

**TRANSLATION OF FIGURATIVE LANGUAGES
IN MITCH ALBOM'S NOVEL *HAVE A LITTLE FAITH*
INTO *SADARLAH* BY RANI R. MOEDIARTA**

THESIS

**Presented in partial fulfillment of the requirements
for the completion of Strata 1 Program of the English Language
specialized in Translation**



**by:
G.P AYU CHRISTYN P.P
C11.2008.00908**

**FACULTY OF HUMANITIES
DIAN NUSWANTORO UNIVERSITY
SEMARANG
2012**

PAGE OF APPROVAL

This thesis has been approved by Board of Examiners, Strata 1 Study Program of English Department, Faculty of Humanities, Dian Nuswantoro University on September 13, 2012.

Board of Examiners

Chairperson

First Examiner

**Achmad Basari, S.S., M.Pd.
M.Hum.**

Sarif Syamsu Rizal, S.S.,

First Advisor
as Second Examiner

Second Advisor
as Third Examiner

**Dra. Sri Mulatsih, M.Pd.
M.Hum.**

Rahmanti Asmarani, S.S.,

Approved by:
Dean of Faculty of Humanities

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

STATEMENT OF ORIGINALITY

I certify that this thesis is absolutely my own work. I am completely responsible for the content of this thesis. Opinions or findings of others included in this thesis are quoted or cited with respect to ethical standard

Semarang, August 2012

GP Ayu Christyn PP

MOTTO

“It is not opportunity that will make you successful, but your commitment to do your best in any opportunity”

(Mario Teguh)

“Happiness can be found, even in the darkest of times, if one only remembers to turn on the light”

(@HPotterThoughts)

“God always has something for you, a key for every problem, a light for every shadow, a relief for every sorrow and a plan for every tomorrow”

(@SayingForGirls)

DEDICATION

This thesis is dedicated to:

1. My beloved parents, Mr. IGM Lingga AR and Mrs. Pujiningsih, thanks for your love, your unlimited precious advice, your holy praying, your care and motivation.
2. My one and only little brother, IGM Ngurah Agung P.
3. All of my friends in Dian Nuswantoro University who always support each other.

ACKNOWLEDGEMENT

First of all I would like to thank to Allah SWT for blessing the researcher, gives His guidance, love, health and capability to accomplish this thesis. This thesis is intended to fulfill the requirement for achieving the degree of Sarjana in Humanities Faculty of Dian Nuswantoro University of Semarang.

The writing of this thesis would not have been completed without some contributions and supports from many people. I also want to express my sincere thanks to:

1. Mr. Achmad Basari, S.S., M.Pd as the Dean of Faculty of Humanities of Dian Nuswantoro University, who gave permission to me to conduct this study.
2. Mr. Sunardi as the Head of English Study Program.
3. Mrs. Rahmanti Asmarani, M.Hum as thesis coordinator of English Department of Strata 1 program, the Faculty of Humanities, Dian Nuswantoro University who gave permission to accomplish this thesis and also as my second advisor, for her continuous guidance and encouragement for completing this thesis.
4. Mrs. Haryati Sulistyorini, M.Hum as my academic supervisor who gave her advice and guidance during my study in Dian Nuswantoro University.
5. Dra. Sri Mulatsih, M.Pd as my first advisor who had spent her precious time to guide, and give correction and suggestion during the process of writing this thesis.

6. All my lecturers who are always giving me the best lecture.
7. My beloved Father, Mother, brother who have always given the most marvelous love.
8. Radit and Gita, thanks for all the supports.
9. Otti thanks for all the times you have spend with me
10. My beloved best friends Ririn, Aster, Sita, and Wibi, thanks for the laughter, tears and memories you share with me.

Finally, I do admit that this thesis is far from being perfect, therefore, I open to constructive criticism and suggestion.

LIST OF TABLE

Table 4.1 Figurative languages found in Mitch Albom's novel *Have a Little*

<i>Faith</i>	33
--------------------	----

LIST OF FIGURE

Figure 2.1 Translation Method (V-Diagram)	12
---	----

LIST OF APPENDIX

Appendix 1. Figurative Language found in Mitch Abom's novel *Have a*

Little Faith

62

TABLE OF CONTENTS

TITLE PAGE	i
PAGE OF APPROVAL	ii
STATEMENT OF ORIGINALITY	iii
MOTTO	iv
DEDICATION	v
ACKNOWLEDGEMENT	vi
LIST OF TABLE	viii
LIST OF FIGURE.....	ix
LIST OF APPENDIX	x
TABLE OF CONTENT	xiii
ABSTRACT.....	xiv
CHAPTER 1 INTRODUCTION	
1.1 Background of the Study	1
1.2 Statement of the Problem	6
1.3 Scope of the Study	6
1.4 Objective of the Study	6
1.5 Significance of the Study.....	7
1.6 Thesis Organization	7
CHAPTER II REVIEW OF THE RELATED LITERATURE	
2.1 Translation Definition	9
2.2 Translation Factors.....	10

2.3 Translation Process	11
2.4 Translation Method	12
2.5 Translation Technique.....	16
2.6 Equivalence	21
2.7 Figurative Language.....	22

CHAPTER III RESEARCH METHOD

3.1 Research Design	30
3.2 Unit of Analysis.....	31
3.3 Source of Data	31
3.4 Technique of Data Collection.....	31
3.5 Technique of Data Analysis	32

CHAPTER IV DATA ANALYSIS

4.1 Translation of Metaphor.....	35
4.2 Translation of Onomatopoeia.....	39
4.3 Translation of Imagery	40
4.4 Translation of Assonance	42
4.5 Translation of Hyperbole	42
4.6 Translation of Personification	45
4.7 Translation of Allusion	49
4.8 Translation of Idiom.....	49
4.9 Translation of Synecdoche.....	53
4.10 Translation of Simile.....	53

CHAPTER V CONCLUSION AND SUGGESTION

5.1 Conclusion	58
5.2 Suggestion	59
BIBLIOGRAPHY	60
APPENDIX	

ABSTRACT

This thesis is a study of translation of figurative language in Mitch Albom's novel *Have a Little Faith* and its Indonesian translation *Sadarlah* by Rani R. Moediarta. This study is aimed at finding out the types of figurative languages and their translations found in Mitch Albom's novel *Have a Little Faith* by Mitch Albom and its Indonesian Translation by Rani R. Moediarta. The research used a descriptive qualitative method, because it describes the translation of figurative languages and its percentage found in the novel.

The result of the analysis showed that there are 149 figurative languages. The figurative languages used in Mitch Albom's novel *Have a Little Faith* consist ten types of figurative languages that are proposed by Samuel and Frank. Those are: 58 (38.93%) metaphors, 35 (23.49%) similes, 24 (16.11%) idioms, 14 (9.40%) personifications, 8 (5.37%) hyperboles, 3 (2.01%) onomatopoeias, 2 (1.34%) imageries, 2 (1.34%) synecdoche, 2 (1.34%) assonances, and 1 (0.67%) allusion.

The translation of figurative language found in Mitch Albom's novel *Have a Little Faith* is various. The translation of figurative language remains the same, meaning that some figurative language in some texts are translated into figurative language in target text. On the other hand some figurative languages in the text are translated literally not into form of figurative language

Keywords: *Figurative Language, Have a Little Faith, Language, Metaphor, Translation*

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Novel as a broad and complete literary work is translated into many languages. Translating a novel seems difficult to do. It is not as easy as translating academic texts, such as texts of mathematics, biology, chemistry, etc. The English version is transferred into Indonesian to make it readable for Indonesian society. Translators usually have problems in translating literary work, as Xiaoshu and Dongming (2005), state that translating literary works is not purely a technical change in language, but it requires the translator duplicate the author's process of artistic creation, grasp the spirit of the original, find the most appropriate expression of his own thought, feeling and experience, and reproduce fully and correctly the content and form of the original in a literary language comparable to the original style. In short, the readers of the translation may be inspired, moved and entertained in the same way as the native readers are by the original. A translator should understand perfectly the content of the literary work and also should have perfect knowledge of both source language and target language. The best way to get this purpose is reading all the sentences or all the text completely, so the translator could transfer the idea that the author wanted to convey.

According to Larson (1984:3) Translation is studying grammatical structure, the lexicon, communication situation, and cultural context, of the source language text, analyzing it in order to determine its meaning, and then

reconstructing this same meaning using lexicon and grammatical structure which is appropriate in the receptor language and its cultural context. It means that in translating the translator should find the equivalence of the source text. On the other hand Sperber and Wilson in Bell (1991:6) state that, translation is the replacement of representation of a text in one language by a representation of an equivalent text in a second language. Even the translation cannot always match the same content in the target language.

