

**TRANSLATION ANALYSIS ON FIGURATIVE
LANGUAGE IN THE OLDMAN AND THE SEA BY
ERNEST HEMINGWAY INTO LELAKI TUA DAN
LAUT BY SAPARDI DJOKO DAMONO**

A THESIS

**Submitted in partial fulfillment of the requirements
for the Degree of *Sarjana Sastra (S.S.)* in English Language**



**By :
STEVANUS RENDY JP
C11.2008.00939**

**FACULTY OF HUMANITIES
DIAN NUSWANTORO UNIVERSITY
SEMARANG
2013**

PAGE OF APROVAL

This thesis has been approved by Broad of Examiners, Strata 1 Study Program of English Language, Faculty of Humanities Dian Nuswantoro University on February 25, 2013.

Board of Examiners

Chairperson

First Examiner

Achmad Basari, S.S., M.Pd.

Rahmanti Asmarani, S.S., M.Hum.

Second Examiner

Advisor as Third Examiner

Raden Arief Nugroho, S.S., M.Hum.

Drs. A. Soerjowardhana, M.Pd.

Approved by:

Dean of
Faculty of Humanities

Achmad Basari, S.S., M.Pd.

STATEMENT OF ORIGINALITY

I hereby certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Opinion or finding of the other included in this thesis is quoted or cited to ethical standard.

Semarang, 15 February 2013

Stevanus Rendy JP

MOTTO

- ❖ “Dan apa saja yang kamu minta dalam doa dengan penuh kepercayaan, kamu akan menerimanya” (Matius 21: 22)
- ❖ “Sebab itu jangan kamu kuatir akan hari besok, karena hari besok mempunyai kesusahan sendiri” (Matius 6: 34)
- ❖ “Yesterday is history, tomorrow is a mystery, today is a gift of God, which is why we call it the present.” (Bil Keane)

DEDICATION

I dedicate this thesis to:

- ❖ My beloved Jesus Christ
- ❖ My beloved Mom
- ❖ My Beloved Dad
- ❖ My Beloved Sister,
- ❖ My Dear Laurensia Pratiwi
- ❖ My Beloved Family
- ❖ All people and my friend who always support me to finish this
thesis

ACKNOWLEDGEMENT

Praise devoted to my best friend and teacher, Jesus Christ, who has given strength and true spirit, so the researcher is able to accomplish this thesis entitled **“TRANSLATION ANALYSIS ON FIGURATIVE LANGUAGE IN THE OLDMAN AND THE SEA BY ERNEST HEMINGWAY INTO LELAKI TUA DAN LAUT BY SAPARDI DJOKO DAMONO”**. On this occasion, the researcher would like to thank all those people who have contributed to the completion of this thesis.

The deepest gratitude and appreciation are extended to Drs., A. Soerjowardhana M.Pd., the researcher’s advisor, who has given his continuous guidance, helpful correction, moral support, advice, and criticism. Without him, it is doubtful that this thesis comes into a completion.

The writer’s deepest thank also goes to the following:

1. Mr. Achmad Basari, S.S., M.Pd., Dean of faculty of Humanities of Dian Nuswantoro University, for his permission to me to conduct this study.
2. Mr. Sarif Syamsu Rizal, S.S., M.Hum., Head of English Department of Strata 1 Program. Faculty of Humanities Dian Nuswantoro University.
3. Mrs. R. Asmarani, S.S., M.Hum., thesis coordinator of Strata 1 Program, Faculty of Humanities, Dian Nuswantoro University.
4. All lecturers at the English Department of Faculty of Humanities of Dian Nuswantoro University, who have taught, motivated, and given guidance during the writing of this thesis.
5. Librarians of Central Library of Dian Nuswantoro University for their permission for me to use some valuable references in writing this thesis.
6. Librarians of Self Access Center of Faculty of Humanities of Dian Nuswantoro University, for their permission for me to use some valuable reference in writing this thesis.
7. My beloved mommy for her support, prayer, everlasting love and care to the writer. You are my best mom in the world.

8. My beloved daddy. May you always rest in peace ...
9. My lovely sister, Lelu, for her continuous care, support, advice, and entertaining jokes. Let us get the success sis!
10. My dear, Bunda Laurensia Tiwi Mrs. Crab-crab V(^)^v, for her love, patient, care, and support. I hope this feeling last forever.
11. My Close friends: Pandu, Sampurno, Rohim, Deki, Lirianto, and Tommy for their jokes, help, and support. Keep our friendship forever bro.
12. My Campus friends, class 2008. Still keep in touch guys ...
13. Many other people whom the writer cannot mention all here, for always praying and being there for him.

The researcher realizes that this thesis is still far from the perfection. Therefore, he will be glad to receive any constructive criticism and recommendation to make the thesis better.

Semarang, 15 February 2013

The Researcher

TABLE OF CONTENTS

| | |
|--|------|
| PAGE OF TITLE | i |
| PAGE OF APPROVAL | ii |
| STATEMENT OF ORIGINALITY | iii |
| MOTTO | iv |
| DEDICATION | v |
| ACKNOWLEDGEMENT | vi |
| TABLE OF CONTENTS | vii |
| LIST OF TABLES | xi |
| LIST OF FIGURES | xii |
| LIST OF APPENDICES | xiii |
| ABSTRACT | xiv |
| CHAPTER I INTRODUCTION | 1 |
| 1.1. Background of the Study | 1 |
| 1.2. Statement of the Problem..... | 5 |
| 1.3. Scope of the Study | 6 |
| 1.4. Objectives of the Study..... | 6 |
| 1.5. Significance of the Study | 6 |
| 1.6. Thesis Organization | 6 |
| CHAPTER II REVIEW RELATED LITERATURE | 8 |
| 2.1. Novel..... | 8 |
| 2.2. Definition of Translation | 9 |

| | |
|---|-----------|
| 2.3. Translation Process | 10 |
| 2.4. Translation Method..... | 13 |
| 2.4.1. Word for Word Translation | 15 |
| 2.4.2. Literal Translation | 16 |
| 2.4.3. Faithful Translation | 17 |
| 2.4.4. Semantic Translation | 17 |
| 2.4.5. Adaptation Translation | 17 |
| 2.4.6. Free Translation | 18 |
| 2.4.7. Idiomatic Translation..... | 18 |
| 2.4.8. Communicative Translation..... | 18 |
| 2.5. Figurative Language | 19 |
| 2.6. Figurative Language Translation | 20 |
| CHAPTER III RESEARCH METHOD | 30 |
| 3.1. Research Design | 30 |
| 3.2. Unit of Analysis | 31 |
| 3.3. Source of Data | 31 |
| 3.4. Technique of Data Collection | 32 |
| 3.5. Technique of Data Analysis..... | 34 |
| CHAPTER IV DATA ANALYSIS | 35 |
| 4.1. The Findings of Translation Method in Figurative Language Translation. | 35 |
| 4.2. Discussion of the Findings..... | 38 |

| | |
|---|----|
| 4.3. Literal Translation Method | |
| 4.3.1. Simile | 39 |
| 4.3.2. Overstatement | 41 |
| 4.3.3. Personification | 44 |
| 4.3.4. Metaphor | 47 |
| 4.3.5. Understatement | 49 |
| 4.4. Communicative Translation Method | |
| 4.4.1. Simile | 52 |
| 4.4.2. Overstatement | 54 |
| 4.4.3. Personification | 56 |
| 4.4.4. Metaphor | 59 |
| 4.4.5. Understatement | 62 |
| CHAPTER V CONCLUSION AND SUGGESTION | 65 |
| 5.1. Conclusion | 66 |
| 5.2. Suggestion..... | 67 |
| BIBLIOGRAPHY | 68 |
| APPENDICES | 70 |

LIST OF TABLES

| | |
|---|----|
| Table 4.1 List of Figurative Language | 36 |
| Table 4.2 List of Translation Method | 37 |

LIST OF FIGURES

| | |
|---|----|
| Figure 2.3.1 The translation process according to Nida and Taber (Indonesian) | 11 |
| Figure 2.3.2 Translation Process by Larson..... | 12 |
| Figure 2.4.1.1 V Diagram | 15 |

LIST OF APPENDICES

| | |
|------------------|----|
| Appendices | 70 |
|------------------|----|

ABSTRACT

This research is titled “*Translation Analysis on Figurative Language in the Old Man and the Sea by Ernest Hemingway into Lelaki Tua dan Laut by Sapardi Djoko Damono*”. The object of this research is a novel by Ernest Hemingway titled *The Old Man and the Sea (OMATS)* and translated version *Lelaki Tua dan Laut* by Sapardi Djoko Damono. The novel is analyzed using the theory of Newmark about translation method.

According to the theory, the dominant method of translation in this novel is literal translation with 67%, while the communicative method has only 33% dealing with the use of them in the novel. It shows that the use of literal translation method is more dominant than the communicative one because the translator tends to translate the text lexically to make it acceptable in the structure of target language without trying to make the translation beautiful because it can create misinterpretation.

Besides, the theory of Perrine is used to identify the dominant figurative languages in OMATS. They are personification, simile, hyperbole, understatement, and metaphor with the percentage 30% for personification, 25% for simile, 24% for hyperbole, 14% for understatement, and 7% for metaphor. Therefore, the role of personification is more dominant than other figurative languages for it can make ocean and other creatures found by speaker along his journey in the ocean seem alive.

Key words: *translation methods, literal translation method, figurative languages, personification*

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Brislin (1976: 1) said that translation is a general term referring to the transfer of thoughts and ideas from one language to another, whether the language is in written or oral form, whether the languages have established orthographies or not; or whether one or both languages is based on signs, as with signs of the deaf. There is also another expert, Wilss (1982: 3) who states that translation is a transfer process which aims at the transformation of a written source language text (SLT) into an optimally equivalent target language text (TLT), and which requires the syntactic, the semantic, and the pragmatic understanding and analytical processing of the source text. Syntactic understanding is related to style and meaning. Understanding of semantics is meaning related activity. Finally, pragmatic understanding is related to the message or implication of a sentence. This definition does not state what is transferred. Rather, it states the requirement of the process. According to Lefevere, translations should be re-termed 'rewritings', in order to both raise the status of the translator and get away from the limitations of the term 'translation' (Bassnett & Lefevere, 2001.).

Lefevere (quoted in Bassnett & Lefevere, 2001) believes that there are four types of function: the communication of information, transmission of cultural capital (Cultural capital is what makes you acceptable in your society at the end of the socialization process known as education), entertainment, and persuasion.

In translating those aspects, the translator has to be able to render the message from its source language. He has to be a competent person who understand the ideas, thoughts, and can transfer the message expressed in the source language and representing to the target language. The important thing to become a good translator is, he must have a wide knowledge both languages for getting equivalents in the target language.

One of the materials that a translator must have a wide knowledge to translate and render the message of the target language is literary work. There are many literary works which are translated from English into Indonesian language. One of those literary works is novel. The term *novel* is derived from *novella*, Italian for a compact, realistic, often ribald prose tale popular in the Renaissance and best exemplified by the stories in Giovanni Boccaccio's *Decameron* (1348–53). The novel can, therefore, be considered a work of imagination that is grounded in reality. Novel, in modern literary usage, a sustained work of prose fiction a volume or more in length. It is distinguished from the short story and the fictional sketch, which are necessarily brief. Although the novel has a place in the literatures of all nations. Kennedy (1983: 180) states that “novel is book-length story in prose whose author tries to create the sense, that while one reads, they experience it”.

Novel is one of the literary works which is usually translated in every country, like Indonesia. Novel is a literary work which contains a style of language to attract the interest and attention. The stylistic of language that the author usually uses in expressing the story in a novel is figurative languages.

Figurative language describes something which uses the unusual comparison, for the effect, interest, and to make it clearer. The use of figurative language makes the sentences in literary works seem different from common sentences in literal meaning. Moreover, according to Abrams (1999: 96), “Figurative Language is a conspicuous departure from what users of language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect.”

In figurative language, an expression may be used to refer to an idea or object that does not normally belong to the primary meaning of the object that the figure is used to refer to. In this case, there is an advantage in using figurative language; it is to make the story more real than it would be without figurative language in literary works is not easy since it has its challenge.

The Old Man and the Sea was first published in *Life* magazine in its issue of September 1, 1952. Charles Scribner's Sons published the book in New York City later in the same year. An immediate success, it won the 1952 Pulitzer Prize and helped Hemingway win the 1954 Nobel Prize for literature. This novel consists of various figurative languages to make the story more real. Probably, the native readers can understand easily the figurative languages contained in the novel. However, how if this novel is translated into another language, like Indonesian language. Is the translator successful to translate this figurative language and render the message from the SL novel? This is the translator duty to bridge the gap between culture of source language and the target language.

In 1952, there is a new novel came up with titled *The Old Man and the Sea* by Ernest Hemingway. With 109 of pages long the work gains Nobel Prize in literature. *The Old Man and the Sea* is translated into various languages like Arabic language, Indonesian language, and many more. As a literary work translation this translated novel was translated by two Indonesian Translators. They are Dian Vita Ellyati and Sapardi Djoko Damono. Translating literary work means changing, reducing or adding anything based on the original novel (SL), this opinion is actually true. It was proven by the amount of the translation work pages (TL) compared with the amount of the original work pages (SL). If the original novel consists of 109 pages and Sapardi Djoko Damono translated it with 126 pages longer, it means that there are subtractions or addition made to translate the original work *The Old Man and the Sea*. For this research, the researcher used Sapardi Djoko Damono's translated work, which is published by PT. Dunia Pustaka Jaya in year 2001.

The researcher is interested in analyzing Ernest Hemingway's *The Old Man and the Sea* because it tells about his perseverance against overwhelming odds that makes him a successor. Whether the central character, Santiago, wins or loses his battle with the great fish is less important than waging a good and honorable fight. It presents many figurative languages, so the words in this novel become more interesting to read.

The researcher wants to analyze this study because it has its own challenge. The difficulty in understanding the real meaning or the effects which contains in figurative language, and Indonesian culture makes the researcher

wants to know how the translator bridges the gap between both cultures by finding out the translation methods which are applied by the translator in translating figurative languages.

The researcher needs references of figurative languages types, and the theory of translation method to help the researcher in analyzing the translation in the novel. The researcher chooses Newmark's translation method to analyze the translated novel.

1.2. Statement of the Problem

There are some questions that need to be answered through this research; they are:

1. What are the translation methods applied by the translator in the process of translating figurative languages in *Ernest Hemingway's The Old Man and the Sea* into its Indonesian version in *Sapardi Djoko Damono's Lelaki Tua dan Laut*?
2. Which methods are the most dominantly found in the process of translating figurative languages in the novel *The Old Man and the Sea by Ernest Hemingway* and its Indonesian version *Lelaki Tua dan Laut*?
3. Which figurative language are the most dominantly found in novel *The Old Man and the Sea* and its Indonesian version *Lelaki Tua dan Laut*?

1.3. Scope of the Study

The scope of the study focuses on the translation of figurative languages in words, phrases, clauses, and sentence on *The Old Man and the Sea* novel translated into *Lelaki Tua dan Laut*.

1.4. Objectives of the Study

The objective of the study is to describe the methods of translating figurative language of words, phrases, clauses, and sentence covering lexical choices both writer and the translator, structural features, and the use of figurative language represented in both source language (SL) and target language (TL) of the novel.

