CHAPTER II

THEORETICAL FOUNDATION

This chapter deals with theories related to the study. It covers the definition of translation, process of translation, translation procedures, methods of translation, the criteria of good translation and theory about figurative language that will be elaborated in this chapter.

2.1 Translation

2.1.1 Definition of Translation

Basically, translation tends to be defined as a process or kind of activity in changing from one form to another. According to *Oxford Advanced Learner's Dictionary,* "translation is (1) the process of changing forms that is written or spoken into another language. (2) A text or work that has been changed from one language into another. (3) A process of changing into a different form".

Furthermore, some experts define translation as the process of changing one from into another. However, they comprehend it in different way or mode. According to Newmark (1988: 5) "translation is a process of rendering the meaning of a text into another language in the way the author intended the text". This is the same as what Larson (1984: 3) conveys that "translation is basically a change of form from the Source Language (SL) into the Target Language (TL) that refers to the actual words, phrases, clauses, sentence and paragraph etc, which

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is spoken or written". This means that in translating the text's meaning of the Source Language (SL) must be the same with that in the Target Language (TL).

Regarding those statements above, it is clear that translation covers meaning, form of language, equivalences and cultural context. Therefore, a translator needs to have good understanding not only in mastering the materials that she/he is translating, but also everything that is related to the two languages. It can be concluded that the central idea of translation is the process of transferring meaning from the Source Language (SL) to the Target Language (TL) in order to present the original sense and naturalness of the expression.

2.1.2 Process of Translation

According to Larson (1984: 17), states that "When translating a text, the translator's goal is an idiomatic translation which makes every effort to communicate the meaning of the source language text into naturalness forms of the Target Language". Furthermore, she states that "Translation is concerned with a study of lexicon, grammatical structure, communication situation, and cultural context of the source language text, which is analyzed in order to determine its meaning". The discovered meaning is then re-expressed or reconstructed using the lexicon and grammatical structure which are appropriate in the Target Language (TL) and its cultural context. Larson (1984: 4) simply presents the diagram of the translation process as follows:
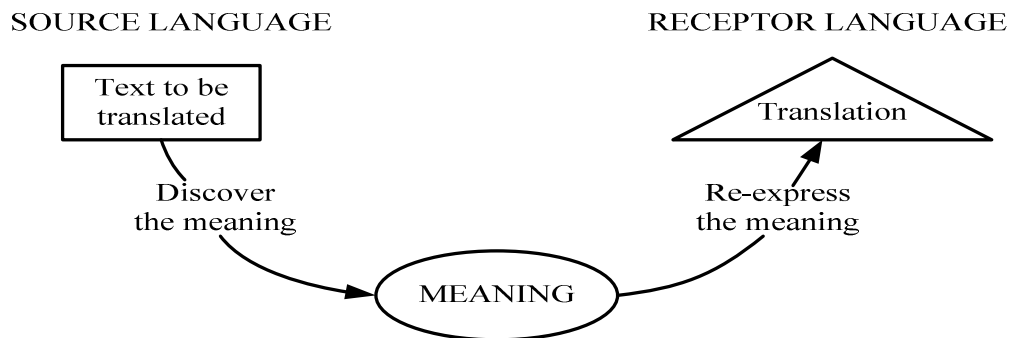
Figure 2.1 Translation Process by Larson

The forms of the text to be translated and the translation results are shown by the different forms between square and triangle. It means that in translating a text, Larson suggests that "the forms of the Source Language (SL) may be changed into appropriate forms of the receptor language in order to achieve the idiomatic translation".

In line with Larson, Newmark (1988: 144) there are three basic translation processes as follows:

1. The interpretation and analysis of source language text;

2. The translation procedures, which may be direct, or based on Source Language (SL) and Target Language (TL) corresponding syntactic structures.

3. The reformulation of the text in relation to the writer's attention, the reader's expectation, the appropriate norms of the Target Language (TL) and so forth.