Language is one of human characteristics, because there is no human who lives without language, language is considered to be exclusively human mode of communication, in another word language as human system communication use arbitrary signal, such as voice sound, gesture or written symbol. Communication it self is defined as the act of transmitting a giving of messages as by talk, gesture or writing. Communication falls into categories of non-verbal and verbal.

Non verbal communication involves exchanging information or transmitting data without the use of words. There are many example of non-verbal communication such as, a red light or a stop sign is a clear from of non-verbal communication, body language and facial expression are also example of non-verbal communication.

Verbal communication refers to the use of sound and language to relay messages, it serves as a vehicle of expressing desire, ideas and concepts, and it is vital to the processes of learning and teaching. In combination of non-verbal

form of communication, verbal communication acts primary tool for expression between two more people.

Walth withman (www.about.com) state that language is not an abstract construction of the learner, or of dictionary makers, but it is something out of the work, need ties, joys, affection, taste of long humanity, and has it's bases of broad and low, close to the ground.

Based on the statement above is concludes that language is the one that has tie with the human life, and it distinguished between animal and the human race.

English is a foreign language in Indonesia, because common Indonesian speaks with their mother tongue than in Bahasa. Now even many Indonesian have an ability to speak English, but many of them face some problem in transferring the idea from source language (SL) to target language (TL), so translator has to make a translation work as clearer as possible, but it is not an easy thing to do to make a translation to be intelligible one, because Nida (2001:82) points out that for truly successful translation, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function. Cultural differences between source language and target language have always turned into hard problem for translator to be solved, and it is difficult to find the equivalence translation from English to Indonesia because every language has different structure of grammar, and most of the translator have difficulties for translating literary work, for examples, in translating figurative languages.

The opposite of literal language is figurative language. Griffiths (2006) asserts that the distinction between literal and figurative meaning is mainly based on the recognition of linguistic semantic knowledge as distinct from general or “encyclopedic” information about the world and context of utterance. Figurative language is language that means more than what it says on the surface.

Figurative language is language that uses the figure of speech. Figure of speech is broadly defined as any way of saying something other than ordinary way. And it is more narrowly definable as a way of saying one thing and meaning another (Perrine, 1997: 61). Or in another way figurative language is wherever the speaker describe something by comparing it with something else, the speaker are using figurative language.

Figures of speech are aimed at increasing vividness of language. Vivid language can arouse the audience's interest, hold their attention and enhance their comprehension with imagery and leave the audience with fresh impression. To increase the impact of language, figures of speech are used in both literary and non-literary, both written and spoken forms. Those are used to embellish, emphasize or clarify expressions, to make language more colorful, more forceful, more explicit, and those are making communication more efficient and more effective. On many occasions, figures of speech are our only means of communication, without which we cannot get across our idea. (Liu Qiong and Zhang Xiaobing, 2005)

Figurative language serves a variety of purposes. They are used to clarify meaning, to provide vivid examples, to emphasize, to stimulate associations and emotions, to give life to object, to amuse or, most importantly, it has an essential aesthetic purpose, widening and deepening the range of perception response to the world of objects and ideas. In other words, figurative language serves to convey thought, feeling and perceptions that cannot be adequately expressed in literal language. For example, *your car has wings* and its translated into *lari mobilmu seperti setan*, It can be analyzed that the sentence *your car has wings* is using figurative language metaphor because metaphor states one thing is something else, and the other example is *Mohammad Ali, dance like a butterfly, sting like a bee* and its translated into *Mohammad Ali, menari bagai kupu-kupu, menyengat bagai lebah*. The example is included in figurative language especially simile because the sentence use word “like”. The sentence expressed what Mohamad Ali did and compared it with butterfly and bee.

The study focuses on translation of Figurative Language in Mitch Albom’s Novel *Have a Little Faith* into *Sadarlah* by Rani R. Moediarta. The main reason why translation method of Figurative Language in Mitch Albom’s Novel *Have a Little Faith* into *Sadarlah* by Rani R. Moediarta was chosen as a topic in this study it is because since figurative language may bring difficulties in understanding the idea of the book or the real meaning of the sentence, the researcher wants to know how the translator reproduces and finds the equivalence of these figurative languages and keeps the meaning constant so the messages can

be communicative for the target reader.

1.2 Statement of the Problem

The researcher is going to focus her observation on analysis on figurative language in Mitch Albom's Novel *Have a Little Faith* into *Sadarlah* by Rani R. Moediarta with the problem of this research as follows:

1. What kinds of figurative languages are found in Mitch Albom's Novel *Have a Little Faith*?
2. What are translations of figurative languages found in Mitch Albom's Novel *Have a Little Faith* translated *Sadarlah* by Rani R. Moediarta?

1.3 Scope of the Study

Based on the problems, the scope of the study is focused on the translation of figurative languages found in Mitch Albom's novel *Have a Little Faith* by Mitch Albom into *Sadarlah* by Rani R. Moediarta.

1.4 Objective of the Study

The purpose of the study will show the figurative languages and their translations found in Mitch Albom's novel *Have a Little Faith* by Mitch Albom into *Sadarlah* by Rani R. Moediarta.

1.5 Significance of the Study

This study is expected to give significance to:

1. Public readers, who are interested in translation study and curious to learn further about figurative language in translation study.
2. Public researchers, who are involved in translation and linguistic research and need references especially about figurative language in translation major.
3. Dian Nuswantoro University, especially for English department students in translation mainstream who can use this as reference for their project.
4. The researcher, who learns more knowledge about figurative language in translation.

1.6 Thesis Organization

Chapter I: Introduction. This chapter consists 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: Review of Related Literature. This chapter is arranged to support and direct in analyzing the data of the problem. The theories used in this chapter are: translation definitions, translation factors, translation process, translation methods, translation technique, equivalence, figurative language.

Chapter III: Research method. This chapter consists of research design, unit of analysis source of data, technique of data collection, and technique of data analysis

Chapter IV: Data analysis. This chapter covers the analysis of the data. It presents the research finding and discussion.

Chapter V: Conclusion and suggestion. It contains the conclusion of the study and suggestion related to the subject, which is analyzed.

CHAPTER II

REVIEW OF RELATED LITERATURE

This part discusses the related literature of the study. It explains 1) Translation definitions, 2) Translation factors, 3) Translation Process 4) Translation methods, 5) Translation technique, 5) Equivalence, 6) Figurative Language. Those relevant theories are used to analyze and support this study.

2.1 Translation Definition

Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language. (Catford, 1978:20). Many to another theorists describe what translation is in different way.

Newmark (1988:5) states that translation is rendering the meaning of text into another language in the way that the author intended the text. Newmark also said that translation is a craft consisting in the attempt to replace a written message and/or statement in another language (1981:7), it means that translating a text or written translation is not only changing one language, but also sending a meaningful message so that the readers can understand. Translation has an important role to make the text can be easily understood by the readers.

According to Nida and Taber (1969:12), translating consists in reproducing in the receptor language the closest natural equivalent of the source-language, first in terms of meaning and secondly in terms of style. So

the existence of target language text is because there is source language text and translation process.

Rudi Hartono (2009:6) states that, translation is reading the author's will and purpose in the form of message which contains both denotative and connotative meanings that exist in the source text that must be reproduced by translators into the receptor's language. This process runs in a simultaneous cycle.

Based on the definitions of translation according to the experts above, it can be concluded that translation is the delivery of messages contained in source language, and the messages transferred in the target language is closely similar to that in source language.

Moreover in translating there are several factors which is need to concern.

2.2 Translation Factors

Beny Hoedoro Hoed (2006:40-41) states that, there are three important factors, which should be concerned in translation processes, those are:

1. The differences between Source Language Text and Target Language Text. There are no two languages which is the same. Every language has its own system and structure.
2. Contextual factor, context will help to solve the differences of system and structure.
3. Translation procedure, after knowing the context, and solve the problem, it will be easier to choose the best translation method.

In translating, transferring the author's messages into the target language cannot be separated from translation process.

2.3 Translation Process

According to Suryawinata (1987:80), the process of translation consists of three steps; those analyzing the source language text, transferring the meaning of the source language into the target language and restructuring.

1. The analyzing step can be done by reading the source language text in order to comprehend the substance of a text.
2. Transferring the meaning of the source language into the target language can be defined as evaluation and revision activity on creating a good equivalence.
3. Restructuring the equivalence meaning which are appropriate to the target text (TT), readers, and listeners.

