

## THE APPLICATION OF NIDA'S 3-STAGE TRANSFER IN THE METAPHOR TRANSLATION IN DAN BROWN'S INFERNO

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### ABSTRACT

*In translation, there are certain things that have to be aware of, the first is whether the meaning of the translated can be transferred into the target language, second is whether the target reader can understand the meaning, and the last is whether the text is equivalent to the source text. Those three elements that have to be considered in translation will help to create a good a translation text.*

*Nida proposes 3-stage transfer in translation, they are literal, minimal, and literary transfers, to ensure efficient and effective translation. To arrive at such an equivalent translation, literary transfer should be done. However, not all texts must be translated at such stage. If minimal transfer, for instance, has been able to produce an equivalent rendition, no need to go further into the text stage.*

*In case of translating metaphor, it is important to mind the three elements presented above in order to create a good translation of metaphorical expression. Therefore, it has to be kept in mind that there are certain ways that have to be through to find the equivalence of the text.*

*Inferno is a novel written by Dan Brown, and it has many metaphorical expressions contained in the novel. The metaphor in the novel is important to create images and help the readers to feel and imagine about some event in the story. In Inferno, there are metaphorical expressions that are originally made by the author. Some others are the metaphor already commonly used. To find what are the metaphors commonly appear in Inferno, the metaphor classification by Peter Newmark is used. The classification by Newmark separates the metaphor into six types which are called dead metaphor, cliché metaphor, stock or standard metaphor, recent metaphor, original metaphor, and adapted metaphor.*

*This paper tries to apply Nida's 3-stage transfer and to examine how each stage is able to render the full meaning of the metaphorical expressions in Brown's Inferno.*

Keywords: Nida's 3-stage transfer, metaphorical expressions, equivalent

### INTRODUCTION

According to Newmark, "translation is rendering the meaning of a text into another language in the way that the author intended the text." (1988:5). It is not merely transferring the word, sentence, or phrase into target language. The translator should make sure that the meaning will faithfully transferred and understood by the readers in target language.

"Translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language." (Sperber and Wilson. 1986:72). Thus, in translation, it is important to mind the equivalence of the text in order to transfer the same meaning in the target text. It can be concluded that it is really important to mind the sameness of the meaning.

Newmark in his book titled *A Textbook of Translation* stated that metaphor is any figurative expression that transferred sense of a physical word, the personification of an abstraction, the application of a word or collocation to what it does not literally denote (1988:104). In literary translation, metaphor becomes an important element to give certain image toward the reader. In Brown's, the production of metaphor could appear not in every chapter, but there are still sufficient number of metaphorical expression to conduct the research.

In order to find the equivalence of the text, the 3 stages presented by Nida will be used. It shows how the text has been processed to get the sameness in the term of meaning, especially for the metaphorical expressions presented.

### METHODOLOGY

Metaphorical expressions actually can be found in many forms of linguistic communications. In daily basis, metaphors are found in the daily conversation, newspaper, and magazine. In this novel, there are many metaphorical expression used for expressing an event, thing, and act of someone. Sometimes, the metaphorical expression is affected by the cultural background and knowledge of the author. It will be interesting because the metaphorical expression should be translated into Indonesian and it should contain

the same nuance with the metaphor founded in the ST. Later, it can be seen that there are some changes to maintain the equivalence of the text.

Therefore, this paper will focus on finding the equivalence of the metaphors through the translation strategies applied in the translated text. Later, the metaphorical expressions found in the ST and TT, will be classified according to the theory of Newmark. The theory divides the types of metaphor into six.. They are dead metaphor, cliché metaphor, standard or stock metaphor, recent metaphor, original metaphor and adaption metaphor and the explanation will be summarised into a table as the following:

**Table 1. Types of Metaphor (Newmark 1988:106-113)**

No	Types of Metaphor	Definitions	Examples
1	Dead Metaphors	Metaphors where one is hardly conscious of the image, frequently relate to universal terms of space and time, the main part of the body, general ecological features and human activities.	Time is running out.
2	Cliché metaphors	Metaphors that have perhaps temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter.	'A politician who has made his mark'
3	Stock or standard metaphors	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 - a stock metaphor has a certain emotional warmth - and which is not deadened by overuse	They 'oil the wheels'
4	Recent metaphors	Metaphorical neologism, often 'anonymously' coined, which has spread rapidly in the SL, When this designates a recently current object or process, it is a metonym.	having sex ('doing a line'); having an orgasm ('making it', 'coming')
5	Original metaphors	Metaphors created or quoted by the SL write- In principle, in authoritative and expressive texts, these should be translated literally, whether they are universal, cultural or obscurely subjective.	'Gregor Samsa turning into an insect' in Kaka's <i>Metamorphosis</i>
6	Adapted metaphors	Cultural and historical metaphor, which has been readjusted to new context.	The early bird catches the worm. (a proverb)

