

CHAPTER II

REVIEW OF THE RELATED LITERATURE

2.1. Figurative Language

2.1.1. Definition of Figurative Language

Figurative language figure of speech according to Robert Frost's (Frost, 2006) is a way to say something different from the word's literal meaning. While Keraf (1988, p.113) characterized figurative language as the style or figure of speech to convey the idea of the writers in a unique language that display the personality of the writer.

From those statements figurative language is a term used to create an imaginative effect for the reader. The expression or words that vary from the actual language are figurative language. It is used to say something in imaginative way. It cannot be taken literally and supposed to create an implicit meaning.

2.1.2. Types of Figurative Language

In addition, figurative language plays a significant role in literary works and their perception among the readership. It draws on the experience of the author and clarifies his intention in a very friendly and artistic way. Chesla (2001) Suggests that figurative language is so powerful as it allows readers to imagine it. What the author has to say in a creative way. In other words, whenever one meets a figurative tool while reading a literary piece, he is more likely to imagine the concept being described and then fully understands the author's intended meaning.

Based on Perrine's theory, there are thirteen types of figurative language. All of the usually are common in written text. Here are the types of figurative language based on Perrine's (2001) theories:

1. Simile

Simile is an explicit analogy that tells one thing explicitly the same as the other by using words like, as, than, similar to, resembles, appears, or seem.

Example: "Her lips parted *like* a ripe red pomegranate" (Keraf, 1988)

In this example the used of word *like* it's to equalize that her lips like a red pomegranate

2. Metaphor

A figure of speech in which a comparison is made between two objects essentially unlike. These two objects are not alike but have something in common.

Example: A woman is a silken tent, admired for her strength and beauty. (Frost, 2001)

From this example we see that the author try to compare two things that actually different but for some reason they are same in common. *Silken tent* as we known is something that really strong because tent it must be something strong cause its suitable for the function but don't forget about silken that makes the feels soft and comfortable. *Women* here is like a silken tent admired by her strength and beauty.

3. Personification

Personification is a figure of speech that describe things suchlike alive or have a humanity characteristic.

Example: A pearl button at the wrist *winked* in the light (The Alchemyst, 2007).

Winked it is something that human do. But here we see it is used for things (pearl button) to show that the pearl button its shines.

4. Apostrophe

Apostrophe is closely related 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: David says to his dead son "O my son Absalom, my son, my son, Absalom! Would I have to died instead of you, O Absalom, my son, my son! "

In that example David is apostrophizing his dead son.

5. Allegory

Allegory is a figure of speech in which abstract ideas and principles are described in terms of characters, figures, and events.

Example: The climbing suggests the value of learning and experience. (Frost, 2001)

We know that Allegory convey the meaning implicitly. We know *climbing* is something that needs effort to achieve that's why value that we got for climbing its for learning and experience.

6. Ephetet

Epithet is figure of speech that indicate someone or something to specific characteristic.

Example: “King of the jungle” for a Tiger. (Keraf, 1988, p.141)

King of the jungle here it is refer to Tiger. As we know King is very powerful and strong. This indicate that Tiger in jungle as a King.

7. Synecdoche

There are two types of synecdoche, synecdoche pars prototo and synecdoche totum pro parte. Synecdoche pars prototo is a figurative language that uses parts of something to state whole of the parts. Synecdoche totem pro parte is a figurative language that uses whole of something to state the parts.

Example: - Nice wheels.

- Indonesia wins the Thomas Cup.

For the first example it is synecdoche pars prototo. *Nice wheels* here we know that it's not just refer for good wheels but also whole of the car that's mean it is a good car. For the second example it's synecdoche totum pro parte. *Indonesia wins the Thomas Cup* it is not mean all off Indonesian people win the champion but its refers to Indonesian badminton players who win the game.

8. Metonymy

Metonymy is a figure of speech that uses certain word to explain other word because it has close relationship.

Example: He bought a Chevrolet. (Keraf, 1988)

Chevrolet used to refers that he bought a car

9. Irony

Irony is a figure of speech when an expression used is the opposite of the thought in the speaker's mind, it tell or say something with a different meaning.

Example: Oh great! Now you have broken my camera.

Oh great! And broken my camera it express the opposite of the thought

10. Hyperbole

A bold deliberate overstatement not intended to be taken literally it is used as a means of emphasizing the truth of a statement.

Example: Ten thousand fruits to touch. (Frost, 2001)

For this example "*Ten thousand fruits to touch*" it is not mean we need to touches a thousand fruits but just to emphasizing the word to looks more beauty.

