CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORETICAL

FRAMEWORK

This chapter evaluate several theories related to this research. Those are definition of figurative language, types of figurative language, definition of translation, translation equivalence and definition context related studies to support the analysis and research.

2.1 Review of Related Theories

Review of related theories involves of some parts, namely definition of figurative language, types of figurative language, figurative language translation, definition of translation, types of translation, translation equivalence, and the overview of the novel "*Origin*" by Dan Brown.

2.1.1 Definition of Figurative Language

Figurative language is a language used in ways to differ from the literal meanings and definitions of individual words or phrases. It is a common way for people to convey concepts and meanings that are more complex than those conveyed by literal language. According to X. J. Kennedy (1995), "figurative language is a way to use figure of speech or saying something other than the literal meaning of the world." (p. 677) He added, "A figure of speech may be occur whenever a speaker or writer, for the sake of freshness or emphasis, depart from usual denotation of word". Figures of speech are not devices to state what is demonstrably untrue. Indeed they often state truths that more literal language cannot communicate; they call attention to such truths; they

lend them emphasis. Barnet, Burto, Cain (2008) conveyed kind of language are not to be taken literally; rather, they employ figures of speech—departures from logical usage that are aimed at gaining special effects (p. 669). According to Kennedy (1995), there are some types of figurative language that can be found in literary works such as; simile, metaphor, personification, apostrophe, hyperbole (overstatement), understatement, metonymy, paradox, etc.

2.1.2   Types of Figurative Language

To provide clear explanation on each type of figurative expression, some definitions based on Kennedy's book and some expert will be quoted:

2.1.2.1 Simile

Kennedy (1995) defined simile as "a comparison of two things, indicated by some connective usually like, as, than or a verb such as resembles" (p. 680). A simile expresses a similarity between two things that dissimilar in kind. Kennedy (1995) stated, it's not simile if one say, *"Your fingers are like mine,"* that's a literal observation. But to say, *"Your fingers are like sausages"* is right to use a simile.

(Barnet et al., 2008) on his book given a quite similiar statement as Kennedy. It is said that in a simile, items from different classes are explicitly compared by a connective such as like, as, or than or by a verb such as appearsor seems. (If the objects compared are from the same

class—for example, "New York is like Chicago"— then no simile is present. (p. 71)

Another example of simile from Kennedy's book:

Life, like a dome of many-colored glass,

Stains the white radiance of Eternity.

The first of these lines (from Shelley's "Adonais") is a simile: a comparison of two things, indicated by a connective (like) (p. 680). The example above can be translated into "**_Kehidupan, seperti kubah kaca beraneka_ warna**…" using a form-based translation by Larson (1984).

2.1.2.2 Metaphor

Metaphor is another version of simile. According to Kennedy (1995), "metaphor is a statement that one thing is something else, which, in a literal sense, it is not". Larson (1984) stated that, "metaphor and simile are common figures of speech found in many languages". These figure of speech are comparison. Usually, a simile indicated by some connective usually like, as, than or a verb such as resembles. In another hand, a metaphor doesn't have the connective word. Kennedy (1995) also mentioned an implied metaphor, which one that uses neither a connective nor the verb to be (p. 680). Implied metaphor also known as a type of metaphor that state one thing is something else without actually mentioning one of those things.

Here are some examples of metaphor provided by Kennedy (p. 681):

*Oh, **my love is a red, red rose***.   (metaphor)

*Oh, **my love has red petals and sharp thorns.***(implied metaphor)

The example above can be translated using a form-based translation by Larson (1984) into:

"*Oh, **cintaku yang merah, semerah mawar***."   (metaphor)

"*Oh, **cintaku berkelopak merah dan berduri tajam***." (implied metaphor)

2.1.2.3 Personification

Kennedy (1995) mentioned that "a figure of speech in which a thing, an animal, or an abstract term (truth, nature) is made human is called personification". It is a way of assigning human characteristics to any non-human object or entity. Personification is frequently used to clarify or enrich a description of a non-human creature or object.

