

CHAPTER IV

FINDING AND DISCUSSION

4.1. Findings

There are 118 figures of speech found in the novel “Are You Afraid of The Dark” written by Sidney Sheldon. The research only took 23 of 118 figures of speech as the data representative in this study by using purposeful sampling. These figures of speech were listed, classified based on the methods of translation proposed by Newmark. Besides, the researcher also identified whether the translator has fulfilled the good translation category based on the theory proposed by Larson.

There are 12 types of figurative language found in the novel, namely: personification, hyperbole, idiom, metaphor, alliteration, synecdoche, metonymy, irony, simile, paradox, assonance and allusion.

4.1.1. Personification

Personification is a figure of speech which gives the quality of a person to an animal, an object or an idea. It is a comparison that 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. There are 32 personifications found in the novel. Here are the examples.

Figure of speech number 1

SL Text

Across the Seine River stood the familiar Palais de Chaillot, and the Trocadero Gardens, but he was unaware of them. (p. 3)

TL Text

Di seberang Sungai Seine berdiri Palais de Chaillot yang sudah familier, serta Trocadero Gardens, tapi Mark tidak menghiraukannya. (p. 11)

The SL writer used the word 'stood' in order to compare a non-living thing with human being. He intended to communicate a certain feeling to the readers that a building has a quality of a human being, which is to stand and show its strength. The method applied in translating the figurative language by the translator is literal translation because the SL construction is converted to its nearest TL equivalent.

The translator has made a clear, natural and accurate translation. She translated the word 'stood' as '*berdiri*' that can be understood easily by the Indonesian readers. She did the right thing by not translating the proper names in the text; '*Tracado Gardens*' was not translated as '*Kebun Tracado*'. It was probably because it is not a 'real garden', it's just a name of a place or building. She tried to make the TL text as clear as possible by changing the word 'he' as 'Mark', the name of the character that actually was not mentioned in the SL sentence. She also intended to make her translation natural by translating the phrase 'but he was unaware of them' into '*tapi Mark tidak menghiraukannya*', not '*tapi Mark tidak menghiraukan mereka*'. Unfortunately, the translator made a misspelling, in which she wrote '*Sungai Seine*' in her TL text. In Indonesian language spelling, actually, it is only the name of geographical object that has to

be written in capital letter. So, in Indonesian language it should be written as '*sungai Seine*'.

Based on the Skill Level Descriptions of Translation (Barnes 2006), this translation can be included into level 4 since the translator could successfully apply a translation methodology to translate texts that contain highly original and special purpose language (such as that contained in religious sermons, literary prose, and poetry). The translator also could produce a fully accurate translation, which is one of requirements to be included into this level.

Figure of speech number 2

SL Text

The last time she had seen him was a week ago, and she saw the scene in her mind, unspooling like a blurred film through her tears. (p.75)

TL Text

Kali terakhir ia bertemu dengannya minggu lalu, dan ia masih melihat adegan itu dalam benaknya, meluncur bagai film kabur di depan matanya yang basah. (p.87)

In this figure of speech, the SL writer gave the quality of a person to a scene, which is a non-living thing. His intention was to control the way a reader perceives it, to make a picture in the readers' mind that as if someone's mind could glide through something. The translator applied communicative translation method in translating this figure of speech. The translator attempted to communicate the exact contextual meaning as intended by original language. For example, the translator did not translate the clause '*through her tears*' as '*melalui air matanya*' as when it was translated using word-for-word translation method.

Indonesian reader will find no difficulty in comprehending the translation. It is clear and natural. However, it has not been accurate enough. The clause '*The last time she had seen him was a week ago*' is not appropriate to be translated into

'Kali terakhir ia bertemu dengannya minggu lalu'. In Indonesian language, the phrase *'kali terakhir'* is not correct based on the Indonesian language's spelling rule. The correct one is *'terakhir kali'*. Furthermore, the word *'seen'* cannot be translated *'bertemu'* since it is not synonymous with the word *'meet'*. *'Seen'* usually is used for someone who looks at a specific person but not vice versa, while in other side, *'meet'* is used when two persons see and talk to each other. Moreover, the clause *'through her tears'* should be translated *'pada matanya yang berkaca-kaca'*. As an alternative, the sentence may be translated ***'Terakhir kali ia melihat dirinya adalah seminggu yang lalu, dan ia masih melihat adegan tersebut dalam benaknya, meluncur bagai film kabur di pada sepasang matanya yang berkaca-kaca'***.

Because the translator failed to reproduce an accurate translation, her translation work can be grouped into level 3 based on the Skill Level Descriptions of Translation (Barnes 2006).

There are also 30 more figures of speech belong to personification found in the novel, namely:

No.	Source Language	Target Language	Translation Method
1.	She felt the sharp sting of a hypodermic needle in her arm, and a moment later, <u>she gave herself up to waiting darkness.</u> (p.3)	Ia merasakan tusukan tajam jarum suntik di lengannya, dan sejenak kemudian, <u>ia menyerahkan dirinya pada kegelapan yang menganga menantinya.</u> (p.10)	Communicative translation
2.	From time to time <u>a streak if lightning shattered the raindrops into dazzling diamond waterfalls.</u> (p.3)	Sesekali <u>garis kilat menyambar dan memecahkan tetes hujan menjadi air terjun berlian yang berkilauan.</u> (p.11)	Faithful translation
3.	The wind had begun to whip <u>the rain</u> into a frenzied maelstrom. (p.3)	Angin sudah mulai mencambuk <u>hujan</u> menjadi badai dahsyat. (p.11)	Word-for-word translation

4.	<u>A heavy, blunt instrument slammed into his skull</u> , and an instant later he felt himself being lifted and tossed over the parapet into the cold driving rain. (p.3)	<u>Sebuah alat berat dan tumpul menghantam tengkoraknya</u> , dan sesaat kemudian ia merasa dirinya diangkat dan dilemparkan melewati sandaran ke dalam hujan dingin yang deras. (p.12)	Word-for-word
5.	He was piloting a Cessna Citation II, keeping a wary eye on <u>the snow-capped peaks surrounding him</u> . (p.4)	Ia sedang menerbangkan Cessna Citation II, sambil memperhatikan dengan seksama <u>puncak-puncak bersalju yang mengelilinginya</u> . (p. 12)	Literal translation
6.	<u>A voice on the radio interrupted his thoughts</u> . (p.4)	<u>Suara di radio memutus aliran pikirannya</u> . (p.12)	Literal translation
7.	Without warning, Gary Reynolds felt <u>the plane give a sudden, high bounce</u> . (p.5)	Mendadak, Gary Reynolds merasa <u>pesawatnya melambung tinggi</u> . (p.12)	Free translation
8.	A strong wind had come up, and within second, the Cessna was caught in a <u>violent turbulence that began to toss the plane around</u> . (p.5)	Angin kencang muncul, dan dalam beberapa detik, pesawat Cessna-nya terjebak dalam <u>pergolakan angin dahsyat yang mulai mengguncang pesawat</u> . (p.12)	Literal translation
9.	<u>Tears were running down her cheeks</u> . (p.42)	<u>Air mata mengalir di pipinya</u> . (p.52)	Communicative translation
10.	I have to pick out Richard's casket to make sure he— <u>he sleeps comfortably</u> . (p.42)	Aku harus memilih peti Richard untuk memastikan bahwa ia— <u>ia tidur dengan nyaman</u> . (p.52)	Word-for-word translation
11.	Her bedroom was on fire, <u>the blaze racing up the curtains</u> , the rooms filled with smoke. (p.76)	Kamarnya terbakar, <u>kobaran api merambat cepat menaiki tirai</u> . Ruangannya penuh asap. (p.89)	Word-for-word translation
12.	<u>... her mind was dancing with memories</u> . (p.78)	<u>... pikirannya dipenuhi kenangan lama</u> . (p.91)	Communicative translation
13.	Good. There will be a <u>United Airlines ticket waiting for you</u> at Charles de Gaulle airport. (p.99)	Baik. Akan ada <u>tiket United Airlines siap untuk Anda</u> di Bandara Charles de Gaule. (p.113)	Communicative translation
14.	Tanner Kingsley was reading the headline of the afternoon newspaper: " <u>Hailstorm Basters Iran</u> ." (p.112)	Tanner Kisnley sedang membaca kepala berita di surat kabar sore: <u>Angin Ribut dan Hujan Es Menghantam Iran</u> . (p.127)	Communicative translation
15.	"Does <u>the word rendezvous ring a bell?</u> " (p.155)	"Apakah <u>kata rendezvous terdengar familier?</u> " (p.175)	Communicative translation
16.	I intend to see that <u>no harm comes to them</u> . (p.165)	Aku bertekad <u>agar mereka jangan sampai cedera</u> . (p.165)	Communicative translation
17.	Tanner stood still a moment, concentrating. " <u>Mr. Flint</u> ,	Tanner berdiri diam sejenak, berkonsentrasi. " <u>Mr. Flint</u> ,	Literal translation

