

CHAPTER II
REVIEW OF RELATED LITERATURE AND THEORETICAL
FRAMEWORK

2.1 Review of Related Theories

2.1.1 Definition of Translation

Translation has played a very important role for information exchange; however, the study of translation as academic purposes was begun in the past fifty years. As explained by (Munday Jeremy, 2001) translation conveys two senses, either translation as a product in which a translator must focus on the concrete product of translation, or as a process on which translation studies centre on the role of a translator in taking the source text (ST) and turning it into the target text in another different language (TT).

According to Larson (1984: 3) A translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of the second language by way of semantic structure. It is the meaning which is being transferred and must be held constant, as meaning is a variable of greatest importance in a translation process. The source form carries the meanings — meanings which are encoded and recorded in the source wordings — which should be re-expressed and maintained in the target form. In other words, only the form changes. These meanings should then be transferred, encoded, and recorded into the new target wordings.

2.1.2 Translation Strategies

(Chesterman, 2016) examined the "terminological confusion" surrounding translation strategies, including techniques, rules, plans, tactics, procedures, principles, etc. He also established a comparison between language learning strategies and communication strategies on the one hand, and translation learning strategies on the other, in that there are various types of difficulties that need to be resolved in both situations. Communication strategies are means of resolving communication issues and include attainment strategies (attempts to maintain the message while changing the means, such as paraphrasing or restructuring) as well as reduction strategies (lowering the message in some way). Therefore, translators are "individuals with a specialty in resolving specific types of communication issues."

Chesterman then made a distinction between production and comprehension strategies. Comprehension strategies "have to do with the examination of the source material and the whole nature of translation commission; they are inferencing techniques and they are temporally primary in the translation process". Chesterman claims that strategies can be recognized as being active in the area between the source text and the target text. Furthermore, Chesterman made a distinction between production and comprehension techniques. If you (as a translator) are not content with the target version that comes to mind because it appears grammatical, semantically weird, pragmatically weak, or whatever else, then change something in it, he said. Additionally, the notion of being "unsatisfied" is a sign of a translation issue. (Chesterman, 2016:91-98), like change of order, omission, and change of

structure. But Chesterman's proposed strategies are rather flexible and open ended. They include three primary groups: syntactic/grammatical strategies (G), semantic strategies (S) and pragmatic strategies (PR). These strategies may also overlap; i.e. pragmatic strategies could include syntactic and semantic strategies.

Only a few of Chesterman's syntactic and grammatical devices are emphasized for the sake of the current study. These syntactic strategies generally focus on manipulating form and only entail syntactic alterations of one kind or another, which include:

1. **Literal Translation:** It is defined as maximally close to the source language (SL) form, but nevertheless it is grammatical and known to have "the status of a default value" (p.91).
2. **Transposition:** Another term that Chesterman (1997) has borrowed from Vinay and Darbelnet (1958) is transposition that refers to any change in word class, for example adjective to noun.
3. **Cohesion change:** A cohesion change is something that affects intra-textual reference, ellipsis, substitution, pronominalization and repetition, or the use of connectors of various kinds.
4. **Scheme change:** This strategy is another term in Chesterman's (1997) classification. It refers to rhetorical schemata such as parallelism, alliteration and rhythm and rhyming in poetry. Parallelism refers to similar arrangement of collocations, phrases or sentences.

(a) ST scheme $X \rightarrow$ TT scheme X . That is, if the ST scheme is judged to be relevant to the translation task, it can be (to some extent) preserved (e.g. ST alliteration \rightarrow TT alliteration): in fact, no change.

(b) ST scheme $X \rightarrow$ TT scheme Y . That is, the ST scheme can be changed to another scheme that is deemed to serve an appropriate or similar function in the TL (e.g. ST parallelism \rightarrow TT chiasmus). The following example comes from a Vienna City Guide.

(c) ST scheme $X \rightarrow$ TT scheme \emptyset . That is, the scheme is dropped altogether. For instance, in the previously quoted example the German ST makes some use also of asyndeton: note the lack of any connector between the sentences, and between the two parts of the second sentence. The translator has dropped this rhetorical feature.