1.5. Significance of the Study

By conducting a research of this topic, the researcher hopes that this study will be useful for those conducting the similar meaning research and translation of literary works. For the researcher himself, this thesis is a way of applying his ability in evaluating the value of a given translation. For the readers in general hopefully this study is able to make them understand how the researcher analyzes the translation methods applied in the process of translating figurative languages in the novel.

1.6. Thesis Organization

Thesis organization is a summary of each chapter. It is to create a systematic writing and to make it easy to the readers in understanding the content. This thesis organization is arranged as follows:

Chapter I is Introduction. It consist of Background of the Study, Statement of the Problem, Scope of the Study, Objective of the Study, Significance of the study, and Thesis Organization.

Chapter II is Review of the Related Literature. It describes Novel, Definition of Translation, Translation Process, Translation Method, Figurative Language and Figurative Language Translation.

Chapter III is Research Method. It conveys Research Design, Unit of Analysis, Source of Data, Technique of Data Collection, and Technique of Data Analysis.

Chapter IV is Data Analysis. It consists of the findings of the figurative languages in both SL and TL and the translation method used to translate the figurative languages, and describing the translation method used to translate the figurative languages by translator in translating figurative languages.

Chapter V is Conclusion and Suggestion.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

2. 1. Novel

The word “novel” comes from the Italian, Novella, which means the new staff that small. The novel developed in England and America. The novel was originally developed in the region from other forms of narrative nonfiction, such as letters, biographies, and history. But with a shift in society and development time, the novel is not only based on data nonfiction, author of novel can change according to the desired imagination.

Sumardjo (1998: 29) says that “novel is a story with the prose form in long shape, this long shape means the story including the complex plot, many character and various setting”

A novel is a totality, a comprehensiveness that is artistic. As a totality, the novel has passages elements, most related to one another in close and mutually dependent. The elements of a novel-builder who then collectively form a totality that-in addition to the formal elements of language, there are many more kinds. The division of the element in question is the intrinsic and extrinsic elements.

Intrinsic Elements (intrinsic) are the elements that build the literary work itself. Elements are what because the literary present as a work of Martial Arts. Intrinsic elements of a novel element (directly) participate and build the story. Extrinsic elements (extrinsic) are the elements that are beyond the works of

Martial Arts, but indirectly affect the building or system of the organism's Martial Arts. Extrinsic elements of a novel must be still seen as something important.

Wellek & Warren (1956). As an intrinsic element, the element also comprises a number of extrinsic elements. The element in question (Wallek & Warren, 1956: 75-135), among others, is the state of individual subjectivity authors who have attitudes, beliefs, and outlook on life all of which will affect the work that he wrote. In short, elements of the author biographies will also determine the pattern works it produces. Extrinsic element next is psychology, psychology of the author either in the form (which includes the process of creativity), psychology readers, as well as the application of psychological principles in the works. The division of the intrinsic elements of the structure works belonging traditional Martial Arts is the division based on the form and content elements-a dichotomous division of real people with little objection received.

Novel is narrative text informing of prose with a long shape that including some figures and fiction event. The intrinsic elements of novel are plot, setting characterization, point of view, and theme.

2.2. Definition of Translation

Nida and Taber (1969) says “translating consist of reproducing in the receptor language the closes natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. According to Pinnhuck (1977: 38), he say “Translation is a process of finding a TL equivalent for SL utterance”.

Catford (1969: 20) defines that “translation is replacement of textual material in one language (SL) by equivalent textual material in another language.” While Newmark (1988: 4) states that “rendering the meaning of a text into another language in the way that the author intended the text. Common sense tells us that this ought to be simple, as one ought to be able to say something as well in one language as in another.

Based on Newmark (1988: 21), “there are two approaches to translating (and many compromises between them):

- a. Starting translating sentence by sentence, for saying the first paragraph or chapter, to get feel and the feeling tone of the text, and then you deliberately sit back, review the position, and read the rest of the SL text.
- b. Reading the whole text two or three time, and finding the intention, register, tone, mark the difficult words and passages and start translating only when you have taken your bearings.”

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

2.3. Translation Process

Nida and Taber (1969: 33) describes the process of translation, namely dynamic translation, as follows:

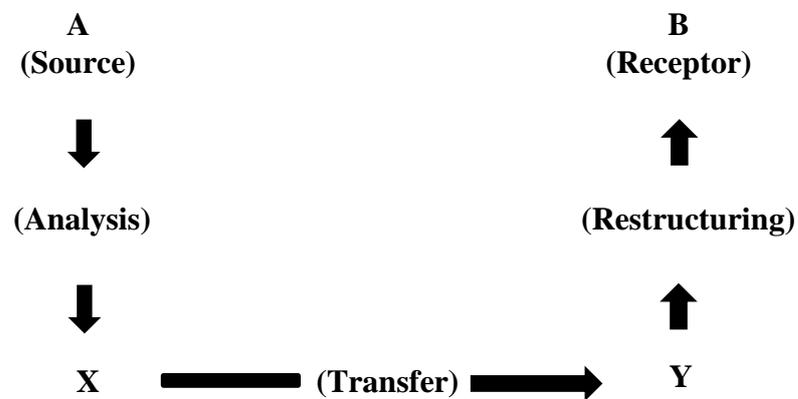


Figure 2.3.1 The translation process according to Nida and Taber

In this process there are three stages, the analysis, transfer and restructuring. In the analysis phase, the translator analyzes the SL text in terms of (a) the grammatical relation that exists and (b) the meaning and the arrangement of words to understand the meaning or content in its entirety. The results of this phase, the SL were understood, transferred in the mind of the translator of the SL into the TL. After that, in a restructuring phase, meaning was written back in the TL in accordance with the rules and norms that exist in the TL.

According to Larson (1984: 3-4), he also proposed a model of translation process. These models are generally the same, but it looks much simpler. (see figure 2.3.2)

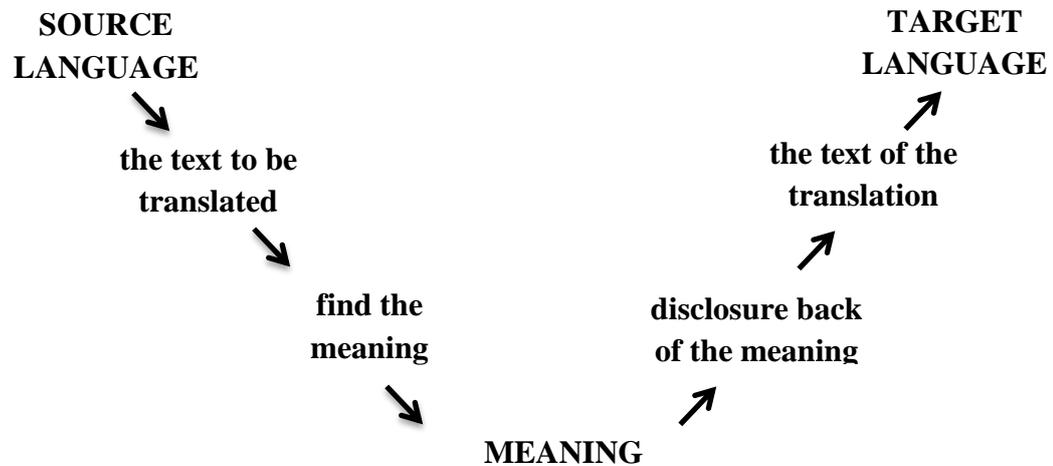


Figure 2.3.2 Translation process by Larson

According to Larson, the translation process consists of studying and analyzing the words, grammatical structure, communication situation in the text SL and SL cultural context to understand the meaning to be conveyed by the SL text. This is exactly the analysis phase by Nida and Taber. Then, the meaning was understood disclosed back using vocabulary and grammatical structure of the target language that match the SL cultural context. This process is similar to the process of restructuring Nida and Taber. What is different is the stage of transfer. Larson did not reveal separately this stage, but from the description and schemes, this stage definitely there. Larson might assume that the process is automated attendant if translators express the meaning as understood in the TL.

In translating Newmark (1988:144) mentions that there are basic translations processes. Those are:

a. The interpretation and analysis of the SL text

This explains the reason for the translator on the text. The translator should be someone who has experience in the message he wants to transform or at least, he processes adequate knowledge.

b. The translator procedure

Based on Newmark, this process “may direct”. Or the basis of SL and TL corresponding syntactic structure, or troughs and underlying language “inter language”

c. The reformulation of text

In this point, the process has to be in accordance with the researcher’s ideas of intention, the reader’s curios wish, the proper forms of TL and so an.

2.4. Translation Method

To begin with, let us cite what Tytler (1907: 9), an authority both in theory and in practice, has to say:

- 1) That the translation should give a complete transcript of the ideas of the original work.
- 2) That the style and manner of writing should be of the same character with that of the original.
- 3) That the translation should have all the ease of original composition.

This is the well-known Tytler's Three Principles.

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

1) Pragmatic Translation

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

2) Aesthetic-poetic Translation

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

3) Ethnographic Translation

The purpose of ethnographic translation is to explicate the cultural context of the source and TL versions.

4) Linguistic Translation

This is concerned with equivalent meanings of the constituent morphemes of the source language and grammatical form.

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

According to Newmark (1988: 45), the central problem of translation has always been whether to translate literally of 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 2.4.1.1 below:

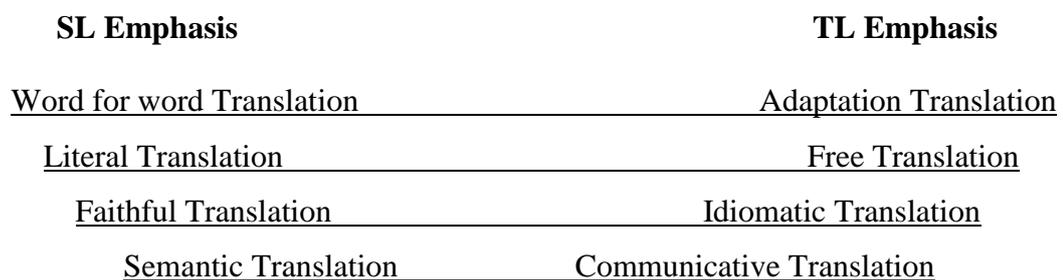


Figure 2.4.1.1 V Diagram

From figure 2.4.1.1 V diagram above, it can be explained that the eight methods of translations are:

2.4.1. 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 process.

2.4.2. Literal Translation

In general, the literal translated by is a translated by which prioritizes the equivalent of word in the TL or in expressions that have a reference or meaning of the same word or expression in the SL. In terms of sentence structure, there are two different opinions. For Nida and Taber (1969) and Larson (1984), must maintain a literal translated by of the SL sentence structure even though the structure was not acceptable in the TL. If the structure was modified slightly in order to be accepted in the TL, Larson called it modified literal translation.

Literal translation according to Newmark, must use an acceptable sentence structure in the TL. So the literal translated by of the definition is the same as the version Newmak been previously described by Larson. According to Newmark, the literal translated by could be translated by word for word, phrase by phrase, clause by clause, or even sentence by sentence.

If we pay attention to, Newmark limits too broad so it is hard to distinguish them from other types of translation. Maybe it is better if we limit the scope of this literal translation with translation that has same primary meaning of SL, the composition of words slightly altered so it does not conflict with the TL sentence structure. If the translation is not acceptable in the TL word composition it can be called a word for word translation.

2.4.3. 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.

2.4.4. Semantic Translation

Semantic translation differs from ‘faithful translation’ only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on ‘meaning’ where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translated less important cultural words by culturally neutral thirds of functional terms but not by cultural equivalents. The distinction between ‘faithful’ and ‘semantic’ translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator’s intuitive empathy with the original.

2.4.5. 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

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.

2.4.6. 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', of then the prolix and pretentious, and not translation at all.

2.4.7. 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).

2.4.8. Communicative Translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. Communicative translation Attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the

readership. Translators should change the structure of the sentence to be acceptable in the target language structure, creating the effect experienced by the TL reader similar to the effect experienced by the reader SL. There should be no translation is stiff and difficult to understand. In the communicative method of translation, the translator can fix or improve logic source language sentences, replacing words and rigid structures with more flexible and graceful, eliminating the sentence is not clear, eliminating repetition, as well as modify the use of jargon (Newmark, 1981: 42)

2.5. Figurative Language

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

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

Figurative language has often been divided into two classes: (1) Figures of thought or tropes (meaning “turns,” “conversion”, in which words or phrases are

used in a way affects a conspicuous change in what we take to be their standard meaning, the standard meaning, as opposed to its meaning in the figurative use, is called the literal meaning. (2) Figures of speech, or rhetorical figures, schemes, in which the departure from standard usage is not primarily in the meaning of the words, but in the order or syntactical pattern of the words. Figurative languages are parts of literary work that is not easy to be translated.

2.6. Figurative Language Translation

In accordance with the aforementioned style descriptions, figurative language comprises one of the most major qualities typical to style. Figurative language is, as Moindjie (2006: 77) proposes, an essential feature of style.

As an attempt to point out the disparity between literal and figurative language, Kane (op.cit: 295) includes that literal language is simple, clear and straightforward. Intentions are openly expressed via literal language; it employs words in their true meaning. Whereas figurative language involves that a word has been extended to take a larger or even dissimilar sense from the one which it usually suggests. More explicitly, unlike literal language, figurative language uses new extra words' meanings that are noticeably different from ordinary.

It is also presented in the Concise Encyclopedia of Philosophy of Language/ CEPL (1997: 153) that figurative utterances violate the norms of literal language; however they are still understood as meaningful. Syntactic, semantic and pragmatic restrictions govern literal language and let no room for

ambiguities or misunderstanding. The same cannot be said about figurative language; figurative utterances generally conform to syntactic rules, occasionally break semantic rules, and frequently violate pragmatic rules. The breach of these constraints results in sentences that are either apparently inaccurate or are clearly improper if understood literally. It is meant here that figurative language is the result of a series of violations regarding the usually obeyed syntactic, semantic and pragmatic rules.

Besides, figurative language plays an important role in literary works and their perception among the readership. It draws the author's experience and clarifies his intent in a fairly pleasant and artistic way. Chesla (op.cit: 93) suggests that figurative language is so effective since it helps readers visualize what the author is telling in an imaginative fashion. 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 theory:

a. Simile

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

Additional explanations from other sources, simile is another tool in literature which is nearly identical to metaphor (Young, 2008, p. 117), with a remarkable distinction that is observed in the strength of metaphors. It follows then that similes are less forceful than metaphors in terms of meaning and effect. A simile is less powerful than a metaphor because it explicitly compares two things by means of the words *like* or *as* (Chesla, op.cit. p. 92).

It is also stated in the CEPL (op.cit. p. 157) that the simile is a metaphor differing merely by the addition of an item, then it is less enjoyable as it is longer; it does not say this *is* that, it rather says this is *like* that. That is to say similes are less pleasurable than metaphors in terms of effect. The addition of the devices *like* or *as* to form similes enhances and clarifies the intended meaning, yet it reduces the reader's enjoyment.