11. Symbol

Symbol may be roughly defined as something that means more than what it is. Imagine, metaphor, and symbol shade into each other and are sometimes difficult to distinguish. In

general, however, and image means only what it is; the figurative term in a metaphor means something other than what it is; and a symbol mean what it is and something more too.

Example: He writes the latter with red ink

Red ink symbolizes anger

12. Paradox

A paradox is an apparent contradiction that is nevertheless somehow true. It may be either a situation or 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: There is a life after death

This sentence is contradiction because some people do not believe there is a life after death.

Thus, this sentence is paradox

13. 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: A king said “Please come to my hut”. It is clearly seen that the sentences is understatement because the king says less than he means. What he actually means it’s a palace or kingdom not a hut.

2.2. Definition of Translation

According to Monday (2008) states that the translation process between two separate written languages includes translating the original written text (the source text or the ST) into written (the target or the TT) text (the target language or the TL) in the original verbal language. Catford (1969) defines that “translation is replacement of textual material in one language (SL) by equivalent textual material in another language. While Newmark (1988) 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

Based on the theory above translation is a matter of delivering the meaning. Not just the language type, it also provides the readers with context, context and message. Not only does the translator have to understand both languages but something related to both languages also requires.

2.3. Translations 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 flattened V diagram in figure

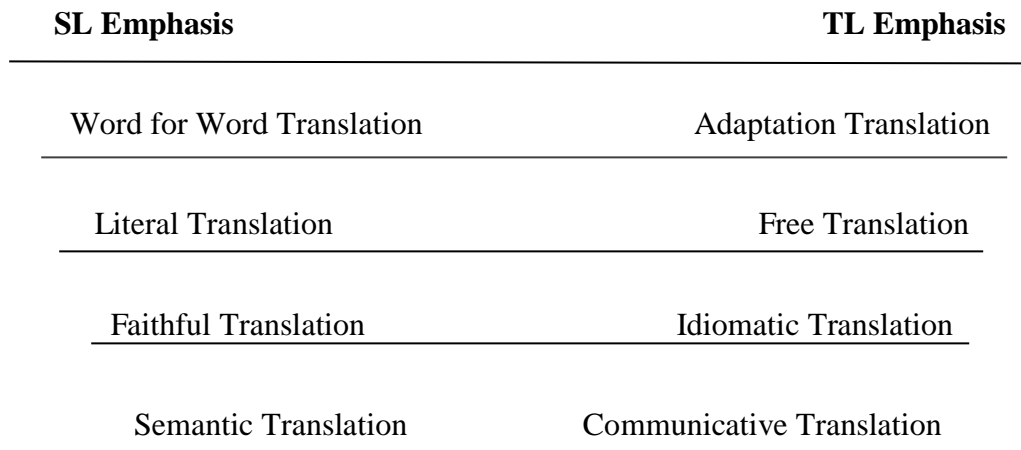


Figure 2.3.1.1 V Diagram

From figure 2.3.1.1 V diagram above, it can be explained that the eight methods of translations are:

2.3.1 Word for Word Translation

This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word-order is preserved and the translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation. For example, the sentence ‘Joanne gave me two tickets yesterday’ becomes ‘Joanne memberi saya dua tiket kemarin’ (Christyn 2012). It can be seen that each words are translated individually. This type of translation method usually used in a translation machine.

2.3.2 Literal Translation

This method emphasize on grammar. When translating the text, the words will not translated individually, but the grammar construction from the source language will be transferred into similar grammar in target language. For example, a sentence ‘They are sharp-eyed’ translated as ‘Mereka mempunyai penglihatan tajam’.

2.3.3 Faithful Translation

A faithful translation attempts to reproduce 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–realisation of the SL writer. For example, ‘Ben is too well aware that he is naughty’ translated into ‘Ben menyadari terlalu baik bahwa ia nakal’ (Christyn, 2012)

2.3.4. Semantic Translation

Different with the faithful translation, semantic translation pays more attention to the aesthetic value. For example, in sentence ‘He is a book-worm’, the translator can use their creativity by translating it into ‘Dia (laki-laki) adalah seorang yang suka sekali membaca’ (Christyn, 2012). It is more flexible where the translator can add more words as long as keep the aesthetic value.