In addition, Newmark (1988: 19) also states that "in translating, translator should consider some aspects there are firstly begin with choosing a method of

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approach, secondly when one is translating, he/she translates with four levels to bear consciously in mind". Those four levels presented as follows:

1. The source language text level: this level also known as the level of language, where the translator begins and which he/she continually (but not continuously) go back to. At this level, a translator transposes the SL grammar (clauses and groups) into their TL 'ready' equivalents and he/she translates the lexical units into the sense that appears immediately appropriate in the context of the sentence.

2. The referential level: this level is the level objects and events, real or imaginary, which he/she progressively has to visualize and build up. This level is an essential part, first of the comprehension, then of reproduction process.

3. The cohesive level: this level is more general and grammatical which traces the train of thought, the feeling tone (positive or negative) and the various presuppositions of the SL text. This level encompasses both comprehension and reproduction. It presents an overall picture, to which a translator may have to adjust the language level.

4. The level of naturalness: this level is only concerned only with reproduction in which a common language appropriate to the writer or speaker in a certain situation. At this level, the translator has to ensure: (1) his translation makes sense; and (2) it reads naturally, that it is written ordinary language, the common grammar, idioms and words that meet that kind of situation.

2.1.3 Translation Procedures

Newmark (1988: 81 – 93) specifically describes the translation procedures there are:

1. **Literal**

   Literal is to transfer or to convert the grammatical structure of the SL both word and sentence to the nearest equivalence of the TL, in which the words are translated individually and out of context.

   SL: The book is read by Udin

   TL: *Buku itu dibaca oleh Udin.*

2. **Transference**

   Transference is the process of transferring a Source Language (SL) words to a Target Language (TL) text as a translation procedure. The word then becomes a 'loan word'. The word in this procedure does not change the original form of the SL that is translated into TL. Translators use this procedure for there are the lack vocabularies of the TL. For example, most Indonesian people call the machine makes a printed record computer information as *printer*. This naming is taken from the source language itself.

   SL: Oh, you can't imagine

   TL: *Oh, takkan bisa kau bayangkan*

3. **Naturalization**

   Naturalization is a procedure that succeeds transference. That is first by adapting the SL word first to the normal pronunciation. And second by

changing it to the normal morphology (word-forms) of the TL in order to make it familiar to the tongue of the target language speakers.

SL: Strategy, scheme, method

TL: *Strategi, skema, metode*

4. **Cultural Equivalent**

Cultural equivalent is an approximate translation where a SL cultural word is translated by a TL cultural word. This procedure has translator to transfer the relevant cultural equivalents of the SL which is possessed by the TL. The main purpose of the procedure is to support of supplement another translation procedure in a couplets.

SL: Bachelor of Arts, notaire

TL: *Sarjana muda, pengacara*

5. **Functional Equivalent**

Functional equivalent is a common procedure. By using this procedure a translator tries to explain the use—its description of the function—of the source language word in the TL. It is applied to cultural words, require the use of a culture-free word, sometime with a new specific term; it therefore neutralises or the SL word. When one translates Japanese word '*harakiri*', he/she only explains the function '*harakiri'* to be 'an honorable way to end up your own life'. Other example is *baccalaureat* – 'french secondary school leaving exam'; *Sejm* – 'Polish parliament' (Newmark, 1988: 83)

SL: Shaman (English)

TL: *Chairman (Russian)*

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6. Descriptive Equivalent

Differing from functional equivalent, descriptive equivalent puts more emphasize on the description of cultural word. For example, samurai is described as Japanese aristocracy from the eleventh to the nineteenth century (Newmark, 1988: 81)

SL: Décolletage

TL: *Potongan baju wanita yang lehernya sangat rendah*

7. Synonymy

Synonymy is the use of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This procedure is used for a SL word where there is no clear one-to-one equivalent, and the word is not important in the text. In other word, due to there are choices of words in the TL; a translator may decide to use one of the equivalent words. 'Desert' can be translated '*padang pasir*' or '*padang gurun'* by the translator which has the similar meaning in the TL.