Here is an example of personification provide by Kennedy and its explanation (p. 686):

When Shakespeare asks, in a sonnet,

*O! how shall **summer's honey** breath hold out*

Against the wrackful siege of batt'ring days,

How can a breath confront the battering ram of an invading army? But it is summer's breath and, by giving it to summer, Shakespeare makes the season a man or woman as if the fragrance of summer were the breath within a person's body, and winter were the onslaught of old age. The

example above can be translated into "…*hawa manis musim panas yang bertahan*..." using a meaning-based translation by Larson (1984).

2.1.2.4 Apostrophe

Kennedy (1995) mentioned that, "hand in hand with personification often goes apostrophe, which is a way of addressing someone or something invisible or not ordinarily spoken to."

Later Kennedy (1995, p. 687) explained, a poet may use apostrophe to address an inanimate object, some deceased or absent individual, an abstract thing, or a spirit. Apostrophe is frequently used by the poet to announce a lofty and serious tone. However, apostrophe doesn't have to be always high-sounding. Its purposes is to giving life to the inanimate. It is a way of giving body to the intangible therefore it can speak to it person to person.

Some examples provided by Kennedy (1995) on his book (p. 687):

"Spade! with which Wilkinson hath tilled his lands" (inanimate object)

"Milton! thou shouldst be living at this hour" (dead/absent person)

"Return, Delights!" (an abstract thing)

"Thou Soul that art the eternity of thought." (a spirit)

2.1.2.5 Overstatement (hyperbole)

Most of us, from time to time, emphasize a point with a statement containing exaggeration. Kennedy (1995) stated, "when we speak

something using figure of speech but it is actually not the literal truth it is called overstatement (or hyperbole)". According to Kennedy (1995), literary artist often being fond of emphasis that's why they deliberately exaggerate for effect. Overstatement or hyperbole is a figure of speech that not intended to be taken which has a way of abundant to express something and statement exaggerated (exaggeration), in order to achieve certain effects rather than the truth. According to Perrine (1956), overstatement may be used for variety of purposes such as humorous, grave, fanciful or restrained, convincing or unconvincing.

Here are some examples of overstatement provided by Kennedy (1995) on his book (p. 687):

"Faster than greased lightning,"

"I've told him a thousand times."

The example above can be translated using a form-based translation by Larson (1984) into:

"Melebihi kecepatan kilat yang berpelumas,"

"Sudah kuberi tahu dia beribu-ribu kali."

2.1.2.6 Understatement

Kennedy (1995) stated that, "the opposite of overstatement or hyperbole is understatement, implying more than is said". Perrine (1956) said that, "understatement can occur when one saying les than one means, may exist in what one says or merely in how one says it."

An example of undertatement by Kennedy (1995) as stated in his book (p. 687):

Mark Twain in Life on the *Mississippi* recalls how supposed to be on watch, he was roused by the pilot and sent clambering to the pilot house: *"Mr. Bixby was close behind, commenting."*

Another example is Robert Frost's line "One could do worse than be a swinger of birches" the conclusion of a poem that has suggested that to swing on a birch tree is one of the most deeply satisfying activities in the world.

2.1.2.7 Metonymy

Metonymy is a figure in which a thing is designated not by its own name, but buy name of something that resembles or suggest it. In metonymy, as Kennedy (1995) stated, "the name of thing substituted for that of another closely associated with it". In other word, the poet uses metonymy to emphasize a significant detail and thus suggest something that the literal words does not suggest. An instance example of metonymy as Kennedy (1995) wrote in his book is when one say *"**The White House decided**,"* and mean the president did.

According to Kennedy (1995, p. 688), "synecdoche is one of type of metonymy, which is the use of a part of a thing to stand for the whole of it or vice versa". When one say *"**She lent a hand**,"* and mean that she lent her entire presence.