Translating process in grammatical features is a specific process because each language has its own division of the lexicon into classes such as nouns, verbs, adjective, etc. different language will have different sentence construction. It will not always be possible to translate a source sentence with a sentence in the target language.

Before translating, translator should consider about the target reader or the purpose of the translated work. Actually translation process based on audience design and/or need analysis. Practically translation process choose one method

which appropriate with the target reader and the purpose, but there is possibility for translator to use two or more method of translation.

While Newmark in Rudi Hartono (2009-17) have a statement which is “while translation method relate to whole texts, translation procedures are used for sentences and the smaller units of language”.

2.4 Translation Method

Based on Newmark (1988:45), there are eight translation methods. The methods can be classified into two: four of them are oriented in source language (SL Emphasis) and the other four are oriented in target language (TL Emphasis). It can be seen in the figure below:

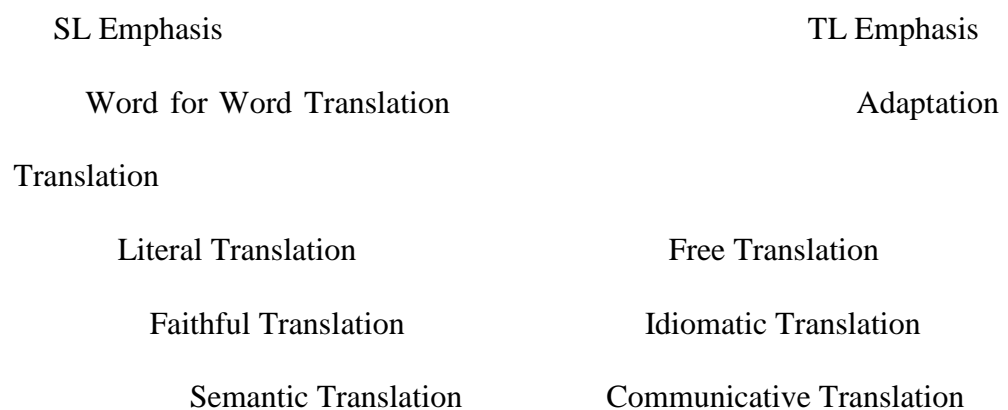


Figure 2.1 Translation Method (V-Diagram)

Source: (Newmark 1988:45)

From the figure 2.1, it can be explained that eight methods of translation are:

1. Word-for word translation

The source language word-order is preserved and the word translated singly by their most common meanings out of context. The 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.

Example: (SL) *Joanne gave me two tickets yesterday.*

(TL) *Joanne memberi saya dua tiket kemarin.*

2. Literal translation

The source language grammatical constructions are converted to their nearest target language equivalent, but the lexical words are translated singly, out of context.

Example: (SL) *Look, little guy, you-all shouldn't be doing that.*

(TL) *Lihat, anak kecil, kamu semua seharusnya tidak berbuat seperti itu.*

3. Faithful translation

Faithfull translation attempts to reproduce the precise contextual meaning of the original within the constraint of the target language grammatical structure. It attempts to be completely faithful to the intentions and the text-realizations of the source language writer.

Example: (SL) *Ben is too well aware that he is naughty.*

(TL) *Ben menyadari terlalu baik bahwa ia nakal.*

4. Semantic translation

It may translate less important cultural words by culturally neutral third or functional terms but not cultural equivalent and it may make other small concessions to the readership.

Example: (SL) *He is a book-worm.*

(TL) *Dia (laki-laki) adalah seorang yang suka sekali membaca.*

5. Adaptation

This is the “freest” form of translation. It is used mainly for plays (comedies), poetry, the source language culture is converted to the culture and the text rewritten.

Example: (SL) *Hey Jude, don't make it bad*

Take a sad song and make it better

Remember to let her into your heart

Then you can start to make it better

(Hey Jude-The Beatles, 1968)

(TL) *Kasih, dimanakah*

Mengapa kau tinggalkan aku

Ingatlah-ingatlah kau padaku

Janji setiamu tak kan kulupa

6. Free translation

It reproduces the matter without the manner, or the content with the form of the original.

Example: (SL) *How they live on what he makes?*

(TL) *Bagaimana mereka dapat hidup dengan penghasilannya?*

7. Idiomatic translation

Idiomatic translation reproduces the message of the original but tends to distort the nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

Example: (SL) *I can relate to that.*

(TL) *Aku mengerti maksudnya*

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.

Example: (SL) *Awas ada anjing!*

(TL) *Beware of dog!*

Moreover, translation technique is also used in a good translation work. Translation technique is different from translation method. If in the translation method, the method will influence the entire translation work, while technique is the way to analyze and classify the process of finding the equivalent.

2.5 Translation Technique

According Molina and Albir in Rudi Hartono, 2002:509) there are five characteristics in translation technique:

1. Translation technique gives influence of the result.
2. Translation technique compared source text and target text
3. Translation technique influenced into the smallest unit, e.g. word and phrase
4. Translation technique is logic and contextual
5. Translation technique is functional

Based on Molina and Albir in Rudi Hartono, (2002:509-511) there are sixteen translation techniques, which will presented below:

1. Adaptation

Adaptation as a method is translation which is made the whole text to be just an adaptation, while adaptation as a technique is a way to replace source text cultural element into target text cultural element.

Example:

ST: *Dear Sir*

TT: *Yang terhormat*

2. Amplification

Amplification technique is the way to give explicit idea about something that is not exist in the target language. For example the way to translate Arabic *Ramadhan* into English, it is needed to give a little description the *muslim month of fasting*. It will makes clearer for the target reader.

3. Borrowing

Borrowing is a translation technique which is just take word or expression from another language. The word or the expression which is taken from the original one (without changing)

Example:

Horizon, neutron, stereo, diameter, urine, etc.

4. Calque

Molina and Albir emphasize that calque is a literal translation from a word or phrase in another language, in a lexical or structural way.

Example:

ST: *Omnipotens* (*omni*= all, and *potens*=mighty)-Italian language

TT: *Almighty*-English

5. Compensation

Compensation is used to introduce a Source Text (ST) element of information or stylistic effect in another place in the Target Text (TT) because it cannot be replaced in the same place as in the Source Text (ST).

Example:

ST: "*Me?*" exclaimed Mrs. Albert Forrester, for the first time in her life regardless of grammar.

TT: "*Apaan?*" teriak Ny. Albert Forrester, untuk pertama kali dalam Hidupnya lupa tata bahasa.

6. Description

Description is to replace a term or expression with a description of its form or/and function.

ST: *Panneto*

TT: *Traditional Italian cake eaten on New year's Eve*'.

7. Discursive creation

To establish a temporary equivalence that is totally unpredictable out of context.

Example:

ST: *Rumble Fish*

TT: *La ley de la calle*-Spain (line of the street)

8. Established equivalent

Established equivalent is to use a term or expression recognized (by dictionary or language in use) as an equivalent in the TL

Example:

ST: *They are as like as two peas*

TT: Mereka sangat mirip

9. Generalization

Generalization is to use a more general or neutral term.

Example:

ST: *She was letting her temper go by inches.*

TT: *Dia sedikit demi sedikit kehilangan kesabarannya.*

10. Literal translation

Literal translation is to translate a word or an expression word for word.

Example:

ST: *El equipo experimentado esta trabajando para terminar el informe-*

Spain

TT: *The experienced team is working to finish the report.*

11. Modulation

Modulation in this case is the way to change point of view, focus, or cognitive category in the source text in lexical or structural way.

Example:

There is a sentence in Arabic which is translated into “you are going to have a child” instead translated into “you are going to be a father”.

Whereas the translator should translate it into *father*, but in this case it translated into *child*. That happens in modulation, it is because the changing of point of view between Arabian and English culture.

12. Particularization

Particularization is to use a more precise or concrete term.

ST: *Window*

TT: *Quichet-French*

13. Reduction

Reduction is a translation technique which is will vanis all the information from target text

ST: *Just and equitable treatment*

TT: *Hubungan yang adil*

14. Substitution

Substitution (linguistic, paralinguistic) is to change linguistic elements for paralinguistic elements (intonation, gesture) or vice versa.

Example:

To translate paralinguistic gesture in the context Arabic culture, which is putting hands in the chest is translate into saying thank you. This is often happen in interpreting.