Besides, similes, according to Kane (op.cit. p. 302), build an open similarity between X and Y by literally saying X is *like* Y, or X is *as* Y, whereas metaphors do not state that X is *like* Y but rather that X *is* Y. This means that a metaphor is capable of inventing new and unusual connections between items, while similes simply set a given resemblance between concepts. For example, as have been proposed elsewhere, the metaphor "*Smith is a lion*" draws a strange link between "*Smith*" and "*lion*". Whereas the simile "*Smith is like a lion*" merely approximates the characteristics of "*Smith*" to those of "*lion*".

For the reason given above; which is directness, similes do not usually set burden on the literary translator (Al-Hasnawi, op.cit. p. 4). This is due to the directness of similes which can, in many respects, facilitates the native reader's task, in the first place, simplifies the literary translator's job, in the second, and at last reduces the target reader's effort to understand the meaning.

b. Metaphor

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

Also additional explanations from other sources, metaphor is one among the set of figurative tools commonly used by literary writers, in particular, and it serves as a literary device capable of linking the author's imaginative world of experience to that of everyday life.

In his *Dictionary of Literary Terms*, Shaw (1972, as cited in the *Encyclopedia of Literary Translation into English*, 1999, p. 941) defines metaphors along these lines:

A figure of speech in which a word or phrase is applied to a person, idea or object to which it is not literally applicable. A metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of the tropes, a device by which an author turns, or twists, the meaning of a word.

Based on the above statement, we can say that a metaphor employs a

given linguistic unit in an inventive way on a given concept which does not naturally fit, so that the concept under focus acquires the characteristics of the linguistic unit used. A metaphor is a symbolic tool that describes something by way of something else. For instance, the utterance “*Smith is a lion*” is a metaphor which indicates that the person “*Smith*” is as powerful as the animal “*lion*”. It reflects the features of the word “*lion*” on “*Smith*”. Yet, the utterance does not explicitly state similarity rather it says that “*Smith*” is identical to “*lion*”. Individuals do not naturally resemble animals but by means of metaphor, such sameness becomes possible.

In line with Shaw’s claim, Young (2008, p. 117) proposes that a metaphor is a literary device that describes a given entity via relating it to another entity which does not actually go with. In addition, in literary works such as novels and stories, metaphors work by stealing familiar experiences and joining them to unfamiliar ones. Namely, a metaphor connects two naturally distinct things and functions, as a prime role within literature, by linking common matters to uncommon ones.

Moreover, Elbow (1998, p. 79) considers every metaphor a “force-fit”, by which he referred to the very nature of metaphors that is putting together things that do not literally go together. Yet, a good metaphor in literary writing works as an elegant expression which enhances sense and effect. To explain further, metaphors gather extremely dissimilar items, the fact that gracefully improves the meaning and strength of

artistic pieces.

As far as literary translation is concerned, metaphors are associated with indirectness which largely contributes to the difficulty of translation. Any literary translator has to suffer twice when rendering metaphors from source to target language. First, he has to look for their intended meaning within the original text. Second, he has to find out corresponding metaphors' meaning and effect in the target text (Al-Hasnawi, 2007, p. 3). The immediate concern in here has to do with the fuzzy nature of metaphors which dictates the complexity of translating them. Literary translators are thus required to grasp the metaphor's original meaning and appropriately place it in the target.

c. Personification

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

d. 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.

e. Metonymy (and Synecdoche)

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

f. Symbol

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

g. Allegory

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

h. 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 having more than one denotation.

i. Overstatement

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

j. 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. Also, as pointed out by Brown and Levinson (1987), understatement can serve conventions of politeness. It is more polite to indicate a failure than to speak its name straightforwardly. When understatement serves to camouflage an unpleasant fact, for example, we may say that is meaning is simply "more" (worse) than what is literally expressed. However, understatement often signifies an attitude rather than merely hinting at a camouflaged idea. As is the case of irony, the function of understatement often lies in the tension between the viewpoint literally expressed and what the receiver takes to be the sender's view.

The key difference between understatement and irony is the form of the conflict. Irony uses contrast or opposition. Understatement uses reduction. Because the literal statement diminishes the important or the

magnitude of the subject matter, it can, at times, be taken as an example of an judgment and call for sympathy and compassion.

k. Verbal Irony

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

Verbal Irony always implies the opposite of what is said. It has many gradations, and only its simplest form does it means only the opposite of what is said. In more complex forms it means both what is said and the opposite of what is said, at once, though in different ways and with different degrees of emphasis.

l. Dramatic Irony

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

the reader finds before the character knows about the fact. It is called dramatic irony because the reader or the audience knows something about present or future circumstance that the character does not know.

m. Irony of Situation

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

CHAPTER III

RESEARCH METHOD

The research of this study uses descriptive qualitative research because the sources of data are texts. Holloway (1997: 43) stated that “in qualitative research they consist of words or actions of the participants which the researcher hears and observers”. This chapter discusses the research method used in this research including Research Design, Unit of Analysis, Source of Data Collection and also Technique of Data Analysis.

3.1. Research Design

The aim of this research is to provide description pertaining to the kind of data gathered and analyzed. According to Endrawarsa (2004: 16) “The research is analyzed as descriptive, it is described by words or figures if necessary, and it does not describe the numerical analysis”. This study carried out by formulating the problem, collecting the data, classifying, and explaining the result. This analysis is also made into three different dimensions:

- a. First, on the lexical choice of both the writer and the translator.
- b. Second, on the structural features represented in the SL and TL.
- c. Third, on the use of figurative languages in the SL and TL.

The results of this study are presented through tables, one for each text, then followed by a thorough discussion, and finally summarized into its key findings. According to Aikunto (2006: 12), “qualitative research is a naturalistic research. It is the contrary of the quantitative research”.

The source of the data used is the novel entitled *The Old Man and the Sea* by Ernest Hemingway and the Indonesian version entitled *Lelaki Tua dan Laut* by Sapardi Djoko Damono.

3.2. Unit of Analysis

In this research, researcher found that the most dominant style in *The Old Man and the Sea* novel are personification, simile, hyperbole, understatement, and metaphor with the percentage 30% for personification, 25% for simile, 24% for hyperbole, 14% for understatement, and 7% for metaphor, so researcher are focused on only 5 of 13 types of figurative language that has been described in the Perrine's theory. They are: personification, simile, overstatement, understatement, and metaphor. And according to Newmark (1988: 45) there are eight of Translation Methods. The dominant methods of translation in this novel is literal translation method which has 67% and the communicative translation method which has 33%, so the researcher decided to focused on only 2 of 8 types of translation methods in the Newmark theory. They are: Literal Translation and Communicative Translation. These units of analysis of the research were the words, phrases, clauses, and sentence both the source text (English) and the target text (Indonesian) which used Figurative Languages.

3.3. Source of Data

The research data were taken from Ernest Hemingway's *The Old Man and the Sea*, which was published by Arrow Books Limited in 1993, and also its Indonesian translated novel *Lelaki Tua dan Laut*, which was translated by Sapardi

Djoko Damono and the fourth printing was published by PT Dunia Pustaka Jaya in 2001.

3.4. Technique of Data Collection

Technique of data collection is how the researcher collected and got the data. This research used documentation method. This research uses documentation method because Nawawi (1991: 95) states that “The documentation method is a method of collecting data conducted by classifying the written materials related to the problem of the study and used for obtaining the data by some variables such as magazine and books as the data”.

The data of this research were collected by using the following steps:

1. Reading

The first step was reading the whole text of literatures about figurative language. The researcher was also reading *The Old Man and the Sea* in both versions to find the figurative languages that are discussed in this research.

2. Identifying

The next step of data collection was identifying the data and making an inventory of the classified data and also report the findings. The inventory of the classified data was the figurative languages expressed in the novel. The researcher searched many references about figurative language translation in the library and also website which provide much information about figurative language translation.

3. Coding

Coding is the process of changing the data form of the letters into numbers. The coding is used to facilitate the researcher when analyzing data and entering the data. The coding process can be written in this following structure:

| Code | 001/OMATS/SL-1/1/TL-12/1 | Figurative Language | Translation Method |
|------|--------------------------|---------------------|--------------------|
| Q | | | |
| SL | | | |
| TL | | | |

Explanation:

1. Q : Quotation
2. SL : Source Language (English)
3. TL : Target Language (Indonesian)
4. 001/OMATS/SL-1/1/TL-12/1:

Number of figurative language/Old Man And The Sea/Source Language-page/Line in Source Language/Target Language-page/Line in Target Language.

4. Classifying

The next step in collecting the data was classifying. Classifying is an activity to classify all data into their category or classification based on Lawrence Perrince's theory. The researcher classified the data and then classified them into each item. Identifying the data as figurative languages and then classified them into each category.

5. Displaying

The last step is in collecting the data was displaying. Displaying is an activity to display the data which were collected by the researcher. The collected data were ready to be analyzed.

3.5. Technique of Data Analysis

The research used qualitative method of research, because the method of research is not designed by using statistical concept or procedures.

In the research, the researcher analyzed the data using the following steps:

1. Writing down the data to analyze.
2. According to novel both English and Indonesian version, the researcher will identifying the words, phrases, clauses, and sentence.
3. Comparing the data of the words, phrases, clauses, and sentence which contain figurative language in Indonesian and English version.
4. Describing the reasons why the figurative languages are included into its translation methods.
5. Reporting the data which were taken from the text.

CHAPTER IV

DATA ANALYSIS

This chapter is related to the descriptive analysis of translation methods which are used to translate figurative languages expressed in *The Old Man and the Sea* novel. This chapter will describe the figurative languages found in *The Old Man and the Sea* novel and the translation method used to translate the figurative languages in *The Old Man and the Sea* novel.

4.1 The Findings of Translation Method in Figurative Language Translation

Table 4.1 shows the classification of Perrine's theory about figurative languages. In the table 4.1, the column 3 shows the frequency of figurative languages and the column 4 of the table shows the total number (in percentage) of figurative languages which are found in *The Old Man and the Sea* novel. The number of figurative languages can be seen in table 4.1.

Table 4.1 List of Figurative Language

| 1 | 2 | 3 | 4 |
|-------------------|----------------------------|---------------------|-------------------|
| No | Figurative Language | Total Number | Percentage |
| 1. | Personification | 43 | 30 % |
| 2. | Simile | 36 | 25 % |
| 3. | Overstatement | 34 | 24 % |
| 4. | Understatement | 19 | 14 % |
| 5. | Metaphor | 10 | 7 % |
| Total Data | | 142 | 100 % |

According to Perrine, there are 13 kinds of figure of speech, but because the researchers limit the scope for this type of figure of speech were analyzed, the researcher only uses 5 of 13 figure of speech, simile, metaphor, personification, overstatement and understatement.

In Table 4.1, the researcher found a lot of figure of speech in each type. When calculated back, the researcher found 43 figures of speech that are categorized as personification. It can be concluded that the most dominant used in the novel *The Old Man and the Sea* is personification. Personification in the novel is illustrated by when the old man talks about jellyfish, turtles, birds, and most importantly, the marlin (sharks), as if they were people, the old man gives them thought processes, even personalities. Furthermore, the researcher found 36 similes, 34 overstatements, and the two last figures of speech that are 19 understatements, and 10 Metaphors.

Meanwhile, the translation methods that are used to translate figurative languages will be shown in the table below. In the table 4.2 shows the total number of translation methods used in translating Figurative languages in *The Old Man and the Sea* novel. In the table 4.2, the column 3 shows the frequency of Translation Methods, and the column 4 of the table shows the total number (in percentage) of Translation Methods. The number of Translation Methods in translating Figurative Language can be seen in table 4.2.

Table 4.2 List of Translation Method

| 1 | 2 | 3 | 4 |
|-------------------|----------------------------|---------------------|-------------------|
| No. | Translation Methods | Total Number | Percentage |
| 1. | Literal | 94 | 67 % |
| 2. | Communicative | 48 | 33 % |
| Total Data | | 142 | 100 % |

From the table above, it can be seen that the translator often uses more literal translation method to translate figurative languages in *The Old Man and the Sea*. The researcher found 94 literal translation methods which applied to translate figurative languages. Literal translation is the translation which prioritizes the equivalent word or expression in the target language which has the same meaning as the word or expression in the source language. Literal translation should preserve the structure of the source language sentence, even though the structure was not acceptable in the

target language. If the structure is changed slightly in order to be accepted in the structure of the target language, it is called modified literal translation. The next one is communicative translation method; there are 48 communicative methods which are found in translating figurative language in *The Old Man and the Sea*. Only literal translation and communicative method were analyzed by the researcher.

4.2 Discussion of the Findings

The researcher collected, analyzed, and compared the figurative languages and its translation which are shown in *The Old Man and the Sea* novel. Then, the researcher describes the figurative language translation and gives its analysis of each sample. The researcher also gives the data collection by using the code. This can be written in this following structure:

| Code | 001/OMATS/SL-1/1/TL-12/1 | Figurative Language | Translation Method |
|------|--------------------------|---------------------|--------------------|
| Q | | | |
| SL | | | |
| TL | | | |

Explanation:

5. Q : Quotation
6. SL : Source Language (English)
7. TL : Target Language (Indonesian)
8. 001/OMATS/SL-1/1/TL-12/1:

Number of figurative language/Old Man And The Sea/Source Language-page/Line in Source Language/Target Language-page/Line in Target Language.

4.3. Literal Translation Method

4.3.1. Simile

No. 1 OMATS/SL-5/14TL-5/17

SL: "The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat."

TL: "Layar itu bertambal karung gandum dan kalau tergulung ditiang nampak seperti panji-panji tanda takluk abadi."

Translation of the sentence this figure of speech called a simile for SL includes the word "*It looked like*" where word "*like*" is a word that expresses the comparative figure of speech simile expressions. "*It looked like*" is translated into "*nampak seperti*". The phrases above has two concepts with different meanings and different references, it means that "*the sail was patched with flour sacks and furled*" the real meaning is "*layar yang berlubang dan ditambal dengan karung gandum*", while "*the flag of permanent defeat*" has the meaning of "*bendera putih tanda menyerah kalah*". From the two meanings above we know that each one has a meaning element of an independent and not related to each other.

These translations use the literal translation method as in accordance with the principle of literal translation that has the primary meaning of the same but slightly modified wording so that it can be accepted by the reader.

| | |
|-------------------------------------|---|
| <i>The sail</i> | → <i>Layar itu</i> |
| <i>was patched</i> | → <i>bertambal</i> |
| <i>with flour sacks</i> | → <i>karung gandum</i> |
| <i>and</i> | → <i>dan</i> |
| <i>furled</i> | → <i>kalau tergulung ditiang</i> |
| <i>it looked like</i> | → <i>Nampak seperti</i> |
| <i>the flag of permanent defeat</i> | → <i>panji-panji tanda takluk abadi</i> |

No. 3 OMATS/SL-5/25/TL-6/6

SL: *"...except his eyes and they were the same colour as the sea and were cheerful and undefeated."*

TL: *"..., kecuali sepasang matanya yang warnanya bagai laut serta cerah dan tak kenal menyerah."*

Just like the previous analysis, there is a comparative word "as" which is translated into Indonesian language into "bagai". The expressions above also have two different concepts "except his eyes and they were the same color" and "the sea". The first sentence has a distinctive meaning "eye is part of the head that usually has a different color" and the second has a distinctive meaning "set of salt water in large quantities and inundate vast land that divides the continent or island". It is not difficult to understand the above expression, because the expression of the meaning of the over easily known, as well as using the word comparator "as" or "like".

