

## **CHAPTER IV**

### **FINDINGS AND DISCUSSIONS**

This chapter presents the research findings and discussions related to the formulation of the research. The findings are analyzed and elaborated which then discussed in sub-chapters in order to obtain the result of this research.

#### **4.1 Findings**

The research is aimed to analyze the types of figurative language that are found in the novel, to figure out the procedures of translation used in translating the novel entitled *Adventures of Huckleberry Finn* written by Mark Twain. Furthermore this research is aimed at judging the quality of translation of Indonesia version in terms of accuracy, clarity, and naturalness.

After conducting the research, the writer has found 398 sentences that contain figurative language from all chapters (chapter 1 – 43). However, 121 sentences are chosen from selected chapters. Those sentences or findings which are figurative language are taken from the selected chapters, the beginning chapters (chapters 1, 3, 5, 7, 11, 13), the middle chapters (chapters 16, 18, 20, 22, 24, 26, 28), and the last chapters (chapters 31, 33, 35, 37, 39, 41, 43). Hence, from those selected chapters, 121 figurative language are collected through purposive

sampling and analyzed based on the translation procedures suggested by Newmark and then stated the quality of translated novel.

In detail, the writer selected 121 figurative language. They consist of 1 alliteration, 2 allusion, 1 assonance, 21 hyperbole, 11 idiom, 25 imagery, 2 irony, 3 metaphor, 2 metonymy, 3 onomatopoeia, 6 paradox, 8 personification, 31 simile, 4 symbol and 1 synecdoche. The further discussion about each figurative language and its procedures are shown as follow

**Table 4.1 The Translation Procedures of Alliteration**

| No | Source Language  | Target Language  | Translation Procedures |
|----|--|--|------------------------|
| 1  | <b><u>I got a good going-over</u> in the morning from old Miss Watson on account of <u>my</u> clothes.</b><br>p.14<br>c. 3 | <i>Paginya aku <u>mendapat</u> <u>ceramah</u> dari Nona Watson mengenai <u>bajuku</u></i><br>p. 49 | Transposition          |

The figurative language above belongs to alliteration category. Alliteration is the repetition of initial sounds in adjacent words or syllables (*The Merriam-Webster Dictionary, 2004: 20*). In this case, there is repetition of a letter “G” in “...got a good going-over...” In this figurative language the author wants to create melody, establish mood and call attention from the reader. Furthermore, this sentence is important statement. However, in target language there is no repetition like in source language since the words “...got a good going over...” is translated into “...mendapat ceramah...”. It means that, the aspect of alliteration in the target language is ignored. However, the meaning of the source language can be transferred properly. Transposition is applied by the translator in translating this

figurative language in which the translator changed the grammatical structure of the original text. There are three changes that were conducted by translator. First is position of the word I as subject placed in front of the sentence in source language is shifted into subject in target language “aku” placed after modifier. Second is the position of modifier of time “in the morning” placed in the middle of sentence is shifted into in the front of the sentence in target language “paginya”. And the last is “my clothes” as plural object is translated into “*bajuku*” as singular object in the target language. The subject, verb, complement and modifier in this sentence formed the effect of alliteration it self. Generally, the translation is comprehensible. The translation is accurate, natural and clear.

*Table 4.2 The Translation Procedures of Allusion*

| No | Source Language   | Target Language   | Translation Procedures |
|----|---|---|------------------------|
| 1  | He said if I warn't so ignorant, but had read a book called <b><u>Don Quixote</u></b> , I would know without asking<br>p.17<br>c. 3 | Lalu dia bilang kalau saja aku tidak terlalu bodoh dan membaca buku yang berjudul <b><u>Don Quixote</u></b> , pasti aku akan tahu tanpa banyak tanya<br>p. 54 | Transference           |
| 2  | And said he was used to being <b><u>Romeo</u></b> , so the king could be <b><u>Juliet</u></b> .<br>p. 166<br>c. 20                  | <i>Dan berkata bahwa dulu dia biasa berperan jadi <b><u>Romeo</u></b>, jadi Dauphin bisa berperan sebagai <b><u>Juliet</u></b></i><br>p. 261                  | Transference           |

Allusion presents in both figurative language above in which a brief figurative language exist in those sentences there are in figurative language number one namely “Don Quixote” and figurative language number 2 is “Romeo and Juliet”. Both of them are part of history in which Don Quixote was a classic

book written by Cervantes, meanwhile Romeo and Juliet is a couple and they are a familiar story and become legend story for people all over the world. The procedure that was used by translator in translating those figurative language is transference. The procedure does not change physical form of the translated word where Don Quixote and Romeo and Juliet are translation of Don Quixote and Romeo and Juliet. Because the message of those sentences do not change too much and can be understood easily so those sentences are acceptable or good.

*Table 4.3 The Translation Procedures of Assonance*

| No | Source Language   | Target Language   | Translation Procedures |
|----|---|---|------------------------|
| 1  | Now you'd hear the thunder let go with an awful crash, and then go <b>rum- bling, grumbling, tumbling</b><br>p.63<br>c. 9 | <i>Sekarang kau akan mendengar guntur datang dengan <b>gelegar yang mengerikan, dan bergemuruh</b></i><br>p.118 | Paraphrase             |

Assonance presents in the figurative language above in which the repetition of the vowel sounds within words. In this case, assonance is shown in “rumbling, grumbling, and tumbling” in target language. There is repetition of vowel letter “U” in rumbling, grumbling, tumbling. The writer usually uses assonance to give a musical quality and to create unity. However, in target language there is no assonance. The translation procedure in translating assonance above is paraphrase. The original word that is “rumbling, grumbling, tumbling” is translated into “*gelegar yang mengerikan, dan bergemuruh*”. The translator attempted to render the contextual meaning of the original by using own language. In other words the translator only translates the core of the sentence without

change the meaning of the source language, so that the reader can understand easily. In this sentence the meaning of the sentence has translated successfully.

**Table 4.4 The Translation Procedures of Hyperbole**

| No | Source Language   | Target Language   | Translation Procedures |
|----|---|---|------------------------|
| 1  | I was in <b>a sweat</b> to find out all about him<br>p. 2<br>c. 1   | <i>Aku berusaha <b>setengah mati</b> untuk bisa memahaminya</i><br>p. 33  | Synonymy               |
| 2  | 'What! and I as high as a tree and as big as a <b>church?</b><br>p.19<br>c. 3                                     | <i>Apa! Tubuhku setinggi pohon dan sebesar <b>gereja?</b></i><br>p.55   | Through Translation    |
| 3  | But I lay I'd make <u>that man climb the highest tree there was in the <b>country</b></u><br>p.19<br>c. 3         | <i>Tapi aku akan membuat orang itu memanjat pohon tertinggi di <b>seluruh negeri</b></i><br>p.55                                      | Expansion              |
| 4  | <b>The judge</b> said it was the <u>holiest time on record</u><br>p. 30<br>c. 5                                   | <i><b>Hakim</b> itu berkata bahwa itu adalah <u>waktu tersuci di sepanjang sejarah hidupnya.</u></i><br>p. 70                         | Synonymy               |
| 5  | Seemed a week before we got to <u>the <b>stern</b></u><br>p.91<br>c. 13   | <i>Rasanya seperti butuh waktu <u>seminggu sebelum kami sampai ke <b>buritan kapal</b></u></i><br>p. 158                              | Expansion              |
| 6  | We didn't touch <b>an oar</b> , and we didn't speak nor whisper, <u>nor hardly even breathe.</u><br>p.92<br>c. 13 | <i>Kami sama sekali tidak menggunakan <b>dayung</b>, dan kami tidak berbicara atau berbisik, bahkan tidak juga bernafas</i><br>p. 160 | Through Translation    |
| 7  | Jim was pleased <b>most to death.</b><br>p. 373<br>c. 43  | <i>Jim senang <b>setengah mati</b></i><br>p. 547  | Synonymy               |
| 8  | <u>The lightning begun to flicker out from under his <b>eyebrows</b></u><br>p. 136<br>c. 18                       | <i><b>Kilat mulai menyambar dari bawah alisnya</b></i><br>p. 220  | Transposition          |
| 9  | And said I was the <b>best boy</b> in the world<br>p.142<br>c. 18   | <i>Dan dia berkata aku adalah <b>anak laki-laki terbaik di dunia</b></i><br>p. 229  | Through Translation    |
| 10 | <b>I couldn't get my breath for most a minute</b><br>p.148<br>c. 18   | <i><b>Aku kehilangan napas selama satu menit</b></i><br>p. 238  | Paraphrase             |
| 11 | Lots of the women and <b>girls</b> was crying and taking on, <u>scared most to death</u><br>p.186                 | <i>Banyak perempuan dewasa dan <b>gadis</b> yang menangis dan histeris, <u>ketakutan setengah mati.</u></i>                           | Transposition          |

|    |  |   |                        |
|----|--|---|------------------------|
|    | c. 22  | p. 288  |                        |
| 12 | A MAN'S safe in the hands of <b>ten thousand of your kind</b><br>p.187<br>c. 22  | <i>Seorang laki-laki akan tetap aman di tangan <b>ribuan orang seperti kalian</b></i><br>p. 289                                 | Descriptive Equivalent |
| 13 | I couldn't <b>a thought</b> of them in a year<br>p. 190<br>c. 22   | <i>Aku bahkan tidak <b>dapat memikirkannya dalam setahun</b></i><br>p. 294  | Transposition          |
| 14 | But his brother <b>would a give anything in this world</b> to see HIM before he died<br>p.204<br>c. 24                         | <i>Karena saudaranya itu akan <b>memberikan segala sesuatu di dunia yaitu dapat melihatnya sebelum mati</b></i><br>p. 312       | Expansion              |
| 15 | ' <b>Poor things!</b> to be left <b>alone in the cold world so.</b> '<br>p. 205<br>c. 24                                       | <i><b>Kasih!</b> Harus <b>tin'gal sendiri di dunia ya' kejam ini</b></i><br>p. 314  | Synonymy               |
| 16 | <b>Sudden as winking the ornery old creature</b> went an to smash<br>p. 208<br>c. 24   | <i><b>Tiba-tiba dalam sekejap mata, orang tua itu menghampiri untuk menampar</b></i><br>p. 317                                  | Reduction              |
| 17 | Then <b>Susan SHE</b> waltzed in; and if you'll believe me, she did give <b>Hare-lip hark from the tomb</b><br>p. 223<br>c. 26 | <i>Kemudian <b>Susan</b> berkata jika kau mempercayaku, dia akan <b>mendengar dari kuburan</b></i><br>p. 338                    | Transference           |
| 18 | And I wished I could tell her a <b>thousand lies</b> , so she could do it again<br>p. 223<br>c. 26                             | <i>Aku berharap dapat mengatakan kepadanya <b>seribu kebohongan sehingga dia melakukannya lagi.</b></i><br>p. 338               | Through Translation    |
| 19 | They sha'n't <b>touch a hair of your head</b><br>p.241<br>c. 28  | <i>Mereka tidak boleh <b>menyentuhmu meski sehelai rambut</b></i><br>p. 362   | Reduction              |
| 20 | I've thought of her <b>a many and a many a million times</b><br>p.244<br>c. 28   | <i>Aku rasa aku telah <b>memikirkan dia berjuta kali</b></i><br>p. 367  | Paraphrase             |
| 21 | And he was so grateful, and said I was the <b>best friend old Jim ever had in the world</b><br>p.273<br>c. 31                  | <i>Dan dia sangat gembira, dan dia berkata bahwa aku adalah <b>teman baik yang pernah dia miliki di dunia ini</b></i><br>p. 406 | Reduction              |

Hyperbole presents in all figurative language above. Hyperbole is a figurative of speech that is an intentional exaggeration for emphasis or comic



effect (*Merriam – Webster’s Encyclopedia of Literature, 1995: 573*). In this case, all of sentence above have the effect of exaggeration within its words.

Hyperbole presents in figurative language number 1, 4, 7 and 15 in which the exaggeration of statement is made to emphasize the truth of the statement. An exaggeration language is used in both the source language and in target language. The readers are able to catch the meaning of the sentences if they do not read literally. In source language of figurative language number 1 the word “sweat” is translated into target language into “*setengah mati*”. It means that the translator attempted to understand how the character “I” really wants to know something so hard. The sentence “The judge said it was the holiest time on record” in figurative language number 4 shows that there is an exaggeration expression in this sentence. It sounds too excessive that the author of the novel wants to attract the readers and it cannot be understood literally. In figurative language number 7 “Jim was pleased must to death” illustrates that it is does not make sense that Jim was happy and almost die because of it. This is only the author’s style in expressing something in his character in the novel. Then in figurative language number 15 in sentence “to be left alone in the cold world so” indicates the exaggeration expression. In this sentence, the author of the novel intended to make this expression much more attract to be read.