15. Transposition

Transposition is to change a grammatical category

Example:

ST: *He will soon be back.*

TT: *No tardara en veir-Spain*

16. Variation

Variation is to change linguistic or paralinguistic elements (intonation, gestures) that effect aspects of linguistic variation: changes of textual tone, style, social, social dialect, geographical dialect, etc.

Example:

The example of this variation technique is, to introduce or change the dialect indicator from the characters in a story. So when someone wants to translate a novel into drama for children, the translator should be able to change the tone of the story, which has adult tone and then change into children tone.

Beside using good method of translation, the translator should take a look on the other aspect that lead translation work to be a good one, and the closest one with the target language, such as equivalence.

2.6 Equivalence

Equivalence is the important thing that should be achieved in translation process, a translation product can be said successfully if the readers or listeners of that translation product do not know that they are reading or listening of translation product that means responds of the readers or listeners when they read and listen the source text is same when they read or listen the translation product.

Bell (1991:6) said that equivalence cases rise because of difference of grammatical structure, semantic and system of socio cultural between source language and target language. So many cases that meaning of words/texts only understandable in user's context. This case will cause some problems such as lost information and information disorder. Newmark (1988:91) said that usually that addition is in cultural said because there is difference between both of languages (SL and TT), topic of text, or linguistic to describe the using of wrong words.

As the way to solve it, translator must modify his translation by using another word in TL that equivalence with the words in SL so the reader of the translation in TL can understand more what the original author want to tell. Translator has to have deep knowledge about both language, SL and TL, in

order to find the equivalent words. It is important thing to do to make sure the message from original author in SL can be delivered and transferred correctly in the translation using TL.

Moreover the equivalence must find especially in the figurative language. Figurative language is not intended to be interpreted in a literal sense. Appealing to the imagination, figurative language provides new ways of looking at the world. It always makes use of a comparison between different things. Figurative language compares two things that are different in enough ways so that their similarities, when pointed out, are interesting, unique and/or surprising.

2.7 Figurative Language

There are sixteen forms of figurative language and each category will be presented below. The sixteen forms and their definitions are adapted from Samuel and Frank (2000) and Frost (2006).

1. Simile

A Simile (from the Latin *similis*, like), is a figure of speech in which an explicit comparison is made between two things essentially unlike. The comparison is made explicit by the use of some such word or phrase as *like, as, than, similar to, resembles, appears, or seems*.

Example:

“In his awful anger he was like the storm-driven waves dashing against the rock”

“His memory is like wax to receive impressions and like marble to retain them”

“His face was like a danger signal in a fog storm”

“I move fast like a cheetah on the Serenget”

2. Metaphor

A Metaphor (from the Greek *metapherein*, to carry over or transfer), states that one thing is something else. It is a comparison but it does not use *like* or *as* to make the comparison.

Example:

“He is a great pillar upholding the church”

“The bed of a river”

“The shoulder of a hill”

“The key of a situation”

3. Personification

Personification (from the Latin *persona*, person, and *facere*, to make) is a figure of speech which gives the quality of a person to an animal, an object or an idea. It is a comparison which the author uses to show something in an entirely new light, to communicate a certain feeling or attitude towards it and to control the way a reader perceives it.

Examples:

“The mountains sing together, the hills rejoice and clap their hands.”

“Earth felt the wound; and Nature from her seat, sighing,

through all her works, gave signs of woe.”

“A whistling wind.”

4. Allegory

An Allegory (from the Greek *allos*, other, and *agoreuein*, to speak), is a poem in the form of a narrative or story that has a second meaning beneath the surface one. Robert Frost is notable for his use of parable using the description to evoke an idea.

Example:

"Once a great giant sprang up out of the sea and lived on an island all by himself. On looking around he discovered a little girl on another small island near by. He thought the little girl could be useful to him in many ways so he determined to make her subservient to his will. He commanded her, but she refused to obey, then he resorted to very harsh measures with the little girl, but she still remained obstinate and obdurate. He continued to oppress her until finally she rebelled and became as a thorn in his side to prick him for his evil attitude towards her;"

5. Synecdoche

Synecdoche (from the Greek, *sun* with, and *ekdexesthai*, to receive), is a figure of speech mentions a part of something to suggest the whole or vice versa.

Example:

“Look at my wheels” (look at my car)

“The house was built by 40 hands” (by 20 people)

"The U.S won three gold medals"

6. Metonymy

Metonymy (from the Greek *meta*, change, and *onyma*, a name) is a figure of speech that uses a concept closely related to the thing actually meant. The substitution makes the analogy more vivid and meaningful. In other words, we are replacing one word by another word or phrase that has a similar meaning.

Example:

"He loves the bottle"

"Gray hairs should be respected."

"He writes a fine hand."

"The pen is mightier than the sword."

7. Hyperbole

Hyperbole (from the Greek *hyper*, beyond, and *ballein*, to throw), is a figure of speech in which exaggeration is used for emphasis or effect

Example:

"He was so tall his head touched the clouds."

"He was as thin as a poker."

"He was so light that a breath might have blown him away."

8. Irony

Irony (from the Greek *eironcia*, dissimulation) is the use of words that say something other than what we really mean. Sometimes we use irony to say the opposite of what we mean. For example: when Jack

accidentally dent the fender of another driver's car, he may lean out the window and call, "Nice driving, pal!" This statement can be interpreted as a criticism, not a compliment, on Jack's driving, just as Jack understands that the other driver is not, at the moment, feeling friendly toward me. Another examples of irony are:

"Benedict Arnold was an honorable man."

"A Judas Iscariot never betrays a friend."

"You can always depend upon the word of a liar."

9. Onomatopoeia

Onomatopoeia is the naming of a thing or action by a vocal imitation of the sound associated with it and the use of words whose sound suggests the sense. In more simple terms, it is the use of a word to indicate a sound. The figure of speech of a sound should like the word.

Example:

The fire crackled and the popcorn popped.

Hiss, rattle, bang, buzz, roar, woof.

10. Paradox

Paradox is a statement or situation containing apparently contradictory or incompatible elements, but on closer inspection may be true.

Example:

"Men work together whether they work together or apart."

"I dwell in a house that vanished."

"Where ignorance is joy, it is foolishness to be wise."

11. Symbol

Symbol is the use of words or object to create a special kind of “mental picture,” a picture that reminds you of something else. It implies something vague, unknown, or hidden.

For example:

In Tupac the Shakur's song Me and My Girlfriend, the "girlfriend" referenced is actually his gun.

The flag of a country is only a piece of colored cloth but it reminds you of your country and many other things about your country as well.

12. Imagery

Imagery is the use of words to describe something, to create a “mental picture” of it. When Matthew Arnold’s speaker says “the sea is calm tonight” in the poem “Dover Beach,” you create sea in your imagination.

Example:

“The trees converged in a velvet meadow.”

13. Idiom

Idiom is the language peculiar to a group of people and has a special meaning of its own.

Example:

“She sings at the top of her lungs.”

“His room is in the east wing of the building.”

“Do you need a hand?”

14. Assonance

Assonance is a resemblance of sound in words or syllables.

Example:

“Thy kingdom come, thy will be done”

“Fleet feet sweep by sleeping geese.”

“The June moon loomed over the horizon”

15. Allusion

Allusion is a brief figurative or symbolic reference within a literary text to a familiar or person, place, event or thing outside the text. Allusion is used in hopes of triggering an association to portray a meaning.

Example:

No! I am not Prince Hamlet. (saying that his indecisiveness has nothing like the tragic dimensions of Hamlet's.)

Catherine is a real Cinderella. (works a lot around the house, cooking and cleaning.

He was a Hercules of a man (strong, take on anything).

16. Alliteration

Alliteration is a repeated consonant sound occurring at the beginning of the word or within words. Alliteration is used to create melody, establish mood, call attention to important words, and point out similarities contrasts.

Example:

*Sweet smell of success, a dime a dozen, bigger and better, jump
for joy. Wide-eyed and wondering while we wait for other to
waken.*

Five freaky females finding sales at retail.

CHAPTER III

RESEARCH METHOD

Research method is a kind of systematic work plan in order to make its main purpose easier to archive. The method in this research is chosen by considering its appropriateness the research object. This research method is arranged based on the problem analyzed and the main purpose of the research. In order to get a good result, the writer uses a research method consisting of research design, unit of analysis, source of data, technique of data collection, and technique of data analysis.