Categorized using Literal translation method for each element of the word is translated according to the meaning or the meaning closest to the context of the sentence, the words rearranged, and there are some words that deliberately omitted by the translator. The following description of the translation of each element of the word:

| | |
|-------------------------------|-----------------------------|
| <i>except</i> | → <i>kecuali</i> |
| <i>his eyes</i> | → <i>sepasang matanya</i> |
| <i>and they aare the same</i> | → <i>yang warnanya</i> |
| <i>as</i> | → <i>bagai</i> |
| <i>the sea</i> | → <i>laut</i> |
| <i>and</i> | → <i>dan</i> |
| <i>were</i> | → <i>serta</i> |
| <i>cheerful</i> | → <i>cerah</i> |
| <i>and</i> | → <i>dan</i> |
| <i>undefeated</i> | → <i>tak kenal menyerah</i> |

4.3.2. Overstatement

No. 10 OMATS/SL-13/18/TL-15/6

SL: "...and with his eyes closed there was no life in his face"

TL: "...dan kalau sepasang matanya terpejam, kelihatan wajahnya tidak berjiwa lagi."

The expression above can be seen using a figure of speech overstatement of the sentence below:

"his eyes closed" → *"sepasang matanya terpejam"*

"there was no life" → *"kelihatan wajahnya tidak bernyawa lagi."*

The first sentence has a true meaning of "*sleep (SL) / tidur (TL)*", and the second sentence is "*like death men (SL) / seperti orang mati (TL)*", so when they are well combined it would be "*he slept like the dead men (SL) / ia tidur seperti orang mati (TL)*". It did not seem right that the author focused on the true meaning. The author also gives the impression of exaggerating in the expression above.

The method that is used in the above expression is literal. It can be seen as follows:

| | |
|--------------------------|-----------------------------|
| <i>and</i> | → <i>dan</i> |
| <i>with</i> | → <i>kalau</i> |
| <i>his eyes</i> | → <i>sepasang matanya</i> |
| <i>closed</i> | → <i>terpejam</i> |
| <i>there was no life</i> | → <i>tidak berjiwa lagi</i> |
| <i>in</i> | → <i>kelihatan</i> |
| <i>his face</i> | → <i>wajahnya</i> |

Based on the word element above, the researcher can know that the translator translated the words above to search the closest meaning to the target language and there are also changes in the wording of the target language.

No. 14 OMATS/SL-18/21/TL-20/21

SL: "...golden beaches and the white beaches, so white they hurt your eyes,"

TL: "...,dan pantai kaca serta pantai putih begitu putihnya sehingga menyilaukan matamu,"

When we consider the meaning of the SL and TL, the translators succeed to deliver an expression of the culture of the reader figure of speech overstatement.

"...the white beaches, so white they hurt your eyes"

"...pantai putih begitu putihnya sehingga menyilaukan matamu."

From most of the above sentence means exactly that: 'there is no colorful beach that is very white and bright so that dazzle the eye, except the reflection of the sunlight shining on the water'. No explanation and description of the beach, but that is where the intention of the author to look more exaggerate about the beach that is written in the novel.

Literal translation method is classified as a translator to translate each word element it is not far from the true meaning, translator adjust to the culture of the reader, so it can be acceptable.

| | |
|-----------------------|-------------------------------|
| <i>golden beaches</i> | → <i>pantai kaca</i> |
| <i>and</i> | → <i>serta</i> |
| <i>white</i> | → <i>putih</i> |
| <i>beaches</i> | → <i>pantai</i> |
| <i>so</i> | → <i>begitu</i> |
| <i>white</i> | → <i>putihnya</i> |
| <i>they hurt</i> | → <i>sehingga menyilaukan</i> |
| <i>your eyes</i> | → <i>matamu</i> |

4.3.3. Personification

No. 38 OMATS/SL-40/6/TL-45/12

SL: "He could ruin me by jumping or by a wild rush"

TL: "Ia bisa saja menghancurkanku dengan melompat-lompat atau berlarian bagai gila"

The sentence above is classified as a personification figure of speech because there are elements that represent the human attributes to animals.

Elements of meaning as compared are "*human movement (running/walking)*" and "*movement of fish (swimming in water)*".

Here are the elements of the word:

"wild rush" → *Human movement that ran of using the feet on the ground*

"swim" → *The movement of fish that uses its flippers to move in water*

When the researcher consider any deviation meaning shown in the above sentence. The word "*he*" is actually reffered to a fish that hooked by the fishing bait of the old man, this not associated with the "wild rush". So the reference has been changed, human is no longer running but a fish. The author purpose is to show the movement of fish such as human movement.

Each element of the word translated as follows:

| | |
|-----------------------|-------------------------------|
| <i>He</i> | → <i>ia</i> |
| <i>Could</i> | → <i>bisa</i> |
| <i>Ruin</i> | → <i>menghancurkan</i> |
| <i>Me</i> | → <i>ku</i> |
| <i>By</i> | → <i>dengan</i> |
| <i>Jumping</i> | → <i>melompat-lompat</i> |
| <i>Or</i> | → <i>atau</i> |
| <i>By a wild rush</i> | → <i>berlarian bagai gila</i> |

From the description above, "*ruin me*" and "*by a wild rush*" is not translated faithfully or word by word translation, but translated with the meaning of the closest and not out of the context of the sentence.

No. 138 OMATS/SL-104/5/TL-120/2

SL: “Bed is my friend”

TL: “Dipan adalah sahabatku”

The true meaning of the phrase above is:

“*my friend*” → *The beds are made of boards used by humans to lie down and rest*

“*Bed*” → *The friendship between two people who each work together and complement each other.*

Based on the above information, we can know that the feelings that should exist between the two men become distorted. The reference was changed, the friendly relations is no longer between man and man but between man and object (*bed*). “*Bed*” is not associated with “*my friend*”, but the desire of the author is to show the relationship between “*the old man*” and “*bed*” are mutually hostile.

Categorized using the literal translation method of which is as follows:

Bed → *Dipan*

Is → *adalah*

My → *ku*

Friend → *sahabat*

If we consider each element of the word in the phrase above, translators translate each word according to the target language and

acceptable to the readers, as well as slightly rearranged to fit the target language structure.

4.3.4. Metaphor

No. 12 OMATS/SL/-18/19/TL-20/17

SL: "You are my alarm clock,' the boy said."

TL: "Kaulah jam wekerku,' kata anak itu"

In the above expression, the phrase "*you are my alarm clock ...*" is used to express "*the old man*". If both are compared to the element that has the same meaning would be "*the waker (SL) / tukang membangunkan (TL)*", and distinguishing the meaning of "*the old man*" who is "*human (SL) / manusia (TL)*" and "*alarm clock*" is "*objects driven by mechanical power*". It compares two concepts "*alarm clock*" that interact with "*the old man*" it mean that there are deviations, the researcher concluded that the sentence above use metaphorical figure of speech.

Categorized using the literal translation method because every element of the word translated with the meaning closest to the source language, but does not deviate from the actual context.

The following description of the translation elements:

you are → *kaulah*

my → *ku*

alarm → *weker*

clock → *jam*
the → *itu*
boy → *anak*
said → *kata*

No. 36 OMATS/SL-36/27/TL-41/16

SL: "...I'm the towing bitt."

TL: "...aku sebatang tonggak-tarik."

Same as in the previous analysis, "*the towing bitt*" represent "*the oldman*", which distinguishing meaning of the two terms above is:

"*the oldman*" → "*human being*"

"*the towing bitt*" → "*logs floating in the water and pulled*"

Comparison between the two concepts of "*the oldman*" and "*the towing bitt*" where there is a mismatch of meaning. But when we look back, we will be able to know the meaning of the sentence above because it includes the word "I'm" explaining that the culprit is played by "the oldman" who was on the boat and towed by a fish hooked by him.

Categorized using the literal translation because every word was translated as closely as possible to the target language, but its composition changed in order to follow the structure of the TL sentence.

The following description of the translation elements:

| | |
|---------------|-------------------|
| <i>I'm</i> | → <i>aku</i> |
| <i>The</i> | → <i>sebatang</i> |
| <i>Towing</i> | → <i>tarik</i> |
| <i>Bitt</i> | → <i>tonggak</i> |

4.3.5. Understatement

No. 24 OMATS/SL-27/21/TL-31/9

SL: "...the ineffectual movements of the birds."

TL: "...si burung yang sia-sia tingkahnya."

When looking back in a few sentences the previous paragraph:

SL (pg. 27 line 17) : "The bird ha no chance. The flying fish are too big for him and they go too fast."

TL: (pg 31 line 5): " Burung itupun sia-sia saja. Ikan-ikan terbang itu terlalu besar baginya dan mereka bergerak teramat cepat."

Based on information from the sentence quoted above, the researcher can see that the expression on the data being analyzed was refined meaning of the real situation.

In the word "*the ineffectual movements*" when referring to the information above, the reseacher will be able to know that the true meaning is: Inability of a bird to pounce that flying fishes', 'the folly of birds ', 'the craziness of a bird', which was made all the true meaning be more polite, more subtle. The meaning of the results of

the process to be “*the ineffectual movements (SL / behavior is futile (TL)*”.

The phrase above is classified using the literal translation because he translated the elements as close as possible to the target language and have the same primary meaning of the source language, which is the composition of the word that is acceptable to the target language sentence structure. The following description of the translation of each element of the word:

| | |
|---------------------|---------------------|
| <i>the</i> | → <i>yang</i> |
| <i>ineffectual</i> | → <i>sia-sia</i> |
| <i>movements of</i> | → <i>tingkahnya</i> |
| <i>the birds</i> | → <i>si burung</i> |

No. 98 OMATS/SL-77/29/TL-87/25

SL: “A man is never lost at sea and it is a long island.”

TL: “Seorang lelaki takkan pernah sesat di laut apalagi pulau itu panjang.”

The above expression is classified as a figure of speech understatement as the author intended it to be what I really want disclosed but not really stated clearly and use reduction, and diminishes the important or the magnitude of the subject matter. In this phrase the author wants to reduce the importance of the sense of “*the oldman*” actually is “*the oldman*” felt lonely and too far sail up to

the middle of the sea, "*the oldman*" have fear, fear of not being able to return to the village where he lives, fear "*the oldman*" communicated with the expression that reduces the true meaning of "*a man is never lost at sea*". The actual phrase is going to be "*I was too far away sailing, I would get lost somewhere along the way back home, I should point to the southwest, the island of my village was long, must be easily visible from a distance (SL) / Aku sudah terlalu jauh berlayar, aku pasti akan tersesat diperjalanan pulang nanti, sebaiknya aku mengarah kebarat daya, pulau desaku panjang, pasti mudah terlihat dari kejauhan. (TL) "*

The translation method applied in translating this figure of speech above is literal translation method because translator choosing the same meaning as the equivalent of the source text words, but the wording was changed in order to appreciate the structure of the target language.

Each element of the word translated as follows:

| | |
|----------------------------|----------------------------|
| <i>A</i> | → <i>seorang</i> |
| <i>Man</i> | → <i>lelaki</i> |
| <i>Is never</i> | → <i>takkan pernah</i> |
| <i>Lost</i> | → <i>sesat</i> |
| <i>At</i> | → <i>di</i> |
| <i>Sea</i> | → <i>laut</i> |
| <i>And</i> | → <i>apalagi</i> |
| <i>It is a long island</i> | → <i>pulau itu panjang</i> |

4.4. Communicative Translation Method

4.4.1. Simile

No.2 OMATS/SL-5/22/TL-6/04

SL: “But none of these scars were fresh. They were as old as erosion in a fishless desert”

TL: “namun, luka-luka itu tidak ada lagi yang masih segar. Setua erosi gurun pasir yang tanpa ikan.”

To be more easily understood, the researcher reconstructs the above phrase into *"the wounds are old like erosion in the dry desert without fish"*. Based on this expression the sentence elements compared are:

| | | |
|----------------------------|---|---|
| <i>the wounds were old</i> | → | <i>Old scars and scratches</i> |
| <i>erosion desert</i> | → | <i>Soil erosion of rocks at the Earth's surface caused by the wind carried away and then the results are accumulated very wide and into the desert.</i> |

Based on two elements of the above sentences each featuring different concepts and references but have in common the element meaning, if these two elements are combined it will be *"wounds of the old man who is old as old as desert sand formed from ancient days."*

In addition, the above expression is also associated with the word comparison is "*as (SL) / bagai (TL)*".

The translator uses communicative translation method because every element of translated words more to the target language, the message can be easily understood and used words are more flexible and common.

NO. 15 OMATS/SL-19/13/TL-21/17

SL: "They played like young cats in the dusk and he loved them as he loved the boy."

TL: "Di waktu senja singa-singa itu bergelutan seperti kucing dan ia sayang pada mereka seperti sayangnya pada anak laki-laki itu."

Language elements compared are "*he loved them (Lion)*" and "*he loved the boy (Manolin)*" or when adapted to the context it will be "*he loved the lions*" and "*he loved Manolin*".

"*he loved the lions*" → *A sense of concern for animal*

"*he loved manolin*" → *A sense of compassion on a male child, the love of a father to his son.*

The meaning of the sentence above to show the concept of mutually different, but equally significant, is "*the old man loved the*

lions as he loved mandolin that was like his own son." The comparison word is "*as (SL) / seperti (TL)*".

Categorized into communicative translation method because when viewed from the TL text there are many additions and use words that are easier to be understood by the reader, and the results of the translation is not entirely to be precise (*words and style*), as long as the reader understands the message conveyed.

4.4.2. Overstatement

No. 5 OMATS/SL-8/17/TL-9/9

SL: "The old man looked at him with sunburned, confident, loving eyes."

TL: "Lelaki tua itu menatapnya dengan mata yang masak oleh terik matahari, yang yakin dan penuh rasa sayang"

From the expression above, the researcher was trying to reconstruct the words to analyze more easily as follows:

"dengan mata yang masak oleh terik matahari, lelaki tua itu menatap anak laki-laki itu dengan yakin dan penuh rasa sayang."

"With eyes that burn by the hot of sun, the old man looked at the boy with a confident and full of love."

The word "*looked / menatapnya* " actually suggests expressions that show a sense of caring, sincerity, and shows a father figure to the young boy (*Manolin*) which is expressed by "*the old man*" with

confidence and full of love as expressed in the quote above expression. The point here is the impression that appear and the intensity of the meaning of language to be very strong.

This expression is categorized using communicative translation method it can be seen from each of the elements that the word has been translated. The researcher can know that there are words of the source language translated to be more easily understood by the reader, as the word "*his sunburned*" and "*loving*" which translates to "*yang masak oleh terik matahari*" and "*dan penuh rasa sayang*". These translated words are more common than the words on the source text. This is done by a translator so that readers can easily understand the thoughts and feelings of the author.

No. 51 OMATS/SL-48/17TL-55/3

SL: "It drew up tight on the heavy cord and he looked at it in disgust."

TL: "Kejang mencengkram tali yang berat itu dan lelaki tua itu memandang tangannya sendiri dengan rasa muak."

Based on the above expressions, the researcher discovered the meaning of the word "*drew up tight (SL) / kejang (TL)*" and "*he (the old man)*". "*Drew up tight*" actually explains the extra power that has been deployed by the old man to perform his activities as a fisherman at the

time, but because he is old and he did not have the capability like the time when he was young.