SL: Cream tea (English)

TL: *Pastry (Italian)*

8. Through-Translation

Through-translation is the literal translation of common collocation, names of organization, the component of compounds and probably phrases. Normally, through-translation should be used only when they are already recognized term. The most obvious example of through-translation is the names of international organizations which often consist of 'universal'

words which may be transparent for English language. A common example is UN (United Nations) translated as '*PBB (Perserikatan Bangsa-Bangsa)*'.(Newmark, 1988: 85)

SL: World Health Organization (English)

TL: *Badan Kesehatan Dunia (Indonesian)*

9. **Shift or Transposition**

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

From singular to plural: the sheep → *Domba-domba itu.*

Position of adjective: The lazy woman → *Wanita yang malas.*

From passive to active: The book is read by her → *Dia membaca buku itu*

10. **Modulation**

Modulation is defined as 'a variation through a change in viewpoint, of perspective and very often of category of thought'. Free modulations are used by translators 'when the TL rejects literal translation', which means virtually always. The translators when use this procedure can replace active sentence for passive sentence. There are other modulations such as 'part for the whole', abstract for concrete', 'cause for effect', 'one for

another', 'reversal of terms', 'space for time', 'intervals and limits', and 'change of symbols'.

SL: It is not bad for you

TL: *Itu baik untuk kamu*

11. Recognized Translation

Recognized translation is normally used when the TL accepted translation for the SL both words and sentences. This procedure is sometimes inappropriate or poor but the speakers of TL are fine with that. The translation of 'Among every tongue and tribe' is '*Pada segala bangsa*' or 'Wait a minute' is '*Tunggu sebentar*' as two examples of recognized translation.

SL: Gas station, football

TL: *Pom bensin, sepak bola.*

12. Translation Label

Label is a temporary translation of the SL word. The translator considers this procedure usually as the appropriate one to translate a new institutional term, which should be made in inverted commas, which can be later be discreetly withdrawn. It could be done through literal translation. For example, heritage language is translated become language *d'heritage* (Newmark, 1988: 90)

13. Compensation

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

14. Componential Analysis

Componential analysis is the splitting up of lexical unit into its sense components, often one-to-two, -three or –four translations.

15. Paraphrase

Paraphrase is an amplification or explanation of the meaning of a segment of the text. It is used in an "anonymous" text when it is poorly written, or has important implication and omission.

SL: A discussion of these remedies.

TL: *Perbincangan seputar perbaikan.*

16. Adaptation

Adaptation as stated by Vinay and Darbelnet quoted by Newmark (1988: 91) is the use of recognized equivalent between two situations. This is a matter of cultural equivalence, such as 'Dear Sir' translated as '*kepada yang terhormat'* or 'Yours ever' translated as *Amities.*

17. Equivalence

Equivalence is simply referring to notices, familiar alternatives, phrases and idioms. In other words, a translator transfers the meaning of the SL by applying different ways for the same situation as in the original language. In addition, as cited in Newmark (1988: 90), Vinat and Darbelnet

mentions that a term by the translator is considered to be translated into approximate equivalence, accounting for the same situation in different term.

18. Reduction and Expansion

Reduction and expansion are rather imprecise translation procedures, which can be practiced intuitively in some cases. Reduction is used to eliminate some part of the sentence or the phrase from the SL. For expansion, a translator extends *belebend* (adjective) to be 'life-giving' (adverb plus past participle). However, for each there is at least one shift that you may like to bear in mind, particularly in poorly written text.

SL: Trust me!

TL: *Percayalah!*

19. Couplet, Quadruplet and Triplet

Couplet, Quadruplet, Triplet are combination of two, three or four of the mentioned procedures above respectively for dealing with a single problem. They are particularly common for cultural words, if transference combined with a functional or a cultural equivalent.