	<u>logic tells me that they will decide to separate.</u> ” (p.219)	<u>menurut logikaku, mereka akan memutuskan untuk berpisah.</u> (p.244)	
18.	It’s not really a snore. <u>Your nose sings delicious little melodies</u> through the night like the music of angels. (p.230)	Sebenarnya bukan benar-benar mendengkur. <u>Hidungmu menyanyikan irama manis</u> <u>bagai musik malaikat</u> sepanjang malam. (p.256)	Literal translation
19.	Diane took a deep breath to steady herself. “Nobody. <u>My battery is dead.</u> ” (p.233)	Diane menarik napas dalam-dalam untuk menenangkan dirinya sendiri. “Tidak ada. <u>Bateraikau habis.</u> ” (p.260)	Communicative translation
20.	Kelly and Diane opened their purses and divided the bill. They both had the same thought: <u>Cash is running low.</u> (p.238)	Kelly dan Diane membuka dompet mereka dan membagi dua pembayarannya. <u>Duanya mempunyai pikiran yang sama: uang sudah mulai menipis.</u> (p.265)	Literal translation
21.	They all had banner headlines: <u>FOG DISRUPTS MAJOR GERMAN CITIES; ALL SWISS AIRPORTS CLOSED BY FOG.</u> (p.245)	<u>Headline</u> berhuruf besar terpampang di semua surat kabar itu: <u>Kabut Mengganggu Kota-kota Besar Jerman; Semua Bandara Jerman Tutup Gara-gara Kabut.</u> (p.272)	Literal translation
22.	<u>The lights scanned the area and suddenly stopped</u> in front of a large, open building. (p.251)	<u>Cahaya itu menyapu wilayah itu dan tiba-tiba berhenti</u> di depan gedung besar dan terbuka. (p.279)	Word-for-word translation
23.	The headline told the story: <u>AUSTRALIA HAS FREAK TORNADO</u> <u>THE FIRST TORNADO EVER TO HIT AUSTRALIA</u> <u>HAS DESTROYED A DOZEN VILLAGES.</u> (p.279)	Headline-nya membeberkan ceritanya: “ <u>AUSTRALIA DITIMPA TORNADO ANEH</u> ” <u>Tornado pertama yang menyerang Australia menghancurkan banyak desa.</u> (p.308)	Communicative translation
24.	“I’m not interested in sex. I’m disgusted by the idea of it. <u>It frightens me.</u> I’m—I’m half a woman. I’m a freak.” (p.292)	“Aku tidak tertarik pada seks. Aku bahkan jijik memikirkannya. <u>Seks membuatku takut.</u> Aku— <u>aku hanya separuh</u> wanita. Aku orang aneh.” (p.322)	Communicative translation
25.	“They will probably feel that <u>buses, planes, and trains are too confining.</u> <u>Logic tells me</u> that they will drive to the San Sebastian border to get into France.” (p.309)	“Mungkin mereka akan merasa bahwa <u>bus, pesawat terbang, dan kereta api terlalu mengikat.</u> <u>Menurut logikaku, mereka akan naik mobil ke perbatasan San Sevastian untuk masuk ke Prancis.</u> ” (p.340)	Literal translation

26.	This time, <u>her diamond wedding ring made a gash in Diane's cheek</u> , and blood started flowing. (p.314)	Kali ini, <u>cincin kawin berliannya melukai pipi Diane</u> , dan darah mulai mengalir. (p.346)	Literal translation
27.	I'll bet you have. <u>Kelly's mind was racing</u> . (p.320)	<i>Pasti</i> . <u>Pikiran Kelly berpacu</u> . (p.352)	Communicative translation
28.	Heidi Fronk had set her up. <u>Diane could feel the blood rush to her head</u> . (p.332)	Heidi Fronk telah mengelabuinya. Diane merasa darahnya melesat ke kepala. (p.365)	Word-for-word translation
29.	Andrew was seated in his office, <u>his mind floating, creating hazy visions</u> . (p.342)	Andrew duduk di kantornya, <u>pikirannya menerawang, menciptakan khayalan-khayalan kabur</u> . (p.376)	Word-for-word translation
30.	At an instant, a hurricane hit the plane, bouncing it around savagely. (p.388)	Angin topan menghantam pesawat, membantingnya gila-gilaan. (p.426)	Communicative translation

4.1.2. Hyperbole

Hyperbole is a figure of speech in which exaggeration is used for emphasis or effect. The researcher found 9 hyperboles as exemplified in the following.

Figure of speech number 3

SL Text	TL Text
Flint's cell mate was <u>lying on the floor, in a pool of blood</u> . He had been beaten to death. (p.195)	Teman satu sel Flint <u>terbujur di lantai, dalam genangan darah</u> . Ia dipukuli sampai mati (p.219)

The figure of speech above belongs to hyperbole category. As stated previously, hyperbole is a kind of figurative language in which exaggeration is used for emphasis or effect. In this figure of speech, the SL writer made a strong exaggeration by applying the phrase 'pool of blood'. In fact, of course, there was no such a pool. It only to show that the dead body in the story was lying on the floor that has been red because of his blood.

The translator applied literal translation method in translating this figure of speed. She converted the SL grammatical construction to its nearest TL

equivalent. She appropriately translated the word 'lying' as 'terbujur' in order to make it more natural and accurate since the word 'lying' whose equivalent is 'terbaring' only can be applied to a living human, not a dead body. Moreover, she did the right thing by not translating the phrase 'pool of blood' into 'kolam darah' as when we applied the word-for-word translation method. The resulted translation is clear, accurate and natural. In term of the Skill Level Descriptions of Translation (Barnes 2006), this translation can be classified into the level 4 since the translator could successfully apply a translation methodology to translate text that contains highly original and special purpose language (literary prose).

