



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

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**By:
Stevanus Rendy JP
Drs. A. Soerjowardhana, M.Pd**

**ENGLISH DEPARTMENT FACULTY OF HUMANITIES
DIAN NUSWANTORO UNIVERSITY
SEMARANG
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Faculty of Humanities
Dian Nuswantoro University Semarang

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

Penelitian ini berjudul “Translation Analysis on Figurative Language in the Old Man and the Sea by Ernest Hemingway into Lelaki Tua dan Laut by Sapardi Djoko Damono”. Objek penelitian ini ialah novel The Old Man and the Sea (OMATS) karya Ernest Hemingway dan novel terjemahannya yang berjudul Lelaki Tua dan Laut karya Sapardi Djoko Damono. Novel tersebut dianalisis dengan menggunakan teori dari Newmark mengenai metode penerjemahan. Berdasarkan teori tersebut, metode penerjemahan yang dominan dalam novel ini ialah metode penerjemahan literal dengan persentase 67%, dan untuk metode penerjemahan

komunikatif hanya 33%. Hal ini menunjukkan bahwa penggunaan metode literal lebih dominan dari pada metode komunikatif karena penerjemah cenderung menerjemahkan secara harfiah agar dapat diterima dalam struktur bahasa target tanpa berusaha untuk mempercantik terjemahan karena hal tersebut dapat menimbulkan misinterpretasi. Selain itu, teori dari Perrine digunakan untuk mengidentifikasi gaya bahasa yang dominan dalam novel OMATS karya Ernest Hemingway. Gaya bahasa–gaya bahasa tersebut ialah personifikasi, simile, hiperbola, understatement, dan metafora dengan persentase 30% untuk personifikasi, 25% untuk simile, 24% untuk hiperbola, 14% untuk understatement, dan 7% untuk metafora. Oleh karena itu, personifikasi memegang peranan yang lebih dominan daripada gaya bahasa lainnya karena gaya bahasa tersebut mampu menghidupkan laut dan binatang-binatang yang ditemui oleh lelaki tua selama mengarungi lautan.

Kata kunci: *metode penerjemahan, metode penerjemahan literal, gaya bahasa, personifikasi*

INTRODUCTION

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.

METHOD

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; first, on the lexical choice of both the writer and the translator, second, on the structural features represented in the SL and TL, 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".

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.

Data Collection

There are several steps in collecting the data used by the researcher. The first step was reading the whole text of literatures about figurative language in both versions to find the figurative languages. The second step of data collection was identifying the data and making an inventory of the classified data and also report the findings. The third step is coding, coding is the process of changing the data form of the letters into numbers. The fourth step in collecting the data was classifying. Classifying is an activity to classify all data into their category or classification based on Lawrance 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. 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.

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: first, writing down the data to analyze, next second step is the researcher will identify the words, phrases, clauses, and sentence. The third step Comparing the data of the words, phrases, clauses, and sentence which contain figurative language in Indonesian and English version. The fourth step is describing the reasons why the figurative languages are included into its translation methods. The last step is reporting the data which were taken from the text.

FINDINGS AND DISCUSSION

The number of figurative languages can be seen in table:

Table 1. List of Figurative Language

| 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.

The number of Translation Methods in translating Figurative Language can be seen in table:

Table 2. List of Translation Method:

| 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.

Literal Translation Method

The examples of figurative language that use literal translation method can be seen in the following sentences:

1. *Personification:*

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

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

2. *Simile:*

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."

3. *Overstatement:*

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

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

4. *Understatement:*

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

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

5. *Metaphor:*

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

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

Communicative Translation Method

The examples of figurative language that use communicative translation method can be seen in the following sentences:

1. *Personification:*
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."
2. *Simile:*
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."
3. *Overstatement:*
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"
4. *Understatement:*
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..."
5. *Metaphor:*
SL: "There are three things that are brothers: fish and my two hands."
TL: "Mereka bertiga bersaudara: ikan itu, tangan kanan, dan tangan kiriku."

Figurative Language Translation

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:

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*.

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.

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.

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.

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 of aspect of an experience for the experience itself.

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.

Allegory

Allegory is a narrative of 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.

Paradox

A paradox is an apparent contradiction that is nevertheless somehow true. It may be either a situation or statement. As a figure of speech paradox is a statement. When we understand all the conditions and circumstances involved in a paradox, we find that what at first seemed impossible is actually entirely plausible and not strange at all. In a paradoxical statement the contradiction usually stems from one of the words being used figuratively or with more than one denotation.

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.

Understatement

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.

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.

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 first 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.

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.

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.

Translation Method

There are 8 translation methods based on Newmark theory:

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.

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.

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.

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.

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.

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.

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).

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)

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.

CONCLUSION

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.

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