The translation of figurative language number 1, 4, 7 and 15 applied same procedure in translating the source language that is synonymy. In translating figurative language number 1 the translator tried to put the closest phrase to translate “sweat” into “*setengah mati*”. Actually, the word “sweat” is literally

translated as “*keringat or peluh*”. However, the translator selected the word “*setengah mati*” in translating “sweat” in order to appropriate with the context of the text. Figurative language number 4, the translator translated the word “judge” into “*hakim*” in target language. Actually, the word “judge” can be literally translated into “*wasit*” in target language. But, the word is not appropriate in this text since it will change the meaning. So, the translator used the word “*hakim*” that has similar meaning to “judge”.

The figurative language number 2, 6, 9, and 18, it can be seen the exaggeration in each sentences. In figurative language number 2 can be seen that the sentence “I as high as a tree and as big as a church” has the effect of exaggeration. It does not make sense that the body of people can be as high as a tree and as big as a church. This is only the imagination of the authors that is expressed in his writing. The sentence “we didn’t speak nor whisper, nor hardly even breathe” in figurative language number 6 has exaggeration effect. Human may be dead if do not breath even 5 minutes. Figurative language number 9 illustrates exaggeration expression in sentence “I was the best boy in the world”. Through this sentence the author of the novel attempts to emphasize for certain effect. An exaggeration expression also found in a sentence “I wished I could tell her a thousand lies” in figurative language number 18. It is impossible that a person is able to lie in a thousand to other.

The translator applied identical procedure in translating figurative language number 2, 6, 9 and 18 that is through translation procedure. The word “church” in figurative language number 2 is translated into “*gereja*” in target



language. The word “oar” is translated into “*dayung*” in figurative language number 6. In figurative language number 9 and 18 the words “boy” and “thousand”, each of them is translated into “*anak laki-laki*” and “*seribu*” in target language. Therefore, the translator applied this procedure in order to convert the grammatical structure of the source language to the nearest target language equivalent.

Hyperbole was found in figurative language number 3, 5 and 14. It is indicated in “I’d make that man climb the highest tree there was in the country” in figurative language number 3, “Seemed a week before we got to the stern” in figurative language number 5 and “But his brother would give anything in this world to see him before he died” in figurative language number 14 which are all of them have exaggeration expression.

Expansion procedure was applied by the translator in translating figurative language number 3, 5, and 14 in which there is some addition of words class was put in target language. It can be seen in figurative language number 3 the word “country” is translated into “*seluruh negeri*”. So in this case, the translator added one word class that is adjective “*seluruh*” in target language. The expansion is happened in figurative language number 5 in which the word “stern” (noun) is translated into “*buritan kapal*” (noun plus noun). Meanwhile, in figurative language number 14 the translator translated a noun “world” to be “*dunia yaitu*” (a noun plus a verb).

The exaggeration expression was seen in each figurative language number 8, 11 and 13. “The lightning begun to flicker out from under his eyebrows” in

figurative language number 8 shows that there is exaggeration within this sentence. It sounds peculiar as well as does not make sense that eyebrow is able to come out the lighting. The words “....scared most to death” in figurative language number 11 illustrates an exaggeration expression. The figurative language number 13 in sentence “I couldn’t a thought of them in a year” describes the exaggeration as well.

In translating figurative language number 8, 11 and 13, the translator used transposition procedure in which each figurative language underwent the change. In this case, the translator translated the word “eyebrows” into “*alis*” and “girls” into “*gadis*” in figurative language number 8 and 11 where plural word become singular word in target language. Meanwhile, figurative language number 13 in word “a thought” as a noun is translated into “*memikirkannya*” as a verb in the target language.

The Figurative language number 10 and 20 is categorized as hyperbole as well. Both of them illustrate exaggeration expression is used by the author of the novel. It can be seen in “I couldn’t get my breath for most a minute” and “I’ve thought of her a many and a many a million times”. This is done by the author in order to lead attention of his readers in enjoying his writing.

The translation procedure of figurative language number 10 and 20 is paraphrase. In this case, both of them are translated only the core of the sentences. The translator made it shorter but the meaning of target language is still same with the source language.

An exaggeration language is used in figurative language number 16, 19, and 21. Figurative language number 16 “Sudden as winking the ornery old creature went an to smash”. It is does not make sense that the elder is able to move as a blink the eye to hit someone. Furthermore, “They sha’n’t touch a hair of your head” in figurative language number 19 shows that there is exaggeration expression in it. And also the sentence “And he was so grateful, and said I was the best friend old Jim ever had in the world” in figurative language number 21.

The same procedure is applied in translating figurative language number 16, 19 and 21 that is reduction. The omission is happened when the translator translated “ornery old creature” into “*orang tua*”, “a hair of your head” into “*sehelai rambut*” and “best friend old” into “*teman baik*” in each figurative language of target language. It can be seen that there is a word that is not translated in target language there are creature, your head, and old in each figurative language.

Figurative language number 12 illustrates exaggeration expression there is the sentence “A man’s safe in the hands of ten thousand of your kind”. By this exaggeration effect the author of the novel attempts to emphasize for certain effect. In translating this figurative language the translator employed descriptive equivalent procedure in which the words “ten thousand of your kind” are translated into “*ribuan orang seperti kalian*”. In this case, the translator translated by explaining the description of the source language word in the target language. This is made in order to the reader do not misunderstanding about the context of the text.

The last hyperbole is illustrated in figurative language number 17. The sentence “she did give Hare-lip hark from the tomb” in figurative language number 17 shows an exaggeration expression since it does not make sense that the dead body is able to listen the call from tomb. It sounds like more comical event than reality. Transference is the procedure in translating this figurative language in which the word “Susan” is translated into “Susan” in target language. The word “Susan” in target language is still read in accordance to the source language phonology.

All of target language can be understood easily by the readers. Most of source language consists of simple sentences, so the translator could translate easily. Generally, the translator above have fulfilled the requirements as suggested by Barnwell: accuracy, clarity, and naturalness. However, there are some weaknesses in translating source language especially in terms of naturalness. For example, figurative language number 10 “I couldn’t get my breath for most a minute” is translated into “*Aku kehilangan napas selama satu menit.* This translation is little bit lack of naturalness. Suggested version that can be considered ”*aku tidak bisa bernapas selama satu menit*”.

*Table 4.5 The Translation Procedures of Idiom*

| No | Source Language   | Target Language   | Translation Procedure |
|----|---|---|-----------------------|
| 1  | Just <u>keep a tight tongue in your head</u> and move right along<br>p.277<br>c. 31   | <i>Pokoknya jaga lidahnya dan berjalan terus</i><br>p. 412  | <i>Paraphrase</i>     |
| 2  | Sometimes the widow would take me one side and talk about <b>Providence</b> in a way to <u>make a body’s mount water.</u><br>p.15 | Kadang si janda mengajakku bicara tentang <b>Tuhan</b> yang <u>membuat orang tergiur</u><br>p. 50 | Synonymy              |

|    |  |   |                              |
|----|--|---|------------------------------|
|    | c. 3   |   |                              |
| 3  | <b><u>I'll take you down a peg before I get done with you</u></b><br>p. 26<br>c. 5                                     | <b><u>Kesombonganmu harus dikurangi sebelum kupaksa</u></b><br>p. 64  | Paraphrase                   |
| 4  | As I went by I see it was a <b>lantern</b> hanging on <u>the jackstaff of a double-hull ferryboat</u><br>p.94<br>c. 13 | Saat mengapung aku melihat ada sebuah <b>lentera</b> tergantung pada sebuah <u>dongkrak kapal feri yang berlambung dua</u><br>p. 162            | Naturalization               |
| 5  | <b><u>They made a heap of fuss over him, and fixed him up prime</u></b><br>p. 372<br>c. 43                             | <b><u>Mereka memberi Jim segudang pujian, dan memperlakukannya sangat baik</u></b><br>p. 547  | Expansion                    |
| 6  | <b><u>Give a nigger an inch and he'll take an ell</u></b><br>p. 114<br>c. 16   | Bila engkau memberi sedikit keleluasaan pada seorang negro maka ia akan menuntut kebebasan ( <b><u>Diberi hati minta ampela</u></b> )<br>p. 190 | Notes, addition, and glosses |
| 7  | <b><u>But after this always do whichever come handiest at the time</u></b><br>p. 118<br>c. 16                          | <b><u>Tetapi setelah ini aku akan selalu ringan tangan di setiap kesempatan.</u></b><br>p. 196  | Paraphrase                   |
| 8  | He set up a little piece of poetry, which he made, himself, <b><u>out of his own head</u></b><br>p. 171<br>c. 20       | Dia menulis sedikit puisi yang dia buat sendiri, <b><u>di luar kepala</u></b><br>p. 268   | Reduction                    |
| 9  | And then a <b>MAN</b> goes in the night, with a hundred masked cowards at <u>his back</u><br>p. 188<br>c. 22           | Dan ada seorang <b>lelaki</b> berjalan di malam hari dengan <u>seratus topeng pengecut di punggungnya</u><br>p. 290                             | Through Translation          |
| 10 | And that made him mad, and he begun <b><u>to rip and tear</u></b><br>p.190<br>c. 22                                    | Dan hal itu membuatnya <b>naik pitam, dan mulai mengamuk.</b><br>p. 294   | Reduction                    |
| 11 | <b><u>Because they could have the heart to serve Jim such a trick as that</u></b><br>p.270<br>c. 31                    | <b><u>Karena mereka sampai hati memperlakukan Jim seperti itu</u></b><br>p. 402   | Paraphrase                   |

All of figurative language above belong to idiom category. Idiom is defined as an expression that cannot be understood from the meanings of its separate words (*The Merriam-Webster Dictionary, 2004: 355*). In this case, all of

sentence above have the implicit meaning. The sentence has certain meaning within it. It can be seen in figurative language number 1, 3, 7 and 11, there are have hidden meaning behind the text. In figurative language number 1 “Just keep a tight tongue in your head and move right along” this text has contextual meaning. The contextual meaning is that must be more careful and do not talk too much in a journey. In translating this sentence, the translator translated into “*pokoknya jaga lidahnya dan berjalan terus*”. This translation has same meaning with the true meaning of figurative language number 1. Figurative language number 3 has contextual meaning. The true meaning of figurative language number 3 is there is compulsion to do something. Then, in figurative language number 7 “...handiest at the time...” means that easy to be ordered to do something. The true meaning of figurative language number 11, “Because they could have the heart to serve Jim such a trick as that” is “they dared to treat Jim like that”. In translating those figurative language the translator applied paraphrase procedure. The translator conveyed the core meaning of the source language in the simplify form.

In figurative language number 2 the words “....make a body’s mount water.” This sentence does not mean that a body contains mount water but the true meaning of this sentence is very exciting. So, the translator translated this sentence into “*menggiurkan*”. In translating figurative language number 2 the translator also used synonymy procedure in which the word “providence” is translated into “*Tuhan*”. Actually the word “Providence” can be translated into



*Ilahi* or *Allah*. However, the word “*Tuhan*” is considered as the right equivalent of the word “Providence” in this sentence.

In figurative language number 4 the word “jackstaff” is categorized as idiom since if this sentence is separated the meaning may be different. So in order to get the true meaning the sentence must be united. The translator translated this sentence into “*dongkrak*”. Naturalization procedure is applied in translating this figurative language in word “latern” into “*lentera*” in target language.

It is clear that figurative language number 5 is idiom category since this sentence has contextual meaning not as looked but it has certain meaning. The words “...fuss over...” mean “praise”. In target language “fuss over” is translated into “*memuji*”. In translating this sentence, the translator applied expansion procedure because there is an addition of word class that is adverb in target language “...*sangat baik*”.

Idiom in figurative language number 6 is showed on the expression of the sentence “Give a nigger an inch and he’ll take an ell” this sentence shows that the nigger will take the smallest opportunity to get the freedom. In translating this idiom, the translator applied notes, addition, and glosses in which there are some addition. The additional information is put in brackets within the target language (*Diberi hati minta ampela*). The translator intended to make the reader understand the expression of target language by adding an idiom in Indonesian language that has same meaning with source language.