Figure of speech number 4

SL Text	TL Text
From the moment people heard of Mark's death, <u>Kelly Harris had been flooded with phone calls and flowers and e-mails.</u> (p.98)	Sejak orang-orang mendengar tentang kematian Mark, <u>Kelly Harris dibanjiri telepon dan karangan bunga serta e-mail.</u> (p.112)

The figure of speech above belongs to hyperbole category. The SL writer made an exaggeration in the clause '*Kelly Harris has been flooded with phone calls and flowers and e-mails*'. The concept of 'flooded' is usually applied in a condition in which a place, a room, or a home is filled by water in a massive quantity as a negative impact of a hard-rain for a relatively long time. In the real fact, it is impossible for someone to be flooded with flowers or phone calls since the two things are not included into some kinds of liquid. The SL writer intended to make a more real effect on the readers' perception that there were too many phone calls and flowers sent to the character in the story that made the SL writer applied the word 'flooded'.

The translation method applied by the translator is word-for-word translation. The SL word order is preserved and the words translated by their most common meanings. The resulted translation has been clear, natural and accurate. There are no cultural words contained in the figure of speech, and it made the translator's choice appropriate. The translator reproduced a translation that can be classified into the level 4 based on the Skill Level Descriptions of Translation. She could successfully a fully accurate translation in a literary field. There are also 7 more hyperboles found in the novel, namely:

No.	Source Language	Target Language	Translation Method
1.	She was pushing her way through the <u>sea of summer tourists overflowing the busy sidewalks</u> of Unter den Linden. (p.2)	Susah payah ia mencoba mencari jalan di antara <u>kerumunan turis musim panas yang berdesakan di trotoar yang penuh sesak</u> di Unter den Linden. (p.9)	Communicative translation
2.	Two men were moving toward him, <u>fighting against the fierce wet wind</u> . (p.3)	Dua laki-laki menghampirinya, <u>berjuang melawan angin basah yang kencang</u> . (p.11)	Word-for-word translation
3.	Outside, Diane could hear the rumble of thunder and <u>the first drops of rain beginning to roll down against the windows, like God's tears</u> . (p.35)	Di luar, Diane mendengar gemuruh petir dan <u>tetes-tetes hujan pertama mulai menimpa jendela, laksana air mata Tuhan</u> . (p.44)	Literal translation
4.	The last thing Lois Reynolds remembered was <u>the flames hungrily licking their way toward her</u> . (p.76)	Hal terakhir yang diingat Lois Reynolds adalah <u>kobaran api yang dengan rakus bergulir ke arahnya</u> . (p.89)	Literal translation
5.	The Wilton Hotel for Women was thirty-five minutes <u>and a world away from the Mandarin</u> . (p.207)	Di papan neon di depan gedung tercantum tulisan HOTEL WILTON KHUSUS WANITA. (p.233)	Free translation
6.	Faxes were coming in faster than she could handle them, and her e-mail in-box was inundated. (p.382)	Faks berdatangan lebih cepat daripada yang bisa ditanganinya, dan kotak <i>e-mail</i> -nya kebanjiran. (p.419)	Word-for-word translation
7.	"Mr. Kingsley, the phones are going crazy." (p.384)	"Mr. Kingsley, telepon berdering terus." (p.422)	Communicative translation

4.1.3. Idiom

Idiom is the language peculiar to a group of people and has a special meaning of its own. In translating an idiom, a translator should not use word-for-word translation method, since the meaning of an idiom usually lies behind the literal words. There are 21 idioms and the following are the examples

Figure of speech number 5

SL Text	TL Text
Meet me at pier seventeen with the rest of the dope or <u>swim with the fishes</u> . (p.7)	Jumpai aku di dermaga tujuh belas dengan sisa obat atau <u>berenanglah bersama ikan-ikan</u> . (p.14)

The figure of speech above belongs to idiom category. The phrase '*swim with the fishes*' does not mean that someone who should swim with fishes in a pond or sea, but the phrase in the figure of speech means that if someone does not do what he/she should do, someone will kill him/her and throw his/her dead body into the water so it can swim with the fishes. The translation method used by the translator is word-for-word translation. She tried to preserve the SL word order and the words were translated by their most common meanings.

In terms of accuracy and naturalness, the translator failed to make the TL text accurate and natural since the readers will be confused thinking of the relation between the "*pier seventeen*", "*the dope*" and "*swim with the fishes*". The three items have no relation one another. Probably for some people who live near a seashore or a lake the clause "*swim with the fishes*" is understandable. Since almost all humans live in lands, they will imagine that the condition only can be experienced by a dead body that manage to swim with fishes for an unlimited

time. As an alternative, the sentence may be translated '*Temui aku di dermaga tujuh belas dan bawalah sisa obatnya atau kau akan mati*'.

In terms of the Skill Level Descriptions of Translation, the translation can be classified into the level 1 since the translator only able to make a word-by-word transfer, and the exact contextual meaning as intended by the SL writer is not conveyed in the TL text.

Figure of speech number 6

SL Text	TL Text
Then he <u>went to work cutting red carpet.</u> (p.43)	Lalu ia <u>mulai mengurus masalah birokrasi.</u> (p.53)

The figure of speech above belongs to idiom category. The phrase '*he went to work cutting red carpet*' is common for people in English-speaking countries. But an Indonesian will be difficult to understand the phrase individually. S/he should comprehend the context of the story in order to understand the meaning behind this phrase. In Western countries, '*red carpet*' is considered as something glamour, luxurious and hard to reach. In Indonesia, however, people do not consider the term '*red carpet*' as a something special in their life since to show an image of luxurious they do not always the red one for their carpet.

The translator applied the communicative translation method in translating the figure of speech. It must not be translated literally or using word-for-word translation method since the TL text will be inappropriate and make no sense for the whole story context. The translation has been clear, natural and accurate. There is no cultural implication put into the translator's consideration since in

Indonesia the word ‘*birocracy*’ is considered as hard to reach as in the US. This translation can be included into level 4 based on the Skill Level Descriptions of Translation proposed by Berkas (2006). The translator could apply a correct translation method to translate a literary text. She also could reproduce a fully accurate translation in which the SL text contains socio-cultural element.

There are also 19 more idioms found in the novel, namely:

No.	Source Language	Target Language	Translation Method
1.	<u>Someone worked him over pretty good.</u> (p.6)	<u>Ia benar-benar dihajar habis-habisan.</u> (p.14)	Idiomatic translation
2.	<u>She would never see him again, hear his voice, feel him hold her close.</u> (p.22)	<u>Ia tidak akan pernah melihatnya lagi, mendengar suaranya, merasakan dia memeluknya.</u> (p.30)	Communicative translation
3.	<u>Good. You could do me a big favor,</u> Miss West. (p.23)	<u>Bagus. Kau bisa sangat membantuku,</u> Miss West. (p.32)	Communicative translation
4.	<u>She looked at Diane and said, “You look like hell.”</u> (p.32)	<u>Ia memandang Diane dan berkata, “Kau tampak berantakan.”</u> (p.41)	Idiomatic translation
5.	<u>... this isn’t just a one-night stand.</u> (p.36)	<u>... ini bukan hanya hubungan satu malam.</u> (p.46)	Communicative translation
6.	<u>Now, we must fight carnal sin.</u> (p.70)	<u>Sekarang kita harus memerangi dosa daging.</u> (p.82.)	Word-for-word translation
7.	<u>That’s right. He’s vanished into thin air.</u> (p.89)	<u>Benar. Ia menghilang begitu saja.</u> (p.102)	Communicative translation
8.	<u>Walk sifly and carry a small stick.</u> (p.92)	<u>Berhati-hatilah.</u> (p.106)	Free translation
9.	<u>He was used to making sport of women,</u> but none of them had ever mocked him before. (p.120)	<u>Ia sudah terbiasa mempermainkan wanita,</u> tetapi belum ada yang mengejeknya. (p.136)	Communicative translation
10.	<u>“Now that justice has been done, I’m just going to take it easy for a while.” Altieri smiled thinly. “Maybe clean up a few old debts.”</u> (p.170)	<u>“Kini setelah keadilan ditegakkan, saya akan santai saja untuk sementara waktu.” Altieri tersenyum tipis. “Mungkin membereskan beberapa utang lama.”</u> (p.191)	Communicative translation
11.	<u>She thought about Diane. That busybody put my life at risk.</u> (p.174)	<u>Ia berpikir tentang Diane. Wanita itu suka mencapuri urusan orang lain, dan ia membuat hidupku terancam.</u> (p.196)	Idiomatic translation
12.	<u>“Oh, my God! How did—Are</u>	<u>“Oh Tuhan! Bagaimana kau—</u>	Communicative