SL: The prevailing problems

TL: *Problem-problem atau masalah-masalah umum*

20. Notes, Addition and Glosses

Notes or addition or glosses are three translation procedures where the translator supplies additional information in a translation. Through these procedures a translator tries to explain further or to cover the lack of

information in his or her translation. Note is additional information placed at the bottom of page or at the end of chapter. Meanwhile, additions are written within the text and glossary is put at the end of the book often as list of explanation of unusual words.

2.1.4 Translation Methods

In translating, the translator may face problems in transferring the meaning from SL text to the TL text. It occurs whether in term of grammatical structure, cultural aspect, lexicon, communication situation, style of language both SL text and TL text. Therefore, to solve these problems, some experts proposed some methods of translation.

Larson (1984: 15) divides translation methods into two comprising form-based translation and meaning-based translation. According to her, the first is called as literal translation which to follow the form of the source language. And the second is named as idiomatic translation since it is produced to communicate the meaning of the source language text in the natural forms of the receptor language. Thus, Larson adds that "a truly idiomatic translation does not sound like a translation".

Further, Larson mentions that a good translator looks for the way in which the same message is expressed naturally in the receptor language. He/she will be able to provide an adequate and sometimes brilliant translation. Therefore:

His goal must be to avoid literalisms and to strive for a truly idiomatic receptor language text. He will know he is successful if the receptor readers do not recognize his work as a translation at all, but simply as a

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text written in the receptor language for their information and enjoyment.

(Larson, 1984: 23)

Meanwhile, Newmark (1988: 45 – 47) proposes eight translation methods on the basis of language used to emphasis either SL or TL. He describes them in the form of a flattened V diagram:

SL Emphasis	**TL Emphasis**
Word-for-word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation

Figure 2.2 Newmark's Flattened V Diagram of Translation Method

The translation methods that emphasize on the Source Language

1. **Word-for-word translation**

   This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word order is preserved and the words translated singly into 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 SL or to interpret a difficult text as a pre-translation process.

   SL: I Like you

   TL: *Saya menyukai kamu*

2. **Literal translation**

   The SL grammar constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates problems to be solved.

SL: They are quick of hearing and sharp-eyed

TL: *Mereka punya pendengaran dan penglihatan tajam*

3. **Faithful translation**

   It is an attempt to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structure. It transfers cultural words and maintains the degree of grammatical and lexical abnormality in the translation. It attempts to be completely faithful to the intention and the text realization of the SL writer

   SL: If he was lucky, his death would be quick

   TL: *Kalau ia beruntung, ia akan mati cepat*

4. **Semantic translation**

   The distinction between 'faithful' and 'semantic' translation 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.

   SL: There they lay fat.

   TL: *Di sana mereka tengkurap rata dengan tanah.*

The translation methods that emphasize on the Target Language

1. **Adaptation**

   This is the 'freest' form of translation. It is frequently used for play (comedies) and poetry; the themes, characters, plots are usually preserved, while the SL culture is converted to the TL culture and the text is rewritten.

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2. Free translation

It reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called 'intralingual translation', often prolix and pretentious, and translation at all.

SL: She was robbed of her jewels yesterday.

TL: *Kemarin permata-permatanya dirampok.*

3. Idiomatic translation

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

4. Communicative translation

It 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.

SL: She put the egg down

TL: *Pelan-pelan ia diletakkannya kembali telur itu*

2.1.5 The Criteria of Good Translation

Translating a book or paper, whether fiction or non-fiction, from the source language (SL) into the target language (TL) is not only an activity of transferring a work, but, more than that, a translator is required to transfer the message of the writer to the reader in the target language (TL). In addition in

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mastering SL and TL, he should also understand the situation and context of a work that will be translated. These all are related to the quality of translation.