The words “out of his own head” in figurative language number 8 belong to idiom. In this case, this sentence means that he write the poem without thinking

anymore or writing the poem by heart. Reduction is applied in translating this idiom since there is omission word class that is “his own”. In this case, the words “out of his own head” are translated into “*diluar kepala*”. So the translator did not translate “his own” in source language to target language.

In figurative language number 9 the idiom is appeared in words “.....a hundred masked cowards at his back”. The true meaning of that words that this person does not has the bravery to face a problem. Through translation procedure use in translating this idiom where the word “man” is translated into “*lelaki*” because the literal translation of “man” is “*lelaki*”.

And the last idiom is figurative language number 10 in which the true meaning of the words “...rip and tear” is anger or run amuck. So it can be said that this sentence belong to idiom category. In translating this sentence the translator applied reduction procedure as figurative language number 8. The word “rip and tear” is not translated but that sentence is rendered into “*mengamuk*” in target language.

Although, the translator applied various procedures in translating figurative language above, generally the meaning and the message of the target language can be accepted. Generally, the translations above have fulfilled the criteria of good translation.

**Table 4.6 The Translation Procedures of Imagery**

| No | Source Language   | Target Language  | Translation Procedures |
|----|---|--|------------------------|
| 1  | <u>The stars were shining, and the leaves rustled in the woods ever so mournful</u><br>p. 4 | <u><i>Bintang-bintang bersinar di langit, dan daun-daun yang berdesau di hutan membuat suasana semakin sedih</i></u> | Modulation             |

|    |  |   |                     |
|----|--|---|---------------------|
|    | c. 1   | p. 35   |                     |
| 2  | <u>It would get so dark that it <b>looked all blue-black outside</b>, and lovely.</u><br>p.63<br>c. 9  | <u>Waktu itu sangat gelap sehingga di luar hanya terlihat warna biru-hitam, dan sangat indah</u><br>p.117   | Expansion           |
| 3  | <u>A perfect ripper of a gust would follow along and set the branches to tossing their arms as if they was just <b>wild</b></u><br>p.63<br>c. 9      | <u>Hembusan angin keras datang menyerang, dan membuat dahan-dahan beradu kekuatan seolah-olah mereka menjadi hidup dan liar</u><br>p. 118                         | Through Translation |
| 4  | <u>Well, before long here comes the wreck, dim and dusky, <b>sliding along down</b></u><br>p.97<br>c. 13   | <u>Nah, tidak lama kemudian, tampaklah bangkai kapal itu, suram dan kehitaman, pelan-pelan mulai tenggelam.</u><br>p. 166   | Paraphrase          |
| 5  | <u>By the time I got there the sky was beginning to get a little <b>gray</b> in the east</u><br>p.97<br>c. 13  | <u>Saat aku sampai di sana langit timur mulai berwarna kelabu</u><br>p. 167   | Through Translation |
| 6  | <u>The river was very wide, and was walled with solid timber on both side</u><br>p. 112<br>c. 16   | <u>Sungai ini sangat lebar, pepohonan yang lebat dan rapat di kedua sisinya</u><br>p. 187   | Through Translation |
| 7  | <u>That night about ten we hove in sight of the lights of a town away down in a left-hand bend.</u><br>p.119<br>c.16                                 | <u>Malam itu sekitar jam sepuluh, kami melihat dari kejauhan seberkas cahaya dari sebuah kota di sebelah kiri persimpangan</u><br>p. 197                          | Transposition       |
| 8  | <u>When it was daylight, here was the clear <b>Ohio</b> water inshore, sure enough</u><br>p. 120<br>c. 16  | <u>Saat siang hari, air sungai Ohio jernih sekali dilihat dari daratan, sangat jernih.</u><br>p. 199  | Transference        |
| 9  | <u>It got to be very late and still, and then along comes a <b>steamboat up the river</b></u><br>p.121<br>c. 16                                      | <u>Malam semakin larut dan tenang, dan kemudian datanglah sebuah kapal uap melewati sungai</u><br>p. 200  | Through Translation |
| 10 | <u>She was a big one, and she was coming in a hurry, too, looking like a <b>black cloud</b> with rows of glow-worms around it</u><br>p. 121<br>c. 16 | <u>Kapal itu besar, dan meluncur dengan tergesa-gesa, tampak seperti sebuah awan hitam dengan deretan cacing-cacing yang bersinar di sekelilingnya.</u><br>p. 201 | Through Translation |
| 11 | <u>Col. Grangerford was very tall and very slim, and had a darkish-paly complexion</u><br>p. 135<br>c. 18  | <u>Kolonel Grangerford sangat tinggi dan sangat kurus, dan memiliki kulit gelap pucat</u><br>p. 219   | Naturalization      |
| 12 | <u>Tom next — tall, beautiful men</u>  | <u>Kemudian Tom-tinggi, dan</u>   | Transposition       |

|    |   |  |                |
|----|---|--|----------------|
|    | <p><u>with very broad shoulders and <b>brown faces</b>, and long black hair and black eyes</u><br/>p. 136<br/>c. 18</p>   | <p><u>ganteng dengan bahu lebar dan <b>wajah coklat</b>, dan rambut panjang hitam dan mata hitam.</u><br/>p. 221</p>   |                |
| 13 | <p><u>Buck and a dog was stretched out on <b>the grass</b> in the sun sound asleep</u><br/>p.141<br/>c. 18</p>  | <p><u>Buck dan seekor anjing berbaring di <b>rerumputan</b> di bawah sinar matahari dan tertidur nyenyak</u><br/>p. 228</p>  | Transposition  |
| 14 | <p><u>She was mighty red in the face for a minute, and her eyes lighted up, and it made her <b>powerful pretty</b></u><br/>p. 142<br/>c. 18</p>   | <p><u>Wajahnya sangat merah selama semenit, matanya menyala dan ini membuatnya <b>sangat cantik</b>.</u><br/>p. 229</p>  | Synonymy       |
| 15 | <p><u>Juliet's in a <b>balcony</b>, enjoying the moonlight before she goes to bed, and she's got on her night- gown and her ruffled nightcap</u><br/>p. 167<br/>c. 20</p>                               | <p><u>Juliet berada di <b>balkon</b>, menikmati sinar bulan sebelum tidur, dan dia memakai gaun tidurnya dan topi tidur yang berkerut-kerut.</u><br/>p. 261</p>                                  | Naturalization |
| 16 | <p><u>It was a dirty, littered-up place, and had ink marks, and handbills with pictures of horses and runaway <b>niggers</b> on them, all over the <b>walls</b></u><br/>p. 167<br/>c. 20</p>            | <p><u>Tempat itu kotor, penuh sampah, dan tercoreng-moreng cat, dan poster buatan tangan dengan gambar kuda dan negro pelarian, tertempel memenuhi <b>dinding</b>.</u><br/>p. 262</p>            | Transposition  |
| 17 | <p><u>It had a picture of a runaway nigger with a bundle on a stick over his shoulder, and '<b>\$200 reward</b>' under it</u><br/>p. 171<br/>c. 20</p>  | <p><u>Kertas itu bergambar budak pelarian dengan buntelan yang dia ikatkan pada sebatang tongkat di atas bahunya "<b>berhadiah \$200</b>" di bawahnya</u><br/>p. 268</p>                         | Transposition  |
| 18 | <p><u>We laid up under a little willow towhead out in <b>the middle</b>, where there was a village on each side of <b>the river</b></u><br/>p.201<br/>c. 24</p>   | <p><u>Kami berbaring di bawah pohon willow yang tumbuh <b>di tengah delta</b>, di mana terdapat desa di <b>kedua sisi sungai</b></u><br/>p. 308</p>  | Expansion      |
| 19 | <p><u>The <b>king's</b> duds was all black, and he did look real swell and starchy</u><br/>p. 203<br/>c. 24</p>   | <p><u>Pakaian <b>Duke</b> semuanya hitam, ia seperti gelombang besar atau zat tepung</u><br/>p. 310</p>  | Modulation     |
| 20 | <p><u>Pretty soon we come to a nice <b>innocent-looking young country</b> jake setting on a log swabbing the sweat off of his face, for it was <b>powerful warm weather</b></u><br/>p.203<br/>c. 24</p> | <p><u>Tiba-tiba kami bertemu seorang <b>pemuda desa</b> yang lugu dan tampan duduk di atas batang kayu, ia menyeka keringat di wajahnya karena cuaca yang <b>sangat panas</b></u><br/>p. 311</p> | Synonymy       |
| 21 | <p><u>But she had stopped now with a <b>folded gown</b> in her lap, and had her face in her hands, crying</u><br/>p.237</p>   | <p><u>Tetapi dia tiba-tiba berhenti, dengan <b>gaunnya</b> terlipat di pangkuannya, tangannya menutupi wajah, dia menangis.</u></p>  | Naturalization |

|    |   |  |                     |
|----|---|--|---------------------|
|    | c. 28   | p. 357   |                     |
| 22 | <u>She smiled and red- dened up very <b>sweet</b></u><br>p.239<br>c. 28   | <u>Dia tersenyum dan mukanya memerah begitu <b>manisnya</b></u><br>p. 359  | Through Translation |
| 23 | <u>And I see her nostrils <b>spread</b> and her eyes snap when she said it, too</u><br>p. 241<br>c. 28  | <u>Dan aku melihat cuping hidungnya <b>mengembang</b> dan matanya melotot ketika dia mengatakan itu juga.</u><br>p. 362  | Synonymy            |
| 24 | <u>I see the <b>water come into her eyes</b>, too; and she shook me by the hand, <b>hard</b></u><br>p.244<br>c. 28  | <u>Aku melihat <b>airmatanya keluar</b> dari matanya juga; dan dia menyalamiku dengan erat</u><br>p. 366   | Synonymy            |
| 25 | <u>And I see Jim before me all the time: in the day and in the night- time, sometimes <b>moonlight</b>, some- times storms, and we a-floating along</u><br>p.272<br>c. 31 | <u>Dan aku melihat Jim ada di depanku setiap waktu: di siang hari dan di malam hari, kadang kala di waktu <b>bulan purnama</b>, kadang saat badai, kami mengapung di atas air.</u><br>p. 405 | Synonymy            |

All of figurative language above belong to imagery category. Imagery is defined as the use of words to describe something, to create ‘mental pictures’ of it or the art of making images (*The Merriam-Webster Dictionary, 2004: 357*). In this case, imagery is reflected from all figurative language above.

Figurative language number 1 and 19 represent that the author of the novel wants to create mental picture of the reader. In figurative language number 1 “The stars were shining, and the leaves rustled in the woods ever so mournful” and figurative language number 19 “The king’s duds was all black, and he did look real swell and starchy”. Both of sentences describe explicitly about what is happened in story. Modulation is used in translating those figurative language. In figurative language number 1, the word “shining” is in active form is changed into passive form “*bersinar*” in target language. The translator attempted to render the meaning of the original text in such away. The word “king” in figurative language



number 19 is translated into “*duke*” in target language. It is clear that there is a variation of viewpoint or perspective of thoughts between the target language from the source language.

The description of the author’s imagination is seen in figurative language number 2 and 18. In figurative language number 2 “It would get so dark that it looked all blue-black outside, and lovely” and figurative language number 18 “We laid up under a little willow towhead out in the middle, where there was a village on each side of the river”. Those figurative language show the imagination in author’s mind. The imagination of the author is depicted into that figurative language. The translator applied expansion procedure in translating both of figurative language. In figurative language number 2, the words “looked all blue-black outside” are translated into “*di luar hanya terlihat warna biru-hitam*”. In translation there is an expansion an adverb “hanya”. Meanwhile, in source language there is no such word. In figurative language number 18 “We laid up under a little willow towhead out in the middle” is translated into “*Kami berbaring di bawah pohon willow yang tumbuh di tengah delta*”. In this figurative language, there is expansion of an adjective “the middle” become “*di tengah delta*” (an adjective plus a noun).

Figurative language number 3, 5 and 6 represent imagery category. The author of the novel attempt to describe what in his mind through his writing. In other words, the author of the novel tries to explain a condition or an event by describing it through the writing. Such condition can be seen in figurative language number 3 “A perfect ripper of a gust would follow along and set the



branches to tossing their arms as if they was just wild”, in figurative language number 5 “By the time I got there the sky was beginning to get a little gray in the east” and figurative language number 6 “The river was very wide, and was walled with solid timber on both side”. Three of them illustrate the event or nuance of the phenomenon.