3.1 Research Design

This analysis uses descriptive qualitative research method because the source of the data is texts and also the results are presented in a description form. according to Endraswara (2004:16) “the research is analyzed as descriptive, it is described by word or figure if necessary. And it does not describe the numerical analysis”. This study is carried out by formulating the problem, collecting the data, classifying, and explaining the result. Holloway (1997:43) states that “in qualitative research they consist of words or actions of the participants which the researcher hears and observes”. This research is aimed at analyzing the translation of figurative languages which is occurring in Mitch Albom’s novel *Have a Little Faith*.

3.2 Unit of Analysis

This study focused on translation of figurative languages in the *Have a Little Faith* novel. These units of analysis of the research are the sentences containing figurative languages and their translation.

3.3 Source of Data

The source of data which is used in this research is Mitch Albom's Novel *Have A Little Faith*. This has been translated into Indonesian *Sadarlah* by Rani R. Moediarta. The book is published in two languages; English by Hyperion in 2009, and Indonesian language by PT. Gramedia Pustaka Utama in 2009.

3.4 Technique of Data Collection

Before analyzing the data, the researcher collected the data as the media of doing this research. Thus the researcher did the following text to get the data:

1. Searching the data from source text and target text. The researcher searched the data in the book store.
2. Choosing the appropriate data. In this research the researcher used *Have a Little Faith*, a novel from Mitch Albom because the sentences in the story contain figurative languages. Then the data of this research were gathered from the sentences in the Mitch Albom's novel *Have a Little Faith* and the Indonesian translation *Sadarlah*.

3.5 Technique of Data Analysis

After the data were collected, they were then analyzed using these following steps:

1. Reading the two various of novel (SLT and TLT).
2. Identifying figurative languages found in the source text.
3. Classifying figurative languages found in the source text.
4. Analyzing the figurative languages translation.
5. Drawing the conclusion.

CHAPTER IV

DATA ANALYSIS

This chapter contains an analysis of figurative languages in Mitch Albom's novel *Have a Little Faith* and its Indonesian translation *Sadarlah* by Rani R. Moediarta. Figurative languages found in the novel are categorized into ten types, those are simile, metaphor, personification, synecdoche, hyperbole, onomatopoeia, imagery, idiom, assonance, and allusion. In this analysis the researcher use the sentences containing figurative languages in source text, and how figurative languages are translated into Indonesia.

The quantity and types of figurative languages found in Mitch Albom's novel *Have a Little Faith* can be seen on table 4.1 below:

Table 4.1: Figurative languages found in Mitch Albom's novel *Have a Little Faith*

No.	Types of Figurative Language	Quantity	Percentage
1.	Metaphor	58	38.93%
2.	Simile	35	23.49%
3.	Idiom	24	16.11%
4.	Personification	14	9.40%
5.	Hyperbole	8	5.37%
6.	Onomatopoeia	3	2.01%
7.	Imagery	2	1.34%
8.	Synecdoche	2	1.34%
9.	Assonance	2	1.34%
10.	Allusion	1	0.67%
	Total	149	100%

Table 4.1 reveals that Mitch Albom's novel *Have a Little Faith* contains of 58 (38.93 %) figurative languages which are included into metaphor. It can be said that metaphor has a high frequency of usage in *Have a Little Faith*. The figurative language which is used as a means of comparing things that are essentially unlike. The next is simile; there are 35 (23.49%) similes which are found in the *Have a Little Faith* novel. Furthermore the researcher finds 24 (16.11%) figurative languages which is included in idiom, it has the high frequency, because it reaches more than 10%.

On the other hand, personification, hyperbole, imagery, onomatopoeia, synecdoche, assonance, and allusion have the low frequency of usage, it happens because they reach the percentage less than 10%.

In the analysis, researcher gives some quotations of the types of figurative languages in the novel *Have a Little Faith* by Mitch Albom, and how the figurative languages are translated into Indonesian.

4.1 Translation of metaphor

Metaphor is the imaginative use of a word or phrase to describe something as another object in order to show that they have the same qualities and to make the description more forceful. (*Oxford Advanced Learner's dictionary, 1995: 734*)

Excerpt 1.

SL	TL
Gunther's face was ashen . (P.69)	Wajah Gunther pucat pasi . (P.75)

The figurative language above represents metaphor category because the author of the novel tries to explain an implicit description through comparison without put the word "like" or "as". In this case the author of the novel tries to compare face and ash. The literal meaning of *ashen* in target language is *kelabu*. It is a kind of hazy color, and the author uses this color to describe Gunther's shocked face. However the translator chose the word *pucat pasi* in target language because *pucat pasi* in English is pale, and pale has the same image as *ashen*, so the word *pucat pasi* is considered as the right equivalence for the word *ashen*

Excerpt 2.

SL	TL
A minister was visiting a country church, and he began his sermon with stirring reminder . (P.231)	Seorang pendeta mengunjungi gereja di daerah, dan memulai khotbahnya dengan cerita yang menggugah untuk mengingatkan jemaah di sana . (P.244)

Figurative language above belongs to metaphor. In this figurative language the word *stirring* is just an analogy which the author uses to emphasize the

meaning of the sentence. The literal meaning of *stirring* is *mengaduk*. Furthermore, the translator used the word *menggugah* which is totally different from the source language. *Stirring* is the way a person mixes something, and because this context is related to memory of feeling, the translator used the word *menggugah* in the target language. *Menggugah* here means to awaken something within our heart. So *menggugah* is considered as the right word to replace *stirring*.

Excerpt 3.

SL	TL
<p>His business soured, his house went into foreclosure, and when he saw that his drug-dealing brother had more hundred-dollar bills than he had singles, Henry turned his back on God and second chances and returned to the business of breaking the law. (P.72-73)</p>	<p>Bisnisnya tidak jalan, rumahnya terancam disita, dan ketika dilihatnya abangnya yang menjadi pengedar narkoba memiliki lebih banyak uang ratusan dolar daripada satu dolaran, Henry berpaling dari Tuhan dan kesempatan keduanya, dan kembali ke bisnis yang melanggar hukum. (P.78)</p>

In this metaphor figurative language the word *soured* is compared to business. Business is an activity which cannot have a taste such as sour, it is just for food. In Indonesian *soured* means *menjadi asam*, this is not a good taste, so when *soured* is applied in business activity, it means that the business is not running well. The translator chose the words *tidak jalan* for the target language. However, the translator uses the words *tidak jalan* because it will give a metaphorical expression on the translation work.

Excerpt 4.

SL	TL
Suddenly, tears began to well in his eyes. (P.69)	Tiba-tiba saja matanya berkaca-kaca. (P.74)

The figurative language represents metaphoric category. It is a comparison between *well* and *eyes*. *Well* is *sumur* in Indonesian, well is a kind of spring. So *tears began to well in his eyes* has literal meaning, that is someone starts to cry. The translator translated this metaphor into another metaphor in target language that is *matanya berkaca-kaca*. *Berkaca-kaca* replaced the word *well*, because when someone starts to cry the eyes would give shiny reflection like glass, so this is the way target culture expresses this feeling and actually this is a very common expression in target language when someone starts to cry.

Excerpt 5.

SL	TL
But soon he turned bitter. (P.72)	Namun, segera saja ia berubah menjadi murung. (P.78)

Figurative language above represents metaphor category. In this case the author wanted to compare *he* and *bitter*. In Indonesian bitter means *pahit*. *Pahit* is such an awful taste. The author uses this kind of taste to express bad feeling, a very bad feeling of losing a child. The word *murung* was chosen by translator to replace the word *bitter*. In target culture *murung* is a sad facial expression, this word is considered as the right equivalence for target language because the words *bitter* and *murung* have the same charact

Excerpt 6.

SL	TL
The idea of Jewish “community” was alien and threatening to them. (P.68)	Bayangan tentang “komunitas” Yahudi serasa asing dan menakutkan bagi mereka.(P.73)

In this metaphor figurative language *The idea of Jewish “community” was alien* is an analogy used by the author to explain that Jewish is a strange community for common people and the author uses *alien* to make this sentence forceful. The meaning of *alien* is strange so the translator took this figurative language literally into *asing* because this is the right equivalent for *alien* in the target language.

Excerpt 7.

SL	TL
My career as a sport writer was blossoming ; work dominated my days. (P.12-13)	Karierku sebagai jurnalis olahraga menanjak ; pekerjaan mendominasi hari-hariku. (P.14)

The figurative language above belongs to metaphor category. In figurative language above *My career as a sport writer was blossoming* is an analogy of success, this phrase denotes kind of object or idea in place of another word for purpose of suggesting likeness between two, blossoming itself in target language means *mekar* which is a common word for flower. The word *menanjak* was chosen by translator to translate *blossoming*, the translator uses the word *menanjak* because this is an expression in target language to describe success, and to give metaphorical effect in the result of translation.

