Translation Analysis of Figurative Language in the Novel of Khān Al-Khalīlī By Naguib Mahfouz

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Abstract

This study presents an analysis of translation of the Figurative Language (FL) in the novel of Khān Al-Khalīlī by Naguib Mahfouz and its translation book, Lelaki Dalam Pasungan by Pahruroji M. Bukhori. The theory stems from the author's analysis of several problems: there are many words that do not reflect the original meanings, particularly in figurative expression, the other words have been wrongly translated, and some words in the source text have not been translated into their target language. The result is that the translation given seems awkward and blurred. Descriptive analysis approach is used in this qualitative research based on the generalization of a corpus literary study, that the collection of standardized samples would yield a reliable response. Data was obtained using a Simple Random Sampling (SRS) with a fishbowl drawing method from 11 chapters of the story evaluated in four categories of FL: metonymy, synecdoche, paradox, and hyperbole. The translator used four translation methods: Literal Translation (LT), Free Translation (FT), Idiomatic Translation (IT), and Semantic Translation (ST). The consequence of the analysis reports 3 samples of LT for synecdoche, two for paradox, and one for hyperbole. There are two examples of metonymy, one in paradox and one in hyperbole. One IT sample appears in the metonymy and one ST sample appears in the hyperbole. Furthermore, this work is expected to help
the readers to resolve translation problems, especially in literary texts.

Keywords: Translation; Figurative Language; Literary; Khān Al- Khalīlī

Introduction

The Translation is one of the important contributions of human civilization in the world. History has shown that humanity has achieved the height of civilization by transferring brilliant ideas from one language to another. Language is a method used by a particular community to establish contact and interaction with other cultures.

Man is the perfect being that God the Almighty has bestowed upon him great grace through the development of mind (al- 'Aql) which has two extraordinary powers; thought and imagination (creativity) which will create a wide range of works in the fields of science and art.

Work is one of man's efforts to prove his life and ability in this world by making use of his skills. In literary work, for example, a poet will produce a masterpiece of literary work, because he has a strong mastery and taste in word composition. In addition, the work of literature is not merely a collection of ideas, but a symptom of language communication, which has been critically formulated in the expressions of the speaker, and which also includes the respondent or the reader.

On the other hand, a piece of literature is interpreted as a transfer of ideas and thoughts from one work to another, such as translation. Translation practice is more complicated, but the link between countries in international communication plays an important role, where the culture references must be paid attention. Most translation works, which deviate from the original meanings of the authors, display the scope and difficulty of the translation. For example, when an Arabic phrase 'kasir al- ramad' is translated literally into English as lots of ashes or being profuse in ashes, the readers become confused because it was sometime understood unclearly.

Actually the phrase conveys a certain message of metonymy and has a very definite meaning to the intended person, being generous, is a person who has lots of wood to cooks a lot of food for his guests or travelers over at his house, which in turn means that he must be very generous to feed them all the time (Harbi, 2011). It showed that translation must take culture aspect in consideration.

In the past of Indonesian literature, Pramoedya Ananta Toer is one of Indonesia's famous writers who have contributed literary works of translation. He released translations of Maxim Gorky's novel, Leo Tolstoy's novel, Mikhail Sholokov's novel, and John Steinbeck's novel Tetralogy of the Human Earth, considered by world literary critics to be one of the most popular novels in postcolonial literary treasures (Kurnia, 2003).

Translation, historically, starts to be emphasized in an age of rebirth of thought. In the meantime, with the founding of the Bayt al-Hikmah Library, the attempts to translate into Arabic reached a height at the time of the Caliph Harun al-Rashid (Lubis, Muhammad Bukhari, Muhammad Fauzi Jumingan, 1998).

In this millennium age, translation efforts are not only focused on quantity (production of works), but are also aimed at developing various methods and tools based on the use of technology through applications such as visual text translation, Pilot, Neural Machine Translation (NMT) and Nexgen English Online (NEO) with Artificial Intelligence (AI).This is a major innovation in human knowledge. It does not mean that human society is defined by the advancement of technology, but still relies on the pulse of thought and the adeptness of knowledge. In other words, knowledge, skill and experience are more important for a translator to produce high quality works.