The example above can be using a meaning-based translation by Larson (1984) into, "*Gedung Putih telah memuutuskan*," and "*Dia memberikan bantuan*,"

2.1.2.8 Paradox

Kennedy (1995) explained, "paradox occurs in a statement that at first strikes us as self-contradictory but that on reflection makes some sense". Some paradoxical statements, however, are much more than plays on words. Perrine (1956) stated that "as a figure of speech, paradox is a statement". When we comprehend all of the conditions and circumtances involved in a paradox, we discover that what appeared to be impossible is actually entirely plausible and not at all strange. Perrine later explained, the contradiction in a paradoxical statement is usually caused by one of the word being used figuratively or in more than one sense. Apparently the value of paradox is its shock value. Its seeming impossibilitty catches the readers's attention, and the fact of its apparent absurdity emphasizes the truth of what is being said.

Examples provided by Kennedy in his book is quoted below (p. 688):

"The peasant," said G. K. Chesterton, *"lives in a larger world than the globe-trotter."* Here, two different meanings of larger are contrasted: "greater in spiritual values" versus "greater in miles."

In a moving sonnet, the blind John Milton tells how one night he dreamed he could see his dead wife. The poem ends in a paradox:

But oh, as to embrace me she inclined,

I waked, she fled, and day brought back my night.

2.1.3   Figurative Language Translation

Moindjie (2006) proposes that figurative language is an essential feature of style. As an attempt to point out the disparity between literal and figurative language, Kane (2000, p. 295) includes that literal language is simple, clear and straight forward. Intentions are openly expressed through literal language; words are used in their true meaning. Figurative language, on the other hand, entails a word being extended to take a larger or even dissimilar sense from the one normally. More explicitly, unlike literal language, figurative language employs new extra words' with meanings that are noticeably different from ordinary.

It is also presented by Lamarque (1997) in his "Concise Encyclopedia of Philosophy of Language" that figurative utterances violate the norms of literal language; however they are still understood as meaningful (p. 153). Syntactic, semantic and pragmatic restrictions govern literal language and let no room for ambiguities or misunderstanding. The same cannot be said about figurative language; figurative utterances generally conform to syntactic rules, occasionally break semantic rules, and frequently violate pragmatic rules. The breach of these constraints results in sentences that are either apparently inaccurate or are clearly improper if understood literally. It is meant here that

figurative language is the result of a series of violations regarding the usually obeyed syntactic, semantic and pragmatic rules.

Besides, figurative language plays an important role in literary works and their perception among the readership. It draws the author's experience and clarifies his intent in a fairly pleasant and artistic way. (Chesla, 2001) suggests that, "figurative language is so effective since it helps readers visualize what the author is telling in an imaginative fashion" (p. 93). In other words, whenever one meets a figurative tool while reading a literary piece, he is more likely to imagine the concept being described and then fully understands the author's intended meaning.

Translating figurative language in literary works can be difficult for translators because they must first understand the hidden meaning of the figurative language (Colston, 2015). The person whose role is a translator must be able to equivalently render the message from the source language when translating such figurative expressions. Depending on the translator, this process will produce different translation products.

2.1.4   Definition of Translation

Translation, according to the dictionary, is the process of changing from one state or form to another in order to understand the meaning of one's own or another's language says (The Merriam-Webster Dictionary: 1974). Larson (1984) stated that translation essentially is a change in form. In 1988, Peter Newmark also proposed a definition of translation in his "A Textbook of

Translation" book. He defined translation as "rendering the meaning of a text into another language in the way that the author intended the text". When we talk about the form of a language, it refers to the actual words, phrases, clauses, sentences, paragraphs, and so on that are spoken or written. These forms are referred to as a language's surface structure. It is the structural component of language that is visible in print or heard in speech.

In the process of translation, the form of the source language is replaced by the form of the receptor (target) language. (Larson, 1984) stated that, "translation entails researching the lexicon, grammatical structure, communication situation, and cultural context of the source language text". To determine the meaning of context, we must reconstruct it using the lexicon and grammatical structures that are appropriate in the receptor language and its cultural context. Every language has its own distinct personality and structure. As a result, each term or phrase may be produced differently than in another language.

