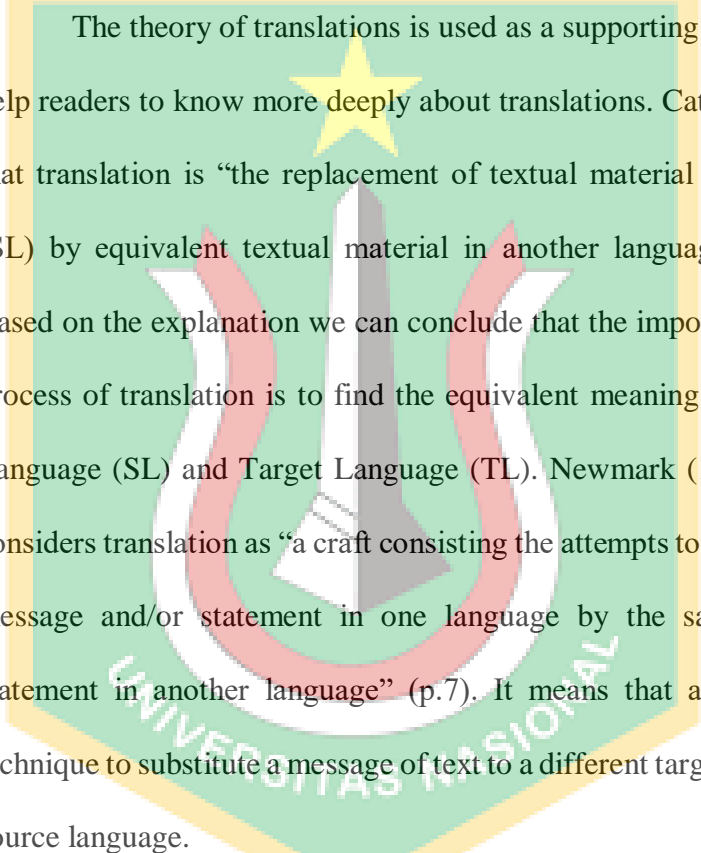


## CHAPTER II

### REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

#### 2.1 Review of Related Theories

##### 2.1.1 Definition of Translation



The theory of translations is used as a supporting theories that can help readers to know more deeply about translations. Catford (1965) says that translation is “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (p.20). Based on the explanation we can conclude that the important thing of the process of translation is to find the equivalent meaning between Source Language (SL) and Target Language (TL). Newmark (1982, 2001) also considers translation as “a craft consisting the attempts to replace a written message and/or statement in one language by the same message or statement in another language” (p.7). It means that a translation is a technique to substitute a message of text to a different target language from source language.

Translation is an intricate process of transforming a language into another while staying true to its cultural nuances, all the while ensuring that the meaning remains intact within the written text. According to Nida and Taber (2004) in *The Theory and Practice of Translation*, “Translating consists of reproducing in the receptor language

the closest natural equivalent of the source-language message, firstly in terms of meaning and secondly in terms of style”. It means transferring meaning and style from source language to another acceptable target language.

Based on the explanation from the experts above, translation is the process of converting a message from its original source language into a different target language while preserving its intended meaning and cultural context. It goes beyond literal word-for-word rendering and seeks to achieve natural expression in the target language. The ultimate goal of translation is to deliver the written text or statement accurately, avoiding any distortion of meaning and ensuring clear comprehension by the target audience.

### 2.1.2 Definition of Figurative

Figurative language is a type of speech that uses non literal meanings of words. Examples include similes, metaphors, and personification. The opposite of figurative language is literal language, which only uses dictionary definitions. Figurative language can be tricky to understand, as it often relies on extra context or allusions. However, most adults are so used to figurative language that they can easily interpret its intended meaning. According to X. J. Kennedy (1979) Figurative Language is language that uses figurative of speech. A figurative of speech is a way of saying something other than the literal meaning of the world.

Figure of speech may be said occur whenever a speaker or writer, for the sake of freshness or emphasis, depart from usual denotation of word. According to Kennedy Figurative language is divided into seven types, they are : Metaphore, Simile, Personification, Hyperbole, Allusion, Metonymy, Irony and Symbol. But the researcher only focus to investigate on hyperbole and simile.