5. Trope change: The formal name that is used for a figure of speech or metaphor is called trope which means using a term or phrase to compare two things that are unrelated with the purpose of revealing their similarity. This relates to a type of strategy called trope change strategy.

(a) ST trope $X \rightarrow$ TT trope X . For instance, a ST metaphor is retained as a metaphor in the TT. Further subclasses can obviously be set up at this point (i)–(iii):

(i) The TT trope is the same trope in terms of its lexical semantics. (cf. Richards 1936)

(ii) The TT trope is of the same type as the one in the ST, but is not semantically identical, only related. We might say that the image comes

from the same source, the same general area of experience (cf. Rissanen 1971).

(iii) The TT trope is of the same type, but not related lexically to the ST one: the source of the image is different.

(b) ST trope X → ST trope Y. Here, the general feature of figurativeness has been retained, but the realization of this feature is different, so that for instance an ST.

6. Distribution change: This is a kind of strategy in which the same semantic component is distributed over more items (expansion) or fewer ones (compression).

2.1.3 Definition Figurative Language

Figurative language refers to the use of words in a way that deviates from the conventional order and meaning in order to convey a complicated meaning, colorful writing, clarity, or evocative comparison. It uses an ordinary sentence refer to something without directly stating it. Figurative languages are divided into several kinds. According to Dale, et.all (1971:220) figurative language is beautiful words that are used to given an effect in way to make comparison between one thing to another thing. He also says that the use of figurative language can raise a special connotation.

A literary work's language style is distinct from the language used in casual conversation. Literature frequently use figurative language. A literary work's language style is a unique variety that the authors utilize to accentuate the material. Figurative language is a type of language style that is influenced by conscience in

this scenario. The authors' ideas are made clear through the use of figurative language. Nevertheless the authors feel when writing, the literary work will be more lovely if the authors use an unusual language style. As a result, it is possible to say that figurative language is the amazing option that will smooth the literary text.

Figurative languages are divided into several kinds. According to Knickerbocker and Renninger (1963), there are: simile, metaphor, personification, allusion, paradox, dead metaphor, irony, hyperbole, synecdoche, and metonymy.

2.1.4 Types of Figurative Language

2.1.4.1 Simile

Simile is stated a comparison of two similar things introduced by the words like or as (Knickerbocker and Renninger). Myers (1994 : 125) stated that simile does the same thing as a metaphor, but with a like or as if in the wording to show that it is not literal.

2.1.4.2 Metaphor

Metaphor is an implied comparison, or an expression that is used in a new sense, on the basis of similarity between its literal sense and the new thing or situation to which it is applied, with “..like or ..as” omitted (Knickerbocker & Reninger, 1963, p. 367).

2.1.4.3 Personification

Personification is a type of metaphor in which a lifeless object, an animal or abstract ideas are made to act like a person and thereby gives animation, vividness and nearness those things whicabstract idea (Knickerbocker and Renninger, 1963:367).

2.1.4.4 Allusion

Allusion is reference to some well-known place, event or person. Not a comparison in the exact sense, but a figure in the sense that it implies more than its narrow meaning (Knickerbocker and Renninger, 1963:367).

2.1.4.5 Paradox

A paradox is a form of the [figure of speech](#) which when heard or read can seem to be completely self-contradicting. The phrase may be contrary to what is expected in the situation and can lead to a conclusion which is not logically acceptable conclusion.

2.1.4.6 Dead Metaphor

A *dead metaphor* is traditionally defined as a [figure of speech](#) that has lost its force and imaginative effectiveness through frequent use. Also known as a *frozen metaphor* or a *historical metaphor*.

2.1.4.7 Irony

Irony is a figure of speech which contains a statement in which its real meaning is completely opposed to its professed or surface meaning (Knickerbocker and Renninger, 1963:367).

2.1.4.8 Hyperbole

Hyperbole is a figure of speech which employs an exaggeration that is used for special effect (Knickerbocker and Renninger, 1963:367).

2.1.4.9 Synecdoche

Actually synecdoche divided into two types, Pars pro toto (part for whole) means if there is noun mentioned in a whole. Totem pro parte (whole for part) means if there is noun mentioned in a whole, so it means the noun mentioned in a part. (Knickerbocker and Renninger, 1963:367).