4.2 Translation of onomatopoeia

Onomatopoeia is a combination of sounds in a word that resembles or suggests what the word refers to. (*Oxford Advanced Learner's dictionary, 1995: 810*)

Excerpt 8.

SL	TL
When Elder Cass finished, he turned to go, but the cord got caught in his crutch and the microphone hit the floor with an amplified <i>phwock</i> . (P.135)	Setelah anggota senior majelis gereja Cass selesai, ia berbalik untuk berlalu, tetapi tongkatnya terbelit kabel dan mikrofon di ujungnya, yang terhubung dengan penguat suara, menghantam lantai dengan suara keras, <i>phaaak</i> . (P.142)

Figurative language above belongs to onomatopoeia category. Onomatopoeia in simple terms usually is defined as the use of word to indicate sounds in other words the figurative language of a sound like the word. The word *phwock* indicated the sound of falling microphone. It is clear that this figurative language belongs to onomatopoeia category since it is the sound of something that is converted into words. In translating this word the translator used the word *phaaak* to convert the sound of falling microphone. This word was chosen because the word *phaaak* is considered as the right Indonesian social culture and this is the closest converted falling sounds that might be heard by target readers.

4.3 Translation of imagery

Imagery is imaginative language that produces pictures in the minds of people reading or listening. (*Oxford Advanced Learner's dictionary, 1995: 592*)

Excerpt 9.

SL	TL
And then there was Marlene, a handsome woman with sad almond eye , who told me a brutal tale of drug addiction and violence, culminating in a confrontation with the man she was living with.(P.216)	Lalu ada Marlene, perempuan perkasa dengan mata buah almond , yang menceritakan padaku kisah brutal kecanduan narkoba dan kekerasan, yang memuncak menjadi konfrontasi dengan lelaki yang hidup bersamanya.(P.228)

Figurative language above belongs to imagery, figurative language above represents that the author of the novel wanted to create mental picture of the reader. In figurative language above imagery is reflected in *almond eye*. Through this imagery the author of the novel attempts to describe the color of the eye which is brown like an almond. The translator translated this figurative language literally into *mata buah almond*, because the reader is expected to be able to create the image in their imagination

Excerpt 10.

SL	TL
Fall surrendered quickly in Detroit, and it was seemed like minutes, the trees were bare and the color siphoned out of the city, leaving it a barren and concrete place, under milky skies and early snowfall. (P.168)	Musim gugur berlalu tergesa-gesa di Detroit, dan dalam waktu yang terasa sebagai bermenit-menit, pepohonan mulai gundul dan warnanya menghisap kota itu, menjadikanya tempat yang gersang dan padat, di bawah langit kelabu dan luruhan salju yang terlalu dini. (P.176)

A mental picture tries to be emerged by the author of the novel in figurative language above, the sentence *the trees were bare and the color*

siphoned out of the city, leaving it a barren and concrete place, under milky skies and early snowfall describe the situation in Detroit in early winter season, the translator translate this imagery literary to make the target readers are able to create the event in their imagination. The *siphoned* word describe that the color of the leaves which turned into brown dominated the city of Detroit, and turned it into gloomy city, by writing this figurative language, the author attempts to describe what in author's imagination about the end of fall season and early winter season.

4.4 Translation of assonance

Excerpt 11.

SL	TL
" Enemy schmenemy ," he said. (P.92)	" Musuh apa ," katanya. (P.98)

Assonance presents in the figurative language above in which the repetition of the vowel sounds within words, in this case, assonance is shown in *enemy schmenemy* in source language. There is a repetition of vowel letter "E" in *enemy schmenemy*. The writer usually uses assonance to give a musical quality and to create unity. However in target language there is no assonance. The original word *enemy schmenemy* is translated into *musuh apa*. The translator only translates the core of the sentence without change the meaning of the source language, so the reader can understand easily.

4.5 Translation of hyperbole

Hyperbole is language that is deliberately and obviously exaggeration for effect. (*Oxford Advanced Learner's dictionary, 1995: 586*)

Excerpt 12.

SL	TL
Day after day, he would peer through his glasses at a scribbled address book and punch telephone numbers. (P.63)	Hari demi hari, lewat kacamatanya ia meneliti buku alamat yang di tulis tangan dan memutar beberapa nomor telepon. (P.68)

Hyperbole presents in figurative language above, in which the exaggeration of statement is made to emphasize the statement. The exaggeration language is used only in source language. In source language the word *punch* is translated into *memutar*. The real meaning of *punch* in target language is *meninju*. The author uses the word *punch* in source language because the frequency of making a phone call is so often. However in target language the word *punch* is translated into *memutar*. The translator chose *memutar* to give an effect that the telephone is old fashion telephone, but the translator loses the effect of hyperbole in target language.

Excerpt 13.

SL	TL
If you found the note, and you kept hitting that note all the time, you would go nuts.(P.160)	Bila kita menemukan nada yang tepat, dan kita menekan nada itu uterusterusan, kita akan jadi pusing. (P168)

The figurative language above is hyperbole. It can be seen from the exaggeration within the sentence, and the words *kept hitting the notes* is the exaggeration from this sentence. This sounds peculiar that someone is hitting piano notes. *Hitting* in Indonesian is *memukul*. The author uses the word *hitting* to give emphasize of the high frequency of pushing the notes of piano. However the word *hitting* is translated literary into *menekan*, in target language this word doesn't have stressing effect, so the translator failed to make the result of translation have hyperbole effect

Excerpt 14.

SL	TL
It was bone-cold , and Cass's voice echoed off the gym ceiling.(P.173)	Kala itu dinginya sampai terasa ketulang dan suara Cass menggema kelangit-langit ruang olah raga. (P.182)

Hyperbole was found in figurative language above in which the exaggeration of statement is made to emphasize the truth of the statement, and exaggeration language is used in both source language and target language. In source language the words *bone-cold* is translated into *dingin sampai terasa ketulang*. The author attempts to give emphasizing on the cold weather in the winter by using the word *bone-cold* the translator translated this hyperbole literally because it is considered as the closest equivalence in target language and also gives hyperbole image.

Excerpt 15.

SL	TL
And I was so hungry and so thin, my stomach touching my back. (P.203)	Dan aku begitu lapar dan sangat kurus sampai-sampai perutku menempel di punggungku. (P.214)

Figurative language above is hyperbole it is indicated in *my stomach was touching my back*, this sentence has the effect of exaggeration. It doesn't make sense that stomach can touch the back of the body. This is just how the author describes the condition of "I" who is so hungry, and the translator translates this literally, into "perutku menempel di punggungku" so target language doesn't lose hyperbole effect.

Excerpt 16.

SL	TL
My eyes are big as saucers. (P.205)	Mataku membengkak sebesar piring kecil. (P.216)

The figurative language above is hyperbole, it can be seen from the sentence *my eyes are big as saucers* has the effect of exaggeration, because it doesn't make sense that someone eye can become as big as saucers, this only the imagination of the author that is expressed in his writing, the author imagines that swollen eyes could as big as saucers. The translator uses the word *piring kecil* to translate *saucers* because this hyperbole is taken literally so this is the right equivalence in target language, and also give hyperbole image for the target reader.

4.6 Translation of personification

Personification is the action of treating something as a human being or representing it in human form. (*Oxford Advanced Learner's dictionary, 1995: 864*)

Excerpt 17.

SL	TL
One day, he, too, would grapple with his faith. (P.15)	Suatu hari ia juga akan bergulat dengan keyakinanya. (P.16)

The figurative language above represents personification, because it has the human attribute to an object in words *grapple*. Personification is inanimate object or abstract ideas as living beings or to give human quality to inhuman things. In this case *grapple with the faith* represents that someone doesn't believe in his/her faith. Faith is an abstract idea that couldn't be fought with. Literal translation is used for this figurative language because the translator could easily find the equivalence of the source language into target language.

Excerpt 18.

SL	TL
" Our roof sheds copious tears after each rain," the Reb wrote. (P155)	" Atap kami mencururkan banyak sekali air mata setiap habis hujan," tulis Reb.(P.162)

Figurative language above belongs to personification. The word *sheds* which is literally translated into *mencururkan* in order to compare the dead thing with human being. Here the author intended to communicate a certain feeling that

the word *roof* has a quality of human which is has eyes and could cry. However the translator could use the word *menitikan* rather than *mencucurkan* actually both of those words have the same image but in target language culture the word *menitikan* is often used to express tears, and it will make the result of translation has more personification image.

