2) How are the difficulties solved?

Translating Figure of Speech

According to Baker (1997), one of the strategies in translating idioms is by paraphrasing (or plain prose, according to Duff (1990)), as it is said that:

This is by far the most common way of translating idioms when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages (p. 74).

Moreover, Larson (1998) suggested five ways of translating figurative propositions/metaphors and simile:

- The **metaphor** may be kept if the receptor language permits (that is, if it sounds natural and is understood correctly by the readers);
- A **metaphor** may be translated as **simile** (adding *like* or *as*);
- A **metaphor** of the receptor language which has the same meaning may be substituted;
- The **metaphor** may be kept and the meaning explained (that is, the topic and/or point of similarity may be added);
- The meaning of the **metaphor** may be translated without keeping the metaphorical imagery. (p.254).

Duff's Principles of Translation mentions that in translating idiom, there are several things the translator should consider before transferring the meaning to source language and one of them is to "...use a non-idiomatic or plain prose translation." (Duff, 1990, p,11).

According to Baker (1997), one of the strategies in translating idioms is by paraphrasing. She said that

This is by far the most common way of translating idioms when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages (p.74).

Annotated translation research belongs to the area of analysis of the original and source text which covers a study on annotated translation. Introspective and retrospective research are included in this annotated translation study. Introspective method is carried out when "...the process of observing and reflecting on one's thoughts, feelings, motives, reasoning processes, and mental states with a view to determining the ways in which these processes and states determine our behaviour." (Nunan, 1992, p.115). Introspective method is included in this annotated translation research, in which the researcher herself translates the text and, at the same time, writes annotations on her own translation process. Furthermore, Nunan (1992) stated that the retrospective research is conducted when "...retrospective data are collected some time after the event under investigation has taken place." (p. 124). Retrospective research is a study investigating the mental processes through the researcher's original memory immediately after he/she has translated.

For instance, when the researcher found a phrase "...to freeze instantly" in the sentence "You were supposed to freeze instantly" (Westall, 2000, p.9), using the introspective method, the translator/researcher investigated her own mind, asking herself 'what is the meaning of this phrase?' The translator/researcher tried to imagine the phrase "...to freeze instantly" in describing a certain situation in a military camp when the participants were drilled and had to get ready in standing position whenever they heard a whistle being blown. After understanding the message in source text, the translator/researcher tried to find out whether there was any equivalent expression in the target language. Next, the translator/researcher translated the phrase into "...*berdiri tegak dalam barisan*".

Then when the phrase was translated, the translator/researcher used the retrospective method to investigate the text that she just had translated referring to the translation theories. The questions were which theory did she use and was the result of the translated text suitable? The translator/researcher then referred to one of the Principles of Translation which Duff (1990) had proposed, “The translation should reflect accurately the meaning of the original text.” (p.10). Hence, the translator/researcher used “...*berdiri tegak dalam barisan*” which reflected the meaning of the source language in line with the context.

2. Discussion

The process of this research will be as follows: the source text is read thoroughly to give a full understanding of the content. Independently the writer/translator translates the source text into Indonesian (the source text is in English). At the same time she marks down the words/phrases/clauses/sentence of any other language components that has become a problem in the process of translating. During the course of translating the text, the writer/translator regularly consults her advisor to discuss problems she encounters referring to the task undertaken. These problematic items should be analysed and the writer/translator then should give plausible reasons as to the solving of these problems. Among the problems found during the process of translation, the writer/translator has taken only the most crucial ones due to the limited time allotted. In this category, there are four figures of speech to be annotated:

Data No.	Annotated Figure of Speech	Chapter	Page
1	“... her cheeks would have put roses to shame ”	1	10
2	“... look at that fat slug ”	2	12
3	“... make it sit up and beg ”	2	13
4	“... Caliban...the Ariels... ”	2	15

Annotation and analysis:

1)

Data	Page	SOURCE TEXT	TARGET TEXT
1	10	Her forehead was high and smooth and creamy; her cheeks would have put roses to shame.	Dahinya tinggi, halus, dan berwarna kuning langsung; merah kedua pipinya lebih indah dari merah bunga mawar.

The idiom “...**her cheeks would have put roses to shame**” is translated into “...*merah kedua pipinya lebih indah dari merah bunga mawar*”. It was translated into plain prose for a reason that the translator/researcher could not find the equivalent meaning in Indonesian language. Moreover, a change from a phrase into a sentence took place in the translating process.