Through translation is applied in translating figurative language number 3, 5 and 6. The word “*buas*” is literal translation of the word “wild” in figurative language number 3. In figurative language number 5, the word “gray” is translated into “*kelabu*”. And the word “river” is translated into “*sungai*” in target language in figurative language number 6. This procedure converts the grammatical structure of the source language both word and sentence to the nearest target language equivalent.

A mental picture tries to be emerged by the author in figurative language number 9, 10 and 22. A sentence in figurative language number 9 “It got to be very late and still, and then along comes a steamboat up the river” describes about the situation in a river on the late night where a steamboat pass by. Figurative language number 10 “She was a big one, and she was coming in a hurry, too, looking like a black cloud with rows of glow-worms around it” tells about a very big ship is moving quickly on the river and the activities in it. A sentence “She smiled and red- dened up very sweet” in figurative language number 22 depicts about a smile of the beautiful woman.

In translating figurative language number 9, 10 and 22, the translator applied through translation procedure. Through translation procedure is used to

translate the word “steamboat” in figurative language number 9 into “*kapal uap*”, the word “a black cloud” into “*sebuah awan hitam*” in figurative language number 10, and the word “sweet” into “*manis*” in target language in figurative language number 22.

In figurative language number 4, imagery is reflected in “Well, before long here comes the wreck, dim and dusky, sliding along down”. Through this sentence, the author of the novel attempts to describe a wrecked ship that going to sink slowly. The reader is expected to be able to create that event in their imagination. The words “...sliding along down” is translated with paraphrase procedure into “*pelan-pelan mulai tenggelam*”. The translator translated only the core of the source language. Meanwhile, the meaning and the message of the source language can be conveyed to the reader.

Figurative language number 7, 12 and 13 present imagery category. The imagination of the author tries to be described through those figurative language. It can be seen in figurative language number 7 “At night about ten we have in sight of the lights of a town away down in a left-hand bend”, figurative language number 12 “Tom next — tall, beautiful men with very broad shoulders and brown faces, and long black hair and black eyes” and figurative language number 13 “Buck and a dog was stretched out on the grass in the sun sound asleep”. By writing those figurative language, the author tries to describe what in his imagination. The procedure that is used in translating these figurative language is transposition. The word “lights” (plural form) is changed into “*cahaya*” (singular form) in figurative language number 7. In figurative language number 12, the

words “brown faces” is translated into “*wajah coklat*”. A plural source language words is converted to be a singular word in the target language. In figurative language number 13, the word “grass” is translated into “*rerumputan*”. The translator in this translation change a singular “grass” is translated to be a plural “*rerumputan*”. By those changes, the translator attempted to search the most appropriate context of the sentence in target language.

Imagery is presented in figurative language number 16 and 17 in which a description of something tries to be created in readers’ mind. In figurative language number 16 “It was a dirty, littered-up place, and had ink marks, and handbills with pictures of horses and runaway niggers on them, all over the walls”. This sentence describes a dirty place where full of hand writing and pictures on its wall. In figurative language number 17 “It had a picture of a runaway nigger with a bundle on a stick over his shoulder, and ‘\$200 reward’ under it”. It is clear that these figurative language are a illustration from author’s mind. These figurative language used transposition procedure as well. A change of a plural word form “walls” into a singular word form “*dinding*” is shown in figurative language number 16. In figurative language number 17 the word “reward” to be “*berhadiah*” is transposition of noun form to be verb form in the translation.

Figurative language number 8 reflects imagery category. When the reader read this sentence “When it was daylight, here was the clear Ohio water inshore, sure enough”, so the reader create mental image in their mind about that sentence.

The word “Ohio” is translated by using the procedure of transference. There is no change on form of the translated word from the source language.

Figurative language number 11, 15 and 21 belong to imagery category. The author of the novel tries to construct ‘mental picture’ of the reader through the words. In figurative language number 11 “Col. Grangerford was very tall and very slim, and had a darkish-paly complexion”. This imagery shows the appearance of a man named Grangerford physically. By this sentence the readers is hoped to be able to create a description about what the man. The sentence “Juliet’s in a balcony, enjoying the moonlight before she goes to bed, and she’s got on her night- gown and her ruffled nightcap” in figurative language number 15 illustrates about a woman named Juliet who worn a pajama. She stood in a balcony and wanted to go to sleep. In figurative language number 21 “But she had stopped now with a folded gown in her lap, and had her face in her hands, crying” tells about a girl who is crying.

Naturalization is applied in translating figurative language number 11, 15 and 21. The word “Colonel” is translated into “*Kolonel*” in target language number 11. in figurative language number 15, the word “Balcony” is translated into “*Balkon*”. The word “Gown” is translated into “*Gaun*” in figurative language number 21. These translations are legally and naturally accepted in the target language in this case Bahasa Indonesia.

The sense perceptions of the readers are needed when the reader read figurative language number 14, 20 and 23. In figurative language number 14 “She was mighty red in the face for a minute, and her eyes lighted up, and it made her

powerful pretty” the readers visualize that woman in their mind. In figurative language number 20 “Pretty soon we come to a nice innocent-looking young country jake setting on a log swabbing the sweat off of his face, for it was powerful warm weather” illustrate a young man who sat on log then at the same time he wiped his sweat because of hot weather. The sentence “And I see her nostrils spread and her eyes snap when she said it, too” in figurative language number 23 indicates that the readers need to use their sense of imagination to visualize that event.

Synonymy procedure is applied in translating figurative language number 14, 20, 23. Synonymy has to possess the similar or the nearest sense to the precise one. It can be seen in figurative language number 14 the words “powerful pretty” to be “sangat cantik” where there is other appropriate words of the target language that is *teramat manis*. In figurative language number 20 the words “young country” is translated into “*pemuda desa*”. The translator used the procedure of synonymy in translating this word since there is no an exact equivalent in the target language for the words “young country”. The word “spread” in figurative language number 23 is translated into “*mengembang*”. Actually, there is more than one equivalent word of the word “spread”. It may be “*menyebar*” or “*melebar*”. However, the translator had to choose the most right equivalent of the source language. The word “*mengembang*” is the most precise equivalent of the word “spread” in this text.

Figurative language number 24 and 25 belong to imagery category. A sense perception is needed when the reader read both of figurative language. In

figurative language number 24 “I see the water come into her eyes, too; and she shook me by the hand, hard” the author of the novel expected that the readers as if is able to experience like the author’s. In figurative language number 25 “And I see Jim before me all the time: in the day and in the night-time, sometimes moonlight, some- times storms, and we a-floating along” shows that the character “I” as if always saw Jim every time. So the readers are hoped can experience as the character “I”.

The translator applied synonymy procedure in translating figurative language number 24 and 25. In figurative language number 24, the word “water” is translated into “*air mata*”. Literarily, the translation of the word “water” is “air”. However, the translator used the words “*air mata*” as the right equivalent of the word “water” in this text. The word “moonlight” is translated into “*bulan purnama*” in target language. the word “moonlight” has similar meaning with “*bulan purnama*”. The word “moonlight” can be translated as the word “*cahaya bulan*”. However, in this text the word “*bulan purnama*” is most appropriate than the word “*cahaya bulan*”.

Generally, most of all translations have fulfilled the criteria of good translation proposed by Barwnwell namely, accuracy, clarity and naturalness. The translator have successfully transferred the meaning of source language.

*Table 4.7 The Translation Procedures of Irony*

| No | Source Language   | Target Language   | Translation Procedures |
|----|---|---|------------------------|
| 1  | The idea of YOU <b><u>lynching anybody!</u></b><br><b><u>It's amusing</u></b><br>p.187<br>c. 22 | <i>Gagasan kalian untuk <b><u>menggantung seseorang! Itu menakjubkan.</u></b></i><br>p. 289 | Synonymy               |



|   |   |  |          |
|---|---|--|----------|
| 2 | <u>I druther have it than another man's kiss-the-Bible</u><br>p. 239<br>c. 28 | <u>Aku lebih memilih janjimu itu daripada sumpah di atas Kitab Suci oleh seorang laki-laki</u><br>p. 359 | Synonymy |
|---|---|--|----------|

All of figurative language above belong to irony category. Irony is one of type of figurative language that declares the opposite meaning with the fact. In this case, the figurative language number 1 shows the opinion that lynching is amusing idea. But, in fact the meaning of the sentence is not like that; instead that sentence is a statement that lynching is forbidden and can not be done. Meanwhile, the second sentence has ironic meaning in which the character “I” would rather to believe the promise rather than to believe a man who kiss the bible. As stated before that this sentence has ironic meaning.

Both of them are translated by the translator by using synonymy procedure. In first sentence the word “lynch” is defined as to put death by mob action without legal sanction or due process of law (*The Merriam-Webster Dictionary, 2004: 429*). So it can be said that lynch is kind of death sentence. The translator translated the word “lynching” in source language into “*menggantung*” in target language. The word “*menggantung*” is considered as the right equivalent of the word “lynching”. In second sentence the word “Bible” is translated into “*kitab suci*”. Literally, the word bible is translated as *Alkitab* or *Injil*. However, in this text the word *kitab suci* is more appropriate than the word *Injil*.

In terms of clarity, naturalness, and accuracy both of them is can be accepted or good enough. However, the sentence number one is better than sentence number two. The sentence number two is little bit lack of naturalness.

Suggested version that can be is “*aku lebih memilih janjimu daripada sumpah seorang laki-laki di atas Kitab Suci*”

**Table 4.8 The Translation Procedures of Metaphor**

| No | Source Language   | Target Language   | Translation Procedures |
|----|---|---|------------------------|
| 1  | The widow she cried over me, and <b><u>called me a poor lost lamb</u></b><br>p. 2<br>c. 1   | <i>Janda itu menangisiku, dan <b><u>menyebutku seperti seekor domba yang hilang</u></b></i><br>p. 32  | Synonymy               |
| 2  | <b><u>It was white; not like another man's white, but a white to make a body sick, a white to make a body's flesh crawl--a tree-toad white, a fish-belly white</u></b><br>p. 26<br>c. 5 | <i><b><u>Wajahnya pucat; putih, tidak seperti kulit putih manusia, tetapi putih seperti orang sakit, atau putihnya binatang yang merangkak seperti katak pohon atau perut ikan</u></b></i><br>p. 63 | Reduction              |
| 3  | <b><u>You think you're a good deal of a big-bug</u></b><br>p. 26<br>c. 5  | <i><b><u>Kau pikir kau ini seperti seekor serangga besar yang hebat</u></b></i><br>p. 64  | Through Translation    |

The figurative language number 1 belongs to metaphor category because the author of the novel tries to explain an explicit description through comparison without put the word “like” or “as”. In this case, the author of the novel try to compare between the character “me” and “lamb”. Both of them have same characteristic in author’s point of view. The procedure of translation used in translating the word “lamb” is synonymy. The word “lamb” is translated into the word “*domba*” because it has similar meaning. Therefore, the word “*domba*” is considered as the right equivalent of the word “lamb”. The quality of translation is good enough.

The figurative number 2 and 3 also belong to metaphor category. In figurative language number 1 the words “a tree toad white and a fish belly white” are analogy of face of someone; this phrase denotes kind of object or idea in place

of another word for purpose of suggesting a likeness between two. Furthermore, the words “big bug” in figurative language number 3 is compared with the character “I”. An analogy between “big bug” and a character “I” is clearly depicted in figurative language number 3. The character “I” thought that he as great as big bug.

In translating figurative language number 2, the translator used reduction procedure where the words “a fish belly white” are translated into “*perut ikan*”. The translator omitted a word “white” of the source language and re-tells by own language in the translation. Meanwhile, in figurative language number 3 the words “big bug” are literarily translated into “*serangga besar*” employs through translation. This procedure transfers the meaning and the grammatical construction of source language words into target language equivalence.

In general, all of translation of figurative above is acceptable in terms of accuracy and clarity. However, in translation of figurative language number 2, the translator translated the source language only to transfer the main message and make it shorter in the target language as well. Hence, it has important implication or omission to target language. This omission has changed the naturalness of the translation. “*Wajahnya pucat; putih, tidak seperti kulit putih manusia, tetapi putih seperti orang sakit, atau putihnya binatang yang merangkak seperti katak pohon atau perut ikan*” is little bit lack of naturalness. Suggested version that can be considered is the translation of “*wajahnya pucat; putih, tidak seperti putih kulitnya manusia, tetapi putih seperti orang sakit atau seputih binatang merangkak seperti katak pohon atau seputih perut ikan*”.