Based on those definitions, there are two main terms to consider when considering translation. The first is the process of transitioning from one language to another, both written and spoken. The second step is to make any necessary adjustments so that the SL's idea and information are not distorted. It is difficult to define a good translation product, but the main goal here is to achieve optimal translation (Chesterman, 2016). The message of the SL texts should be preserved, but the TL texts should also consider the TL readers.

2.1.5 Types of Translation

Larson distinguish translation into two types, form-based translation and meaning-based translation. In the book "Meaning-Based Translation" (1984), they are called as the literal translation and idiomatic translation. Literal translation is a form-based translation; in literal translation, the form of the source language is transferred into the form of the target language. Furthermore, Larson (1984) claimed that literal translation attempts to follow the form of the source language. Meanwhile, idiomatic translation is called meaning-based translations, which make every effort to communicate the meaning of the source language text in the natural forms of the receptor language.

(Larson, 1984) stated that "A completely literal translation is an interlinear translation. It is desirable to reproduce the linguistic features of the source text for some purposes, such as linguistic studies of that language." Although these literal translations are very useful for purposes related to source language study, they are only of limited assistance to speakers of the receptor language who want to know what the source language text means. Because the general grammatical form of the two languages may be similar, the literal translation can often be understood.

Most literal translators actually produce a partially modified literal translation. They modify the sequence and grammar in such a way that acceptable sentence structure can be used in the receptor language. However, the lexical items are translated literally. The modified literal translation

changes the order into the receptor language structure. Larson (1984) added, "A person who translate in a modified literal manner will change the grammatical forms when the constructions are obligatory". Literal and modified literal translations consistently in that they choose literal equivalents for the words, i.e., the lexical items being translated. Literal translations of words, idioms, figures of speech, etc., result in unclear, unnatural, and sometimes nonsensical translations. In a modified literal translation, the translator usually adjusts the translation enough to avoid real nonsense and wrong meanings, but the unnaturalness still remains.

Larson (1984) asserted that the goal of translation should be idiomatic, "Idiomatic translations use the natural forms of the receptor language, both in the grammatical constructions and in the choice of lexical items". A truly idiomatic translation does not sound like one, it appears to have been written in the receptor language at first. As a result, a good translator will attempt to translate idiomatically. However, translations are frequently a combination of literal transfer of grammatical units and some idiomatic translation of the text's meaning. A translator may express some parts of his translation in very natural forms and then fall back into a literal form in other parts.

Peter Newmark in his "A Textbook of Translation" book (1988, p. 45) mentioned 8 methods of translation. He presented two groups of translation, they are:

a. Emphasis on Source Language method

In this method, the translator goes to make contextual meaning of the existed source text, they are: (1) word-for-word translation, in this method, words of the TL converted directly from the SL words. The SL word-order is maintained and the words translated singly by their most familiar meanings, not based of context. Cultural words are translated literally, commonly, this method is used as pre-translation step at the translation of very difficult text and to understand the mechanism of source language; (2) literal translation, the grammatical structure of SL are transferred to their nearest TL equivalents but the lexical words are again translated singly, without looking at the context. This method can be used as method in the first step of translation, not as customary method; (3) faithful translation, this translation attempts to reproduce the contextual meaning of the source text while remaining constrained by grammatical structure, so the end result still can be awkward and strange; (4) semantic translation, this method is more flexible, it should also take into account the esthetical element of the source language text by compromising meaning as long as it remains within natural limits.

b. Emphasis on Target Language method

In this method, the translator attempts to produce the same outcome as the intended meaning written by the author to the reader of source language. Some types of translation which emphasis on target language are: (1) adaptation, is the 'freest' form of translation, it is primarily used for plays (comedies and poetry); themes, characters, and plots are tend to not changed, the SL culture is transferred to the TL culture, and the text is modified. Culture

translation from source language into target language is present; (2) free translation, is a translation method that prefer content over the form of the source language; it is commonly used in the mass media group. The form of target language text has reformed in this method.; (3) idiomatic translation, its goal is to reproduce the message in the source language text, but it frequently uses friendly impressions and idiomatic utterances that are not found in the real version.; (4) communicative translation, this method attempts to transfer the exact contextual meaning of the source language in such a way that both content and language are readily acceptable and comprehensible for the reader.