2.3.5. Adaptation Translation

This is the ‘freest’ form of translation. It is used mainly for plays (comedies) and poetry, the themes, characters, plots are usually preserved, the SL culture converted to the SL culture and the text is rewritten. The deplorable practice of having a play 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 from the song Hey Jude by The Beatles (Christyn, 2012):

(SL) Hey Jude, don't make it bad
Take a sad song and make it better
Remember to let her
into your heart
Then you can start to make it better

(TL) *Kasih, dimanakah Mengapa kau tinggalkan aku
Ingatlah-ingatlah kau padaku Janji
setiamu tak kan kulupa*

2.3.6. Free Translation

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called ‘intralingual translation’, often the prolix and pretentious, and not translation at all. Such as the sentence ‘Mary, is growing with happiness’ translated into ‘*Mary, hatinya sedang berbunga-bunga*’.

2.3.7. Idiomatic Translation

Idiomatic translation 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 Saleskovitch and Stuart Gilbert tend to this form or lively, ‘natural’ translation). For example, ‘I can relate to that’ translated into ‘*Aku mengerti maksudnya*’.

2.3.8. Communicative Translation

Communicative translation emphasize on contextual meaning. The result of translation must be acceptable and comprehensible for the reader. ‘Beware of dog!’ translated into ‘*Awas ada anjing!*’ (Christyn, 2012), this translation produces a simple and brief text.

2.4. Translation Procedure

In addition to the translation process, Newmark (1988, p.81) also suggested translation method. In his book, Newmark referred to the distinction between translation methods and translation procedures, claiming that translation methods apply to entire documents, while translation procedures are applied to sentences and smaller language units.

2.4.1. Transference

According to Newmark (1988) In transference, the word that translated becomes a loan word in target language. In Indonesian there are many examples of loan words such as mic, printer, earpiece, headset, etc. Those words rarely translated into its Indonesian meaning. For example, ‘He uses his personal mic to sing a song’ translated into ‘*Dia selalu menggunakan mic pribadi untuk menyanyikan sebuah lagu*’. Actually, the word ‘mic’ in the sentence can be translated into ‘*tonggak suara*’. Instead use ‘*tonggak suara*’, the word ‘mic’ is more frequently used as a loan word.

2.4.2. Naturalization

Naturalization is an adaptation of SL into TL punctuation and morphology. It makes the reader easily read the word because the word usually translated into normal pronunciation in target language.

Example: Estate (English) Estat (Indonesia)

From the example above, the word 'estate' translated into 'estat'. It is easier to be read by Indonesian who is not familiar with the 'estate' spelling.

2.4.3. Cultural Equivalent

This is an approximate translation where a SL cultural word is translated by a TL. Translator translates the SL cultural word to the equivalent word in TL.

Example;

SL : He turned to the left and led the twins to the heart of San Fransisco's exotic Chinatown. (The Alchemyst, p.33)

TL : Flamel berbelok ke kiri dan memimpin si kembar memasuki pusat Pecinan yang eksotis di San Fransisco. (The Alchemyst, p.77)

Unlike the transference where the word is well known in target language, 'Chinatown' is not familiar in Indonesian. Indonesian people know 'Pecinan' as a place where full of Chinese things rather than 'Chinatown'. So, 'Chinatown' translated into 'Pecinan' as an equivalent word in Indonesian.

2.4.4. Functional Equivalent

This is also a common procedure, applied to cultural word of the SL required when the TL required a cultural free word or a new specific term in TL. In this procedure, the translator tries to explain the use of the source language in the TL.

Example;

SL: In our natal family, we will always have people who treasure us. (Snow Flower and the Secret Fan, 2011)

TL: *Di rumah kelahiran, semua orang memperhatikan kita.* (Snow Flower and the Secret Fan, 2011)

The word 'natal family' translated into '*rumah kelahiran*' in Indonesian because there is no equivalent word. So, the word 'natal family' explained as an biological family in Indonesian.

2.4.5. Descriptive Equivalent

In translation, description has to be weighed sometimes against function. Description and function are essential elements in explanation and, therefore, in Translation.

Example:

SL: Samurai.

TL: The Japanese aristocracy from the eleventh to the nineteenth century.

In the example above, the word 'Samurai' briefly explained because 'Samurai' is a cultural word that cannot be translated into any language.

2.4.6. Synonymy

It is near-TL equivalent to an SL word in a context, where a precise equivalence may or may not exist. This procedure is used for a SL word where there is no precise equivalent, and the word is not important in the text, in particular for adjectives or adverbs of quality.

Example :

SL : I like the one in the green veil.

TL : *Aku paling suka melihat yang berkerudung hijau.*

From the example above, the word 'veil' can be translated into different meaning in other countries. But in Indonesia 'kerudung' are more familiar to translated.