Meanwhile, Larson (1984: 6) states that the best translation is the one which:

1. Uses the normal language forms of the receptor language

2. Communicates as much as possible, to the receptor language the same meaning that was understood by the speakers of the source language

3. Maintains the dynamics of the original source language text.

In accordance with Larson statement, Prochazka in Nida (1964) mentions that defines a good translation in terms of certain requirements which must be made of the translator, namely: (1) "He must understand the original word thematically and stylistically"; (2) "He must overcome the different between the two linguistic structures"; and (3) "He must reconstruct the stylistic structures of the original work in his translation".

Meanwhile, According to Barnwell as cited in Perkasa (2006), there are three most essential qualities of a good translation:

1. Accuracy: This refers to the precise understanding of the source message and the transfer of the message meaning as accurate as possible into the Target Language (TL)

   Example: A whole school of poetry, if it is translated into *Sekolah-sekolah puisi*, the translation is not accurate, it is better to be translated into *suatu aliran puisi tersendiri*

2. Clarity: Easy to understand. The translation should be clear and understandable. The translator aims to communicate the message in a way that people can readily understand

   Example: "How nice this scenery is!" is translated into *"Alangkah indahnya pemandangan itu"*

3. Naturalness: The translation should make sense, read naturally which is written in ordinary language, the common grammar, idioms, and words that meet that kind of situation. The use of natural Target Language (TL) in the translation is expected to be natural and not sound strange.

   Example: She worked hard at whatever she did. It is translated into *dia bekerja keras apapun yang dikerjakan,* the translation seems unnatural compared with *Apapun yang dilakukannya selalu dengan sungguh-sungguh.*

2.2 Figurative Language

2.2.1 Definition of Figurative Language

   According to *Longman Dictionary of Contemporary English* (1987: 379) figurative speech or figurative language is "an example of the figurative use of words." Same definition is given by *Oxford Advanced Learner's Dictionary* (2005: 433) that is "a word or phrase used for vivid or dramatic effect."

   Figurative language or "figures of speech" (http://www.frostfriends.org/figurative.html) is "a way of saying something other than the literal meaning of the words." In other words, any language that goes beyond the literal meaning of

words in order to furnish new effects or fresh insights into an idea or a subject,

cited from (http://www.orangeusd.k12.ca.us/yorba/figurative_language .htm).

Meanwhile, figurative language as stated on (http: //au.encarta.msn.com/

text_761577842__1/Figure_of_Speech.html) is:

> Figure of speech, word of group of words used to give particular emphasis to an idea or sentiment. The special emphasis is typically accomplished by the user's conscious deviation from the strict literal sense of a word, or from the more commonly used from of word order or sentence construction.

In *Merriam—Webster's Encyclopedia of Literature* (1995: 415), figure of speech

is defined as:

> A form of expression (as a simile or metaphor) used to convey meaning or heighten effect often by comparing or identifying one thing with another that has a meaning or connotation familiar to the reader or listener.

In Indonesian language figurative language is known as *gaya bahasa* or *majas*. According to Keraf (1991: 112) in his book entitled *"Diksi dan Gaya Bahasa"* defines figurative language as:

> *Persoalan gaya bahasa meliputi semua hirarki kebebasan: Pilihan kata secara individual, frasa, klausa, dan kalimat, bahkan mencakup pula sebuah wacana secara keseluruhan, malahan nada yang tersirat di balik sebuah wacana termasuk pula persoalan gaya bahasa.*

> *Keraf (1991: 112)*

Therefore, based on the explanations above, the writer conclude that

figurative language is language that cannot be taken literally (or should not be

taken literally only). Figurative language is supposed as a way in saying one thing

and meaning another. It is usually applied by many writers in creating literary

works such as poetry and novel. Many writers create figurative language

personally and creatively. Their styles are influenced not only by their culture but

also their background of experiences and so forth. Certainly, the writers' skill to create attractive and dept meanings of combinational words are needed to attract their readers' intention.