2.1.6 Translation Equivalence

The idea of equivalence has been discussed in a variety of ways, including Nida's "formal vs. dynamic equivalence", Newmark's "semantic vs. communicative translation", Bell's "semantic vs. functional equivalence", and so on. Nida and Taber (1964) added, "translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style". According to Nida and Taber (1964: 166), the closest natural equivalent is as follows: (1) equivalent, which points to the message in the source language; (2) natural, which points to the message in the receptor language; and (3) closest, which binds the two orientations together based on the highest degree of approximation.

(Baker, 2018) asserted that "in doing translation, a translator should have some strategies to achieve the intended meaning from the source text to the target text in any level equivalence". There are several levels of equivalence; they are equivalence at word level, above word level, grammatical level, textual level, and pragmatic level.

2.1.6.1 Equivalence at Word Level

Baker (2018: 10) defined a word as, "the smallest unit that we would expect to possess individual meaning" Language is an arbitrary system; one thing can have various names based on different languages. In other word, there is no word in the Target Language (TL) has the same meaning as in Source Language (SL). This is known as non-equivalence, and problems might present during the process of translation. Baker (2018) stated that, "In dealing with many types of non-equivalence, the translator should use any strategies in order to accomplish the best equivalence on the lexical meaning for the word in translation, such as using more general word, less expressive word, or specification for intended meaning." (p. 24)

2.1.6.2 Equivalence Above Word Level

Baker (2018: 5) stated that "this kind of equivalence looks more at combinations of words and phrases". Baker asserted that "each word has its own meaning, but when they combined together with other language components it can has a contrast meanings, provided that those words are

made in the correct from of a given language. When there is difference in the pattern of lexical of the source language and target language, translator most likely will encounter a problem in the process of translation. Lexical patterning deals with collocation, idioms, and fixed expression".

The first difficulty that a translator might come across in the process of translation, is being able to recognize an idiomatic expression they are dealing with. Idioms and fixed expressions are not always so obvious. There are various types of idioms, some are more easily recognizable than others. Once an idiom or fixed expression has been recognized and interpreted correctly, the next step is to decide how to translate it into the target language equivalently so it will be acceptable and comprehensible for the reader of the target language.

2.1.6.3 Grammatical Equivalence

In "In Other Words: A Coursebook on Translation" (2018) book, Baker stated that "grammatical equivalence describes the variety of grammatical categories, which may or may be expresses in a different language and the way of this area of language structure can affect the process of translation". Baker added, "when it is found a difference in the grammatical structures of the source and target languages, some changes of the information content of the message often present during the process of translation." (p. 97) In this case, a translator may have to take the form of adding information to the target text which is not presented in the

source text. This can happen when the target text has a grammatical category which the source text doesn't possess.

Baker proposed five main grammatical categories, they are: number, gender, person, tense and aspect, and voice.

a. Number

There are some languages that don't have a grammatical category of number. In English, there's a distinction between one (singular) and more than one (plural). This distinction has to be expressed morphologically, by adding a suffix to a noun or by changing its form in some other way to indicate whether it refers to one or more than one, e.g. child / children, book / books. Some languages prefer to express the same notion lexically or, more often, not at all (Baker, 2018, p. 98).