Excerpt 19.

SL	TL
I got out of the car and freezing wind smacked my cheeks. (P.169)	Aku keluar dari mobil angin dingin menghantam pipiku. (P.177)

The figurative language above represents personification category that is, *freezing wind smacked my cheeks*, as if the wind has ability like a human who has hand and can smack. Smack in Indonesia means *memukul*. The freezing wind in figurative language above posses one of human characteristics that is smack. The translator translated this personification into *menghantam*, this word does not give personification image in the result of translation.

Excerpt 20.

SL	TL
His thick glasses sat on his nose , and he blinked several times, as if focusing, like an old scholar interrupted while getting dressed (P.9)	Kacamatanya yang tebal bertengger di punggung hidungnya , dan ia mengerjapkan matanya beberapa kali seakan sedang memfokuskan diri, mirip ilmuan tua yang sedang terganggu saat sedang mengenakan pakaian. (P.10-11)

Figurative language above belongs to personification category. As mentioned before inanimate object that is considered as living being categorized into personification. The phrase *thick glasses* is attributed to human quality which is able to sit. The translator translated this figurative language literally, the translator used *bertengger* as the equivalence of *sat*. It does not produce personification in target language because *bertengger* is usually used for animal, but the target reader still can catch the meaning clearly.

Excerpt 21.

SL	TL
And he takes off, and the water starts running in.	Ia lalu kabur, dan air mulai mengalir kedalam.

Personification presents in figurative language above, which is *water start running in* as if water become a real thing as a human that has ability to run. However in this figurative language the translator translated *running* into *mengalir* because in target language this word is the general term to describe water flow. Because the translator used the word *mengalir* in the result of translation, so the target text doesn't produce personification image.

Excerpt 22.

SL	TL
He smiled and those stray teeth poked into his lips. (P.207)	Ia tersenyum dan gigi-giginya yang sudah ompong itu mengintip keluar. (P.219)

The figurative language above is categorized as personification. The word *teeth* have characteristic of human being, whereas teeth is just a part of human body and it doesn't have ability to poke something. In Indonesian the word *poked* means *menyodok* In translating this figurative language the word *mengintip* is chosen by the translator as the equivalence for target language, because teeth is located inside the mouth, so the teeth look like peep at something, and it makes both of source language and target language show personification.

4.7 Translation of allusion

Allusion is a brief or indirect reference. (*Oxford Advanced Learner's dictionary, 1995: 31*)

Excerpt 23.

SL	TL
"I could have been Jack the Ripper ." (P.216)	"Aku bisa saja tukang jambret ." (P.228)

Figurative language above belongs to allusion category, that is *jack the ripper*, jack the ripper actually come from British story, a man that has killed so many women. And in this case the translator cannot find the exact equivalence for this figurative language because in target culture there is no story or an appropriate name to replace *jack the ripper*. So the translator use *tukang jambret* in target language, because *tukang jambret* and *jack the ripper* have same image which is criminal, so the target reader could understand the text clearly.

4.8 Translation of idiom

Idiom is a phrase or sentence whose meaning is not clear from the meaning of its individual word and which must be learnt as a whole unit. (*Oxford Advanced Learner's dictionary, 1995: 589*)

Excerpt 24.

SL	TL
And so, on a humid September afternoon, I pulled my car up to the old, decaying church on Trumbull. (P.109)	Dan begitulah, pada suatu siang bulan September, aku memarkir mobilku di depan gereja tua yang melapuk di Trumbull. (P.115)

Figurative language above belongs to idiom category. The sentence above has implicit meaning. The sentence has certain meaning within it. *I pulled my car up* this text has contextual meaning. Actually this idiom has two meanings which are parking the car and drive the car aside. With the situational context from the sentence the translator translated the idiom into *aku memarkir mobilku* in translating this figurative language the translator tries to replace source language cultural equivalence into target language cultural equivalence.

Excerpt 25.

SL	TL
I shouldn't have bitten my tongue . (P.162)	Mestinya aku tidak perlu menutup rapat mulutku . (P.169)

The figurative language above is idiom, it can be seen from the certain meaning within it, *I shouldn't have bitten my tongue* this text has true meaning that is *I shouldn't keep silent*. In translating this sentence, the translator translated

into *menutup rapat mulutku* because the idiom above has almost transparent meaning, and the translator could find the equivalence for target language.

Excerpt 26.

SL	TL
So I put my toe in the water . (P.168)	Jadi aku berpartisipasi sedikit . (P.176)

Figurative language above belongs to idiom the sentence *so I put my toe in the water*. This sentence does not mean the person who wants to put his/her toe in the water. But the true meaning is willing to help because idiom is not always transparent and the meaning is sometimes ambiguous, so the translator translated this sentence into *berpartisipasi sedikit*. In translating this figurative language the translator could recognize the meaning of the context, and could be translated into target language cultural equivalence.

Excerpt 27.

SL	TL
You were the salesman that you cited so often in a Yidish proverb, coming back each day knocking on the door, offering your wares with a smile, until one day, the costumer so fed up with your persistence, he spits in your face. (P.241-242)	Anda adalah salesman yang begitu sering Anda kutip dalam peribahasa Yahudi yaitu, yang dating tiap hari, mengetuk pintu, menawarkan barang yang itu-itu saja sambil tersenyum, sampai suatu hari, si calon pembeli muak dengan kegigihan Anda, lalu meludahi wajah Anda. (P.256)

The figurative language above is categorized as idiom, the true meaning of *fed up* is angry, this is difficult expression to understand because it doesn't have

transparent meaning, and cannot be understood by the target reader if the translator took this literally. However because the translator has a wide knowledge of source language culture, as well as the context of use for understanding and translating idiom, so the translator choose the word *muak* in target language because of the situational context in the sentence.

Excerpt 28.

SL	TL
Henry, now nineteen years old with a sixth-grade education, figured he could turn the table on his rival and collect a five-thousand dollar reward in the process. (P.53)	Henry, yang saat itu berusia Sembilan belas tahun, dengan pendidikan hanya sampai kelas enam, mengira ia dapat membalikan pernyataan pesaingnya itu dan mendapatkan hadiah sebesar lima ribu dolar dengan cara itu. (P.57)

Idiom which appears in figurative language above is, *he could turn the table on his rival*. This phrase doesn't literally mean that he would turn the table to his rival, but the true meaning is *lying*. This idiom is semi transparent idiom because the meaning could not be known only through common use, the meaning of its parts has a little role to play in understanding the entire meaning. The translator translated this idiom into *membalikan pernyataan pesaingnya* because the translator understood the exact meaning within the words through the context, and could make comprehensible translation for target reader.

4.9 Translation of synecdoche

Synecdoche (from the Greek, sun with, and ekdexesthai, to receive), is a figure of speech which expresses either more or less than it literally denotes. (*How to Speak and Write Correctly, "Figurative Language" 2008:2*)

Excerpt 29.

SL	TL
Who does a eulogy for the man who does eulogies? I wanted to spin the wheel around , make up some excuse. (P.8)	Siapakah yang menyampaikan eulogi bagi orang yang menyampaikan eulogi? Aku ingin berputar berbalik arah mencari-cari alasan untuk membatalkanya. (P.9)

The sentence above is categorized into synecdoche. There is a mention of a part of something to suggest the whole. In this case *I wanted to spin the wheel around* indicated a part of vehicle. The real meaning of this synecdoche is turning the car around so the translator translated this figurative language into *berputar berbalik arah*. The translator only translates the core of the sentence without changing the meaning of the source language, so the reader can understand easily.

4.10 Translation of simile

Simile is a comparison of one thing with another. (*Oxford Advanced Learner's dictionary, 1995: 1102*)

Excerpt 30.

SL	TL
You don't even need a specific trauma just "general depression" or "anxiety", as if sadness were as treatable as the common cold. (P.98)	Orang bahkan tidak perlu menderita trauma yang spesifik cukup "gejala depresi umum" atau "kecemasan", seolah-olah kesedihan sama mudah diobatinya seperti pilek. (P.105)

It can be analyzed that figurative language above is categorized into simile. The author of the novel uses the word *as* within the sentence to compare between *sadness* and *common cold*. The words *common cold* is translated into *pilek* by the translator because it is considered as the right equivalence in target language, however the translator translated this text literally because translator could find all the equivalence of the source language into target language.

Excerpt 31.