- **Translation strategy:**

Emphasis on stylistic appropriateness: the selection of appropriate genre and type of discourse that is transferring an idiomatic expression into plain prose in the target language text.

- **Translation theories:**

1. Duff’s Principles of Translation:

In translating idiom, there are several things the translator should consider before transferring the meaning to source language and one of them is to “...use a non-idiomatic or plain prose translation.” (Duff, 1990, p,11). For example, “...**her cheeks would have put roses to shame**” into a plain sentence “...*merah kedua pipinya lebih indah dari merah bunga mawar.*”

2. According to Baker (1997), one of the strategies in translating idioms is by paraphrasing. She said that

This is by far the most common way of translating idioms when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages (p.74).

2)

Data	Page	SOURCE TEXT	TARGET TEXT
2	12	The first word I heard, when entering the oak-lined heaven of my grammar school were: ‘God, look at that fat slug. ’	Kata pertama yang aku dengar saat memasuki surga berlapis kayu ek di grammar school yang baru adalah “Ya ampun, lihat gajah bengkak itu. ”

In the *Longman Active Study Dictionary*, ‘slug’ is “a small soft creature with no legs that moves very slowly along the ground’ and so-called ‘snail’, which is Indonesians call it ‘siput’. The metaphorical phrase “...**look at that fat slug**” can be literally translated into “...**lihat siput gemuk itu.**” Yet it is unusual for Indonesians to mention human physical condition by referring him or her to ‘siput’. Thus, the noun “...**look at that fat slug**” was translated into “...**lihat gajah bengkak itu**”.

- **Translation strategy:**

Emphasis on stylistic appropriateness that is selection of appropriate genre , namely the English idiomatic expression ‘fat slug’ into Indonesian idiomatic expression ‘**gajah bengkak**’.

• **Translation theories:**

1. Duff's Principle of Translation, which says that "Idiomatic expressions are notoriously untranslatable ... If the expressions cannot be directly translated, ... use a close equivalent..." (Duff, 1990, p.11).
2. In translating metaphors, Larson (1984) suggested that "...the translator to analyze it and find the two propositions which are the semantic structure behind the figure of speech." (p.246-247). The image 'slug' is unusual for Indonesians when referring to physical conditions of being overweight. They usually use the image '*gajah*' instead of using '*siput*'.

Therefore it is better to use the familiar image in the target text because it will carry strong meaning to the Indonesian readers, so "...**fat slug**" was translated into "...***gajah bengkak***" to make a similar comparison in Indonesian language.

3. Newmark (1988) described that "...a stock metaphor as an established metaphor which in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically." (p.108). Moreover, he also suggested in translating this stock metaphor "...**look at that fat slug**" into "...***lihat gajah bengkak itu***" is by considering "...to replace the SL image with another established TL image, if one exists that is equally frequent within the register." (p.109).

3)

Data	Page	SOURCE TEXT	TARGET TEXT
3	13	Most of all, hate for those little quick clever boys, who could almost make the ball stick to their feet, make it sit up and beg.	Terutama adalah rasa benci terhadap para anak laki-laki yang cepat dan cekatan itu, yang hampir dapat membuat bola menempel pada kaki mereka, serta membuat bola itu tunduk padanya.

A phrase “...**make it sit up and beg**” was translated into “...*membuat bola itu tunduk padanya.*” In this matter, the ball is personified so as if it can “...**sit up and beg.**” The verb ‘sit up and beg’ which actually refers to actions of a pet, especially dogs, and becomes one single verb ‘*tunduk*’. This figure of speech is called personification and for that matter, the translator/researcher decided to maintain the translation in the same style.

- **Translation strategy:**

Emphasis on stylistic appropriateness, that is the selection of appropriate genre and type of discourse in translating the figure of speech, for example, “...**make it sit up and beg**” into “...*membuat bola itu tunduk padanya.*”