*Table 4.9 The Translation Procedures of Metonymy*

| No | Source Language   | Target Language   | Translation Procedures |
|----|---|---|------------------------|
| 1  | So the duke said these Arkansaw<br>lunkheads couldn't come up to<br><b>Shakespeare</b><br>p. 192<br>c. 22 | <i>Jadi Duke mengatakan orang-orang Arkansaw itu bodoh karena tidak bisa menerima <b>Shakespeare</b>.</i><br>p. 296 | Transference           |
| 2  | She had the <b>grit</b> to pray for <b>Judas</b><br>if she took the notion<br>p.244<br>c. 28              | <i>Dia memiliki <b>iman</b> untuk berdoa pada <b>Judas</b> jika dia mau</i><br>p. 367                               | Modulation             |

Both of the figurative language above belong to metonymy category. In the figurative language number 1 the word, “Shakespeare” as a prominent figures in that time. People in that time admired him. In second sentence, “Judas” as an object is referred to the name of something else which is closely associated with God. Actually, the word “Judas” came from the word “Judaism” which is defined as the religion based on the Old Testament of the Bible (*Longman Dictionary of Contemporary English, 1998: 568*). Based on the explanation above, both of figurative language is only mention the name of people and term of something so that they belong to metonymy category.

In translating figurative language number 1, the translator applied transference procedure where the word “Shakespeare” is translated into “Shakespeare”. In this case there is no changing grammatically in target language. Meanwhile, in figurative language number 2, the translator applied modulation procedure in translating the word “grit”. In this figurative language shown that the

word “grit” is translated into “*iman*” in target language. The translator had different perspective on this word. The word “grit” may be translated as the word *tabah*. Thus, the different viewpoint is found between the original text and the translation.

Based on the explanation above, it can be said that the translator have fulfilled the three criteria of the good translation as proposed by Barnwell, namely accuracy, clarity, and naturalness.

**Table 4.10 The Translation Procedures of Onomatopoeia**

| No | Source Language  | Target Language  | Translation Procedures |
|----|--|--|------------------------|
| 1  | Well, after a long time I heard the clock away off in the town go <b>boom-boom-boom- twelve licks....</b><br>p.5<br>c. 1 | <i>Setelah beberapa lama aku mendengar suara jam kota berdentang di kejauhan <u>teng-teng-teng – duabelas kali</u></i><br>p.36 | Cultural Equivalent    |
| 2  | All of a sudden, <b>bang! bang! bang!</b> goes three or four guns.<br>p. 147<br>c. 18                                    | <i>Tiba-tiba, <u>dor! dor! dor!</u> meletus tiga atau empat senapan</i><br>p. 237  | Cultural Equivalent    |
| 3  | Then comes a H-WHACK! <b>-bum! bum! bumble-umble-um-bum-bum-bum-bum</b><br>p.164<br>c. 20                                | <i>Kemudian datanglah petir! <u>gluduk! gluduk! duk-duk-der</u></i><br>p. 258  | Cultural Equivalent    |

The three of figurative language above belong to onomatopoeia category. Onomatopoeia in simple terms usually is defined as the use of word to indicate sound in other words the figurative language of a sound like the word. In this case, the three of them have similarity in terms of the use of words to indicate sound or onomatopoeia. Figurative language number 1, the words “boom-boom-boom” indicate the sound of the clock. Figurative language number 2, in words “bang! bang! bang!” indicates the sound of gun fire. The third sentence, the words

“bum! bum! bumble-umble-um-bum-bum-bum-bum” indicates the sound of thunder. Therefore, it is clear that the three of those figurative language belong to onomatopoeia category since all of them are the sound of something that is convert into words.

In translating onomatopoeia, the translator used cultural equivalent procedure in which the sound that is converted into words then translated into right equivalent in target language. In figurative language number 1 the sound of clock in source language “boom-boom-boom” is translated into “*teng-teng-teng*” in target language. In figurative language number 2, the sound of gun fire “bang! bang! bang” is translated into “*dor! dor! dor!*” in target language. And in last figurative language, the sound of thunder “bum! bum! bumble-umble-um-bum-bum-bum-bum” is translated into “*gluduk! gluduk! duk-duk-der*” in target language.

The translator has successfully translated these figurative language in terms of accuracy, clarity, and naturalness. The message and the meaning of translations can be understood easily by the reader.

*Table 4.11 The Translation Procedures of Paradox*

| No | Source Language   | Target Language   | Translation Procedures |
|----|---|---|------------------------|
| 1  | <u>Pap he hadn't been seen for more than a year, and that was comfortable for me</u><br>p. 15<br>c. 3 | <u>Ayahku sudah tak pernah kelihatan lagi selama setahun ini, dan hal tersebut membuatku senang.</u><br>p. 51 | Synonymy               |
| 2  | <u>I traveled nights, and hid daytimes and slept</u><br>p. 78<br>c. 11                                | <u>Aku berjalan saat malam hari, dan tidur dan bersembunyi saat siang hari</u><br>p. 140                      | Transposition          |



|   |  |  |                     |
|---|--|--|---------------------|
| 3 | By <b>Jackson</b> , I'd LIKE to, and, blame it, I don't know but I will<br>p.96<br>c. 13                         | <i>Demi Jackson, dengan senang hati, dan sialan, aku tidak tahu tapi aku mau</i><br>p. 165               | Transference        |
| 4 | He nearly <b>cried he was so glad</b> , but he warn't sur- prised<br>p. 143<br>c. 18                             | <i>Dia hampir <b>menangis karena bahagia</b> tapi ia tidak terkejut</i><br>p. 230                        | Through Translation |
| 5 | And the whole crowd of people standing up shouting and <b>laughing till tears rolled down</b><br>p. 191<br>c. 22 | <i>Dan semua orang dalam kerumunan berdiri meneriakinya dan <b>tertawa sampai menangis</b></i><br>p. 295 | Paraphrase          |
| 6 | You can't <b>pray a lie</b><br>p.272<br>c. 31  | <i>Kau tidak bisa <b>mendoakan sebuah kebohongan</b></i><br>p. 404                                       | Through translation |

All of figurative language above belong to paradox category. Paradox is defined as a tenet or proposition contrary to received of expectation (*Merriam – Webster's Encyclopedia of Literature, 1995: 856*). In this case, the figurative language number 1 shows that the character “me” is very happy because his father had not been seen more than a year. This sentence has paradox character. The figurative language number 2 illustrates that the character “I” traveled in night contrary in daylight the character “I” slept. It is clear that this figurative language belongs to paradox category. Figurative language no 3 shows the disloyalty. The character “I” explicitly said that “with pleasure” in the same time the character “I” explicitly expressed the unlikeness or sense of annoying with saying “*blame it*”. In figurative language number 4 can be seen that there is a contradictory statement “He nearly cried he was so glad”. It is same with the figurative language number 5 “Laughing till tears down rolled down”. Meanwhile, in figurative language number 6 shows that there is a contradictory between the goodness “pray” and badness “lie”. Hence, based on the elaborations, it can conclude that all of figurative language above belong to paradox category.

Synonymy procedure is applied by the translator in translating figurative language number 1 in which the word “pap” is translated into “ayah”. Actually, the word “pap” may be translated into “bapak”. But, the translator used the word “ayah” that has same meaning with “pap”. In translating figurative language number 2 the translator used transposition procedure. The word “nights” is translated as the word “malam” using the first type of transposition where the plural form is changed into singular form. The procedure used by the translator in translating figurative language number 3 is transference in which there is no change in form of the translated word from the original text, “Jackson” to be “Jackson”. In translating figurative language number 4 and number 6, the translator applied through translation procedure since both them are literary translated. In figurative language number 4 the word “glad” is translated into “bahagia” while in figurative language number 6 the word “lie” is translated into “kebohongan”. The figurative language number 6 is translated by using paraphrase procedure. The translator rendered the meaning of the original text to the target language in the simplify form.

*Table 4.12 The Translation Procedures of Personification*

| No | Source Language  | Target Language   | Translation Procedures       |
|----|--|---|------------------------------|
| 1  | I heard <b>an owl</b> , away off, who-<br><b><u>whooping about somebody that was dead</u></b><br>p.4<br>c. 1 | <i>Terdengar suara burung hantu dari kejauhan, <b><u>menyanyikan tentang kematian seseorang.</u></b></i><br>p.35                                    | Expansion                    |
| 2  | A whippowill and a dog <b><u>crying about somebody that was going to die</u></b><br>p.4<br>c. 1              | <i>Burung whippowill (burung malam di daerah Amerika) dan seekor anjing <b><u>melolongkan seseorang yang sedang mendekati ajal</u></b></i><br>p. 35 | Notes, addition, and glosses |

|   |   |   |               |
|---|---|---|---------------|
| 3 | <b>The wind</b> was trying to <b>whisper something to me</b><br>p.4<br>c. 1   | <i>Anginpun berusaha <b>membisikkan sesuatu kepadaku</b></i><br>p. 35                                     | Literal       |
| 4 | I was paddling off, <b>all in a sweat</b> to tell on him<br>p.115<br>c. 16  | <i>Aku mendayung, <b>semua keringat yang keluar</b> hanya untuk menceritakan kepadanya</i><br>p. 192      | Transposition |
| 5 | The leaves was <b>beginning to shiver</b><br>p.162<br>c. 20   | <i>Daun-daun mulai <b>menggigil kedinginan</b></i><br>p. 257  | Expansion     |
| 6 | <b>My souls</b> , how the <b>wind did scream along</b><br>p.164<br>c. 20  | <i>Jiwaku, bagaimana <b>angin berteriak</b> serta</i><br>p. 258   | Transposition |
| 7 | And them <b>devils laying</b> there right under her own roof, shaming her and robbing her<br>p.243<br>c. 28                             | <i><b>Setan-setan berbaring</b> di bawah atapnya, mencemooh dia dan merampoknya.</i><br>p. 366            | Synonymy      |
| 8 | And at last, when it hit me all of a sudden that here was the plain hand of <b>Providence slapping me in the face</b><br>p.271<br>c. 31 | <i>Dan pada akhirnya, ketika hal itu mengenaiku <b>sebuah tangan Ilahi menampar wajahku</b></i><br>p. 403 | Synonymy      |

The figurative language number 1 belongs to personification because the target language has the human attribute to an object in words the who-whoing . Personification is representation of inanimate objects or abstracts ideas as living beings of to give human qualities to inhuman things. In this case, the who-whoing of an owl represents that someone has passed away in that moment. Therefore the owl as if is able to sing when someone dead at the time. The translator applied expansion translation in translating this sentence. Each word class for example, subject, verb, complement and modifier in the sentences formed the effect of personification it self. Here, expansion occurred when there is an addition of word class that is noun. In this case, in source language only put the owl without adding any word class; however in target language the translator translated into “suara

*burung hantu*". So the translator added the word "*suara*". The target language in general is accurate and natural. The translator did not change the meaning of original text or source language.

The figurative language number 2 belongs to personification category. In this case, a whippowill and a dog as if both of them will cry like human when somebody will die soon. The translation of target language is translated by using notes, additions, and glosses procedure. The additional information is put in bracket within the target language text. The translator intended to make the reader understand that the whippowill is kind of bird located in America. Therefore, the writer assumes that the translator has successfully transferred the meaning of original text of source language.

The figurative language number 3 above belongs to personification category. The word "*membisikkan*" in order to compare the dead thing with human being. Here, the author intended to communicate a certain feeling that the word "*anginpun*" has a quality of human being. The procedure applied by the translator is literal translation procedure because the SL is converted to its nearest TL equivalent. The writer assumes that the translator tried to make this sentence more vivid so the readers can easily understand the core of the text. In conclusion this sentence is acceptable or good enough.

The figurative language number 4 represents that sweat could tell something to a people, as if the sweat had the ability like a human who can speak. In other words, the sweat in figurative language number 4 above possess one of human characteristic that are speaking. Meanwhile, in figurative language number

6, the word “the wind” is considered as human where “scream” is one of human characteristic. As if the wind were alive that has ability to scream. Therefore, both of figurative language belong to personification category. The procedure used in translating figurative language number 4 and 6 is transposition. It can be seen that in figurative language number 4, the words “all in a sweat” which are in the class of noun is changed into verb class in target language “*semua keringat yang keluar*”. Then, in figurative language number 6 the words “my souls” (plural form) is changed into “*jiwaku*” (singular form). So, both of them used transposition procedure in translating the target language.

The figurative language number 5 belongs to personification category. As mentioned before, inanimate object that is considered as living being categorized into personification. And the word “the wind” is attributed to human qualities that are able to shiver. Expansion procedure is used in translating this figurative language. There is addition found in the translation that is “*keinginan*” while there is no such equivalent word in the source language. In terms of the criteria of good translation this translation of figurative language has successfully translated.