Word implies overstatement is "*In disgust (rasa muak)*", which has the same meaning as elements of "*sense of pity, hate, dissatisfaction (rasa kasihan, rasa benci, rasa tidak puas)*" to the results achieved by hand so that leads to a sense of seizures. The purpose of the phrase is the author suggests that the strength of feeling of "*the old man*" becomes stronger and it can also be felt by the reader.

Categorized using communicative translation method because each element translated longer than usual, more effective in delivering the meaning that can be easily understood by the reader regardless of sentence structure.

4.4.3. Personification

No. 55 OMATS/SL-50/1/TL/-56/22

SL: "Now," he said. ' You can let the cord go, hand, and I will handle him with the arm alone until you stop that nonsense."

TL: "Sekarang lepaskan tali itu, Tangan,' katanya. 'Dan biar tangan kanan saja yang mengurusnya sampai kau berhenti ngambek."

The above expression contains a figure of speech called personification because if we do we look at the elements the word "*cramp*" and "*nonsense*" it will be as below:

Cramp → *Cramps in the muscles of the human body such as the legs and abdominal muscle*

Nonsense → *Showing taste not happy with still and did not want to associate*

When consider any deviation above there are two meaning the "*cramp*" which is the state of the left hand was stiff and cramping, but the translator uses the term "*ngambek*" to represent the state of the left hand, even though the "*ngambek*" is one feeling only felt by humans beings.

Categorized using communicative translation method can be seen from the description below:

(1) *Now, 'he said. 'You can let the cord go, hand, (SL)*

↓

Sekarang lepaskan tali itu tangan, katanya (TL)

(2) *I will handle him with the right arm alone (SL)*

↓

Biar tangan kanan saja yang mengurusnya (TL)

(3) *Until you stop that nonsense (SL)*

↓

Sampai kau berhenti ngambek (TL)

Three sentences above show that the translator translated the language and choice of words that are simpler and more easily read and understood by the reader, and the message contained in the phrase could also be easily up to the reader.

No. 137 OMATS/SL-104/5/TL-119/26

SL: “The wind is our friend, anyway, he thought.”

TL: “Tetapi angin adalah sahabat kita, pikirnya. Kadang-kadang tambahannya kemudian.”

Same as in the previous expression analysis, comparing the "*friend (sahabat)*" and "*wind (angin)*".

“*wind*” → *the movement of air that moves the boat sails*

“*friend*” → *someone who becomes a friend and companion.*

In the description above, it can be explained that the feeling which usually occurs between people described by the author to show friendship and complementary, so the interpretation changed into:

“*wind*” → *Friends of sailors and become a complement to move the sail*

“*friend*” → *Shows the relationship between the sailors (the old man) and the wind became friends and need one another*

These deviations makes reference to be changed, the friendship is no longer to other human beings but to the wind. "*Wind*" is not related to the "*friend*" but is intended to describe the relations of friendship among "*the old man*" and the "*wind*".

In translating this figurative language, the translator adopts the communicative translation method because translators using the words are easy to understand and the message that was delivered can be easy to understand by the readers, unlike the source text but more inclined into the target language structure.

4.4.4. Metaphor

No. 64 OMATS/SL-53/20/TL-60/23

SL: "There are three things that are brothers: fish and my two hands."

TL: "Mereka bertiga bersaudara: ikan itu, tangan kanan, dan tangan kiriku."

From the expression above the word "*brothers*" states "*relationship of brotherhood between humans or riendship*". While the "*fish*" and "*my two hands*" are two elements of different meanings.

"*fish*" → *Animals that live in water, cold-blooded, and generally breathe using gills, scaly body, move and maintain balance by using fins*

"two hands" → *Both hands, left hand and right hand which are parts of the body from the elbow to tip of the finger or wrist to fingertips*

It is clear that there is a deviation between the meaning of the concept of *"fish"* and *"my two hands"* which could not interact with the word *"brothers"*. Deviations that are forming metaphorical expression.

Categorized using communicative translation method is the following sentence:

There are three things that are brothers → *Mereka bertiga bersaudara*

Fish and my two hands → *Ikan itu, tangan kanan, dan tangan kiriku.*

In the first sentence translated by removing some elements from the source text, but the reader still receive the same message. While in the second sentence the words *"my two hands"* translated more longer into *"tangan kanan dan tangan kiriku"* so the meaning of these expressions can be directly received by the readers.

No. 102 OMATS/SL-79/18/TL-91/2

SL: “You must keep your head clear. Keep your head clear and know how to suffer like a man. Or a fish, he thought.”

TL: “Harus kau jaga supaya tetap jernih. Jaga supaya kepalamu tetap jernih dan belajarlah bagaimana menderita sebagai seorang lelaki. Atau sebagai seekor ikan, pikirnya.”

Referring to the words "*Suffer (menderita)*" which happens a deviation meaning. The author did not write a description of what kind of suffering is meant to be, so the reader is hard to understand the message. Deviations of meaning can be seen as below:

“suffer like a man” → *Suffer like a sailor, suffer like a fisherman*

“suffer like a fish” → *Suffer like a fish that has been caught*

The meaning that distinguishes:

“the oldman (human)” → *Human beings who have the intelligence and moral*

Here the significance deviations, the author states that "*the old man*" must feel the suffering experienced by "*fish*", so the word "*Suffer like a fish*" interact with "*the old man*".

Classified use the technique of communicative translation method because the results from the translation looks slightly longer

than the source text. Easier to read, using the words that are more common (not a translated version of the dictionary), and the message is more easily accepted by the reader.

4.4.5. Understatement

No. 28 OMATS/SL-29/5/TL-32/22

SL: “The iridescent bubbles were beautiful. But they were the falsest things in the sea...”

TL:” ubur-ubur yang kemilau itu tampak indah. Tetapi gelembung lumut adalah hal yang palsu dilaut...”

When correlated with the previous sentence:

“but these poisonings from the agua mala came quickly and struck like a whiplash.” (pg 29 line 2):

↓

“tetapi racun agua mala ini lebih cepat terasa dan pedihnya seperti pukulan cambuk” (pg. 32 line 22)

From the sentence above the true meaning of *“the falsest things (SL)”* has reduced by the translator to become more common and polite.

The fact that is being used is *“how poisonous, how dangerous, how painful that jellyfish stings”*, but the fact is replaced by the common word to be *“the falsest thing”*.

Categorized using communicative translation method because by looking at the elements of word there are some words translated

excessively in order to help readers better understand the message delivered by the author, and these translations are usually more emphasis on the target language.

No. 75 OMATS/SL-56/11/TL-64/23

SL: “But there was an added drag now from the easterly breeze and the old man rode gently with the small sea and the hurt of the cord across his back came to him easily and smoothly.”

TL: “Tetapi angin lembut yang kearah timur sedikit mendorongnya dan lelaki tua itu perlahan mengarang laut dan rasa pedih karena tali yang menyilang punggungnya itu timbul secara wajar dan lembut.”

The expression above (SL) shows diminishes the importance or the magnitude of the subject matter.

“...rasa pedih karena tali yang menyilang punggungnya itu timbul secara wajar dan lembut. (TL)”



“akibat jeratan tali yang menyilang dipunggung lelaki tua itu rasa sakit langsung terasa ditubuhnya secara perlahan-lahan.”

The author aims to diminish the importance or the magnitude of the actual meaning. The pain caused by fishing line was represented to make it look more usual.

Categorized using communicative translation method because lot of changes in the composition of words that are not faithful to the source text, but more inclined to the target text, there are also some words that are deleted and rearranged in order to make it more easier to understand by using language that more usual and easily accepted by the reader.

CHAPTER V

CONCLUSION AND SUGGESTION

Figurative languages are languages which used to enhance the effect of what it is being said, and it cannot be taken directly. The purposes of figurative languages are to express of someone thought, to emphasize personal situation, and to entertain the readers. The data which is analyzed are the word, phrase, clause, or sentence in *The Old Man and the Sea* because *The Old Man and the Sea* novel has the same figurative languages that to express the author's thought, with the old man being alone on the sea and all, a lot of characterization of the animals but not people. The author uses a lot of personification like talk about jellyfish, turtles, birds, and most importantly, the marlin, as if they were people, he gives them thought processes, event personalities, as well as emphasize the characters situation and entertain the reader.

The researcher only focused on 5 types of figurative language which are found in *The Old Man and the Sea* novel. Those are simile, metaphor, personification, overstatement, and understatement. The researcher finds 142 figurative languages in *The Old Man and the Sea* novel.

Besides figurative language, the researcher also analyzed and dig deeper about translation methods. In understanding a translation method we have to understand the context, circumstances, choice of words, the message, the cultural orientation and structure of the language to the translation that will be accepted by

the reader. The fundamental purpose of the translation method is to produce a good translation and easy to understand.

5.1. Conclusion

From the analysis of the figurative language and translation method in both English and Indonesian version, some conclusion can be drawn as follows:

1. Based on the theory proposed by Newmark (1988) there are 8 types of translation method but the researcher only focused on 2 types of translation method, they are Literal translation method and communicative translation method.
2. The data shows that the dominant methods applied is literal translation method, with percentages as follows:
 - 2.1. Literal translation method (67%)
 - 2.2. Communicative translation method (33%)
3. Based on the data analysis that has been found in the research, 30% of figurative languages data categorized into personification, 25% simile, 24% overstatement, 14% understatement, and 7% metaphor. From the result of this data it is clear that the dominant figurative language in the novel is personification. This personification become dominant in the novel because the author's gives thought processes, personalities, even attributes of a human being to an animal, object, and concept.

5.2. Suggestion

Figurative language and translation method both have a prominent position in the study of literature, particularly in the study of translation. This thesis examines only a limited aspect of the figurative language and translation method which were found in the novel *The Old Man and the Sea*. Figurative language and the method cannot be understood easily, we also had to find additional examples and theories that support during the analysis process so that we can easily determine the type of figure of speech and the translation method used by the translator.

Bibliography

- Abrams, M. H. 1999. *A Glossary of Literary Terms 7th Ed.* ESA: Thompson Learning
- Al-Ghazali, Bayu. 2007. *Telaah Prosa Ernest Hemingway's The Old Man and the Sea.* Makasar: Fakultas Ilmu Budaya Universitas Hasanuddin.
- Arp, Thomas. R. 2005. *Perrine's Literature: Structure, Sound, and Sense.* USA: Wadsworth Publishing.
- Baker, Mona. 1991. *In Other Words: A Course Book on Translation.* London: Routledge.
- Bassnett, Susan and Trivedi, Haris. 1999. *Theory and Practice.* London: Routledge.
- Bell, R. T. 1991. *Translation and Translating: Theory and Practice.* London: Longman.
- Damono, Sapardi Djoko. 2001. *Lelaki Tua dan Laut.* Jakarta: PT Dunia Pustaka Jaya
- Hemingway, Ernest. 1993. *The Old Man and the Sea.* London: Arrow Books Limited, Random House UK Ltd.
- Holloway, Immy. 1997. *Basic Concepts for Qualitative Research.* Blackwell: Germany.
- Shadily, John M. Echols and Hassan. 2000. *An English – Indonesian Dictionary.* Jakarta. PT. Gramedia.
- Shadily, John M. Echols and Hassan. 1998. *An Indonesian – English Dictionary.* Jakarta. PT. Gramedia.
- Juliet, Anselm Strauss. 2009. *Basic of Qualitative Research: Grounded Theory Procedures and Techniques.* Yogyakarta: Pustaka Pelajar.
- Knowles, Murray and Moon, Rosamund. 2006. *Introducing Metaphor.* New York: Routledge.
- Nababan, M. Rudolf. 2007. *Translation Process and Strategies :Two Case Studies,* Universitas Sebelas Maret.

Newmark, P. 1998. *A Textbook of Translation*. New York: Prentice-Hall International.

Newmark, Peter. 1988. *A text book of Translation*. UK. Prentice Hall

Pinchuck, I. 1975. *Scientific and technical Translation*. California: W& Y/ Mackey Limited.

Snell-Hornby, M. 1995. *Translation Studies: An Intergrated Approach*. Amsterdam: John Benjamins Publishing Company.

Sugeng, Zuchridin Suryawinata. 2003. *Translation: Bahasan Teori & Penuntun Praktis Menerjemahkan*. Yogyakarta: Kanisius

Widyamartaya, A. 1989. *Seni Menerjemahkan*. Yogyakarta: Kanisius.

Zaimar, Okke Kusuma Sumantri. 2002. *Majas dan Pembentukannya*. Makara, Sosial Humaniora, Vol 6, No. 2

<http://encyclopedia2.thefreedictionary.com/Novel>

<http://www.nvcc.edu/home/ataormina/novels/history/define.htm>

<http://fictionwriting.about.com/od/glossary/g/figurative.htm>

<http://achyar89.wordpress.com/2009/05/04/memaknai-dan-memahami-karya-terjemahan-the-old-man-and-the-sea/>

<http://www.gradesaver.com/the-old-man-and-the-sea/>

<http://www.cummingsstudyguides.net/Hemingway.html>

APPENDICES

| Code | 005/OMATS/SL-8/17/TL-9/9 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “The old man looked at him with his sunburned, confident, loving eyes.” | Overstatement | Literal |
| TL | “Lelaki tua itu menatapnya dengan mata yang masak oleh terik matahari, yang yakin dan penuh rasa sayang” | | |

| Code | 006/OMATS/SL-8/27/TL-9/22 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “His hope and his confidence had never gone. But now they were freshening as when the breeze rises.” | Simile | Literal |
| TL | “Harapan dan keyakinannya tidak pernah layu. Malah sekarang menjadi segar seperti ketika angin lembut bertiup” | | |

| Code | 007/OMATS/SL-9/18/TL-10/16 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “But I will see something that he cannot see such as bird working and get him to come out after dolphin.” | Simile | Communicative |
| TL | “Tetapi aku bisa melihat sesuatu yang ia tak mampu melihatnya seperti misalnya seekor burung yang sedang cari makan dan akan kuajak dia berburu lumba-lumba sampai jauh ke laut” | | |

| Code | 008/OMATS/SL-10/22/TL-11/26 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “The mast was nearly as long as the one room of the shack.” | Simile | Literal |
| TL | “Tiang perahu itu hampir sama panjangnya dengan sebuah bilik gubuk itu.” | | |

| Code | 009/OMATS/SL-13/14/TL-15/2 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “His shirt had been patched so many times that it was like the sail and the patches were faded to many different shades by the sun. “ | Simile | Literal |
| TL | “Kemejanya penuh tambalan sehingga tampaknya seperti layar, dan tambalan-tambalan itu sudah luntur menjadi bermacam-macam warna kena sinar matahari.” | | |

| Code | 010/OMATS/SL-13/18/TL-15/6 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “...and with his eyes closed there was no life in his face.” | Overstatement | Literal |
| TL | “...dan kalau sepasang matanya terpe-jam, kelihatan wajahnya tidak berjiwa lagi.” | | |

| Code | 011/OMATS/SL-13/21/TL-15/9 | Figurative Language | Translation Method |
|------|----------------------------|---------------------|--------------------|
| SL | “He was barefooted.” | Personification | Literal |
| TL | “Kakinya telanjang.” | | |