2.2.2 Types of Figurative Language

According to *Merriam-Webster's Encyclopedia of Literature, 1995: 415,* Figurative language or figure of speech can be classified in five major categories, there are:

1. Figures of resemblance on relationship (*e.g*., simile, metaphor, kenning, conceit, parallelism, personification, metonymy, synecdoche, and euphemism).

2. Figures of emphasis or understatement (*e.g*., hyperbole, litotes, rhetoric question, antithesis, climax, bathos, paradox, oxymoron, and irony).

3. Figures of sound (*e.g*., alliteration, repetition, anaphora, and onomatopoeia).

4. Verbal games and gymnastics (*e.g*., pun, and anagram).

5. Errors (*e.g*., malapropism, periphrasis, and spoonerism).

Basically, according to Keraf (1991) in *bahasa Indonesia* figurative language or *majas* is divided into four major categories, they are:

1. *Majas Perbandingan* for example, personification, metaphor, euphemism, allegory, hyperbole, litotes, etc.

2. *Majas Sindiran* for example, irony, sarcasm, etc.

3. *Majas Penegasan* for example, pleonasm, repetition, parallelism, tautology, climax, rhetoric, anticlimax, etc.

4. *Majas Pertentangan* for example, antithesis, paradox, okupasi, etc.

In addition, in line with Frost (2006) state that there are sixteen types of figurative language. Those figurative language would be explained which related to this study and those are used in analyzing the findings. The sixteen types of figurative language are presented below:

1. Alliteration

Alliteration is 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 contrast. Meanwhile, based on *Ensiklopedi Sastra Indonesia (2004: 42)* pointed out that *"Aliterasi adalah gaya bahasa dimana adanya pengulangan bunyi konsonan, lazimnya pada awal kata yang berurutan, untuk mencapai efek kesedapan bunyi"*

For instances:

- Sweet smell of success, a dime a dozen, and jump for joy

- Five freaky females finding sales at retail.

- *Bukan beta bijak berperi (Rustam Effendi's poem)*

2. Allegory

Allegory is a poem in the form of a narrative or story that has a second meaning beneath the surface one. According to *Ensiklopedi Sastra Indonesia (2004: 38)*, *"Alegori adalah suatu unsur gaya bahasa perbandingan yang menggunakan perlambang untuk menyatakan kiasan"*.

Furthermore, Robert Frost is notable for his use of parable using the description to evoke an idea. For instances:

- After Apple-Picking: the apple harvest suggests accomplishment.

- Birches: the climbing suggests the value of learning and experience.

- *Kakek dan nenek itu telah bersama-sama mengarungi bahtera pernikahan selama 50 tahun*

3. **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. For instances:

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

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

- *Si Udin sekuat Gatotkaca*

4. **Assonance**

Assonance is a resemblance of a sound in words or syllable. According to *Ensiklopedi Sastra Indonesia (2004: 93), "Asonansi adalah gaya bahasa dimana perulangan beberapa bunyi yang berdekatan yang terdapat pada berapa kata yang menyebabkan bunyi-bunyi itu enak didengar. Umumnya berupa pengulangan bunyi vokal"* For instances:

- Thy kingdom com, thy will be done.

- Fleet feet sweep by sleeping geese.

- *Turun di gunung gulung gemulung.*

5. **Hyperbole**

    Hyperbole is expression of exaggeration which used by a writer depicted as being better or worse, or larger or smaller, than actually the case. According to *Merriam—Webster's Encyclopedia of Literature* (1995: 573) "hyperbole is a figure of speech that is an intentional exaggeration for emphasis or comic effect." For instances:

    - Dr. Johnson drank his tea in oceans.

    - My date last night was the most beautiful girl in the world.