Grammatical category of number indicates singular or plural. Baker (2018, p. 99) stated that "a translator working from a language, which has number distinctions into a language with no category of number, has two mains options: (1) omit the relevant information or number, (2) encode this information lexically". "Unless the context specifically demands it, regular reference to information normally left unspecified in a given language will only make the translation awkward and unnatural because it will not reflect normal ways of reporting experience in the target language" (Baker, 2018, p. 101).

b. Gender

"Gender is a grammatical distinction according to which a noun or pronoun is classified as either masculine or feminine in some languages. The distinction applies to nouns which refer to animate beings as well as those which refer to inanimate objects" (Baker, 2018, p. 101). She added "in most languages that have a gender category, the masculine term is usually the 'dominant' or 'unmarked' term" (p. 102). "In effect, this means that the use of feminine forms provides more specific information than the use of masculine forms can be said to provide; it rules out the possibility of masculine reference, whereas the use of masculine forms does not rule out the possibility of feminine reference. Gender distinctions are generally more relevant in translation when the referent of the noun or pronoun is human." (Baker 2018: 103).

c. Person

The category of person relates to the notion of participant roles. The most common distinction is that between first person (I/we), second person (you), and third person (he/she/it/they). In addition to the main distinction based on participant roles, the person system may be organized along a variety of other dimensions (Baker, 2018, p. 106–107) The choices of person category depend on the speaker and the listener, what and whom talked about, whether it is close or far, seen or unseen.

d. Tense

Most of language have tense and aspect in their grammatical category. Baker (2018) asserted, the form of the verb in languages which have these

categories usually indicates two main types of information as follows: (1) time relations, time relations have to do with locating an event in time, the usual distinction is between past, present, and future; (2) aspectual differences, aspectual differences have to do with the temporal distribution of an event, for instance its completion or non-completion, continuation, or momentariness.

"In some languages, the tense and aspect system, or parts of it, may be highly developed, with several fine distinctions in temporal location or distribution" (Baker, 2018, p. 110) In some languages, it is required to specify more unusual types of temporal and aspectual relations. "Although the main use of the grammatical categories of tense and aspect is to indicate time and aspectual relations, they do not necessarily perform the same function in all languages" (Baker, 2018, p. 112)

English has two tenses (past and non-past) and two aspects (perfect and progressive). English involves some agreement of verb related to the time relations and aspectual differences. There are some variations of tenses and aspects of English, such as past future, past perfect future, and so on.

e. Voice

Voice is grammatical category which defines the relationship between a verb and its subject. "In active clauses, the subject is the agent responsible for performing the action. In passive clauses, the subject is the affected entity, and the agent may or may not be specified, depending on

the structures available in each language" (Baker, 2018, p. 114). Baker (2018) stated that "languages which have a category of voice do not always use the passive with the same frequency" (p. 115).

"The use the passive voice is extremely common in many varieties and can pose various problems in translation, depending on the availability of similar structures, or structures with similar functions, in the target languages" (Baker 1992: 102).

2.1.6.4 Textual Equivalence

Baker (2018) mentioned that "this type of equivalence refers to the equivalence between a source text and a target text in the term of information and cohesion."

a. Thematic and information structure

Clause as a message can be analyzed in terms of two types of structure: (a) thematic structure and (b) information structure. In thematic structure, "one reasoning for the interactional organization of sentences is that a clause is a combination of two segments. The first segment is referred to as the theme. The theme is what the clause emphasis on. At clause level, a speaker announces the topic of his or her message by thematizing it, that is, by putting it in initial position." (Baker, 2018, p. 136)

The second segment of a clause is referred to as the rheme. It is what the speaker says about the theme, which in the end is the goal of discourse.

Baker (2018) added, the rheme is the most important element in the structure of the clause as a message because it represents the very information that the speaker intends to convey to the hearer. The rheme fulfils the communicative purpose of the utterance. This basically means that each clause has the structure of a message: it says something (the rheme) about something (the theme).