In the translation of Arabic literary texts, the translator needs to know the beautiful sides and the harmony of speech in both the source and the target languages. Arabic has differentiated characters in the unity of words, phrases, phrases and expressions that give rise to a variety of meaning. An esthetic of speech is something important to remember in the translation, because it attempts to deal with the consistency and continuity of meaning from the source language to the target language.

In fact, there are many translators who do not pay attention to the aspects of accuracy, harmony, and technique. Some of them are stuck in a simplistic model that stresses the creation of books that can be sold or they only focus on productivity of lengthy translations. As a consequence, the translations given seem awkward and have lost their natural beauty.

This problem can be shown by what has been found by Noor Elizand others in their research on translating of figurative language in the Arabic drama titled Sahrazad into Malay that there are segments of dialogues were not handled well because the subtitle did not prioritize the appropriate translation strategy (Rahman, et al., 2018). Some inaccurate translations also were found in the translation of Arabic novel al- Zayni Barakat by Gamal al- Ghitani into Indonesia language that Lenny has performed an analysis on some expressions in her research (Haryanti, 2016).

In this research, four types of figurative language: metonymy, synecdoche, paradox, and hyperbole are the main topics, focusing on the analysis of the Arabic novel, Khān Al- Khalīlī by Naguib Mahfouz, and its translation book into Indonesia, Lelaki Dalam Pasungan by Pahruroji M. Bukhori.

Meaning and Concept

Translation

Syihabuddin (2005) mentioned: Translation is Tarjamah in Arabic term. The etymological meaning is to clarify the expression. Terminologically, translating is an operation that communicates the meaning of words or expression in another language through the fulfillment of the whole meaning and purpose. This Arabic word was derived from the Armenian language, turjuman (Didawi, 1992). The word turjuman is similar with tarjaman and tarjuman which lead to a person who translates words from one language to another language (Ibn Manzur, 2010).

Brislin (1976) said: translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization; or whether one or both languages is based on signs, as with sign

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language of the deaf. Meantime, Catford (1965) stated shortly that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).

On the other side, Nida and Taber (1974) defined translation as translating consist in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. Newmark (1981) pointed: translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.

In brief, translation can be defined as the process of transferring, transmitting, replacing or reproducing messages, ideas, thoughts, and texts from one language (Source Language) to another (Target Language) with emphasize the true meaning and form.

Literature

The words: Literature (English), Literatur (German), Litterature (French), all derived from Litteratura (Latin) which created from Grammatika (Greek); littera and gramma both means letter. Literature in the Modern West language is everything written or the usage of language in the writing form. Whereas the word Sastra (Indonesia) comes from Sanskrit; Sas means to direct, to teach, and to guide, while tra is a tool or instrument. Literature (read: Sastra) is a tool or instrument for teaching such as guidance book or textbook. In Arabic, literature is translated as Adab that also means belles-lettres, culture, and civilization (Teeuw, 1984).

The word Adab (literature) has two different meanings; first meaning is the beautiful words (poetry and prose) which bring the aesthetic taste into reader's heart, and the second meaning is a work created by mind, illustrated in words and written in book (Husayn, 1970).

In the beginning of the 5th century AH (1009 CE – 1106 CE), Adab was meant as poetry and prose. Meanwhile, School of Nizhāmiyah in Bagdad formulated Adab as a field of knowledge (Khafājī, Muhammad, 1986).

Literature is often characterized as the work of oral and written forms with special characteristics and features, originality and esthetics, both in terms of content and expression (Sudjiman, 1990).