2.4.7. Through Translation

Through translation is the literal translation of common collocations, names of organizations, the components of compounds and perhaps phrases. It is usually used for International organizations that are often known by their acronyms, which may remain English and internationalisms. Such as 'United Nations' is well known as 'PBB' in Indonesian.

2.4.8. Shifts or Transpositions

A 'shift or 'transposition is a translation procedure involving a change in the grammar from SL to TL. The first type is the change from singular to plural or in the position of the

adjective. A second type of shift is required when an SL grammatical structure does not exist in the TL. The third type of shift is the one where literal translation is grammatically possible but may not accord with natural usage in the TL. The fourth type of transposition is the replacement of a virtual lexical gap by a grammatical structure. The following example is an example of the change from singular to plural:

SL : The dog.

TL : *Anjing-anjing itu.*

2.4.9. Modulation

Modulation is defined as a variation through a change of viewpoint of perspective and very often of category of thought. It is usually used when the sentences cannot translated literally.

Example :

SL : You leave my brother alone!

TL : *Kau jangan sentuh saudaraku!*

2.4.10. Recognized Translation

Recognized translation uses the official or the generally accepted translation. Sometimes this translation is inappropriate or poorly translated, but it the TL is fine with that.

Example :

SL : a kopiah cap for the Hajj

TL : *Kopiah haji*

2.4.11. Compensation

Compensation is used when a sentence loss of meaning, sound-effect, metaphor or pragmatic effect in one part is compensated in another part, or in a contiguous sentence.

Example :

SL : *Harun adalah seorang pria santun, pendiam dan mudah senyum. Ia juga merupakan teman yang menyenangkan. Model rambutnya seperti Chairil Anwar dan pakaiannya selalu rapi. Masalah pakaian ini benar-benar diperhatikan oleh ibunya. Harun sama sekali tidak bisa menangkap pelajaran membaca atau menulis.*

TL : Harun, who was well-behaved, quiet and had an easy smile, was completely unable to comprehend the lessons. Nowadays people call it Down Syndrome.

2.4.12. Componential Analysis

Componential analysis is an expanding a lexical unit into the basic components of one to two or three translations.

Example :

SL : He always been rather in awe of the elegant woman.

TL : *Dia selalu mengagumi wanita yang jangkung dan anggun itu.*

2.4.13. Reduction and Expansion

Reduction and Expansion is narrowing down the meaning of a phrase into fewer words of vice versa.

Example :

SL : Trust me!

TL : *Percayalah!*

2.4.14. Paraphrase

Paraphrase is expansion via amplification or explanation of meaning of a segment of the text.

Example;

SL : *N.A Muslimah Hafsari Hamid binti K.A Abdul Hamid, atau kami memanggilnya Bu Mus hanya memiliki selemba ijazah SKP (Sekolah Kepandaian Putri) namun beliau bertekad melanjutkan cita-citanya.*

TL : Today was Bu Mus' first day as a teacher, a moment she had been dreaming of for a very long time. She had just graduated the week before from Sekolah Kepandaian Putri (Vocational Girl's School), a junior high school in a capital of the regency.

2.4.15. Other Procedures

Equivalence is referred to notices, familiar alternatives, phrases and idioms. In other words, a translator uses different ways to explain the same situation as in the source language.

Adaptation is used of a recognized equivalent between two situations. This is a matter of cultural equivalence, such as 'Dear Sir' is translated as kepada yang terhormat.

Couplets, triplets, and quadruplets combine two, three or four of the above-mentioned procedures respectively for dealing with a single problem. They are particularly common for cultural words, if transference is combined with a functional or a cultural equivalent.

Notes, addition, and glosses are used to supply additional information in a translation. Additional information in the translation may take various forms such as within the text, at bottom of page, at end of chapter or glossary at end of book.

Example :

SL : History calls it great fire. (The Alchemyst, p.28)

TL : *Sejarah menyebutnya sebagai Great Fire – Kebakaran besar.* (The Alchemyst, p.64)

In line with Newmark, another expert Vinay and Darbelnet stated that translators can choose from two methods of translation namely direct or literal translation and oblique translation (Vinay and Darbelnet, 1995). There are borrowing, calque (loan shift), literal translation, transposition (Shift), modulation, equivalence and adaptation.