Baker (2018) explained, the distinction between analysis of thematic structure and information structure based on the speaker-hearer. Theme and rheme is based on what the speaker wants to announce as his or her starting point and what he or she goes on to say about it (speaker-oriented). Meanwhile, information structure is a hearer-oriented, based on what part of the message is known to the hearer and what part is new. One can only decide what part of a message is new and what part is given within a linguistic or situational context. (p. 159)

    b. Cohesion

"Cohesion is the network of lexical, grammatical and other relations that connect different parts of a text." (Baker, 2018, p. 194) These ties or relationships organize and, to some point, create a text, for example by requiring the reader to interpret words and expressions by referring to other words and expressions in the surrounding sentences and paragraphs. Cohesion is a surface relation; it connects the actual words and expressions that we can see or hear. Halliday and Hasan in "Cohesion in English" (1976), identify five main cohesive devices in English: reference,

substitution, ellipsis, conjunction and lexical cohesion. Furthermore, each device is explained in some detail by Baker (2018), they are: (1) reference, is usually used in semantics for the relationship which clasps between a word and what it points to in the real world, (2) substitution, in substitution an item (or items) is exchanged by another item (or items), (3) ellipsis, it includes the omission of an item, in other words, in ellipsis, an item is replaced by nothing, (4) conjunction, contains the use of formal markers to relate sentences, clauses and paragraphs to each other, (5) lexical cohesion, refers to the role played by the selection of lexis in organizing relations within a text, divided into two main categories: reiteration and collocation.

2.1.6.5 Pragmatic Equivalence

"Pragmatics is the study of language in use. It is the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation." (Baker, 2018, p. 295) It deals with coherence and implicature. Baker (2018) asserted that "pragmatic equivalence looks at how texts are used in communicative situations that involves variables, such as writers, readers and cultural context. In other words, pragmatic equivalence focuses on implied meaning." (p. 5)

Charolles (1983) stated that "No text is inherently coherent or incoherent. In the end, it all depends on the receiver, and on his ability to interpret the indications present in the discourse so that, finally, he

manages to understand it in a way which seems coherent to him – in a way which corresponds with his idea of what it is that makes a series of actions into an integrated whole."

2.1.7 *"Origin"* Novel by Dan Brown

"*Origin*" is a crime mystery thriller novel written by American author, Dan Brown, and published in October 2017 by Doubleday. Following the previous book, "*Inferno*", this is the fifth instalment in his Robert Langdon Series. The majority of the book set in Spain, with minor sections in Sharjah and Budapest. Brown visited many locations in the book while writing it, including the Guggenheim in Bilbao, Spain. He spent four years conducting research to write this book. It is dedicated to his mother, who died in 2017. It was printed in 42 languages and had an initial print run of 2 million copies.

In "*Origin*", Robert Langdon was invited to the ultramodern Guggenheim Museum in Bilbao, Spain by his former student Edmond Kirsch who is a computer scientist, futurist, and atheist. He wanted to share his new discovery with the rest of the world. He believed it was the answer to the two most basic human questions: where we came from and where we're going. A murder occurred during the event before he revealed his discoveries, killing Kirsch. Robert and Ambra Vidal, a museum director and the fiancé of Spain's Prince Julian, ran out.

The plot revolves around them in search of a 47-character password that will unlock Edmond's discovery and allow them to show it to the rest of

the world. During their quest, they were assisted by Edmond's creation, Winston, an Artificial Intelligence. To cut a long story short, Langdon was shocked at the end when he discovered that Kirsch had been murdered by an AI (his own creation). Thinking that by making Kirsch a martyr, the presentation can attract as many viewers as possible. It all comes down to Winston being Monte (monte and iglesia mean "mountain/hill" and "church" in Spanish).

2.2 Previous Studies

The researcher attempts to show several related studies or researches to this research. It is supposed to be a comparison and comprehension to the knowledge of figurative language. Therefore, the previous researches would be presented in the following below.