2.1.4.10 Metonymy

Metonymy is a type of [figurative language](#) in which an object or concept is referred to not by its own name, but instead by the name of something closely associated with it. (Knickerbocker and Renninger, 1963:367).

1.2 Previous Studies

To collect more information for doing the research, I read some related journals about the type of figurative language that have been conducted by several researchers.

- a. Ferawaty Puspitorini & Haris Hamdani, “AN ANALYSIS OF FIGURATIVE LANGUAGE ON THE LYRIC OF COLDPLAY’S SELECTED SONGS” (2021)

Based on the analysis and discussion from the previous chapter, this research was conducted. It lists the several figurative language devices employed in Coldplay's chosen songs as well as the ones that predominate, like simile, personification, hyperbole, symbols, and synecdoche.

- b. Hayatun Layla, “AN ANALYSIS OF FIGURATIVE EXPRESSIONS IN LIZ MURRAY’S NOVEL BREAKING NIGHT” (2020)

This thesis is entitled “AN ANALYSIS OF TYPE FIGURATIVE EXPRESSIONS IN LIZ MURRAY’S NOVEL BREAKING NIGHT”. This thesis analyses the types of figurative expressions in Breaking Night novel by Liz Murray and the dominant types used. This study applied descriptive qualitative method by using the theory proposed by Leech (1969) focused on five types of figurative expressions they are simile, metaphor, hyperbole, personification, and metonymy, and supported by Knickbocker and Reninger (1963) argued two of it, namely irony and hyperbole. Based on the analysis done, it was found that, from 88 data, 17 (19,32%) of them are metaphors, 34 (38,64%) of them are similes, 29 (32,95%) of them are hyperbole, 5 (5,68%) of them are personifications, 3 (3,41%) of them are ironies. Furthermore, simile and hyperbole are the most dominant types of figurative expression used in that novel.

- c. Snoor Ismael Mahmood & Media Rafiq Majeed, “CRITICAL DISCOURSE ANALYSIS OF FIGURATIVE LANGUAGE IN THE SELECTED POEMS BY LANGSTON HUGHES” (2019)

This research is a critical discourse analysis (CDA) of figurative language in the selected poems of Langston Hughes, who is an African American poet, novelist, short story writer, and an active writer closely associated with Harlem Renaissance. It sheds light on the figurative language of the poems that are selected randomly for the purpose of critical analysis. The four selected poems: “Mother to Son, Dreams, A Dream Deferred, and Still Here” are analyzed based on Fairclough’s model of CDA. The study tries to show the implicit figurative language in the poems and identify different figures of speech that have implicit meaning in the poems. It also examines how figurative language is used to enhance the meaning of the poems and communicating the ideas more effectively.

- d. Intan Pradita, “AN INTRODUCTION TO TRANSLATION STUDIES: AN OVERVIEW” (2012)

This study aims to observe the development of translation studies through three concepts of descriptive translation studies; product-based, processbased, and functional-based translation studies. The readers are introduced to some famous translation scholars including their view of translation studies. At the further discussions, this study lets the readers acknowledge the main issues on translation studies, focusing on the debate of equivalence versus variations in intertextual texts analysis. Some tendencies of variations, such as different grammar and sentence

structure, diglossia leakage, and pragmatic consideration are also presented to present to what extent variations occur during investigation processes.

Four of previous studies above discussed about the figurative language in literature works. But in this study, the researcher wants to know the translation strategies that are used in the target language.

2.3 Theoretical Framework

Based on the theoretical description, I chose to analyze the types of translation strategies and types of figurative language on the novel translated *The old man and the sea* by Ernest Hemingway.

I used a related translation theory proved by (Chesterman, 2016) which consist of 5 types of translation strategies namely literal translation, cohesion change, scheme change, trope change, and distribution change. As well as supporting translation theory from Alan duff (1989), Newmark (1988), and Larson (1984).

I also use the related theory provided by Knickerbocker and Renninger (1963) which says that there are 10 types of figurative language consisting of simile, metaphor, personification, allusion, paradox, dead metaphor, irony, hyperbole, synecdoche, and metonymy.