Translation of Literature Works

According to Dryden (1992) in his book Theories of Translation, there are three basic types of translation, namely:
1.   Meta-phrase or turning an author word by word, and line by line, from one language into another.
2.   Paraphrase or translation with latitude, where the author is kept in view by the translator, his words are not so strictly followed as his sense.
3.   Imitation, where the translator assumes the liberty, not only to vary from the words and sense, but to forsake them both as he sees occasion, and taking only some general hints from the original, to run division on the groundwork, as he pleases.

In the diversity of translation methods, we will definitely find different types of translations. There is a translation that is too literal when each word in the source language is translated into the target language. We also find a translation that attempts to create formal equivalences such as word, grammatical form, essay, and style. There is a translation in the similarity of meaning or semantics (A. Muhammad, 1979).

There is also a form of translation that perpetuates the structure of the source language in the target language, in which this translation technique was used dominantly in the Arabic novel translation, which is referred to as a calque translation (Baharudin, 2017).

The important thing in the translation of the works of literature is that the translator is not only capable of retaining the text's meaning, but must also preserve the elegance of the author's language and emotional sense. Such metrics can be calculated by looking at the consistency and significance of the context from the Source Language (SL) to the Target Language (TL).

Figurative Language (FL)

Figurative language is a 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. Figures are sometimes described as primarily poetic, but they are integral to the functioning of language and indispensable to all modes of discourse (Abrams, 1999).

Keraf (1986) in his book Diction and Language Style argues that figurative language in rhetoric is known as style. The word Style comes from Latin Stilus, a tool used to write on a candle. Over the times, figurative language or style became a part of the diction. This style includes the structure of language such as individual words or diction, phrases, clauses, sentences, and whole texts, even the tones inside the whole texts. The Style is a particular way of expressing thoughts through a language that try to show the author's soul and personality (Keraf, 1986).

Style, to Hendricks (1980: 40) is "a differential mode of linguistic expression that is manifested on lexicon-syntactic level". For al- Jurjani, simile, metaphor, metonymy, and personification are forms of meaning transfer; they are "the forms of discourse, the rhetoric realizations and the inseparable elements of construction" (Samir Abdulkarim, 2016: 141).

The term style is also defined as a beautiful language used to enhance the effect by introducing and comparing a general thing (Tarigan, 1985). In this research, figurative language or style can be divided into four types: metonymy, synecdoche, paradox, and hyperbole.

Metonymy

Metonymy is a type of figurative language in which the name of one thing is replaced with another commonly associated with it. The word originally from Greek, constituted by two affixes "meta" and "onoma" which mean "change" and "name" respectively. It is present whenever a part of something stands in for the whole item, or when something closing associated with an item stands in for the item itself. In other words, a partial or associative reference maps to the referent itself.

Metonymy can also be seen as consisting of three parts: tenor, vehicle and ground. What makes it special is that the "tenor" never appears in a metonymy, and the 'vehicle' at the same time acts as the 'ground'. The 'tenor' and the 'vehicle' role

are implicit, one replacing the other. This is because the 'vehicle' reflects some of the features of the 'tenor' but the two elements of the same metonymy do not share any similarity at all. For instance, "He is mad, absolutely mad!" The greybeard said abruptly. The greybeard is a metonymy, taking place of the person who was wearing grey beard (Song, 2011).

Another type of figurative language in which one thing is described in terms of some other thing we called as "metaphor". There is a clear difference between both figures of speech. The famous linguist Jacobson has pointed out that the basic difference between metaphor and metonymy is that metaphor is based on similarity, while metonymy is on contiguity. This is fairly illuminating to our study of metonymy's characteristics. The well-known semioticist Eco (1985) noted that contiguity of all kinds of metonymy generally falls into three categories: contiguity in language coding, contiguity in context, and contiguity in the referents.

In brief, metonymy refers to the use of the name of one thing to represent something related to it, such as crown to represent "king or queen".

Synecdoche

Baldick (2001: 254) and Mey (2009: 888) said: In terms of etymology, the term Synecdoche has been taken from the Greek synecdoche which means ''understanding one thing with another''. While, Harvey (1946: 795-796) mentioned: Synecdoche is ''a figure of speech by which a more comprehensive term is used for a less comprehensive one or vice versa''.