### 2.1.3 Similie

Simile is comparison of two things, indicated by some connective, usually like, as, than or verb such as resembles Kennedy (1979). In broad terms, a Simile is characterized as a form of figurative language employed to elucidate the likeness between two objects, whether it's in terms of their shape, color, characteristics, and so forth.

For example :

- 1) "His laughter echoed in the room like the peal of a bell."

In this simile, the sound of the person's laughter is compared to the ringing sound of a bell. The comparison highlights how his laughter reverberated through the room in a manner similar to how the sound of a bell resonates in its surroundings, emphasizing the clear and noticeable nature of the sound.

## B. Hyperbole

Hyperbole is emphasizing a point with statement containing exaggeration. It can be ridiculous or funny Kennedy (1979) . Hyperbole in works of fiction contributes a dynamic and layered dimension to characters. Hyperbole, a rhetorical device characterized by deliberate exaggeration, is often employed to underscore points or create vivid descriptions. Incorporating hyperboles within fiction serves the purpose of imbuing characters with depth and adding a splash of color to their portrayal.

For example:

1) "I've told you a million times to clean your room!"

The meaning of sentence speaker doesn't intend for the statement to be taken literally – the assertion of having given the instruction a million times is an exaggeration. The purpose behind this hyperbole is to underscore the speaker's frustration and the persistent nature of their request.

## Metaphor

Metaphor is a type of analogy that does not use connective words like "like" or "as" to make comparisons between two things. Instead, it relies on a concise pattern where the subject and object share similar attributes. Metaphors only make sense when the similarities between the two things become apparent, and the connection is understood by

the reader or listener. According to Kennedy (1979) a metaphor is a statement that one thing is something else, which in a literal sense, it is not.

### 2.1.3 Technique on Translation

The translation techniques employed by a translator are influenced by the chosen translation method. When translating a non-fiction text, it is essential for the translator to strive for equal emphasis on three aspects of quality.

Novice translators as well as experienced ones should delve into different translation techniques. These techniques offer a systematic way to describe the specific actions taken by translators for each textual micro-unit, enabling them to gather precise data about the overall methodological approach chosen for the translation process. According to Vinay and Darbelnet (1995) who studied translation on a linguistic basis, they proposed their model of translation strategies based on a comparative stylistic analysis between English and French, which was later carried out on many languages by different scholars. This model encompasses a pair of overarching strategies, each branching out into seven distinct strategies that will be individually examined. This model of translation strategies is concerned with the “translation unit” which dismisses the translation on the word level and is defined as “the smallest segment of the utterance

whose signs are linked in such a way that they should not be translated individually” Vinay & Darbelnet, (1995).

The method technique translation I used Vinay and Darbelnet (1995) Seven categories have been recognized within this method, and they will be employed as the criteria for evaluation and critique in this study. According to Vinay and Darbelnet, The seven techniques can be further grouped into just two translation methods: direct or literal translation, and oblique translation. The processes explained below are additionally divided into these two main translation approaches: the first three processes are part of the direct or literal approach, while the remaining procedures are aligned with oblique translation. To offer a summary, the seven techniques are detailed as follows.

The procedures discussed below can be classified into two types: the first three procedures fall under the category of direct or literal translation, while the rest belong to the category of oblique translation. To provide an organized overview, here are the seven procedures outlined:

#### **2.1.4 Direct Translation**

Procedures of literal or direct translation are employed when it is feasible to transfer both the structural and conceptual components

from the source language to the target language. According to Vinay and Darbelnet, there are three procedures of Direct or Literal Translation; they are Borrowing, Calque, and Literal Translation.

### 1. Borrowing

Vinay and Darbelnet (1995) said that “Borrowing is the simplest off all translation methods”. In order to address a gap, typically one that involves a concept unfamiliar in the target language's culture, borrowing emerges as the most straightforward approach among translation methods. Borrowing is predominantly used to imbue a translation with the distinct qualities of the source language's culture. The decision to incorporate a source language term or expression through borrowing, to introduce an element of the source language's cultural nuance, is a matter of style, yet simultaneously, it can significantly influence the conveyed message.