The figurative language number 7 and 8 is categorized as personification. Both of them have characteristic of personification where in figurative language number 7 that the devils laying under her roof as if the devils become real thing as a human that has ability to lie down. In figurative language number 8, the word “providence” as an abstract thing is attributed to human qualities; as if the providence has a hand is able to slap the people’s face. In translating figurative language number 7 and 8, the translator applied synonymy procedure. In



figurative language number 7 the word “lying” is translated into “berbaring” in target language. In translating this word there are some synonymous words in target language that are *meletakkan*, *memasang*, *menyediakan* and *berbaring*. The translator may use right equivalent for this word “lying”. Furthermore, in translating figurative language number 8 the translator also used synonymy procedure in which the word “providence” is translated into “*ilahi*”. Actually the word “Providence” can be translated into *Tuhan* or *Allah*. However, the word “*ilahi*” is considered as the right equivalent of the word “Providence” in this sentence.

Generally, the translations of all figurative language above are acceptable and good enough. The translations have fulfilled the criteria of good translation that are proposed by Barnwell, accuracy, clarity and naturalness.

*Table 4.13 The Translation Procedures of Simile*

| No | Source Language  | Target Language   | Translation Procedures       |
|----|--|---|------------------------------|
| 1  | He warn't a boy to meeky along up that yard <b>like a sheep</b><br>p. 289<br>c. 33   | <i>Dia bukan sejenis bocah penurut seperti <b>domba</b></i><br>p. 429   | Through Translation          |
| 2  | I got an old tin lamp and an iron ring, and went out in the woods and rubbed and rubbed till I sweat <b>like an Injun</b><br>p. 19<br>c. 3 | Aku mendapatkan sebuah lampu kaleng tua dan sebuah cincin besi, lalu pergi ke hutan, menggosok dan menggosoknya hingga aku berkeringat <b>seperti orang Injun (orang Indian di Amerika)</b> | Notes, addition, and glosses |
| 3  | His hat was laying on the floor— <b>an old black slouch with the top caved in, like a lid.</b><br>p.26<br>c. 5                             | <i>Topinya terletak di lantai – ia tampak seperti sesosok tubuh tua yang <b>terbungkuk, ambruk</b></i><br>p. 64   | Paraphrase                   |
| 4  | And towards daylight he crawled out again, drunk <b>as a fiddler</b><br>p. 30<br>c. 5  | <i>Menjelang dini hari ia kembali merayap keluar, mabuk <b>seperti seorang pemain biola.</b></i><br>p. 70   | Synonymy                     |
| 5  | Well, all at once here comes a <b>canoe</b> ; just a beauty, too, about  | <i>Nah, ada sebuah <b>kano</b>; bagus sekali, panjangnya sekitar 13</i>   | Naturalization               |



|    |  |  |                     |
|----|--|--|---------------------|
|    | thirteen or fourteen foot long, riding high <b>like a duck</b><br>p. 41<br>c. 7  | <i>atau 14 kaki, terbawa arus cepat sekali <b>seperti bebek</b></i><br>p. 85   |                     |
| 6  | I shot head-first off of the bank <b>like a frog</b><br>p.41<br>c. 7   | <i>Aku segera melompat <b>seperti seekor katak</b></i><br>p. 85  | Through translation |
| 7  | I rose up, and there was Jackson's Island, about two mile and a half down stream, heavy timbered and standing up out of the middle of the river, big and dark and solid, <b>like a steamboat without any lights</b><br>p. 47<br>c. 7 | <i>Aku bangun dan itulah pulau Jackson, sekitar dua setengah mil, dengan kayu-kayu yang besar, dan terletak di tengah sungai, besar, gelap, dan padat, <b>seperti sebuah kapal uap tanpa lampu.</b></i><br>p. 94 | Transposition       |
| 8  | I reckon I shook <b>like a leaf</b><br>p. 78<br>c. 11  | <i>Aku merasa gemetaran <b>seperti daun</b></i><br>p. 139  | Through Translation |
| 9  | so we struck for an island, and hid the <b>raft</b> , and sunk the skiff, and turned in and slept <b>like dead people</b><br>p. 97<br>c. 13  | <i>Jadi kami mencari sebuah pulau, menyembunyikan <b>rakit</b> kami dan menenggelamkan sampan kecil yang kami ambil dari bangkai kapal itu, masuk ke pulau dan tidur <b>seperti orang mati.</b></i><br>p. 167    | Through Translation |
| 10 | I felt easy and happy and light <b>as a feather right off</b><br>p.115<br>c. 16  | <i>Aku merasa lega dan bahagia dan ringan <b>seperti bulu yang diterbangkan angin</b></i><br>p. 191  | Expansion           |
| 11 | But all of a sudden she bulged out, big and scary, with a long row of wide-open furnace doors shining <b>like red-hot teeth</b><br>p.<br>c. 16   | <i>Dan tiba-tiba dia muncul, besar dan menakutkan, dengan deretan panjang pintu-pintu terbuka lebar dan bersinar <b>seperti isi cabe merah</b></i><br>p. 201   | Synonymy            |
| 12 | Sometimes he smiled, and it was good to see; but when he straightened himself up <b>like a liberty-pole.</b><br>p. 136<br>c. 18  | <i>Kadang-kadang dia tersenyum, dan senyuman itu indah untuk dilihat; tapi begitu dia menegakkan dirinya <b>seperti patung liberty</b></i><br>p. 220   | Transference        |
| 13 | His mouth <b>opened up</b> like a trunk<br>p. 286<br>c. 33   | <i>Mulutnya <b>ternganga</b> seperti koper yang terbuka</i><br>p. 425  | Synonymy            |
| 14 | <b>She was gentle and sweet like a dove</b> , and she was only twenty<br>p. 137<br>c. 18   | <i><b>Nona Sophia lembut dan manis seperti seekor burung merpati dan umurnya masih dua puluh tahun</b></i><br>p. 221   | Expansion           |
| 15 | <b>Miss Charlotte she held her head up like a queen</b> while Buck was telling his tale, and her nostrils spread and her eyes snapped  | <i><b>Nona Charlotte mengangkat kepalanya seperti seorang ratu, cuping hidungnya mengembang dan matanya berkilat ketika</b></i>  | Transference        |

|    |  |   |                        |
|----|--|---|------------------------|
|    | p. 138<br>c. 18  | <i>Buck</i> menceritakan kisahnya<br>p. 224   |                        |
| 16 | We said there warn't no home <b>like a raft, after all</b><br>p. 149<br>c. 18  | <i>Kami</i> berkata tak ada yang terasa nyaman <b>seperti di rumah selain rakit.</b><br>p. 239  | Reduction              |
| 17 | Streets empty, and perfectly dead and still, <b>like Sunday</b><br>p. 166<br>c. 20   | <i>Jalanan kosong, dan benar-benar mati dan hening, seperti hari Minggu.</i><br>p. 262  | Through Translation    |
| 18 | THEY swarmed up towards Sherburn's house, a- whooping and raging <b>like Injuns</b><br>p.186<br>c. 22  | <i>Orang-orang berbondong-bondong menuju rumah Sherburn, berteriak-teriak dan mengamuk seperti Injun</i><br>p. 288  | Expansion              |
| 19 | And the front wall of the crowd begins to <b>roll in like a wave</b><br>p.186<br>c. 22   | Dan di depan tembok kerumunan mulai <b>bergerak seperti gelombang.</b><br>p. 289  | Modulation             |
| 20 | Then pretty soon Sherburn <b>sort of laughed</b> ; not the pleasant kind, but the kind that makes you feel <b>like when you are eating bread that's got sand in it</b><br>p. 187<br>c. 22      | <i>Kemudian Sherburn terlihat seperti tertawa, bukan tawa yang menyenangkan, tapi tawa yang membuatmu merasa seperti kau sedang makan roti yang tercampur pasir</i><br>p. 289   | Transposition          |
| 21 | And every lady with a lovely complexion, and perfectly beautiful, and looking just <b>like a gang of real sure-enough queens</b><br>p. 189<br>c. 22  | <i>Dan setiap wanita dengan kulit bagus dan wajah cantik, terlihat seperti sekumpulan ratu asli.</i><br>p. 292  | Paraphrase             |
| 22 | And she looking <b>like the most loveliest parasol</b><br>p. 189<br>c. 22  | <i>Dan mereka terlihat <b>bagai payung yang paling indah.</b></i><br>p. 293   | Through Translation    |
| 23 | And the horse a-going <b>like a house afire too</b><br>p. 191<br>c. 22   | <i>Dan kuda itu berlari seperti kebakaran rumah.</i><br>p. 295  | Synonymy               |
| 24 | Then he took <b>his theater paint</b> and painted Jim's face and hands and ears and neck all over a dead, dull, solid blue, <b>like a man that's been drowned nine days</b><br>p. 202<br>c. 24 | <i>Kemudian ia mengambil cat yang biasa dipakai untuk pertunjukan seni dan mengecat wajah Jim, tangan, telinga, dan lehernya seperti orang mati, biru pucat seperti seorang laki-laki yang basah kuyup selama sembilan hari</i><br>p. 309 | Descriptive Equivalent |
| 25 | He must hop out of the <b>wigwam</b> , and carry on a little, and fetch a howl or two <b>like a wild beast</b><br>p. 202<br>c. 24  | <i>Dia harus melompat keluar dari tenda, dan melolong seperti binatang buas</i><br>p. 309   | Synonymy               |

|    |   |  |                     |
|----|---|--|---------------------|
| 26 | And she set there, very impatient and excited and handsome, but looking kind of happy and eased-up, <b>like a person that's had a tooth pulled out</b><br>p. 238<br>c. 28 | <i>Dan dia duduk disitu, tidak sabar dan penuh semangat, dan terlihat cantik. Dia terlihat bahagia dan santai, <b>seperti orang yang giginya agak tonggos.</b></i><br>p. 358 | Synonymy            |
| 27 | And then up she jumps, with her face afire <b>like sunset</b><br>p.239<br>c. 28   | <i>Kemudian dia melompat dengan wajah yang memerah <b>seperti matahari terbit</b></i><br>p. 360  | Through Translation |
| 28 | A body can set down and read it off <b>like coarse print.</b><br>p. 242<br>c. 28  | <i>Seseorang bisa duduk dan membaca wajahmu <b>seperti tulisan yang jelas</b></i><br>p. 364  | Modulation          |
| 29 | I never see such a <b>girafft as the king</b> was for want- ing to swallow EVERYTHING<br>p.248<br>c. 28   | <i>Aku belum pernah melihat <b>jerapah seperti Duke</b> yang ingin menelan semua</i><br>p. 373   | Through Translation |
| 30 | We begun to come to trees with Spanish moss on them, hanging down from the limbs <b>like long, gray beards</b><br>p.266<br>c. 31  | <i>Kami mulai menjumpai pepohonan di mana lumut-lumut Spanyol menempel padanya, bergelantungan <b>seperti jenggot yang panjang</b></i><br>p. 397                             | Transposition       |
| 31 | And the minute they was fairly at it I lit out and shook the reefs out of my hind legs, and <b>spun down</b> the river road <b>like a deer</b><br>p. 268<br>c. 31         | <i>Dan sesaat kemudian aku menyelinap keluar dan mengibaskan halangan dan masuk sungai <b>bagaikan rusa.</b></i><br>p. 400   | Synonymy            |

All of figurative language above is categorized into simile category. Simile is defined as figure of speech involving a comparison between two unlike entities. In the simile, unlike metaphor, the resemblance is explicitly indicated by the words 'like' or 'as' (*Merriam – Webster's Encyclopedia of Literature, 1995: 1033*). In this case, there is the comparison between two unlike entities in all figurative language above that is signed by using of the words 'like' or 'as' explicitly in each sentences.

Simile appears in the figurative language number 1, 6, 8 and 9 above since the author of the novel used the word “like” within the sentence. In figurative language number 1, the author of the novel intended to compare the boy with a sheep because both of them have same characteristic that is both of them tend to obey the rule. The next figurative language which is number 6, there are comparison between the character “I” and a frog. The character “I” assumes that his jump is like the jump of a frog. Figurative language number 8 is explicitly put a word ‘like’ to compare two objects that are the character “I” and “a leaf”. Both of them have identical characteristic when they get shake. There is comparison between two objects that are sleep and dead people in figurative language number 9. Based on the context of the story, there is the character went to sleep like dead people.