Similarly, Bussmann (1996: 1163) defines synecdoche as "a rhetorical trope that refers to something with a semantically narrower term or a broader term". For example:
"New Blood in Congress Inspires Hope" (Enos, 1996: 712).

Obviously, Synecdoche is divided into two parts; the first one, a part of something is used to refer to its whole or usually called as pars pro toto, and the second one is a whole is used to refer to a part or mentioned as totum pro parte(Nurgiyantoro, 2002).

Paradox

Arfani and Damayanti (2019) said: paradox is a figure speech that deliver two things which contradictory but this figure reveal the real fact that make sense even the speaker or the writer use a word that absurd. For example, "Experience is simply the name we give to our mistakes" by Oscar Wilde (Kennedy, X, and Gioia, 2002). The style of paradox is a figurative language that indicates a real contradiction with the fact (Keraf, 1986). Meanwhile, Abrams (1999) mentioned that paradox is statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes good sense.

Hyperbole

Hyperbole is a trope which involves deliberate and over exaggeration (along particular scale), it is flexible with regard to how it can be expressed (allowing for degrees of exaggeration) and it is capable of combining with a range of other tropes (Carston & Wearing, 2015). The figure of speech, or trope, called hyperbole (Greek for "overshooting") is bold overstatement, or the extravagant exaggeration of fact or of possibility. It may be used either for serious or ironic or comic effect. The contrary figure is understatement (the Greek term is meiosis, "lessening"), which deliberately represents something as very much less in magnitude or importance than it really is, or is ordinarily considered to be. While, a special form of understatement is litotes (Greek for 'plain' or 'simple'), the assertion of an affirmative by negating its contrary: "He is not the brightest man in the world" meaning "He is stupid" (Abrams, 1999).

Methodology

This research uses a qualitative approach with a non-statistical or numerical element. Knowledge is typically collected as views or beliefs, theories and ideas on a particular subject (Idid, 1998). This approach is divided into two forms of analysis, the descriptive analysis and the material analysis. In the first step, the researcher attempts to categorize the original texts (Arabic) based on four kinds of figurative language (metonymy, synecdoche, paradox and hyperbole). In the next step, the researcher analyzes the accuracy of the translation by defining the type of translation used. And as a final step, the researcher recommends translation corrections as long as these translations need to be changed.

Descriptive analysis means the explanation of the facts to be examined in three steps; the compilation, categorization and generalization of the facts to be concluded. Whereas the content analysis is the preparation of the data by means of an analysis based on three features, firstly, objective means that the data are composed of rules and procedures; secondly, systematic compilation of the information; and thirdly, general means that the results of the study are decided by the theories (Long, 2008).

Objective of Study

This work has two objectives: specific objectives and general objectives. The specific objectives are to reveal the figurative language which focuses on four types (metonymy, synecdoche, paradox, and hyperbole), to know the methods of translation used by the translator, and to highlight the accuracy of the translation and to suggest corrections as appropriate. In the meantime, the general goals are to make a new contribution in the field of translation, in particular in the translation of literary texts; and to become a popular reading and an additional guide in the discourse of translation.

Results and Discussion

The number of figurative languages can be seen in the following table:

Table 1: List of Figurative Language

No.	Figurative Language	Total Number	Percentage
1	Metonymy	18	20%
2	Synecdoche	20	25%
3	Paradox	4	5%
4	Hyperbole	40	50%
	Total	80	100%

Table 1 shows the expression numbers of the Figurative Language (FL) that are limited into four forms. In eleven chapters, the researcher found a high number of hyperbole style appearances (40) by 50 per cent, whereas the lowest number is Paradox, as shown by 4 or 5 per cent equivalence. Meanwhile, both metonymy and synecdoche numbers suggest that the author (Najib Mahfoudz) mostly used both forms in his novel (Khān Al-Khalīlī) is 20% and 25%, respectively.