For example, In this example, the English word "internet" is borrowed as is into Indonesian. This is a common practice when there isn't an exact equivalent in the target language or when the borrowed term is widely recognized and used in the target culture.

## 2. Calque

Vinay and Darbelnet (1995) said that “A calque is a special kind of borrowing whereby a language borrows an expression from another, but then translates literally each of its elements.” A calque is a distinctive form of borrowing, where

a language takes on an expression from another language, and the translator translates each of its elements in a literal manner. This results in what's known as a lexical calque, which maintains the syntactic structure of the target language while introducing a new mode of expression. Source language "Skyscraper" into Target language "Pencakar Langit"

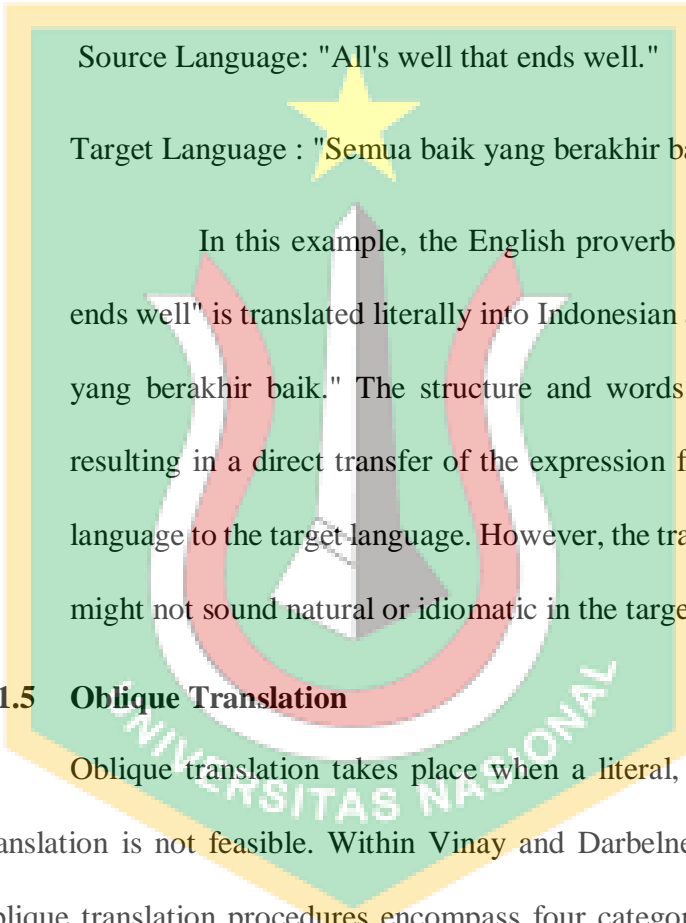
In this example, the English term "skyscraper" has been calqued into Indonesian as "pencakar langit," which is a literal translation of the individual elements. The target language maintains its syntactic structure while introducing a new expression that closely mirrors the original source language term.

## 3. Literal Translation

Vinay and Darbelnet (1995) said that “Literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators’ task is limited to observing the adherence to the



linguistic servitudes of the TL. Literal or word-for-word translation entails directly converting a source language text into a grammatically and idiomatically fitting target language text, with the translator rendering each element from the source language. For example



Source Language: "All's well that ends well."

Target Language : "Semua baik yang berakhir baik."

In this example, the English proverb "All's well that ends well" is translated literally into Indonesian as "Semua baik yang berakhir baik." The structure and words are preserved, resulting in a direct transfer of the expression from the source language to the target language. However, the translated version might not sound natural or idiomatic in the target language.

### 2.1.5 Oblique Translation

Oblique translation takes place when a literal, word-for-word translation is not feasible. Within Vinay and Darbelnet's framework, oblique translation procedures encompass four categories. The initial one is transposition, followed by modulation, equivalence, and concluding with adaptation.