The paper goes further into revealing the types of transfer by Nida. In this paper, the ST and TT will be contrasted and put into the category of three stages of translation. The three stages of translation as Nida states are literal transfer, minimal transfer, and literary transfer. Nida believes that a good translation does not sound like a translated text. The more natural a TT is the more text is considered as a good TT.

Equivalence has been an important concern in translation since it is related to practical and definitional aspects in translation. Equivalence is an essential thing toward translation theories. The concept about equivalence is linked with the indication whether the source text (ST) and target text (TT) share the 'sameness' either in the sense or meaning.

**Table 3. Types of Equivalence Compiled from Eugene Nida (1964)**

No	Types of Equivalence	Explanation
1	Literary transfer	The translation is having word-to-word translation. It maintains the structure and the word translated word by word so it produces a strange translation.
2	Minimal transfer	Minimal transfer shows that the translation is between literal and literary; it has word-to-word translation and literary expression.
3	Literary transfer	A translation has a different wording but still can maintain the message of ST to TT.

## ANALYSIS

In *Inferno*, there are many types of metaphor that can be found. Not only that, when the ST and TT compared, it shows the shift of types of the metaphor based on Newmark's theory. But sometimes, there are also a phenomena when it has no shift in the types of the metaphor.

These are cliché metaphors. Both of them are cliché metaphors, based on Newmark's, cliché metaphor is a metaphor that already frequently used so the emotion and the sense of the metaphorical expression itself is not really strong. To begin with, understanding what stage that the TT has been through, its should be compared to the TT by the meaning first. In TT, "Protocol is king" is translated into

No. Data	Source Text	No. Data	Target Text
15/ST/RA/K/2/144	<u>Protocol is king.</u>	15/TT/RA/K/1/258	<u>Protokol adalah raja.</u>

"Protokol adalah raja". In ST, "Protocol" means a system of rules about correct way to behave on an official occasion, in Indonesian, "protokol" means official statement or letter on how people should behave. In conclusion, both "protocol" in English and Indonesian has the same meaning based on *Longman Dictionary of Contemporary English Fifth Edition* and *Kamus Besar Bahasa Indonesia Daring*. They shares the same idea about something which controlling how people should behave or even related to rules. And then, in TT, "is" become "adalah". "Is" and "adalah" are "be". But in TT, "adalah" or "is" in English can be used as all of the subjects' "be". Sometimes, it can be styled as "itu", "Dia itu raja", but that is informal. The thing is, both "is" and "adalah" has the same meaning as "be" in both languages. "King" in ST becomes "raja" in TT. "King" based on *Longman Dictionary of Contemporary English Fifth Edition*, it means a man who rules a country or a place that comes from a royal family. While in Indonesian "raja" means the highest position in a kingdom that rules a nation or a country and the title itself is from the ancestors. Both of them shares the same idea about king who is a ruler that comes from a royal family. In grammatical order, both ST and TT have no any difference. In which, the subject of the sentence is "protocol" in both ST and TT, "is" which is a verb to be in ST becomes "adalah" which is also a verb in the sentence, and lastly "raja" in TT, which is functioned as a subject complement in the sentence, is also having the same function in ST as a subject complement.

Thus, based on the explanation, the TT has a literal transfer from the ST. The ST translated word-by-word so it produced a literal meaning of the ST which is "a protocol that is controlling the system" and the author compared it to a king. For cliché metaphor found in this novel, it is enough to apply literal transfer because both ST and TT are already familiar with the expression and its denotative meaning.

No. Data	Source Text	No. Data	Target Text
29/ST/RA/O/1/155	..., <u>letting the beam</u> <u>pierce the darkness.</u>	29/TT/RA/-/2/276	... <u>membiarkan</u> <u>cahayanya menembus</u> <u>kegelapan.</u>

The second one, there is also a possibility that the metaphorical expression lost its metaphor in TT. But, does it affect the equivalence of the text?

In the clause above, the ST which is originally a metaphor becomes a clause without any metaphorical expression in the TT. However, the TT is still experienced a minimal transfer on how the words translated into the literal meaning of each word, but there's an expression that is not exist in TT as a style of writing. Even though the metaphorical expression is gone in TT. The text is still has the equivalent.