| Code | 012/OMATS/SL-18/19/TL-20/17 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “You are my alarm clock,’ the boy said.” | Metaphor | Literal |
| TL | “Kaulah jam wekerku.’ Kata anak itu.” | | |

| Code | 013/OMATS/SL-18/2/TL-20/8 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “Age is my alarm clock,’ the old man said.” | Metaphor | Literal |
| TL | “Umurkulah jam wekerku,’ kata si tua.” | | |

| Code | 014/OMATS/SL-18/21/TL-20/21 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | "..., golden beaches and the white beaches, so white they hurt your eyes," | Overstatement | Literal |
| TL | "..., dan pantai kaca serta pantai putih begitu putihnya sehingga menyilaukan matamu," | | |

| Code | 015/OMATS/SL-19/13/TL-21/17 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | "They played like young cats in the dusk and he loved them as he loved the boy." | Simile | Communicative |
| TL | Di waktu senja singa-singa itu bergelutan seperti kucing dan ia sayang pada mereka seperti sayangnya pada anak laki-laki itu." | | |

| Code | 016/OMATS/SL-22/5/TL-24/17 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | "...and he left the smell of the land behind and rowed out into the clean early morning smell of the ocean." | Overstatement | Literal |
| TL | "...dan bau daratan ditinggalkannya dibelakang dan ia mendayung ke arah bau laut dini hari yang segar." | | |

| Code | 017/OMATS/SL-22/29/TL-25/14 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | "The birds have a harder life than we do except for the robber birds and the heavy strong ones." | Metaphor | Communicative |
| TL | "Burung-burung itu hidupnya lebih berat daripada hidup kita kecuali burung rampok dan burung-burung yang besar dan kuat." | | |

| Code | 018/OMATS/SL-23/16/TL-25/3 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel?” | Simile | Literal |
| TL | “Kenapa burung-burung diciptakan begitu lembut dan indah seperti misalnya burung layang-layang laut sedangkan samudra kadang teramat kejam?” | | |

| Code | 019/OMATS/SL-23/3/TL-25/19 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “She is kind and very beautiful. But she can be so cruel and it comes so suddenly and such birds that fly, dipping and hunting, with their small sad voices are made too delicately for the sea.” | Personification | Communicative |
| TL | “Laut memang baik hati dan indah. Tetapi ia bisa sangat kejam dan itu tiba-tiba saja datangnya sedangkan burung-burung yang terbang menukik ke air dan berburu dengan suara lirih dan sedih adalah terlalu lembut untuk laut.” | | |

| Code | 020/OMATS/SL-23/16/TL-26/6 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “They spoke of her as a contestant or a place or even an enemy.” | Simile | Communicative |
| TL | “Mereka itu menganggap laut sebagai saingan atau medan atau bahkan sebagai musuh.” | | |

| Code | 021/OMATS/SL-23/21/TL-26/11 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “The moon affects her as it does a woman, he thought.” | Simile | Communicative |
| TL | “Bulan berpengaruh atas perangnya seperti halnya atas perempuan, pikir lelaki tua itu.” | | |

| Code | 022/OMATS/SL-24/25/TL-27/23 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “Each line, as thick around as a big pencil, was looped onto a green-sapped stick so that any pull or touch on the bait would make the stick dip.” | Simile | Literal |
| TL | “Setiap tali, yang kelilingnya setebal pensil besar, dikolongkan pada kayu apung hijau sehingga setiap kali umpan tersentuh atau termakan ikan kayu itu masuk ke air.” | | |

| Code | 023/OMATS/SL-26/4/TL-29/11 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | All my life the early sun has hurt my eyes, he thought. Yet they are still good.” | Overstatement | Communicative |
| TL | “Selamanya matahari pagi menyakitkan mataku, pikirnya. Namun mataku masih bisa tetap tajam.” | | |

| Code | 024/OMATS/SL-27/21/TL-31/9 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “...the ineffectual movements of the bird.” | Understatement | Literal |
| TL | “...si burung yang sia-sia tingkahnya.” | | |

| Code | 025/OMATS/SL-27/23/TL-31/12 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “But perhaps I will pick up a stray and perhaps my big fish is around them. My big fish must be somewhere.” | Understatement | Literal |
| TL | “Tetapi barangkali ada yang tersesat dan ikan besarku ada di antara mereka. Ikan besarku pasti ada entah dimana.” | | |

| Code | 026/OMATS/SL-27/27/TL-31/15 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | "The clouds over the land now rose like mountains and the coast was only a long green line with the grey-blue hills behind it." | Simile | Literal |
| TL | "Awan di atas daratan tampak bangkit bagaikan gunung dan pantai hanyalah sebuah garis hijau panjang dengan perbukitan biru-kelabu dibelakangnya." | | |

| Code | 027/OMATS/SL-29/2/TL-32/20 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | "But these poisonings from the <i>agua mala</i> quickly and struck like a whiplash." | Simile | Literal |
| TL | "Tetapi racun <i>agua mala</i> ini lebih cepat terasa dan pedihnya seperti pukulan cambuk." | | |

| Code | 028/OMATS/SL-29/5/TL-32/22 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | "The iridescent bubbles were beautiful. But they were the falsest things in the sea..." | Understatement | Communicative |
| TL | "Ubur-ubur yang kemilau itu tampak indah. Tetapi gelembung lumut adalah hal yang palsu di laut..." | | |

| Code | 029/OMATS/SL-30/29/TL-34/27 | Figurative Language | Translation Method |
|------|-----------------------------|---------------------|--------------------|
| SL | "The bird is a great help," | Personification | Literal |
| TL | "Burung itu menolongku," | | |

| Code | 030/OMATS/SL-31/10/TL-35/8 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “..., his big, unintelligent eyes staring as he thumped his life out against the planking of the boat with the quick shivering strokes of his neat, fast-moving tail.” | Simile | Literal |
| TL | “..., kedua matanya yang besar dan bodoh terbuka sementara tenaga hidupnya semakin habis karena ekornya yang rapi bergerak-gerak cepat memukul-mukul dinding perahu.” | | |

| Code | 031/OMATS/SL-31/27/TL-35/25 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “They talked at night or when they were storm-bound by bad weather.” | Personification | Literal |
| TL | “Mereka biasanya bercakap waktu malam atau kalau diancam topan.” | | |

| Code | 032/OMATS/SL-33/4/TL-37/8 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “The sun was hot now and the old man felt it on the back of his neck and felt the sweat trickle down his back as he rowed.” | Overstatement | Literal |
| TL | “Kini matahari sudah terik dan menyengat tengkuk lelaki tua itu, terasa butir-butir keringat meluncur dipunggungnya sementara ia mendayung.” | | |

| Code | 033/OMATS/SL-33/29/TL-38/7 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “Eat them, fish. Eat them. Please eat them. How fresh they are and you down there six hundred feet in that cold water in the dark.” | Overstatement | Literal |
| TL | “Makan saja. Ayolah makan saja. Betapa segarnya umpan-umpan itu dan kau berada di air dingin enam ratus kaki dalamnya di kegelapan.” | | |

| Code | 034/OMATS/SL-34/19/TL-39/1 | Figurative Language | Translation Method |
|------|--------------------------------------|---------------------|--------------------|
| SL | “God help him to take it.” | Metaphor | Literal |
| TL | “Tuhan menolong agar ia melahapnya.” | | |

| Code | 035/OMATS/SL-36/23/TL-41/10 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “The fish moved steadily and they travelled slowly on the calm water.” | Personification | Literal |
| TL | “Si ikan bergerak dengan tenang dan mereka memulai perjalanan yang perlahan di air tenang.” | | |

| Code | 036/OMATS/SL-36/27/TL-41/16 | Figurative Language | Translation Method |
|------|----------------------------------|---------------------|--------------------|
| SL | “...I’m the towing bitt.” | Metaphor | Literal |
| TL | “...aku sebatang tonggak-tarik.” | | |

| Code | 037/OMATS/SL-40/4/TL-45/9 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “Never have I had such a strong fish nor one who acted so strangely. Perhaps he is too wise to jump.” | Personification | Communicative |
| TL | “Belum pernah kujumpai ikan sekuat ini ataupun yang bertingkah seaneh ini. Barangkali ia terlalu bijak sehingga tidak mau melompat.” | | |

| Code | 038/OMATS/SL-40/6/TL-45/12 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “He could ruin me by jumping or by a wild rush. | Personification | Literal |
| TL | “Ia bisa menghancurkanku dengan melompat-lompat atau berlarian bagai gila.” | | |

| Code | 039/OMATS/SL-41/13/TL-46/26 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “The boy was sad too and we begged her pardon and butchered her promptly.” | Personification | Communicative |
| TL | “Anak itupun merasa sedih dan kami minta maaf terlebih dahulu kepada si betina itu lalu cepat-cepat membunuhnya.” | | |

| Code | 040/OMATS/SL-40/15/TL-45/21 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “I wonder if he has any plans or if he is just as desperate as I am?” | Personification | Communicative |
| TL | “Barangkali ia punya rencana tertentu atau barangkali hanya karena putus asa seperti halnya aku sendiri?” | | |

| Code | 041/OMATS/SL-43/25/TL-49/25 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “Fish,’ he said softly, aloud, ‘I’ll stay with you until I am death.” | Overstatement | Literal |
| TL | “Ikan,’ desah keras, ‘aku akan bersamamu sampai aku mati.” | | |

| Code | 042/OMATS/SL-43/27/TL-49/27 | Figurative Language | Translation Method |
|-------------|---|----------------------------|---------------------------|
| SL | “He’ll stay with me too, I suppose, the old man though and he waited for it to be light.” | Personification | Literal |
| TL | “Kukira ia pun akan tinggal bersamaku, pikir lelaki tua itu dan ia menanti fajar.” | | |

| Code | 043/OMATS/SL-44/16/TL-50/17 | Figurative Language | Translation Method |
|-------------|--|----------------------------|---------------------------|
| SL | “God let him jump,’ the old man said. ‘I have enough line to handle him.” | Personification | Literal |
| TL | “Tuhan biarkan ia melonjak,’ kata lelaki tua itu. ‘Tersedia tali cukup panjang untuk meladeninya.” | | |

| Code | 044/OMATS/SL-45/8/TL-51/12 | Figurative Language | Translation Method |
|-------------|--|----------------------------|---------------------------|
| SL | “Fish,’ he said, ‘I love you and respect you very much. But I will kill you dead before this day ends.” | Personification | Communicative |
| TL | “Ikan,’ katanya,’ aku sayang padamu dan menghormatimu setinggi-tingginya. Tetapi aku akan membunuhmu sebelum hari ini berakhir.” | | |

| Code | 045/OMATS/SL-45/14/TL-51/18 | Figurative Language | Translation Method |
|-------------|---|----------------------------|---------------------------|
| SL | “The old man could see that he was very tired.” | Personification | Literal |
| TL | “Lelaki tua itu tahu bahwa burung itu letih.” | | |

| Code | 046/OMATS/SL-45/22/TL-51/27 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “The bird looked at him when he spoke. He was too tired even to examine the line and he teetered on it as his delicate feet gripped it fast.” | Personification | Communicative |
| TL | “Burung itu memandangnya saja ketika ia berbicara. Si burung rupanya terlalu letih untuk memperhatikan tali hinggapnya dan ia pun berpindah-pindah naik turun, kakinya yang lembut mencengkram.” | | |

| Code | 047/OMATS/SL-45/26/TL-52/4 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “You shouldn’t be that tired after a wind less night. What are birds coming to?” | Personification | Literal |
| TL | “Kau mestinya tidak seletih itu sebab semalam tidak ada angin. Apa gerangan yang dicari burung-burung?” | | |

| Code | 048/OMATS/SL-46/3/TL-52/12 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “Take a good rest, small bird,’ he said. ‘Then go in and take your chance line any man or bird or fish.” | Personification | Communicative |
| TL | “Mengasolah baik-baik, Burung Kecil,’ katanya. ‘Lalu mulailah berjuang seperti manusia atau burung atau ikan.” | | |

| Code | 049/OMATS/SL-46/25/TL-53/7 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “You’re feeling it now, fish,’ he said. ‘And so. God knows, am I. ” | Personification | Communicative |
| TL | “Kini kau merasa sakit, Ikan,’ katanya. ‘Dan, Tuhan tahu, aku pun begitu.” | | |

| Code | 050/OMATS/SL-47/3/TL-53/13 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “How did I let the fish cut me with that one quick pull he made? I must be getting very stupid. Or perhaps I was looking at the small bird and thinking of him.” | Understatement | Communicative |
| TL | “Kenapa sampai terluka aku oleh sendaian ikan itu tadi? Rupanya aku bertambah bodoh saja. Atau sebab aku memperhatikan burung itu dan berpikir tentangnya.” | | |

| Code | 051/OMATS/SL-48/17/TL-55/3 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “It drew up tight on the heavy cord and he looked at it in disgust.” | Overstatement | Communicative |
| TL | “Kejang mencengkram tali yang berat itu dan lelaki tua itu memandang tangannya sendiri dengan rasa muak.” | | |

| Code | 052/OMATS/SL-48/19/TL-55/6 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “What kind of a hand is that,” he said. ‘Cramp then if you want. Make yourself into a claw. It will do you no good.’” | Personification | Communicative |
| TL | “Tangan macam apa pula kau ini,” katanya. ‘Kejanglah kalau kau mau kejang. Biar kaku bagai cakar. Kau nanti rugi sendiri.’” | | |

| Code | 053/OMATS/SL-49/4/TL-55/21 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “How do you feel, hand?” he asked the cramped hand that almost as stiff as rigor mortis. I’ll eat some more for you.” | Simile | Literal |
| TL | “Bagaimana kau sekarang, Tangan?”, tanyanya kepada tangannya yang kejang seperti mati. ‘Biar kumakan lebih banyak lagi untukmu.’” | | |

| Code | 054/OMATS/SL-49/10/TL-55/26 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “How does it go, hand? Or is it too early to know?” | Personification | Communicative |
| TL | “Bagaimana hasilnya, Tangan? Atau kau belum merasakannya juga?” | | |

| Code | 055/OMATS/SL-50/1/TL-56/22 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “Now,’ he said. ‘You can let the cord go, hand, and I will handle him with the right arm alone until you stop that nonsense.’” | Personification | Communicative |
| TL | “Sekarang lepaskan tali itu, Tangan,’ katanya. ‘Dan biar tangan kanan saja yang mengurusnya sampai kau berhenti <i>ngambek</i> . “ | | |

| Code | 056/OMATS/SL-50/10/TL-57/4 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “But what is his plan, he thought. And what is mine? Mine I must improvise to his because of his great size.” | Personification | Literal |
| TL | “Tetapi apa pula rencananya? Dan apa rencanaku? Rencanaku harus sesuai dengan rencananya sebab ia begitu besar.” | | |

| Code | 057/OMATS/SL-50/28/TL-57/24 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “The clouds were building up now for the trade wind and he looked ahead and saw a flight of wild ducks etching themselves against the sky over the water, then blurring, then etching again and he knew no man was ever alone on the sea.” | Overstatement | Literal |
| TL | “Awan tumpuk-menumpuk karena angin musim dan ketika dilihatnya lurus ke depan tampak sekawanan ituk liar menggores dilangit di atas permukaan air, kemudian mengabur, kemudian jelas menggores lagi dan ia menyadari bahwa tak seorang pun pernah begitu sendirian di laut.” | | |