1. Borrowing

Borrowing is the simplest of all translation procedures. We can say that this task refers to a case where a word or an expression is taken from the source language and used in the target language, but it in a 'naturalized' form, that is, it is made to conform the rules of grammar or pronunciation of the target language. Borrowing in translation is not always justified by lexical gap in the target language, but it can mainly be used as a way to preserve the local color of the word, or be used out of fear from losing some of the

semiotic aspects and cultural aspects of the word if it is translated. For examples, borrowing with no change in form and meaning (pure loanwords):

email → *email*
dollar → *dollar*
internet → *internet*

2. Calque

A calque is a special kind of borrowing whereby a language borrows an expression from another, but then translates literally each of its elements. Calque, where the source language expression is literally transferred to the target language, such as *pen name*, is translated into Indonesian as *nama pena*. Pen means pena and name means nama. Another example, *blueprint* is translated into Indonesian as *cetak biru*. The word blue is translated into biru and print into cetak.

3. Literal Translation

Literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate target language text in which the translator's task is limited to observing the adherence to the linguistic servitudes of the target language. In principle, a literal translation is a unique solution reversible and complete in itself. The translation does not need to make any change other than the obvious one, like those concerning grammatical concord or inflectional endings. For example, English 'where are you?' is translated into French 'Où êtes vous?'. This procedure is most commonly found in translation between closely related languages, especially those having a similar culture. Another examples:

Network → *Jaringan*

Monitor → *Layar*

Wireless → *Nirkabel.*

On the other hand, the oblique translation is used when a source language text cannot be directly translated without the semantic or lexical changes in a target language text. This strategy consists of four procedures:

1. Transposition

Transposition is a change of sequence of parts of speech with another without changing the meaning of the message. The change of sequence also can be followed by the change of word class, the change from singular to plural and others. This change can occur because the source language and the target language have the different grammatical structure, for example big house is translated into rumah besar in Indonesian.

2. Modulation

Modulation is a variation of the form of the message, obtained by a change in the point of view. This change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance. It is considered unsuitable, unidiomatic or awkward in the target language. To make it natural, modulation needs to be applied as can seen in the examples below:

It isn't expensive → harganya murah

It is not possible to do → ini mustahil

3. Equivalence

Vinay and Dalbernet use this term to refer to the cases where languages describe the same situation by the different stylistic or structural means. The classical example of equivalence is given by a reaction of an amateur who accidentally hits his finger with

hammer: if he were a French, his cry of pain would be transcribed as, aie, but he is an English, and the expression would be interpreted as ouch, and if he were an Indonesian, he would say aduh. Another striking case of equivalences are so many onomatopoeias of animal sounds, for examples:

cock-a-doodle-do (English) → kukuruyuuk (Indonesian)

miaou (English) → meong (Indonesian)

groaarr (English) → auumm (Indonesian)

4. Adaptation

With this last procedure, we reach the extreme limit of translation; it is used in those cases where the type of situation being referred to by the source language's message is unknown in the target language culture. Adaptation can be described as a special kind of equivalence, a situational equivalence. Cultural equivalent is transferring a source language cultural word into target language cultural word (Newmark, 1988). In this procedure, the situation to which the message refers does not exist in the target language and must be created by reference to a new situation which has quite similar concept. This procedure is usually applied in the translation of book and film's titles, for example kungfu in Chinese is translated into silat in Indonesian.

2.5. Review of Previous Study

Lilasari (2012) investigated live metaphors in "Harry Potter and The Deathly Hallows into Harry Potter dan Relikui Kematian". This study aimed at finding the meaning of live metaphors found in the novel, then analyzing the strategies used in translating them into

Indonesian version and identifying the types of shifts found in the translation. In analyzing the data, Lilasari used theory of Larson (1984). She analyzes the meaning of metaphor by identifying the topic, image, point of similarity, and/or non figurative meaning, as well as her other theory of strategies used for translating live metaphors.

Catford shifts (1965) divides translation into two namely identified and analyzed shifts. The results showed that there are 3 strategies applied by the translator in translating live metaphors in this studied, they were translated into metaphors by keeping the metaphorical image, translated into simile, and translated into non figurative meaning with or without keeping the metaphorical imagery. The most strategy used in translating live metaphors in this study is the first one by keeping the metaphorical image. All types of category shifts occurred in this translation, such as class shift, structure shift, unit shift, and intra system shift.

Another research carried out by Degita Astari Prakasiwi (2015). She focuses on analyzing translation of Figurative Language in the *The Secret of The Immortal Nicholas Flamel: The Alchemyst* by Michael Scott. She uses Newmark translation method to analyze the data. This study aimed at find the most dominant figurative language in the novel and how figurative language affect the theme of the novel. The result shows that the most dominant figurative languages used by the author are simile followed by personification. Simile and personification frequently used probably the author tries to make the story feel more alive for the readers since there are many unreal situation. The result also show, that almost all of figurative language translated figuratively.