- **Translation theories:**

1. Duff’s Principle of Translation, namely style and clarity which says that “the translator should not change the style of the original. But if the text is sloppily written, ... the translator may, for the reader’s sake, correct the defects.” (Duff, 1990, p.11).
2. There are three different ways in translating figurative meanings, they are “...(a) shifts from figurative to nonfigurative usage,... (b) shifts from one type of figurative expression to another figurative expression, ... (c) nonfigurative expressions changed into figurative ones ...” (Nida and Taber, 1982, p.107). In this research, type (b) is used, that is the English figurative expression “...**make itsit up and beg**” into Indonesian figurative expression “...*membuat bola itu tunduk padanya.*”
3. A literal translation of “...**make it sit up and beg**” translated into “...*membuat bola itu duduk tegak dan memohon.*” may give a wrong meaning in the Indonesian language. Hence, Larson (1984) recommended that “**figurative senses** and figure of speech will almost always need adjustment in translation. Sometimes a nonfigurative equivalent will be needed in the receptor language; *sometimes a different figure of speech with the same meaning may be found* [italics added]” (p.159). For this reason, it is accurate and natural to translate the mentioned phrase “...**make it sit up and beg**”

into Indonesian figurative expression “...*membuat bola itu tunduk padanya.*”

4)

Data	Page	SOURCE TEXT	TARGET TEXT
4	15	I became Caliban , full of hate, and God help the Ariels of the three-quarter line if I caught them ...	Aku menjadi seperti Caliban , tokoh bengis dan brutal dalam drama Shakespear , penuh kebencian, dan biarlah Tuhan menolong para Ariel di baris belakang apabila aku menerjang mereka ...

The English metaphor “I became **Caliban** ...” and “...God help **the Ariels**...” were translated into “Aku menjadi seperti *Caliban, tokoh bengis dan brutal dalam drama Shakespear,...*” and “...*biarlah Tuhan menolong para Ariel*”. In *Wikipedia*, the character Caliban in William Shakespear’s *The Tempest* is referred to as “... a wild man, or a beast man, ...Caliban is the son of the luciferous woman, Sycorax, by a devil.”

([http://en.wikipedia.org/wiki/Caliban_\(The_Tempest\)](http://en.wikipedia.org/wiki/Caliban_(The_Tempest))).

Moreover, Ariel is said as “... a fictional sprite who appears in William Shakespeare's play *The Tempest*. Ariel is bound to serve the magician Prospero, who rescued him from the tree in which he was imprisoned by Sycorax, the witch who previously inhabited the island.”

([http://en.wikipedia.org/wiki/Ariel_\(The_Tempest\)](http://en.wikipedia.org/wiki/Ariel_(The_Tempest))).

In the context, ‘the Ariels’ are associated to the back-players in rugby games.

- **Translation strategies:**

1. Pragmatic strategy, namely adding information “...*tokoh bengis dan brutal dalam drama Shakespear...*” to the translation after the name Caliban, so as to make the readers understand what the author meant.

2. Emphasis on stylistic appropriateness, which is the selection of appropriate genre. The speaker associated himself as "...**Caliban**..." and the back-players as "...**the Ariels**."

- **Translation theories:**

1. Duff's Principle of Translation suggested in translating idiomatic expressions, including metaphor and 'culturally bound' expression, by having "the word is retained in its original form (haiku, croissant) and no explanation is given" (Duff, 1981, p.26)., from the English word "...**Caliban**..." into "...*Caliban*..." as well as "...**the Ariels** ..." into "...*para Ariel*...". The importance is the translator/researcher has to know who the readers are to solve the problem.
2. Newmark's over-translation: The translator/researcher understood that the names in the context are very important and significant components and it is mentioned that "when they are important, they have to be compensated by overtranslation, which adds further meaning ..." (Newmark, 1991, p.8).
3. Newmark (1991) mentioned that in translating names, translators should carefully examine the names, because they may have connotative meanings:

We have to bear in mind the anything that has a material meaning can in principle be intended or interpreted figuratively, and the translator decided whether the metaphor or the sense is to be made more explicit than it is in the original (p.84)

He suggested the translators to use definition in translating difficult and culturally-bound word as well as figurative language, that is " ...usually recast as a descriptive noun-phrase or adjectival clause." (Newmark, 1981, p.31).

4. Nida and Taber (1982) suggested that there are three types of lexical or semantic expansions to alter the meaning of the word "...**Caliban**..." and "...**the Ariels**...", and one of them is classifier. It is said that classifier method is "...relatively common and can be used whenever a borrowed word needs some semantic redundancy attached to it, so that the reader will be

able to understand at least something about its form and/or function.”
(p.167).