	you sure?" "Positive. I have all the proof we need." (p.252)	kau yakin?" "Benar-benar yakin. Aku sudah punya semua buktinya." (p.280)	translation
13.	"We may have to start using our credit card," Diane said. "Not until we find the magic rabbit hole." (p.267)	"Mungkin kita perlu memakai kartu kredit kita," kata Diane. "Tidak sampai kita menemukan lubang kelinci ajaib." (p.296)	Word-for-word translation
14.	"I have just what you asked for, Mr. Kingsley. State of the art. And we'll be happy to help you with any more –" (p.281)	"Saya punya apa yang anda butuhkan, Mr. Kingsley. Teknologi mutakhir. Dan dengan senang hati kami bisa membantu anda lebih banyak lagi—" (p.309)	Communicative translation
15.	"Is this the mysterious beau you wouldn't let us meet?" (p.294)	"Inikah pacar misterius yang tidak mau kau pertemukan dengan kami?" (p.324)	Communicative translation
16.	She made violent love to him, and she had never felt anything so wonderful in her life. (p.298)	Ia bercinta dengan liar, dan ia belum pernah merasakan sesuatu yang begitu indah dalam hidupnya. (p.329)	Communicative translation
17.	She was in pretty bad shape. (p.348)	Kondisinya buruk sekali. (p.382)	Communicative translation
18.	Moments later, the flight attendant closed the door, and the plane began to taxi. (p.358)	Beberapa saat kemudian, awak kabin menutup pintu, dan pesawat mulai berjalan. (p.393)	Communicative translation
19.	"You know, when you cut off a snake's head, the rest of the snake dies." (p.393)	"Kau tahu, kalau kita memotong kepala ular, tubuh ular juga mati." (p.431)	Word-for-word translation

4.2.1. Metaphor

Metaphor states that one thing is something else. It is a comparison but it does not use *like* or *as* to make the comparison as in the simile category. The researcher found 10 metaphors, and the following are the examples.

Figure of speech number 7

SL Text

I'm glad he's a gentleman and not a wolf. (p.25)

TL Text

Aku senang dia pria sopan dan bukan serigala. (p.34)

The figure of speech above belongs to metaphor category. In this figure of speech, the SL text writer used the word '*wolf*' to make a picture of a rude man whose attitude is similar with wolfs that usually live in a jungle, knows no rules and manners in their life.

The translator applied word-for-word translation method in translating this figure of speech. The SL word order was preserved and the words were translated singly by their most common meanings, out of context. In terms of the translation, the translator has produced a good translation. It is clear, since it will be easy to understand. It is also natural since she did not add some words to make the TL text more complicated because commonly people in Indonesia recognize the animal called '*wolf*' even though such an animal does not exist in Indonesia. It is accurate, since there is no word left but unfortunately she missed two determiners 'a'. So, it will be better if the figure of speech is translated '*Aku senang dia adalah seorang pria sopan dan bukan seperti seekor serigala*'. This translation can be classified into the level 2 in the Skill Level Descriptions of Translation proposed by Berkas (2006) because the translator could render accurately an uncomplicated literary text.

Figure of speech number 8

SL Text

“Kelly, before you walked out there, the audience thought you were just a beautiful, untouchable dream, a fantasy, out of reach. (p.225)

TL Text

“Kelly, sebelum kau berjalan di luar sana, penonton menyangka kau hanya impian indah, tak bisa disentuh, khayalan, di luar jangkauan. (p.252)

The figure of speech above belongs to metaphor category. As stated earlier, a metaphor states that one thing is something else. It is a comparison but it

does not use the word *like* or *as* to make the comparison. In this figure of speech, the SL writer compared a beautiful woman to a beautiful and untouchable dream. His intention was to make the dialog more dramatic for the readership.

The translator applied literal translation method. She converted the SL construction to its nearest equivalent in the TL. The result is a clear and natural, but less accurate translation. It would be better if the word ‘*audience*’ was not translated by ‘*penonton*’ since Indonesian language has converted the word into ‘*audien*’ and it has been familiar enough for Indonesian readers. The word ‘*penonton*’ is too general, meaning some people who watch a program on TV, while the word ‘*audien*’ is more appropriate for the context of a fashion show as stated in the story. As an alternative for the translation, it may be translated ‘*Kelly, sebelum kau berjalan di luar sana, semua audien menyangka kau hanya impian indah, tak bisa disentuh, suatu khayalan, dan di luar jangkauan mereka*’.

Based on the Skill Level Descriptions of Translation proposed by Berkas (2006), the translation can be included into the level 2 because the translator was able to render into the target language a straightforward and factual text in the standard variety of the source language. There are also 8 more metaphors found in the novel, namely:

No.	Source Language	Target Language	Translation Method
1.	Sometimes Rubenstein imagined <u>he was a lion</u> , slowly closing in on his unsuspecting prey, ready to pounce ... (p.10)	Kadang-kadang Rubenstein membayangkan <u>dirinya singa</u> , perlahan-lahan mendekati mangsanya yang tidak menduga apa-apa, siap menerkamnya. (p.18)	Word-for-word translation
2.	... or <u>he was a cunning</u>	... atau <u>dia seekor laba-laba</u>	Word-for-word

	<u>spider</u> , spinning a web that would eventually entrap them and leave them helpless. (p.10)	<u>cerdik</u> yang memintal jaringan yang akhirnya akan menjebak dan membuat mereka tak berdaya. (p.18)	translation
3.	Sometimes <u>he</u> was a <u>patient fisherman</u> , gently tossing a line into the water and slowly moving it banck and forth until the gullible witness took the bait. (p.10)	Kadang-kadang <u>ia</u> menjadi <u>pemancing ikan yang sabar</u> , dengan lembut melemparkan kail ke dalam air dan menggerakkannya perlahan-lahan hingga saksi yang mudah tertipu menelan umpannya. (p.18)	Literal translation
4.	Kelly Harris <u>was a roman candle that had exploded into the world of fashion</u> . (p.47)	Kelly Harris <u>bagai kembang api yang meledak masuk ke dunia mode</u> . (p.58)	Communicative translation
5.	She was in her late twenties, an African-American <u>with skin the color of melted honey</u> and a face that was a photographer's dream. (p.47)	Ia berusia akir dua puluhan, seorang Afro-Amerika <u>dengan kulit bagai madu cair</u> dan wajah yang menjadi impian fotografer. (p.58)	Literal translation
6.	" <u>The octopus strikes again</u> . But I still have a bank account in Paris, so I can—" (p.287)	" <u>Si Gurita memukul lagi</u> . Tapi aku masih punya rekening bank di Paris. Jadi aku bisa—" (316)	Word-for-word translation
7.	She was a decoy, to throw people off the track. (p.370)	Dia hanya umpan, untuk menghilangkan jejak. (p.407)	Communicative translation
8.	<u>Walk siftly and carry a small stick</u> . (p.92)	<u>Wajah Tanner kaku bagai batu</u> . (p.144)	Communicative translation

4.1.5. 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. There are 7 alliterations found in the novel, and the following is the examples.