| Code | 058/OMATS/SL-51/18/TL-58/16 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “He looked at the sky and saw the white cumulus built like friendly piles of ice cream.” | Simile | Communicative |
| TL | “Ia memandang ke langit dan tampak awan <i>cumulus</i> putih bersusun-susun bagai es krim.” | | |

| Code | 059/OMATS/SL-51/19/TL-58/17 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “...and high above were the thin feathers of the cirrus against the high September sky.” | Simile | Communicative |
| TL | “...dan jauh atasnya tampak awan <i>cirrus</i> bagai bulu-bulu tipis berserakan di langit September.” | | |

| Code | 060/OMATS/SL-51/26/TL-58/24 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “It is a treachery of one’s own body.” | Personification | Communicative |
| TL | “Itu pengkhianatan terhadap tubuh sendiri namanya.” | | |

| Code | 061/OMATS/SL-52/20/TL-59/20 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “His sword was as long as a baseball bat and tapered like a rapier and he rose his full length from the water and the re-entered it, smoothly, like a diver and the old man saw the great scythe-blade of his tail go under and the line commenced to race out.” | Simile | Literal |
| TL | “Pedangnya sepanjang pemukul <i>baseball</i> dan meruncing, dan ia menampakkan seluruh panjang tubuhnya di permukaan air dan kemudian menyelam kembali, tenang sekali, bagai juru selam, dan lelaki tua itu menyaksikan ekornya yang bagai sabit menyusup ke air diikuti oleh tali kailnya.” | | |

| Code | 062/OMATS/SL-53/6/TL-60/9 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “If I were him I would put in everything now and go until something broke. But, thank God, they are not as intelligent as we who kill them; although they are more noble and more able.” | Understatement | Literal |
| TL | “Seandainya aku jadi dia, maka aku pasti melarikan diri sekarang juga sampai ada yang putus. Tetapi Tuhan adil, ikan-ikan tidaklah secerdik kami, pembunuhnya meskipun misalnya ikan-ikan itu lebih mulia dan lebih mampu berbuat.” | | |

| Code | 063/OMATS/SL-53/14/TL-60/18 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “Now alone, and out of sight of land, he was fast to the biggest fish that he had ever seen and bigger than he had ever heard of, and his left hand was still as tight as the gripped claws of an eagle.” | Simile | Literal |
| TL | “Kali ini ia sendiri, daratan tak tampak lagi, berurusan dengan ikan paling besar yang pernah dilihatnya, yang lebih besar daripada yang pernah ia dengar-dengar, dan tangan kirinya masih juga kaku bagai cakar elang.” | | |

| Code | 064/OMATS/SL-53/20/TL-60/23 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “There are three things that are brothers: fish and my two hands. “ | Metaphor | Communicative |
| TL | “Mereka bertiga bersaudara: ikan itu, tangan kanan, dan tangan kiriku.” | | |

| Code | 065/OMATS/SL-53/28/TL-61/4 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “I wish I could show him what sort of man I am. But then he would see the cramped hand.” | Personification | Literal |
| TL | “Kalau saja aku bisa pamer kepadanya lelaki macam apa aku ini. Tetapi mungkin ia malah tahu tentang tanganku yang kejang.” | | |

| Code | 066/OMATS/SL-54/2/TL-61/8 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “I wish I was the fish, he thought, with everything he has against only my will and my intelligence.” | Overstatement | Literal |
| TL | “Seandainya aku ini si ikan, pikirnya, yang dengan segala kemampuannya melawan sekadar kemauan serta kecerdikanku.” | | |

| Code | 067/OMATS/SL-54/5/TL-61/11 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “He settled comfortably against the wood and took his suffering as it came and the fish swarm steadily and the boat moved slowly through the dark water.” | Overstatement | Literal |
| TL | “Disandarkannya dirinya baik-baik pada batang kayu dan diterimanya saja penderitaannya sedangkan ikan itu berenang dengan tenang dan perahunya meluncur perlahan-lahan membelah air kelam.” | | |

| Code | 068/OMATS/SL-55/4/TL-62/12 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “With his prayers said, and feeling much better, but suffering exactly as much, and perhaps a little more,” | Understatement | Communicative |
| TL | “Sehabis mengucapkan doa, dan merasa jauh lebih baik, tetapi penderitaannya tak berkurang sedikitpun, bahkan barangkali bertambah.” | | |

| Code | 069/OMATS/SL-55/17/TL-62/25 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “But I have no light to attract them.” | Personification | Communicative |
| TL | “Tetapi tak ada api untuk memikat mereka.” | | |

| Code | 070/OMATS/SL-55/22/TL-63/2 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “I’ll kill him though,” he said. ‘In all his greatness and his glory.’” | Overstatement | Literal |
| TL | “Pasti kubunuh ia,” katanya. ‘Dalam segala keagungan dan kemegahannya.’” | | |

| Code | 071/OMATS/SL-55/24/TL-63/4 | Figurative Language | Translation Method |
|-------------|---|----------------------------|---------------------------|
| SL | “Although it is unjust, he thought. But I will show him what a man can do and what a man endures.” | Personification | Literal |
| TL | “Meskipun ini tak adil, pikirnya. Tetapi akan kutunjukkan kepadanya apa yang bisa diperbuat manusia dan apa yang diderita manusia.” | | |

| Code | 072/OMATS/SL-55/27/TL-63/7 | Figurative Language | Translation Method |
|-------------|---|----------------------------|---------------------------|
| SL | “I told the boy I was a strange old man,’ he said.” | Understatement | Literal |
| TL | “Kukatakan kepada anak itu bahwa aku seorang lelaki tua yang menakjubkan,’ katanya” | | |

| Code | 073/OMATS/SL-56/4/TL-63/15 | Figurative Language | Translation Method |
|-------------|---|----------------------------|---------------------------|
| SL | “I wish he’d sleep and I could sleep and dream about the lions, he thought.” | Personification | Literal |
| TL | “Kalau saja ia tidur dan aku pun tidur dan bermimpi tentang singa-singa, pikirnya.” | | |

| Code | 074/OMATS/SL-56/7/TL-63/18 | Figurative Language | Translation Method |
|-------------|---|----------------------------|---------------------------|
| SL | “Rest gently now against the wood and think of nothing. He is working, work as little as you can.” | Understatement | Literal |
| TL | “Istirahatlah bersandar pada kayu dan jangan memikirkan apapun, ia sedang berbuat sesuatu. Kau sendiri berbuatlah sesedikit mungkin.” | | |

| Code | 075/OMATS/SL-56/11/TL-64/23 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | "But there was an added drag now from the easterly breeze and the old man rode gently with the small sea and the hurt of the cord across his back came to him easily and smoothly." | Understatement | Literal |
| TL | "Tetapi angin lembut yang kearah timur sedikit mendorongnya dan lelaki tua itu perlahan mengarang laut dan rasa pedih karena tali yang menyilang punggungnya itu timbul secara wajar dan lembut." | | |

| Code | 076/OMATS/SL-56/22/TL-64/8 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | "...with his purple pectoral fins set wide as wings and the great erect tail slicing through the dark." | Simile | Literal |
| TL | "...sirip dadanya yang ungu itu mengembang bagaikan sayap dan ekornya yang tegak membelah kegelapan." | | |

| Code | 077/OMATS/SL-56/27/TL-64/14 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | "Once i could see quite well in the dark. Not in the absolute dark. But almost as a cat sees." | Simile | Literal |
| TL | "Dulu pun aku pernah mampu melihat dengan jelas dalam gelap. Tentunya bukan dalam gelap mutlak. Tetapi hampir seperti seekor kucing lah." | | |

| Code | 078/OMATS/SL-57/6/TL-64/22 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | "If you're not tired, fish,' he said aloud, 'you must be very strange." | Personification | Literal |
| TL | "Kalau kau tak letih, ikan,' ujanya keras, 'kau memang sangat mengherankan." | | |

| Code | 079/OMATS/SL-57/21/TL-65/10 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | "I do not think I could endure that or the loss of the eye and of both eyes and continue to fight as the fighting cocks do." | Simile | Literal |
| TL | "Kukira aku tak akan tahan sakitnya seperti halnya kehilangan sebelah mata atau dua belah mata dan terus juga bertarung seperti ayam aduan." | | |

| Code | 080/OMATS/SL-57/24/TL-65/12 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | "Man is not much beside the great birds and beasts." | Metaphor | Communicative |
| TL | "Manusia bukanlah apa-apa dijumpai dengan burung-butung dan binatang-binatang besar." | | |

| Code | 081/OMATS/SL-57/27/TL-64/17 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | "If sharks come, God pity him and me." | Metaphor | Literal |
| TL | "Kalau hiu-hiu itu menyerang, Tuhan kasihan kepadanya dan kepadaku." | | |

| Code | 082/OMATS/SL-59/10/TL-67/5 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | "He was sure then that he had the negro, who was a fine man and a great athlete, beaten." | Understatement | Literal |
| TL | "Ia yakin bahwa ia mampu menaklukkan Negro yang baik dan yang juga seorang atlet itu." | | |

| Code | 083/OMATS/SL-61/11/TL-69/18 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “...as they passed a great island of Sargasso weed that heaved and swung in the light sea as though the ocean were making love with something under a yellow blanket.” | Simile | Communicative |
| TL | “...ketika melewati rumput Sargasso yang luas menutupi permukaan laut dan yang bergerak naik-turun ke kiri ke kanan seolah-olah samudera sedang bersetubuh dengan sesuatu dibawah selimut kuning.” | | |

| Code | 084/OMATS/SL-63/11/TL-72/2 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “He did not truly feel good because the pain from the cord across his back had almost passed pain and gone into a dullness that he mistrusted.” | Overstatement | Literal |
| TL | “Sesungguhnya ia tidaklah baik-baik saja sebab rasa sakit karena tali yang menyilang punggungnya itu telah melampaui batas dan sudah berubah menjadi mati rasa yang sangat dibencinya.” | | |

| Code | 085/OMATS/SL-63/25/TL-72/19 | Figurative Language | Translation Method |
|------|------------------------------|---------------------|--------------------|
| SL | “The fish is my friend too,” | Personification | Literal |
| TL | “Ikan itu kawanku juga,” | | |

| Code | 086/OMATS/SL-63/27/TL-72/22 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “I am glad we do not have to try to kill the stars.” | Overstatement | Communicative |
| TL | “Untung juga bahwa kita tidak harus mencoba membunuh bintang-bintang.” | | |

| Code | 087/OMATS/SL-64/3/TL-73/2 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “The he was sorry for the great fish that had nothing to eat and his determination to kill him never relaxed in his sorrow for him.” | Understatement | Literal |
| TL | “Kemudian ia merasa kasihan kepada ikan besar yang tak punya apa pun untuk dimakan itu dan tekadnya untuk membunuhnya tak pernah kendur karena rasa kasihannya itu.” | | |

| Code | 088/OMATS/SL-64/8/TL-73/8 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “There is no one worthy of eating him from the manner of his behavior and his great dignity.” | Overstatement | Literal |
| TL | “Tingkah serta harga dirinya terlalu tinggi bagi mereka dan tak seorangpun berhak memakannya.” | | |

| Code | 089/OMATS/SL-64/12/TL-73/11 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “But it is good that we do not have to try to kill the sun or the moon or the stars.” | Overstatement | Literal |
| TL | “Kita beruntung bahwa tidak harus mencoba membunuh matahari atau bulan atau bintang-bintang.” | | |

| Code | 090/OMATS/SL-64/13/TL-73/13 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “It is enough to live on the sea and kill our true brothers.” | Understatement | Literal |
| TL | “Cukuplah hidup dilaut dan membunuh saudara-saudara kita yang sejati.” | | |

| Code | 091/OMATS/SL-65/3/TL-74/10 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “The punishment of hunger,” | Overstatement | Communicative |
| TL | “Yang tak tertahankan adalah siksaan lapar,” | | |

| Code | 092/OMATS/SL-65/27/TL-75/6 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “I’m clear enough in the head, he thought. Too clear. I am as clear as the stars that are my brothers.” | Simile | Literal |
| TL | “Benakku masih jelas, pikirnya. Terlalu jelas. Sejenis bintang-bintang yang menjadi saudaraku.” | | |

| Code | 093/OMATS/SL-68/11/TL-77/26 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “If I had brains I would have splashed water on the bow all day and drying, it would have make salt,” | Understatement | Literal |
| TL | “Kalau aku berotak mestinya tadi kupercik-percikkan air ke haluan sepanjang hari, dan kalau kering menjadi garam.” | | |

| Code | 094/OMATS/SL-70/20/TL-80/19 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “Make him pay for the line, he thought. Make him pay for it.” | Personification | Communicative |
| TL | “Semoga ia mengendorkan tali ini, pikirnya. Semoga ia mengendorkannya.” | | |

| Code | 095/OMATS/SL-72/20/TL-82/27 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “You did not to do so badly for something worthless,’ he said to his left hand. ‘But there was a moment when I could not find you.” | Personification | Communicative |
| TL | “Luka-luka itu bukannya untuk hal yang tak berharga,’ katanya kepada tangan kirinya. ‘Tetapi kadang-kadang aku tak bisa menggunakanmu.” | | |

| Code | 096/OMATS/SL-72/23/TL-83/3 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “Why was I not born with two good hands?” | Understatement | Communicative |
| TL | “Kenapa aku tidak dilahirkan dengan dua belah tangan yang bagus?” | | |

| Code | 97/OMATS/SL-72/25/TL-83/6 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “But God knows he has had enough chance to learn, and he has only cramped once.” | Overstatement | Communicative |
| TL | “Tetapi Tuhan tahu bahwa ia punya cukup kesempatan untuk belajar. Ia tidak begitu mengecewakan malam ini dan hanya kejang sekali saja.” | | |

| Code | 98/OMATS/SL-77/29/TL-87/25 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “A man is never lost at sea and it is a long island.” | Understatement | Literal |
| TL | “Seorang lelaki takkan pernah sesat di laut apalagi pulau itu panjang.” | | |

| Code | 99/OMATS/SL-78/23/TL-90/3 | Figurative Language | Translation Method |
|-------------|---|----------------------------|---------------------------|
| SL | “Maybe this time I can get him over. Pull, hands, he though. Hold up legs. Last for me, head. Last for me. You never went. This time I’ll pull him over.” | Personification | Literal |
| TL | Barangkali kali ini aku berhasil menariknya merapat ke mari. Tarik terus, tangan, pikirnya. Bertahanlah, kaki. Bertahanlah, kepala. Bertahanlah demi aku, kau tak pernah pingsan. Kali ini pasti kuhela ia ke mari. | | |

| Code | 100/OMATS/SL-79/7/TL-90/20 | Figurative Language | Translation Method |
|-------------|--|----------------------------|---------------------------|
| SL | “I am not good for many more turn. Yes you are, he told himself. You’re good forever.” | Personification | Communicative |
| TL | “Aku tak kuat kalau ia berbelok beberapa kali lagi. Kau kuat, katanya kepada diri sendiri. Kau tahan selamanya.” | | |