First, in TT, "letting" translated as "membiarkan". "Letting" in ST is a gerund of "let" which means to allow something to happen or to allow someone to do something. Meanwhile, in Indonesian "membiarkan" comes from "biar" means an act to not to hamper something to happen. That in conclusion, both of ST and TT share the same idea about "letting", which is to allow something to happen.

Furthermore, "beam" in TT becomes "cahaya", which in ST, "beam" according to *Longman Dictionary of Contemporary English* means a line of light shining from the sun, a lamp and anything that produces light. Meanwhile, in TT, "cahaya" means light from something shiny. Even though the TT does not explaining either the light's form either it is circular or linear, both are agree that it is about light comes out from something that produces shine. In ST and TT, "beam" and "cahaya" are functioned as a noun.

The idea of “pierce” in ST based on *Longman Dictionary* is to make a small hole through something using an object with a sharp point. While in TT based on *KBBI* “menembus” means coming out from a surface. The idea of “pierce” and “menembus” is the same even though in ST, “pierce” is like stabbing a hard surface to make a hole, but in TT “menembus” is not specifically about making a small hole with a sharp thing. Both in ST and TT, those words are functioned as verb. There is also “the” that translated into “-nya” in TT. Both “the” and “-nya” are sharing the same meaning about emphasizing a particular thing, which in this case is “the” or “-nya” belongs to the “light”.

“Darkness” in ST is translated into “kegelapan” in TT. The meaning of darkness is a picture of a situation when there is no light. Same as in TT, “kegelapan” means place and anything that is dark. Both of words are sharing the same meaning and same function, which is a noun. Thus, in ST and TT still shares the same message through minimal transfer.

The application of minimal transfer is enough for this metaphorical expression. Even though in TT, it becomes an ordinary sentence. The application of minimal transfer is there because from the analysis above, some expressions have different meaning and it makes some expressions becomes too literal to create a metaphorical expression, as in “piercing” into “menembus”. Not only that, the style of writing by omitting and changing “the” in TT makes the expression is not too literal.

No. Data	Source Text	No. Data	Target Text
37/ST/CX/S/15/3 25	As Langdon again returned his gaze to the lagoon, <u>a glint of reflected light caught his eye</u> on the boardwalk at his feet.	37/TT/CX/D/5/ 571	Saat Langdon mengembalikan pandangannya ke laguna, <u>sekilas pantulan cahaya di papan yang dipijaknya tertangkap oleh matanya.</u>

The data above shows that the metaphorical expression in the sentence has a literary transfer. As Nida’s 3-stage explains that literary transfer is a variety of final form that diverges in style and meaning. From example above, the whole sentence arranged differently from the ST.

The phrase “a glint of reflected light” in ST becomes “sekilas pantulan cahaya” in TT. “Glint” in ST means small flashes of light as in “sekilas”. What makes ST and TT different in interpret “a glint” into “sekilas”. In ST, “a glint” is specifically showing about a light being reflected, meanwhile “sekilas” in Indonesian is not specifically used to talk about light being reflected. In Indonesian “secercah” can be used as the literal meaning of “glint” because “secercah” is related to a little light. But, the translator chose to use “sekilas” and styled it as “sekilas pantulan cahaya” to translate “a glint of reflected light”. Then, in ST “caught” means capture something moving such as person or animal. Then, in TT it becomes “tertangkap”, which means holding something. Here the metaphorical expression lays upon the idea of light itself that is like something can be grabbed and the eyes is like the medium that can hold something like hands.

In TT there are certain functions from ST that do not exist in TT such as, “a” and “of” which in Indonesian can be literally translated as “sebuah” and “dari” as a style of translating so it will not sound too literal. But, the translation in TT is still able to deliver the meaning from ST about the light that captured by the eyes.

For Standard Metaphor presented here, the application of literary transfer is chosen to express the metaphorical expression to TT. In TT, it becomes Dead Metaphor. It does not matter even though by meaning, structure and style can be so different. The TT can be considered as a good translation because it does not sound like translation, and thus make literary translation.

## CONCLUSION

In conclusion, the analysis above explains the types of metaphor are not always affecting the equivalence of the TT. Even though the type of metaphor is original, it can have a literary or minimal transfer. However, and literal transfer here and minimal transfer cannot be considered as poorly translated. As long as the meaning and the nuance of sameness can be delivered well, it is not a problem. The style of translating will fully lay upon the knowledge of the translator.

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