In the translation of these FL from SL (Arabic) to TL (Indonesia), the translator (Pahruroji M. Bukhori) generally used two methods: literal and free translation, as described in the following table:

Table 2: List of Translation Method

No.	Translation Method	Total Number	Percentage
1	Literal	36	45%
2	Free	24	30%
3	Idiomatic	10	12,5%
4	Semantic	10	12,5%
	Total	80	100%

From Table 2, it can be remembered that the translator also uses more literal translation methods than free translation, idiomatic and semantics, 45 percent, 30 percent, 12.5 percent and 12.5 percent respectively. It also demonstrates that both literal and free methods have high percentages of use, while the use of two other methods (idiomatic and semantics) is only 12.5 per cent for each method. In addition, the study of samples for each form of FL (metonymy, synecdoche, paradox, and hyperbole) can be found in the following definitions and comments.

It is supported by Farghal and Bazzi (2017) statement that English and Arabic, the fact, are highly lexicalized furnishes a variety of translation options that are capable of capturing the referential as well as the emotive meaning encapsulated in the source text. Out of the four translation methods, the highest percentage (45%) goes for the literal translation procedure. Literal translation appears to be the most frequently used procedure in rendering English fiction titles into many languages, i.e. it is not limited to Arabic.

Analysis of Samples

Metonymy

Sample 1:

إذا أردت التفوق في مجتمعتنا فعليك بالقحة.

(Mahfuz, 1988)

Jika kamu ingin mempunyai posisi unggul dalam masyarakat, kamu harus bermuka tebal (Bukhori, 2003).

Comments:

The metonymy style is found in the word "al-Quhhah" (source language), which translates as "bermuka tebal" into the target language. The term *al- Quhh* means the integrity and originality of all things, as mentioned that *qalb quhh* means purity of heart is no shame on the inside. The Prophet (pbuh) said: "Arabic is pure" (Ibn Manzur, 2010). Basicly, *al- Quhhah* has two meanings; firstly, *al- Khālis* or *al- Sāfī* means pure, clean, and honest. Secondly, *al- Jāfī* means coarse, rough as stated: "karīm quhh" if a generous man is deeply rooted in the glory and magnificence, and *laīm quhh* if a contemptible man is deeply rooted in the humility (G. S. Muhammad, 2010).

In the target language, the translator used a figurative meaning "bermuka tebal" which often used to express a negative condition that means "not feeling shame". The translation given (*bermuka tebal*) is not equal to the topic of message, is superiority among the people. However, the translator did an **idiomatic translation**, and the suggested translation:

Jika kamu ingin unggul dalam masyarakat, kamu harus memiliki kemurnian hati.

The term *kemurnian hati* (purity of heart) has several meanings: sincerity, honor, dignity, and fairness, and these characteristics are the secret to excellence and success in this life.

Synecdoche

Sample 4:

ولكن لم تحتمل أعصابه الجهاد طويلا.

(Mahfuz, 1988)

Namun sarafnya tidak mampu melakukan riyadah yang lama (Bukhori, 2003).

Comments:

Synecdoche style refers to the word '*a'sāb* which translated into target language as "saraf". The word *'a'sāb* (plural form) leads to any of the cordlike fibers carrying impulses between body organs and the central nervous system which called as nerve or *saraf* in Indonesian language. *Saraf* also means derivation of Arabic words from the same root. In the other side, the word "al- Jihād" was translated into target language as *riyādah* that perpetuates the Arabic term. *Riyādah* means searching and discovering of something deeply. The metonymy style that used in this text falls into *pars pro toto*, is a part of something is used to refer to its whole. The *'a'sāb* or nerve cells are the important part of the human body as receivers and transmitters of information that allow an organism to respond appropriately. However, the translator used a **literal method** and the translation given is changeable. The word "*riyādah*" can be replaced by word "kajian" which suitable with the context that Ahmad would like to analyze several magic books, but he has no ability to do it. The suggested translation:

Namun sarafnya tidak mampu melakukan kajian yang lama.