Figure of speech number 9

SL Text

At the defendant's table sat Anthony Altieri, slouched in a wheelchair, looking like a pale, fat frog folding in on itself. (p.9)

TL Text

Di meja terdakwa Anthony Altieri duduk di kursi roda, tampak seperti katak pucat dan tambun, dengan tubuh berlipat-lipat. (p.17)

The figure of speech above belongs to alliteration category. The SL writer intended to direct the readers' attention to the words he considered as the important ones. Besides, the above figure of speech also contains a simile. The SL writer made an explicit comparison between two things essentially unlike. He used the word '*like*' in comparing an old and fat male with '*a pale, frog folding in on itself*'.

The translator used the literal translation method in translating the figure of speech, in which the SL grammatical constructions are converted to their nearest TL equivalent. However, the resulted translation is not in line with the good translation category proposed by Larson. The translator translated the clause '*At the defendant's table sat Anthony Altieri, slouched in a wheelchair*' by '*Di meja terdakwa Anthony Altieri duduk di kursi roda*'. It means that Anthony Altieri sat in a wheelchair and the wheelchair is put on the defendant's table. It is impossible to imagine that in a honorable court, there is someone who is on a wheelchair sitting on a table. The TL will be accurate and easier to understand by Indonesian readers if translated '*Di balik meja terdakwa, duduk Anthony Altieri, terlihat seperti seekor katak pucat, tambun, dan dengan tubuh yang berlipat-lipat*'. This translation is included into the level 1 in the Skill Level Descriptions of Translation proposed by Berkas since the translator was only able to make a word-by-word transfer, but with a less accuracy.

Figure of speech number 10

SL Text

He was about six feet tall, with an athletic build, blond hair, and bright blue eyes. (p.23)

TL Text

Tingginya sekitar 180 senti, tubuhnya atletis, rambut pirang, dan mata biru tajam. (p.31)

The figure of speech above belongs to alliteration category. In this figure of speech, the SL text writer intended to direct the readers' attention on the important words describing the character in the story.

The translation method applied by the translator in translating this figure of speech is literal translation. As stated earlier, literal translation method converts the SL grammatical construction to its nearest TL equivalent. The result is a natural and clear, but not accurate translation. The method used by the translator has been appropriate, but to make it better, it is suggested that the figure of speech is translated by '*Tingginya sekitar enam kaki, postur tubuhnya atletis, berambut pirang, dan bermata biru yang tajam*'.

In translating this figure of speech, the translator put cultural implication into her consideration. The phrase '*about six feet*' was translated as '*sekitar enam kaki*'. The underlying reason is because the term '*feet*' is common to be used in the US community but it is uncommon for Indonesian people since the term used to measure human being's height is centimeter. The researcher put this translation into the level 3 based on the Skill Level Descriptions of Translation proposed by Berkas since the translator was able to convey the meaning of some socio-cultural elements in the text. The following are 5 more alliterations found.

No.	Source Language	Target Language	Translation Method
1.	<u>The ceremony was warm and wonderful</u> , with friends and family congratulating the newlyweds. (p.37)	<u>Upacaranya hangat dan indah</u> , dengan teman-teman dan sanak saudara mengucapkan selamat kepada mempelai baru. (p.47)	Literal translation
2.	She had intelligent soft brown eyes, <u>sensual full lips, lovely long legs</u> , and a figure filled with erotic promise. (p.47)	Ia memiliki mata cokelat yang cerdas, <u>bibir yang penuh sensual, kaki semampai yang indah</u> , dan sosok tubuh yang menjanjikan gairah erotis. (p.58)	Literal translation
3.	“Do you know the problem I’m going to have for the rest of my life, Diane? There’s no one <u>in the whole wide world like Mark.</u> ” (p.306)	“Kau tahu apa masalah yang akan kumiliki sepanjang sisa hidupku, Diane? Tidak ada orang <u>di dunia yang luas ini</u> yang sama seperti Mark.” (p.336)	Word-for-word translation
4.	A man in a green uniform with gold and red trim and a <u>black belt, black shoes, and black beret</u> stepped onto the highway in front of the car and held up his hand. (p.313)	Seorang laki-laki berseragam hijau dengan pita emas dan merah serta <u>ikat pinggang, sepatu, dan topi baret hitam</u> melangkah ke jalan di depan mobil mereka dan mengangkat tangan. (p.344)	Word-for-word translation
5.	“I <u>would take a warm, wet wascloth</u> and—“ She picked up a soft cloth on the sink. (p.330)	“Aku <u>mengambil waslap basah yang hangat</u> dan—“ Ia mengambil lap dari atas bak cuci. (p.362)	Literal translation

4.1.6 Synecdoche

Synecdoche is a figure of speech that mentions a part of something to suggest the whole or vice versa. The researcher found 6 figures of speech belongs to synecdoche category. The following are the examples.

Figure of speech number 11

SL Text

He won a championship against Bordeaux last April. (p.107)

TL Text

Ia memenangi kejuaran melawan Bordeaux April lalu. (p.122)

The figure of speech above belongs to synecdoche category. As stated before, synecdoche is a kind of figurative language mentions a part of something to suggest the whole or vice versa. In this figure of speech, the SL writer used the word 'he' to suggest a football team which played a game and won a championship. In translating this figure of speech, the translator applied word-for-word translation method. The translator demonstrated it as interlinear translation, with TL immediately below the SL words. The translator succeeded to produce a clear, natural and accurate translation. There will be no difficulty faced by the reader to comprehend this translation. For this translation, the translator reached the level 4 because the translator could reproduce a fully accurate translation.

Figure of speech number 12

SL Text	TL Text
"The Jaguar is too noticeable. Let's take the Toyota." It was. Diane took the wheel. (p.375)	"Jaguar terlalu menarik perhatian. Kita ambil Toyota saja." Ternyata ada. Diane duduk di belakang kemudi. (p.413)

The figure of speech belongs to synecdoche category. In this figure of speech, the SL writer mentioned the phrase '*the wheel*' to suggest '*the car*' as a whole.

The translation method applied in translating this figure of speech is communicative translation method. The translator intended to communicate the contextual meaning of this figure of speech. Unfortunately, the resulted translation is not accurate and clear to the readership. The clause '*Diane took the wheel*' should not be translated '*Diane duduk di belakang kemudi*'. It means that the person only sat behind the steer wheel of a vehicle and did nothing to drive the

car. Since the translator failed in producing an accurate translation, the sentence may be translated '*Diana menemukan kuncinya dan segera mengemudikan mobil itu*'.

In terms of the Skill Level Descriptions of Translation proposed by Berkas (2000), this translation can be classified into the level 2 since the translator only able to render the SL into the TL with a little accuracy. There are 4 more synecdoche found in the novel.