SL	TL
And without the work connection the human ties released, like magnets losing their attraction. (P.165)	Dan tanpa hubungan kerja, ikatan diantara manusia mengendur seperti magnet kehilangan daya tarik-menariknya. (P.174)

Simile appears in figurative language above, since the author of the novel used the word *like* within the sentence. The author intended to compare human ties with magnets which losing the attraction. Both of them have the same image that is losing connection or losing communication. The translator uses *tarik-menarik* as the equivalence of the word *attraction*, the translator translated this word literally, *tarik-menarik* is considered as the right equivalence to describe magnets in target language.

Excerpt 32.

SL	TL
His health was like a slow leak from a balloon. (P.209)	Kesihatannya seperti balon yang bocor. (P.221)

Simile appears in figurative language above, since the author of the novel used the word *like* within the sentence. The author of the novel attempts to compare Reb's health with the balloon because both of them have same characteristic that is both of them is slowly going down. There is reduction in translating this figurative language into *seperti balon yang bocor* in here translator omitted the word *slow* which means *pelan* in target language. However without the translation of the word *slow* target reader still can understand the meaning of the text easily.

Excerpt 33.

SL	TL
"Dim" was pretty much the word for inside, as if electricity were as old as the wall. (P.215)	"Remang-remang" adalah kata yang tepat untuk menggambarkan ruangan di dalam, seakan listrik sama tuanya dengan tembok-temboknya. (P.227)

Figurative language above obviously put the word *as* in comparing two object since there is a likeness between them. In this case the word *electricity* is compared to the condition of the wall inside the church. However the translator took this simile literally into *sama tuanya dengan tembok-temboknya*, because the

equivalence of the source language can be found in target language so it is easy for the translator to translate this simile.

Excerpt 34.

SL	TL
And the pulpit seems as empty as a desert. (P.238)	Dan mimbar ini terasa bagaikan gurun yang hampa. (P.252)

Simile reflects in figurative language above, the word *as* explicitly appeared in the sentence. In this figurative language the word *desert* is compared with the empty pulpit, both of these words have the same image because desert is an empty place which no one lives in that place. The word empty is literally translated by the translator in target language into *hampa* because this word is considered as the right equivalence in the target language.

Excerpt 35.

SL	TL
Besides, I saw religious customs as sweet but outdated, like typing with carbon paper. (P.46)	Lagi pula, aku memandang tradisi agama sebagai hal yang indah tetapi ketinggalan zaman, ibarat menetik dengan kertas karbon. (P.50)

Simile presents in figurative language above, there is a comparison in figurative language above in which two objects are compared between religious custom and typing with carbon papers. In translating this figurative language the translator did it in literally way, the word *like* in source language is translated into *ibarat* in target language to give more aesthetic aspect. Since all the words in this source language have the right equivalence in target language.

Excerpt 36.

SL	TL
When he spoke, his few remaining teeth poked from his gum, like tiny yellow fence posts.	Ketika ia bicara, sisa giginya mencuat dari gusinya seperti barisan tiang-tiang pagar kecil yang menguning.

The sentence above is categorized into simile. There is a comparison within the sentence in which the word *like* as a connection. The word *poked* in Indonesia means *menyodok*, but the translator chose the word *mencuat* because this word is the right word to describe teeth and also the translator omitted the source language *posts* in the target language. But the translator didn't lose the meaning of the sentence that the author of the novel wanted to tell the reader.

CHAPTER V

CONCLUSION AND SUGGESTION

The conclusion is described based on the formulated research questions in the first chapter, whereas the suggestion is intended to give information to the next researchers who are interested in analyzing data using the same theory. After analyzing the research findings and discussing them, finally the researcher can draw the conclusion and also give suggestion to next researchers that hopefully will be useful. The explanation is as follows.

5.1 Conclusion

The conclusion of this research can be formulated based on the research questions in the previous chapter.

The figurative languages used in subject case in Mitch Albom's *Have a Little Faith* are included in ten types proposed by Samuel and Frank (2000) those are metaphor, simile, idiom, personification, hyperbole, onomatopoeia, imagery, synecdoche, assonance, allusion.

The researcher finds 149 figurative languages found in *Have A Little Faith*. Those are: 58 (38.93%) metaphors, 35 (23.49%) similes, 24 (16.11%) idioms, 14 (9.40%) personifications, 8 (5.37%) hyperboles, 3 (2.01%) onomatopoeias, 2 (1.34%) imageries, 2 (1.34%) synecdoche, 2 (1.34%) assonances, and 1 (0.67%) allusion. From the description above researcher can conclude that most of the data in the type of metaphor.

The translation of figurative language found in Mitch Albom's novel *Have a Little Faith* is various. The translation of figurative language remains the same, meaning that some figurative language in some text is translated into figurative language in target text. On the other hand some figurative languages in the text are translated literally not into form of figurative language

5.2 Suggestion

After completing the answers of the problems of the research of translation of figurative languages in Mitch Albom's Novel *Have a Little Faith*, the researcher gives the following some suggestion:

1. The next researcher should use other experts theory to analyze the data, thus it could help the researcher find and analyze the other kinds of figurative language
2. The researcher hopes the next researchers can analyze figurative language combined with other theory.
3. The next researcher could analyze figurative language using other data such as short story, advertisements, bible, song lyrics, etc.

BIBLIOGRAPHY

- Albom, Mitch. 2009. *Have A little Faith*. New York: Hyperion.
- Albom, Mitch. 2009. *Sadarlah*. Terjemahan Rani R. Moediarta. Jakarta: PT. Gramedia Pustaka Utama.
- Baker, Mona. 2001. *Routledge Encyclopedia of Translation Studies*. New York: Routledge.
- Bell, Roger T. 1991. *Translation and Translating: Theory And Practice*. New York: Longman Inc.
- Catford, J.C. 1978. *A Linguistic Theory of Translation*. Oxford: Oxford University Press.
- Glucksberg, Sam. 2001. *Understanding Figurative Language*. New York: Oxford University Press Inc.
- Hartono, Rudi. 2009. *Teori Penerjemahan (A Handbook for Translators)*. Semarang: CV Cipta Prima Nusantara.
- Hartono, Rudi. 2009. *Translating A Novel: Problem and Solution (A Holistically Critique on Novel Translation)*. Language Circle. Volume III.
- Hatim, Basil dan Munday, Jeremy. 2004. *Translation: An Advance Resource Book*. New York: Routledge.
- Hoed, Benny Hoedoro. 2006. *Penerjemahan dan Kebudayaan*. Jakarta: Pustaka Jaya.
- Kovecses, Zoltan. 2010. *Metaphor A Practical Introduction*. New York: Oxford University Press Inc.
- Nababan, M. Rudolf. 2008. *Teori Menerjemah Bahasa Inggris*. Yogyakarta: Pustaka belajar.
- Newmark, Peter. 1981. *Approaches to Translation*. Oxford: Pergamon Press
- Newmark, Peter. 1988. *A Textbook of Translation*. London: Prentice Hall.

- Newmark, Peter. 1998. *More Paragraph on Translation*. Great Britain: Cromwell Press.
- Nida, Eugene A and Taber, Charles R. 1969. *The Theory And Practice Of Translation*. Netherland: United Bible Societies.
- Qiong, Liu and Xiaobing, Zhang. 2005. *Toward the Translation of Figurative Language*. International Academic Conference of Montreal (LACM) 2005. 2005.9.28-10.8 Montreal Canada.
- Samuel and Frank. 2000. *Translating Poetry and Figurative Language Into St. Lucian Creole*. Retrieve on November 7, 2009 from <http://linguafranka.net/saintluciancreole/workpapers/translatingpoetry.htm>
- Straus, Anslem dan Corbin, Juliet. 2003. *Dasar-Dasar Penelitian Kualitatif*. Yogyakarta: Pustaka Pelajar.
- Suryawinata, Zuchridin. 1987. *Kajain tentang Kesulitan-kesulitan Kebahasaan yang Dihadapi Pembelajar Terjemahan dalam Penerjemahan dari Bahasa Inggris ke dalam Bahasa Indonesia*. Malang: Pusat Penelitian IKIP Malang.
- Sutopo, H. B. 2002. *Metodologi Penelitian Kualitatif*. Surakarta:Sebelas Maret University Press.
- Venuti, Lawrence. 2000. *The Translation Studies Reader*. New York: Routledge
- Xiaoshu, Song and Dongmin, Cheng. 2003. *Translation of Literary Style*. Translation Journal and the Author. Volume 7, No. 1. Retrieve from <http://translationjournal.net/journal/23style.htm>