3. Conclusions

In general, figure of speech includes simile, metaphor, idiom, etc, and there are several procedures in transferring the above mentioned figures of speech into accurate Indonesian language. First, in translating idiom sometimes the writer/translator decided to have a plain prose for a reason that she could not find the equivalent Indonesian idiom. Thus, there is a change from a phrase into a sentence in this process. Selection of genre was taken into account as a translation strategy to attain the accurate meaning in the source text.

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Appendices

Data 1

10	She had spring and bounce.	Ia lincah dan penuh semangat.
	Her forehead was high and smooth and creamy; <i>her cheeks would have put roses to shame.</i>	Dahinya tinggi, halus, dan berwarna kuning langsung; <i>merah kedua pipinya lebih indah dari merah bunga mawar.</i>
	Her hair flowed back, deep red and silky, under a red bandeau.	Rambutnya tergerai ke belakang, berwarna merah gelap dan lembut seperti sutera, diikat dengan bando merah.
	Her nose turned up, right at the end, her eyes were large, dark and sparkling, and her lips rounded and shapely.	Ujung hidungnya mencuat; matanya besar, gelap, dan bersinar-sinar; dan bibirnya bulat indah.
	She looked about her with eagerness, as if she was waiting for the start of the Christmas pantomime.	Ia melihat sekelilingnya dengan penuh semangat, seolah-olah dia sedang menunggu pertunjukan pantomim Natal dimulai.
	Did she guess the effect she was having? I doubt it.	Apakah beliau mengetahui pesona yang dimilikinya? Aku meragukan hal itu.
	And I never know if she had the same effect on my classmates.	Dan aku tidak tahu jika ia memberi dampak yang sama terhadap teman sekelasku atau tidak.
	I would rather have died than ask any of them.	Lebih baik aku mati saja dari pada bertanya pada salah satu dari mereka.
	They would have mocked and torn	Mereka pasti mengolok-olok dan

	me to pieces, if they'd known how I felt.	mempermalukanku habis-habisan jika mereka tahu perasaanku.
	I just wanted her to take our class for any lesson she wished.	Aku hanya ingin Miss Harris mengajar dikelasku untuk mata pelajaran apa pun yang ia inginkan.
	But she only ever marched us in.	Tetapi dia hanya pernah menuntun barisan kami untuk masuk kelas.

Data 2

12	And I, biddable and greedy child, ate all she gave me, and grew truly enormous.	Dan selanjutnya, aku sebagai anak yang penurut dan rakus, memakan semua yang diberikannya dan betul-betul tumbuh sangat besar.
	The first word I heard, when entering the oak-lined heaven of my grammar school were: <i>'God, look at that fat slug.'</i>	Kata pertama yang aku dengar saat memasuki surga berlapis kayu ek grammar school yang baru adalah <i>"Ya ampun, lihat gajah bengkak itu."</i>
	It was a very trying time.	Itu merupakan masa percobaan yang penuh cobaan.

Data 3

13	My quick mind could see what needed doing; my lumbering body simply could not do it.	Otak cerdasmu dapat melihat apa yang perlu dilakukan, tapi badanku yang lamban gerak ini benar-benar tidak dapat melaksanakannya.
	Oh, what rage and hate will pack into a fat frame!	Duh, kemarahan dan kebencian macam apa yang terbungkus dalam kerangka yang gemuk ini!
	Most of all, hate for those little quick clever boys, who could almost make the ball stick to their feet, <i>make it sit up and beg.</i>	Terutama adalah rasa benci terhadap para anak laki-laki yang cepat dan cekatan itu, yang hampir dapat membuat bola menempel pada kaki mereka, <i>serta membuat bola itu tunduk padanya.</i>

Data 4

15	And If I was becoming a hard man, I would <i>look</i> like a hard man.	Dan jika aku menjadi seorang pria yang keras, maka aku akan benar-benar berwajahseperti pria yang keras pula.
	Smiles were out, scowls were in	Lenyaplah senyuman, digantikan dengan kebengisan.
	A hairy ape who smiles is [sic] a pitiable character.	Seekor kera berbulu yang tersenyum dengan perilaku yang menyedihkan.
	<i>I became Caliban, full of hate, and God help the Ariels of the three-quarter line if I caught them</i>	<i>Aku menjadi seperti Caliban, tokoh bengis dan brutal di drama Shakespear, penuh kebencian, dan biarlah Tuhan menolong para Ariel di baris belakang apabila aku menerjang mereka...</i>