No.	Source Language	Target Language	Translation Method
1.	In one pocket, <u>his fingers found a note.</u> (p.7)	Ia menemukan surat. (p.14)	Free translation
2.	<u>Interpol believes that a think tank, KIG, is behind these murders? That's ridiculous.</u> (p.92)	<u>Interpol yakin</u> bahwa sebuah wadah pemikir, KIG, ada di balik semua pembunuhan ini? Konyol sekali. (p.106)	Word-for-word translation
3.	Ten years later, there was Project Popeye, where <u>the government attempted to extend the monsoon season in Laos.</u> (p.125)	Sepuluh tahun kemudian, ada Proyek Popeye, di mana pemerintah berupaya memperpanjang musim hujan di Laos. (p.141)	Word-for-word translation
4.	<u>Did the Swiss police investigate Smith's death?</u> (p.128)	Apakah <u>polisi Swiss menyelidiki kematian Smith?</u> (p.144)	Word-for-word translation

4.1.7. Metonymy

Metonymy 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. The researcher found 18 figures of speech that could be included into metonymy category. The following are the examples.

Figure of speech number 13

SL Text

Time for a little ripple in the water.
(p.12)

TL Text

Sudah saatnya sedikit riak air. (p.20)

As stated earlier, metonymy is a kind of figurative language that uses a concept closely related to the thing actually meant. The substitution makes the analogy more vivid and meaningful. In this figure of speech, the SL writer used the phrase '*a little ripple in the water*' to replace a break in a calm, silent situation. The concept of ripple in the water is similar with the situation of a court where all people inside it that were supposed to be calm and not permitted to make some noise, started to speak loudly in responding to a fluctuating situation.

The translation method applied by the translator is literal translation, in which the SL grammatical construction is converted to its nearest TL equivalent. The translation has been accurate and clear enough. However, the TL text was not in line with the previous and the next sentences. It made the story less cohesive. As a suggestion, it will be better if the translator used the idiomatic translation method in translating the figure of speech. Using this method, the translator would be able to reproduce the message of the original. Furthermore, she would be able to keep the whole story cohesive. So, the figure of speech may be translated '*Inilah saatnya untuk menciptakan sedikit kehebohan*'. This translation should be included in the level 1 of the Skill Level Descriptions of Translation proposed by Berkas (2000) since the contextual meaning of the SL text cannot be conveyed properly.

Figure of speech number 14

SL Text

I can't predict our chances, but I'm going to make every effort to see if we can stay afloat. (p.152)

TL Text

Saya tidak bisa memprediksi kemungkinan-kemungkinan yang akan kita hadapi, tapi saya akan melakukan segala upaya untuk melihat apakah kita bisa tetap berdiri. (p.172)

In this figure of speech, the SL writer compared the existence of some people to the ability to stay afloat on the water that has the same meaning in its concept. In translating this figure of speech, the translator applied communicative translation method. She intended to communicate the exact contextual meaning of SL as intended by the SL writer.

The resulted translation has been clear and natural based on the context of the whole story in the novel. However, it is not accurate since the translator failed in translating the phrase 'our chance' by 'kemungkinan-kemungkinan yang akan kita hadapi'. As a correction, the researcher proposed a new translation for this figure of speech: '*Saya tidak bisa memprediksikan peluang kita nantinya, tetapi saya akan melakukan segala upaya untuk melihat apakah kita masih bisa tetap berdiri*'. Fortunately, since the translator could make the translation as clear and natural as possible, the researcher classified this translation into level 5.

For the rest of metonymy and the translation methods applied, it can be seen in the appendix.

4.1.8 Irony

Irony 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. In this novel, there are 7 figures of speech can be included into irony category, as exemplified below.

Figure of speech number 15

SL Text	TL Text
<u>Kelly said in a dismissive tone of voice, “Pretty.” (p.187)</u>	<u>Kelly berkata dengan nada suara mengecilkan, “Manis.” (p.210)</u>

The figure of speech above belongs to irony category. Sometimes people use irony to say the opposite of what they mean. In this figure of speech, the SL writer attempted to describe a condition where one of character in his story said something good—Pretty—but actually meant the opposite one. He made it clearer by adding an information that the character said the word with a dismissive tone of voice.

The translator applied word-for-word translation method in translating this figure of speech. The SL word order was preserved and the words were translated singly by their most common meanings in the TL. She has successfully produced a clear, accurate and natural translation, so the readers will not find any difficulty in comprehending this translation.

Related to the Skill Level Descriptions of Translation proposed by Berkas (2000), the researcher considered that this translation could be included into the level 5.

Figure of speech number 16

SL Text	TL Text
Kelly's voice called out, " <u>Are we going to have breakfast or dinner?</u> " (p.266)	Suara Kelly berseru, " <u>Kita akan sarapan atau makan malam?</u> " (p.294)

The figure of speech above belongs to irony category. In this figure of speech, the SL writer intended to make a scene describing one of characters in the story criticized the other character. The clause '*Are we going to have breakfast or dinner?*' does not mean that the character asked a question and needed an answer from the other character. It was a criticism addressed to person as a result of waiting impatiently.

The translator adopted the literal translation method. She converted the SL grammatical construction to its nearest TL equivalent. As a result, she produced a clear and natural, but less accurate. It would be better if the figure of speech was translated '*Suara Kelly berseru, "Apakah kita akan sarapan atau makan malam?"*'

Since the translator could communicate the exact meaning as intended in the original language, the translation could be classified into the level 3 of the Skill Level Descriptions of Translation proposed by Berkas (2000).

4.1.9. Simile

Simile 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. The researcher found 3 figures of speech belong to simile category, and the following is the analysis of them.

Figure of speech number 17

SL Text	TL Text
Kelly felt <u>as though she had been kicked in the gut</u> . (p.60)	Kelly merasa <u>seolah ditendang perutnya</u> . (p.71)

The figure of speech above belongs to simile category. The SL text writer made an explicit comparison between two things essentially unlike. It can be seen in the usage of the word 'as'. The translator applied the literal translation method in translating this figure of speech, in which the SL grammatical construction was converted to its nearest TL equivalent.

The translation is unclear, unnatural and not accurate since it is not in line with the context of the story. If we consider only this figure of speech, of course, the translation is clear, accurate and natural. However, the figure of speech is not a separate sentence that has no relationship with other parts of the story. The SL writer made this sentence in order to make a description of a character in the story when she heard a conversation between her mother and her father-in-law talking about a terrible fact related to her. So, the phrase '*she had been kicked in the gut*' should not be translated by '*seolah ditendang perutnya*'. It will be better if the phrase is translated using the communicative translation method. Using the communicative translation, the exact contextual meaning of the original can be conveyed appropriately. As a suggestion, the sentence may be translated '*Kelly merasa sangat terpukul*'.

Since the translator failed to reproduce a clear and natural translation, the researcher classified this translation into the level 1, in which the translator was only able to make a word-by-word transfer of SL into TL and the meaning cannot be conveyed properly.

Figure of speech number 18

SL Text	TL Text
They're not going to stop until they kill us. <u>They're like octopi with a thousand bloody arms</u> that they want to wrap around our necks. (p.259)	Mereka tidak akan berhenti sampai mereka membunuh kita. <u>Mereka seperti gurita dengan seribu lengan berdarah</u> yang ingin mereka lilitkan di sekeliling leher kita. (p. 287)

The figure of speech above belongs to simile category. As stated earlier, simile is a figure of speech in which an explicit comparison is made between two things essentially unlike. In this figure of speech, the SL writer used the word 'like' to compare some strong and well-equipped people to octopi with a thousand arms. Both of them are not similar in their form and existence but they have a similar character in getting or wrapping something they want.