The procedure used by translator in translating figurative language number 1, 6, 8 and 9 is through translation. In figurative language number 1 the word “sheep” is literally translated to target language “*domba*”. The word “frog” is translated into “*katak*” in target language of figurative language number 6. Next word that is “leaf” in figurative language number 8 is translated into “*daun*” and the word “raft” is translated into “*rakit*” in figurative language number 9. Since, this sentence is quiet simple so that the translator tended to translate easily. The meaning of the target language can be understood easily by the readers.

Figurative language number 17, 22, 27 and 29 are obviously put the word ‘like’ and ‘as’ in comparing two objects since there is a likeness between them. Each of the figurative language has two objects to be compared because they have

identical characteristic. In this case, the word “Sunday” in figurative language number 17 is compared to the condition of the street at the time. The street is in quite and still condition like Sunday. Then in figurative language number 22, a loveliest parasol is compared to the character “she” where she as beautiful as loveliest parasol. The word “sunset” is compare to a face afire in terms of the color of face as red as sunset. Then, the comparison happens in figurative language number 29 in which a giraffe is compared to the king. Both of them have same characteristics.

Through translation procedure was employed by the translator in translating figurative language number 17, 22, 27, and 29. The translator translated the word in those figurative language literarily. The word “Sunday” is translated into “*minggu*” in target language in figurative language number 17. Then in figurative language number 22, the word “parasol” is translated into “*payung*”. In figurative language number 27, the word “face” is translated into “*wajah*” in target language. The last figurative language number 29, the word “giraffe” is translated literarily into “*jerapah*” in target language.

It can be seen in figurative language number 2 “...I sweat like an Injun” where a comparison is expressed through the specific use of a word “like” used by the author of the novel. The translation procedure in translating this figurative language is notes, addition, and glosses. The word “Injun” is translated into “Injun (*orang Indian di Amerika*)” The translator provided additional information in the target language. The additional information is put in bracket within the target



language. The translator intended to make the reader recognize a term of Injun since not all people familiar with that term.

Figurative language number 3 and 21 used the specific word such as ‘like’ to compare a thing to another. The word “lid” in figurative language number 3 is compared to an old black slouch. Then in figurative language number 21, the words “a gang of real sure enough queens” are compared to the beautiful ladies. The translator applied paraphrase procedure in translating the both source language. So, the translator was only translating the core of the sentence. It can be seen in figurative language number 3 “.....an old black slouch with the top caved in, like a lid” is translated into “*ia tampak seperti sesosok tubuh tua yang terbungkuk, ambruk*”. And figurative language number 21 “.....gang of real sure-enough queens” is translated into “*....sekumpulan ratu asli*”.

Simile reflects in figurative language number 4, 11 and 13 as well. The words ‘as’ and ‘like’ are explicitly appeared in each sentences. In figurative language number 4 the word “fiddler” is related with a person who got drunk by using ‘as’ as connection. The words “red hot teeth” is compare with the scary big steam boat. Furthermore, in figurative language number 13, a comparison is happened between opened mouth and a trunk by using ‘like’ as connection.

The translation applied in translating figurative language number 4, 11 and 13 is synonymy. In translating the sentence, the translator selected the more precise words for target language. There is “fiddler” is translated into “*pemain biola*” in figurative language number 4. In figurative language number 11 the words “red hot teeth” is translated into “*isi cabe merah*”. And the words “opened



up” is translated into “*ternganga*” in target language of figurative language number 13. Actually, another appropriate word for opened up is *terbuka*.

The use of words ‘like’ and ‘as’ are shown in figurative language number 23, 25, 26 and 31. The word ‘like’ compares between the horse and a house afire in figurative language number 23. In figurative language number 25 the words “wild beast’ is compared to the action that is done by the character “he” who howl like a beast. The comparison is occurred in figurative language number 26 where the happiness of character “she” is compared to a person who had a tooth pulled out. Then, “a deer” is compared to the character “I”. Both of them have identical characteristic when the character “I” do something that resemble with a deer.

Synonymy was applied in translating figurative language number 23, 25, 26 and 31. The words “house afire” is translated into “*kebakaran rumah*” in target language number 23. The words “*kebakaran rumah*” have similar meaning with “house afire” in source language. Actually, those words can be translated into “*rumah terbakar*”. But, the words “*kebakaran rumah*” is considered as the right equivalent of the word “house afire” in this text. In figurative language number 25 the word “wigwam” is translated into “*tenda*”. The word “*tenda*” is considered as the most precise word for the word “wigwam” although “wigwam” has synonymous word that is “*gubuk*”. The next figurative language number 26, the word “tooth pulled out” is translated into “*giginya agak tonggos*”. The words “spun down” is translated into “*masuk*” in target language number 31. The words “spun down” may be translated into *menuruni*. But, the translator has to possess the similar or the nearest sense to the precise one.

It can be seen in figurative language number 5 “...riding high like a duck” where a comparison expressed through the particular use of a word “like” used by the writer. The translation procedure of target language is naturalization. Naturalization procedure is if the source language is adjusted to normal morphology and pronunciation of the target language in order to make it familiar for their tongue. This procedure is applied in translating “canoe” into “*kano*” by the translator.

Figurative language number 7, 20 and 30 belong to simile category. It can be seen in “...heavy timbered and standing up out of the middle of the river, big and dark and solid, like a steamboat without any lights” in figurative language number 7, “...Sherburn sort of laughed; not the pleasant kind, but the kind that makes you feel like when you are eating bread that’s got sand in it” in figurative language number 20 and the sentence “...Spanish moss on them, hanging down from the limbs like long, gray beards” in figurative language number 30 in which all of them used of a word or phrase such as ‘like’ to compare 2 objects.

Transposition procedure is used in translating those figurative language. A change in form of word is happened within each sentence. The word “lights” is in a plural form and is translated into “*lampu*” which is in a singular form in target language in figurative language number 7. There is a change of word class in figurative language number 20 “...sort of laughed...” is translated into “...*seperti tertawa...*” where noun in source language is converted into noun in target language. The word “beards” is translated into “*janggut*” in figurative language

number 30. The word “beards” which is in plural form is changed into “*janggut*” which is in singular form.

Figurative language number 10, 14 and 18 reflect simile category where obviously the author of the novel put the word ‘like’ or ‘as’ within the sentence. The word ‘as’ is shown in “I felt easy and happy and light as a feather right off” in figurative language number 10. A comparison between a feather and the feeling of character “I”. The next figurative language “She was gentle and sweet like a dove”. In this sentence, a dove is compared to the character “she” since both of them have same characteristic. In figurative language number 18 “...whooping and raging like Injuns”, there is a comparison between Injun and the action that is done by people.

The translator used expansion translation in translating figurative language number 10, 14, and 18. The sentence “...as a feather right off” in figurative language number 10 is translated into “*seperti bulu yang diterbangkan angin*” where there is an expansion a verb of “right off” become diterbangkan angin (a verb plus an adverb). In figurative language number 14 the word “she” is translated into “*nona Sophia*”. In this case, a noun become a noun plus a noun. The word “They” expands into “*orang-orang*” in figurative language number 18 in which a noun of subject is changed into two nouns of subject in target language.

A comparison is happened in figurative language number 12 and 15 as well. A liberty pole is compared to the way someone stands by using ‘like’ as connection in figurative language number 12. A comparison is happened in figurative language in which Miss Charlotte is compared to a queen in the way

she held her head. Both of them applied transference translation in translating figurative language. The procedure does not change physical form from source language to target language. In this case, the word “liberty” is translation of “liberty” in figurative language number 12. In addition, in figurative language number 15 the word “Buck” is translated into “Buck”.

There is a comparison in figurative language number 16 in which two objects is compared between a raft and home. Based on the context of the story, can be concluded that the comfort in raft is better than live at home. In translating this figurative language, the translator used reduction procedure since there is a omission from source language into target language. In this case, the translator omitted the words “...after all” in the last clause of the source language and do not translate in target language. This omission is aimed to get the naturalness of the target language.

Figurative language number 19 and 28 employed the specific words such as ‘like’ and ‘as’ in order to indicate a comparison in it. A comparison is seen in figurative language number 19 where a wave is compared to the crowd that began to move. Then, in figurative language number 28, a coarse print is compared to someone’s face. Both of them have identical characteristic in which a face is able to be read like coarse print. The translator applied modulation procedure in translating figurative language number 19 and 28. There is a change of viewpoint, perspective as well as category of thoughts from the source language into the target language. In figurative language number 19, the words “...roll in...” is translated into “...bergerak...”. Actually, the word “roll in” may

be translated into *bergulung* or *bergelombang*. The word “coarse print” is translated into “*tulisan yang jelas*” in figurative language number 28. It is happened because there is a difference viewpoint or perspective or thought.

The last sentence that is categorized into simile is figurative language number 24. There is a comparison within the sentence in which the word ‘like’ as a connection. Descriptive equivalent as one kind of procedures was applied by the translator. The words “theater paint” have the same meaning if it is translated by explaining the description of the source language words in target language that is “*cat yang biasa dipakai untuk pertunjukan*”. It is more acceptable and appropriate than using *cat pertunjukan*.

Generally, the translator has succeeded in translating source language of simile into target language in terms of accuracy, clarity and naturalness. All of translations are able to be understood and the meaning of translations is able to be gotten by the reader. However, there are some weaknesses or errors that are made by the translator in translating some figurative language. For example, in figurative language number 27 a word “sunset” is translated into “*matahari terbit*”. In *Kamus Inggris—Indonesia* (Echols and Shadily, 2000: 568) the meaning of “sunset” is “*matahari terbenam*”. This is a fatal error that is made by translator. The words “begins to roll in like a wave” in figurative language number 19 is translated into “*mulai bergerak seperti gelombang*”. This translation is lack of naturalness. The suggested version can be considered is “*bergelombang seperti ombak*”. As mentioned before, most of translations have fulfilled the criteria of good translation proposed by Barnwell.

*Table 4.14 The Translation Procedures of Symbol*

| No | Source Language   | Target Language  | Translation Procedures |
|----|---|--|------------------------|
| 1  | I got up and turned around in my tracks three times and <b><u>crossed</u></b> my breast every time<br>p. 4<br>c. 1              | <i>Aku bangun dan mondar-mandir dalam kamarku tiga kali dan membuat <b><u>tanda salib</u></b> di dada setiap saat</i><br>p. 36   | Synonymy               |
| 2  | You do that when you've lost a <b><u>horseshoe</u></b> that you've found, instead of nailing it up over the door<br>p.5<br>c. 1 | <i>Kau akan melakukan hal yang sama ketika kau kehilangan <b><u>sepatu kuda</u></b> yang baru saja kau temukan meskipun kau telah memakunya di atas pintu</i><br>p. 36 | Through Translation    |
| 3  | He said them little <b><u>birds</u></b> had said it was going to rain<br>p. 62<br>c. 9  | <i>Jim mengingatkanku akan <b><u>burung</u></b> yang menjadi pertanda datangnya hujan.</i><br>p. 117   | Transposition          |
| 4  | Anybody that don't believe yet that it's foolishness to handle a <b><u>snake-skin</u></b><br>p.121<br>c. 16                     | <i>Barangsiapa yang belum percaya bahwa sangatlah bodoh untuk melawan <b><u>kulit ular.</u></b></i><br>p. 200  | Through Translation    |

All of figurative language above belong to symbol category. 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. In this case, there are symbol in figurative language above. In figurative language number one the sentence "crossed my breast" become symbol. The word "crossed" here has certain meaning for Christian. In figurative language number 2 the word "horseshoe" means the symbol of lucky. The word "birds" in figurative language number 4 means the sign that it is going to rain soon. The figurative language number 4, the words "snake skin" means something that is very frighten of by certain people.



The translator applied synonymy procedure in translating figurative language number 1 in which the word “crossed” in source language is translated into “*salib*” in target language. The translator has translated the source language into the correct equivalent of the target language. Through translation procedure is used in translating figurative language number 2 and 4. The translator attempted to transfer grammatical structure of the source language to the nearest target language. In this case, in figurative language number 2 the word “horseshoe” is translated into “*sepatu kuda*” while in figurative language number 4 the word “snake skin” is translated into “*kulit ular*”. So, it is obvious that both of them are translated the grammatical structure of the source language words to the nearest equivalence of the target language. The figurative language number 3, the translator applied transposition procedure in which the word “birds” is translated into “*burung*”. A plural source language word is converted to be a singular word in target language. By changing the plural word of the source language the translation product is closer to naturalness of the target language.