The first study related to this research entitled "AN ANALYSIS OF FIGURATIVE LANGUAGE TRANSLATION IN *THE PURSUIT OF HAPPINESS* MOVIE" by Vidyadhari Wikan Pribadi (2018). The researcher was the student of Sanata Dharma University Yogyakarta. Vidyadhari Wikan Pribadi examined the types of figurative language in "The Pursuit of Happiness" movie and how acceptable the translation of the figurative language used in the movie. The researcher focused on analyzing the translation of figurative language only. After collecting and analyzing the data, the researcher found the percentage of acceptability degree of figurative language translation. The researcher found 179 figurative languages in the movie. Those figurative language were classified into

three types namely 148 metaphors (83%), 23 hyperboles (13%), and 8 similes (4%). The researcher then analyzed the acceptability of the translation of figurative language and here are the results: (1) 77.8% of metaphor translation are identified as Ideal-Acceptable translation, 7.4% of metaphor translation are identified as Acceptable translation, 7.4% of metaphor translation are identified as Unacceptable translation, and 7.4% of metaphor translation are identified as Failed translation. (2) 65.1% of hyperbole translation are identified as Ideal-Acceptable translation, 17.2% of hyperbole translation are identified as Acceptable translation, 4.2% of hyperbole translation are identified as Unacceptable translation, and 13.5% of hyperbole translation are identified as Failed translation. (3) 87.5% of simile translation are identified as Ideal-Acceptable translation, 12.5% of simile translation are identified as Acceptable translation.

Another research on figurative language translation also conducted by Wahyu S. Hadjim and Novriyanto Napu (2021). The research was to find out the translation methods applied by the translator in translating figurative language in O. Henry's short stories. The findings revealed that literal, semantic, communicative, idiomatic, and free translation methods were used in translating simile, metaphors, and hyperbole. Compared to other translation methods, the literal translation method was found to be significantly more popular in the translated work. The frequent use of literal indicated the translator's lack of translation competence, as they tended to copy both the structure and meaning of the source language into the receptor language

Another research on figurative translation also conducted by Dewi Sri Lumbangtobing, Bloner Sinurat and Herman (2021). This research aims to find out the figurative language in Michael Jackson song lyrics using Perrine's theories. The researchers used qualitative design because data are collected by using document in form of word and a procedure of systematic analysis of context text (words, phrase, sentences, document, etc.), analysis content by qualitative enable researchers to understand the text by grouping words that have same meaning into categories. The findings showed that there are 6 types of figurative language found in Michael Jackson's Songs namely: personification, apostrophe, metaphor, hyperbole, simile and symbol. On the other hand, there are 6 types of figurative language weren't found in Michael Jackson's Songs namely: synecdoche, metonymy, allegory, paradox, understatement, and irony. After analyzing all the collected data, the researchers found the type of figurative language dominantly used in Michael Jackson's songs is hyperbole, which consists of 11 sentences (30%). It can be concluded that figurative language can be found and learn in the songs.

Those previous studies focusing on figurative language in the movie, short stories, and song lyrics. To differentiate this research from the previous studies mentioned above, the researcher focuses on analysing figurative language translation found in the novel "*Origin*" by Dan Brown. The researcher also tries to figure out the figurative language types predominate in the novel "*Origin*" by Dan Brown. The data source of this research is a novel written by Dan Brown entitled

"*Origin*". Furthermore, words, phrases, and sentences found in the novel that contain figurative language will be analysed based on the theories explained.

2.3 Theoretical Framework

This research is conducted to analyze types of figurative language in the novel "*Origin*" by Dan Brown which was published in 2017. The researcher formulated three research question. The first one is what are simile, metaphor, personification, and overstatement (hyperbole) used in the novel, second is what type of figurative language predominate in the novel, and the last one is which translation method are used in translating the figurative language in the novel.

In order to answer the first and the second research question, the researcher will focus on observing the words, phrases, clause, and sentences in this novel to identify the types of figurative language by using Kennedy's theory. In order to answer the third research question, the researcher uses the translation theory by Larson (1984). The method of this research was descriptive qualitative because the research described the utterance of the sentence that is categorized into figurative language. Whereas, data source was taken from a novel entitled "*Origin*" written by Dan Brown which was published in 2017.