The translator adopted the word-for-word translation method in translating this figure of speech. Since there are no cultural and complicated words contained in the figure of speech, she could easily produce a clear, natural and accurate translation. It can be easily comprehended by the Indonesian readers. Therefore, this fully accurate translation is classified into the level 4.

4.1.10. Paradox

Paradox is a statement or situation containing apparently contradictory or incompatible elements, but on closer inspection may be true. There are 2 figures of speech belong to paradox category, and the analysis of them is in the following.

Figure of speech number 19

SL Text

Andrew was shy around women, while Tanner's looks and charm drew them to him like a magnet. (p.114)

TL Text

Andrew malu-malu terhadap wanita, sementara wajah dan daya tarik Tanner menarik wanita kepadanya bagai magnet. (p.129)

The figure of speech above belongs to paradox category. In this figure of speech, the SL writer described a contradictory character of two brothers in the story. In one side, Andrew was shy around women, and in another side, Tanner's looks and charm drew woman to him.

The translator translated this figure of speech using a literal translation method. She converted the SL grammatical construction to its nearest TL equivalent, out of context. The resulted translation is clear and natural, but not accurate. The translator has succeeded in conveying the original meaning as intended by the SL writer. It will be better if she did not translate the word 'looks' by '*wajah*' since the word '*looks*' does not mean only the face of someone but it refers to the whole of his/her appearance. So, the word should be translated by '*penampilan*'. In order to make the translation more accurate, the writer offered a new translation: '*Andrew malu-malu terhadap wanita, sementara penampilan dan daya tarik Tanner membuat wanita tertarik padanya bagaikan magnet*'.

This translation is classified into the level 1 since the translator was only able to make a word-by-word transfer of the SL into the TL.

Figure of speech number 20

SL Text	TL Text
We found the remains of the plane, but interestingly enough, the black box was missing. (p.346)	Kami menemukan sisa reruntuhan pesawat, tetapi anehnya, kotak hitamnya tidak ada. (p.380)

The figure of speech belongs to paradox category. In this figure of speech, the SL writer put two contradictory situations. In one side, the remains of the plane were found, but in another side, its black box was missing.

In translating this figure of speech, the translator adopted the literal translation method. It is an appropriate choice, actually. However, the translator failed to reproduce the exact meaning in the Target Language. The word 'remains' should not be translated by 'sisa reruntuhan' since these words usually applied for a broken building, not a plane. But she did the right thing in translating the clause '*but interestingly enough, the black box was missing*'. Rather than translated by '*tetapi yang menarik, kotak hitamnya hilang*', she translated it by '*tetapi anehnya, kotak hitamnya tidak ada*' that sounds more natural. As an alternative, the sentence may be translated '*Kami menemukan bangkai pesawat, tetapi anehnya, kotak hitamnya tidak ada*'. This translation could be included into the level 3 because it succeeded in conveying the original meaning as intended by the SL writer.

4.1.11. Assonance

Assonance is a resemblance of sound in words or syllables. There are 2 figures of speech belong to assonance category found in the novel. The following is the analysis of them.

Figure of speech number 21

SL Text	TL Text
... she had a brief relationship with her <u>charismatic mathematics teacher</u> . (p.22)	... ia berpacaran sebentar dengan <u>dosen matematika-nya yang penuh kharisma</u> . (p.31)

The figure of speech above belongs to assonance category. The translation method applied in this figure of speech is faithful translation. The translator attempted to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures in order to convey the 'real' message intended by the SL text writer.

The translation is a clear and natural translation. The translator succeeded in conveying what the SL writer intended to convey to the readership. However, it is not an accurate translation. The phrase '*a brief relationship*' is not appropriate if translated by '*berpacaran*'. Such a brief translation does not mean a love relationship. Probably what the character experienced was only a close friendship without any love in it. However, it does not mean that the translator failed to produce a good translation. She preferred to make the translation clear and natural rather than accurate in order to be completely faithful to the intention and the text-realization of the SL writer. For a comparison, using literal translation method, the

figure of speech will be translated ‘... *ia menjalani sebuah hubungan singkat dengan guru matematika-nya yang penuh karisma*’.

In terms of the Skill Level Descriptions of Translation proposed by Berkas (2000), this translation was included into the level 1 since the translator failed to reproduce an accurate translation and only was able to make a word-by-word transfer of the SL into the TL.

Figure of speech number 22

SL Text	TL Text
It was a stunning-looking, young African-American woman, dressed in <u>black slacks</u> and a silk turtleneck sweater. (p.160)	Seorang wanita muda Afrika-Amerika yang memesona, mengenakan <u>celana hitam ketat</u> dan sweter sutra model <i>turtleneck</i> . (p.180)

The figure of speech above belongs to assonance category. Assonance is a resemblance of sound in words or syllables. The SL writer intended to put more emphasize to some important words. The translator applied word-for-word translation method. The SL word order was preserved and the words were translated by their most common meanings, out of context.

The translation is clear and natural, but not too accurate. The translator did the right thing by not translating the word ‘turtleneck’ into Indonesian language since there is no exact equivalent for the word in Indonesian language. Besides, she also didn’t translate the word ‘sweater’ by ‘*baju hangat*’ because the two things actually have different concept. However, it would be accurate if she wrote down the word in italic, so the readers will comprehend that the word has no equivalent in Indonesian language. As an alternative, the sentence may be

translated 'Seorang wanita muda Afrika-Amerika yang mempesona, mengenakan celana hitam ketat dan sweater sutra model *turtleneck*.'

This translation was classified into the level 3 since it succeeded in communicating the original meaning but it is not too accurate.

4.1.12 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. There is only 1 figure of speech belongs to allusion category, and the following is its analysis.

Figure of speech number 23

SL Text	TL Text
Are we talking about <u>the Great Houdini</u> or a damned elevator operator? (p.89)	Apakah kita bicara tentang <u>Houdini</u> <u>pesulap hebat</u> atau operator lift sialan? (p.102)

The figure of speech above belongs to allusion category. The SL writer referred to the Great Houdini when the story described someone doing something impossible and not common. The translation method applied by the translator in translating this figure of speech was communicative translation method, in which she attempted to communicate the exact contextual meaning contained in the SL text.

The translation has been clear and natural, but not accurate. If the translator applied the literal translation method, she would preserve the SL word order and its grammatical construction. The translation will be more accurate if it

is translated '*Apakah kita sedang membicarakan tentang Houdini yang hebat atau seorang operator lift sialan?*' We should not mention who Houdini was since almost all people know that the Great Houdini refers to a man whose job is a magician. This translation could be classified into the level 3 since the writer was able to make it clear and natural for the readers but it was not too accurate.