#### 1. Transposition

Vinay and Darbelnet in Venuti (1995) define

transposition is a procedure that involves replacing one word class with another without changing the meaning of the message or the sense. Transposition entails substituting one word class with another while maintaining the message's essence. Conversely, transposition also encompasses grammatical

alterations from the source language to the target language, such as changing from singular to plural or modifying the position of an adjective, as well as altering word classes or parts of speech. In the realm of translation, transposition can be categorized into two forms: obligatory transposition and optional transposition. Obligatory transposition arises when the target language lacks alternative choices due to its linguistic structure.

## **2. Modulation**

Vinay and Dabene (1995) said that “Modulation is a variation of the form of the message, obtained by change in the point of view.” This modification becomes reasonable when a literal translation produces a grammatically accurate statement, but is deemed inappropriate, unnatural, or cumbersome in the target language. There are two variations of modulation: free or optional modulation and fixed or obligatory modulation. Free or optional modulation is often employed due to non-linguistic considerations.

It's commonly utilized to emphasize meaning, enhance coherence, or to identify the most fitting form in the target language.

For example: By the will of the God → di luar kemampuan manusia.

I grew up in Jakarta → Saya dibesarkan di Jakarta.

Fixed or obligatory modulation arises when a word, phrase, or structure lacks an equivalent in the target language. A classic illustration of this is the transformation of an active sentence into a passive one.

### 3. Equivalence

The translator often sees value in using a completely different structure with a meaning distinct from that of the source language text, as long as it remains contextually appropriate within a communicative situation akin to that of the source language text.

For example: Sambil menyelam minum air → killing two birds with one stone.

### 4. Adaptation

Adaptation is applied when the situation in the SL is unfamiliar in the TL due to cultural differences. In this case, the translator must create a new situation that is comparable to the situation from SL. Vinay and Darbelnet (1995) said that "Adaptation can be described as a special kind of equivalence, a

situational equivalence:”. This approach is employed when the object or situation mentioned in the source language message is unfamiliar within the target language culture. In such instances, the translator must devise a fresh expression for the new scenario, which can be deemed equivalent.

For example: "The early bird catches the worm." → "Sang yang terburu-buru akan mendapat hasilnya lebih cepat."

In this example, the English proverb "The early bird catches the worm" has been adapted to the Indonesian cultural context as "Sang yang terburu-buru akan mendapat hasilnya lebih cepat." The adaptation involves altering the expression to fit the cultural nuances while conveying a similar message.

## 2.2 Previous Studies

There are previous researchers related to this research. The first is the research by Ilham Fery Pradana, entitled "THE ANALYSIS FIGURATIVE LANGUAGE IN CELINE DION'S SONGS" from English Education Department, Faculty of Tarbiyah and Teacher Training State Institute of Islamic Studies Ponorogo. The statement of problem; 1) What types of figurative language are found in Celine Dion's songs, 2) What content meaning are used by figurative language Celine Dion's songs. The method used in this research is descriptive qualitative research. Based on the analysis of

figurative language in Celine Dion's songs. Figurative language contains Idiom, Hyperbole, Repetition, Metonymy, Simile, Allusion, Simile, Methapor, Totem Pro Parte Synecdoche, Rethorical, Question, Irony, Metaphor.

The second is the research by Lailatul Maulida, entitled "AN ANALYSIS OF FIGURATIVE LANGUAGE IN A NOVEL BY STEPHANIE MEYER" from English Education Department, Faculty of Tarbiyah and Teacher Training State Institute of Islamic Studies Ponorogo. The statement of problem; 1)What types of figurative language are found in a novel by Stephanie Mayer, 2) What is the most dominant figurative language found in a novel by Sephanie Mayer. The method used in this research is descriptive qualitative research. Based on this research, Lailatul Maulida concludes that Stephanie Meyer uses four types of figurative language that contains 23 kinds of figurative language. Comparison type consists of 10 kinds of figurative language, there are hyperbole, allusion, association, metaphor, peripharasis, symbol, onomatopoeia, euphemism and personification. Assertion type consists of 8 kinds of figurative language, there are parallelism, polysindeton, climax, correction, repetition, asyndeton, enumeration and tautology. Understatement type consists of 4 kinds of figure of speech, there are irony, sinism, sarcasm and satire. Opposition type consists of only

one kind of figurative language, it is antithesis. Besides, the type of figurative language which is dominantly used in the novel *Twilight* is type of comparison, kind hyperbole, there are 183 data.