    - *Darahnya mendidih mendengar hinaan itu*

6. **Idiom**

    Idiom is the language peculiar to a group of people and has a special meaning of its own. According to *Ensiklopedi Sastra Indonesia (2004: 345) "Idiom adalah ungkapan yang bercorak khas digunakan dalam pemakaian bahasa, baik yang menyimpang dari tata bahasa maupun tidak karena mempunyai makna yang tidak dapat dijabarkan dari makna unsur-unsurnya"*. For instances:

    - She sings at the top of her lungs.

    - Do you need a hand?

    - *Anak itu besar kepala*

7. **Imagery**

    Imagery is the use of words to describe something, to create a "mental picture" of it. When Matthew Arnold's speaker says "the sea is calm

tonight" in the poem "Dover Beach," you create sea in your imagination. For instances:

- The trees converged in a velvet meadow.

- *Sungai itu mengalir dengan tenang, airnya jernih sehingga ikan-ikan kelihatan dengan jelas*

8. **Irony**

Irony is word using that say something other than what we mean actually. Irony is one of type of figurative language that declare the opposite meaning or contradiction with the fact. According to *Ensiklopedi Sastra Indonesia (2004: 361)* pointed out that *"Ironi adalah majas yang bertentangan dengan makna sesungguhnya, bias berupa ketidaksesuaian antara harapan dan kenyataan atau ketidaksesuaian antara suasana yang diketengahkan dan kenyataan yang mendasari"* For example:

- In this cell we are happy, actually.

- *Wanita itu kesepian di tengah kota yang ramai*

9. **Metaphor**

Metaphor is use of a word or phrase denoting kind of idea or object in place of another word or phrase for the purpose of suggesting a likeness between the two. In the other word, "Metaphor is a figure of speech in which a word of phrase denoting one kind of object or action is used in place of another to suggest a likeness or analogy between them" (*Merriam—Webster's Encyclopedia of Literature*, 1995: 756). For instances:

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- A woman is admired for her strength and beauty, she is a silken tent.

- The stages of love are stepping stones to death.

- *Raja siang telah pergi keperaduannya*

10. Metonymy

Metonymy is a figure of speech that uses a concept closely related to the thing actually meant. Meanwhile, according to *Merriam—Webster's Encyclopedia of Literature* (1995: 578), "metonymy is figure of speech consists of using the name of one thing for something else with which associated." There are several examples of metonymy:

- I spent the evening reading Shakespeare.

- "Hollywood." (The American film industry)

- "White House." (The president of the United States and advisors)

- *Ayah pergi ke kantor naik kijan sedangkan ibu pergi ke pasar naik bebek*

11. Onomatopoeia

Onomatopoeia is the naming of a thing or action by a vocal imitation of the sound associated with it and the use of words whose sound suggests the sense. In more simple terms, it is the use of a word to indicate sound in other words the figurative language of a sound like the word. For instances:

- The fire crackled and the popcorn popped.

- Hiss, rattle, bang, buss, roar, woof and so forth.

- *Meong, dor-dor-dor, kukuruyuk*

12. Paradox

Paradox is a statement or situation containing apparently contradictory or incompatible elements, but on closer inspection may be true. There are three definitions of paradox based on *Merriam—Webster's Encyclopedia of Literature* (1995: 856):

Paradox is (1) A tenet or proposition contrary to received of expectation. (2) An apparently self-contradictory statement, the underlying meaning of which is revealed only by careful scrutiny. (3) Something (such as a person, phenomenon, state of affairs, or action) with seemingly contradictory qualities or phases.

According to Keraf (1991: 136) *"Paradoks adalah semacam gaya bahasa yang mengandung pertentangan yang nyata dengan fakta-fakta yang ada"*.

Several examples of paradox as follows:

- Men work together whether they work together or apart.

- A well-known secret agent.