4.2 Discussions

4.2.1 Figurative Language

As stated in the previous chapter, this study was conducted in order to find out kinds of figurative language contained in "Are You Afraid of The Dark" written by Sidney Sheldon. From 118 figurative languages, the researcher found twelve types of figurative language in the novel. These figurative languages are alliteration, assonance, allusion, hyperbole, idiom, irony, metaphor, metonymy, paradox, personification, simile and synecdoche. The classification of the figurative languages and the frequency of the figurative languages found in the novel are shown in the following table:

Table 4.1 The Category of Figurative Language

No.	Type of Figurative Language	Frequency	Percentage
1.	Alliteration	7	5.93
2.	Assonance	2	1.69
3.	Hyperbole	9	7.63
4.	Idiom	21	17.80
5.	Irony	7	5.93

6.	Metaphor	10	8.47
7.	Metonymy	18	15.25
8.	Paradox	2	1.69
9.	Personification	32	27.12
10.	Simile	3	2.54
11.	Synecdoche	6	5.08
12.	Allusion	1	0.85
	Total	118	100%

It can be seen from the table above that personification category is the most frequent type of figurative language used in the novel. The total number of personification is 32 items or 27.12%. The second most frequent figurative language found in the novel is idiom with a total number of 21 items or 17.80%. There is also metonymy category with 18 items or 15.25%, metaphor category with 10 items or 8.47%, hyperbole category with 9 items or 7.63%, alliteration category with 7 items or 5.93%, irony category with 7 items or 5.93%, synecdoche category with 6 items or 5.08%, simile category with 3 items or 2.54%, assonance category with 2 items or 1.69%, paradox category with 2 items or 1.69% and allusion category with 1 item or 0.85%.

Personification is the most frequent figurative language used by the SL writer. The underlying reason for this is probably the SL writer intended to make the story more real and alive in the reader's perception. Commonly, personification is used when someone aims to make a thing, idea, or an animal do

something only humans can do. By using many personifications, the SL writer intended to make the story more imaginative in the reader's perspective.

There is idiom in the second most frequent figurative language used by the SL writer. Every single language has its own idiom, which is applied both in spoken and written communication. There are some messages that will be more meaningful if they are conveyed using idiom. A novel, as one form of literary work, usually contains not only literal words but also idiom whose meaning lies behind the written words. The usage of idiom is intended to make the reader more familiar to the characters in the story whose culture is different with the reader's.

4.2.2 Method of Translation

In the process of translation, a translator may face problems in transferring the meaning from the SL into the TL text. It occurs at the level of lexicon, grammatical structure, communication situation and cultural context of the SL and TL text. Thus, method of translation plays an important role in producing a good translation. Translator will choose the most suitable method to produce a good translation.

According to Newmark, method of translation is divided into eight categories, namely: word-for-word translation, literal translation, faithful translation, semantic translation, adaptation translation, free translation, idiomatic translation and communicative translation.

The classification of method of translation applied by the translator in translating the 118 figurative languages found in the novel is shown in the following table.

Table 4.2 Method of Translation in Translating Figurative Language

No.	Translation Method	Frequency	Percentage
1.	Word-for-word translation	36	30.5
2.	Literal translation	29	24.57
3.	Faithful translation	2	1.69
4.	Semantic translation	-	-
5.	Adaptation translation	-	-
6.	Free translation	4	3.39
7.	Idiomatic translation	3	2.54
8.	Communicative translation	44	37.28
	Total	118	100%

For the specific description, the translation method applied by the translator in translating each kind of figurative language is presented as the follow.

Table 4.3. Method of Translation in Translating Figurative Language

No.	Figurative Language	Method	Frequency	Percentage
1.	Alliteration	Word-for-word	2	28.57%
		Literal	5	71.42%
2.	Allusion	Literal	1	100%
3.	Assonance	Word-for-word	1	50%
		Faithful	1	50%

4.	Hyperbole	e	Word-for-word	3	33.33%
			Literal	3	33.33%
			Communicativ	2	22.22%
			Free	1	11.11%
5.	Idiom	e	Word-for-word	4	19.04%
			Communicativ	13	61.90%
			Idiomatic	3	14.28%
			Free	1	4.76%
6.	Irony	e	Word-for-word	3	42.85%
			Literal	2	28.57%
			Communicativ	2	28.57%
7.	Metaphor	e	Word-for-word	4	40%
			Literal	3	30%
			Communicativ	3	30%
8.	Metonymy	e	Word-for-word	5	27.77%
			Communicativ	11	61.11%
			Literal	2	11.11%
			Literal		
9.	Paradox		Literal	2	100%
10.	Personification	e	Word-for-word	8	25.00%
			Literal	10	31.25%
			Communicativ	12	37.50%
			Faithful	1	3.125%
			Faithful	1	3.125%
			Free		

11.	Simile	Word-for-word	2	66.66%
		Literal	1	33.33%
12.	Synecdoche	Word-for-word	4	66.66%
		Communicative	1	16.66%
		Free	1	16.66%

Communicative translation is the most frequent method of translation applied by the translator. Communicative translation method is the best method in translation since it attempts to render the exact contextual meaning of the original in such a way that both content and language are acceptable and comprehensible to the reader. Most translators try to reproduce a good translation in an accurate, clear and natural way so that the readers of the target language can understand easily as if they were reading the original language, not the translation.

Word-for-word and literal translations are the second and third methods applied by the translator. Often time, translators find a text in which the meaning explicitly can be comprehend by the reader. Of course, to translate such a text, a translator does not need to apply communicative translation method since word-for-word and literal are the better methods. By using word-for-word translation, a translator can preserve the SL word-order and the words are translated by their common meanings without should consider the context of the text. While literal translation is usually used when a translator intends to convert the SL grammatical construction to its nearest TL equivalent.

The translator did not apply semantic and adaptation translations in translating the figurative language contained in the novel. Usually semantic and

adaptation translations attempt to take more account of the aesthetic value of the SL text. These methods are used commonly for translating plays and poetry. Probably, the translator considered that using communicative translation method has been appropriate enough to convey the meanings of the figurative language contained in the novel.

4.2.3 The Translation Performance Level

There are certain things that should be taken into account in reproducing a good translation. Larson proposed three requirements that should be fulfilled by a translator in order to produce a good quality of translation, that is accuracy of the content, clearness of the meaning and naturalness of the style.

Based on Jenis Berkas, the Skill Level description of Translation are divided into three bands: Minimal Performance (level 0 to 1), Limited Performance (level 2), and Professional Performance (level 3 to 5).

The scale of translation performance level achieved by the translator and its frequency in translating the 118 figurative language is shown in the following table.

Table 4.4 The Translation Performance Level

No.	The Scale of Translation Performance Level	Frequency	Percentage
1.	Scale 5	16	13.56%
2.	Scale 4	34	28.81%
3.	Scale 3	10	8.47%
4.	Scale 2	23	19.50%

5.	Scale 1	34	28.81%
6.	Scale 0	1	0.85%
	Total Number	118	100%

Based on the table above, it can be concluded that the translator reproduced a very good translation for its 16 items with the scale 5. In Berkas's translation performance level, the scale 5 means the translator can successfully translate virtually all texts, including those where lack of linguistic and cultural parallelism between the source language and the target language requires precise congruity judgments and the ability to apply a translation methodology.

Scale 4, which means that the translator produced fully accurate translations in a number of subject fields reached 34 items. 10 items of translations can be reproduced by the translator in scale 3. It means that she can convey the meaning of many socio-cultural elements embedded in a text as well as most nuances and relatively infrequent lexical and syntactic items of the source language

Scale 2 can be reached by the translator with the number of 23 items. Scale 2 means that she was able to render into the target language some straightforward, factual texts in the standard variety of the source language. The scale 1 can be reached for the highest number—34 items. It means that the translator was able to make word-by-word transfers, not always with accuracy. There is one translation lies in level 0, which is the worst level. It means that the translator was able to

transfer very little information from one language into another, usually representing isolated words and/or phrases.