| Code | 101/OMATS/SL-79/13/TL-90/25 | Figurative Language | Translation Method |
|-------------|--|----------------------------|---------------------------|
| SL | “Never have seen a greater, or more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me. I do not care who kills who.” | Personification | Communicative |
| TL | “Tak pernah kulihat ikan yang lebih besar, atau yang lebih indah, atau yang lebih tenang dan lebih mulia daripada kau, Saudaraku. Aku tak peduli entah kau entah aku yang terbunuh nanti.” | | |

| Code | 102/OMATS/SL-79/18/TL-91/2 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “You must keep your hand. Keep your head clear and know how to suffer like a man. Or a fish, ...” | Metaphor | Communicative |
| TL | “Harus kau jaga supaya tetap jernih. Jaga supaya kepalamu tetap jernih dan belajarliah menderita sebagai seorang lelaki. Atau sebagai seekor ikan, ...” | | |

| Code | 103/OMATS/SL-79/24/TL-91/10 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “He had been on the point of feeling himself go each time. I do not know. But I will try it one more.” | Understatement | Literal |
| TL | “Setiap kali ia selalu merasa dirinya bersemangat. Aku tak tahu. Tetapi akan ku coba sekali lagi.” | | |

| Code | 104/OMATS/SL-80/8/TL-71/24 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “He took all his pain and what was left of his strength and his long-gone pride and he put it against the fish’s agony...” | Overstatement | Literal |
| TL | “Ia kumpulkan segenap kemampuannya dan segala yang masih tertinggal dari tenaganya serta kebanggaannya yang telah lama hilang untuk melawan sekarat ikan itu...” | | |

| Code | 105/OMATS/SL-81/17/TL-93/14 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “Keep my head clear,’ he said against the wood of the bow. ‘I am a tired old man.’” | Personification | Literal |
| TL | “Jaga kepalaku supaya tetap jernih,’ katanya kepada kayu haluan itu. ‘Aku adalah seorang lelaki tua yang letih.’” | | |

| Code | 106/OMATS/SL-83/2/TL-95/9 | Figurative Language | Translation Method |
|-------------|---|----------------------------|---------------------------|
| SL | “They were wider than a man’s hand with his fingers spread and the fish’s eye looked as detached as the mirrors in a periscope or as a saint in a procession.” | Simile | Literal |
| TL | “Loreng-loreng itu lebih lebar daripada jari-jari yang terbuka dan mata ikan itu kelihatan tak acuh bagai kaca-kaca periskop atau bagai seorang santo dalam upacara.” | | |

| Code | 107/OMATS/SL-84/24/TL-79/15 | Figurative Language | Translation Method |
|-------------|---|----------------------------|---------------------------|
| SL | “Then when he had seen the fish come out of the water and hang motionless in the sky before he fell, he was sure there was some great strangeness and he could not believe it.” | Overstatement | Literal |
| TL | “Kemudian ketika ia menyaksikan ikan itu meloncat dari air dan sebelum tercebur kembali, ia yakin bahwa ada sesuatu yang luar biasa dan ia tidak bisa mempercayainya.” | | |

| Code | 108/OMATS/SL-85/7/TL-97/27 | Figurative Language | Translation Method |
|-------------|--|----------------------------|---------------------------|
| SL | “With his mouth shut and his tail straight up and down we sail like brothers.” | Simile | Literal |
| TL | “Dengan mulutnya terkutup dan ekornya tegak lurus kami berlayar seperti bersaudara.” | | |

| Code | 109/OMATS/SL-85/11/TL-98/3 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “If I were towing him behind there would be no question. Nor if the fish were in the skiff, with all dignity gone, there would be no question either.” | Simile | Literal |
| TL | “Kalau seandainya ia kuhela di belakang perahu tidak akan timbul keragu-raguan. Begitu juga seandainya ia kutaruh di dalam perahu, dan seluruh harga dirinya tidak ada lagi, takkan timbul keragu-raguan.” | | |

| Code | 110/OMATS/SL-85/16/TL-98/10 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “I am only better than him through trickery and he meant me no harm.” | Personification | Communicative |
| TL | “Aku lebih kuat daripadanya hanya karena menggunakan tipu daya sedangkan ia tak bermaksud jahat terhadapku.” | | |

| Code | 111/OMATS/SL-86/11/TL-99/10 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “His back was as blue as a sword fish’s and his belly was silver and his hide was smooth and handsome.” | Simile | Literal |
| TL | “Punggungnya biru seperti punggung ikan pedang dan perutnya bagai perak sedangkan kulitnya licin dan bagus.” | | |

| Code | 112/OMATS/SL-86/13/TL-99/12 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “He was built as a swordfish except for his huge jaws, just under the surface with his high dorsal fin knifing through the water without wavering.” | Simile | Communicative |
| TL | “Bentuknya seperti ikan pedang kecuali rahang-rahangnya yang kini terkatup karena berenang cepat-cepat tepat dibawah permukaan laut dan sirip punggungnya membelah air tanpa bergoyang.” | | |

| Code | 113/OMATS/SL-86/20/TL-99/19 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “They were shaped like a man’s fingers when they are crisped like claws.” | Simile | Literal |
| TL | “Bentuknya seperti jari-jari manusia kalau sedang kejang bagai cakar.” | | |

| Code | 114/OMATS/SL-86/22/TL-99/21 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “They were nearly as long as the fingers of the old man and they had razor-sharp cutting edges on both sides.” | Simile | Literal |
| TL | “Panjangnya hampir sama dengan jari-jari lelaki tua itu dan kedua sisinya setajam mata pisau cukur.” | | |

| Code | 115/OMATS/SL-88/2/TL-101/6 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “He hit it without hope but with resolution and complete malignancy.” | Understatement | Communicative |
| TL | “Ia menancapkannya tanpa harapan apapun tetapi dengan penuh keteguhan hati dan kebencian.” | | |

| Code | 116/OMATS/SL-88/21/TL-101/25 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “He did not like to look at the fish any more since he had been mutilated. When the fish had been hit it was as though he himself were hit.” | Simile | Literal |
| TL | “Ia tidak suka lagi melihat kearah ikannya sebab telah cacat. Ketika ikannya itu diserang ia merasa seolah-olah dirinya yang diserang.” | | |

| Code | 117/OMATS/SL-88/26/TL-102/3 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “And God knows that I have seen big ones.” | Overstatement | Communicative |
| TL | “Dan Tuhan menjadi saksi bahwa aku pernah melihat yang besar-besar.” | | |

| Code | 118/OMATS/SL-88/28/TL-102/5 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “It was too good to last, he thought. I wish it had been a dream now and that I had never hooked the fish and was alone in bed on the newspapers.” | Understatement | Communicative |
| TL | “Tidak boleh dibiarkan, pikirnya. Seandainya semua ini hanya mimpi dan aku tidak pernah mengail ikan itu dan sedang sendiri di dipan beralas koran-koran.” | | |

| Code | 119/OMATS/SL-90/5/TL-103/15 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “Now,” he said. “I am still an old man. But I am not unarmed.” | Understatement | Literal |
| TL | “Nah,” katanya. Aku memang seorang lelaki tua. Tetapi aku bukannya tidak bersenjata.” | | |

| Code | 120/OMATS/SL-90/15/TL-103/26 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “Perhaps it was a sin to kill the fish. I suppose it was even though I did it to keep me alive and feed many people.” | Overstatement | Literal |
| TL | “Barangkali membunuh ikan itu dosa. Kukira memang demikian halnya meskipun aku melakukannya supaya tetap hidup dan memberi makan orang banyak.” | | |

| Code | 121/OMATS/SL-90/26/TL-104/12 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “..., he thought much and he kept on thinking about sin. You did not kill the fish only to keep alive and to sell for food, he thought. You kill him for pride and because you are a fisherman. You loved him when he was alive and you loved him after. If you love him, it is not a sin to kill him. Or is it more?” | Overstatement | Literal |
| TL | “..., ia tak putus-putusnya berpikir dan berpikir tentang dosa. Kau tak membunuh ikan itu sekadar untuk hidup dan menjual makanan, pikirnya. Kau membunuhnya karena kebanggaan dan karena kau seorang nelayan. Kau mencintainya waktu masih hidup dan kau mencintainya pula sesudah itu. Kalau kau mencintainya, membunuhnya bukanlah dosa. Atau malah lebih berat dari pada dosa?” | | |

| Code | 122/OMATS/SL-91/8/TL-104/26 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “He is beautiful and noble and knows no fear of anything.” | Overstatement | Literal |
| TL | “Ia indah dan mulia dan tidak mengenal takut sama sekali.” | | |

| Code | 123/OMATS/SL-91/10/TL-105/1 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | "I killed him in self-defence," the old man said aloud. "And I killed him well." | Overstatement | Literal |
| TL | "Aku membunuhnya untuk membela diri," kata lelaki tua itu keras-keras. "Dan telah kubunuh dia dengan sempurna." | | |

| Code | 124/OMATS/SL-91/12/TL-105/4 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | "Besides, he thought, everything kill everthing else in some way." | Overstatement | Communicative |
| TL | "Lagipula boleh dikatakan semua yang ada di dunia ini berbunuh-bunuhan." | | |

| Code | 125/OMATS/SL-91/13/TL-105/5 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | "Fishing kills me exactly as it keeps me alive." | Overstatement | Literal |
| TL | "Menjadi nelayan ini membunuhku dan sekaligus menghidupiku." | | |

| Code | 126/OMATS/SL-92/17/TL-106/13 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | "They had the scent and were excited and in the stupidity of their great hunger they were losing and finding the scent in their excitement." | Overstatement | Literal |
| TL | "Keduanya telah mencium bau itu dan menjadi begitu bersemangat dan rasa lapar yang konyol menyebabkan bau itu tertangkap dan lepas." | | |

| Code | 127/OMATS/SL-92/15/TL-107/15 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “The other watched the old man with his slitted yellow eyes...” | Personification | Literal |
| TL | “Yang seekor lagi, dengan sepasang matanya yang sipit kuning, memandang saja ke arah lelaki tua itu...” | | |

| Code | 128/OMATS/SL-94/18/TL-108/25 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “Go on, <i>galano</i> . Slide down a mile deep. Go and see you friend, or maybe it’s your mother.” | Overstatement | Literal |
| TL | “Pergi, Galano. Tenggelamlah sedalam satu mil. Temui temanmu, atau barangkali ibumu.” | | |

| Code | 129/OMATS/SL-94/26/TL-109/6 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “I wish it were a dream and that I had never hooked him. I’m sorry about it, fish. It makes everything wrong.” | Personification | Literal |
| TL | “Kalau saja ini hanya mimpi dan aku tak pernah mengailnya. Maaf saja, Ikan. Semua tidak beres jadinya.” | | |

| Code | 130/OMATS/SL-95/4/TL-109/13 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “I shouldn’t have gone out so far, fish,” he said. ‘Neither for you nor for me. I’m sorry, fish.’” | Personification | Literal |
| TL | “Mestinya aku tidak pergi terlalu jauh, Ikan,” katanya. ‘Mestinya kau pun tidak. Maaf saja, Ikan.’” | | |

| Code | 131/OMATS/SL-95/26/TL-110/8 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “He knew that each of the jerking bumps of the shark had been meat torn away and that the fish now made a trail for all sharks as wide as a highway through the sea.” | Simile | Literal |
| TL | Ia tahu bahwa setiap sundulan hiu tadi berarti sobeknya daging ikannya dan bahwa jejak yang ditinggalkannya memanjang dan melebar bagai jalan besar di laut.” | | |

| Code | 132/OMATS/SL-96/13/TL-110/26 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “The next shark that came was a single shovelnose. He came like a pig to the trough if a pig had a mouth so wide that you could put your head in it.” | Simile | Literal |
| TL | “Hiu yang berikutnya adalah jenis yang berhidung sekop tunggal. Datangnya bagai seekor babi yang mendekati tempat makan kalau saja babi mempunyai mulut yang begitu lebar sehingga kepala bisa masuk kedalamnya.” | | |

| Code | 133/OMATS/SL-99/23/TL-114/23 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “Half-fish,’ he said. ‘Fish that you were. I am sorry that I went too far out. I ruined us both. But we have killed many sharks, you and I, and ruined many others. How many did you ever kill, old fish? “ | Personification | Communicative |
| TL | “Separo-Ikan,’ katanya. ‘Yang pernah jadi Ikan. Maaf saja bahwa aku telah turun ke laut begitu jauh. Aku telah menghancurkan kau dan aku sendiri. Tetapi kita telah membunuh banyak hiu, kau bersamaku, dan melukai beberapa yang lain. Berapa banyak yang telah kau bunuh, Ikan sahabatku?” | | |

| Code | 134/OMATS/SL-100/24/TL-116/3 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “Maybe I’ll have the luck to bring the forward half in.” | Overstatement | Literal |
| TL | “Barangkali aku masih bisa selamat membawa yang separo ini kalau nasib baik ada padaku.” | | |

| Code | 135/OMATS/SL-100/26/TL-116/6 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “You violated your luck when you went too far outside.” | Overstatement | Communicative |
| TL | “Kau perkosa nasib baikmu ketika kau pergi.” | | |

| Code | 136/OMATS/SL-101/6/TL-116/16 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “You tried to buy it with eighty-four days at sea. They nearly sold it to you too.” | Metaphor | Communicative |
| TL | “Telah kau coba membelinya dengan delapan puluh empat hari di laut. Hampir saja ia terjual pula padamu.” | | |

| Code | 137/OMATS/SL-104/2/TL-119/26 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “The wind is our friend, anyway, he thought.” | Personification | Communicative |
| TL | “Tetapi angin adalah sahabat kita, pikirnya. Kadang-kadang, tambahannya kemudian.” | | |

| Code | 138/OMATS/SL-104/5/TL-120/2 | Figurative Language | Translation Method |
|------|-----------------------------|---------------------|--------------------|
| SL | “Bed is my friend.” | Personification | Literal |
| TL | “Dipan adalah sahabatku.” | | |

| Code | 139/OMATS/SL-104/6/TL-120/3 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “Bed will be a great thing. It is easy when you are beaten, ...” | Personification | Literal |
| TL | “Dipan memang menakjubkan. Terasa ringan kalau kau kalah, ...” | | |

| Code | 140/OMATS/SL-104/20/TL-120/19 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “It was then he knew the depth of his tiredness.” | Overstatement | Literal |
| TL | “Saat itulah ia merasakan betapa tajam letihnya.” | | |

| Code | 141/OMATS/SL-107/7/TL-123/17 | Figurative Language | Translation Method |
|------|---|---------------------|--------------------|
| SL | “They beat me, Manolin,’ he said. ‘They truly beat me. ‘ <i>He</i> didn’t beat you. Not the fish.” | Personification | Literal |
| TL | “Mereka mengalahkanku, Manolin, ‘katanya. ‘Mereka benar-benar mengalahkanku.’ <i>Ia</i> tidak mengalahkanmu. Bukan ikan itu.” | | |

| Code | 142/OMATS/SL-107/29/TL-124/15 | Figurative Language | Translation Method |
|------|--|---------------------|--------------------|
| SL | “No. I am not lucky. I am not lucky any more. ‘The hell with luck,’ the boy said, ‘I’ll bring the luck with me.” | Overstatement | Literal |
| TL | “Jangan. Aku tidak beruntung. Aku tak beruntung lagi.’ Persetan dengan peruntungan,’ kata anak laki-laki itu. ‘Aku yang akan membawa peruntungan itu.” | | |