- *Musuh sering merupakan kawan yang akrab.*

13. Personification

Personification is representation of inanimate objects or abstract ideas as living beings, as in fact. According to *Merriam—Webster's Encyclopedia of Literature* (1995: 875), "personification is figure of speech in which human characteristics are attributed to an abstract quality, or animal, or inanimate object." Furthermore, according to Keraf (1991: 140) *"Personifikasi adalah semacam gaya bahasa kiasan yang menggambarkan benda-benda mati atau barang-barang yang tidak*

bernyawa seolah-olah memiliki sifat-sifat kemanusiaan". There are three examples of personification:

- Night enfolded the town in its ebon wings.

- The tree watches him sleep.

- *Anginpun berusaha membisikkan sesuatu kepadaku*

14. Simile

Simile is a figure of speech in which a comparison is expressed by the specific use of a word or phrase such as: like, as than, seems or as if. Based on *Merriam—Webster's Encyclopedia of Literature* (1995: 1033), the definition of simile is "figure of speech involving a comparison between two unlike entities. Based on Keraf (1991: 138) states that *"Persamaan atau simile adalah perbandingan yang bersifat eksplisit. Untuk itu ia memerlukan upaya yang secara eksplisit menunjukan kesamaan itu, yaitu kata-kata"* seperti, sama, sebagai, bagaikan, laksana, *dan sebagainya"* There are four examples of simile:

- Like an old-stone savage armed.

- We ran as if to meet the moon.

- *Matanya bagaikan bintang timur*

15. Symbol

Symbol is a thing that stands for something else more abstract. According to *Merriam—Webster's Encyclopedia of Literature* (1995: 1085) symbol is defined as "something that stands for or suggests something else by reason of relationship, association, convention, or accidental resemblance:

especially, a visible sign of something invisible." There are four examples

of symbol:

- Our flag is the symbol of our country.

- Flowers become a symbol for the beloved, his wife Elinor.

- *"Maung Bandung" hari ini akan beraksi (Maung Bandung* means one
  of soccer club in Indonesia located in *Bandung*)

16. Synecdoche

Synecdoche is a figure of speech that mentions a part of something to

suggest the whole or contrary. According to *Merriam—Webster's*

Encyclopedia of Literature (1995: 1086), "synecdoche is figure of speech

in which a part represents the whole or, less commonly, the whole

represents a part". In line with Keraf (1991: 142) states that *"Sinekdoke*

adalah semacam bahasa figurative yang mempergunakan sebagaian dari

sesuatu hal untuk menyatakan keseluruhan (pars prototo) atau

mempergunakan keseluruhan untuk menyatkan sebagian" For instances:

- "Have you got your wheels, man?" ('Wheel' is used to mean a car)

- "50 head of cattle." ('Head' is used to mean whole animals)

- *Si Udin sudah satu minggu tidak menampakkan batang hidungnya*
  (batang hidung means Si Udin in person*"*

2.2.3 Figurative Language in Novel

As mentioned before that figurative language usually exists in a novel. Here, the novel is as one of way for the author to write figurative language. According to Buhler in Newmark (1988:39), "novel is included into expressive functions of language. The other two are informative and vocative function."

Novel is an extended work of written, narrative, prose fiction, usually in story form. The English word derives from the Italian word 'novella', meaning "a tale, a piece of news". Novel is longer than any other works such as poem or short story. It is not bound by structural and metrical restrictions such as in plays and poetry *(http://en.wikipedia.org/wiki/Novel)*. However, novels usually attempts to bring greater senses of realism to the narrative by covering a wide range of characters and experience.

With the reference of those definitions above, the writer concludes that novel is a work of narrative fiction in certain length, written in which characters and their actions are described to represent daily life. It is said that novel is a book-length because most of novels wrote in about 40,000 or more that sizes a book. Novel nowadays can be perceived as a quite phenomenon literary work since many people with unrelated background are competing in writing novel. In addition by using figurative language, the novel has certain features in it. The novel will be more vivid imagery, have stronger feeling, the additional detail and comes beautifully to be read by the reader.