Paradox

Sample 7:

فكان يعرف أشياء ولكنه لم يتقن شيئا أبدا، ولم يتعود عقله التفكير مطلقا.

(Mahfuz, 1988)

Di mana ia banyak mengetahui pelbagai ilmu, namun ia sama sekali tidak mampu menggunakan akalnya untuk berpikir (Bukhori, 2003).

Comments:

The author's message in the text above is Ahmad has a lot of knowledge, but he is not really an expert in a field, and he does not use his mind to think.

The term in the source language is classified as a paradoxical phrase that its key style is to produce two items that are contradictory. As we know that the more knowledge someone has, the wiser he is. So, as told in the story, Ahmad understood everything, so that he could benefit about what was right in his own right, but sadly the text notes that his mind is not functioning as well as, in other words, he does not put his experience into action. A free translation was used by the translator. However, there is a message in the source language that has not been transferred to the target language. The suggested translation of the following:

Dia (Ahmad) mengetahui banyak hal, tetapi dia benar-benar tidak menguasai satu bidang tertentu, dan dia tidak terbiasa mengkaji sesuatu.

Hyperbole

Sample 4

<div dir="rtl">

وما لبث أن استرق الكرى خطاه إلى جفنيه.

</div>

(Mahfuz, 1988)
Tidak lama kemudian rasa kantuk menyerang pelupuk matanya (Bukhori, 2003).

Comments:
This short expression contains an exaggerated meaning which focused on "istaraqa al- kara khutthāhu ilā jafnaihi". The use of the 8th form of Arabic verb *ifta'ala* which called as a simple three letters with two of additional letters (*thulāthī mazīd bi al- harfayn*) leads to a particular meaning such as *istaraqa al- sam'a* means to eavesdrop, *istraqa al- nadhrilaīh* means to monitor (radio, telephone, etc), and *istaraqa al- anfās* means to gasp, pant (Wehr, 1993). Meantime, the hyperbole expression was translated as "rasa kantuk menyerang pelupuk matanya" into the target language. The word *menyerang* which means *attack*, also gives an exaggeration. Apparently, the translator used the original sense of *sariqa*, which is to steal, pilfer, filch and rob. The translator used semantic translation by changing the context depending on the culture of the target language. However, the translation given is a successful one, and no translation is to be proposed.

Implication of Study

The conclusion of the analysis is strongly believed to be beneficial to some areas. In the field of translation, this work offers a realistic review of translation that helps readers recognize errors in translation and the consistency of equivalence. For the translator, this study is based on a methodological critique, so that the suggested corrections or translations can be viewed as a new contribution to the translation of the texts of the literature. In addition, the translator must also develop his skill and ability to produce high quality works.

On the other hand, the researcher has gained knowledge creation in translation discourse through this analysis, and it is becoming a gateway to discovering other gems of knowledge relevant to linguistics, literature and translation. Nevertheless, this analysis is not a flawless piece of work. Be that as it may, there are some suggestions from experts that could be better put forward to improve this study.

Conclusion

There are three major issues that this report has strongly highlighted. The issues are:

1.   There are many words that have not been translated into the target language and that have led to the elimination of the original message.
2.   There are some structural changes that have been made by the interpreter, which have caused the translation to look awkward and blurry.
3.   There are many words that do not describe the original meanings, and the other words were inaccurately translated.

The study found that the translator used four translation methods in the translation of 12 examples: Literal Translation (LT), Free Translation (FT), Idiomatic Translation (IT) and Semantic Translation (ST). There are 3 examples of LT for synecdoche, 2 for paradox, and 1 for hyperbole. There are 2 examples of metonymy, 1 in exaggeration and 1 in hyperbole. One version of IT occurs in metonymy and one in hyperbole for ST. Furthermore, this work is expected to help readers resolve translation problems, especially in literary texts.

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