In terms of accuracy, clarity, naturalness of all the translation above is acceptable and appropriate enough. However, in figurative language number 4 there is lack of naturalness. The translation will be better if the translator do paraphrase procedure because it will not change the accuracy, clarity, and naturalness of target language. Suggested version that can be “*siapapun yang belum percaya betapa bodohnya melawan kulit ular*” than “*Barangsiapa yang belum percaya bahwa sangatlah bodoh untuk melawan kulit ular*”. Generally, all of figurative language above are easy to be understood.

*Table 4.15 The Translation Procedures of Synecdoche*

| No | Source Language  | Target Language  | Translation Procedures |
|----|--|--|------------------------|
| 1  | I know you clear through <b><u>was born and raised in the South, and I've lived in the North</u></b><br>p.187<br>c. 22 | <i>Aku sangat kenal kalian. <b><u>Aku dilahirkan dan besar di Selatan, dan aku pernah tinggal di Utara</u></b></i><br>p. 290 | Through Translation    |

This figurative language belongs to synecdoche category. Synecdoche is the style of the author in naming of a part for the whole or the whole for a part. In this case, the author is intended to mention a whole for a part. The character “I” is not really lived in the north but the character “I” have lived in one of region or area that is located in north.

Through translation was applied by the translator in this figurative language. The words “South” and “North” is translated into “*Selatan*” and “*Utara*”. It means that the translator not only converts the grammatical structure of the source language to the nearest target language but also the lexical words are translated individually as well. Furthermore the words “South” and “North” tend to be known as something to indicate direction. *According to Longman Dictionary of Contemporary English (1998: 1008)* “South is the direction which is down from the centre line of Earth”. And those terms are already become familiar terms for people to give direction. The translation of target language sounds accurate and natural. The translator did not change the meaning of original text.

## 4.2 Discussions

### 4.2.1 Figurative Language

This research was conducted to find out types of figurative language that are applied in the novel *Adventures of Huckleberry Finn*. The result of analyzing 121 purposive sampling of figurative language in the novel showed 15 types of figurative language in the novel. Those figurative language are alliteration, allusion, assonance, hyperbole, idiom, imagery, irony, metaphor, metonymy, onomatopoeia, paradox, personification, simile, symbol and synecdoche.

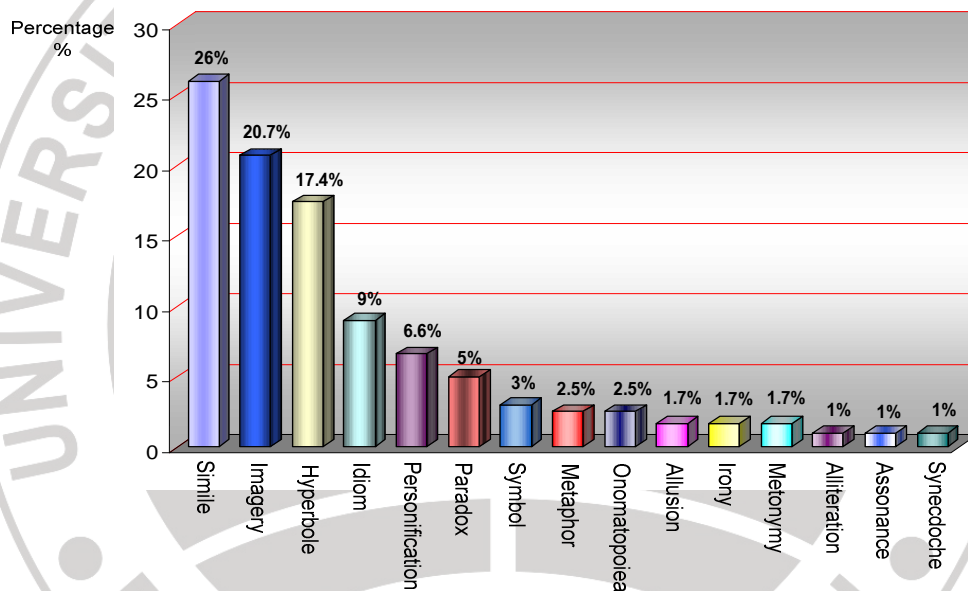
The classification and the frequency of the figurative languages found in selected chapter in the novel are shown as follow:

*Table 4.16 The Frequency of the Types of Figurative Language*

| No           | Types of Figurative Language | Frequency  | Percentage % |
|--------------|------------------------------|------------|--------------|
| 1            | Simile                       | 31         | 26           |
| 2            | Imagery                      | 25         | 20.7         |
| 3            | Hyperbole                    | 21         | 17.4         |
| 4            | Idiom                        | 11         | 9            |
| 5            | Personification              | 8          | 6.6          |
| 6            | Paradox                      | 6          | 5            |
| 7            | Symbol                       | 4          | 3            |
| 8            | Metaphor                     | 3          | 2.5          |
| 9            | Onomatopoeia                 | 3          | 2.5          |
| 10           | Allusion                     | 2          | 1.7          |
| 11           | Irony                        | 2          | 1.7          |
| 12           | Metonymy                     | 2          | 1.7          |
| 13           | Alliteration                 | 1          | 1            |
| 14           | Assonance                    | 1          | 1            |
| 15           | Synecdoche                   | 1          | 1            |
| <b>TOTAL</b> |                              | <b>121</b> | <b>100%</b>  |

The table shows that simile is the most frequently type of figurative language found in the novel. The total number of simile is 31 items or 26%. Then

it is followed by imagery with the total number 25 items (20.7%). There are 21 items (17.4%) of hyperbole, 11 items (9%) of idiom, 8 items (6.6%) of personification, 6 items (5%) Paradox, 4 items (3%) of symbol, 3 items (2.5%) for each metaphor and onomatopoeia, 2 items (1.7%) for each allusion, irony and metonymy. And the last, 1 (1%) item for each alliteration, assonance and synecdoche. In getting the clear picture, a figure of figurative language distribution is presented in figure 4.1



*Figure 4.1 Figurative Language Distributions*

#### **4.2.2 Translation Procedures**

In conducting translation, the translator may face problems in transferring the meaning from the source language to the target language. It is occurred whether in terms of grammatical structure, cultural aspects, lexicon, and communication situation, style of language both source language text and target

language text. Therefore, the procedures of translation possess an essential role in producing a good translation.

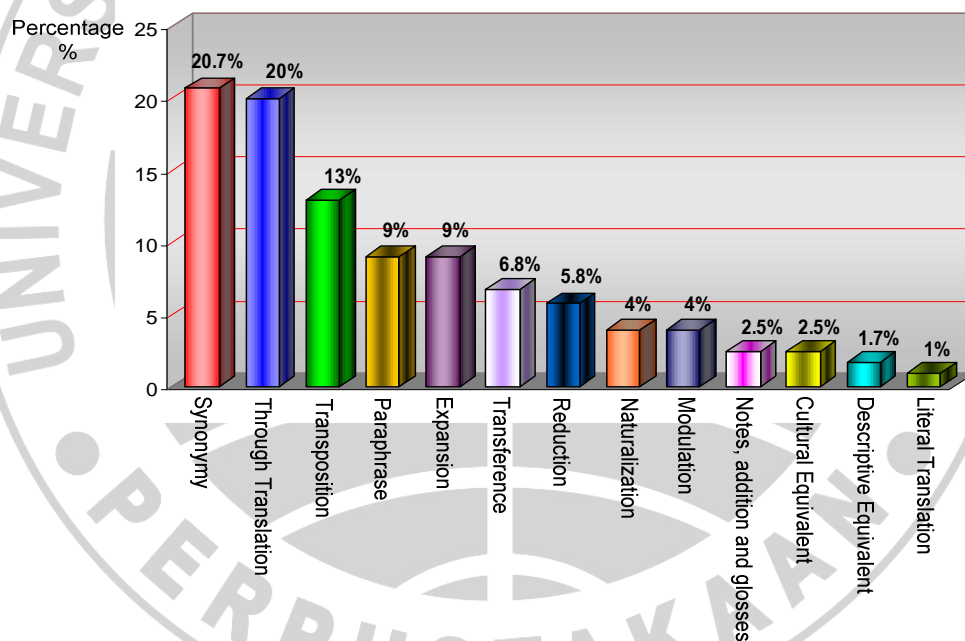
According to Newmark (1988) there are 20 translation procedures: literal translation, transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through translation, transposition, modulation, recognized translation, translation label, compensation, componential analysis, paraphrase, adaptation, equivalence, reduction and expansion, couplet, quadruplet, triplet and notes, addition and glosses.

Generally, the classification of translation procedure applied by the translator in translating 121 figurative language in selected chapters in the novel is shown in the following table.

*Table 4.17 The Frequency of Translation Procedures in Translating Figurative language*

| No           | Translation Procedures       | Frequency  | Percentage % |
|--------------|------------------------------|------------|--------------|
| 1            | Synonymy                     | 25         | 20.7         |
| 2            | Through Translation          | 24         | 20           |
| 3            | Transposition                | 16         | 13           |
| 4            | Paraphrase                   | 11         | 9            |
| 5            | Expansion                    | 11         | 9            |
| 6            | Transference                 | 8          | 6.8          |
| 7            | Reduction                    | 7          | 5.8          |
| 8            | Naturalization               | 5          | 4            |
| 9            | Modulation                   | 5          | 4            |
| 10           | Notes, Addition, and glosses | 3          | 2.5          |
| 11           | Cultural Equivalent          | 3          | 2.5          |
| 12           | Descriptive Equivalent       | 2          | 1.7          |
| 13           | Literal Translation          | 1          | 1            |
| <b>TOTAL</b> |                              | <b>121</b> | <b>100%</b>  |

Based on the table above, it can be seen that the translator employed 13 procedures of Newmark's strategies in translating figurative language; those are; synonymy (25 items or 20.7%), through translation (24 items or 20%), transposition (16 items or 13%), paraphrase and expansion (11 items or 9%), transference (8 items or 6.8%), reduction (7 items or 5.8%), naturalization and modulation (5 items or 4%), notes, addition, glosses and cultural equivalent (3 items or 2.5%), descriptive equivalent (2 items or 1.7%), and the last procedure is literal translation (1 items or 1%).



**Figure 4.1 Translation Procedures Distribution**



### 4.2.3 The Quality of Translation

As mentioned previously, the research also analyzed the translation quality of translation based on Barnwell theory (1996) in terms of accuracy, clarity and naturalness. By conducting this research the writer judge the quality of translation as proposed by Barwell.

According to Barnwell's findings (1980) as cited in Larson (1984) a good translation should meet the three criterias: first, accuracy 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); second, clarity means 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; third, naturalness means 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.

Based on the discussions above, generally, the outcomes of translations are good enough; however, the writer found some translations that show awkwardness or unclarity for example, a figurative language number 10 in hyperbole "I couldn't get my breath for most a minute" is translated into "*Aku kehilangan napas selama satu menit*". This translation is little bit lack of naturalness. Suggested version that can be considered "*aku tidak bisa bernapas selama satu menit*". In metaphor number 2 "It was white; not like another man's white, but a white to make a body sick, a white to make a body's flesh crawl--a tree-toad white, a fish-belly white" is

translated into “*Wajahnya pucat; putih, tidak seperti kulit putih manusia, tetapi putih seperti orang sakit, atau putihnya binatang yang merangkak seperti katak pohon atau perut ikan*” is little bit lack of naturalness. Suggested version that can be considered is the translation of “*wajahnya pucat; putih, tidak seperti putih kulitnya manusia, tetapi putih seperti orang sakit atau seputih binatang merangkak seperti katak pohon atau seputih perut ikan*”. The next translation that shows lack of naturalness is in figurative language number 2 in irony “I druther have it than another man’s kiss-the-Bible” is translated into “*Aku lebih memilih janjimu itu daripada sumpah di atas Kitab Suci oleh seorang laki-laki*”. It would be better if the translation like this “*aku lebih memilih janjimu daripada sumpah seorang laki-laki di atas Kitab Suci*”.

Furthermore, there are some inaccurate translation found in the subject of the study in terms of translating figurative language, for example in figurative language number 27 in simile, the word “sunset” is translated into “*matahari terbit*”. Actually, in *Kamus Inggris—Indonesia* (Echols and Shadily, 2000: 568) the meaning of “sunset” is “*matahari terbenam*”. “*matahari terbit*” is translation of sunrise (*Kamus Inggris—Indonesia*, Echols and Shadily, 2000:568 )