The third is the research by Rina Yuni Yanti, entitled “THE ANALYSIS OF FIGURATIVE LANGUAGE FOUND IN SONG LYRIC OF HARRIS JUNG’S SALAM ALBUM AND THE APPLICATION IN TEACHING READING ON THE ELEVENTH GRADE OF SENIOR HIGH SCHOOL” from English Education Program, Teacher Training and Education Faculty, Purworejo Muhammadiyah University. The statement of problem; 1) What are the kinds of figurative language found in song lyrics of Harris Jung’s album Salam, 2) How is the application of figurative language found in song lyrics of Harris Jung’s album Salam to teaching reading. The method used in this research are descriptive qualitative analysis strategy and verivacative qualitative analysis strategy. Based on research finding, the researcher found some figurative languages found in song lyric Harris Jung,,s album Salam. The kinds of figurative languges, the researcher found 6 figurative language in the song lyric of Harris Jung,,s. There are metaphor Thirteen figurative language (25,5 %), hyperbole 12 figurative language (23,5 %), personification 6 figurative language (11,8 %), Simile 11 figurative language (21,6 %), Synecdoche 4 figurative

language (7,8 %), and 5 Symbol figurative language (9,8 %). The analysis of Figurative Language in lyric song by Harris Jung,,s can be applied in teaching reading especially in reading comprehension. Gaining a comprehensive understanding of English songs has facilitated the discernment of the presence of figurative language woven within their lyrics. Additionally, a thorough grasp of the diverse classifications of figurative language, along with their practical implementation in the context of teaching reading to eleventh-grade students in senior high school, has been successfully achieved.

In the process of comparing this current research endeavor to preceding studies, a range of both similarities and distinctions has emerged. One notable commonality shared with previous investigations conducted by scholars such as Ilham Fery Pradana, Lailatul Maulida, and Rina Yuniarti pertains to the methodological framework employed—namely, a descriptive qualitative research approach. The nucleus of exploration within these endeavors resides in the realm of figurative language, and collectively, these studies endeavor to shed light on the manifold types and manifestations of this linguistic phenomenon.

In the quest for a deeper comprehension of how figurative language operates and influences communication, this research, akin

to its predecessors, delves into the intricacies and implications of these expressive devices. The juncture where the investigation finds common ground with prior research resides in its shared aspiration to explore how different types of figurative language function within the context of various forms of text, specifically within the domain of English songs.

As this study navigates the landscape of figurative language, it draws parallels with the aforementioned research while also recognizing that each endeavor holds its unique insights and findings. While aligned in method and thematic scope, these research pursuits contribute to a broader scholarly dialogue that seeks to unravel the complexities of figurative language and its multifaceted applications within language and literature education.

Contrasts exist when contrasting the present research with the earlier investigations conducted by Rina Yuniarti, Ilham Fery Pradana, and Lailatul Maulida. Particularly, disparities are observable in terms of data sources. Additionally, differences are apparent in the research outcomes, problem formulation, and conclusions.

Divergences arise in relation to the sources of data utilized in the prior studies led by Rina Yuniarti, Ilham Fery Pradana, and Lailatul Maulida, as compared to the current research. This



discrepancy extends to the findings obtained from each investigation, reflecting distinctive insights and outcomes unique to their respective research contexts. Moreover, the manner in which research questions were posed and conclusions were drawn diverges significantly between the earlier studies and the current research undertaking. In this research, the research an analysis of figurative language seen on the novel *Thirteen Reasons Why* by Jay Asher This research has similarity with above researches. All of them study about figurative. However it also has difference from the previous research, which is on the object of study.

### 2.3 Theoretical Framework

This research purpose to analyze how figurative Simile & Hyperbole in the novel is translated. The research focus on type of figurative and about the data concern with the translation of figurative Simile and Hyperbole in the novel "*Thirteen reasons why*" I analyze this research based on translation strategies by Vinay and Darbelnet (1995).